THE NUMISMATIC JOURNAL.

VOL. II.
LONDON:
PRINTED BY JOHN WERTHEIMER AND CO.
CIRCUS PLACE, FINSEY CIRCUS.
THE NUMISMATIC JOURNAL

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VOL. II.
JUNE, 1837.—APRIL, 1838.

ECKHEL.

"Haece studia adolescentiam alunt, senectutem oblectant, secundas res ornant, adversa perfligium, ac solutum praebeat, delectant domi, non impediant foris, pernoctant nobiscum, peregrinansur, rusticansur."

Olivea, pro Archia Poeta,

LONDON:
E. WILSON, KING WILLIAM STREET,
LONDON BRIDGE.

M.DCCC.XXVIII.
TO

EDWARD HAWKINS, ESQUIRE,
F.R.S., F.S.A., F.L.S.

KEEPER OF THE ANTIQUITIES IN THE
BRITISH MUSEUM.

BY EXAMPLE AND ENCOURAGEMENT A FRIEND TO
NUMISMATIC SCIENCE,

THIS

OUR SECOND VOLUME,

IS

RESPECTFULLY AND GRATEFULLY
DEDICATED.
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NUMISMATIC JOURNAL.

I.

UNPUBLISHED COINS OF LUCCA AND VERONA.

Bleib da, Pfafflein, fürcht dich nit,
Sag' dein Sprachl' und theis' uns mit.

LUCCA (l'industriosa) dates the origin of its coinage from the time of the Lombard invasion (570.) The earliest mention of its gold solidi is from 736-739, in the reign of Luitprandus, in a document referring to a vineyard sold to the Abbess Orsa (probably of the eminent Tuscan family of the Orsini?) "Pro aureis Solidis numero sex boni Lucani expendibilibus." They have on one side in the field a blazing star, and "Flavia Lucca:" the reverse has in the field a cross; and around is inscribed the syllable "VI" eleven times repeated¹, which is supposed to have reference to a distich of a poet of old, in honour of the cross, and the famous victory of Constantine over Maxentius.

Vir vivet virtus vicit violentia victa,
Vivat victoris vivida vita viri.


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Argelati has given a similar coin of Pisa having the syllable "VI" only seven times repeated, which may be attributed to a mistake in the design of the engraver. However, one cannot be too careful in such suppositions; of which I will here give an interesting example. The early coins of Verona are inscribed CI·VE·CI·VI for Civitas Verona, Civitas Victa, when, however, Eccelino III. of Romano, through the influence of the emperor Frederick II. was named by the senate of Verona, "Captain of the People," to gratify his pride, and to show his power, he ordered the letter E for the types of the coins to be engraved reversed. Not alone because the letter E alluded to the beginning of his name; but also in order that those who could divine the mystery might read CI·VE·CI·VI for Civitas Versa, Civitas Victa—which reversal might also be attributed to the mistake of the engraver. When, after Eccelino's death, Mastino I. della Scala was elected Capitano del Popolo, he went farther to show his power, by having a small shield with his family arms introduced on the coins.

In the British Museum is a fine and rare gold solido of Lucca of the Lombard King, Astulfus, 750—756. DN AISTVLF·REX in the field, the Patriarchal cross: on the reverse, after a crosslet, FLAVIA·LVCA; and in the field a blazing star. Zanetti describes also coins of Desiderius, the last of the Lombard kings. With Charlemagne commence the imperial coins of Lucca.²

The Encyclopædia Metropolitana (London, 1835; Article, NUMISMATICS; Part II, Modern Coins) has the following paragraph; "Modern coins prior to Charlemagne are little deserving of notice." By this is meant, that about the coins

² Le Blanc. No. 11, 12.
prior to Charlemagne the Encyclopædia can give us little or no information, the quotations mostly referred to being taken from the rabid Pinkerton; the following for example:—"Notwithstanding the Lombards maintained possession of the North of Italy for nearly two centuries, no coins of their monarchs appear." Had they, however, only taken the trouble to examine the Numismatic treasures in the British Museum, which are as kindly and liberally shown to the student as they are in Paris, Vienna or Munich, they would have given a different account of the coins of the "dark ages," as they are pleased to style them.

Charlemagne, having defeated the Lombards, created one of their princes (Grimaldus III.) Duke of Benevent, (Benebentum, Benibentum), with this condition, that on all state documents, and likewise on the coins, the name of Charlemagne should be placed. I have in my cabinet a gold solidus which bears the bust and the name of Grimaldus, and on the reverse the elevated cross, and DOMINVS CARLVS · REX · VICTOR² Charlemagne might have remained tranquil at his palace at Aix-la-Chapelle, or at his Villa Curia at Ingelheim as far as regards Benevent. No other document besides this little gold coin exhibits to us the obedience of Grimaldus to the commands of Charlemagne.

Lucca dates its political independence from the death of the Countess Matilda in 1115; but it has at different periods been subject to the Florentines, the Pisans, and foreign potentates. Lewis of Bavaria created it a duchy about 1316.

My principal motive for publishing this Lucchese coin is simply to show, that this branch of Numismatic science

is not to be learned in a day: the example given is, however, a slight one.

To so low an ebb were the fortunes of Lucca reduced in the fourteenth century, that the sovereignty was put up to auction by a troop of German soldiers, and bought by Gherardino Spinola of Genoa. The powerful lord of Verona, Mastino II. della Scala, succeeded in obtaining the surrender of the town on the 20th of December, 1335; and kept it in his possession until 2nd of October, 1341, when he sold Lucca to the Florentines for the sum of 250,000 gold florins.

Now this interesting coin has a small shield of arms, bearing a ladder; from which might we not momentarily suppose, that the coin was struck at the time when Lucca was under the sway of the Scaliger, Mastino II? An experienced eye will, of course, soon discover that the coin must have been struck at least a century later than the time of Mastino. It bears also the name of the Emperor Charles IV., who, in the year 1369, restored the Lucchese to liberty, granted them various privileges, and also a renewal of the privilege of the mint. In gratitude, the Lucchese had the emperor's name placed on the coins, which custom continued for a long time after his death, (1378). About 1400, Lucca, Pisa, Bologna, and Siena, fell a sacrifice to usurpers. However, in 1428, the Lucchese deposed their lord, Paulo Guinigi; and from that period, Lucca did not again lose its liberty until our own time. According to the design, the coin may be dated about, or soon after, that period, (1428). The small shield, bearing a ladder with three steps, belongs to the eminent Tuscan family of the Nerii. To verify this statement, I shall herewith describe an unpublished tradesman's token (Tessara Mercantile) in my possession of Florence, of the family Nerii de Ardinghellis
(bankers), who were also in the office of the mint in 1390, and 1402.

*Obv.* In a circle of ten rosettes, the bust of a negro (Nerii), having a fillet round his head, and an iron collar about his neck.

*Rev.* In the outer circle, eight rosettes. The area bears a ladder of three steps.

Now, on the Lucchese coin, we observe the ladder of the Nerii, having three steps, proving that one of that family was chief magistrate of Lucca, at the time the coin was struck (the ladder of the Scaliger, has five steps).

*Obv.* The arms of the Nerii, between two points, CAROLVS IMPERATOR (Charles IV). In the field (ornamented with four demicircles, and a lily in each angle), are the four letters L·V·C·A placed crosswise, having in the middle a gillyflower.

*Rev.* After a crosslet between two points, SANCTVS·VVLTVS DE·LVCA; and in the ornamented field the full-faced crowned and bearded bust of that saint (the crown surmounted by a cross).

With regard to the bust of St. Vultus, represented on the coin, different opinions prevail: some consider it as the effigy of our Saviour, others as the bust of the emperor
Charles IV. Zanetti considers it to be St. Vultus, and I am of the same opinion, because Lucca changed the representation of saints on its coins almost as often as it did its masters; we observe on them the figures and names of St. Peter, St. Paulinus, and St. Martinus: why, therefore, should this not be a saint of the name of Vultus.

M. Lelewel observes also, "Lucques et Venise figuraien dans leur champ les images de front de leur patron, avec leur legendes Sanctus Vultus de Luca, et Sanctus Marcus Venecia."

In no work in which mention is made of the coins of Lucca, have I ever observed a proper explanation given, why that bust is attributed by some either to a saint really of the name of Vultus, or why it is attributed by others to the true image of our Saviour, or thirdly, why it is taken for an imperial bust. It cannot be the bust of the emperor, because the same image is represented already on the coins of Otho IV., as well as on those of Charles.

It may be observed, that in the fifth century, according to Augustin, lib. I., De Consensu Evangelistarum, cap. x., a multitude of different representations of the likeness of Christ existed, executed according to the imaginations and ideas of painters and sculptors;—"Ipsi Dominicae carnis facies innumerabilium cognitionum diversitate variatur et fingitur quae tamen una erat, quaecumque erat."

Rome, as well as Lucca, claimed the possession of a portrait of Christ painted by St. Luke: the one at Rome was named "Veronica" (Vera-Icon), the true image: the other at Lucca was named "Sanctus Vultus," the holy face or effigy. There exists, however, a small silver coin of Paul III., having inscribed on it, "VVLTVS·S·ALMA·ROMA," and bearing the effigy of the Veronica. We are not acquainted with the name of the pious woman, the partaker
of Christ's sufferings on his way to Golgotha, who presented to him the handkerchief: we only know that she passes under the name of Sancta Veronica.

This circumstance induces me to believe that the bust on the coin was intended to render visible a patron saint of Lucca, a Sanctus Vultus; an allusion, certainly, to the possession of the highly venerable image from which that city claimed protection, and the belief in which was intimated by representing it as a saint, a protector on its coins.

I possess two rare silver coins of Cattaro in Dalmatia, at the period while it was under the sway of the Venetians in 1378, which I have shown to Mr. Akerman, on which the obverse has the figure of St. Mark represented, in a chair, wearing also a royal crown, and holding in the right hand a small staff, probably meant for a sceptre; and in the left, the book of the Gospel inscribed, "S. Marcus Venetus:" on the reverse is the figure of St. Trifonus — the patron of Cattaro, holding a palm branch, inscribed, "S. Trifon Catarense." On some coins of the marquise of Tregiana, of the Marquis Guglielmo Malaspina, a St. Vultus is represented as a patron, — a protector quite similar in design to the one on the coins of Lucca.

I now give the design of a fine and rare Veronese coin (not published by Zanetti), from the time of Can' Grande della Scala, 1312—1329, uncle to Mastino II.

Obv. The arms of the Scaligeri (a ladder with five steps), silver in a red field; two small rosettes on each side;
then a crosslet, another rosette, and "SANCT' ZENO:"
in the field, formed by a dotted circle, is the crowned imperial
eagle.

Rev. In the field, a cross, the arms of Verona (gold in an azure
field); over which is a larger one dividing both the inner and
outer area of the coin, inscribed, after a rosette, "DE VE-
RONA."

Can' Grande (Capitano del Popolo) reigned in the city
of Verona from 1312—1329, with a splendour which no
other prince in Italy equalled. He was a most able Ghibelline
captain, brave and fortunate in war, and wise in council,
the first protector of literature and the arts. The best
poets, painters, and sculptors of Italy were assembled at his
court; he offered also an asylum to Dante, and had subjected
to Verona the Terra Firma of Venice, Vicenza, and Padua.
For his services and attachment, the emperor (Henry VII.)
valued him highly, and made him imperial Vicar. To this
the eagle on the coin refers.

"Che in fu la scala porta il santo uccello."—DANTE.

Can' Grande, when taking the town of Treviso, 6th of
July, 1329, was attacked in his camp by a mortal disease,
and died on the 22nd, at the age of 41. His epitaph on his
fine sepulchre at Verona tells us, that Can' the Great per-
formed valiant deeds: this the Mark of Treviso testifies,
which country was subdued by him with the sword. Through
great and rare deeds he would have raised the house of the
Scaliger above the stars, had the Parcae longer spun for him
the thread of life. I possess one of the earliest silver coins of
that family, of Mastino I. 1261—1277, where the ladder
has only four steps, which I attribute to the rather clumsy
execution of it, being in so small a compass; on all the
other coins down to Antonio, 1387, the last of the race,
the ladder is always represented with five steps.
We find, on some monuments, that the shield of the Scaligeri is sometimes held on each side by a dog (full-faced), which probably refers to some of their names, like Can’ Grande, Mastino, Can’ Mastino, &c. &c.

Having observed on the design of the sepulchre of Mastino II. at Verona (Arca di Can’ Mastino), that the equestrian statue on the top of the pyramid has the helmet ornamented with two spread wings, I think I am able to correct an error of Zanetti, in his explanation of a coin of the brothers, Bartolomeo and Antonio, from 1375 to 1380, in which year Antonio had his brother assassinated, in order to become sole master of the state. Zanetti, in speaking of the reverse of that coin, says, "Nel centro un mezzo cane colle ali spiegate, nel cui petto si scorge uno scudo colla scala in mezzo."

Now I am of a different opinion, and consider that the design represents a helmet with spread wings, terminated at the top in the head of a dog; and that that which Zanetti takes for the ladder is but the beaver of the helmet. On Swiss bracteates of the town of Zofingen from the thirteenth century, an ornamented helmet is represented.

On the coins of the brothers, Bartholomeo and Antonio Scaliger, the bust of St. Zeno is for the first time observable on Veronese coins.

The family of the Scaligeri derives its origin from the counts of Scalemburg of Bavaria, who settled in Verona in the twelfth century, their name was then Italianized into della Scala. After the death of Eccelino, Mastino I, della Scala, a Ghibelline, and most distinguished warrior, and much beloved, was chosen in 1261 as Captain general of Verona.

J. G. Pfister.

5 Dr. Grote. Blätter für Müngfunde. October, 1836. Tab. xxiii. fig. 346.
II.

NUMISMATIC PUBLICATIONS.

No. 1.

A MEMOIR OF THE LIFE AND WORKS OF WILLIAM WYON, ESQ.
(Printed for Private Distribution.)

The subject of this memoir, as well as his biographer, is personally known to many of our readers, to whom they are endeared by those qualities which add a lustre even to talent and genius. Mr. Carlisle's enthusiastic attachment to native art, has prompted him to write a memoir of one of whom England may be justly proud; and he has ample reason for his having taken upon himself this task, in the fact that we know but little of the life of Thomas Simon, whose exquisite performances are still sought with avidity by the English collector. The works of William Wyon are too well known and appreciated to need any eulogy of ours; and as few cabinets are without some specimen of this incomparable artist, we shall offer no apology for our having drawn largely on a volume not intended for publication, and therefore of limited circulation. Occasional biographies of celebrated медallic authors and artists will form one of the features of the Numismatic Journal; and we trust to be forgiven for having placed an abstract of this memoir of William Wyon in the van. This little volume commences with a review of the progress of coinage in England, including notices of the principal artists.
employed on her coins, from Anketil, in the reign of Henry the first, down to our own time. To this succeeds the life; the substance of which is as follows:—

"Although the family of Wyon appear to have been blest with considerable abilities, and to have steadily exercised their talents with laudable industry and public spirit, yet little is known of their early history.

"George Wyon, who stands at the head of this pedigree, was a native of Cologne, in Germany, a silver chaser, and was brought from Hanover to England in the suite of King George the first; at which period it was not unusual for great personages to carry with them artists of celebrity. There is a prevalent belief in the family, that this gentleman died in the West Indies, whither he had gone upon a speculation to sell pictures.

"George, his son, was so young at the time of his father's death, that his recollection of him was very imperfect. At a suitable age he was apprenticed to Hemmings, then goldsmith to King George the second; and about the year 1775, he was engaged in the manufactory at Soho, near Birmingham, since so deservedly renowned, for its mechanism and productions of skill, throughout the civilized world. In a place so sacred to genius, we may reasonably conclude that Mr. Wyon contributed his share of elegant workmanship, as none were likely to be encouraged in that sphere of enterprise, who were not well practised in the magnificence, or the softer beauty of art. He superintended the fabrication of articles of carnelion, which at that time were furnished in a most expensive manner, and required the aid of the most exquisite taste, such as Mr. Wyon possessed in an eminent degree; indeed this is evident from the numerous designs and finished works still extant in the family.
"In the month of April, 1772, the City of London presented the 'Patriot,' John Wilkes, with a rich silver cup, embossed with the assassination of Julius Cæsar, from a cast by Mr. Wyon. In the Gentleman's Magazine (Vol. 44, page 457), is an engraving and description of this cup, where it is 'exhibited as a masterpiece, which does equal honor to the artists who formed the design, and those employed in the execution.' And Mr. Nichols, in his Literary Anecdotes (Vol. 9, page 478), further acquaints us, that Miss Wilkes, at her decease in 1802, bequeathed to her cousin, Lady Baker, 'the silver cup, that was the honourable gift of the City of London, to her dear and honourable father.'

"Mr. George Wyon died in the year 1796, leaving four sons,—Thomas, Peter, George, and James, to emulate his talents, and to perpetuate his virtues.

"Thomas and Peter, the two eldest sons, united themselves in business, as general die-engravers, in Birmingham, which connection continued till the year 1800. During that time Thomas engraved many dies for tokens, which possess considerable merit, particularly those which constitute a part of the Coventry Series of Buildings. This gentleman came to London in 1800, where he settled in general business, and was ultimately employed in the department of Engraver of His Majesty's Seals. He died in 1830.

"It is from Mr. Thomas Wyon, that England claims, as her own favoured child, his highly talented son Thomas, of whom an interesting memoir is inserted in The Gentleman's Magazine, (Vol. 88, part 1, page 179), from the pen of his friend J. Humphreys, Esq., Secretary to the Cork Scientific Society; before which learned body, that memoir was read in the month of November, 1817. This glowing
and pathetic commentary depicts to us the splendid and expanding abilities of that ingenious and amiable youth, and is imbued with all that warmth of feeling, and delicacy of expression which the fervour of admiration could dictate, or the frankness of judicious criticism could suggest. 'It was our proud and firm hope,' Mr. Humphreys observes, 'that, if life and health were vouchsafed to this distinguished artist, we should see the Numismatic Art raised from the degradation to which, during the last century, it had been gradually sinking, through want of encouragement and patronage, to a height far beyond what it had ever risen to in England; and we flattered ourselves that there was a rational expectation that the Hamerini of Italy, and even Hedlinger of Sweden, might be excelled by an Englishman:—for in what branch of the arts have Englishmen ever been deficient, when a fair prospect of remuneration has warranted them to devote their abilities to it? The want of patronage has alone, in our opinion, depressed the Medallic Art in these countries.'

'Mr. Humphreys then proceeds to give some interesting particulars of the early life of his amiable friend, and of the commencement of his career as an artist, at the youthful age of sixteen!

'He then states the progress of Mr. Wyon's labours, giving elegant descriptions of the several coins and medals executed by him, still apprehending that considerable additions might be made, to render his list complete, and which appears to have been the case, from subsequent letters that are printed in The Gentleman's Magazine.

'To his family and friends, Mr. Wyon's health had been, for several years, an object of great solicitude and apprehension; but in the course of the summer of 1817, it had visibly and alarmingly declined, when, having re-
moved to the neighbourhood of Hastings, for change of air, he there closed his short but valuable life, on the 22nd of September, 1817, in the twenty-fifth year of his age.

"The private life of Mr. Wyon was as amiable as his public was splendid. His habits were strictly religious and domestic; and as a son and a brother, he was all that a parent or relation could desire. His manners were uncommonly mild and unassuming, though it would not have been wonderful if abilities, which at so early an age, placed him at the undisputed head of his profession in this kingdom, had worn a different exterior. He was also perfectly free from envy and jealousy, which, while no class of society is exempt from it, works perhaps more visibly amongst artists. No person could be more ready at all times to point out merit wherever it prevailed; and no one was so severe a critic, or had so humble an opinion of his own productions, as himself.

"Peter Wyon, the second of the four sons in the pedigree, after the dissolution of partnership with his brother Thomas, continued his occupations in Birmingham, where he displayed great taste in his designs and models for sinking dies for ornamental brass-work, which in many respects, are unequalled even at the present time. He also engraved the fine large medallion of Mr. Boulton, which alone might afford a convincing proof, that, if circumstances had permitted the full expansion of his powers, he was capable of much higher attainments in the art. But what must, above all other considerations, have gratified his fondest affections, was the blooming excellence then attendant upon his eldest son, William, to whose merit and abilities these humble pages are now devoted.

"It has been observed, that, in the history of an artist, there are seldom any circumstances calculated to awaken
interest by their novelty or importance, such as frequently occur in more active pursuits. That an artist's life is one of uninterrupted quiet and perseverance, silently spent in the seclusion of his workroom; and that those who are destined to the duties of an ingenious but laborious profession, can have no other feats to proclaim than difficulties by patient thought overcome, and can only expect as their highest reward, to escape the censure of the critical. This is a melancholy picture, and the more so, when drawn from truth by the artist himself. But although our youthful aspirant has not escaped these chilling obstacles, and has experienced both opposition and neglect, yet we shall ever find him supported by the proud consciousness of merit, and bearing without a murmur even the injustice which he has had occasionally to endure. We may here adduce an early instance of his superiority, as acknowledged by his school-fellows, who, on a prize being offered for general rivalry, presented a memorial to the master, candidly declining to contend for the drawing, 'if Wyon was one of the competitors.'

"After passing through the several classes of a respectable school at Birmingham, our artist, for so we must now call him, was apprenticed, in 1809, to his father, having then attained his fourteenth year. The natural bent of his mind was first seen in the production of a head of Hercules, which was finished about the year 1811. This head, which is engra\n\ntered in bold relief, is in the possession of his uncle, Mr. James Wyon, who is settled in Dublin, but having been shown to Nathaniel Marchant, R. A., the celebrated engraver of gems, and the universal friend of genius, it happily so much attracted his notice, as to draw from him the earnest recommendation, that our pupil should be employed upon objects of higher consequence than the mere
die-sinking business, pursued by his father, for the various tradesmen in Birmingham.

"He, however, continued his diligence in the mechanical and minor parts of his father's trade, until a very severe accident, a compound fracture of the right arm, received when turning a large oval die, rendered him for some time unable to prosecute his studies. His father, who was a most indulgent parent, now availing himself of a kind invitation from his uncle, Mr. Thomas Wyon, then resident in London, sent our poor sufferer to forget his pain amidst the varied amusements of the Metropolis, and to improve a mind early alive to the nicest discriminations of art. On his return to Birmingham, we have an affecting instance of parental fondness to record. Our youth having made a model in wax, from a small round figure of Antinous, this, although far from faultless, so delighted his father, that he presented him with a guinea for immediate reward, and had the piece of steel afterwards set in gold, as a seal, which he continued to wear for the remainder of his life. It is now fondly preserved, as a sacred treasure, by his affectionate sisters.

"Another instance only of early proficiency can now be recollected, which is a figure of 'The Woodman,' copied from the well known picture by Westall. This die was afterwards used to strike gilt impressions, which were worn as broaches; and the pleasing device met with so great a sale as to induce the execution of many similar designs, though none of them were equally successful. There was, however, a flattering stipulation by those who gave the orders, that the young artist who engraved 'The Woodman,' should alone be employed in the execution of the work.

"In 1812, our artist visited London a second time,
when he derived much information in his profession from the advice of his cousin Thomas, whose premature death we have already noticed. He now began to execute a die, as candidate for a reward offered by the Society of Arts, upon the obverse of which, was the head of Ceres. Here again we meet with the encouraging kindness of Mr. Marchant, who was much pleased with the classical character of this head, remarking that it reminded him of his own head of Juno; and being requested to assist him in obtaining a model of an ancient plough, he good humouredly recommended our younger to go to Mr. Payne Knight, 'and to tell him that he was that pretty behaved, modest boy, whom he had spoken to him about.'

"With this head of Ceres, the Society of Arts were so well satisfied, that they not only rewarded Mr. Wyon, on the 25th of May, 1813, by presenting him with their large gold medal, but also purchased the dies, which are used at the present time for their prize gold medal in the class of agriculture. In 1813, Mr. Wyon attempted an original composition of figures; viz., Victory standing in a shell upon the waters, extending in one hand a wreath of laurel, and in the other, holding a palm branch, and attended by two Tritons. This was intended as a naval prize medal, and was engraved accordingly; but no medals were struck from it, one impression alone having been taken, which was sent to the Society of Arts, who again awarded their large gold medal to Mr. Wyon.

"Here we see a youth of eighteen, unaided but by natural genius, breaking through all the impediments of his difficult art, and claiming and receiving the highest rewards, such as might only be conferred upon matured excellence! And here let us pause to contemplate the gratifying spectacle of talent rising to eminence through it's own
exertions, a lesson which may not be without it's use, in exciting honourable emulation and confidence among those, who in the shade of private life, when laudably aspiring to distinction through merit, are deterred by the difficulties with which their progress appears to be impeded and discouraged.

"It has been remarked, that in despotic countries the people look up to the sovereign, or his ministers, to execute every thing of a public nature; while in a free state, most enterprises are performed by individuals, without any reference to the government.

"In the year 1815, Mr. Wyon was invited to leave Birmingham, and repair to London, there to assist his uncle, Mr. Thomas Wyon, who was then employed by Mr. Marchant, as Chief Engraver of the Seals. During this occupation, Mr. Wyon engraved the Great Seals for Scotland and Ireland; his cousin, Thomas Wyon, Jun., having previously engraved the Great Seal for England. Our artist assisted in the execution also of many Colonial Seals.

"In the same year, the then Master of the Mint made great alterations in that establishment. Mr. Pingo and Mr. Marchant, the Chief and Second Engravers, were superannuated; Mr. Thomas Wyon, Jun., was promoted to be Chief Engraver. The number of engravers was limited to two, and their salaries rendered certain, instead of depending upon fees, as before. At the same period the Master expressed a desire, that competition should be declared for the situation of Second Engraver, thus become vacant, and being informed of our artist's intention to compete for the office, absurdly exclaimed, 'that he would not have two of a family!'

"This supercilious remark deterred Mr. Wyon, for part
of the time, from the exercise of his powers; but as the
day of decision approached, he determined at all risks to
venture; and assiduously applied the very limited time that
remained, to engraving a head of George the Third, of
the size of a guinea,—which hasty production was sent in
without a name. Upon the Master's submitting the vari-
ous specimens of the different artists to Sir Thomas
Lawrence, that painter, so eminent for gracefulness, im-
immediately selected Mr. Wyon's, as the most skilful, and he
was thereupon appointed Second Engraver to the Mint
in 1816.

"On the great re-coinage commencing in that year, he
was wholly occupied in the subordinate duties usually
assigned to the second engraver, such as engraving of arms
upon the reverses, lettering dies, making punches, and in
other details.

"And here we may remark, that, about this time, Mr.
Pistrucci, who succeeded Mr. Thomas Wyon, Jun., as
Chief Engraver, received the enormous sum of 1,325. for
engraving three models in jasper, of the head of His
Majesty, King George the Fourth. In 1817, Mr. Wyon
finding the public much dissatisfied with the portraits of
the king upon the coinage, then in circulation, and which
had been engraved from models by Mr. Pistrucci, de-
determined to devote all the leisure that the pressure of
public business would allow, in engraving a pattern for a
crown, from Marchant's three shilling bank token; and
which Mr. Marchant had engraved from a model taken by
himself from His Majesty for that express purpose, this
being considered the best authenticated portrait of the
king.

There seems to have been an evil genius attendant upon
the taste of the Master; for, upon Mr. Wyon's showing this
pattern crown to him, he was desired 'to mind his own business, and not lose his time in engraving heads, of which he was incapable.'

"So very near was this extraordinary want of knowledge in art to completing its ungracious task—that of

--- "frighting the isle
From her propriety."

Impressions from this coin are, however, in the cabinets of various collectors, and are highly and deservedly esteemed by them. The reverse is the arms, from Simon's style of Oliver Cromwell's crown. The dies were destroyed.

"To this heartless discouragement of the Mint Master, let us see what our well-skilled Numismatist, Mr. Ruding, had to oppose, 'I cannot but regret,' he observes, 'that the almost general re-coinage of the precious metals should have passed without any attempt to render the reverses of our coins historical records.

"I have said 'without any attempt,' because, although in two instances, heraldic ensigns have been relinquished, yet I presume that what has superseded them, does not claim the rank of an historical event.

"That something more appropriate might have been adopted, I have a proof now before me, in a pattern crown by Mr. William Wyon, which, in the true spirit of classic historical coinage, commemorates the legislative union with Ireland.

"The obverse is inscribed, Georgius III. Britanniarum Rex, F. D., 1817, and bears a spirited, and, to my eye, a faithful portrait of our venerable sovereign.

"On the reverse, which has this motto, 'Foedus Inviolabile,' the union of the kingdoms is happily expressed by three female figures, of chaste design and masterly execution, representing Britannia, Hibernia, and Scotia, dis-
tungished by St. George's Cross, the Thistle, and Harp, and their heads adorned with the Rose, Thistle, and Shamrock, respectively. Britannia is drawn with considerable dignity of character, and appears to be the eldest sister of the three,—the other two look towards her with affection and respect.

"Of all the three figures, Scotia has the most originality and grace; but should she not, as the elder sister of Hibernia, so far at least as union goes, have been placed on the right hand of Britannia?

"I was pleased to see that, at this time of exclusive military exultation, our naval character was not entirely overlooked,—a small Rudder, crossed by a palm branch, being placed in the exergue. Could our shillings and sixpences have boasted of design and workmanship equal to this pattern, the issue of them would not have been disgraced by the circulation of counterfeits without the Bank, whilst the genuine coins were delivering within its walls!'


"A writer in the Morning Chronicle, remarking upon the new coinage of that period, indignantly exclaims, to the disgrace of our Mint, 'I am sorry to say that the English is the only Mint in Europe, that totally and invariably disregards accuracy of resemblance to the Sovereign on the coinage.'

"Another correspondent says, 'I have accidentally seen part of the new silver coinage; and I will venture to assert, that a more extraordinary coinage never before issued from His Majesty's Mint. One of your correspondents, some time since, took occasion to show how ingeniously the likeness of our Sovereign had been varied on every coin that had been struck during his reign!—but the present Master of the Mint must be fairly allowed to have outstripped all his predecessors in this particular, having furnished a series of
portraits, so strange in contour, dissimilar in aspect, and discordant in feature, that the nation cannot but admire the art which could apply them to one and the same individual. If we pass over the shillings and sixpences, which are nearly on a level with the Bank Tokens in point of execution, and direct our attention to the figure on the half-crown, we shall find the principle of variation has been carried so far, that a hasty observer might be led to doubt whether Mr. Pole had not lost sight of the original, and given us a partial restoration of the torso or a bust of Vitellius, or, an attempt at the delineation of some other illustrious heads and shoulders. The expression of the countenance forms a marked contrast to the placid set of features, which we have been accustomed to contemplate on the coins of George the Third. On comparing this caricature with the coinage of former sovereigns, the superiority of the latter is but too apparent; and I turn from Mr. Pole's performance to a shilling of Queen Anne or of George the Second, with something of the fondness which I should feel for a well-finished Greek medal.'

"In 1818, Mr. Wyon was occupied, as in the former year, on dies for the coinage, whilst Mr. Pistrucci was said to be engaged upon a medal to commemorate the glorious battle of Waterloo,—for which he has received, on account, the extravagant sum of 1780l., and the medal is even yet unfinished, in 1836!!

"Again, we have another writer addressing the editor of the Morning Chronicle upon the subject of the new crown-pieces,—'Without previous apology,' he observes, 'I call upon you, as one of the foremost amongst the champions and defenders of British talent, to give publicity to a few plain statements, elicited by the very elaborate epistle of your Mint correspondent, being persuaded that, as a suffi-
cient inducement for your doing so, I have merely to advert to the very unfair, nay dishonourable, means therein adopted for the purpose of extending the partiality for Foreigners, which has already taken such deep root at head-quarters, to the manifest prejudice of native genius.

"Had it been merely with a view to allay the feeling of disgust excited by the poverty of design exhibited in the late coinage, and to make a favourable impression on the public mind preparatory to the new issue, that Mr. Pistrucchi was pompously announced as having been only lately employed at the Mint, the statement although false, might have passed unnoticed; but, considering that the only object of the assertion, is that of iniquitously heaping all the disgrace of the late coinage on the name of the deceased Mr. Wyon, it is an act of justice due to his memory, to state, that during the progress of the coinage, although nominally Chief Engraver to His Majesty's Mint, and consequently responsible, as far as his character as an artist was concerned, for the execution of the coin of the realm, the most ignominious fetters were imposed upon his genius, his faculties were held in subjection by the anti-national bad taste of the Master of the Mint, and he was shamefully compelled to work after the designs of the Italian artist.

"Much is said on the superiority of the new coinage, with regard to the depth and boldness of the impression; but the fact is, that never, until the present occasion, were money dies worked under the same favourable circumstances. The process which the crowns have been subject to, has not been that of money-making, but strictly that used in the striking of medals, each piece having three or more blows. The care, too, which has been used in selecting the pieces allowed to pass, must not go unnoticed, they
are submitted to the most minute examination; pieces are rejected for the slightest imperfection; and it has frequently happened, that two thirds of them have been returned to the melting-pot for regeneration, although infinitely more perfect than the shillings and sixpences that have been put in circulation. In short, sir, it is notorious, that much less pains were bestowed upon the medals destined to commemorate the triumph of those who bled at Waterloo, than on those intended to record the achievements of Messrs. Pole, Piastrucci, and St. George.

"In one respect, however the present coinage has a decided superiority over its predecessors, the method of drawing the metal bars and fillets to the desired thickness, without the use of the file or scraper, having contributed most essentially to its beauty; but unfortunately for Mr. John Barton, who is the inventor of this ingenious piece of mechanism, he is an Englishman! and, although his services have been strongly insisted upon, it would have required too great a stretch of patronage to publish his name."

"Even further, the Editor of 'Annals of the Fine Arts for 1819,' when speaking of the new coinage, remarks, 'We feel sincerely sorry, that one (the Master) who has taken so much trouble to make the coin a fine thing as a work of art, should have met with such an unsatisfactory return to his wishes. We never remember to have heard such an universal censure, from artists and others, interested and disinterested, from the highest to the lowest, as that passed by the whole nation, upon the design and execution of the New Coinage.'—Vol. iv. p. 141.

"In 1819, Mr. Wyon was still employed upon the coinage, with the additional service of engraving dies, for the Colonial coin.

"In 1820, he was employed in lettering dies for the coins
of the realm, and in engraving original matrices and punches for an extensive coinage for the Ionian Islands, consisting of the penny, halfpenny, and farthing. In the same year, he had the honour to receive from the Society of Arts, *the first Gold Medal*, struck from the dies of the new large medal of the society, designed, executed, and presented by him to them.

"On the 12th of April, 1821, Mr. Wyon was married to Catherine Sophia Keele, third daughter of John Keele, Esq. surgeon, of Southampton,—an amiable lady, by whom he has a family of two sons and two daughters.

"In this year, he was occupied in repeating the dies for the Ionian Islands,—lettering dies for the coins, modelling and engraving dies for the English farthing; from which there was an extensive coinage. In 1822, he repeated dies for the farthing, and engraved original matrices and punches, for the penny, halfpenny, and farthing, for Ireland.

"The head upon the farthing, was copied from Mr. Pistrucci's head of George the Fourth; and upon its being submitted to the Master, he expressed a wish, 'that the copy had not been so like.' The figure of Britannia upon the reverse was designed, modelled, and engraved by Mr. Wyon.

"His Majesty now commanding, through the Master of the Mint, that none but Mr. Chantrey's bust of him should be copied on the obverse of the coin, Mr. Pistrucci thenceforward entirely discontinued his public services, but retained his salary of 500l. per annum, together with ample accommodations in the Royal Mint. Double duty consequently fell upon Mr. Wyon, yet his annual salary of 200l. was not increased. In 1823, we find our aspiring and accomplished engraver, receiving that honourable and public acknowledge-
ment of his talents, which his superior merits had so justly acquired.

"The Right Honourable Thomas Wallace, since elevated by his virtues and his patriotism to the British Peerage, being, on the 9th of October, 1823, appointed Master of the Mint, his first care appears to have been, to effect an improvement in the coinage, for which he was so happily endowed with an ardent love of every refinement in the works of art, and particularly interested in the coinage of the realm. Being dissatisfied with the portrait of the king, he requested Mr. Wyon to prepare a model,—which, being submitted to his then majesty, George the Fourth, was approved by the sovereign; and a complete series of new dies were ordered to be executed. From this time, we find that Mr. Wyon was assiduously occupied in the important duties of the chief engraver, stimulated by the active superintendence and generous interest, which his kind and honoured Master ever took whilst in office.

"At this period, he executed a new series of the obverses of the coinage from the five-pound piece to that of the farthing. At the conclusion of the coinage in 1825, Mr. Wyon's health sunk so much, from the arduous duties in which he had been unremittingly engaged, as to cause some of his friends pleasantly to observe to the Master, that, in attaining his object, a beautiful coinage, he had nearly killed his engraver.

"And here we have an amiable instance of the goodness of heart of this public officer, who, immediately on this alarm, expressed the strongest interest in the health of Mr. Wyon, and directed his own physician, "to take him under his care, and to exert his utmost skill towards his recovery."
"At the same time a letter appeared in the Times newspaper, comparing Mr. Wyon's coinage in beauty to the celebrated farthing of Queen Anne; but giving the preference to the new coin, which the writer was pleased to designate perfect 'Gems of Art.'

"On the 28th of May, 1827, Mr. Wallace resigned the Mastership of the Mint, in consequence of a change in the administration; but his noble mind, full of attachment to science and to the merit of his friend, did not fail to express the deepest regret, that he had not been able to place Mr. Wyon permanently in the situation of Chief Engraver; the duties of which office he had so long discharged with such zeal and fidelity to the public.

"Feeling, however, the peculiarity of Mr. Wyon's situation, he recommended to his successor, Mr. Tierney, to take into consideration his claims upon the Government for past services, and the propriety of his appointment to the office, which he had so long virtually filled. Accordingly, we find that Mr. Wyon was appointed, in the early part of the year 1828, to the office of Chief Engraver, and the sum of 500l. was awarded to him, as a compensation for his extra services from the year 1823 to 1828; but the establishment, being still encumbered with the non-operative Mr. Pistrucci, the united salaries of the first and second engraver, amounting together to 700l. per annum, were divided equally between them, thus pitifully withholding from the only efficient officer 150l. a year, although he was acknowledged to deserve the whole amount; for, by a treasury minute, it was ordered, that 'the salary of 500l per annum should revert to Mr. Wyon, on the removal of Mr. Pistrucci by death or otherwise.' In the month of August, 1829, Mr. Wyon received an anonymous letter, which is of too curious a
nature to be omitted in this memoir. 'It puzzles one at the exhibition,' observes the writer, 'to see your beautiful medals and heads of the king, and at the same time such inferior ones of His Majesty on the coins: perhaps, the Master of the Mint will not pay you adequately for your trouble.

"There is a most odious quantity of the half crowns, which are an inconvenient fraction of the pound, when changing for small matters." At the Bank the other day, fourteen pounds out of twenty were paid in half crowns. Crown pieces are much more conveniently reckoned or changed than the other, and yet they are very scarce; neither the crowns, nor half crowns do much credit to the state of the arts in this country. I should like to see a new crown in circulation, with the king's arms in full, and elegantly done, instead of St. George fighting naked! If you would engrave and exhibit next year, and mention it in the catalogue, as a die for a new crown piece going to be coined, I would put you down in my will for five hundred pounds with the greatest pleasure.

"There was an exquisite head of the king of your doing two or three years ago in the Royal Academy: he looked there, what every body says he is, perfectly dignified and gentlemanly; but I see nothing of either on the coins. On the last sovereign he looks a conceited prig of thirty."

"At this period, Mr. Wyon was engaged in engraving original dies for new crown pieces, with a view of adapting them to the new coining press introduced from the Prussian Mint, and also in repeating dies for the coinage.

"In 1830, Mr. Wyon commenced a series of dies of his present Most Excellent Majesty, King William the Fourth, by express royal command, from a model in bas-relief of the king by Sir Francis Chantry; and when the
crown die was presented to His Majesty, he was graciously pleased to order, that no other portrait, than copies of that head, should be used during his reign.

"On the issue of the new coinage in 1831, it was remarked, that the head on the sovereign was very delicately executed, but certainly not bold enough. The reverse did not materially differ from the old coin; but the crown was smaller, and therefore in better proportion. A strange hallucination seems to have pervaded the Ministry, on the arrangement of the coronation of His Most Gracious Majesty, King William the Fourth, as it was proposed to perform that high solemnity, without striking a medal to commemorate the auspicious event. But about a month before the ceremony took place, the Ministers became sensible that it would be an unprecedented measure; and it was hastily determined that a medal should be prepared. Uneasy sentiments were, however, expressed at the short interval which would intervene, for, it was not until the 28th of July, 1831, that Mr. Wyon received a letter from Lord Auckland, desiring him to prepare designs to be submitted to the Privy Council, at the same time with any designs which might be prepared by Mr. Pistrucci, on the 2nd of August, following.

"It was then determined, that the obverse of the medal should be the portrait of the king, and the reverse the portrait of the queen, Mr. Chantrey being requested to prepare the model of Her Majesty.

"On the 8th it appears, that Mr. Chantrey had cheerfully and beautifully finished the model of the queen; but Lord Auckland, being alarmed at the shortness of the time before the coronation would take place, desired that Mr. Wyon should engrave the obverse, and Mr. Pistrucci the reverse; but such was the view Mr. Pistrucci took of his
duty, that he chose this urgent moment, to decline the share allotted to him, on the alleged plea of its being impossible to execute the die within the time prescribed, nor was his refusal resented.

"But English perseverance, like English valour, is ever triumphant, when occasion requires. Mr. Wyon, feeling keenly for the honour of his country, voluntarily offered his best services, and happily had sufficient health to execute both sides of the medal, to the entire satisfaction of the Government. But those only who witnessed the painful exertions of the artist, can at all enter into the sufferings of toil, which he endured. Yet sad and lamentable is the conclusion! for at the close of this extraordinary labour, he was presented with the paltry sum of 100L. only, the shortness of the time in which he had executed his work, being even adduced as a reason for not awarding him a larger sum! whilst Mr. Pistrucci, who had sheltered himself under the plea of time, had actually obtained 500L. for the coronation medal of George the Fourth, with ample time for the execution of the die at his leisure!

"If any one should pretend to excuse such flagrant partiality, on the ground of the model of the king and queen having been made by Mr. Chantrey, let them look to some of the private works of Mr. Wyon, when they will be convinced, how well able he is also to model from nature with beauty and correctness.

"In the same year, 1831, Mr. Wyon engraved a medal for the kings and native chiefs of Gambia, for which he received fifty guineas; but for a smaller one, that he was desired in 1834, to engrave for the same object, he received nothing.

"In 1832, Mr. Wyon was employed in renewing, repair-
ing, and multiplying the various matrices and punches of
the series of dies, for the coinage in circulation.

"And in 1833, he engraved the guilder, half, quarter, and
eighth of a guilder, for Demerara and Essequibo; he also
re-engraved the English half-crown, renewed the various
dies for the coinage, and modelled and designed the Five-
Pound Piece.

"In the month of December, 1833, Mr. Wyon was
obligingly informed by the Right Honourable Lord Auck-
land, then master of the Mint, of the probable determina-
tion of his Majesty's Government, to strike a series of
national medals.

"Our accomplished artist lost no time in pressing upon
his Lordship's kind consideration, his reasonable desire to
be employed in the execution of some of them.

"With regard to his competency to the undertaking, he
modestly referred to coins and medals which he had already
executed, works which had been approved, sanctioned, and
patronized by his Majesty—had received the consideration
of the first artists in the kingdom,—and had procured for
him the distinguished honour of being enrolled among the
limited number of associates of the Royal Academy.

"He was aware that Mr. Pistrucci held the title of
'Medallist to the King,' but he believed that at least two other
artists had received the same honour; and it became his duty
to inform his Lordship that, when the arrangement was made
which conferred that honour on Mr. Pistrucci, Mr. Tierney
distinctly stated to Mr. Wyon, that such title, no more
implied that that artist was to engrave all future medals,
than that a cheesemonger to his Majesty was to monopolize
the supply of that article.

"Practice has confirmed this view of the case; for since
that arrangement, only two medals have been struck under
the sanction of the Government, and both of them were executed by Mr. Wyon according to his Lordship's order; he therefore respectfully submitted to his Lordship, that this circumstance established a precedent for his being employed, and also materially strengthened his claim to his Lordship's favourable consideration.

"He had reason to know that, at least in the instance of the Coronation Medal, Mr. Pistrucci was applied to, and declined to execute that work in the short time which could be allowed. Was it fair, then, that Mr. Wyon should be engaged only upon subjects which Mr. Pistrucci declined? that he should be called upon to risk his reputation upon hasty productions, and that he should be denied the opportunity of attempting to establish his own and his country's renown, when works of art were required, for which all facilities might be obtained, and ample time allowed for the full display of all the taste and talent which the artist might possess. Though he was bold to assert, that pecuniary considerations were of minor importance in his view of the subject, yet being the father of a family, they could not be altogether excluded. And he requested his Lordship to consider, that, for the engraving repairing, and renewing, the very numerous matrices, punches and dies, for very extensive issues of coins of various types and sizes, he received no remuneration beyond his salary; and that he was about to be excluded from the execution of those national works, to which such ample remuneration has, in some instances, been attached. He might he allowed to remark, that the amount of his salary was only two-thirds of that enjoyed by his predecessors, and was precisely the same as that which is paid Mr. Pistrucci, who is further remunerated for every work he executes! He therefore trusted, that on this occasion, the honourable and stimulating patronage of
the government would not be conferred upon foreigners, to
the entire exclusion of English talents.

"Nothing further was determined, and no medals were
executed.

"In a comparative view of the services performed
and the salaries received, together with the extra work, by
Mr. Pistrucci and Mr. Wyon, from the year 1816 to 1835,
I find the account thus stated:—

<table>
<thead>
<tr>
<th>Mr. Pistrucci</th>
<th>Mr. Wyon</th>
</tr>
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<tbody>
<tr>
<td>For salary</td>
<td>£8,200</td>
</tr>
<tr>
<td>For extra work</td>
<td>3,705</td>
</tr>
<tr>
<td></td>
<td><strong>£11,905</strong></td>
</tr>
<tr>
<td>Excess over</td>
<td>5,768 10s.</td>
</tr>
<tr>
<td>Mr. Wyon.</td>
<td><strong>£6,136</strong> 10s.</td>
</tr>
</tbody>
</table>

From 1817 to 1821 inclusive
employed on the coinage.
From 1822 to 1835 inclusive
not employed on the coinage.

"But, a truce with all thoughts of merely personal jea-
loesy! and let us attend to the fine tone of indignation
and patriotism, which Mr. Pinkerton pours forth in his

"‘It has ever been the curse of this country, that, while it
superabounds in men calculated for all the arts and em-
ployments, yet, by a singular frenzy, foreigners are always
sure to obtain the preference. This must strike every
person in the competition of Simon, a superlative native
artist, with Roetier, a foreign one of no such eminence.

"‘But such has ever been the case, though in a country
equal as this is to any in the world for every art, save
painting!—It is a shame to put foreign artists into those
situations, which superior skill and excellence, with other
good considerations, entitle natives alone to fill. In a
kingdom where the natives are not equal to the arts, as is the case in Russia, foreigners ought to be employed; but in any other, it is a tacit confession, either of the ignorance of its artists, or of the contempt which the government entertains of its own subjects. The madness of this predilection for foreigners, who pick our pockets and call us a liberal nation, cannot be better demonstrated, than in the history of our coin. Simon and Croker are the only artists whose works have done honour to the British coinage; and they were, both of them, natives of England."

"This forcible remonstrance was written in 1789.

"Obsequious, artful, voluble, and gay,
On Britain's fond credulity they prey."

Johnson's London.

"In the year 1834, Mr. Wyon's family and friends were thrown into the greatest state of alarm and anxiety, for the preservation of a life rendered so valuable by every endearment, placed, as it then was, in the most imminent peril by over-exertion and unwearied solicitude in his profession. Change of air and quietude seemed to restore him to a comparative state of tolerable health; but far from the robust strength which the ardour of his mind demanded in a pursuit like his.

"His principal occupation had recently been the engraving of original matrices and punches for the thirty-cent pieces for the Ionian Islands; and also, for the tenth-part of a penny for the same government; as well as for a three-halfpenny piece for Jamaica; as also, for original dies for the crusadoes for Portugal, from which an extensive coinage was made in the Royal Mint.

"The year 1835 was resplendent in a happy triumph for the lovers of native talent over the sticklers for the superiority of the continental nations.

"The Portuguese government wishing, in the autumn of
that year, to improve the coinage of their country, applied to
the British government to allow the chief engraver of the
English Mint to proceed to Lisbon, for the purpose of
making a model of Her Most Faithful Majesty, Donna
Maria, as an obverse for the new coinage of the Portu-
guese Realm.

"The consent of the British government being obtained,
and his medical advisers being of opinion that his health
might be improved by a sea-voyage, Mr. Wyon, embarked
on the 22nd of September, and, after a very tempestuous
voyage, arrived in safety at Lisbon.

"His stay in that capital appears to have been satisfactory
in the highest degree. The model of her majesty was
esteemed to be a most happy likeness; and the youthful
queen was so well pleased, that she graciously commanded
Mr. Wyon to execute a large medal from it, to be used
in the intended coinage.

"After an agreeable residence of six weeks in the city of
Lisbon, Mr. Wyon requested the permission of her ma-
esty to return to England; which being graciously complied
with, our artist, in the month of November, stepped again
upon his native soil, to the great joy of his family, and
amidst the congratulations of his friends, for the consum-
tmate manner in which he had upholden the taste, talent,
and dignity of the unshackled genius of a Briton; and
he now reaps a proud reward in the new series of coins,
which he has engraved for the Portuguese dominions.

"Having thus established a reputation far more valuable
in the estimation of honourable and well-conditioned minds,
than the acquisition of the most unbounded wealth could
have bestowed, he now directed his active mind to the task
of re-engraving the half sovereign to increase its size; to
lettering colonial dies, and to other public duties.
"As this memoir dates its origin in the year 1836, an opportunity is here allowed to me of addressing myself to the present master of the Mint, which I may do with the greater sincerity, and without imputation of animosity, as I have not the honour to be known personally, and probably not even by name, to that gentleman; but I now publicly declare to him, and which I do from actual knowledge of the fact,—that it behoves him to look well and instantly to the removal of the dies from Mr. Wyon's private residence! which he has been obliged of necessity to convert into an office, from having been deprived of his legitimate apartments, and thereby hazarding the security of the dies, to the serious apprehension and injury of the public service, as they are now scattered over various parts of his dwelling. To this evil may also be added, the possibility, and even the probability, of some one of the dies being abstracted by the dishonesty of a domestic servant: for if any one of the dies for the sovereign were stolen, and found its way into the hands of a counterfeiter, he could make coins so like to those in circulation, as to escape detection, and consequently defraud the public to an alarming extent, independently of the human blood that might be required to be spilt in consequence of the transaction alluded to, and of the unguarded state of things arising from it. Yet, all this mischief might be avoided, by having an office so provided, as heretofore, that no one could have access to it but those who are actually engaged in the duties of the Metallic Department."

The facts here related cannot be too generally known; and having given them publicity, we leave them to the comments of our readers. The amiable author of this
memoir is incapable of giving utterance to statements, of
the truth of which he has not well assured himself. An
ardent love for what is beautiful in art, and a desire to do
justice to one of the first medallic artists the world ever
produced, are apparent in every page of his interesting
sketch; the perusal of which we regret should necessarily be
limited. The volume concludes with a detailed catalogue
of the works of W. Wyon, to which we shall have occasion
to refer in our future numbers.

No. 2.

ESSAI DE CLASSIFICATION DES SUITES MONETAIRES BYZAN-
TINE, par F. DE SAULCY.—Metz. 8vo. pp. 488,—and an Atlas of
xxxiii Plates.

"We hail with pleasure every new work on the subject of
medals, as evidence that the study is daily gaining ground
in Europe. Of this fact, indeed, we have the best possible
assurance in the success of more than two numismatic pe-
riodicals on the Continent. M. F. de Saulcy, the result of
whose researches in medallic science will be found in
various papers in the "Revue de la Numismatique Fran-
çoise," has produced a work, the contents of which are as
valuable as its exterior is elegant. The plates, executed by
Dembour of Metz, from designs made by the careful and
experienced hand of the author, are all that can be desired,
and must prove of infinite service to the student of Byzan-
tine coins—a difficult series, even to the most practised Nu-
numismatist. A personal acquaintance with the late Baron
Marchant, whose series of admirable letters on the Byzant-
tine coins, is now out of print, and difficult to obtain entire,
joined to the possession of a well-arranged cabinet, and ac-
cess to that of his relative, M. Soleirol, has enabled M. de
Saulcy, to add several unpublished specimens to his excel-
lent work; the arrangement of which we cannot too highly commend. An unpublished coin of Mahomet II., the Conqueror of Constantinople, closes the series. It is a rude imitation of the Byzantine money, and bears the singular legend; ΟΜ· ΜΗΔΗΚΙΚ· ΠΑΧΣ· ΡΩΜΑΣ· ΚΑΙ· ΑΝΑΤΟΛΙΚ MAXAMATHIC.—viz. The Sovereign of all Greece, and of Anatolia, Mahomet.¹ We hear, with much regret, that the author is at present suffering from severe illness.

III.

ON THE COINS OF THE ACHAIAN LEAGUE.

Many writers of eminence have been of opinion that the silver coins bearing on the obverse the head of Jupiter, and on the reverse, in a laurel crown, the Monogram of Achaia, surrounded by several monograms, letters, and symbols, were struck by different cities of the league.

That this opinion is well founded, is, I think, so obvious, as scarcely to require discussion; as any one familiar with the types and symbols on Greek coins will at once perceive, that on many of these coins of Achaia, may be found a monogram answering to the name of some city of the league, together with a symbol well known to belong to the same city. No attempt at a classification of these coins has, however, I believe, hitherto been made.

An attentive examination of the symbols and monograms exhibited on them, having led me to the conclusion, that

¹ M. de Saulcy informs us, that M. Thomsen of Copenhagen possesses a coin of Mahomet II. of smaller module, and bearing the legend—ΟΜΜΕΛΕΚΙΚΙΩ· ΑΧΧΡΨ—ΜΑΝΙΑ......—ΑΤΟΛΗΤ—MAXAM—ΑΤ+Β.
they were all struck by different cities of the league, and that most of them exhibit the well-known symbol, as well as the monogram of some particular town, I shall, with your leave, endeavour to appropriate such of them as have fallen under my observation.

Before, however, I proceed to notice the coins themselves, it may be useful to enumerate the names of such towns as I find noticed in history, as having at different times joined this celebrated league. The following are those which a close investigation of the history of that period has enabled me to discover; but it is very probable that the learning and research of others may discover more.

<table>
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<th>Aegina</th>
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<tr>
<td>Aegira</td>
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<td>Aegium</td>
<td>Lepreum</td>
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<td>Argos</td>
<td>Mantinea</td>
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<td>Bura</td>
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<td>Carynia</td>
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<td>Cleitor</td>
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<td>Dyme</td>
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<td>Elis</td>
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<td>Epidaurus</td>
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<td>Gymthium</td>
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<td>Helice</td>
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<td>Heracleum</td>
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<td>Heræa</td>
<td>Stratum</td>
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<td>Hermione</td>
<td>Tegea</td>
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<td>Jasus</td>
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<td>Lacedæamon</td>
<td>Troezene</td>
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I shall now enumerate the cities of the league whose names appear on the brass coins, and which, as they appear at full length, can admit of no doubt as to their appropriation.

<table>
<thead>
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<th>City</th>
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<tbody>
<tr>
<td>Aegira</td>
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<td>Aegium</td>
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<td>Alea</td>
<td>Megara</td>
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<tr>
<td>Antigonia</td>
<td>Messene</td>
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<td>Asea</td>
<td>Pagæ</td>
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<td>Asine</td>
<td>Pallanteum</td>
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<td>Caphya</td>
<td>Pellene</td>
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<td>Carynia</td>
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<td>Cleone</td>
<td>Phlius</td>
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<td>Corinth</td>
<td>Sicyon</td>
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<tr>
<td>Corone</td>
<td>Stymphalus</td>
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<tr>
<td>Epidaurus</td>
<td>Tegea</td>
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<tr>
<td>Eva</td>
<td>Thisoa</td>
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</table>

By a comparison of this list with the former, we shall perceive that the brass coins furnish us with the names of many cities, of whose junction with the league we have no historical account, affording one of the many instances of the utility of ancient coins as illustrative of history. I shall now proceed to consider the silver coins, and endeavour to interpret the symbols and monograms of such of them as have occurred to me.

1. Head of Jupiter, the common obverse of all the silver coins of the league, ἈΙΤΙΕΩΝ.

Rev. In a laurel crown, the large monogram, with the letters APIC · TO · ΔΑ · MOC in the angles.

This coin has always been rightly given to Aegium. The monogram of Achaia in a laurel crown is common to all the silver coins, the only difference being in the symbols,
letters, and monograms, surrounding the large monogram of Achaia.

This coin contains no symbol, but was probably struck by Antigonia, a city of the league, of which brass coins exist having the legend at full length.

3. Head of Jupiter AN·EY.
Rev. (Monogram, Hunter, No. 5).

This coin seems also to belong to Antigonia, the two first letters on the obverse denoting the town, and the two last the magistrate's name.

4. Rev. (As Mionnet, No. 69).
A dolphin was one of the symbols of Argos, a fine tri-drachm of which city bears a wolf between two dolphins; and I have no hesitation in assigning this coin to Argos.

5. Rev. (As Mionnet, No. 48).
This also I assign to Argos, the monogram appearing intended for APT.

6. Rev. The large monogram (AX) and the letters Φ·OP·N M in the angles.
This coin has been assigned by several writers to Corinth; and I believe correctly.

7. Head of Jupiter ΚΑΔΑΙΝΙΟΥ.
Rev. (Mionnet, No. 87).
The digamma, and the thunderbolt, the well-known symbol of Elis, leave no doubt as to the appropriation of this coin to that city.

8. Head of Jupiter ΘΑΡΛΑΕΩΝ.
Rev. (As Mionnet, No. 88).
This evidently belongs to the same city.

The crown on the reverse of this coin, differs from all
others that I have seen on the Achaian coins, in not having berries intermixed with the leaves; the leaf also is different and perhaps not intended for laurel.

10. Head of Jupiter, NEANIKOΣ.
Rev. Thunderbolt. The large monogram with those of Mionnet, Plate 2. No. 102.

This and the two preceding belong also to Elis.

The monogram of ΔΔ and the well-known symbol of Lacedæmon, unquestionably appropriate this coin to that city.

This coin seems to belong either to Pallene, sometimes called Pallene, or to Pallanteum; but I am strongly inclined to appropriate it to the former, from the symbol of a trident which it bears, as Pausanias mentions a celebrated temple of Neptune there; the symbol of a trident seems also more applicable to Pellene situated near the sea, than to Pallanteum, an inland city in Arcadia.


15. Rev. Ditto. The large monogram of Achaia, with Φ ΠΑ and the monogram (of Achaia,) of small size in the angles.

These coins seem to belong to some town, the name of which commenced with the letters ΠΑ, probably to Pagae, of which there are brass coins of the league; they may belong however to Patrae one of the original cities of the league.

16. Rev. No symbol. The large monogram, with ΤΕ in the angles.


These two coins I have no hesitation in assigning to Tegea, a celebrated city of the league.
18. *Rev.* Serpent erect. The larger monogram with Τ·Ι·Α·Μ in the angles.

The letters and symbol on this coin render it probable that it belongs to Titania, a town of the Sicyonians, in which Pausanias B. vii. ch. 23. mentions there was a celebrated statue of Æsculapius.

These are the coins which, from the letters, monograms, and symbols occurring on them, seem most capable of being appropriated to particular towns. I shall, however, enumerate a few others, the appropriation of which is more uncertain.


The single letter is perhaps intended for Σ; if so, the dove which appears on it would appropriate it to Sicyon.


Probably belongs to Orchomenos.


Pausanias viii. 14. mentions that near Caryæ were some deep chasms made by Hercules, and that Hercules dwelt at Pheneos a city in that neighbourhood: it is therefore not unlikely this coin, which exhibits the letters ΚΑ and the symbol of Hercules, was struck by the city of Caryæ.

22. *Rev.* Lyre. The large monogram with Π·Γ·Θ in the angles.

Perhaps Pylus.

23. *Rev.* Lyre. The large monogram with Α·Ι·Δ in the angles.


Perhaps Argos.
25. Rev. Lyre. The large monogram with II·E·ΔA in the angles.

These are the principal varieties of the silver coins of Achaia which have come under my observation; and I have no doubt but many others will occur to my readers, equally or perhaps more capable of illustrating this subject. From comparing, however, the coins I have enumerated with one another, it will be seen that the letters and monograms denoting the name of the city, are generally placed in the right and left angles of the large monogram of Achaia, sometimes above but never underneath; and in two instances, Aegium and Antigonia, the name of the town occurs on the obverse; the other letters denote probably the names of magistrates. From the frequent occurrence of these last, arises the great difficulty of appropriating a great portion of these coins; which difficulty the symbols are only partially capable of removing. A comparison of their legends and symbols will, however, I think, compel us to admit the truth of what I have endeavoured to prove, viz.—that all these coins which bear the common monogram of Achaia, were struck by particular cities of the league, and that they all exhibit the initials, monograms and symbols of the respective cities, by which they were struck,

JOHN LINDSAY.

Cork, January 27, 1837.

Note.—Our intelligent correspondent is evidently not aware that this subject has been discussed by Consinery, in his "Essai Historique et Critique sur les Monnaies d'Argent de la Ligue Achéenne," 4to. Paris, 1825. We however gladly give admittance to his remarks, being of opinion with a valued numismatic friend, that such enquiries are peculiarly fitted for our Journal; while the confirmation arising from two persons arriving by different roads at the same result, is both pleasing and satisfactory. These interesting coins have also been illustrated by the erudite Seftini, in his tract, "Sopra le Medaglie Mantiche relative alla Confederazione degli Achei." Milano, M.DCCC.XVII. 4to.—Editor.
IV.

AN ATTEMPT TO LOCATE SOME COINS OF UN-APPROPRIATED MINTS, IN RUDING FROM DOMESDAY, AND THE NEW TOPOGRAPHICAL DICTIONARY.

Eadwig,—Neve, Newe.
Edward the Martyr.—Niewen.

Newent, a market town in the hundred of Botloe, Co. of Glocester. A Benedictine Priory was founded here soon after the Conquest.

Eadwig.—To. Totnes, Devon.

Eadgar.—Metwi, Mltvi. Uniting these words, we should have Meltwi.

Possibly Milton, next Sittingbourne, Kent, in early times supposed to be the residence of the kings of Kent; or, Maidstone, Kent, (in Domesday, “Meddestane”) a very ancient town, supposed to have been a contraction of Medway’s town.

Eadgar.—Intb.

Domesday:—“Intberge—Terr, Pb, prat, —Wireestresc—Hundred Oswaldeslau—Possessor Noa—Ecclia De Wirecestre.”

Edward the Martyr.—Lyda.

Same as Lyda. Lydford, Devon.

Edward the Martyr.—Limen, Limene.

Ethelred II.—Limna.

Edward the Confessor.—Lie, Limnie.

I have an unpublished penny of Eadgar. It has on the obverse, the king’s head inscribed—Eadgar Rex Ang—
LORU: on the reverse — ATESTAN M-o LIME, with one small cross in the field of the coin. All these coins I consider, are from one mint — Lympne, near Hythe, Kent. This parish, it is stated, takes its name from the ancient river Limete, now the Rother, a branch of which ran below it, and formed the ancient Roman Haven, Portus Limanus. In Domesday, it is described — "Limes Terr in Dnio Pbr, &c. Cheut Limowart Lest. — Hundred Belicolt. — Possessor, Arc Ep. Cantuar." Mr. Lindsay has two pennies of Ethelred II., so extremely resembling each other, that, until you examined them, you would suppose them from the same die. One reads on the Reverse, "Leofric M-o Limna," the other, "Leofric M-o Rofec," (Rochester). Now from these two places, Lympne and Rochester, being so near each other, it is very probable that Leofric was moneyer to both mints.

Ethelred II.—ALE.

Possibly, Aylesford, Kent. In Domesday, it is described as, "Ailesford, (Sacha and Soca) Cheuth. Rex." As belonging to the king, it would be more likely to have the privilege of a mint.

ATE. Attleburgh or Attleborough, a market town and parish in the Hundred of Shropham, Co. of Norfolk. This place derives its name from Atheling or Atling, a Saxon Prince. It was anciently the capital of Norfolk, and the residence of Offa and Eadmund, kings of East Anglia.

BARD. Bardney, (Bardenai, Domesday), 10 miles West of Horncastle. A monastery founded here, in which Ethelred, king of Mercia, became a monk, A.D. 704, was destroyed by the Danes, A.D. 870; and about the period of the conquest, it was restored.
COINS OF UNAPPROPRIATED MINTS.

Coly. Colchester; Essex; Colne—Ceaster of the Saxons; was a considerable town at the conquest.

Dor. Dorchester, Co. of Dorset. In Aethelstan's charter to Milton Abbey, dated from this place, Dorchester, which then belonged to the Crown, is called Villa Regalis, to distinguish it from Dorchester in Oxfordshire, which is called Villa Episcopalis. Two mints were granted to it by Aethelstan.

Ged. Perhaps Idleton, in Nottinghamshire, near which Ethelfrid, king of Northumberland was defeated by Redwald, king of the East Angles, A.D. 616.

Langst. Langport East Over, Co. of Somerset, 4½ miles W. S. W. from Somerton. Seal of the Corporation, "Sig Prepos et Comuni Burgi De Lang Esto." This place is of great antiquity. It was a Royal Burgh in the time of William the Conqueror.

Rini. Not knowing the exact coin from which this mint is taken, I can only conjecture that it may be one of the class supposed to have been struck by Ethelred, and other Saxon kings, in Ireland, as Rini is unquestionably an Irish mint. It occurs on a coin of Sithric. Obverse, "Lithre Rex Dyfluin."—Reverse. "Byrhtiod Mo Rini."—For my part, I dismiss the whole class of these coins from the English series, as I am persuaded they were the work of ignorant Irish engravers, and are copied from English coins that had fallen into their hands. Compare them with the English coins of the sovereigns they purport to represent, and their wretched inferiority is apparent. If the Saxons had made any conquest in Ireland, their historians would not have left the fact a matter of doubt. These coins are mostly with the head and title of Ethelred; and as he could not
preserve his own dominions in England from the Danes, he was not very likely to be invading, and still less to be conquering the Danes in Ireland. Besides, you have imitations of the coins of the Confessor, Conqueror, Rufus, and Henry I. on those of the Danish kings of Dublin, which no one thinks of appropriating to the English sovereigns.

RIZIC, RISIC. Perhaps Risingham in Northumberland.

SEARBE. Searby; a joint parish with Owmby, Co. of Lincoln, 4½ miles N. W. from Caistor. Or it may be Salisbury.

STANOR. This word has probably the letter f omitted—Stanfor, Stampford.

WFEHIA. Wednesbury, Co. of Stafford, called by the Saxons Weadesbury; fortified in 916 against the Danes, by Ethelfleda, daughter of Alfred the Great. At the conquest it was held in royal demesne. Or it may be a blundered Worcester. Weghia, Wigea and Wihr, I believe, are all given for that city.

Canute.

BRIN  Brintone, Domesday, Northamptonshire.
CROGI CROGI Crogan do Yorkshire.
IRRIVTV Iretune do Derbyshire.
RIV Rivelenoit do Cheshire.
SAEBER Seber Sarisberie do Wilts.

Harold I. ITAA. } Ithancester, Essex.
Confessor IT. }

"Higher up the Northern shore, (from Tillingham), stood once a flourishing city, called Ithancester, by our ancestors. Camden is of opinion, Ithancester is the same as,

"OTENA. The Confessor granted here the custody of
this hundred to Ranulph Piperking." Herman Moll's England and Wales, p. 188. London, 1733.

Confessor.

Berdest Berdeltune. Domesday, Cheshire.


Harold II.


William I.

Brelis. Brailes. A parish in the Brailes division of the hundred of Kingston, Co. of Warwick. The church was probably erected in the time of William the Conqueror. Prior to the conquest, this lordship was in the possession of Edwin, Earl of Mercia; and subsequently, including Chelmscot and Winderton, it yielded to the Conqueror, no less than 55l. yearly, and 20 horseloads of Salt.

Harleigh, Domesday, Devonshire, Hampshire.

Or Hirslege, Do. Glocestershire.

Jerberge. See Confessor.


Nieo. Perhaps Nietona. Do. Do.

Ritune, Ritone, R'tun. Domesday, Yorkshire.

Or Rutune. Do. Shropshire.


William II.

Othei, Othre, Othri. Otrie or Otri. Do  Devonshire.

New Ottery, St. Mary’s

Henry I. Hadev  Hadun Domesday, Derby.

Stephen Hedev Huaed  Or, Hedun do Notts.

Henry III.

Ant. Antone, Domesday. St. Anthony in Meneage, Cornwall. The church is an ancient structure with a tower built of fine granite, said to have been brought from Normandy, being unlike any in this country. In 1735, there were found here, twenty-four gallons of Roman brass coins. Domesday.


Ran or Rain. Ramsay. Huntingdonshire.


Und. Undel, Do Northamptonshire.

Welliol. Wella. Norfolk. Wells, St. Peter, Norfolk. This place is called in Domesday, Guella. The church is a handsome spacious edifice of flint, with a lofty embattled tower. Topog. Dict.

Since this paper was drawn up, my opinion has been much strengthened, by a penny of Ifarz IV. Danish king of Dublin, which my friend Mr. Lindsay has obtained, being part of a hoard lately discovered in the Co. of Wexford. It weighs 11 grains. The obverse has the crowned helmeted head of the Confessor, whose contemporary Ifarz IV. was, (Ruding, Plate 25, No. 34); and the Reverse is similar to No. 23, same plate, and inscribed, “x Fredne Ou Eoffr:;” evidently copied from a York penny of the Confessor. Many of the pennies of Ethelred II. have the head copied from coins of the Danish Kings of Dublin; so that the engravers copied from each other,—only the Irish moneyers made free with legends as well as busts.12

12 We perfectly agree with our correspondent, who is a practical
THOMAS SIMON, MOST HUMBLY PRAY YOUR MAJESTY
 TO COMPARE THIS BIG TRYALL PIECE WITH THE DUTCH
 IF MORE TRULY DRAWN AND EMBOSSED MORE
 GRACEFULLY ORDER'D AND MORE ACCURATELY
 ENGRAVEN. TO RELIEVE HIM.
These conjectures are submitted to those who have more leisure and opportunities of reference to ancient authorities than the writer, and in the hope that they may draw attention, to the subject of unappropriated Mints. R. S.
Cork.

V.

BATE'S MEDALLIC ENGRAVING.

SIR,

In presenting to you, for your interesting journal, the accompanying plates, I beg to offer at the same time, some remarks respecting my having been engaged in executing such representations of subjects in relief, on a flat surface, by a peculiar mechanical process. Late in the year 1830, I was applied to by the Chief Engraver of the Bank of England, to endeavour to copy prints of medals which were sent from Philadelphia as a means of preventing forgery. I, in consequence, constructed a machine, which in its results, gave precisely the same imitation of the medals as the American process. As a means of preventing forgery, the scheme therefore entirely failed. That machine gave a distorted representation of the medal or subject in relief; which distortion, though slight upon a low relief, was at that time considered by some eminent Numismatists, as fatal to the publication of ancient medals, numismatist in the best sense of the word. We have long held the opinion, an opinion which we know is daily gaining ground, that the money of civilized nations was copied by the unskilful artists of less refined states, in the same manner as the Chinese at the present day make a coat from an English pattern, which if it happen to be torn or soiled, or darned, is most scrupulously fac-similated in every respect. The letters on the obverse of the coin in question are RIFADINCIFM+DI.  

Editor.

46973
coins, &c., where perfect accuracy would be required to
give a faithful representation. Desirous of overcoming this
objection, I studied to remedy the defect; and fully suc-
ceeded. I constructed a new machine, in which I applied
a principle that entirely corrected the distortion: this was
early in the year 1832; and for this principle and other
improvements, I obtained a patent.

The general interest which was excited among Numis-
matists about 1832, by specimens shown of prints produced
by this novel mode of engraving, led to enquiry into the
origin of the invention; and the earliest trace that I could
find, was in a French book called the "Manuel des
Tourneurs." This long preceded the American speci-
mens; and as its principle, which produced distortion, like
that of the American machine, was not corrected, I have
called all such productions, those of the "French Ma-
chine."

This French Machine (I at least have seen no specimens
to disprove it) is yet, in principle and in effect, the old
machine of the "Manuel des Tourneurs," which was, in
1831, disapproved by those who were interested in en-
couraging the production of correct and faithful representa-
tions of the valuable and interesting coins and medals
illustrative of former periods.

That my process produces a correct and faithful imi-
tation of the exact state of the medal or coin ruled,
is capable of proof, if such confirmatory evidence to sight
be required. The subject was investigated before a Com-
mittee of Inquiry of the House of Commons: its report is
before the world. A re-publication of part of that report
in the "Literary Gazette" for Februrary 11, 1837, makes
the evidence more accessible; and to these, I refer for de-
tails of my invention, and its results.
The subjects of the accompanying plates are the Harrow Prize Medal of Sir Robert Peel, Bart., executed by W. Wyon, A.R.A., of the Mint, and the trial crown-piece of Charles II., by Simon.

I am, Sir, your obedient Servant,

JOHN BATES.

Poultry, 13th June, 1837.
MISCELLANIES.

Gold Coin of Edward the Confessor.—The very singular piece, of which an engraving is given in the accompanying plate, is in the possession of Mr. Thomas Henry Spurrier, of Edgbaston, near Birmingham. In size and type it closely resembles the penny of Edward the Confessor; it is in singularly fine preservation, and came into the possession of Mr. Spurrier a short time since, having, as he informs us, been purchased of a country woman in Birmingham. The place, as well as the circumstances of its discovery, are, unfortunately for the enquiry to which its appearance gives rise, entirely unknown to its possessor. Though by no means satisfied as to its antiquity, we yet willingly lay a representation of it before our readers, with such particulars as have accompanied it. It has been most carefully inspected by two or three gentlemen of the best practical knowledge in Numismatics, who agree in pronouncing it a struck coin. Of this, however, there can be no doubt, and the only question is, whether it is one of the ingenious forgeries of Bekker, who executed several false coins of the middle ages, or in reality a Saxon coin. Notwithstanding the mention of gold money in the Laws of Canute, and other documents of that period, nothing, with the exception of this piece, has appeared as evidence that the Saxons coined gold. We are certainly of opinion that the Saxons did not coin gold; and should our English Numismatists agree in pronouncing this piece antique, we shall regard it as struck from the penny die, although no penny of Edward the Confessor, of the precise type, is at present known. It is somewhat remarkable that this coin weighs $54\frac{1}{4}$ grains, and the quarter florin of Edward III., 54 grains.

Early Tradesmen's Tokens.—Mr. Loscombe communicates the following curious Extract from an Old Accompt Book of the Parish of Chudleigh.

"This Count made the XXIII daye of January in the yere of our Lorde God M IIII IXII By Nichas Balle markytman.

Expences. — Item ps for A nyron with a prynt & for Lede And for smytyng of my tokense IIIIs.

The Accompte of Nycholas Balle Market man for the Yeare paste made and ended the XXIIIth daye of February in the Yeare of our Lorde 1566.

Expences.—'p for ii pownde of Led for tokens & for makynge of the same to tokens XXII.

The Markete Accompte made by Nycholas Ball market man ended the XXIII of February Anno Dm 1567.

'p for Led & for tokens for II Years paste XVI.'
MISCELLANIES.

DISCOVERY OF ROMAN COINS NEAR CHIMAY, 1835.—In the Revue de la Numismatique Françoise, (No. 2, vol. 2, March and April), is an account of Roman coins in billon and copper, discovered near Chimay, in 1835, to the number of nearly twenty-six thousand pieces; namely, of

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<tr>
<th>Name</th>
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<th>Varieties</th>
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<tr>
<td>Valerianus</td>
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<td>14</td>
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<tr>
<td>Mariniana</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Gallienus</td>
<td>2200</td>
<td>83</td>
</tr>
<tr>
<td>Saloninus</td>
<td>235</td>
<td>19</td>
</tr>
<tr>
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<td>8</td>
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<tr>
<td>Postumus</td>
<td>160</td>
<td>37</td>
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<td>Lælius</td>
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<td>1</td>
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<tr>
<td>Victorinus</td>
<td>2700</td>
<td>16</td>
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<tr>
<td>Marius</td>
<td>21</td>
<td>5</td>
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<tr>
<td>Tetricus, Sen. &amp; Jun.</td>
<td>18,500</td>
<td>22</td>
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<tr>
<td>Claudius Gothicus</td>
<td>1900</td>
<td>36</td>
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<tr>
<td>Quintillus</td>
<td>124</td>
<td>16</td>
</tr>
<tr>
<td>Aurelianus</td>
<td>46</td>
<td>22</td>
</tr>
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</table>

Great numbers of these coins were ill-struck.

Mr. W. P. Shortt, of Heavitree, remarks, in reference to the article on the error of Dr. Walsh, in our 4th number, that there cannot be any doubt as to the meaning of B · R · P · NAT, and that “S · P · Q · R” is perfectly right in reading it on the authority of other coins, BONO · REIPUBLICA · NATO. Mr. Shortt, some years ago, “transcribed a marble in the vestibule of the Gallery of Paintings at Parma, in honour of Valentinian and Valens, in which the words and letters BONO · R · P · NATIS occurs.”

DISCOVERIES AT EXETER.—Mr. W. P. Shortt communicates the discovery of more Roman coins at Exeter, a Claudius, B. Ceres, Nero. Port of Ostia.—Annona, Ceres. Diocletian “Genio Populi Romani.”—Carusius, Capricorn—and a considerable quantity of Roman and Samian pottery.

MEDAL OF ECKHEL.—A medal of this illustrious numismatist has been recently executed by L. Manfredini, at the expense of that ardent lover, and liberal patron of art, Count Maurice Von Dietrichstein. The obverse bears the bust of Eckhel, in whose features intellectuality and benevolence are finely blended, legend IOSEPHO ECKHEL · NAT · MDCCXXXVII · MORT · MDCCXCVIII. The reverse represented Minerva seated, crowning a volume, bearing D · N · V (Doctrina Numorum Veterum), resting on a cippus; legend: SYSTEMATIS · REI · NVMARLÆ · ANTIQVÆ · CONDITORI.—In the exergue MVSEVM · VINDOB · MDCCCXXXVII. and in smaller characters the artist’s name L. MANFREDINI.
TRANSACTIONS OF THE NUMISMATIC SOCIETY.

Since our last the following papers have been received and read.

I.

CHINESE KNIFE MONEY.

Sir.—I have the honor to forward to the Numismatic Society, an impression of a fragment of a taóu, or knife-coin of the Chinese, which I believe is a curious instance of this weapon having been used as a medium of exchange. It belongs to the collection of the British Museum, and is of brass or bell-metal, exhibiting a light brown bronze appearance on the exterior, and an iron-coloured granulation at the edge of the fracture. It consists of a perforated ring, and the upper portion of a fluted blade; and has evidently been cast.

Knives appear at an early period to have been used by the various roving Tartar hordes, which have hovered over the frontiers of the Chinese empire, and who thus characterise themselves in the language of the tragedian,

"The wild chase is our trade,—battle and conquest our chief occupation."

They were worn attached to the girdle, probably by means of a chain; for in a juvenile Chinese Encyclopedia, a stanza of the Koo-loo-foo poem is quoted, in which a wife thus deplors the absence of her husband:—

"Oh my husband where art thou gone,
Beyond yon hills which tower o'er each other,
Shall I hear the head of your great knife
When the moon like a rent mirror ascends the heaven."

The commentary explains the head of the great knife, as the ring by which this instrument was attached to the girdle, producing a clinking noise and forewarning the approach of the wearer. Knives are also frequently mentioned among the tributary offerings presented by conquered tribes to the imperial throne.

In the "Istorica Relazione del Gran Regno della Cina del P. Alvaro Semedo," (4to. Roma, 1653, p. 27.) among the offerings presented by the Mahomedan Ambassadors will be found: "seicenti coltelli & altretante lime;" "600 knives and as many files," and he continues, "Per parermi quest' ultimo presente spropositato per presentarsi ad un re, domandai a che servisse al Re? e non ritrovai chi me lo sapesse dire; solamente me disse
un Capitano, che era cosa antichissima che quel presente fusse composto di tale cose con tanta infallibilità, che non ardivano far mutazione alcuna." "This last present appearing to me very extraordinary to offer to a monarch, I enquired what use the king made of them, and found none who could tell me; a captain alone informed me, that the custom of composing the present of these things was very ancient, and so rigidly observed, that no substitution was allowed to be made." The period at which this custom was observed was in the commencement of the 17th century; but the use of knives as coins ascends to a period of far higher antiquity; and the reason of this feudal right being still demanded, probably refers to the haughty arrogance of the Chinese court, which has ever regarded all other monarchs as its vassals.

The Chin-paou, a tract upon precious things in general, as gems, metals, and coins, embodied in the San-tsae-too-hwuy, or Chinese pictorial Encyclopedia, contains an account of the Chinese currency, illustrated by plates, and accompanied by quotations from various historical books. It appears from this work, that the knife-currency, was not the mere substitution of a weapon for a medium of exchange, but the adaptation of its shape to the currency; because, long previous to the appearance of this form, the more commodious one of the Ts'en or Kash had been used.

Besides this, the variety of material of which these knives were fabricated, viz. gold, silver, brass, iron, &c., sufficiently indicated their peculiar use. The standard dictionary of China, called the Kang-he tsze-téén, under the radical Taou, a knife, distinctly explains it as a coin.

The Chin-paou gives the following notices relative to knives:—Ancient knives used at an early period under the former monarchs in the same manner as silk and gems. Gold knife coined by Wangmang, A.D. 10, having a perpendicular inscription in the seal character, Yih-taou-ping-woo-tseeén. "One knife equivalent to 5000." Knife (unnamed material) also coined by Wangmang, with a perpendicular inscription: Ke-taou-woo-pih. "Legal knife, 500." Knife found in the fifth year of Seuenho in a field near Kinhên, a village of Mungching, inscribed with a perpendicular inscription in an old court hand, Fang tsun-pe-ho-woo-poo-pih. "Heart-shaped spoon, currency, 500." Small knife coin with an illegible inscription, found in a stream, called Shangping-ke, during the first year of Téén-paou, A.D. 34. Silver knife, with an illegible and divided inscription, found by Wangkung, a high literary officer in Kinchow, uncertain if the "coinage of the Kew-foo."

The great era of this currency appears to have been during the rule of Wangmang, who introduced another unusual form into VOL. II.
circulation. Hager, in his *Numismatique Chinois*, gives a drawing of a perfect knife coin, inscribed *taou*, "knife," as belonging to the Imperial Cabinet of France. The extreme rarity of these coins may be inferred from the fact, that none ever came into the collection of Mr. Marsden, who possessed every facility for acquiring them: and the above mentioned one of the French collection, probably remitted by P. Amiot from Pihking, is the only other with the existence of which I am acquainted.—Believe me to remain,

Your very obedient servant,

SAMUEL BIRCH.

II.

*Peckham, June 15, 1887.*

Roman Coin-moulds found at Lingwell. The Roman Coin-moulds which I beg to place on the table of the table of the Numismatic Society, in compliance with the wishes of the President, were found at Lingwell-gate, near Wakefield, in the year 1820.

A question has been raised, and somewhat warmly debated, as to the origin and use of these moulds; one party supposing that they were made at Rome, and sent out to the colonies to provide pay for the soldiers, and another, and perhaps larger party, supposing that they were made on the spot where they were found, and used for procuring a supply of counterfeit money, in defiance of established laws.

Advocating the first opinion, Mr. Taylor Combe says, "Such moulds are supposed to have been used by the Roman armies for the purpose of paying the soldiers, when they were at a distance from home, and when there was a deficiency in the military chest; and the coins cast in these moulds are much lighter than the common struck coins, partaking of the character of what the French call *Pièces de Nécessité*." On the other hand, Mr. Hey, whose paper on the subject will shortly be published in the transactions of the Leeds Philanthropic Society, contends that the Romans universally struck their coin: that for colonial coinage, provision was made by the appointment of superintending officers, and the transmission, not of moulds, but of portable dies; and that safeguards, the greatest possible, were placed around the authorised coinage, by the rank and responsibility of the Mint Masters, and the strictness of the laws against forgery.

But in addition to these general remarks, Mr. Hey states, after an examination of the locality, that all the moulds, together with the crucibles and funnels used in casting, which were turned up
by the plough at Lingwell-gate, were formed of a blueish-white clay mixed with sand, which was found in considerable plenty on the spot.

For the adjustment of this question, I have had recourse to a novel, but perhaps effectual expedient,—I have examined portions of the coin-moulds, under a magnifying power of about three hundred linear, and it appears that they abound with fossil infusoria, the principal examples being species of naviculæ and a species of gaillonella. The latter, if as I suspect, it be undescribed, I propose to name G. Romana. Such, then, being the case, we have only to examine the "clay mixed with sand," in which these moulds were found, and of which it is stated that they were made, and the presence or absence of these fossil infusoria, will at once bring the question to a satisfactory issue; and the examination of the geologist will decide the controversy of the antiquary.

(From the Rev. Mr. Reade, of Peckham.)

III

BURMESE COINS OF TIN.

17, Upper Stamford Street, 20th April, 1837.

Sir,—I have the honour to present to the Numismatic Society, a coin of the Burman Empire. It is composed of fine block tin, and bears on the obverse a rude representation of some quadruped, probably a horse, with branching feet and tail, such as the serpent or dragon is represented to have, on the silver coins of Cochin-China. It is, very probably, a delineation of some animal sacred to Bhudda, their chief divinity, Bhuddism being the religion of the Burmese. Around the coin is a double circle, within which, runs a series of pellets or studs. On the reverse appear a similar double circle and pellets; then an inscription or legend in Burmese character; and in the centre is a wheel, that symbol which so constantly occurs on the early British and Gaulish coins, and indeed, on the early rude money of almost all nations.

I am sorry that I have so little information to communicate to the Society respecting the value, the denomination, or the meaning of the inscription on the coin. The friend who gave it to me, brought it from Tavoy, a port on the coast of Tenasserim, in the Burman Empire, but now belonging to the British government. He could tell me no further than that it was the regular common money of the place, and that it was also current at Rangoon, and other parts of the coast.

Among all the books relating to the Burmese, which I have consulted, I have been unsuccessful in obtaining any direct information concerning this coin. Marsden does not give it in his "Oriental Coinage;" and Crawford, in his "Journey to Ava,"
merely states that the money of the Burmese consists of conical lumps of silver, which are current by weight. Captain Lowe, in his "History of the Coast of Tenasserim," now publishing in the "Asiatic Journal," comes nearer to the point; for, under the head of "Tavoy," he speaks of a large tin piece of money being in circulation there, which he denominates a Kabean, but he gives no description of it, so as to enable us to identify it with this coin. He states that eighty-four of them were the equivalent for a dollar.

Mr. Wilson, the Oxford Professor of Sanscrit, who was kind enough to inspect the coin, could not interpret the characters on the reverse; indeed, he was of opinion that they were not letters at all, but were intended merely as an embellishment. Mr. Norris, the Secretary of the Asiatic Society, was of a directly contrary opinion, and showed me a Burmese Alphabet, to some of the letters of which, the characters on the coin in question bore an exact resemblance, as far as the evidently rude and imperfect construction of the latter would enable us to judge. I am decidedly of the latter opinion, because the shape and formation of the characters apparently prove that they were intended for such; whereas, if the object of them had been merely ornament, there would have been a nearer approach to regularity and uniformity in their arrangement. In "Hamilton's East India Gazetteer," I find the following passage: "The character in common use throughout the Burmese territory, is a round nagari, derived from the square pali, or religious text, formed of ci.cles or segments of circles, variously disposed, and written from left to right." This description exactly applies to the form of the letters on the coin before us.

From the resemblance of some of the characters on the coin, to some of the letters in the Asiatic Society's Burmese Alphabet, the English signification of which is attached to them, I am inclined to think that they describe the name of the coin (Kabean), and the place where struck; but I must confess that my opinion, in this particular, amounts to little more than mere conjecture.

I have accompanied these few observations with a rough drawing, and hope that this specimen of the coinage of a people, with whose manners, customs, and progress in the arts, we are as yet so little acquainted, may prove interesting to the members of the Numismatic Society. I have the honour to remain, Sir, your most obedient humble servant.

Benjamin Nightingale.
The Coins of Vespasian with VICTORIA AVGVSTI. In the Thesaurus Morellianus, a medal of Vespasian, in first brass, is engraved, having for its type, Victory presenting the Palladium to the Emperor; and for its legend VICTORIA AVGVSTI. In my possession is a medal of similar type, but with the legend AETERNITAS · P · R, and which is so much more appropriate to the subject of the medal, as to raise a supposition that it had been the original inscription, but altered by Vespasian; who, from policy or some remains of vanity, wished that the stability of Rome should be imputed to his victories alone; and that this feeling did operate, may be gathered from the fact of so many different types having around them VICTORIA AVGVSTI.

C. W. L.
CORRESPONDENCE.

R. S. of Cork communicates the description of a penny of Edward I. of the London mint, which has three pellets or studs under the bust; and remarks that there appear to be two others, though nearly obliterated near the extremity of the neck of the bust. Mr. Hawkins, in the list of the coins found in the river Dove at Tutbury, mentions a penny of Edward I. with two pellets or studs. R. S. has two blundered pennies of Edward I., one of which reads "NONDON," the other "TANTOR."

There is nothing remarkable in the fine groat of Henry VII. with the esclop shell.

We shall be happy to receive a communication from Mr. Fairless on his unpublished styca; and should it be accompanied by drawings, to give a plate of them.

Our best thanks are due to Mr. Loscombe for his very obliging communication. The coins he has been so good as to forward, shall be returned as soon as our artist has completed the drawings.

Mr. Edward Pretty of Northampton considers that the coin of Antoninus, with a Britannia, figured in the Farnese collection, does not bear the head of a bull on the shield. He supposes the drawings to have been made from an imperfect coin, and that to this, Pinkerton's mistake is attributable, "all the rays represented on the shield having been worn down," except two, which that author mistook for the horns of a bull. This may have been the case, but as there are several distinct varieties of this type, and as Mr. Pretty has doubtless never inspected the Farnese coin, his conclusion is somewhat too precipitate. Mr. Pretty is in error in supposing that the example engraved in "The Coins of the Romans relating to Britain," (Plate 2, No. 1,) is not correctly given. The specimen is in the most perfect preservation, and the figure does not wear a helmet. As regards the origin of the union cross, although Mr. Pretty's idea is ingenious, we are equally sceptical, and the "return finish" of the shield may be found in old engravings, long previous to the reign of Charles II.

T. E. B.—Eckhel, Doctrina Numorum Veterum, tom. iv. p. 373-4, has illustrated with his accustomed learning and sagacity, the coins inscribed ANA9HKE.

We have received a part of the catalogue of the second portion of the Museum Münteriarum, comprising the Roman series, which will be sold at Copenhagen in the autumn of the present year.
A. N. The assay of Greek coins is curious and interesting, and we hope our correspondent will pursue his investigations. The earliest coins of the Greeks and Romans are of the purest silver; and it is a startling fact, that on the appearance of elegant types, the purity of the silver degenerates. The following is the result of an assay of a few Greek coins made by ourselves a few years since.

1. *Aegina Insula.*
   Tortoise *(indented square.)
   
   2. *Phocis.*
   Female head within an indented square *(a bull’s head full-faced.)

   Diota *(Boeotian buckler.)

   PO. Balaustium *(Head of the Sun full-faced.)

   5. *Athens.*
   Female head to the right *(\(\bigtriangleup\)E. An owl standing.)

   6. *Neapolis — Campania, female head to the right *(NEAΠΟΛΙΤΩΝ. Bull with human head to the right: above, Victory flying.)

   Cockleshell *(Dolphin.)

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<th>Gross weight.</th>
<th>Pure Silver.</th>
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The Roman consular silver is of singular purity. The Denarii of the last Cæsar, are as near as possible of the English standard. After the reign of Domitian, the debasement of the silver currency, as is well known, was very considerable.

Mr. *W. H. Rolfe* has our thanks for his second letter. The coin of which he has sent us an admirable cast, is interesting; but it doubtless belongs to one of the Gaulish chiefs. We shall take the earliest opportunity of forwarding a drawing of it to our learned and zealous colleague, M. de la Saussaye, who has devoted much time to the series of Gaulish coins. The COM following IPPI is probably intended for *Comes*.

Mons. Boullet has our best thanks for his Catalogues.

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1 Mr. Pretty may be assured that his gem is *not* antique, however cleverly engraved.
VI.

DENARIUS OF CARACALLA.

In the Blätter für Münzkunde for January, 1837, a Denarius of Caracalla is thus described:

ANTONINVS · PIVS · AVG · BRIT. Laureated head of Caracalla to the right.

B. — CONSECRATIO. An eagle with wings expanded standing on a globe.—B

The learned contributor expresses great surprise at finding the record of consecration on the reverse of a coin which he reasonably supposes was struck during the life-time of Caracalla; and having satisfied himself that the piece is genuine, or rather of ancient fabric, proceeds to account for the contradiction which its type offers. After observing that the title BRITannicus first appears on the coins of Caracalla struck in the year of Rome 210, and that Severus died in the month of February in the following year, he expresses an opinion that the coin under notice was originally intended to commemorate the apotheosis of Geta, and that it was altered by command of the Fratricide, who caused his own portrait to be substituted for that of his murdered brother.

With all possible respect for the intelligent Numismatist who offers this opinion, we venture to indulge in a conjecture of our own, and shall attempt to account for the singular contradiction. A reference to the "Quatuor Tentamina"¹ of the learned and sagacious Fröhlich, will, we are

¹ "Dissertatio de Numis, monetariorum veterum culpa, vitiosis." pp. 361, 445.
persuaded, justify our remarks. At page 373, will be seen an engraving of a coin of Trajan with the laureated head and high-sounding though well-merited titles so often found on the money of that Emperor, struck during his reign, while the reverse has the consecration type. The error may be thus explained. The piece was impressed on the obverse with the head of Trajan, and on the reverse with a die which had been used for the posthumous or consecration coins of one of the predecessors of that Emperor. This coin is of silver, and was doubtless struck in the Imperial mint. Another coin given by the same author, and in all probability the work of a Roman forger, bears the head of Gordian laureated, and the peacock (the badge of consecration of an empress) on the reverse! while a third has the head of Faustina Senior, and CONSECRATIO, with an eagle. These examples may be sufficient to shew that no historical use can possibly be made of the coin of Caracalla described at the head of these remarks. That similarly blundered coins exist of the time of that tyrant may be seen by further reference to Frölich. One specimen has the head of Caracalla with the title of BRITANNICUS—reverse, PONTIF · TR · P · XII · COS · III. A manifest anachronism, as that prince did not receive the title of Britannicus until he held the tribunitian power for the thirteenth time.

Blundered coins, struck from dies, are of unusual occurrence; but those which may be supposed to be the work of Roman forgers are more frequently met with, a circumstance for which I have already endeavoured to account. There is little doubt that in the earlier days of Rome, the

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4 Coins of the Romans relating to Britain, p. 44.
same method of casting coins was adopted by forgers as in the time of Severus and his successors\(^5\), hence we find most of the specimens quoted by Frölich to be *suberati*; namely, copper, or other inferior metal, cast in moulds and afterwards plated with silver.

The piece which has led us into these remarks is, in all probability, one of those which were cast in moulds, but if really struck from a die, must belong to the series of blundered coins; and cannot, in our opinion, be quoted in support of any historical question. The type of the reverse in all probability belongs to a Denarius of Severus, that Emperor having died at the time coins were minting for Caracalla with the title of BRITannicus. 

J. Y. A.

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**VII.**

**ROMAN COIN-MOULD DISCOVERED IN ENGLAND.**

Sir,

*Permit* me to offer you a few remarks on the interesting communication of the Rev. Mr. Reade, read at the meeting of the Numismatic Society, on the 15th June, last\(^1\). As regards the formation of the clay moulds for Roman coins, I have little doubt that the question as to where they were made will be solved by the means suggested by Mr. Reade. For myself, I have always held that they were made on or near the spot where they are from time to time discovered, in this country as well as on the continent, and I do not think this will be disputed by any one who has inspected the work of Mr. Artis on the Durobrivæ

\(^5\) We have yet to learn that Severus did not resort to casting, and that it was not adopted by Caracalla and Elagabalus.

\(^1\) No. V. p. 58.
of Antoninus (Castor in Northamptonshire), where a great number of these moulds, with the apparatus for casting were discovered. As to the opinion of Mr. Hey (to which Mr. Reade refers), who "contends that the Romans universally struck their coins," I have merely to remark that no one practically acquainted with Roman coins can be ignorant that they were struck from dies; but this has nothing whatever to do with the moulds in question. The fact that Roman coins were invariably struck during the best times of the empire does not negative the idea that in its decline even the practices of the forger were occasionally resorted to by the grasping tyrants of the period; and we shall require something more than mere conjecture on these moulds—something to shew, as a French author observes, that the man who attempted the life of his father and destroyed his only brother would hesitate to debase to any extent the public money. Referring your readers to the observations prefixed to your "Descriptive Catalogue," and the incidental remarks in "The Coins of the Romans relating to Britain," I shall, for the present, defer any further discussion of this very interesting subject until the appearance of Mr. Hey's paper.

I am, Sir, &c. &c.

S. P. Q. R.

VIII.

THE REFINING OF GOLD IN INDIA.

In Europe the refining of gold is usually performed by cupellation and quartation. This method is attended with the advantage of extracting the silver, which more than pays for the nitric acid, in those countries at least where
that acid is easily procured. But it may not be uninteresting to observe that there is another method which is practised in India, where neither the acid, nor the vessels for containing it, are in common use. This method was not unknown to the older chymists, though now fallen into disuse, and is described by Macquer under the name of cementation. It is performed by the natives of India as follows. They take a piece of a broken pipkin, and place in the hollow a mixture of decrepitated salt and brick dust. Upon this they place their gold beaten out moderately thin. Upon this more of the salt and brick dust, and so on, as many layers as convenient. All these they cover with another piece of pipkin, the concave side downwards and place it, without any luting, upon a few pieces of dried cow-dung. A few more pieces are heaped upon it, and the whole is ignited. If the proper quantity of fuel be used (about twelve circular pieces of dried dung of about eight inches in diameter and half an inch in thickness) the pottery will arrive at a dull red heat. When cool, the gold is well washed, and is found to have been considerably refined by the process, the muriatic acid (or chlorine) evolved from the salt having penetrated and united with the silver and copper of the alloy. If the gold be required still finer, the process must be repeated. The fire may now be raised a little as the gold being purer is more infusible than at first. Care must, however, be taken that the gold does not melt, for then it must be beaten out again. The brick dust is added to prevent the salt running into fusion and hardening upon the gold. If it should harden, it must be soaked in water till dissolved. Macquer directs the addition of sulphate of iron to the salt for the purpose of evolving the muriatic acid, but the process succeeds without it, and, as far as I have seen, just as well.
The simplicity of this process is very remarkable; and it is not improbable that it may have been the same by which the Romans and other ancient nations purified their gold. It is difficult to obtain by it the metal in a state of absolute and chemical purity; but for all commercial purposes it is sufficient to bring it to $23\frac{1}{2}$ carats, and this is readily effected by repeating the operation three times. The thinner the plates are, the more readily are they penetrated by the acid, but if the metal be very impure they may not, if too thin, have sufficient strength to adhere together after the separation of the alloy. In this case the best plan is to expose the metal to the operation at first in a thick plate, and afterwards in a thinner one.

G. Sparkes.

IX.

ON THE CROWNS ON IRISH COINS, AND ON THE ANCIENT ARMS OF IRELAND.

A crown first appears on the Irish Coinage, on the money struck according to an act of the Parliament which was held at Drogheda, 29d. Henry VI. (1460) before Richard Duke of York, then Lord Lieutenant. In this act; which is given in Simon's Appendix, No. V. it was declared "that, as not only the Dutchy of Normandy, but also the Dutchy of Guienne, when they were under the obedience of the realm of England, yet were no less separate from the laws and
statutes of England, and had also coins for themselves, different from the coin of England, so Ireland, though it be under the obedience of the same realm, is nevertheless separate from it, and from all the laws and statutes of it, only such as are there, by the Lords Spiritual and Temporal and Commons, freely admitted and accepted of in Parliament or Great Council, by which (Parliament) a proper coin, separate from the coin of England, was with more convenience agreed to be had in Ireland under two forms; the one of the weight of half a quarter of an ounce troy weight, on which shall be imprinted on one side a lion, and on the other side a crown, called an Irelandes d' argent, to pass for the value of one Penny sterling: and the other of seven Obol troy weight, having imprinted on one part of it a crown, and on the other part a cross, called a Patrick, of which Eight shall pass for one Denier.—That a Gross be made of the weight of three deniers sterling, and to pass for four deniers sterling, which shall have imprinted on one side of it a crown, and on the other side a Cross like the coin of Calais, bearing about the cross, in writing, the name of the place where the coin is made.—The above coins to be made in the Castles of Dublin and Trymm.—This act to commence on Patrick's day.”

This Act and this Coinage are of historical value, not only as declaratory of the nature of the connection then subsisting between England and Ireland, and as giving proof of the depreciation of the Irish Coinage, but as indicative of the designs of the Duke of York and his Irish partizans, who, by the type of these new coins, evaded giving to them the image or superscription of his rival, King Henry.

This was the first Anglo Irish coinage absolutely peculiar

\(^1\) Ruding queries, “Tower?" \(^2\) Simon says about 7\(\frac{1}{2}\) grains.
to Ireland: for in the former reign, the money struck in Ireland was regulated by the English standard; nor was there any type exclusively peculiar to the Irish mints, for there are still to be seen English pennies of Edward I. with the triangle, and Irish pennies of the same king without it; but this coinage is founded on an act of parliament declaring that Ireland was separate from England, and that it should have a proper coin, separate from England; coins of a metal which was not current in England are ordained, and the value of the English coins current in Ireland is changed. In these circumstances, it is not unreasonable to expect that the type should not only be changed, but that it should have some peculiar reference to Ireland. The names of the new coins shew the desire of the parliament to conciliate the national feeling: one of them is called an Irelandes d'Argent, and the other is called a Patrick.—The Lion on the first coin, probably had reference to the English arms, and the cross had in it nothing peculiar to Ireland: it is then in the crown, which is on all the coins of this coinage, that we are to look for the expected peculiarity; but why the crown was peculiarly appropriate to Irish coins, has not yet been discovered.

Of the three coins described in this act, the Irelandes d'Argent, the Patrick, and the Groat, I am not aware that of the first, any specimen has been preserved; indeed, it seems more than doubtful that this coin was ever struck, for the parliament being adjourned to the succeeding Trinity Monday, it was then enacted, "that the denier with the cross called Irelandes, should be utterly void, and that in lieu of it a penny be struck in silver, having the weight of the fourth part of the new Gross, of Ireland." The penny which is here declared to be utterly void, although described as the denier with the cross called Irelandes, was most probably the
denier with the crown, called in the preceding act the Irelandes d'Argent, the word cross being a mistake, either of the transcriber or of the printer, for the word crown: at least we have no previous mention of any denier with the cross; and the denier for which the silver penny was to be substituted, must have been of base metal like the Irelandes d'Argent. Of the groat and the half groat, engravings are given by Simon (61—71), and of the silver penny by Shelling in the supplement (26).

Of the Patricks, which were not previously known, four have lately been found in this neighbourhood, having probably been coined in our castle. Three of these are still in the possession of the Rev. R. Butler: no two of them are precisely the same; one of them is figured in the engraving, another has a still wider open crown without any remains of the branch or wreath, which appears in that which has been engraved, and on the third, which weighs ten grains, is a well defined close crown of two arches, thereby proving, either that the close crown was borne in the time of Henry VI. or that this almost extinct coinage was continued in different reigns. All these Patricks are of copper, and weigh from eight to ten grains, and are the remains of the earliest brass or copper money coined by parliamentary authority.

On some groats, attributed by Simon to Henry VI. but which, I am informed, in the opinion of a most distinguished Irish Numismatist, may more rightly be ascribed to Henry VII, there appear three crowns impaled on a cross, either trefoiled or pommetée; and this impression occurs on some of the silver coins of Edward IV, Richard III, and Henry VII.

3 The three crown groats, which on each side of the shield of France and England, have two small shields of the Saltire (the Fitzgerald arms), were probably struck during the vicegerency of one of that family, perhaps in 1483, during the government of Gerald, earl of Kildare, who "was to have the profits of the mint in consideration of the charges he was at in the government, dur-
Were not those three crowns considered as the armorial bearings of Ireland during the reigns of those kings?

To dispose us to answer this question in the affirmative, we may observe, that the crown first appears on the first absolutely peculiar coinage of Ireland.

That the three crowns never appear on any coin with the harp, or on any coin after the harp had been taken by Henry VIII. as the arms of Ireland.

That on the only silver coins on which they occur, the three crowns appear, as the harp does afterwards, on the reverse; the obverse bearing the arms of England, and that when the inscription DÆNS HIBERNIE is on the coin, it is on the same side with the three crowns, as it is afterwards on the same side with the harp.

That these crowns are borne not in a shield, but in a pale on a cross, would form no objection to their being armorial bearings, as the harp was never borne in a shield, except on some coins of Queen Elizabeth, who instead of one harp bore three in her coinage of 1561, as Edward IV. and others bore sometimes one, and sometimes three crowns. But it is not the fact, that the three crowns were not sometimes enclosed within a shield; on a small brass coin which was found at Claremont, and which is now in the possession of the dean of St. Patrick's, and of which two specimens have since been found at Trim, three open crowns—two and one—are the bearings of a regular heraldic shield.

That this coin belongs to the time of Edward IV, is evi-

ing the time he continues in it." Act of Parliament. Simon Append. 18. These groats are not of unfrequent occurrence, although (if No. 65. be not a blundered copy), no specimen is given of them either by Simon—or in the supplement.
dent, not only from the vestiges of the letters EDW, but also from his cognizance of the sun and rose upon the reverse.

And that it was struck in Dublin, appears from the specimen belonging to the dean of St. Patrick's, on which the letters DVB are still visible.

But we may consider this matter as proved by an indenture quoted by Ruding (second edition vol. ii. p. 376—7).

This Indenture was made for Ireland in 1483, with Thomas Galmole, Gent., master and worker of the money of silver, and keeper of the Exchanges of the cities of Devylyn and Waterford; and by it he was to make two sorts of monies, one called a penny, with the king's arms on one side upon a cross trefoiled on every end, and with this inscription, REX ANGLIE ET FRANCIE, and on the other side, the arms of Ireland upon a cross with this scripture, DNS HIBERNIE. The other money to be called the halfpenny, with the like impression and inscription.

There is no specimen of an Irish coinage of this period, which bears on one side the king's arms, which does not bear on the other side the three crowns.

We may then infer that the three crowns were the arms of Ireland, and that this was the cause of their frequent appearance on Irish coins.

R. B.

Trim, August 16.

*From a fragment of the indenture, of which the first sixteen lines only are perfect, in the Antiq. Soc. Lib. No 116.*
JACOBITE MEDALS.

These medals, communicated by Mr. Hawkins, belong to the series struck by the friends of the Stuarts in the 18th century.

The first was doubtless struck in Scotland, and evidently bears allusion to some event connected with the history of the exiled family; but it would be difficult even to conjecture the particular object, the whole legend being composed of contracted words. In the hope, therefore, that some Scottish archaiologist may be enabled to favour us with an explanation, the medals claim a space in our Journal.

The second medal is a close copy in all respects, except
in the legends, of one struck for distribution among the partisans of the Stuarts in 1745; and appears to have all the requisites for the discovery of its object. The legend of the reverse hails the arrival of some long-expected ship, and calls upon the people to rejoice on that account, giving the 23rd Sept. 1752, as the day and year of the occurrence. The type and legends, therefore, lead to the belief that the young Pretender arrived on that day, or that his arrival was looked for. No historical account, however, confirms this, and an explanation of the medal can only be hoped for from some old Jacobitish family possessing letters or documents illustrative of the period to which it refers.

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XI.

TETRADRACHM OF ALEXANDER THE GREAT.

The above tetradrachm of Alexander is described by M. Mionnet, who considers the cone-shaped object in the field of the reverse, one of the bonnets of the Dioscuri. On a first glance at the coin, the object in question would appear

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1 Descript. Tome i. p. 535, No. 308.
to be intended for such a symbol; but on a closer and more minute inspection, there appear to be some grounds for believing that it has not been correctly designated. Though surmounted by a large star, in precisely the same manner as the bonnets of the twin brothers, its elongated form encourages the belief that it is intended for some other symbol than that conjectured by M. Mionnet, and that in reality the coin was struck in some city which worshipped a deity under the earliest form—the cone-shaped stone. Pellerin\(^2\) gives a coin of Chalcedon in Bithynia, which has on the reverse a cone-shaped figure within a temple, and that writer, remarking on the figure, observes that it bears a resemblance to that on the coins of Cyprus; in which island the goddess Venus was worshipped under the figure of a cone-shaped stone. We have carefully examined another coin of Alexander of precisely similar type, in the collection of the British Museum, and find the subordinate symbol of exactly the same shape; and in the belief that this piece has been imperfectly explained, we now invite the opinion of those who have made this class of coins their study.

\[\text{XII.}\]

**DESCRIPTION OF SOME INDIAN COINS IN THE POSSESSION OF GEORGE SPARKES, ESQR.**

A **BurhāFPūR MUHR** (or as it is more generally spelled Mohur). It is of very fine gold, and has an inscription on

\(^2\) *Recueil*. Pl. 80, N. 76.
each side. That on the obverse is, in substance, "God is great; his majesty is majestic;" i.e. "he is of transcendent majesty." On the reverse we have "struck at Burhanpur, month Zil, (year) 49." It, however, does not appear to what era this date refers.

A pagoda of Bangar, which was one of the former dynasties of Canara in the South of India. Mr. Sparkes remarks, that the former possessor of this coin, who resided several years in Canara, states, that he never met with any other than this one. This coin is of electrum.

A silver coin. On the obverse is a rude figure of a lion; and on the reverse, are the representations of the sun and moon with some Mahratta letters. A considerable number of these coins were discovered a few years ago at Bhatkal in Canara, and appeared to be wholly unknown to the natives.

A copper coin found at Tinnevelly in the South of India. In Mr. Marsden's collection several coins occur evidently of
the same æra. A coin of similar workmanship, but slightly differing in type, was found in Ceylon, at a great depth in the earth. This coin had an inscription in Sanscrit letters which appeared to be Bālārājāh. They are called by the natives Rākshasa (Devil) fanams; and the tradition respecting them is, that they were the coins of the Devils who reigned in Ceylon at the time of Rāma. They may, therefore, be considered as coeval with those curious concave gold coins which are worshipped by the natives of India, and are called by them Rāmtanks. Some of these latter are represented in Marsden’s work.

The coin here figured is remarkable in other respects. The reclining form must immediately remind all who are conversant with Greek coins, of the Bacchic figure on those of Naxos; the attitude and action in both being as nearly as possible, the same. The two fishes also occur on coins of some of the Islands of the Mediterranean, having Phœnician characters upon them. The natural inference is, that these early Indian coins were, in fact, copies of the Greek money, which commerce or other circumstances might have conveyed into the East. Should the tradition of the natives be founded upon facts, may we not also, from various circumstances connected with the early history of coinage, be enabled to approximate to the æra of Rama, and consequently, by fixing a determinate period anterior to the time when the exploits of that renowned Indian warrior, whose expeditions and conquests make so great a figure in the mythological fables of the Hindus, were performed, throw some light upon the early history of the peninsula of India.

We may also infer that most, if not all, of the fables with which the early histories of all nations abound are, in like manner, the disguised narrations of events which have actually occurred at a very remote period, which were
concealed beneath the veil of fiction as being of too great importance to be revealed to the common people, and were therefore hidden in this manner from all but the initiated, and thus (possibly) for ever consigned to oblivion in consequence of their original meaning having been irrecoverably lost.

J. WILLIAMS.

XIII.


The present, as yet unpublished, volume forms the third of a series of works by the same author, on the subject of Numismatics; and for a reason to which we shall presently allude, it is with peculiar satisfaction that we welcome it to our pages, and introduce it to the notice of our readers.

Mr. Millingen's first work on coins was published at Rome, in 4to., so far back as the year 1812, with the following title:—"Récueil de quelques médailles Grecques inédites." pp. 86. To this work four plates are appended: the coins described, eighty-nine in number, being, as the author informs us in his preface, a selection from his own private cabinet. In 1813, 1817, and again in 1822—3, we had successively, from the same pen, three magnificent folio works on Greek antiquities, principally vases; and after the space of eight years (during which, among many other valuable papers, Mr. Millingen contributed to the Transactions of the Royal Society of Literature two admirable numismatic memoirs; the former on a coin of Metapontum,
and the latter on the coins of Zancle or Messana), a second work on coins was published in London, with the following title:—"Ancient Coins of Greek Cities and Kings. From various collections, principally in Great Britain." 1831. 4to. pp. 77. The coins here described and explained are in number one hundred and eight, of which the greater proportion are from the cabinet of W. R. Hamilton, Esq.; and the work is illustrated with five plates, which, for their style and accuracy, may be cited as worthy of imitation in works of a similar class; being sufficiently accurate to identify the coins, without aiming at that high style of excellence, of which Mr. Taylor Combe's Catalogue of the Coins in the British Museum affords so brilliant an example.¹

That this publication was not the result of the encouragement which the author had experienced on his last appearance, he has himself informed us. The reception which had been given by the public to his admirable "Ancient Unedited Monuments of Greek Art," published in London, in 1823,—a performance which, for its beauty, interest, and sterling merit surpasses any similar work in the language—is briefly recorded in the preface to the last mentioned work on coins;—in itself well deserving a careful perusal, and from which we shall venture to transcribe the opening paragraph; though the facts which it states are so little to the credit of our national taste, that we regret to feel it our duty to record them:—

"The Plates annexed to the present publication," writes Mr. Millingen, "were engraved several years ago, for a work entitled Ancient Unedited Monuments of Greek Art, which was intended to include Marbles, Bronzes, Fictile Vases, Gems, Coins, and other remains of Antiquity. The

¹ It will be sufficient to mention, that the plates in this work were engraved by Moses from the drawings of Corbould.
first number of this work appeared in 1822, and was continued successively, till, from want of encouragement, and having experienced a considerable loss, the author was obliged to give up the undertaking; and confine it to ten numbers, forming two volumes, one of Fictile Vases, the other of Statues, Busts, and Bas-reliefs.

"It will scarcely be credited, that in a country so opulent as Great Britain, where the want of a similar publication has been so often and so generally acknowledged, the number of subscribers did not exceed twenty." (the italics are our own). The writer proceeds briefly to review the state of antiquarian science in England as compared with foreign countries, with especial reference to numismatics; showing how Great Britain stands indebted to the munificence of a few of her sons, for almost the whole of the public collection which she possessed up to a very late period.

Notwithstanding the want of encouragement here so justly glanced at, and which seems sufficient to damp the ardour of any writer on Greek antiquities, we have been agreeably surprised by a sight of the volume the title of which stands at the head of this notice.

Resembling its predecessors in style and object, it claims superiority in presenting the reader with the deliberate result of a more extended experience, and perhaps contains a few coins of higher interest than occurred in either of the former works. Of the sixty-eight coins it explains, the greater number appear to belong to the private collection of the author.

On the whole, these three volumes may be considered as excellent models of the style in which the study of ancient

* The copy before us, which we have obtained by favour of a friend, is unprovided, as yet, with a preface; but the plates and letter-press are complete.
coins should be treated—a style grave, neat, and unaffected. We find in them none of that parade of erudition, and redundancy of quotation which but too frequently disfigure the performances of the learned antiquary; and which serve as often to show the rankness as the fertility of the soil. The explanations offered of new and difficult types, while they are distinguished for the critical sagacity they display, are no less remarkable for their clearness and sober simplicity: a merit, on the importance of which it is impossible to insist too strongly. Some of the most ardent lovers of antiquity, like many of our own black-letter commentators, have done more to disfigure and mystify than to illuminate their subject, by viewing it through the medium of their imagination;—discovering meanings which could never have been contemplated, and industriously detecting allusions where none can, in reason, be supposed to exist. So that in the consideration of the difficulties which ancient art presents, we are inclined to believe that the truth is generally such as any unprejudiced mind, with even moderate scholarship, yet familiar with the spirit of antiquity, and guided by common sense, will be much more likely to discover, than the visionary, however extensive his researches, or profound his classic acquirements.

We are naturally anxious to present our readers, both with a specimen of this author’s manner, and with some of the more remarkable coins which he has considered. Our limits, however, forbid the gratification of our wishes to any extent; so that we shall be obliged, even in making a few slight extracts, to omit much that is interesting and important, for which we must refer our readers to the work.

* The works of Jacob Bryant, and the late R. P. Knight’s “Inquiry,” &c. will sufficiently explain our meaning.
itself, which commences with the following remarkable coin of

"CORFINIUM IN PELIGNIS.

1. ITALIA. Female head crowned with laurel.
R. Q. SILO. Before an erect spear, symbol of Mars, a man kneeling holds a pig intended for sacrifice: eight chiefs of the Italian states, four on each side, swear on the victim to be faithful to the common cause. AR 3. (M. Prosper Dupré, Paris).

2. Female head crowned with laurel.
R. ITALIA. Victory seated holding a branch of laurel. AR 3 (same collection).

"The first of these silver denarii presents the same types as those frequently seen on the coins issued by the confederacy of the Italian people in the course of the social war. The female head on the obverse is that of Italy personified. The reverse represents the ceremony observed when the different chiefs of the confederacy were assembled to sanction their alliance by a solemn oath and sacrifice. The number of the chiefs which appear on their coins agrees with that of the states, which, according to Strabo, were the Picentes, Vestini, Marrucini, Peligni, Frentani, Marsi, Samnitæ, Lucani. The present coin possesses peculiar interest, as, in addition to the usual legend ITALIA, it offers the name of one of the most distinguished of the Italian generals, Quintus Pompadius Silo, who is here designated only Q. SILO, the Gentile name being omitted."

"No. 2. This denarius, like others of the Italian confederacy, presents types imitated from Roman consular coins. The obverse and reverse are here perfectly similar to those of the denarii and quinarii of the Porcian family, inscribed M · CATO · ROMA, or sometimes M · CATO · PROPR · ROMA; and on the reverse VICTRIX. Instead of this legend we have here ITALIA."
The denarii and quinarii in question have hitherto been attributed to the great Cato, but with different opinions respecting the time when they were coined. Some antiquaries ascribe them to the quæstorship of Cato, when he was sent to collect the treasures of Ptolemy in Cyprus; others to the period of the civil war in Africa. Eckhel left the question undecided. But recent discoveries of several large hoards of consular coins have thrown light on the subject, and led to the inference, that the coins in question were not all struck at one period, but at different times by two or more individuals of the Porcian family invested with military appointments. This circumstance is incontestably proved by the present coin, which, being struck during the social war (i.e. between 664 and 666, A.U. C) is of a time when Cato, who was born in 658, was not more than six or eight years of age. In fact Plutarch has recorded an instance of the stern inflexibility of character (anima atrox) displayed by Cato, when Pompædius Silo, playing familiarly with him, held him out of a window, and threatened to let him fall, if he would not solicit his uncle Drusus in favour of the Italian interests.”—p. 7.

Our next extract shall be from the coins of—

CUMA IN CAMPANIA.

“For a great length of time the coins of this illustrious city, the most ancient Greek colony in Italy, presented on the reverse no other type than the bivalve shell, with the addition of a barley-corn, an acrostolium, or some other accessory of little importance. But within the last few years other types of much greater interest have come to light.” A short notice is subjoined of the most important, which give occasion to various observations.
1. KYMAION. Head of Minerva; archaic style.
R. A crab holding in its claws a bivalve shell. R. 2.

"In a former Numismatic work in which this coin appeared for the first time, it was supposed that the crustacean on the reverse was the *pinnophylax* or *pinnothera*, a species of crab, so called from its inhabiting with the pinna, and associating with it in quest of food, according to the description given by Pliny, Ælian, and Athenæus. The authority of Aristotle ought also to be cited (De Animalibus, L. v. c. 13) as he was the first who made the observation. Subsequent consideration has shewn, however, that the explanation in question was subject to great objections: 1st., the crab called pinnophylax, or pinnothera, usually inhabited the interior of the shell of the animal with which it associated on friendly terms in quest of prey; 2nd., the bivalve represented on the coin in question has not the form of the pinna, which is narrower and elongated; and, in fact, almost all the antiquaries who have described it, call it the mytilus. From the apparent asperity of its surface, and its recurved form, it seems rather, as formerly stated, to be an oyster, probably of the species found in the Lucrine lake, so famous in antiquity, especially among the Romans in the Augustan age. A passage in the Halieutica of Oppian (Lib. ii. v. 169, 188) accordingly affords an explanation far more satisfactory of the entire type. Speaking of the marvellous instinct with which Providence has endowed the inhabitants of the ocean, this author describes the stratagem of the crab, who, watching the instant when the oyster opens its shell, slips a stone between the valves, and thus the animal, being prevented from closing them, becomes an easy prey. The action represented on the coin corresponds perfectly with the description given by the poet, and
at the same time, confirms the opinion that the bivalve seen on Cumæan coins is, in fact, the oyster."—p. 13.

"LONGANE IN SICILIA.

ΛΟΙΤΑΝΑΙΩΝ. From right to left. Juvenile head of Hercules. R.—Youthful head of uncertain character. R. 3. (M. Prosper Dupré)."

"A brass coin with the initials ΔΟΙΓ was published by Pellerin who ascribed it to Longane in Sicily, an attribution which, though called in doubt by Eckel, acquires confirmation from the present silver obulus, with the entire legend ΛΟΙΤΑΝΑΙΩΝ. The name of this city is recorded by Stephanus of Byzantium, on the authority of Philistus; he calls it Longone, but without saying in what part of the island it was situated. From Diodorus Siculus, however, we learn that it was a fortress in the territory of Catana. A river Longanus is likewise mentioned by Polybius and Diodorus, which, from its name, might be supposed to have been near the city; but, from the account of Polybius, who speaks of it as being in the Mylæan plain, modern geographers have placed it between Mylæ and Tyndaris on the northern side of the island. The name of this city, though apparently barbarous, may be of Hellenic origin, since a borough in Boeotia was called ΔΟΓΓΑΣ where Minerva had a temple, whence the epithet of ΔΟΓΓΑΣ was given to her. The present coin, and one similar, in the collection of Baron Astuto at Noto are those hitherto known. The workmanship and design of them are rude; a circumstance which makes it probable that Longane was situated in the interior of the island, where the arts were not in the same state of perfection as in the maritime cities. The copper coins with ΔΟΙΓ are also of the same rude style."—p. 27.
"MESSANA IN SICILIA.

Messenion. A hare running.
R. Male figure in a chariot drawn by one horse. N. 3. weight $22\frac{2}{3}$ grains. (Marquis Pucci, Florence)."

This piece which is a diobolus, or third part of a drachm is the only gold coin of Messana which has hitherto come to light. Mr. Millingen informs us that it is "the most ancient Sicilian gold coin hitherto known, and a monument which attests the early prosperity of the Messanians previous to the fatal tyranny of the Dionysii."—p. 29.

The preceding partial extracts will serve the double purpose of giving our readers a specimen of the manner in which our author treats his subject, and at the same time affording a glance at some of the opinions which he now offers. Want of space prevents further extracts; and we must once more refer the curious to the work itself; but we cannot conclude without alluding to the remarkable coin of Segesta described and explained at p. 29, where the well-known, but hitherto unexplained, termination $\pi\beta$ seems happily accounted for. Nor must we omit to notice two octodrachms of Getas, king of the Edones, one of the Thracian tribes. Obverse—a male figure with the causia guiding a yoke of oxen, as on the coins of the Macedonian kings: reverse—the somewhat singular legends $\gamma\epsilon\tau\alpha\beta\alpha\varsigma\gamma\iota\alpha\epsilon\omega\varsigma\cdot \eta\dot{\alpha}\omega\nu\alpha\nu\alpha$ and $\gamma\epsilon\tau\alpha\beta\alpha\varsigma\cdot \eta\dot{\alpha}\omega\nu\epsilon\eta\eta\nu\eta\cdot \beta\alpha\varsigma\iota\alpha\epsilon\nu\varsigma$. on the sides of an indented square. These curious coins are in the collection of the British Museum. A small silver piece of the third size, with the laureated head of Apollo, reverse APN, a lyre with seven chords, attributed to

4 The first of these inscriptions is in the Doric dialect and in the genitive case, the other is in the Ionic dialect and in the nominative case. Mr. Millingen accounts for this, by noticing "the simultaneous intercourse subsisting between the Edones and the Greek colonies of different origin established in Thrace."

VOL. II.
Arnæ in Chalcidice. A silver drachm of Potidæa in Pallene, obv. a female head with pointed tiara R ΠΙΟ. Male figure on horseback, holding a trident. A remarkable large silver coin of Macedonia Prima. Obv. a male bearded head encircled by a wreath of oak, R. ΜΑΚΕΔΟΝΩΝ • ΠΡΩΤΗΣ. A female figure holding a torch in each hand and riding at full speed on a bull. Mr. Millingen remarks that this fine coin once formed a part of the Farnese collection, and has remained unnoticed during nearly three centuries! A silver coin of the Macedonian Amphaxians. The Macedonian shield R. ΜΑΚΕΔΟΝΩΝ • ΑΜΦΑΞΙΩΝ, a club and two monograms. Mr. Millingen assigns the brass coins, given to Alea in Arcadia by Harwood and Cadalvene, to Alos in Thessalia (p. 51). At p. 54, the coins with Corinthian types, and with the initials Δ or ΔΥΡ attributed by Eckhel to Dyrrachium in Illyria, are shewn to have been correctly assigned to that city by a coin inscribed at length ΔΥΡΑΞΙΩΝ. Another rectification at p. 67, assigns the coins, supposed by Pellerin to belong to Berytus in Phœnicia, to a city named Berytis in Troade.

We close this imperfect notice of Mr. Millingen's interesting work, by directing the particular attention of our more learned readers to a new and most remarkable coin of Miletus, described at p. 70, with the singular and difficult legend, EΓ·ΔΙΑΜΩΝ·ΙΕΡΗ (ἐκ Διόμων Ιερη) from which is inferred, that the coin was sacred to Apollo, and struck out of the treasury of the temple of that divinity at Didyma, near Miletus. The present is an unique instance of this style of inscription (on coins): the coin itself is unique also, and would bear a much fuller investigation than it has obtained. Indeed we cannot avoid the expression of our sincere regret, that on a subject where even the conjectures of one so eminently qualified would have been valuable, the learned
author, with that diffidence and modesty which always
attend real merit, should have comparatively retired from
the investigation in silence. It is our firm conviction that
with every intelligent reader, into whose hands this work on
Greek coins finds its way, the perusal of it will excite no
other disappointment than that he should have often written
so briefly, who has shown himself capable of writing so in-
geniously and so well.

In taking leave of the subject, we cannot forbear making
a few general remarks:—From the apathy with which
works on the subject of Greek antiquities, and especially
Numismatics, are received in this country, it would seem as
if the cause of those studies remained yet to be pleaded;
for it is scarcely credible that, were their importance appreci-
ciated, they would continue to experience so great a degree
of neglect. Without fearing to incur the charge of undue
partiality, and to be accused of riding our hobby-horse too
hard, we make bold to assert that there is no class of an-
cient monuments in existence, more replete with high in-
terest and importance than coins. They recommend
themselves at once to the attention of the man of taste, by
their extraordinary beauty: for we are not of the number
of those who are smitten with the rust of antiquity, and are
content occasionally to put up with the ignotum pro magni-
facio; we are willing, on the contrary, to make the καλον the
test, and are persuaded that the ingredient of beauty will
be found sufficiently to prevail in the study of coins to at-
tract towards them the attention of those who look for
nothing beyond. But the scholar derives from their con-
templation delight of a much higher, more varied, and more
important character. Coins may be considered as Sibylline
pages, torn hastily from the great volume of antiquity, and
scattered to the winds by a yet more careless hand than
that of the sibyl: unlike a MS, however, the brief legend on a coin admits of no doubt or controversy: there has been no inaccuracy of the transcriber here. We have before us a few words sanctioned by the highest ancient authority, because accompanying the sacred symbols of ancient states and cities, and therefore necessarily objects of general scrutiny and observation. A work expressly on the literature of coins would be no unimportant acquisition to science; for, brief as the legends on coins are, they not unfrequently present difficulties of a grave order, in solving which, the mere scholar, unprovided with any previous antiquarian knowledge, ever finds himself at fault.

From the types of coins, we derive many circumstances of local worship and mythology, not to be found elsewhere recorded. The same class of monuments has preserved from oblivion the names of many ancient cities; thus becoming in the highest degree important to the geographer; and the historian will often have occasion to rejoice at finding recorded upon them, the existence of many kings, queens, and other royal personages, whose names have found no record elsewhere; a remarkable example of which may be found in the last volume of Mionnet's supplement to his invaluable catalogue, where, in a series of thirteen coins of kings of Bactria, no less than seven or eight names are new to us; and we are in addition presented with eight unique coins of of Indo-Scythian kings, whose names are not to be found in history.

Coins mark in a peculiar manner the progress of refinement among the ancients, and are especially valuable as showing the state of art at a particular period in any given place. They point out the haunts and seats of commerce.

They are infallible evidences of wealth and local importance. They commemorate alliances. They indicate the march of armies. Every coin in its degree, is a ray of light, however feeble, illuminating, while it guides our eye with certainty, to a fixed point in history.

Where shall we look, if not to coins, for portraits of ancient worthies? The bust possesses not the undoubted authenticity of the coin. By coins we are rendered as familiar with the faces of Alexander the Great and the Caesars, as with those of our friends; nor are the portraits they bear confined to kings: Brutus, and Mark Anthony, Cicero, and several others—those, in short, who received divine honours—are frequently thus commemorated; and we become better acquainted with their features, after the lapse of two thousand years, than with those of our own early kings,—even of our own Shakspeare.

The beautiful compositions which these small objects present, are comparatively little known; but an artist might gain high credit, if he would condescend faithfully to copy what he will find upon many of them. The reverse of the medal worn by the soldiers who fought at Waterloo, which was imitated from a coin of Terina, may suffice as an instance. Coins present in addition such an infinite variety of lesser classic objects,—as the lyre, tripod, shield, helmet, galley, car, &c. &c. &c.—and these are invariably depicted with such grace, truth, and precision, that there is no source, equally prolific, to which the artist can turn for models with so much advantage and certainty.

Independent of every other attraction,—if coins were neither deserving of admiration nor susceptible of study,

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6 See the plates in Noehden's Specimens of Ancient Coins. fol. They are from the beautiful collection of Lord Northwick.
their importance and value in confirming the truth of history and illustrating its details, would sufficiently entitle them to a far higher degree of attention than has ever been bestowed upon them in this country; while it would render less thankless the labours of those, who, preferring truth to fiction, and the merit of sound authorship to the seductive glitter of a more profitable popularity, have devoted their time and their talents to the illustration of this beautiful, but neglected class of monuments.

XIV.

MEDALLIC ENGRAVING.

Sir,

In the last number of your Numismatic Journal you have published a letter from Mr. John Bate, of the Poultry, on the subject of "Medallic Engraving" in which he says, that the earliest trace which he could find of the origin of this invention, was in a French book, called the "Manuel des Tourneurs." He then adds: "This long preceded the American specimens; and as its principle which produced distortion, like that of the American machine, was not corrected, I have called all such productions, those of the 'French machine.' This French machine (I at least have seen no specimens to disprove it) is yet in principle and effect the old machine of the 'Manuel des Tourneurs.'" Finally Mr. Bate alludes to the inquiry of the British Museum Committee on the application of the "procédé de A. Collas" to the engraving of the medals of the British Museum, and adds: "A republication of part of that Report in the Literary Gazette for February 11, 1837, makes the evidence more accessible"—and to these
he refers for details of this invention. Now, as to the selection of evidence from the Report of the British Museum Committee in the Literary Gazette, I must beg leave to observe, that it is only an exparte evidence; and even this has undergone certain modifications to suit the views of the writers. No. 5653, 5658, 5660, 5796, 5799, 5801, 5802, 5803, of the evidence of Sir Francis Chantrey, which all bear upon the pretended distortion produced by A. Collas's machine, have been omitted. Of the important evidence of Mr. E. Hawkins, very little has been said—Nos. 5723, 5724, particularly bearing upon the said question, have been left out; also Nos. 5989, and 5911, of the evidence of Mr. Pistrucci.

The "tour à guillocher" employed for the purpose of engraving and embellishing watch-dials and cases, snuff-boxes, &c. was originally invented by M. Collard, in Paris in 1805, and is alluded to in the first edition of the "Manuel des Tourneurs." A drawing of this machine, somewhat improved by its inventor, appeared in the second edition of that work, published at the close of 1816, by Bergeron. In this a plate is given with various figures, amongst which two contain heads with evident distortions. Early in 1817, Mr. Christian Gobrecht, an engraver and die-sinker in Philadelphia, who is yet alive, accidentally discovered, whilst ruling over a hammered plate, that the marks were transferred to a copper-plate, and, without ever having seen or heard any thing of the "Manuel des Tourneurs," constructed a machine, wherewith he engraved a medal with the head of Alexander, Emperor of Russia. This also gave a distorted image of the medal. Mr. Joseph Saxton, an engineer from Pennsylvania in the United States of America, was the first, who in the year 1829, succeeded in inventing a machine whereby all distortion could be avoided. On the eve of
his return to his native country, the 6th May last, he addressed to me a letter which contains the following paragraph: "In 1818 I contrived a similar machine to that of Mr. Gobrecht; and soon after my arrival in this country, I made an improvement in the machine, by which the whole or any given part of the distortion could be prevented. I was induced to make this arrangement, as I found that in some medals, by using the diagonal tracer at the full angle of 45°, the blank spaces left were so large as to disfigure the representation. In 1829, this improved machine was completed and I had the pleasure to shew it, about that period up to 1831, to - - - - - - (seven names) and many other persons. Several heads were ruled with this machine about this time (viz. 1829 and 1830), both on glass and on metal, and were, among many other persons, placed in the hands of - - - - - - (six names)\(^1\). It will thus be seen, that three years before Mr. Bate had taken out his patent, Mr. Saxton had accomplished the construction of a machine upon the principle of which Mr. Bate claims the invention. It is a mistake as to dates, when Mr. Bate says, that the American specimens of engraving were shown to him late in the year 1830. They were engraved by Mr. Spencer in Philadelphia in 1831 only, and arrived in England in May or June 1831, when Mr. A. M. Perkins, a son of the well known American engineer, now residing in No. 6, Francis-street, Regent-square, first exhibited them to the late Mr. Bawtree, chief engraver at the Bank of England. As a confirmation, I beg leave to refer to a letter from Mr. R. D. Bate (Mr. Bate's own father), to Dr.

\(^1\) As the parties named by Mr. Saxton, inhabitants of London or of its immediate neighbourhood, are all alive, I have, for obvious reasons, omitted to give their names on the present occasion.

V. N.
David Brewster, in No. 10, of the 3rd series of the London and Edinburgh Philosophical Magazine, dated 14th March, 1833, in which he says, that "these specimens were shown to him about fifteen months before,"—ergo, towards the autumn of 1831. Mr. Bawtree died in September 1831.

The machines constructed by Mr. A. Collas differ entirely in principle and effect from the "Tour à guillocher" as well as from the "machine carrée" of the "Manuel des Tourneurs;" and it is evident that they could not have been entitled to a patent, if they were the same. They also differ from Gobrecht's and Spencer's early machines, of which he knew nothing. Indeed, until the Keepsake for 1833, with the head of William the Fourth, engraved by Mr. Lacey with one of Spencer's machines, made its appearance, none of the proprietors of the "Trésor de Numismatique" knew that other machines of the kind existed elsewhere.

After the charge of producing distorted representations of medals had been brought against our machines by Messrs. Bate, Wm. Wyon, and Mr. Brockedon, in their examination by the Museum Committee, I stated, at my last examination on the 12th July, 1836 (see Report No. 5253), "that the distorting properties of Mr. Bate's old machine had been blended with the qualities of ours, which none of the witnesses had ever seen;"—and further (No. 5954), "that I would satisfy the Committee, that the machine could produce correct engravings by laying one before them"—and I accordingly produced an engraving of the Soane medal, which, in all its proportions, corresponded with the exact proportions of the medal itself. Without pretending to investigate, on this occasion, the reasons which have induced our antagonists not to speak of this
part of my evidence, I beg leave to present you with the accompanying plate, representing the obverse of the said medal, with the head of the late Sir John Soane, executed by Mr. W. Wyon, after Sir Francis Chantrey's bust; and the obverse as well as the reverse of the Coronation Medal of George the Fourth, executed by Mr. Benedetto Pistrucci, Chief medallist at the Royal Mint. It will be observed, that these engravings are mathematically accurate; and they have been produced without resorting to the use of a diagonal tracer.

It must naturally occur to you, Mr. Editor, that the proprietors of the "Trésor de Numismatique et de Glyptique" cannot well submit to the line of demarcation thus drawn by Mr. Bate, in calling the productions of all machines, but his new one, those of the French machine, because of a principle of distortion. No other machines for engraving medals have ever existed in France than those of M. A. Collas; and these, as I have said, and proved by the annexed plate, admit of a variety of combinations and can produce accurate engravings. It will, further, be seen, by a reference to the evidence given Mr. W. Brockedon before the Museum Committee (page 486, No. 5886), that the idea of thus condemning, by a sweeping distinction, the productions of all machines differing from his improved one had not occurred to Mr. Bate at that period, for Mr. Brockedon, in speaking of the faults of what he terms "the old process," distinctly says: "the fault to which that process was liable will be found in many of the examples which have been placed before the Committee to-day, not only in those executed by the old English machine, as in the head of Cheselden, but in other examples from the French, which have been measured." The old English
machine here alluded to is no other than Mr. Bate's, or (to speak more historically correct) the late Mr. Bawtree's first machine; and if his late classification be at all admissible, the productions of that machine, an English one, executed in England, would of necessity fall under the general stigma of being those of the French machine.

VINCENT NOLTE.

London, 1st October, 1837.

XV.

STYCA OF HUTH.

SIR,

A Styca came into my hands a year or two ago which I believe is inedited; at least I can discover no notice of such a one in any of our Numismatic books from Hickes to Ruding, nor in the ample memoir by Mr. Adamson upon the Stycas found at Hexham, printed in the Archaiologia of the Society of Antiquaries.

It reads on the obverse HVAD • REX; the D in HVAD is partially obliterated; but the form of the letter is clear. The inscription on the reverse is less intelligible, but presents the letters AX. A cross ornaments the centre on each face of the coin. Now there is only one Northumbrian king, to whom, as it seems to me, this Styca can belong: and, if rightly appropriated, it is the latest coin of its denomination with which we are acquainted.

According to Bromton (see Twysden's Decem Scriptores, col. 862, l. 45) HUTH the son of Harald succeeded Anlaf as king of Northumberland, about the year 952, in the

2 It was Mr. Bawtree and not Mr. Bate, who, from the engravings exhibited by Mr. Perkins, had first discovered the constructive principles of the American machines.
interval between the first and second conquest of that kingdom by Edred. The following is the passage in which he is mentioned: and to this king I ascribe my coin.

"Quarto autem anno Northumbrenses solita infidelitate utentes regem eorum Anlaf fugaverunt, et Huth filium Haraldi in regem susceperunt. Sed postea Edredus rex anno regni sui vii. in regum Northumbriæ iterum est acceptus: gens namque patriæ illius nunquam dominum unum diu preferens Huth, filium Haraldi, quem leviter acciperat leviter abjecit regem Edredum ad se sponte vocatum in solio regni potens."

As far as I can discover, Bromton is the only writer who mentions this king by the name of Huth. In the Saxon Chronicle (Gibson’s edition p. 115. Ingram p. 149) he is called Yric: and though Dr. Ingram, in a note, gives several variations in the spelling of this name, he does not seem to have met with that by which Yric is designated in Bromton. This Styca, at all events, combined with Bromton’s testimony, seems to establish the fact that a king of the name of Huth or Huath reigned in Northumberland.

I am, Sir,

Your obedient Servant,

HENRY ELLIS.

British Museum, 15th Sept. 1837.

XVI.

SESTINI.¹

Domenico Sestini, born at Florence on the 10th August, 1750, was educated by the Piarists, and afterwards entered the cloister of Trappists at Buonsolazzo; but, unable to

¹ For the facts herein related we are indebted to a recent No. of the Blätter für Münzkunde.—Ed.
endure the strict discipline of that order, he returned to Florence, and there published his treatise on Aproniano's Virgil. On the 27th Sept. 1774, he quitted Florence, and proceeded to Lower Italy. At Catania he became Librarian to Prince Ignatius di Biscari, whose museum he arranged and described. From Sicily he wrote his letters on Botany, Natural History, Industry, Commerce, &c., and published them in five volumes, being at that time only twenty-four years of age. From Sicily, Sestini proceeded to Constantinople where he remained during the plague of 1778. Thence he travelled with the son of Count Ludolf to Prusa and Nicæa, where he wrote his "Lettere Odoporiche." He was subsequently employed by the British Ambassador at Constantinople to collect ancient medals. For this purpose he made several voyages to Asia Minor and the Archipelago, and was invited to Bucharest by Prince Ypsilanti. From Bucharest he proceeded to Vienna, where he became acquainted with the illustrious author of the Doctrina Numorum Veterum. He subsequently travelled with Sullivan, the resident of the East India Company at Golconda, to Bassora; and with Hochmann he ascended the Euphrates, and visited Aleppo, Cyprus, and Alexandria, whence he returned to Constantinople with a rich collection of ancient medals. After publishing an account of the Ainslie collection in five volumes, and an intimacy of fifteen years, a difference arose between them, and Sestini proceeded to Leithorn. His roving disposition would not, however, allow of his stay here, and he travelled through Galatia, Macedonia and Thessaly, whence he proceeded to Florence. At Florence he took ship for Constantinople, and was cast away at Navarino. From this place he proceeded to Thessalonica which was his last journey and sojourn in the East. He travelled with Baron Schellersheim to Rome, and
thence to Leipzig, where his "Classes Generales Geographiae Numismaticae" appeared in 1797. From Leipzig, Sestini went to Berlin, where he edited several treatises on the collection of medals in that city. The King of Prussia granted him an annual allowance, and furnished him with the means of visiting Paris, where he met the grand duchess Elizabeth of Tuscany, who appointed him her antiquarian and librarian. In 1814, he returned to Germany, but was recalled by Ferdinand the third grand duke of Tuscany, who appointed him to an extraordinary professorship in the Athenæum of Pisa, to which a pension was annexed. Here he pursued his quiet labours till the day of his death, the 8th June, 1832. He was interred in the pantheon of the great men of Tuscany in the church of Santa Croce at Florence. Besides his published works, he has left behind him fourteen folio volumes which have been purchased by the grand duke Leopold II.
MISCELLANIES.

Modern Forgeries of Ancient Coins.—A correspondent has sent us a brass Otho, which we pronounce a forgery. We have seldom looked over a provincial collection without finding a specimen of this forgery, which ought not to deceive any one acquainted with medals. We have before us several modern forgeries of Imperial Greek coins, some of which are curious enough, while others would not deceive a novice in Numismatic science. One of them bears, on the obverse, a head of Vitellius, with the name and titles of that emperor; reverse, the winged bust of Victory, and the date L. (year one). This was originally a coin of Vespasian struck at Alexandria in Egypt, but the whole of the obverse has been altered with the graver; the head is made to resemble that of Vitellius and the letters of the legend have been carefully altered, and some red rust is ingeniously sprinkled among them. The artificial patina or varnish is of a most deceptive colour and consistency; and although the ærugo on coins is often a proof of their genuineness as well as a great improvement to their appearance, the piece in question could only be suspected to be false, by the stiffness in the style of the substituted portrait. A glance at another forgery would make the practised Numismatist smile at the absurd metamorphosis which it has undergone. It was originally a coin of the elder Faustina struck also at Alexandria, but the legend on the obverse has been carefully erased, and the words ΒΑΣΙ-ΔΙΣΣΗΣ·ΒΕΡΕΝΙΚΗΝ have been substituted. The reverse has the figure of a griffin with its fore-paw resting on a wheel, a type by no means unusual on the Alexandrian coins of this period. The date has been effaced, and the rogue under whose hands it has been thus transformed, doubtless intended it to pass for a coin of the time of the Ptolemies. In this instance, the forger's ignorance defeated his design; but the first example is the attempt of a skilful artist, not altogether destitute of medallic knowledge.

Discovery of Scottish Coins.—On the 4th ult. the workmen employed by Mrs. Summerville of Sorn, Ayrshire, while engaged in forming a footpath in a romantic wooded dell on that
lady's property, unexpectedly disembowelled, at the tiny depth of
three inches, a hoard of copper and silver coins, which had re-
mained buried no one can tell how many years. The deposit
chosen is immediately beneath a projecting feathered rock, and the
coins, which number about 500, bear the insignia of James IV.
and VI. of Scotland.—Scotsman.

**Varieties of Inscriptions, &c. on Half-Groats of Henry VII.**

*Ob.*—The bust with a *flat* Crown, and roses between the words
as stops. On the reverse, an open lozenge in the centre of
the Cross—as in Snelling, Plate 2, No. 46.
1. — HENRIC*DI*GRA*REX*ANGL*Z*FR. — M. M.
fleur de Lis. Civitas London.

*Ob.*—The bust with an *arched* Crown, and roses between the
words as stops,
2. — HENRIC*DI*GRA*REX*ANGL*Z*FRAN.—M.M.
fleur de Lis. Civitas Cantor.

The perfect similarity of design and workmanship in these two
Half-Groats, would induce one to believe that they are the work
of the same engraver, and leave no doubt that they are both
Henry 7ths; nor is it unlikely that the alteration of the arched
from the flat crown, might not take place immediately on his ob-
taining the throne. The placing his cognizance, the rose, so pro-
minently on the coin, might very naturally occur, to mark it, as
that of the *Lawful* Sovereign, as distinguished from the *Usurper*
Richard's, (as it was then courtly, to term the latter).

The following Inscriptions are all from Canterbury.

Half-groats with the arched Crown.—M. M.—a Tun.
3. — Henric Di Gra Rex Angli Z F.
4. — Henric Di Gra Rex Angl Z F.
5. — Henric Di Gra Rex Ang Z F.
6. — Henric Di Gra Rex Agli Z F.
7. — Henric Di Gra Rex Agl Z F.

Variations of inscriptions on Groats, Edward III.—London Mint,
M. M. a Cross.
1. — Edward D. G. Rex Angl. Z Franc. D. Hyb,
THE "REVUE DE LA NUMISMATIQUE FRANÇOISE," for the months of May and June, contains the following articles:—

1. Attribution d'une médaille d'or inédite à Vercingetorix; par L. de la Saussaye. 2. Mémoire sur des moules de médailles Romaines trouvés à Lyon; par M. Poey—D'Avant, de Melle. 3.* Notice sur un atelier monétaire, découvert à Damery (Marne) par M. Hiver. 4. Monnoies Merovingiennes; par E. Cartier. 5. Continuation de la discussion sur la valeur des monnoies courantes au temps de la premier race; par M. de Petigny. 6. A letter from the Count de Penhouet on the ancient Gaulish coins discovered in Armorica. The Count is of opinion that the animal figured on these pieces is a dragon. This number of the Revue also contains a notice of M. de Saulcy's elegant work on the coins of the Byzantine emperors; also of the Marquis Lagoy's interesting description of several inedited medals of Massilia and Glanum, and of the Cenicens and Auscii, and an announcement of two works under the following titles:—

1st. "Description complète et raisonnée des monnoies de la deuxième race;" 4to.; by Messrs Fougeres and Combrouse: with representations of several hundred coins. The price not to exceed 20 francs.


The Revue de la Numismatique Françoise for July and August contains the following articles.


* A Lithographic plate accompanies this number, showing the method of casting the base coins.
Monnoies Françaises et Flamandes, déterrés en 1836 dans la commune de Vezin (Moselle); par de Saucy.
Notice sur une monnoie d'argent au type de Charlemagne trouvée a Bayeux; par E. Lambert.
Besides numerous miscellaneous notices of discoveries, &c. &c

PENNIES OF WILLIAM THE CONQUEROR.—In the Burnivale at Malmesbury, on the spot where the hermitage of Meyldulph had stood, a chapel was built by William the Conqueror, the remains of which, in the year 1828, were removed to prepare the ground for new buildings; and under the foundation-stone which was thought to weigh more than a ton, many pennies were found, mostly similar to numbers 5 plate 1 of Folkes or Ruding.
The situation in which these coins were found, seems conclusively to justify the appropriation of those with the two sceptres, to the first William. But as a coin similar to No. 2 in the same plate was found with the others, that type also must be considered his.

Those in my possession read: LEOFRID ON CRECE. PVLPINE ON EXER. PVLFRIE ON LVN. GOD-WINN ON LVNDI. BRINTNI ON MALMEI. GOD-WINE ON OXEFOR. BLALSVDN. LEOPOLD ON WINT. EADRI ON HEREFOR. SIGELWINE ON CAN.

C. W. L.

JUDEA NAVALIS.—"J. de P." observes, in the Revue de la Numismatique Française, for July and August, that the coin with this remarkable legend is really antique. He had been led to conclude with us (p. 453) that the coin was not genuine or had been blundered: but having consulted M. du Mersan and M. Longpérier at the Bibliothèque du Roi, both of whom had inspected it, he is now convinced of its authenticity. "J. de P." quotes the opinion of the reverend Mr. Waddilove, as to the naval power of the Jews in the days of Vespasian, and concludes that the Romans really obtained a considerable victory over the Jewish navy.

GOLD COIN OF EDWARD THE CONFESSOR.—Mr. Spurrier, in reference to this coin, observes that it has been submitted to the most experienced Numismatists in town and country, who believe it to be genuine. Mr. Spurrier, says that, "In the first instance, it was sold at a silversmith's in Birmingham as old gold, and one of the clerks who had been in the habit of saving anything curious brought it to him." He adds that "Bekker never attempted to imitate Saxon coins, but confined his
forgeries to the Byzantine and Wisigoth series," an assertion for
which he has not sufficient authority. Bekker executed coins of
the Merovingian princes, specimens of which are promised in the
next number of the Revue de la Numismatique Française; and
we repeat, it is by no means certain that he did not attempt those
of our Saxon monarchs; especially as some of them are of very
common occurrence and well-known on the continent. We do not
pronounce Mr. Spurrier's coin a forgery, but we cannot be made
to believe that the rude money of this period may not be success-
fully imitated in so ductile a metal as gold. We are sorry that
our former observations were taken in ill part, and most cordially
hope our valued correspondent will succeed in tracing out the
person who first sold this coin. Should he be successful, we are
bound to give publicity to anything which may establish its authen-
ticity.

**Imperial Cabinet of Vienna.**—A recent number of the
"Blätter für Münzkunde" informs us that the following are the
contents of this splendid cabinet:—

24122 Greek coins, of which 547 are gold, and 7229 silver.
30902 Roman coins, of which 2522 are gold, and 12980 silver.
38133 coins and medals of the middle ages and modern times, of
which 8130 are gold, 27714 silver, and 2289 copper.

Amongst others, is a gold Alchemical medal of the year
1677, weighing 2055 ducats. This is probably the largest
coined piece in existence.

This collection also contains, 4139 antique and modern counterfeits.

**Collections of Medals in Russia.**—According to a
"Report to the Emperor on the administration of Public Instruc-
tion," for the year 1835,—

The cabinet of the University of Charkow, contains 19957 coins
and medals.

The various divisions of the museum of the University of Dorpet,
13500 various subjects.

The cabinet of the University of Kasan, 8845 coins and medals.

The cabinet of the University of Kiew, 19760 coins and medals.

The cabinet of the University of Moscow, 6289 coins and medals.

The cabinet of St. Petersburg, 295 coins and medals.

**Medal of Nicolas I.**—A specimen of this rare medal has
been presented by the emperor to the cabinet of Berlin. Its de-
scription is as follows:—

*Obv.* The portrait (said to be an excellent likeness) of the Em-
peror, with the inscription 1½ roubles, 10 guilders, in Russian
characters. Beneath the bust, "Utkin."
K.—No Inscription. The bust of the empress surrounded by seven busts of the Imperial children. The name of the artist "Utkin" in Russian characters, as on the obverse.

The die of this medal from the Imperial Mint of St. Petersburg, after a few impressions had been taken, was immediately destroyed; and it is consequently of extreme scarcity.—Blätter für Münzkunde.

MEDAL OF COLUMBUS.—A French paper informs us that a medal of Columbus has just been completed by M. J. B. Solari. The obverse bears a striking likeness of this great navigator. The reverse represents Columbus hoisting sail, on his departure for the discovery of America. The King and Queen of Sardinia, the Dukes of Savoy and Genoa, and Prince Eugene of Savoy, are among the subscribers to this medal.

UNPUBLISHED IMPERIAL GREEK COINS.—Domitianus struck at Alexandria:—
ΛΥΤ·ΚΑΙΣΑΡ·ΔΟΜΙΤΙΑΝΟΣ·ΣΕΒ·ΓΕΡΜ. Laureated head of the Emperor to the right. In the field I " (year 8).
K.—No legend. A sparrow-hawk standing. (Æ. size 4).
Zoëga describes a coin with a similar type but with the date on the reverse.

Julia Domna, struck at Tyre:—
ΙΩΥΑΙΑ·ΑΥΓOUTH. Head of Domna to the right.
K.—SEP·ΤΥΡΙVS·COLONI. Astarte holding the hasta, standing near a trophy on her right. On her left, Victory standing on a cippus, holding a garland and a palm-branch. At the foot of the cippus is the shell-fish of Tyre, and at the foot of the trophy stands a small figure of Silenus with the wine-skin. (Æ. size 6½).

Julia Domna struck at Thessalonica.
ΙΟΥAIΑ·ΔΟΜΙΝΑ. Bust of Domna to the right.
K.—ΘΕΕΚΛΑΩΝ. Minerva marching to the right, brandishing her spear. (Æ. size 5).

THE SCIENTIFIC CONGRESS OF FRANCE assembled at Metz on the 5th of September. Among the questions proposed for the fourth section are the following:—

1. What was the state of the Metallurgic Art among the Gauls, before the invasion of the Romans? also during the Roman occupation, and under the kings of the first race?
2. How far will a knowledge of Palæography assist in the classification of the coins of the middle ages? Have the progres—
sive changes in the form of the letters been uniform throughout France?

3. Do the names of towns on the coins of the kings of France, always indicate that they were struck in those towns? Are not they sometimes placed on coins merely to show the right of possession arrogated by the sovereign?

4. In what sense are we to understand the names of towns accompanying the word MONETA on coins of the eleventh, twelfth, and thirteenth century; MONETA LILLENSIS, IPRENSIS, AVDOMARENSIS, GANDENSIS, &c.? Do these names indicate that the coins were struck in the name of the prince or seigneur, or really in the name of the towns? Was the monetary system the same in all the towns subject to the same seigneur?

**Victoria.**—Mr. Short has our thanks for his various communications. We perceive that he quotes, among other antiquities discovered at Exeter, a coin of the celebrated Victoria, the mother of the usurper Victorinus; but on examination of the authorities for this piece, he will find reason to doubt the propriety of attributing any coins to Victoria. In the descriptive catalogue, vol 2. p. 68, a coin is given after Beauvais and D'Ennery, but it is obviously a blundered piece. Blundered and barbarously executed coins of Victorinus are very common, and the type on either side of the piece in question cannot refer to an empress. Coins of Victorinus occur in small brass and billon, with the consecration type; and an unique aureus in the cabinet of Mr. Thomas has for reverse a galeated head (descript. catal. vol. 2. pl. 9). It is therefore more than probable that the coin attributed to Victoria is composed of two similar types accidentally brought together. We certainly have no authentic coins of this extraordinary woman; and Gibbon has no authority for asserting that they occur in the three metals.

**Coin of Ethelwulf.**—A penny of this king was discovered on the 15th instant by the workmen employed in a sewer in London Wall, near the end of Winchester Street. It resembles that given by Ruding (No. 7), but in the place of OCCIDENTALIVM, the reverse bears the name of a moneyer (D... MONETA). A second brass coin of Antoninus with Britannia of the usual type was discovered on the same spot.

A new edition of Ruding's "Annals of the Coinage of Great Britain" &c. is in the press. It is intended to comprise the whole of the work in two volumes 4to.
it according to the usual process. It will at once be seen that
this is a very different operation from that by which the cast
medals are manufactured. It is as simple as it is ingenious, and
Mr. Pistrucci having no intention of taking out a patent for the
discovery, and being anxious to give to the public the full benefit
of it, in the different processes of manufacturing plate, jewellery,
and all kinds of ornamental work in metal, announces that the
whole of the process consists of the following method:—The
model being made in any substance, wax, clay, wood, or other
fit material, a mould of it is taken in plaster, from which mould,
when dried and oiled to harden it, an impression is taken
in sand, or other similar substance which may be preferred, and
from this again a cast is obtained in iron as thin as possible, that
the work may come up sharply, and the iron attain the hardness
almost of a steel die hardened. This cast-iron impression is then
flattened mathematically true on the back, and fixed in a steel
die, the hollow of which is turned to the exact size of the cast-
iron, and it is set within the rim or border, hammered as close as
possible, so as to form a collar. The metal upon which the im-
pression is to be struck (to form either the model itself or a steel
matrix, if desired) is to be fashioned into the shape of a cone in
the ordinary way, perfectly flat at the base, heated red-hot, and
placed at the bottom dish of the press. When the die, fitted as
above, having been previously placed at the top dish, and the
workmen quite ready to give the blows instantly, three or four,
as may be required, a perfect impression of the cast-iron will
be attained without the least injury to it. Of course it will be
necessary, previous to the die being used, for the artist to polish
the surface.

"Mr. Pistrucci's first experiment was successfully performed
on a punch of hard copper, with his model of the medal of Sir
Gilbert Blane, being nearly three inches in diameter; and he has
no doubt it will equally succeed on a steel punch, perhaps, too,
without its being necessary to heat it.

"When the process above described shall have been brought to
the perfection of which it is capable, there can be no doubt, that
in the execution of works of this description it will not only be
the saving of the labour of months or years in the engraving
of dies, and, consequently, of great expense; but the work to be
executed will in all points be, in an instant, an exact fac-simile
of the original conception of the artist, instead of representing,
as at present, merely the handiwork of the engraver, copied from
such original. It will also dispense with the use of the very ex-
pensive machinery, such as the tour à portrait, introduced into
the Mint by Mr. Pistrucci several years ago, which, however ap-
parently correct in its productions, can never give a perfectly true
semblance of the original, even to the limited extent to which it is applicable. And we may possibly be led by it to discover the mode by which the artists of antiquity succeeded in producing those beautiful coins, in which the softness and boldness of the fleshy parts have never yet been equalled by any modern engraver on steel.

To the Editor of the Morning Chronicle.

Sir—Some of the public Journals, and, among others, your own, have been favoured by a ‘correspondent’ with an account of a wonderful discovery by Signor Pistrucci, the foreign medalist employed at the Royal Mint. The zeal of ignorance is often as amusing as it is mischievous. Here it is of the former character, though, uncontradicted, it might remotely produce the latter. Is Pistrucci really so ignorant of what has been known to every die-sinker at Birmingham for at least thirty years? or have his friends thought that an announcement of his mare’s nest would be a safe speculation to puff his pretended discovery, and leave others to take the trouble of ascertaining its truth or falsity? Aware of Mr. Pistrucci’s intercourse with Birmingham and knowledge of the mint, can there be a man living weak enough to suppose that the Signor believes himself to be the discoverer in the face of the following facts?

The whole process, as you have published it, is commonly known to practical men. It was adopted in the Mint itself in the year 1814, for coining with great rapidity, by casts from original coins, a quantity of Louis d’ors, to assist with legitimate means the return of Louis XVIII. to France, and the imitation was good enough to deceive.

At Birmingham it has long been practised not only for ornamental purposes, but more than twenty-five years ago a large die was so made of Matthew Bolton, from a model executed by Mr. Rouw. That this and other dies were made exactly as the puff direct describes, I will prove by sending to you that and some other casts; and if a hundred others, all different, were wanted, they might be sent to you in twenty-four hours.

I may be asked, why has the process been discontinued if found to answer? It has not been discontinued; it is in daily use at Birmingham—it answers well for their productions, but not for fine works of art; for however sharp the execution of the model may be, a cast of it must be taken in plaster, then moulded in sand, then recast in iron, and upon this the red hot die is to be struck; in this last process oxydation and scaling cannot be prevented, which the puffer admits; for he says—‘of course it is necessary for the artist to polish the surface.’” After
these processes the sharpness and beauty of the original model has so little chance of being preserved, that the mode has been rejected except for common work, and by some coiners. Such knights of industry as were not acquainted with it will feel grateful to Pistrucci’s friend for this and any other useful information to their calling that he may be pleased publicly to bestow upon them. The process by which such forgeries of coin are effected is one of the means of their detection by a skilful examiner.

It would be a most convenient thing to Mr. Pistrucci if he could get credit for this discovery, and produce dies by the process fit to sustain the character of our national Mint. It would be a set-off against the unfinished state of the Waterloo medal, which he has had in hand for twenty-five years, and will have in hand as long as his salary is paid without inquiry. He does not, and I believe cannot, engrave upon steel by the usual means employed by an engraver of dies, but only by cutting away the metal with wheels, charged with diamond powder, the process of gem engraving, an art in which he has deserved celebrity.

The practice at the Royal Mint is to model the subject, and carefully to engrave from it the original die; this done, a mechanical process is resorted to of engraving fac-simile dies by a machine called a “tour à portrait,” which engraves the punches to a state that requires little finishing from the artist to render each a perfect copy. By this process one model serves for many dies, as a scale of proportionate reduction may be set on the machine. By the plan of making dies from the casts, each different sized head would require an especial model; and instead of a common approved head being the standard for all the coinage, each, from the crown to the penny, would require a separate model. The process by the tour à portrait is ingeniously mentioned by the “correspondent” as if this also were a discovery of Signor Pistrucci’s. ’Tis true he says, “introduced” by him; but the machine was in use by Bolton and Watt, at Soho, thirty years ago; and the Signor knows well that the process was in use there long before he was established in his convenient and sinecural snuggery in the Royal Mint of England.

To the Editor of the Morning Chronicle.

Sir,—On reading the article in your paper of the 18th inst. signed “English,” on Mr. Pistrucci’s announcement of a ready and easy mode of stamping medals, so as to ensure a perfect fac-simile of the artist’s original models, I could not but be struck with some contradictions which appear in it, and on which I beg to offer you a few observations, which I hope may have the effect of eliciting
from practical men a perfect understanding of the facts of the case, and of enabling the impartial public to judge of the merit or otherwise of the discoverer.

"English" states that the process described in The Times of the 15th has been known to every die-sinker in Birmingham for at least thirty years. This seems at variance with the subsequent statement, that coiners, by which I suppose is meant forgers of base coin, will feel grateful to him for such useful information in their calling; but I doubt very much whether the iron-founders in Birmingham, or in any other town in this country, were, thirty years ago, competent to cast iron of the thinness and delicacy required for the operation in question; and even now our countrymen are, I believe, very far inferior to the Prussians in this branch of metallurgy. It is however, possible, and not unlikely, that Mr. Pistrucci may have made himself acquainted with the Prussian process.

Mr. Pistrucci is already in possession of a very high character for the beauty and finish of his medals: I need only mention those of George IV., the late Duke of York, and the late Sir Gilbert Blane, which were all struck in the usual way; and it seems hardly probable that he would gratuitously publish to the world a mode by which medals can be executed in a still greater degree of perfection, there being no doubt that the original model of a skilful artist must be superior to a copy of it sunk in a steel die, if he were not perfectly sure of his fact.

"English" seems to think that it is a merit in our practice of making medals or coins, that one model should serve for several dies, by using the machine called tour à portrait, on which may be set a scale of proportionate reductions, to be used according to the size required; but surely it would be much more desirable, and would contribute more effectually to the improvement of the art, if an especial model were to be required for each variation.

"English" seems inclined to sneer at the sinecural snuggery in which Mr. Pistrucci is established in the Royal Mint of England; but if he has ever seen the Waterloo medal, he cannot but be aware that, apart from the unrivalled beauty of its execution, even in its unfinished state, it is the result of more manual and intellectual labour, than has been bestowed on all the public works executed in this country, by all the engravers in steel and all the die-sinkers put together during the last and present centuries.

The assertion the nearest to the truth in the whole of "English's" letter, is that Mr. Pistrucci has had the Waterloo medal in hand for twenty-five years; but the insinuation implied in the words that he will have it in hand as long as his salary is paid without inquiry, is contradicted by the earnest and repeated applications made by Mr. Pistrucci to the proper authorities, for a thorough
investigation into the whole of his transactions connected with the two situations he held in the Mint, of chief engraver and chief medallist, ever since he was pressed into the public service in the year 1817, by the earnest entreaties and liberal promises of Lord Maryborough, then Master of the Mint.

As I have no wish to conceal my name or address, I beg to subscribe myself, sir,

Your obedient servant,

W. R. HAMILTON.

Stanley Grove, Chelsea.

To the Editor of the Morning Chronicle.

Sir—I think there is more zeal than discretion in Mr. Hamilton’s exhibition of himself as the champion of Signor Pistrucci, and his pretensions as a great discoverer, which were lately puffed into notice in some of the daily journals, and puffed out by an expose of the humbug in your paper of the 18th ult.

Mr. Hamilton’s observations upon my letter leave unanswered its important points. His doubts that the process by casting has been so long known at Birmingham only prove his unfitness to write upon the subject, since it is evident that he has not taken the trouble to make himself acquainted with the facts, and the interval between my letter and his has been long enough for the fullest inquiry. I took care, sir, when I made my former communication to you, that some of the castings from models and medals should be shown to you, which, from their size, thinness, and character, were proofs that they had been made by the process which it was pretended had been discovered by Pistrucci. The thinnest of these was from an agricultural medal, more than fifty years old; others, which were shown to you, were from casts made for tokens, when copper tokens were issued by tradesmen and merchants. Mr. Hamilton is old enough, I suppose, to remember their circulation; this was nearly, if not quite, forty years ago. If Mr. Hamilton still continues to doubt, he had better make inquiries at Birmingham; and he would have pursued a wiser course if he had done this before the first announcement of the discovery, if he were a party to it. Why is Mr. Hamilton silent upon the process of casting the dies used at the Mint for the Louis d’ors in 1814? His friend Pistrucci, the discoverer, could have assisted him there.

What becomes of Pistrucci’s claims as an original inventor—a discoverer of this process—when even his advocate, Mr. Hamilton, says, “it is, however, possible, and not unlikely, that Mr. Pistrucci may have made himself acquainted with the Prussian process?”
I am glad to infer from this that the puffer of Pistrucci in *The Times* could not have been Mr. Hamilton, your correspondent; for I should have been pained if a doubt could have rested upon my mind that this gentleman, whose character stands high, had sent that letter to *The Times* making the most unqualified claims to originality in the discovery of Pistrucci, yet now writes, "it is not unlikely that he was acquainted with the Prussian process."

If Mr. Hamilton will take the trouble to ask Sir Francis Chantrey, he will, I have no doubt, show him some exquisite specimens of his own castings from models, not surpassed by the Prussians, and I believe twenty years old.

My remarks upon coiners have been so entirely misunderstood by Mr. Hamilton, and consequently misrepresented in his reply, that I will, rather than comment farther upon it, leave its correction to his re-perusal of my letter.

Mr. Hamilton makes no direct observation upon my expressed belief that Pistrucci cannot engrave a steel die, certainly not with the despatch usually required. I know that they were "all struck in the usual way;" but striking medals is not sinking dies. Were not the medals Mr. H. mentions finished with the wheel after the dies were hardened? In the use of this slow and tedious process Mr. Pistrucci is an adept, and he has given many fine proofs of his skill; but did not Mr. Pistrucci's taste, when he executed some of our coins, exhibit such vagaries that the papers of the time teemed with condemnation of them?

If Mr. Hamilton thinks that a separate model for every coin-die is desirable, he is singular in his opinion; the most skilful artist could not make them exactly alike, but one accurate model and die would insure a fac-simile representation of the same head on all the coinage by the tour à portrait. The truism did not require Mr. Hamilton's authority, that the modeller or his art would improve by practice: the opportunity of making ten or twelve models in the place of one ought to improve the artist; but I think that securing the integrity of the coinage is a much more important object to obtain than the increased skill of Mr. Pistrucci.

As to the sneer about the sinecural snuggery which the signor with the luck of a foreigner, holds at the Royal Mint of Great Britain, I refer your readers to the last number of *The Numismatic Journal*: if this does not open the eyes of the public to the influence in favour of foreigners, and injustice to the artists of our own country, they must be as obtuse as the advocates of Pistrucci: his merits must take their stand there, if that statement cannot, upon better authority, be contradicted.
Is it that Mr. Pistrucci cannot or will not finish his wonderful work that he has not found twenty years long enough? I heartily wish that an inquiry (not a one-sided one) were ordered. Mr. Pistrucci would then get his deserts. Beautiful as the Waterloo medal may be in its progress, it is a farce to talk of Pistrucci's manual and intellectual labour, which, after twenty years, is not proved by the finished work: generally it is only known in expectancy from the puffs of his friends, and it will require better proof than Mr. Hamilton's flourish that the money has been wisely or justly spent. Can Mr. Hamilton name any other work of real merit that has occupied half or a quarter of that time? "English" has seen the state of the Waterloo medal at the Mint, and it is unquestionably a beautiful work; but he thinks that any competent judge would consider that the "manual and intellectual labour" of Mr. Pistrucci ought to have accomplished it in one tenth of the time.

One observation upon an error of the press. You, sir, know that the twenty-five years' mentioned in my letter as the time which Pistrucci had already given to the medal, was a typographical error, which I sought to correct the next day; but I suppose you thought it unnecessary, as it was obvious. This obvious error, however, Mr. Hamilton says, "is an assertion nearest the truth in the whole of 'English's' letter." If this be Mr. Hamilton's real belief, is his judgment, his taste, or his integrity to be relied upon as connected in any way with this subject?

P.S. How hearty Mr. Pistrucci's prayers must be to be "preserved from his friends."

NUMISMATIC SOCIETY.

The Numismatic Society resume their meetings on Thursday evening, the 16th of November, at Seven o'Clock, in the apartments of the Royal Astronomical Society, Somerset House.
CORRESPONDENCE.

Mr. Fairless has our best thanks for his communication, which shall be duly noticed in our next, and an engraving given of the vessel in which the coins were discovered. We regret that his letter came too late for the present number.

ERRATA
No. V.

Page 37. Line 14 dele inverted commas before the words "We hail, &c, 44. — 2 from bottom, for Mantiche read Antiche. 50. — 7 from bottom, for X FREDNE OU read X FREDNE ON 53. — 6 for BATES read BATE. 55. — 24 for REIPUBLICA read REIPUBLICÆ — — 28 for occurs read occur. — — 36 for Dietrichstein read Dietrichstein — — 40 for represented read represents — — " for sealed read seated 57. — 2 for infallibilità read infallibilità.
XVII.

ON THE CURRENT COINS OF GREAT BRITAIN,
CONSIDERED AS WORKS OF ART.

That the coins of Ancient Greece are superior, as works of art, to those of our own country, no one has ever denied. After glancing over a collection of those beautiful objects, it is impossible to review the contents of one's purse, without being made painfully sensible that the present age suffers severely by the comparison. But then we recollect, perhaps, that our inferiority is shared by our neighbours the French, and indeed by all the nations of Europe; while in the manifest degradation of the art of coinage in still remoter regions—in the extreme East, and in the "far West,"—we proudly recognize our national superiority, and forget the high standard proposed to us by the ancients.

England will never produce a series of coins like those of Ancient Greece, for many reasons. The commercial and utilitarian spirit which pervades all the arrangements of society at the present day, would cry out against the bold relief of the money of a more primitive age; and that high relief is one main source of beauty. We require that our money should pile or stack; and for this object, besides smoothness of surface, uniformity of size is necessary. Here again the secret charm of a Greek coin is dissolved—for the very irregularity of its outline makes it beautiful, by making it picturesque; and an agreeable contrast is insensibly instituted between the curious felicity—the refined
taste, and real care displayed in the execution of the dye, and the apparent negligence with which the coin was sent forth. Frequently it is the mere sketch of a great artist which is set before us; but in the cracked edge, and irregular shape of the metal on which it has been preserved, we invariably recognize—not without admiration—a profound contempt for mechanical contrivance. The milled edge, and smooth circular rim were reserved for the moderns. Nor are ancient coins without obligations to Time for some of the beauty with which we find them invested; those of silver have, in almost every instance, acquired from their antiquity, a certain tone which only Time can give them; and even the oxydized copper coins, of which Pope sily says—

"This the blue varnish, that the green endears,"

will, in spite of his wit, be prized for that very patina, or bluish-green incrustation, more than many others of infinitely greater rarity, and intrinsic value.

There is also something in the style of ancient work—one might almost say in the very manipulation—differing from anything exhibited by the moderns. Notwithstanding the rigidity of the material, there is almost always a certain roundness and softness of outline, and a freedom of touch in ancient coins—conveying the same kind of pleasure as the pencil-sketch of a great master—which would tempt one to believe that a different process was pursued by the ancient artists in the preparation of their dies. Perhaps the ingenious contrivance of Pistrucci, which, from being misapprehended, has recently been so absurdly depreciated, may exhibit a nearer approach to the ancient system than has been hitherto suspected.

Lastly, the absence of a local mythological belief, and of
a multitude of mints, are the reasons why a series of modern coins, of whatever country, can never offer so much variety and attraction, as the money of a people, the most refined of whom were characterized as being “in all things too superstitious.” With the ancient Greeks, every city had its tutelary god, or goddess; every mountain, grove, and river its presiding deity, and every district its prevailing tradition: and the coins of each were designed to exalt and embody these, to extend their fame, and to perpetuate their memory.

But the obstacles pointed out in the preceding remarks, it will be observed are by no means such as should discourage us. There is no reason whatever why our coinage should not display as much invention—as much mind, as the coinage of any other age or country. There is,—there can be no reason, why our artists should not do for us in art, what our Shakspeare has done for us in poetry—namely, set us above all the ancient and modern world. It is readily conceded that we must make great progress in national taste, ere we shall be able—I will not say to attain so glorious an object, but—to appreciate the extent of the difficulties which attend the endeavour. It will not, therefore, be improper to review our present position, and impartially to consider how we stand—not as compared with other modern nations, but as compared with our illustrious predecessors, the ancients: for it is obvious that excellence can only be attained by proposing to ourselves, in the first instance, the highest models for imitation.

And what first strikes us with reference to this subject, as a difference between ourselves, as a cultivated people, and the ancient Greeks, is, that whereas the beauty of their works kept pace with their advancement in civilization, the boasted refinement of our own day has enabled us to pro-
duce no similar evidence of our progress. A history of the
progress of ancient art might almost be drawn from an
attentive examination of ancient coins. When a people or
a city surpassed its neighbours in taste and refinement,
its intellectual progress became immediately discernible
in its money: so that ancient coins may be regarded
in the light of evidences of civilization. But it is far
otherwise with us; for if we except periodical varieties of
excellence, depending upon the individual proficiency of
successive artists, although the mechanical department of
the coinage has of necessity kept pace with our general
advancement in mechanical skill, it will be found that we
have made little or no progress in this province, as a de-
partment of art. The current coinage of the present day
exhibits no real superiority over the coinage of the last, or
the preceding century.

To establish this position, it will surely be sufficient to
refer the reader to the reverses of our current sovereigns,
half sovereigns, half crowns, shillings, sixpenny and four-
penny pieces. On the-first of these he will probably find
a coat of arms; on the second, he will certainly discover
nothing else; and it is probable that the third, fourth, and
fifth denomination of money will present him with the
same notable device.

It would be difficult to conceive a less beautiful subject
for the reverse of our coins than a coat of arms; yet have
we had the ingenuity to devise a yet greater barbarism.
We have lived to see our shillings, and sixpences, inscribed
"one shilling," and "sixpence"! Have we then "ex-
yausted worlds," that we must thus "imagine new?" It
would seem as if we had tasked ourselves to the utmost,
and that wearied Invention could suggest no new device;
that the announcement of so palpable and obvious a fact
as that shillings are shillings, and sixpences sixpences, should be at last resorted to as an expedient for covering the blank reverse of a coin. Nor is this all: as if still further to show to what straits we are reduced, a new coin (the groat) being called for, we find, instead of a new type, that an union has been effected between the Britannia on our halfpence, and the announcement on our shillings and sixpences; and the world at large is informed that a groat is "four-pence"!

With reference to the former of these barbarisms,—the coat of arms—we do not hesitate to assert, that it is a fit device only for the buttons of a livery servant. With regard to the latter, we can only express our surprise at the idea, and the curiosity we feel to be informed as to the motive which originally suggested it. It is obvious that the notable piece of information so conveyed can be intended only for posterity, since no living man can be supposed to stand in need of it. Or was it really thought that the recent issue of shillings and sixpences bore so little resemblance to those last struck, that it would be advisable to send forth each individual specimen with a label duly attached to it, specifying its name and value?

We look in vain throughout the whole range of ancient coinage for any similar instance of bad taste. On the very minute coins of Athens—coins so minute that it is frequently impossible to distinguish their denomination by their bulk—a far more elegant contrivance is discernible: one, three, or four crescents indicate corresponding degrees of value; and some other ancient towns adopted the same expedient. Or, if we meet with anything beyond the usual legend—which commonly in a single word conveys the name of a people, a city, or a deified personage, and further assigns to him or them, the coin itself—such additional
legend is invariably worthy of an elegant people. We are
told that they were "the free,"1 or that they were "gov-
erned by their own laws;"2 or that their city was "the
holy and the inviolate;"3 by which latter word they as-
cribed to their walls the sacred right of asylum. One of
the kings of Cappadocia is commemorated for his attach-
ment to the Roman people; another for his devotion to
his father; and a third for his affection for his mother.
Occasionally we have a magistrate's name, and sometimes
a date.

Now, not to insist too strongly on this, or to dwell on
ancient usage with respect to the inscriptions on coins, let
us take a retrospective glance; and, keeping in view our
two most recent devices, the coat of arms and an inscription
stating the value of the coin, let us see what representations
were adopted by our barbarous forefathers on similar occa-
sions. We are to bear in mind that with the glorious
exception of the St. George and the Britannia, to which
we shall presently have occasion to recur, our gold, silver,
and copper money has presented no single specimen of a
reverse which could pretend to the character of a work of
art,—no design in fact which is fit to adorn anything but a
button—for the space of the last century and a half; or
since the introduction of milled money in the reign of
Charles the Second.

From the reign of William I. until that of Edward III.,
we find on the obverse of the silver money, the profile, the
three quarters, or the full face of the monarch, sometimes

1 e.g. TAPCOC ΕΛΕΥΘΕΡΑ. Vaillant, Numis. Imperat. Aug.
et Caes., &c. 4to. 1689. p. 264.
2 e.g. ΑΝΑΖΑΡΒΟC ΑΥΤΟΝΟΜΟC. Ibid. p. 259.
3 e.g. ΑΠΑΜΕΙΑ ΕΙΠΑ ΚΑΙ ΑΣΥΛΟC. Ibid. p. 260. &
Vide Vaillant, passim, after p. 229.
with the sword and sometimes with the sceptre; this is
enclosed in a circle, a triangle, or an elegant double tre-
sure, commonly of nine or ten arches; and the reverses
(those of the earlier coins especially), present a great
variety of ornamental devices, some of which, to say the
least of them, are highly picturesque, while on almost all,
minor accessories are to be met with, affording evidence of
taste as well as of invention.

The coins of Edward III. (A.D. 1350) exhibit the fol-
lowing types:—

*Quarter Florin.*—*Obv.* In a field semé de lis, a helmet with
lambrequins. *Crest,* a lion passant guardant crowned.
*Rev.* Exaltabitur in gloria. A cross fleury, with a rose in
the centre.

*Noble.*—*Obv.* The king armed and crowned, standing in a ship,
which has a streamer at the mast head, with St. George’s
cross. A naked sword in his right hand, and in his left,
a shield bearing the arms of France quartered with those
of England.—*Rev.* Jesus autem transiens per medium
illorum ibat. In a double tressure of eight arches with
trefoils in the outward angles, a cross fleury voided.
Over each limb of the cross, a fleur de lis. In the quarters,
the lion of England under a crown. In the centre, a
rose of four leaves, pointed with as many trefoils saltire-
wise, including the letter E.

*Half Noble.*—Resembling the noble; yet exhibiting in many
instances minor differences. Some are inscribed Exal-
tabitur in gloria.

*Groat.*—*Obv.* Full face, crowned, in a double tressure of nine
arches.—*Rev.* Posui Deum adjutorem meum. Twelve
pellets divided by a cross.

The lesser denominations of Edward III.’s money re-
semble the groat.

Passing over a space of one hundred and fifty years, during

4 Ruding’s *Annals*, &c. 4to. vol. iv. silver coins of Kings
of England, plate 1, &c.
5 See also Ruding, supp. part ii. plates 12 and 13.
6 The mantling anciently worn upon the helmet.
which we will only refer the reader to the beautiful types of early kings, to be seen in Ruding (vol. iv. supp. part ii. plate xi. et seq.), we come to the money of Henry VII. (A.D. 1500.) Here we meet with the following types:—

**Sovereign, or Double Rial.**—**Obv.**. The king sitting on his throne, in royal robes, crowned; in his right hand a sceptre fleury; in his left, the orb: the back ground diapered with fleur de lis.—**Rev.**. In a double pressure of ten arches with trefoils in the outer angles, the English lion and fleur de lis alternately within a double rose: in the centre a plain escutcheon of France and England quarterly.

Some specimens present us with a different kind of throne; and some have a dragon upon a pedestal on each side.

**Rose Rial.**—**Obv.**. The king standing in a ship, crowned, in armour, with his sword, and shield. On the side of the ship are English roses; at the head, a banner with the letter H, and at the stern, another with the ancient British dragon.—**Rev.**. The double rose with the arms of France alone in the centre.

**Angel.**—**Obv.**. The archangel Michael standing with both feet upon the dragon, and piercing him through the mouth with a spear, the upper end of which terminates in a cross croslet.—**Rev.**. Per crucem tuam salva nos Christe redemptor, a ship with a large cross for the mast. The letter H on the right side of the mast, and a rose on the left. The arms of England and France quarterly on the ship’s side.

**Angelet.**—Like the angel, but inscribed O crux ave, spes unica, and exhibiting a slight variety in its accessories.

**Shilling.**—**Obv.**. Crowned head of the king in profile.—**Rev.**. The arms of England and France quartered by a cross fourchy.

**Groat.**—**Obv.**. The king’s head crowned, full-face, in a double pressure of eight arches: sometimes the head is seen in profile.—**Rev.**. Twelve pellets divided by a cross fourchy.—Different specimens also present a variety of accessories (mint marks), as a greyhound’s head, a rose, an esclop-shell, a cross croslet, and a cinquefoil.

**Half groat.**—Like the groat.
Penny.—Obv. The king on a throne crowned; a sceptre in his right hand, and the orb in his left.—Rev. The arms of France and England quarterly in a plain shield, surmounted by a cross fourchy.

Halfpenny.—Obv. The king, full-face, with an arched crown.—Rev. Cross fourchy and pellets.

But we must restrain ourselves, or we shall vex the shade of Rogers Ruding. The variety displayed more than three centuries ago in the coinage of a single reign may suffice for the object we had in view; and it will perhaps be enough, in glancing over the productions of succeeding reigns, to notice only the novelties.

Henry VIII., then, we may observe, presents us with the double sovereign, which, both in its obverse and reverse, exhibits slight improvements on the sovereign of his predecessor. His sovereigns differ materially; the reverse being occupied by a large shield, with a lion and a dragon for supporters. On his George noble, we find St. George, on horseback, spearing the dragon, or slaying it with his sword, and the inscription Tali dicata signo, mens fluctuare nequit: on the reverse, is a ship with one, or three crosses instead of masts; on the centre cross, a large rose. The angel is inscribed Per crucem tuam salve nos Christe redemptor. The crown and the half-crown are inscribed Rutilans rosa sine spina, and present us with a cross fleury, and a large rose in the centre; in the quarters the letter H crowned, and the lion of England alternately: or with a large double rose surmounted by a large crown; or with the arms surmounted by a large crown, between the initials of the king, or the king and queen, which are also crowned. The crown piece of Henry VIII. exhibits the monarch almost to the waist, holding the sword and orb. On his groats we find a maxim, of which on a certain occasion he showed himself
regardless: viz. *Redde cuique quod suum est*; and the King is seen in profile.

Edward VI. presents us with the *treble sovereign*: on his *sovereign* we find his portrait to the waist in profile, crowned and in armour, holding the sword and orb. On his *half sovereign*, &c. his bust appears sometimes bare-headed, and sometimes crowned; on the reverse, the arms are in an oval shield, "garnished;" or the double rose appears on its branch. On the half Sovereign we also meet with the inscription, *Scutum fidei proteget eum*, and *Lucerna pedibus meis verbum tuum*. On his *six angel piece*, is an angel slaying a fiend; and on the reverse, a ship with three masts completely rigged, with her colours flying, and ports open on her right side, to which is fixed the royal shield. On the *crown* of Edward VI., the young king, clad in armour, is seen mounted on a spirited steed superbly caparisoned. On the *shilling*, he appears full face; some of his shillings are inscribed *Timor Domini fons vitae*, and *Inimicos ejus induam confusione*. One type of his *penny* is a full blown rose. On his *farthing* is a portcullis.

On the coins of *Philip and Mary* we meet with a novelty—the Spaniard and his bigotted queen, face to face: the legend is singularly appropriate,—*A Domino factum est istud, et est mirabile in oculis nostris*.

The coins of *Elizabeth* are only remarkable for their accessories and mint marks. On the reverse of her *crown*, and *half crown*, is a large portcullis crowned. Her face is generally seen in profile, but on her *sixpence* it is a three quarter face; and on this as well as on some of her smaller coins we find her cypher.

With *James I.* the arms on the reverses of the money necessarily experienced alteration. The king sometimes appears to the waist, in armour; sometimes we have only a
laureated head, with a little drapery. His crown furnishes us with a new type—the thistle; the reverses of his spurría, fifteen shillings and angel, also present us with novelties. Sometimes too, he is to be seen on horseback; and we have several new legends, as Quæ Deus conjunxit nemo separet: Exurgat Deus, dissipentur inimici; Tucatur unita Deus; Faciam eos in gentem unam, &c.

The inscriptions on the money of King Charles the martyr, are singular; and like his own favourite motto—beautifully written with his own hand in so many of his books, “Dum spiro spero”—seem to glance, as it were, at his cruel fate; Christo auspice regno; Salus reipublicæ suprema lex; Firmat justitia thronum; Cultores sui Deus protegit; and Amor populi præsidium regis. His three pound piece, and certain of his twenty shillings, and ten shillings, are more original than beautiful; but many of his coins present us with devices worthy of imitation. On one of his shillings7 three crowns are tied together with one knot; on another, a sword and olive branch cross each other in saltire; one of his twopence8 represents a sceptre and trident in saltire, united by a triple knot; another has on one side the rose, and on the other the thistle, each surmounted by a crown, and each between the letters C R; another has a large full blown rose irradiated, and round it the words Florebit in ævum; two Cs, linked together, form the not inelegant reverse of another specimen; another9 has the plume of feathers. The penny,10 and halfpenny11 of this monarch also deserve notice.

Let the miscalled Commonwealth pass. We will only delay ourselves to notice the novelty in the arms, and the

7 Ruding, pl. 22, fig. 3. 8 Ibid. fig. 15, &c.
9 Ibid. pl. 20, fig. 19. 10 Ibid. fig. 20.
11 Ibid. fig. 6, 7, and 21.
branches of palm and laurel between which they are placed. One of Cromwell's farthings has three pillars tied together, respectively surmounted by a cross, a harp, and a thistle, with the inscription *Thus united invincible*; another has a ship under sail, and the words *And God direct our course*. We notice too, on the shilling, the conjoined shields of England and Ireland, supported by an angel and the motto *Guarded with angels*. We have, besides, many other inscriptions which would be beautiful on any coins but those of an usurper. *Pax quaritur bello; Truth and Peace; The relief of the poor; and God with us.*

From the time of Cromwell, we date the manifest decline of taste and invention in the coinage. Passing over the celebrated petition-crown, Charles the Second's money presents us with nothing to praise, except it be the attempt to make the arms less inelegant by dividing them into four distinct escutcheons; and the use of the initial of the king's name to express unity on the reverse of the silver penny; and two, three, or four Cs interlinked, to express corresponding degrees of value on the two-pence, three-pence and four-pence.

On reviewing what has been said, then, it will be remembered that we paused to consider the state of the coinage in the reign of Edward III., or about the year 1350, and found it exhibiting great variety: after the space of one hundred and fifty years, or about the reign of Henry VII., we still found imagination at work, and a new set of types appeared on the coins: about one hundred and fifty years later, or in the reign of Charles I., immense variety was still to be met with.—Since then about two hundred years have elapsed. Let us consider then, what we have to produce in the way of a climax to the foregoing catalogue. A collector, desirous of preserving in his cabinet a specimen
of each denomination of the latest-issued coins in circulation, would possess the following reverses; the obverse of every coin being occupied by the portrait of the reigning Monarch.

Sovereign.—The arms of Great Britain and Ireland.
Half-sovereign.—The same as the preceding.
Crown.—Of this coin no specimens have been issued for many years.
Half-crown.—The arms of Great Britain and Ireland.
Shilling.—The words one shilling, surmounted by a crown, enclosed in a wreath of oak and laurel leaves.
Sixpence.—The words six-pence: in other respects the same as the preceding.
Four-pence.—Britannia sitting: inscribed, four-pence.
Penny.—Britannia sitting.
Half-penny.—The same as the preceding.
Farthing.—The same as the preceding.

Is this as it should be? Do these coins bear the impress of an age of so much boasted refinement as the present? For what purpose have an immense number of splendid ancient coins been collected and deposited in the National Museum, if not to improve the national taste;—to serve as models for our artists, and standards of excellence to which the public may refer? Such seems to be one of the great objects of a national collection. Yet how has it been fulfilled? Would it not appear from the preceding review of the coinage of our ancestors, that in the imaginative,—the artistic department of coinage, we have been retrograding rather than making progress?

In thus unceremoniously expressing our disapprobation of the prevalent reverse on our coinage, we do not mean to say that we wish to see the arms of Great Britain at once and for ever banished from the current money of the realm.
What we complain of, is the perpetual repetition of this type, to the exclusion of almost every other. We shall of course be reminded that motives of economy suggested the representation. To this we reply, that none can be more desirous of an economical expenditure of the public money than ourselves; but we consider the promotion of national taste a matter of far higher importance than a saving of a few hundred pounds *per annum*; and we would respectfully submit to those who have the controul of this department of finance, whether such a saving is an adequate compensation for the manifest impediment thus raised to our improvement in so important and conspicuous a branch of art, and the degradation of the actual representative of our national wealth?

In the disparaging remarks we have thought it our duty to make, we beg leave, once for all, most distinctly to disclaim any intention of glancing invidiously at any artist, dead or living. It is well known that the artists of the mint are gentlemen of high talent; and one and all capable of better things than the tasteless, nay, barbarous reverses of which we have been speaking. Talent, indeed, has nothing to do with the question, since these reverses are purely mechanical. The lack of taste rests with those who have the controul of the coinage, and no where else.

In the actual degradation of our coins, as works of art, one bright but solitary exception,—one redeeming work presents itself to our remembrance. We allude to Pistrucci’s beautiful representation of the tutelar saint of England, which is to be found on the crown, the sovereign, two-sovereign and five-sovereign pieces of George III.; as well as, with yet greater merit, on the crown, the sovereign, and two-sovereign pieces of his successor;—a sufficient proof, if proof were necessary, of the ability and industry of the
celebrated artist who produced these immortal works. Exception has been taken at the representation in question, and many persons without any taste at all, following the example of those who pretended to a large share of that rare quality, have raised a clamour against the artist and his work, in which the public press has not failed to join. Every petty paltry spirit has added his mite of vituperation. One, felt scandalized at the indecency of a man on horseback, whose person was revealed by his slight and flowing drapery. The critic would probably have preferred seeing the saint attired in a tail-coat and pantaloons, properly spurred and booted. Another, overlooking the heathen deification of the soil—the Britannia on our halfpence,—thought it profane to represent a Roman Catholic saint on a Protestant coin. A third, some sorry artist it may be, envious of the rare skill with which so much anatomical detail had been represented, voted the saint a suit of armour, with the notable view of preserving the costume,—as if an imaginary being, whose existence is necessarily referred to an indeterminate, but certainly to a very remote period, did not afford as fair an opportunity as could be desired for the unfettered exercise of genius. 

Pistrucci executed besides, four or five pattern pieces, with the representation of St. George. It seems extraordinary after the signal services this artist has rendered the coinage of this country,—particularly when the circumstances which attended his first connexion with the Mint are considered—circumstances seldom discussed and consequently little known—that he should finally be removed from the station of chief-engraver.

It has also been a subject of displeasure (with those whose eye-sight has enabled them to detect the minute fact) that Pistrucci should have extended to this coin, in one instance, the practice of gem-engravers, to inscribe their work with their name. We will merely remark, that antiquity furnished him with many precedents, for which it is only necessary to refer to the Syracusan medallions, and many other coins of Magna-Graecia. We therefore see no
To such critics as these, we have nothing to say. But for the information of the candid inquirer, who may feel dissatisfied with the representation in question, we will relate, in a few words, its history; from which it will be seen, that, whatever its defects may be, they are such as do not in any way compromise the judgment or taste of the artist.

Pistrucci was requested—we have no memorandum of the exact date—to execute a cameo for the late Lord Spencer and his Lady. A stone of great beauty, which had been destined for Marchant the engraver, but which the death of that artist had prevented him from engraving, was placed in his hands, and the subject selected by Lady Spencer was St. George of England destroying the dragon. He was further requested to represent the saint as a young Greek hero,—her ladyship, with singular good taste, thus giving full scope to the talents of the artist, instead of crippling his energies, as many would have done, by suggesting some particular costume, which it would have been as difficult as tasteless to have observed. Pistrucci produced a design for the group, modelled in wax, so remarkable for its spirit and beauty, that it attracted the notice of the late Sir Joseph Banks, through whom it became known to Lord Maryborough (master of the Mint); and a request was soon preferred to the noble pair for whom the gem was to have been executed, that they would forego the prize, and suffer it to become the property of the nation, by allowing it to appear on the coinage which was about to issue. Such is the history of this beautiful type; and though it cannot be doubted that the artist rejoiced in such an opportunity of displaying his ability, it sufficient reason for the high dudgeon in which the circumstance has been taken by some worthy people.
is also but reasonable to conclude that he would have originally designed something different, had he known what was to be the ultimate destination of his performance. In dismissing the subject, we may be permitted further to suggest in favour of the design in question, that as, at the time of its appearance, Napoleon had just been crushed by the power of the British arms, there was something particularly appropriate, to give it no better name, in representing on the new coinage, the baleful enemy of the isles overcome by the tutelar saint; whose name, by an agreeable coincidence, the reigning prince also happened to bear. This is a digression, but it will, perhaps, be forgiven. The facts alluded to will some day become matter of history.

Of the figure of Britannia, as it appears on our copper money, we cannot speak with commendation. This type dates from the time of Charles the Second, and we probably owe it to an incorrect imitation of a coin of Antoninus Pius, or Hadrian, inscribed on the reverse, Britannia.—There is something incongruous and inelegant in the combination of the shield and the trident; while the olive branch which Britannia extends to all the world does not seem particularly applicable to a country which, of late years especially, has certainly shown as much pre-eminence in the arts of war, as in those of peace. The original, doubtless, exhibited the figure of a warrior, armed with a spear and shield,—which was obviously correct and unexceptionable.\textsuperscript{14}

Such then being our actual position, it will scarcely be denied that there is ample room for improvement; and the present seems as favourable a moment as could well be chosen for the accomplishment of an object so earnestly to be desired. With a young and beautiful lady newly seated

\textsuperscript{14} See Coins of the Romans relating to Britain: by J. Y. Akerman, Esq. Fscp. 8vo. 1836.
on the throne of her ancestors, it will be almost a source of national discredit, if we cannot introduce upon our coins some other evidence of the circumstance, than the substitu-
tion of her name and features for those of her predecessor. Why is the Queen's head alone to appear on her coins? Why should not her loyal subjects see a little more of her Majesty? She might, surely, sometimes be represented on horseback, on the reverse of the larger coins especially; or the lion might crouch at her side, and the Queen sit enthroned. But there could be no difficulty in devising classic compositions, or finding appropriate emblems for the coins of an island like ours—"Neptune's best darling, held between his arms," as one of our older poets expresses it—a country pre-eminent in all the arts of war and peace —the mistress of the sea, and virtually the mistress of the whole world. The difficulty would rather lie in selecting, than in discovering appropriate subjects for representation.

It may reasonably be inquired, for instance, whether the three sister Isles, standing together—somewhat in the manner, perhaps, of Canova's Graces, but robed,—would not be as interesting a reverse as the solitary figure of Britannia sitting, armed with a trident,—as if—like the probable original of the heathen Neptune,—she were really bent on spearing fish. We may be pronounced hypercritical, but allowing all due praise to the representation in ques-
tion, we would humbly suggest that many things more beautiful might be devised: and let it not be forgotten by those who would object to the idea of personification on our money, on the score that it was a heathen practice, that the precedent for such practices has been fully established by the existence of Britannia for the last two centuries on our copper coins.

If Britannia must be retained, and the personification
we acknowledge is obvious and happy, she might lean on an anchor, without looking like Hope, or float enthroned in some graceful manner upon the waters; or, standing erect, she might hold in her outstretched hand the orb, and on it, a little winged figure of Victory, of which the antique supplies us with many a charming example; or in some other way she might escape the imputation of monotony, with which her attitude is hitherto so justly chargeable.

When any extraordinary event of national importance has occurred during the year, how beautifully would this be commemorated by an issue of money, bearing some appropriate type. In the year of the Battle of Trafalgar, which closed a long war, and crowned our naval glories, who would not have liked to see on the reverse of our sovereigns a small figure of Victory upon the prow of a galley, waving her wings and holding in her outstretched hand the wreath of conquest? Or, since the exultation of that hour was checked by the recollection of Nelson’s death, how beautifully expressive of a nation’s feelings would a mourning Victory have been!—such as is to be seen on a certain coin of Terina, from which the soldiers’ medal, struck after the battle of Waterloo, appears to be copied. How well would the coinage of the year 1815 have been graced by that very composition “done in little,” which might have appeared with equal propriety on the coin and the medal. The coinage of the year in which slavery was abolished, surely deserved this kind of commemoration: Britannia standing, with her foot placed upon the chains which she had that year broken, would have made no bad reverse. The first year of a century seems to offer a fit opportunity for the exercise of an artist’s talents, and a host of other

15 See T. Combe, pl. 12. fig. 12.
examples might be adduced, which it would be tedious to enumerate in this place. The many types, however, which are suggested by the late accession of her Majesty, cannot be overlooked; nor must an occasion so particularly appropriate for the exercise of art be omitted from the preceding catalogue. Britannia might surely at last arise from her seat, resign her trident and shield, and, with outstretched arms, assume the attitude of one about to place the diadem on her who is now the Queen of the Isles.

There are many beautiful types of frequent recurrence on ancient coins, which would look extremely well on our money. Victory standing in a car, guiding two or more spirited steeds;\(^{16}\) a winged Victory;\(^{17}\) or a Victory carving a trophy—a subject which has been represented with surpassing beauty on a gold coin which belonged to Mr. Borrell, and is now deposited in the Bank of England. Perhaps there would be no impropriety in a female draped figure riding on a dolphin, or on a sea horse, as on the coins of Pyrrhus;\(^{18}\) or even on a swan.\(^{19}\)

A few words on the subject of Emblems, and we have done. These minor accessories are frequently as expressive, and in most cases even more elegant, than larger and more ambitious compositions, and may be employed with the greatest effect and propriety on coins. For a maritime country, the ancients have supplied us with a variety of symbols, which, however tame they may appear in description, and however strange they may sound in our ears, the ancients have satisfactorily shown to be consistent with the

\(^{16}\) T. Combe, pl. 2, fig. 6; and see Noehden's *Specimens of Ancient Coins*, &c. fol. 1826, pl. 2, 3, 6, 10, 11, 13, &c.

\(^{17}\) T. Combe, pl. 2, fig. 12.

\(^{18}\) See also Noehden's *Specimens of Ancient Coins*, &c. fol. 1826, pl. 1.

\(^{19}\) *Ibid.* pl. 4.
strictest beauty and good taste.—The prow of a galley is a well-known emblem of this class; a dolphin, one or more, as on the medallions of Syracuse; the head of a trident, as on the coins of so many ancient cities; or the union of the two last named emblems, as on the coins of Hiero. Nor must we forget to mention that well-known, and beautiful emblem of the Sea itself, which occurs occasionally on ancient coins, and often on vases, and the idea of which was probably derived from the small crisp waves of the Mediterranean: this would form a most agreeable representation; and disposed circularly round a small coin, as the shilling, would be an allusion to the "sea-girt isle," which no one, at all acquainted with art, could fail to appreciate. A coin of Camarina, in the collection of Lord Northwick, presents us with this emblem in such beauty, that we cannot dismiss the subject without referring the reader to the plate in Mr. Noehden's work, where it may be seen engraved.21

An ear of wheat, and the horn of abundance, would be significant emblems of a country proverbial for its wealth; and this latter symbol might be disposed as we find it on the coins of the Ptolemies.—A winged thunderbolt is an emblem of well-known beauty frequently to be met with on ancient coins: in addition to this type, a shield, of which the same class of monuments furnish us with so many beautiful examples, and a helmet, are martial symbols which should not be overlooked. A circular shield would form a type especially desirable, since there is no reason

20 See also Noehden's Specimens of Ancient Coins, &c. fol. pl. 1, &c. 21 Ibid. pl. 4.
22 As on the coins of Metapontum. T. Combe, pl. 3, fig. 4.
23 Ibid. pl. 4, fig. 12; pl. 7, fig. 19; pl. 12, fig. 11. See also Millingen's Ancient Coins, &c. 4to. 1836, pl. 2, fig. 7; and Dumersan's Description, &c. 4to. 1829, pl. 6, fig. 17.
why it should not itself present a design,—if it were merely the head of a trident, such as occurs on the coins of Hiero.\textsuperscript{24}—The Rose of England might be beautifully represented after the example of the antique; and an ingenious artist would know how to make the Shamrock and Thistle classical objects.—The leaves and fruit of the Oak would obviously be an appropriate symbol for the coins of a country whose reliance is in its "hearts of oak;" and the Laurel is essentially classic. Ancient coins furnish us with models both for the laurel,\textsuperscript{25} and the oak-wreath:\textsuperscript{26} sometimes an oak-wreath encircles an ear of corn.\textsuperscript{27} On other coins we meet with a wreath of wheat alone,\textsuperscript{28}—And why is that beautiful object,—the Harp of Ireland,—neglected, on English coins?

Some persons will perhaps be unable sufficiently to overcome their nationality, to consent to such an adaptation of ancient symbols to the coinage of a modern country. This excuse shall not serve however. We have cited the example of ancient Greece, only because we recognize in the productions of her artists a higher order of merit than is to be met with elsewhere: but we have already shewn that there is no occasion to look back two thousand years for the display of invention in this department of art. Our own ancestors have shewn us, that three crowns\textsuperscript{29} form an elegant type; and it requires very little taste to perceive, that so obvious an allusion to the three kingdoms, might be revived with propriety and effect at the present day. Three sceptres might be agreeably disposed on a coin, with a

\textsuperscript{24} For specimens of ancient shields, (which occur, by the way, much oftener on ancient coins than is suspected,) see T. Combe, pl. 5, fig. 7, and pl. 6, fig. 6.\textsuperscript{25} Ibid. pl. 5, fig. 1.\textsuperscript{26} Ibid. fig. 15.\textsuperscript{27} Ibid. fig. 19.\textsuperscript{28} Dumersan's Description, &c. pl. 13, fig. 30.\textsuperscript{29} On certain groats of Edward III. &c. see Ruding, vol. iv. supp. part ii. pl.
similar view.—If any rugged soul insists on a coat of arms, we have no objection; but we plead for angels to support it.\textsuperscript{30} In short, we desire to see some contrivance which may rescue us from the charge of sameness and barbarism, while we are anxious to conform to ancient usage, and act in accordance with the spirit of our forefathers. They, be it remembered, felt so strongly the \textit{ugliness} of a mere escutcheon, occupying the place of a work of art, that they were fain to transfer the representation to the sails of a ship;\textsuperscript{31} or to the shield on the arm of the prince;\textsuperscript{32} or to the centre of the rose.\textsuperscript{33}—We are taught by our own coinage that the portcullis forms an agreeable device for a small coin; and, above all, we are taught that more of Royalty than the bust and profile looks well upon a large one. We are taught to long for an equestrian figure.

But we did not undertake, when we set out, to draw up a paper of suggestions for the future types of our money. Our artists, we are proud to acknowledge, were the necessary facilities extended to them, would be at no loss for subjects whereon to exercise their talents. It is enough to have pointed out the evil,—so obvious, and so simple is the remedy. We cannot conclude, however, without expressing the earnest wish that our remonstrance may be of some avail; and that the young Queen's accession to the throne of Great Britain, may be the era from which our children may date a coinage emulous of the glorious example of the ancient world.

\textit{J. W. B.}

\textit{Monken-Hadley,}

\textit{November, 1837.}

\textsuperscript{30} Ruding, vol. iv. supp. part ii. pl. 13.
\textsuperscript{31} Ibid. (gold coins) pl. 12, fig. 7.
\textsuperscript{32} Ibid. (gold coins) pl. 2, and supp. part ii. pl. 12, fig. 11 and 12; pl. 13, fig. 15 (gold); pl. 12, fig. 2, &c.
\textsuperscript{33} Ibid. (gold coins) pl. 6, figs. 1 and 2.
XVIII.
GRÆCO-BACTRIAN COINS.

BY PROFESSOR WILSON.

[Read before the Numismatic Society, Thursday, 1st Dec. 1837.]

In bringing to the particular notice of the Society, the discoveries that have been recently made in one branch of the science which they are associated to promote, it is less my object to lay before them information which, although not absolutely novel, may not be familiar to many of the members, than to invite their attention to the subject, in the confidence that it must receive much illustration from competent investigation. Those of our countrymen who have hitherto engaged in the inquiry, have confessedly adventured into it without the advantage of previous preparation, and without the opportunities of referring to collections, to books, or to living authorities; none of which are to be found in the settlements of British India. They have, however, accomplished much under all disadvantages; and if this is the case, results still more important may reasonably be expected from the practised numismatists of this country, with all possible appliances and means within their reach.

It has been long a frequent topic of complaint, that little interest is exhibited in England in our vast and valuable Indian possessions. This is more especially the case in regard to the literary efforts of our countrymen in the East, to illustrate its history and antiquities—efforts, which I will not say are not duly appreciated, but I may say are very little known. It will, therefore, be to me a matter of surprise—of agreeable surprise indeed—if the members of
the Numismatic Society generally should be aware of the existence of a monthly journal, published in Calcutta during the last five years, in which, amongst other interesting subjects, a number of papers have appeared, devoted to the description of a variety of Greek, Bactrian, Indo-Scythian, Sassanian, and Indian coins, with engravings of them, and ingenious and talented speculations as to the light which they reflect upon the circumstances of Bactrian history, and that of India, from the third century before to the twelfth century after the Christian era—the far greater number of these coins, and the conclusions to which they lead, being entirely new.

Although unacquainted with the first accounts—and, notwithstanding the high names which, on the continent, have since been enrolled in the list of investigators, the best accounts of these coins—the members of the Society are probably apprised that they have awakened, within the last two or three years, the interest they were calculated to excite wherever known; and that in Italy, Germany, and France, and by this time, no doubt in Russia, various erudite elucidations of them have appeared: of these I may, in particular, specify the papers of Mons. Raoul Rochette, in the *Journal des Savans* for the years 1834, 1835, and 1836. If, however, that learned writer is to be credited, I may err in supposing even these publications to be much more widely circulated in England than the Journal of the Asiatic Society of Bengal; for, he observes—"Je ne puis pas m'empêcher d'ailleurs de remarquer à cette occasion combien peu les savans Anglais semblent au courant des travaux numismatiques de l'Europe." The remark arises out of a misconception of my own; and I plead guilty to the charge of not having been *au courant* with the numismatic works of continental Europe; such works, as I have already
observed, not being procurable in India, where, until within the last few years, my life has been spent. As, however, the same excuse cannot be urged in England, as the works of continental numismatists should be here accessible, I trust the charge is unfounded; and at any rate, I hope that one consequence of the institution of the Numismatic Society will be to render the savans of England no longer liable to the imputation of being ill-informed of the labours of their brethren on the other side of the channel.

It is now just a century since Theophilus Bayer compiled a history of Bactria from a few scattered notices in classical authors, especially Justin, Strabo, and Polybius, and from a couple of medals, one of doubtful origin, the other a tetradrachm of Eucratidas. From this it appeared that Bactria was a province of the Greek kingdom of Persia or Syria for about forty years after the death of Alexander the Great; but that in the year B.C. 255, in the reign of Antiochus Theos, an insurrection occurred, and the governor of Bactria, Theodotus, or, according to Strabo, Diodotus, made himself king: he was succeeded by a son, also named Theodotus, who entered into an alliance with the second Arsacidian prince against Seleucus II.

To Theodotus II. succeeded Euthydemus of Magnesia, by the suppression of the descendants of Theodotus, or at least of the descendants of those with whom Bactrian independence originated, according to Polybius. In his reign, Bactria was invaded by Antiochus the Great; and a battle was fought near the river of Aria, the result of which, although favourable to the Persian king, was so far indecisive as to dispose him to treat with Euthydemus, and to leave him in possession of his title of king, and of the greater part of his kingdom, giving or promising one of his daughters in marriage to the son of Euthydemus, Deme-
trius. After this event, Euthydemus is said to have compensated himself for his losses on the side of Persia by acquisitions in India. The son of this prince, Demetrius, is excluded by both Bayer and Visconti from the title of king of Bactria, although the latter thinks it probable that he established himself in India. The next king of Bactria, and also of India, was, according to Bayer, Menander; connected with whom, but in what degree is undetermined, was another prince named Apollodotus. A more celebrated prince of Bactria, however, was Eu克拉tidas I. who, in the early part of his reign, found Bactria a prey to the Scythians, Sogdians, Parthians, and Indians. Having triumphed over the former of these, he turned his arms against Demetrius, and wrested from that prince his Indian possessions. On his return from his Indian conquests, he was murdered by his son, Eu克拉tidas II. This prince entered into an alliance with Demetrius Nicator against the king of Parthia, Mithridates I., and was defeated: in consequence of which several of the provinces of Bactria were occupied by the Parthians. Mithridates is also said to have extended his conquests into India. No further particulars of his reign are preserved; but the Bactrian kingdom was subdued by the Scythians, B.C. 125, and the Indian dependencies of Bactria speedily followed the same fate, as the Indo-Scythi were established even to the mouths of the Indus in the first century of our era.

Such is a brief outline of the summary history of Bactria, which Bayer, with much research and ingenuity, wrought out of the desultory, and not always consistent, intimations of classical writers, and out of a solitary coin. For a long time, further numismatic confirmation of his narrative was exceedingly scanty. A small gold coin—still the only gold coin of the dynasty—of Euthydemus was published by
Pellerin; but no other coins of any of the Bactrian kings were known until a comparatively recent period. In 1811, the date of the publication of Mionnet's fifth volume, and Visconti's *Iconographie Grecque*, the only additions were another tetradrachm of Eucretidas, and one of Heliocles. Coins of Euthydemus, Eucretidas and of Antimachus Theos, were published by Koehler in 1822; and in the following year, the embassy of Baron Meyendorff to Bokhara furnished the same numismatist with a tetradrachm of Demetrius. In 1830, the publication of the catalogue of Mr. P. Knight's coins made known a tetradrachm of Euthydemus, two of Eucretidas, and an obolus of the same prince, and a tetradrachm of Heliocles. As late as 1831, the Abate Sestini published a coin of Euthydemus, and one of Demetrius in the collection of Baron Chau doir, besides sundry coins of a similar type, but barbarous execution, which he referred to unknown kings of Bactria; but which M. Raoul Rochette supposes to be coins of Euthydemus, altered as to type and character by unskilful hands. Several of these, as well as more perfect tetradrachms of the same prince, were procured by Lieut. Burnes, in his journey to Bokhara, of which the account was published in 1834. The coins themselves are in the British Museum. But a more interesting discovery was made by the late Col. Tod, who obtained in India the first specimens known of the coins of Menander and Apollodotus, and published them in the first volume of the Transactions of the Royal Asiatic Society. Of all these, however, and of many others quite new to numismatic research, we are now possessed, and in no inconsiderable numbers. Of the coins of Menander, for instance, so long undiscovered, and so unique when Col. Tod published his description, we have now hundreds—silver and copper, and of various types. For these we are
indebted to late travellers and residents in India, and the countries on its north western frontier, Afghanistan, Bakh, and Bokhara. In 1834, Dr. Honigberger, who had been employed in the service of the Sikh prince, Raja Ranjit Sinh, returned to Europe with a rich collection of antiquities and coins; of a few of which he disposed in this country, but of more in France. He was followed by General Allard, a French officer in the service of the same potentate, who conveyed to Paris, and presented to the Royal Cabinet a still more valuable collection of coins from the Panjab and Afghanistan, collected chiefly by his brother officer, General Ventura. These coins have been described by Mons. Jacquet in the *Journal Asiatique*, and by M. R. Rochette in the *Journal des Savans*, and are included in the eighth volume of the Supplement of Mionnet. The French writers, however, were all anticipated in Calcutta, by the descriptions given by the Editor of the Journal of the Asiatic Society, Mr. J. Prinsep, of the coins of General Ventura, and of other collectors in India amongst our countrymen; and by Mr. Masson, of the coins discovered by himself in the neighbourhood of Peshawar and Kabul, in the years 1833, 1834, and 1835. These latter coins are now in England, in the possession of the East India Company; and form a collection much more valuable and extensive than the united gleanings of General Ventura and Dr. Honigberger. They amount to several thousands; and besides the coins of some of the recorded kings of Bactria, they comprehend the coins of many Greek princes who must have reigned over portions of the Bactrian kingdom, although their names were unknown to the writers of antiquity, as Antialkidas, Antimachus, Lysias, Ἡρμæus, Amyntas, Agathocles, Pantaleon, Philoxenes, and Diomedes. They also include the coins of princes of equivocal origin, as Vonones,
Undapherres, Azes, and Azilises; also the coins of princes indisputably of a barbarous or Indo-Scythic race, whose names, in Greek letters, occur as Kadphises or Mokadhphises, Kanerkes, Kadaphes, and Keneranes; also coins of the Sassanian princes of Persia, yet undecyphered, and a variety of other coins bearing devices and inscriptions, which are either of uncertain attribution, or are obviously Hindu, although belonging to dynasties of whose existence we have little other information.

To offer to the Society a detailed description of the different types of all these coins would occupy much more time than can be devoted to the subject; neither would the description be very intelligible or interesting, unless the coins themselves could be submitted to inspection, an arrangement which is impracticable in this place, although they may at any time be seen at the library at the India House by individual members of the Society. For the present, therefore, I must confine my remarks to some of the most interesting or remarkable of the coins of the Greek kings of Bactria, and the adjacent provinces of India.

No coins have been yet found bearing the name or titles of the first or second Theodotus; and it is possible, even if they were really kings of Bactria, that they never struck any, but contented themselves with the coins of their former liege lords, the Seleucidæ, of whom coins have been procured in the countries which are usually supposed to correspond with ancient Bactria, or Balkh and Bokhara. We must, therefore, begin with Euthydemus, whose single gold, and various silver tetradrachms, have similar types; a head, with the royal fillet on one side, and on the other, Hercules sitting on a rock, over which the lion’s hide sometimes appears; he holds his club in his right hand, resting one end of it on his knee, or sometimes on a pile of
rocks in front of him. On the reverse is the inscription ΒΑΣΙΛΕΩΣ ΕΥΘΥ∆ΗΜΟΥ. On a very fine coin, a tetradrachma, published in the journal of the Asiatic Society for November, last year, and obtained by Dr. Swiney from Munshi Karamat Ali, a native traveller in the Hindu Kosh, the reverse represents Hercules standing, holding his club in his left hand, whilst the skin hangs over his arm; the right hand is extended, and perhaps holds a wreath, but this is indistinct. I am not aware that a duplicate of this coin exists, though a drachma of the same type precisely occurs amongst Dr. Honigberger's coins, and is described by M. Rochette and Mionnet; the former discusses at some length the resemblance which he fancies is borne by the head on this coin to that on the coins of Agathocles—a resemblance which, perhaps, would not have struck him so forcibly, had he not wished to establish some approximation between the dates of the two princes, as he would make Agathocles the originator of Bactrian independence. He has been followed in this by Jacquet and Mionnet; but there are weighty objections to this theory, as I shall have further occasion to observe. Another coincidence, however, is less visionary. The same figure, the standing Hercules, occurs on a coin of Demetrius, and confirms the connexion of father and son, which, according to Strabo and Polybius, subsisted between the two.

The large coin last referred to was obtained at Kabul, but the others have been procured more to the north, more within the limits of Bactria Proper; and there are no silver coins of Euthydemus in the Masson Collection. There are several of copper, which are flat on one side, and convex on the other; on the latter, they have the head of the king; on the former, a horse galloping, with the usual legend ΒΑΣΙΛΕΩΣ ΕΥΘΥ∆ΗΜΟΥ. There is also a flat coin
with a similar device. The horse appears to have continued
to the last an ensign of the Bactrian principality, occurring
especially on coins of an obviously late period in its history;
and with great propriety: the whole tract being noted in
the days of Alexander, as it is still, for an excellent breed
of that noble animal. The type, however, as the members
of the Society are well aware, is not uncommon in Greek
coins any more than that of the sitting or standing Her-
cules. Neither, however, does this device, nor do the
localities in which the coins are found, or their number,
afford any corroboration of the assertion, that Euthydemos
acquired territory in India. On the contrary, we find at
this time, according to classical authority, on the one hand,
a native sovereign, Sophagasenas, or Saubhagyasena, ad-
mitted to an alliance with Antiochus the Great; and on
the other, Euthydemos engaged in defending his northern
frontiers against the persevering aggressions of the nomadic
Scythians. Polybius represents it as one of the arguments
which Euthydemos used to avert the hostilities of Antiochus,
that the diminution of the power of Bactria would place it
at the mercy of its neighbours, and would substitute a
barbarian for a Grecian principality. Under these circum-
stances then, there seems little probability of his having
effected conquests in India, or having occupied territory be-
low the mountains.

I have already alluded to the handsome tetradrachma of
Demetrius, brought by Baron Meyendorff from Bokhara,
and described by Koehler. On one side, we have the
portrait of the prince, with a head-dress formed of the head
and trunk of an elephant. On the reverse, is the standing
figure of Hercules, in the same attitude as on the coin of
Euthydemos, with the exception of the right hand, which
is raised to his head as placing a wreath upon his brow.
The Ventura Collection has a tri-obolus with the same types, and Dr. Honigberger brought home a tetradrachm with the same head, but a figure of Minerva on the reverse. These coins bear the inscription \[\text{ΒΑΣΙΛΕΩΣ·ΔΗΜΗΤΡΙΟΥ}\]; and, therefore, settle the question as to the royalty of Demetrius, which, as I have remarked, had been denied, at least as far as regards Bactria. It has been supposed that the elephant's head indicates his Indian sovereignty; but there are some difficulties in the way of its acknowledgment. According to Strabo, as generally understood, the Indian conquests of Demetrius were concurrent with those of Menander: we shall presently shew cause to believe in the latter; and it is difficult to imagine the cotemporary triumphs of two different princes on the same ground—two stars keep not their motion in one sphere—nor could one India brook the double reign of Demetrius and Menander. The passage of Strabo, however, does not necessarily imply cotemporaneous conquest; and Demetrius may have exercised some temporary sovereignty to the south of the Hindu Kosh, in Kabul and Kandahar, in Aria and Arachosia; in the latter of which, a city, named Demetrius, is specified by Isidore of Charax. With regard to the coins, however, they are of a pure Greek or Bactro-Greek fabric; they have Greek inscriptions, and no other,—a distinction of some importance, as will presently appear,—and they are not found on the Indian side of the mountains; they have been hitherto met with in Bactria Proper only. As far, therefore, as they are of any weight, they seem to restrict Demetrius to the sovereignty of Bactria, in succession to his father, Euthydemus.

Bayer places Menander next to Euthydemus, whose brother he was, according to Valens; for which consanguinity, however, no ancient author can be cited; and it
may be doubted if he reigned in Bactria at all. As far as
numismatic evidence can be received, this is not the case
with Heliocles, as the execution of his coins is of the same
style as those of Euthydemos and Demetrius. The original
tetradrachm of this prince bore the head of the king, and
on the reverse, Jupiter standing; the thunderbolt in his
right hand, the left leaning on a lance, with the inscription
ΒΑΣΙΛΕΩΣ·ΗΛΙΟΚΛΕΟΥΣ·ΔΙΚΑΙΟΥ. The appearance of
this coin was the only evidence for its Bactrian origin, and
this, as Professor Schlegel has objected reasonably enough,
was insufficient—"Si l'on découvre," he adds, "une pareille
dans l'Inde ou dans la Tartarie, son titre au royaume de la
Bactriane lui sera assuré;" and this condition has been
fulfilled, as Dr. Honigberger brought home a duplicate
from Bokhara. Where this prince is to be placed, however, is
question that remains for discussion. Visconti ranks him
between Menander and Eu克拉底达斯, Rochette after Demet-
rius; and Mionnet would identify him with the parricidal
son of Eu克拉底达斯, supposing he assumed the title "Just,"
either in vindication or concealment of his crime. With
so few specimens of his coins we can scarcely venture to
specify his position; but the most convenient opening for
him is either before Euthydemos, or after Demetrius.

The same difficulty applies to another prince, who appears
to have been Bactrian, and of whom two copper coins have
been found; one face presents the head of an elephant,
with the trunk elevated, and the other the Caduceus of
Mercury, with the inscription ΒΑΣΙΛΕΩΣ·ΜΑΥΟΥ, "of King
Mayes." M. Rochette has a long and erudite dissertation, the
object of which is to prove that the names of divinities
may be sometimes employed in place of proper names;
that Mayes is such a term, being the Zend name of the
moon, Mao, with a Greek termination; that the "Moon"
GRÆCO-BACTRIAN COINS.

may be used to denote the Sun, or Apollo, and that consequently Mayes is no other than Apollodotus: a conclusion which, I apprehend, will be satisfactory to few. This coin must, therefore, for the present remain, what the same learned person justly denominates it, a sort of numismatic problem.

We tread on somewhat firmer ground with respect to the next prince, Eucretides, or Eucretidas I. an undoubted monarch of Bactria, whose domains very probably extended to the country to the south of the Hindu Kosh. His triumphs over Demetrius are, as I have observed, somewhat problematical, but the occurrence of his coins in considerable numbers in the vicinity of Kabul, indicates the chief seat of his power to have been in that part of India. There is, however, a question of some difficulty to be determined before we can safely draw any conclusions from the coins that are discovered. They all bear the name of Eucretidas. The different writers on the subject are agreed that there were two of the name, and if so, how are their coins to be distinguished. M. R. Rochette suggests, that the difference is to be sought in the style of the inscription, some of the coins bearing only ΒΑΣΙΛΕΩΣ·ΕΥΚΡΑΤΙΔΟΥ, some ΒΑΣΙΛΕΩΣ·ΜΕΓΑΛΟΥ·ΕΥΚΡΑΤΙΔΟΥ. He supposes, that had the title "Great King" been assumed by the first Eucretidas, it would not have been dropped by the second. Bayer conjectures, that Eucretidas the First adopted the title of "Great" after his Indian conquests; and it may be reasonably doubted, if the title could be appropriately assumed by the Second, whose reign, according to classical authorities, was a period of rapid decline, the provinces of Bactria being overrun by the Scythians, and those of India occupied by the Parthians under Mithridates. It is by no means clear, either, that the son of Eucretidas I. bore
the same name, and there is nothing in the coins of this appellation to evidence any such succession of princes. They seem to belong to but one sovereign.

The most common device on the coins of Eucratidas is that represented on the Tetrodrachm, published by Bayer, which was procured at Astrakhan. On one face is the head of the king, with a helmet to the right. On the other, the Dioscuri mounted, with their spears in rest, charging at full speed. They have conical or Bactrian bonnets on their heads, and palm branches from their shoulders. The inscription above and below them is either, as has been remarked, "Of the King," or "Of the Great King Eucratidas." several Tetrodrachms and Drachmas of this kind were comprised in the collections of Honigberger and Ventura; whilst square copper coins, with the same types, are found in great numbers in the ground at Begram, about fifteen miles N.E. of Kabul, and in the hands of the money-changers at Kabul and Jelalabad. The Masson collection contains above 200 of them.²

There are also other types of the coins of Eucratidas. A Tetrodrachm, having the head of the king, with a fillet in place of a helmet, on one side, and a standing Apollo on the other, with the inscription, ΒΑΣΙΛΕΩΣ·ΕΥΚΡΑΤΙΔΟΥ, was brought home by Honigberger. It had been previously figured by Koehler; and Mionnet mentions a coin with the same inscription, having the laureled head of Apollo, and on the reverse a horse standing. Amongst the copper coins described by the same author, there is also one with the usual devices of the head helmeted, and the Dioscuri charging,

² The Dioscuri occur also on the coins of Antiochus VI. Dionysius of Syria; and the origin of this device, therefore, cannot depend upon the Roman legend of their appearance at Lake Regillus, as has been sometimes supposed. (Numismatic Journal, No. 2, p. 133.)
with the inscription, ΒΑΣΙΔΕΩΣ • ΣΩΤΗΡΟΣ • ΕΤΚΡΑΤΙΔΟΥ, if it is rightly decyphered. The same writer describes a coin of King Eucratidas from Koehler, in which the head of the king, with a helmet, is turned to the left, so as to shew the back of his neck and shoulders, and the right arm casting a javelin. I notice these varieties, the more especially, as similar types, the Apollo—the king casting the javelin—and the epithet Soter, occur on the coins of other princes to be presently adverted to, and may possibly therefore indicate some connexion between them and Eucratidas. Another device is of common occurrence upon the reverse of small square copper coins of the "Great King Eucratidas," being the same in purport as that of the larger coins, the bonnets of the Dioscuri being substituted for the horsemen.

An important peculiarity, however, in the coins of Eucratidas, whether simply king, or great king, is the appearance of an inscription on the reverse in characters which are entirely new, and which henceforth invariably occur on all the Bactrian and Indo-Bactrian coins. They do not occur on any of the silver coins of Eucratidas, nor on all the copper, and if we are to seek for a distinction between the coins of father and son, the use of these characters may afford it. M. Rochette supposes that these characters are always confined to copper coins; but this is not correct. They are constantly present on the silver coins of the princes yet to be named.

These characters offer several questions of difficult solution. They have been called Bactrian, Zend, and Pehlevi, by the different writers on the subject, but there are objections to all these designations. If they are of Bactrian origin, it seems strange that they should not appear upon the coins of princes, unquestionably kings of Bactria, such as Euthydemus, and, as far as is yet known, Heliocles and
Demetrius, and that they should be constant upon the coins of princes, the chief seat of whose authority was the country below the mountains, Afghanistan and the Panjab, the principal possessions of Menander, Apollodotus, and Hermæus.

With regard to Zend and Pehlevi, the letters on the coins offer no affinity whatever to the former, as it appears in the books of the Parsis, or in the alphabet of Mr. Burnouf, in his commentary on the Yashna. Nor is the similitude much more striking between them and the written Pehlevi, or the characters on the coins of the Sassanian princes. A very few letters may be thought to resemble some in inscriptions sculptured on the rocks in Persia, particularly those at Nakshi Rustem, and Nakshi Rejeb, which have not yet been interpreted, as well as in those to which it has been supposed the accompanying Greek inscription affords a key. It is possible that the characters of the inscriptions and of the coins are intended to be the same, and that the differences are no more than might be expected to occur in the lapse of time, for if the inscriptions at Nakshi Rustem relate to the exploits of the early Sassanian princes, we have at least an interval of between four and five centuries between the inscriptions, and the coins of Eucretidas and Menander. In that case, we have, in the letters on the coins, the oldest form extant of the Pehlevi Alphabet.

But then comes the question, how did it get to Kabul; whence did it come? If it had been known in Persia, we might expect to have found it on the coins of the contemporary and neighbouring princes of Parthia, the Arsacides; yet these, as is well known, always bear legends in Greek. Had they been in possession of a national alphabet, they would surely have employed it, if not on both faces, yet, as in the present instance, on one face of their coins. It seems little probable, therefore, that the characters came
from Persia. Yet that they were of Semitic origin can scarcely be doubted, as they have, to all appearance, the characteristic distinction that separates the alphabets of that family from those of India, in being written from right to left.

Mr. Masson first pointed out the concurrence of certain of the forms of these letters, with those of the Greek inscriptions, in which the names of the princes were expressed; and Mr. Prinsep, following up the notion, has constructed an alphabetical series of the characters in question, comparing them individually with Zend, Pehlevi, and Hebrew letters, and collectively as proper names or epithets, with the Greek names and epithets on the same coins. Of some of his equivalents there can be little doubt, such as the Α which appears in Apollodotus, Antialkidas, and the like; the Μ which occurs in Menander, and Antimachus and Hermeus; and the Υ or Ι which represents the Ζeta of Azes. Some others are plausible identifications; but there are others, in which it may be doubted if he has succeeded, especially in some bearing an affinity in form to the Daleth, Ḥ, and Caph of the Hebrew alphabet. I cannot pretend, however, to set him right, and the solution of the problem is a fair subject for the exercise of emulative ingenuity. The powers of the letters involve the question of the language to which they belong. Mr. Prinsep reads two words, one of which frequently recurs, and the other sometimes along with it, as if they were the representatives of Basileus-Malakao, and Basileon-Malako, as if the language was Semitic, and the titles were equivalent to the Malkán Malka of the Pehlevi inscriptions. Of this combination, however, it is to be observed, that the first term, Malkan is the plural form, “of kings” corresponding to Βασιλείων; but Malakao, on our coins,
must be the singular, not only from its form, but its most commonly occurring alone. It is not until we come to coins of an equivocal type, such as those of Azes, that the word is repeated; and then it is divided by an epithet, as if it was Rex Maximus, Rex, Malakao Kakkaoo Malako. Again, the equivalent of Soter, according to Mr. Prinsep, is Rakako, as if it were of Indian origin, from Rakshaka, preserver. I must confess, I much doubt the connexion of the language with Arabic, Hebrew, or Chaldee, particularly as each word, whether name or epithet, ends in the same character—a letter corresponding in shape to the Hebrew Koph, but which, in such a position, can scarcely represent any Semitic inflexion, and is most of kin to the common ending of Prakrit masculine nouns in O. Perhaps instead of Malakao, we should read Maharao, the vernacular form of Maháraja. Taking the word singly, this will be unobjectionable, but as Mr. Prinsep observes, Maharao maharao is not a common Indian combination. We can only escape from this difficulty, by ascribing ignorance to the barbaric princes on whose coins it appears; but in truth the force of the characters is not satisfactorily determined. The occasional coincidences with the Hebrew letters might seem in harmony with the tradition which the Afghans cherish of their descent from the Jews, but the letters on the Bactrian coins are of an older date than that which is assigned to the present Hebrew letters by the best authorities. The evidence of language is also adverse to the Hebrew descent of the Afghans, for Mr. Elphinstone states that in a vocabulary of two hundred and eighteen Pashto words, not one had the smallest appearance of being deducible from the Hebrew or Chaldaic; and the late Julius Klaproth, in his Asia Polyglotta, asserts that the speech of the Afghans has not, either in its words or grammar, the slightest affinity to
Hebrew, Chaldee, or any other Semitic language. The language of the Græco-Bactrian coins is, therefore, in all probability, that of the people who still inhabit the countries where they are found, such as it was before their conversion to the religion of Mohammed, and the consequent infusion of Arabic terms.

This is a subject, however, on which it is of little avail in the present stage of the inquiry, to dilate, and which it is sufficient at present to have offered to the consideration of the Society. Some of the members may possibly be induced to direct their attention to it, and to clear up the doubts by which it is beset—I shall therefore resume the notice of the coins, on which these bi-lingual inscriptions occur.

Menander makes a distinguished figure in the classical notices of the kings of Bactria. According to Strabo, he crossed the Hypanis and Isamus, towards the east—for which the Hyphasis and Jomanes, or Jumna, should perhaps be read—and he and others who are not specified, are said to have extended their power to the sea coast at the mouth of the Indus. According to Plutarch, he was so popular with his subjects, that on his death, different cities contested the inhumation of his remains, and agreed to divide his ashes amongst them, enshrining them in mausolea built for the purpose. It may be observed, by the way, that there is a curious coincidence between this story and the precisely similar narrative preserved in the writings of the Buddhists, of what occurred on the death or dissolution of Sakya Muni. His reliques were in like manner contended for, partitioned and enshrined, and it may be suspected that Plutarch has converted the sage into the king—Sakyasinha into Menander. Again, the author of the Periplus of the Erythraean sea, mentions, that even in his day, some time
apparently in the second century, the Drachmas of Menander and Apollodotus were current at Barigaza, or Baroach. There is sufficient evidence therefore of Menander's having reigned over countries bordering on India, although at what period is not satisfactorily determined. Neither is it quite clear, that he ever reigned over Bactria proper. The numismatic evidence is against his Bactrian rule, for, as far as I am aware, none of his coins have yet been brought from Balkh or Bokhara. They are numerous in the Hazara country, at Begram, in the Bazars of Kabul and Peshawer; and Colonel Tod's specimen was obtained at Mathura, on the Jumna. Some writers, but without any ancient authority, have made him the brother and successor of Euthydemus. Strabo's expressions, as already noticed, have been understood to make him contemporary with Demetrius; but they do not necessarily require that interpretation. M. Rochette makes him subsequent to Eucratidas II, and this seems to be his probable place. He came to the Bactrian kingdom after the northern provinces were seized by the Scythians, and the western by the Parthians; and he may have availed himself of the opportunity which their struggle for the mastery afforded him, and in which two of the Parthian kings were slain, to consolidate the remaining portion; hence, perhaps, the epithet of Soter, which his coins assume, and which he seems to have transmitted as a distinctive title to his successors.

The coins of Menander were first met with, as has been remarked, by Colonel Tod. Since then they have become abundant. There are several in the Honigberger and Ventura collections, and interesting individual specimens have been found in the Company's territories, by some of our countrymen, especially by Dr. Swiney, at Subathu and Karnal. The richest collection of them, however, is that
made by Mr. Masson, and it comprises every variety met with by others, as well as some which are unique. Of this latter description is a very handsome Didrachma—on one side is the head of the king with the fillet and the inscription ΒΑΣΙΛΕΩΣ·ΣΩΤΗΡΟΣ·ΜΕΝΑΝΔΡΟΥ, and on the other the Thessalian Minerva,—Minerva Promiachos,—bearing a shield and thunderbolt in the attitude of attack, with an inscription in what—in order to avoid any misapprehension, and merely in contrast to Greek—I shall term Barbaric characters.

These are the prevailing devices on the coins of Menander, of which Mr. Masson procured on one occasion from the Hazara country, 110 Hemidrachmas, all in excellent preservation. The head varies in being decorated with a fillet or defended by a helmet, and the bust is covered with a chlamys, or is guarded by a corslet. In the latter case, the head is turned to the left, and the back of the neck and shoulders is displayed with the right arm raised and grasping a javelin, as rather in act to stab with it than to throw it. The countenance on these coins is usually that of a man of mature years. In some of the others, it indicates different stages of life, and in some it is very juvenile. On the reverse, the attitude of the Minerva varies, and in some respects so does the dress, though not essentially. There are also different monograms on different specimens. The double inscription prevails throughout.

The copper coins of this prince are much more diversified. The reverse of a large square and handsome coin bears a dolphin; another of rather smaller size has a winged victory with a crown in her hand; another has an owl, another the ægis of Minerva—a small coin has on one face the head of an elephant, with the proboscis elevated; and on the other, the club of Hercules. Another has a wheel on one side
and a palm leaf on the other, whilst another which has on one side the palm leaf, has a boar's head on the reverse. Bi-lingual inscriptions occur on all the varieties. The copper coins even to the smallest are of admirable execution; and their number in several instances is very considerable.

For the first published coin of Apollodotus as well as of Menander, we are indebted to Colonel Tod; and the specimen was also obtained on the banks of the Jumna. This coin was of copper square. For the first published silver coin, a hemidrachm, we are indebted to Dr. Swiney, who procured it at Karnal, a military station in the province of Delhi. We have on one side the head of the prince with the fillet of royalty, and the inscription ΒΑΣΙΛΕΩΣ ΣΩΤΗΡΟΣ ΚΑΙ ΦΙΛΟΠΑΤΟΡΟΣ ΑΠΟΛΛΟΔΟΤΟΥ. On the reverse is the Thessalian Minerva, as on the coins of Menander, and a similar monogram; there is also a Barbaric inscription, read by Mr. Prinsep, Malakao Rakako Apollodado. This coin, without indulging in any extravagance of conjecture, may be supposed to fill up the blanks left by history, in regard to Apollodotus. We may infer from the way in which he is named by Trogus Pompeius and Arrian, that he was a prince of Bactrian-India, nearly contemporary, or in some way connected with Menander. Here we have a coin with the same types and the same general character, so as to be, without contradiction, of the same mintage as the silver coins of the latter prince, whilst the epithet Soter, is common to both princes, and Philopater peculiar to Apollodotus, who may therefore be safely regarded, henceforth, as the son and successor of Menander. M. R. Rochette observes, that the epithet, Philopater implies also the association of the son with the father in regal authority; a practice completely Indian, as shewn in the Rámáyana, the main fable of which poem opens with
the preparations made by Dasaratha to associate his son Rama with him as Yuvarājā, young king, on the throne. A similar designation with the like purpose, in which also the conjunction καὶ is used, appears on the coins of the Arsacidan prince, Phraates II. whose reign ended, B. c. 126, a period about which M. R. Rochette thinks that the reign of Apollodotus may be placed; and the era corresponds with the view which I have taken of the order of the Bactrian princes. The Scythians, it is true, are said to have overthrown the Bactrian kingdom about the same date, but this may apply only to Bactria Proper; and though ultimately the nomadic invaders penetrated to the mouths of the Indus, yet this was the work of some time, and allowed an interval for more than one chief of Grecian name and descent, in the Cis-Paropamisan provinces.

That Apollodotus was more of an Indian than a Bactrian monarch, we have first the negative evidence that his coins have not been found at Balkh and Bokhara, and then the positive proof that they are met with in Afghanistan, the Panjab, and Hindustan. We have also intimations of an Indian original in some silver coins which are moderately numerous and which are square, having an elephant on one side, with the Greek inscription ΒΑΣΙΛΕΩΣ ΣΩΤΗΡΟΣ ΑΠΟΔΑΔΟΣΤΟΥ, and on the other the humped Indian bull, with the corresponding barbaric legend. The square form, M. R. Rochette asserts, is novel in Greek silver coins, and he considers it of itself decisive of an Indian fabric. Certainly, square coins, both of gold and silver, are not rare in later Indian currencies. Many of the coins of Akber, for instance, both gold and silver, are square. The Masson Collection has one hemidrachma of Apollodotus of precisely the same type as the foregoing, but it is round.

The copper coins of Apollodotus are characterised by
devices which bear a reference to his name, and perhaps to the circumstances of his birth, which may have been consequent upon the especial worship of Apollo. On one side is a figure of that divinity, holding an arrow in his right hand, and his bow in his left: on the reverse is the tripod, the shape of which varies in different specimens. These coins are most usually square; but circular coins with the same devices and legends are not uncommon.

Thus far, we have had the advantage of the collateral guidance, such as it is, of classical and numismatic records; and although we may regret that they do not wholly remove the obscurity which invests the revolutions of the Bactrian kingdom, and leave us still in chronological darkness, yet there is no denying that they mutually illustrate and confirm each other, as far as their respective testimony extends. We are now, however, to be left to numismatic evidence alone—to evidence for which we are wholly unprepared, and for the corroboration of which we have nowhere else to inquire. A string of new names is of a sudden presented to us, connected in many respects with those which have preceded, but unknown to classical authorities, and not identifiable by comparative history or chronology. It is, therefore, impossible, with any confidence, to assign to them their proper order and succession, or their position in time and place, beyond the general conclusion, that they were princes of Greek descent who reigned over parts of the west and north west of India, from the latter part of the second century before Christ, till about the commencement of the Christian era.

In the absence of any preferable clue, it is perhaps allowable to take the title as an indication of affinity. Menander and Apollodotus both bore the designation of Soter, and possibly other princes so designated may belong
to the same dynasty: of these we have two, Diomedes and Hermæus, affording a singular contrast in the rarity and frequency of their medals. But one coin, copper, square, of Diomedes has been found; it is in the Masson Collection. On one side are two warriors standing, each leaning on his lance, representing, perhaps, the Dioscuri dismounted, with the inscription \( \text{ΒΑΣΙΛΕΩΣ} \cdot \text{ΣΩΤΗΡΟΣ} \cdot \text{ΔΙΟΜΗΔΟΥ} \). The reverse has the Indian humped bull, with a barbaric inscription in which the name appears as Dayamido. From its singularity we may infer, that the prince to whom it belongs enjoyed but a brief reign.

Not so with Hermæus, if we are to judge of its duration by his coins, for they are numerous. Several silver didrachmas and hemidrachmas have been found, and the execution of the latter is very like that of the coins of Menander. On these we have on one side, the head of the king, with the fillet, and the bust clad in a royal robe: the inscription is \( \text{ΒΑΣΙΛΕΩΣ} \cdot \text{ΣΩΤΗΡΟΣ} \cdot \text{ΕΡΜΑΙΟΥ} \). On the reverse is Jupiter seated in a chair with arms, and a high back, his right hand is extended; the barbaric inscription gives the equivalent of the name distinctly Hermayo. In one instance the reverse presents a tripod, furnishing an additional intimation of a connexion with Menander and Apollodotus. According to M. Rochette, the high-backed chair first appears on the coins of Alexander II., Zebina, king of Syria, and is peculiar to his coins: he reigned from B.C. 129 to 123, and may therefore have set the fashion to Hermæus. This is a more happy coincidence than another suggested by the same scholar, who thinks it possible that Hermæus may be the same as the Himerus, or Euemerus, who about 127 B.C. was satrap of Babylon, and made himself master of Parthia. Without adverting to the irreconcileable difference of the name,
there is nothing in the history of Euemerus that should induce us to look for his coins in the Panjab.

Coins of copper, of the same type as the silver, and with the same legends, are abundantly found, varying, however, in execution, and in the distinctness of the inscription. An equally numerous coin occurs, in which the Greek inscription is \textit{ΒΑΣΙΛΕΩΣ \cdot ΣΩΤΗΡΟΣ \cdot ΕΥ \cdot ΕΡΜΑΙΟΥ}. The reverse presents a standing Hercules, his club, in his right hand, rests its larger extremity on the ground; the hide is thrown over his left arm. There are barbaric characters, but generally indistinct. The execution of these coins is generally inferior to those with the Jupiter reverse.

Still more degenerate in workmanship, and abundant in number, are coins with the same devices; a similar head on one side, and the same standing Hercules on the other, which have been found in all parts of the Panjab, and within the topes, the tumuli or mausolea of solid masonry, which have of late years been discovered and opened, along the skirts of the Hindu Kosh. The characters, whenever discernible, seem to be rude imitations of Greek, in which Mr. Prinsep thinks he can trace the elements of the Indo-Scythian names of Kadphises, or Kadaphes, or Eos. In one case, indeed, of a coin in the Masson Collection, the inscription is legibly Kosolou Kadphisou. They have also barbaric legends, but these seem to be modified, and in some respects differ from those on the preceding coins. The style of these coins leaves no doubt of their comparatively later fabrication, and their presence in the topes, indicates a period most probably subsequent, and certainly not long prior to the era of Christianity. They are, in all likelihood, early imitations of the last Greek coins, and were issued by princes of a Scythian or Tartar extraction. Mr. Masson supposes these and the foregoing coins, bearing
the name of Hermæus, to have been issued by three
different princes of the same name in succession, who
reigned at Nysa, the modern Jelalabad. There seems to
be, however, a similarity of character in the head upon all
the coins, which can safely be referred to Hermæus, and
the change of reverse from Jupiter to Hercules, does not
necessarily denote a change of sovereign. However this
may be, we may conclude, from the number of the coins,
and the circumstances under which they are found, that
Hermæus reigned for a considerable time over the countries
on either bank of the Indus about the beginning of the
Christian era, being the last of a dynasty commencing with
Menander or, perhaps, with Eucratidas, and designated by
the title ΣΩΤΗΡ.

It is not so easy to assign either a locality or a date to
another series of princes, apparently connected by epithets
of a like purport, and by other common indications; al-
though the general character of the coins, and the situa-
tions in which they are found, shew the princes to have been
monarchs of Bactria, or of Bactrian India. What may be
their relation to other princes, or to each other, is a ques-
tion for future discussion, and in necessarily taking them
in succession, I have no purpose to advocate any opinion
as to the order in which they should be historically
enumerated.

Silver and copper coins of Antialkidas have been discover-
ed. The former is a remarkable coin, a hemidrachm. It has
the bust of the king in the military robe, with the Mac-
donian hat upon his head. The inscription is ΒΑΣΙΛΕΩΣ
ΝΙΚΗΦΟΡΟΥ· ΑΝΤΙΑΛΚΙΔΟΥ. On the reverse is Jupi-
ter, seated in a high-backed chair. His left hand holds a
sceptre; his right hand, extended, supports a winged Victo-
tory with the fillet. Below the hand appears the fore part
of an elephant, with his trunk raised. Barbaric letters, which may be read, Malakao, or Maharao Ajito (unconquered) Atialkito, occur. The specimen in the Masson Collection is slightly concave on the reverse. Mionnet gives a drawing and description of this coin from the cabinet of M. Revil, and terms it *unique* et *inedite*. A very perfect specimen was procured by Mr. Masson at Bagram, and a third is in the possession of Dr. Swiney, and is figured and described in the Fifth Volume of the Journal of the Asiatic Society of Bengal. Copper coins of Antialkidas are not rare, and have been dug up in the plain of Bagram. They have the head either bare and beardless, or bearded and crowned with a wreath and fillets: from behind the right shoulder, appears an object, which is termed by the French Numismatists, either Palme, Thyrse, or Massue, and which is therefore undetermined. M. R. Rochette, in the two figures he has given, represents this object as placed horizontally, and projecting in front of the neck, as well as behind; but this does not seem to be the case in Mr. Masson's coins, of which there are several. They have all the same reverse, the bonnets of the Dioscuri with the palm leaves, and are thus connected with the coins of Eu克拉idas. They are also square, though the Masson Collection has one which is round.

Another prince, whose name is not altogether new in Bactrian Numismatics, occurs in Antimachus, also entitled Nikephoros. A Tetradrachm of this prince, with the epithet Theos, was published by Koehler, and has been repeated by Mionnet; but none of the coins found in India bear that designation, nor do they agree in the devices. Those of the Tetradrachm are a head on one side, and Neptune standing on the other; and M. R. Rochette observes, that the execution of the coin is similar to that of the Tetra-
drachm of Heliocles. The coins of Antimachus, obtained by General Ventura and Mr. Masson, are hemidrachms, allied in execution to the hemidrachms of Menander. They bear a winged Victory, holding a palm branch in her right hand, and the regal fillet in her left, with the inscription, ΒΑΣΙΛΕΩΣ·ΝΙΚΗΦΟΡΟΥ·ΑΝΤΙΜΑΧΟΥ. The reverse offers a mounted figure of the prince, with the barbaric inscription. It is rather singular, that whilst the silver coins are comparatively numerous, there being ten in the Masson Collection, copper coins of the same prince are very rarely found. Masson has none, and one in the Ventura Collection, bearing a Victory on one face, and a Ceres on the other, referred by Prinsep to Antimachus, is considered by Messrs. R. Rochette and Jacquet to belong to either Lysias or Philoxenes. There is no Greek legend, but the barbaric letters are clearly Atimako, and are the same as on the silver coins, confirming therefore Prinsep's attribution of the coin.

The coins of Philoxenes are rare, and none have been obtained by Mr. Masson. General Ventura sent home one of silver and one of copper. On the former, a didrachma, is the head of the king with a helmet resembling that of Eucratidas, and the inscription ΒΑΣΙΛΕΩΣ·ΑΝΙΚΗΤΟΥ ΦΙΛΟΞΕΝΟΥ; the reverse represents the prince mounted, the horse and rider agreeing exactly with the same device on the coins of Antimachus. The copper has a figure of Ceres on one side, and the humped Indian Bull on the other.

The same title ΑΝΙΚΗΤΟΣ is assigned to another prince whose coins of copper are more frequent than those of Philoxenes, a prince named Lysias. These represent the head of the prince bare, and with the bust clad in the chlamys. Across the neck, appearing behind and in front, is an object, which, as in the case of Atialkidas is variously
conjectured to be a thyrsus, a palm-leaf, or a mace. It is certainly rather a non-descript; but in some instances looks like a quiver or a bundle of arrows. The inscription is ΒΑΣΙΛΕΩΣ ΑΝΙΧΝΗΤΟΥ ΛΥΣΙΟΥ. On the reverse is the figure of an elephant, with a monogram, which occurs on the coins of Antialkidas, and a barbaric inscription. The devices on the coins of these two last princes confirm their Indian origin; and the same may be conjectured to be assignable to those of the former two; but at what period and how far they were prior, or subsequent to, or contemporary with, the Menandrian series are matters for investigation.

Messrs. R. Rochette and Jacquet refer to Lysias a copper coin, of which several specimens exist, but which is undeniably the coin of a different person, possibly connected with Lysias, but not himself. It is a square coin with a mounted horseman on one side, and on the other, a sitting figure holding a club resting on the knees, intended possibly for Hercules, but of proportions much too delicate and slight for a correct representation of the demi-god. The face of the coin bears an inscription, in which the French numismatists read the name Lysias, but which, from a comparison of different pieces, is unquestionably either ΣΠΑΛΥΡΙΟΥ (or possibly ΠΠΑΛΥΡΙΟΥ); the rest is ΔΙΚΑΙΟΥ ΑΔΕΑΦΟΥ ΤΟΥ ΒΑΣΙΛΕΩΣ, offering thus the singular occurrence of the privilege of coining being conceded to a brother by an Eastern potentate, and falsifying the calumny of the poet, that an Asiatic despot bears no brother near the throne.

A prince who may be perhaps assigned to this dynasty has only lately made his appearance. A copper coin obtained from the Panjab by Dr. Swiney, offers the bust of a king with the inscription ΒΑΣΙΛΕΩΣ ΝΙΚΑΤΟΡΟΥ
AMYNTOY very legibly. On the reverse is Minerva holding her spear and shield in her left hand, and extending her right. The epithet Nikator appears to ally this prince to Antialkidas and his series.

We have another brief series of Greek princes whom it is equally difficult to localize either in time or place, but who like the foregoing must be Bactrian or Indo-Bactrian. These are two, Agathocles and Pantaleon. The first indeed has been considered by M. R. Rochette, and he has been followed by Jacquet and Mionnet, as the predecessor or possibly the father of Theodotus I. and probably the real originator of Bactrian independence, identifying him with the Pherecles of Arrian, the Macedonian Eparch of Upper Asia, whose gross conduct to Tiridates, drove him and his brother Arsaces, joint satraps of Bactriana into rebellion. Syncellus reads the name Agathocles.

To this identification, however, there are weighty objections. How could the revolt of the Bactrian satraps place them at the head of the kingdom of Parthia, and the Greek governor of Persia on the throne of Bactria? Classical testimony, as far as it goes, is positive that Theodotus was the author of Bactrian independence, and Agathocles is nowhere named in that capacity. The Agathocles of Arrian was Eparch; but the coins call our Agathocles King, and what is still more remarkable, a coin has been lately discovered in which we have a Queen of the same name ΒΑΣΙΛΙΣΣΑ·ΑΓΑΘΟΚΛΕΙΑ. Finally, on the reverse of coins bearing the same name of King Agathocles, we have a barbaric inscription, in letters different from those on all the preceding coins—letters of a decidedly Indian origin, being the same as those which occur in inscriptions on columns and rocks in various parts of India Proper, first deciphered by Mr. Prinsep. They express
the name of the king. Professor Lassen has also pointed out this concurrence, and regards it justly as fatal to the hypothesis of M. R. Rochette.

The coins of Agathocles present several curious subjects of consideration. We must do M. R. Rochette the justice to admit, that he first made them known to the public, describing two drachmas of this prince in the Journal des Savans of June, 1834. They were transferred to the Royal Cabinet, from that of a wealthy amateur of St. Petersburg, but their history is not mentioned. Their Bactrian, or Indo-Bactrian origin, which was at first merely matter of conjecture, is confirmed by the discovery of similar types in India. One of them has a head of the king on one side, and on the other a standing figure of Jupiter, holding in his right hand extended a figure of Artemis or Diana, bearing a torch in each hand. A Tetradrachma, with the same devices precisely, was described and figured in the Calcutta Journal, June 1835, from the Collection of General Ventura; and its similarity in execution, as well as in the reverse to the Tetradrachmas of Heliocles, appeared so strong to Mr. Prinsep, that not having a coin of Heliocles under his eyes, he thought it possible that the latter name might have been wrongly decyphered, and that it should be Agathocles. This, however, is not the case. In the Journal des Savans for February 1836, the same Tetradrachm is described, found (trouvée) it is observed at Navel Kindi, as the French Hellenist denominates Rawel Pindi, a town in the Panjab, an unfortunate locality for an inference previously hazarded, that the silver coins of this prince have been found only in Bactria Proper.

The figure of Diana on the hand of Jupiter is, according to M. R. Rochette, three-headed, and is so represented in his engraving: he denominates it, therefore, Artemis Hecate,
expressing, in the symbolic language of the ancient East, the three phases of the moon, and as part of the same notion, typifying the rising and setting of the sun by the two torches. How far this notion may be justified upon classical authority, it is not for *nous autres Indianistes* to pronounce; but in all speculations upon the planetary worship of India, it must never be forgotten that the moon is a male—a god, not a goddess. The symbol here is Grecian, not Indian, it is true; but admitting it to be correctly described, its origin from the ancient East is not to be proved by any thing connected with the Mythos of the Hindus. Neither Mr. Prinsep, nor M. Jacquet, who has also described this coin, seems to have observed the triple head, although it is very distinct in M. R. Rochette's figure.

The devices on the other silver coin of Agathocles are of a different order, and indicate his being a worshipper of Bacchus. On one side is the head of the king, with a chaplet of ivy leaves; on the other, a panther holding a bunch of grapes in one of his fore paws. This is one of the coins from Petersburgh. We have the counterpart of it, a very handsome coin in copper, in the Masson Collection. The head of the king, with the ivy leaves, on one face, and the Thyrsus appearing behind the shoulder; on the other, the panther, in front of a shrub, intended, perhaps, for a standard vine, and gathering a bunch of fruit with one of his paws. The inscription above and below the device, is ΒΑΣΙΛΕΩΣ ΑΓΑΘΟΚΛΕΟΥΣ. This coin, which seems to have escaped the notice of Mr. Masson, as he has no where alluded to it, I found, amongst a parcel of about a thousand uncleaned coins, chiefly Indo-Scythic, dug up from the plain of Bagram, affording another indication of the Indian locality of Agathocles.

Coins of a different shape, thick oblong pieces of copper,
circular at one end, and flat at the other, as if they had been cut from a long strap of metal, of which the extremities only had been beaten into an elliptical form, are not uncommon in the neighbourhood of Kabul, bearing the name of Agathocles. They are also identified by the panther, the device of one face; on the other is a dancing or flying female figure, probably a Bacchant; and here we have also the name Agathocles in characters which have been ascertained to be Hindu. It is clear, therefore, that Agathocles was rather an Indian than a Bactrian king; and the devices of his coinage would warrant our placing his possessions in a direction to the north-east, amongst the mountains, or Gilgit and Chitral, where the vine is so vigorous and productive that, according to Moorcroft, the tradition of the country is, that it was the wine cellar of Afrasiab, the Emperor of Turan. According to Lieut. Burnes, the princes of these countries lay claim to a descent from Alexander himself.

A copper coin of precisely similar form, and with the same devices, has also been found, upon which the name Pantaleon is distinctly read. M. R. Rochette thinks that the inscription must have been *mal lu* by Mr. Masson, and that the name should be Agathocles. We have now, however, the coin to refer to, and there is not the slightest doubt of the reading ΒΑΣΙΛΕΩΣ ΠΑΝΤΑΛΕΟΝΤΟΣ. Pantaleon must have reigned in the same locality as Agathocles.

This prince terminates the list of sovereigns whom we may, without hesitation, recognise as Greeks, and who must have reigned over Bactria and the adjacent provinces of India, from the third century before our era, until near its commencement. They are followed by princes with Greek titles and Hellenised names, but who were more probably of Parthian or Scythian origin. Of these, how-
ever, as well as of a still succeeding series of Scythic, Persian, and native rulers, I must at present forbear all notice, as I have already trespassed more than enough upon the attention of the Society. It may be allowed me in conclusion to remark, that the coins thus far adverted to, strikingly illustrate the advantage and interest of numismatic research—for they confirm what is known, supply what is unknown, furnish additional facts to history, and stamp facts already recorded with authenticity: and, what will not be less valued by the antiquarian and numismatist, they open a fresh field for conjecture, suggest new doubts to be resolved, new difficulties to be surmounted, new objects to be pursued; and whether the game be overtaken or not, they offer him at least the excitement and animation of the chase.

DESCRIPTION OF THE PLATES.

PLATE I.

Fig. 1. Head of king to the right, with fillet and robe.—R. Bonnets of the Dioscuri, and palm leaves. ΒΑΣΙΛΕΩΣ ΕΥΚΡΑΤΙΔΟΥ. Monogram. Silver. Obolus.

Fig. 2. Head of king to the right, with fillet and robe. ΒΑΣΙΛΕΩΣ ΣΩΤΗΡΟΥ ΜΕΝΑΝΑΡΟΥ.—R. Minerva Promachos to the left; theegis on her left arm, the thunderbolt in her right hand. Inscription in barbaric characters, Maharao Rakako Minano. Double monogram. Silver. Didrachm.

Fig. 3. Head of king to the right, helmeted. Inscription as before.—R. Minerva as before. Barbaric inscription as before. One of the monograms only of the last. Silver. Hemidrachm.

Fig. 4. Head of king to the left, helmeted; the neck bare, the shoulders armed, the right hand grasping a javelin. Inscription as before.—R. Same in all respects as in fig. 3. Silver. Hemidrachm.

Fig. 5. Head of king to the left, with fillets; bust, attitude, and inscription as before.—R. Attitude of Minerva varied. Inscription and monogram as before. Silver. Hemidrachm.
We are indebted to Sir Henry Ellis for the following passage, which has been overlooked by our Numismatic writers.

Fynes Morison's Account of Irish Money (From his Itinerary, fol. Lond. 1617. Part I. Book iii. ch. 6, 7).—The Irish histories report, that a Bishop, Justice of Ireland under John King of England, did coyne moneys in Ireland, of the same pureness and weight with the English. And the Irish had a mint-house at the beginning of Queen Elizabeth's reign. But in our memory the Irish have not enjoyed any privilege of coining moneys, but have continually received them from the mint of England. And for the most part of Queen Elizabeth's reign, they had the same coin with the English, save that the Irish shillings were stamped with a Harpe, the arms of the kingdom, and being called Harpers were only worth ninepence English. But civil war having set all Ireland in a combustion, the same Queen, more easily to subdue the rebels, did take silver coin from the Irish some few years before her death, and paid her army with a mixed base coin, which by proclamation was commanded to be spent, and received for sterling silver money, (for no pieces of gold were at any time expressly coined for the Irish). And this base mixed money had three parts of copper and the fourth part of silver, which proportion of silver was in some part consumed by the mixture, so as the English goldsmiths valued a shilling thereof at no more than two silver pence, though they acknowledged the same to be worth two pence halfe penny. At last the civil war being appeased immediately before the Queen's death, King James, her successor, in the year 1605 took away their mixed coin, and restored their old silver Harpers to the Irish. Moreover in the happy beginning of King James his reign, the Irish had the under-written old coins, which Sir George Carey, knight, at that time Lord Deputy, and yet continuing Treasurer at Wars, for that Kingdom, did so gather up, as at this day none of them are to be found. These coins were thus called;—First, they had silver groats, called broad-face groats, which of old were coined for four-pence, though some of them were now worth eight pence. Also they had silver groats called crossekeele groats, stamped with the Pope's triple crown, likewise coined for fourpence but being of more value. And then groats were either sent hither of old by the Popes, or for the honour of them had this stamp set upon them. Lastly, they had silver groats of like value, called Dominus groats of the Kings of England, then called Domini (that is Lords) of Ireland. Also they had Rex groats, so called of the Kings of England, after they had the stile of Kings of Ireland, which were coined for four pence, but by the mixture of copper were only worth two pence. Also they had white groats, which were coined for four pence, but of such base
alay, as nine of them were given for an English shilling. They had little brass pence, and pence of a second kind called Harpers, being as big as an English shilling. They had also brass farthings, called Smulkins, whereof four made a penny. Lastly, there were lately found brass coins by ploughing up the earth, whose stamp showed that the Bishops of Ireland had of old the privilege of coining. And of all these moneys aforesaid, some were coined at London, some at the Mint at York, and some at the Mint at Bristol in England.”

The New Coinage for Great Britain.—We learn that Mr. William Wyon has executed a model of the Queen from the life, for the new coinage, which her majesty has been graciously pleased to approve.

Mr. Pistrucci is engaged on the Coronation medal.

POSTSCRIPT.

Since the publication of our last, the following letters have appeared in the daily papers. We were not aware of this correspondence until the 2nd of September, when the letter of “English,” in the Morning Chronicle, was first shewn to us. We insert these letters, because we conceive it to be our duty to put them upon record; but, in doing so, we take this opportunity of expressing our regret, that any thing which has appeared in the pages of the Numismatic Journal, which is, and always has been, open and accessible to all parties, should have provoked ill feeling and resentment.

On the comparative merits of the two artists we shall not, at this time, offer an opinion: a sufficient number of facts are now before the public, to enable them to judge for themselves, and from such a tribunal all parties may expect justice. In the mean while, we announce our intention of giving, in an early number, a catalogue of the works of W. Wyon, by which it will be seen how his time has been employed during his connexion with the mint.

“Medal striking.—We have much pleasure in announcing to the friends of the fine arts, that Mr. Pistrucci, chief medallist in the Royal Mint, has discovered a method by which he can stamp a matrix or a punch from a die which has never been touched by an engraver, and shall yet make the medal identically the same with the original model in wax, an operation by which the beauty and perfection of the master’s design are at once transferred to any metal, whether gold, silver, or copper, by striking
6. Head of king to the right, with fillet and robe; face of maturer years. Inscription as before.—R. Minerva somewhat varied. Inscription as before. No monogram. Silver. Hemidr.

7. Elephant to the right, with a girth round his body. On three sides ΒΑΣΙΛΕΩΣ·ΑΠΟΛΛΩΝΟΤΟΥ·ΣΩΤΗΡΟΣ. The monogram Κ.—R. Indian humped bull to the right. Barbaric inscription, Maharo Apollodado Rakako. The position of the first and last terms on this side of the coin, is precisely the reverse of the equivalent Greek terms on the other, shewing, consequently, that they are to be read in the opposite order, or from right to left. Monogram Δ. Silver. Hemidr. square.


9. Head of king to the right, with the Macedonian hat, and fillet underneath; bust robed. ΒΑΣΙΛΕΩΣ·ΝΙΚΗΦΟΡΟΥ·ΑΝΤΙΑΛΚΙΑΟΥ. —R. Jupiter seated on a high-backed chair; his sceptre in his left hand; his right extended, holding a winged victory, with a fillet; underneath is the fore part of an elephant, with the trunk raised. Barbaric inscription, Maharo Ajido Atialkido. Monogram PA. Silver. Hemidr.

10. Winged victory to the left; her right hand holds a palm-branch, her left a fillet. ΒΑΣΙΛΕΩΣ·ΝΙΚΗΦΟΡΟΥ·ΑΝΤΙΜΑΧΟΥ. Monogram as in fig. 1 and 2.—R. The prince mounted on a cantering horse to the right; he has the pieius on his head, from beneath which the regal fillet is floating in the air. Barbaric inscription, Maharo Ajadado Atimako. No monogram. Silver. Hemidr.

11. Head of king to the right, with fillet; bust clothed. ΒΑΣΙΛΕΩΣ·ΣΩΤΗΡΟΣ·ΕΡΜΑΙΟΥ.—R. Jupiter in a chair with back and arms (of very inferior execution to the same device in fig. 9); his sceptre is behind him; his right hand is extended: the dress is the Indian Dhoti, leaving the upper half of the body bare; round the head are points, intended, perhaps, for rays. Barbaric inscription, Maharo Rakkako Ermayo. Monogram peculiar. Silver. Didrachm.

12. Head of king, bare to the right; surface convex.—R. Horse galloping to the right. ΒΑΣΙΛΕΩΣ·ΕΥΘΥΔΗΜΟΥ. Flat. Copper. Round.

PLATE II.

13. Head of king, with helmet and fillet to the right.—R. Dioscuri charging. The impression is worn, and the inscription illegible; but it is undeniably a coin of Eucratidas, peculiar in being circular. Copper. Round.
Fig. 14. Head of king, with helmet to the right; face exceedingly juvenile. ΒΑΣΙΛΕΩΣ ΜΕΓΑΛΟΥ ΕΥΚΡΑΤΙΔΟΥ. — R. Dioscuri mounted, and charging to the right. Monogram. Barbaric inscription, Maharao Eukaratido. Copper. Square.

Fig. 15. Head of king, with wreath (?) to the right. ΒΑΣΙΛΕΩΣ ΣΩΤΗΡΟΣ ΜΕΝΑΝΔΡΟΥ. — R. Dolphin. Maharao Rakako Minano. Double Monogram. Copper. Large. Square.

Fig. 16. Head, of king, with fillet to the left; neck bare, shoulders armed; right hand grasping the javelin. ΒΑΣΙΛΕΩΣ ΣΩΤΗΡΟΣ ΜΕΝΑΝΔΡΟΥ. — R. Minerva Promachos to the right, front view. Barbaric inscription as before. Monogram. Copper. Square.

Fig. 17. Head of king to the right, with helmet; face, that of a boy. Inscription as before.—R. An owl. Inscription as before. Monogram as in fig. 4. Copper. Square.

Fig. 18. Head of elephant, with trunk raised, and an ornament (?) a bell) under his lower jaw. Inscription as before.—R. A club, that of Hercules perhaps. Inscription as before. Double monogram; one as in fig. 4, and A. Copper. Small. Square.

Fig. 19. Standing Apollo to the left; his right hand holds an arrow, his left a bow; rays round the head. ΒΑΣΙΛΕΩΣ ΑΠΟΛΛΟΔΟΤΟΥ ΣΩΤΗΡΟΣ. — R. Tripod, within a frame. Inscription as in fig. 7 and 8. Partly defective. Copper. Square.

Fig. 20. Figure as before, but of a different die. Inscription as before.—R. Tripod, of different form from the preceding, within a frame. Barbaric inscription as before. Monogram. Copper. Square.

Fig. 21. Head of king, with fillet to the right. ΒΑΣΙΛΕΩΣ ΝΙΚΗΦΟΡΟΥ ΑΝΤΙΛΑΚΙΔΟΥ. — R. Bonnets and palms of the Dioscuri. Maharao Ajadado Atialkido. Monogram as in fig. 17.

Fig. 22. Head of king bare, and bearded, to the right; a club (?) rises from his right shoulder; some object also projects in front of the neck. ΒΑΣΙΛΕΩΣ ΑΝΙΚΗΤΟΥ ΑΥΣΙΟΥ. Characters ruder than any of the preceding.—R. Elephant to the right. Barbaric characters, Maharao Aparajido (?) Lisado (?). Monogram ΤΑΣ. Copper. Square.

Fig. 23. Hercules standing; his left arm supports the club and lion's hide, the right is raised to his head. Inscription imperfect. (ΒΑ)ΣΙΛΕΩΣ (ΜΕΓΑΛΟΥ ΟΝΟΥ). — R. Pallas to the left; her shield on her left arm, and her spear crossed behind her back; the butt end has a hole, as if for a thong. Barbaric inscription imperfect. Copper. Square.

N.B. This coin has been rather prematurely inserted, as it belongs to Vonones, a prince apparently of Parthian or Scythian origin.
Fig. 24. Two warriors, each resting on his spear. The Dioscuri dismounted. 

ΒΑΣΙΛΕΩΣ • ΣΩΘΡΟΣ • ΔΙΟΜΗΔΟΥ.—R. Indian bull to the right. Barbaric inscription, Maharao Rakako Dayamido. Monogram as in fig. 17. Copper. Square.

Plate III.

Fig. 25. Head of king, with fillet to the right. ΒΑΣΙΛΕΩΣ • ΣΩΘΡΟΣ ΕΡΜΑΙΟΥ.—R. Jupiter, with crown and beard, seated in a high-backed arm-chair; upper half bare. Barbaric characters imperfect. Monogram. Copper. Round.

Fig. 26. Head of king to the right. Inscription as before.—R. Jupiter as before, but with the left arm extended across his body. Barbaric inscription, Maharao Rakako Ermayo. Monogram. Copper. Round. Small.

Fig. 27. Head of king, with fillet to the right. ΒΑΣΙΛΕΩΣ • ΣΩΘΡΟΣ ΕΡΜΑΙΟΥ. The physiognomy very different from the preceding.—R. A horse to the right. Inscription as before. Monogram Φ. Copper. Square.

Fig. 28. Head of king to the right. ΒΑΣΙΛΕΩΣ • ΣΩΘΡΟΣ (sic) • ΕΡΜΑ. R. Hercules standing; the skin on his left arm, the right hand resting on the club. Barbaric inscription imperfect, and different from the preceding. Copper. Round.

Fig. 29. Head of king to the right. Characters partially Greek. Inscription undecipherable. The portrait is like that of Fig. 25.—R. Standing Hercules as before. Inscription imperfect, but characters like the last. Copper. Round.

Fig. 30. Head of king, as Bacchus, with a wreath of ivy leaves, and fillet to the right; the thyrsus behind the shoulder.—R. Panther before a bush, and feeding upon a bunch of grapes (?) ΒΑΣΙΛΕΩΣ ΑΓΑΘΟΚΛΑΕΟΥΣ. Monogram. Copper. Round.

Fig. 31. Female figure dancing; a thyrsus in her right hand; a Bacchante (?). Inscription in characters different from any of the preceding, read Agathokla Raja.—R. A panther to the right. ΒΑΣΙΛΕΩΣ • ΑΘΟΚΛΑΕΟΥΣ. Copper. Oblong.

Fig. 32. Figure similar to the last, and characters of the same kind, not decyphered.—R. Panther as before. ΒΑΣ • • • ΠΑΝΤΑΛΕΟΝΤΟΣ. Copper. Irregular.

Fig. 33. King mounted on the Bactrian camel. ΒΑΣΙΛΕΩΣ • • • ΑΛΟΥ 


Fig. 34. Indian bull to the right, with monogram above. Characters indistinct.—R. Lion to the right; a monogram or symbol above. Barbaric characters imperfect. Copper. Round.
Fig. 35. King on horseback to the right; right arm extended. ΒΑΣΙΛΕΩΣ 
ΒΑΣΙΛΙΣΩΝ· ΜΕΓΑΛΟΥ· ΑΖΟΥ.—R. Standing figure to the right.

These three last coins are some of a number of various types and 
devices, which appear to be coins of a prince of doubtful origin, 
named Azes or Azos, perhaps the Hellenised reading of Aja, a not 
uncommon name in the lists of Hindu princes.

XIX.

LETTER FROM VINCENT NOLTE, ESQ.

Sir,

Some of your numismatic friends will probably be 
gratified by the accompanying two plates of metallic engravings, 
which you have permitted me to transmit to you. An explanatory 
line or two may not be unnecessary.

Plate I. Fig. 1. A very fine Russian medal, struck immediately 
after the close of the memorable campaigns of 1813, 
1814, and 1815. It represents the emperor Alexander in 
the costume of a Russian hero of great renown during the 
ninth and the tenth centuries, whose name was Radomise. 
The legend signifies: Radomise of the Ninety and Tenth 
Century.

Fig. 2 and 3. The obverse and reverse of one of the 
Jacobite medals communicated by Mr. E. Hawkins, in the 
preceding number of this Journal (Number VI. p. 76), of 
which a wood cut was given; the head supposed to represen-
t the Pretender, Charles Stuart.

Plate II. The obverse and reverse of the City of London School 
Medal, by B. Wyon, engraver of her majesty’s seals, who 
intends giving you an account of the circumstances that 
gave rise to this medal under his own hand.

The whole of these engravings are mathematically accurate, and 
have been executed without resorting to the use of the pretended 
sine qua non of accuracy—the diagonal tracer. And as I under-
stand, that our ability to produce accuracy, occasionally meets with 
incredulity on the part of certain individuals, who, enamoured of 
their own theories, will, according to Sir Hudibras,—

"—— distinguish and divide
A hair, ‘twixt south and south-west side,”

permit me to add a communication just received from the author 
of the aforesaid last medal. Here it is:—
"Dear Sir,

"I am much obliged by the print of the City of London School Medal. So faithful a representation of my medal, I did not expect to see accomplished by the machine. I should not have thought of applying the compasses to a work so manifestly accurate; but as you particularly requested me to test its fidelity by measurement, I have done so, fully proving that the proportions of the original are in every way maintained, and much to my surprise, also in the obverse, where I should have expected the high relief of the building would have presented such an impediment to the tracer, as would have prevented the accuracy being so well maintained. I remain, dear Sir, yours, very faithfully,

(Signed) B. Wyon."

"2, Nassau-st. Soho, Dec. 16, 1837.
VINCENT NOLTE, Esq."

I have done, for the present, with inconvincible theorists,

And am, Sir, your obedient Servant,

VINCENT NOLTE.


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XX.

BRITISH NUMISMATIC ART VINDICATED.

In some letters written by Mr. W. R. Hamilton, and lately printed in a Postscript to a Memoir of the Life and Works of William Wyon, Esq., I find some statements made and repeated, which ought not, I think, to be allowed to pass, without more remark and fuller refutation than has been given to them by Mr. Carlisle, whose object was chiefly to defend Mr. Wyon and himself against the extraordinary attack which had been made upon them. It is not my intention to follow Mr. Hamilton through the various unjust and contemptuous remarks which characterize every line of his letters, and which are calculated only to excite disgust and indignation, if those feelings were not absorbed in the pity with which we must behold such a display of morbid irritability and debilitated judgment. Mr. Hamilton has enjoyed the reputation
of extensive information, of classical learning, elegant taste, gentlemanly deportment, and amiable disposition; we cannot contemplate without deep sorrow and compassion, the lamentable state to which we see him reduced in the pages which have just been printed. It is not from the representation of an ancient enemy or an alienated friend, that we derive our knowledge of the delusion under which he unfortunately labours, or the violent paroxysms by which he has been attacked; such a source might have been liable to suspicion and doubt, and much of the deformity exhibited might have been attributed to prejudice and exaggeration. It is Mr. Hamilton himself, who, with his own hand, has withdrawn the veil and exposed to us the melancholy view of the disordered state of his mind, under the influence of what can scarcely be deemed anything but a Pistrucci mania. Whatever might have been the opinion of Mr. Hamilton upon the various points to which his letter alludes, he could not, in a sound and healthy state of mind, have so far forgotten the courtesies of society as to have expressed himself with such contemptuous virulence respecting Mr. Wyon, or to have assumed such a tone towards Mr. Carlisle.

With respect to the general state of the controversy, a few words only are necessary in this place. Mr. Carlisle, in the course of his memoir, highly and deservedly eulogised the character and production of Mr. Wyon; he reprobed the obstacles thrown in his way in his official situation, especially when compared with the undue favour, the accumulated accommodation afforded to Mr. Pistrucci; and he was led to a partial exposure of the great emoluments of this foreign artist, in return for which no work whatever had for many years been done. Irritated by this show up of his "best and dearest friend," Mr. Hamilton repeats with increased acrimony his contemptuous depreciation of Mr. Wyon's abilities and works, thereby placing his own taste and judgment in direct opposition to the members of the Royal Academy of England, who had elected him one of their associates.

Mr. Hamilton also ventures upon a few, only a few, assertions, which are replied to by Mr. Carlisle in a manner which must lead Mr. Hamilton and his friends to wish that they had never been made.

All the remarks of Mr. Carlisle upon Mr. Pistrucci are left without a reply; his extravagant emoluments, and his years of
inactivity, the only points of objection urged, are not denied; but his talents are lauded quite sufficiently, and some rash assertions are hazarded respecting the extraordinary advantages which the country is said to have derived from Mr. Pissuuci’s labours in the improvement of the coinage. It is in reply to these strange assertions, that I wish to make a few remarks; and I communicate them to you because I think it of great importance to the encouragement and advancement of numismatic skill in this country, that the fair fame of her artists should be vindicated from the aspersions cast upon them, and that the laurels justly due to them should be torn from the brow of a foreigner, where they have been unjustly placed. To this task I will at once proceed, forcing myself, however, with some difficulty, from the subject of Mr. Wyon, to whom I avow a strong friendship, grounded less upon his high attainments as an artist, than upon a knowledge, of many years’ continuance, of his amiable disposition and his high and honourable feelings.

In order to place before your readers the extent of the claims of Mr. Pissuuci to the gratitude and protection of the British people for his successful labours in the improvement of our coinage, I shall state the passages in Mr. Hamilton’s letters which proclaim his extraordinary merit.

At page 46 of the postscript, will be found a letter from Mr. Hamilton, dated November 18, 1836, in which is the following passage:—“Mr. Pissuuci, who, by his extraordinary talents, had raised the character of the English Mint from being the most contemptible, to be the most eminent in Europe.”

Again, “And it is evident, if you will take the trouble to compare the present coins with those which immediately preceded them, that we are fast falling back again into the same state of degraded art and poverty of conception, from which Mr. Pissuuci rescued us, when the present Lord Maryborough was master of the mint.”

Page 54—“It has frequently been the practice of this as well as of other countries, to employ foreigners in departments of art, in which their own native artists were notoriously deficient, and generally with good success. In the present instance it is super-eminently the case; we have only to compare the state of the art
of engraving dies in England, before Mr. Pistrucci came to England, and what it has been since."

Page 57—"that gentleman (Mr. Pistrucci) alone, by his extraordinary energies, ability, industry, and perseverance, had enabled Lord Maryborough, the master of the mint, to bring out the whole of the new coinage after the peace, in an incredibly short space of time, and under very trying difficulties, necessarily attendant upon a new establishment."

The character of a mint depends upon a variety of circumstances: as the standard of the fineness of the metal, the relative proportion between the intrinsic and current value &c. &c.; but as Mr. Hamilton's observations can have no reference to such points, which must have been totally out of Mr. Pistrucci's province, it is unnecessary to say any thing upon them, and we limit our remarks to the form and fabric of the coin, which may be called its manufacture; and to the types of the obverse and reverse, which are the works dependent upon the artist.

In the early part of the reign of George III, the coinage was in a very bad state; about the year 1775, some efforts were made to reform the gold coinage; and in 1787, about seventy or eighty thousand pounds were issued in shillings and sixpences, and no further effort was made to improve the general currency of the country until after the peace of 1815. Of the gold and silver money then in circulation, nothing can be said in praise,—we may safely admit it to be "most contemptible." When it was determined to have a general re-issue, Mr. Pistrucci's services were engaged; the new coinage, when issued, was in every respect of form and art, superior to the preceding; and it is now to be ascertained what share that gentleman had in the improvement.

The new coinage was of smaller diameter, the obverse in higher relief than on the old coins,—the rim was raised to protect the device, and the reverse was kept in low relief in order to facilitate the striking up of the obverse. These are the alterations made in the new coinage in respect to its form and fabric, and all these improvements, for we will admit them to be such, are peculiarly visible in the shillings and sixpences of the year 1816, which, for durability, have scarcely, perhaps never, been exceeded. Of these pieces, the early part of the issue of the new coinage chiefly con-
sisted; and a proclamation of the 12th February, 1817, announced that the coinage was completed. Mr. Pistrucci did not come to the mint till the September following. As far then as form and fabric are concerned, I do not see how Mr. Pistrucci contributed “to raise the character of the English mint.” These shillings and sixpences, and for the most part the half-crowns were engraved by Mr. Thomas Wyon, and the same principle of formation was adopted in them; the crown pieces were engraved by Mr. Pistrucci alone, and in these pieces the improved principles appear to have been abandoned; the edges are not raised enough to protect the work, and the arrangement of the devices on the obverse and reverse were so ill accommodated to each other, that repeated blows were necessary to bring up the work; and many pieces were ultimately rejected as not fit to be issued.

In the consideration of this question it would be great injustice not to direct the attention of your readers to what had been done for many years before the period in question, at the Soho mint, under the direction of Mr. Boulton. I have now before me several coins and pattern pieces for pence and halfpence, struck at that mint, wherein all the principles of the new coinage are carried into practice by a great variety of methods; and upon referring to those productions as specimens of die-engraving or manufacturing coins, I assert, without fear of contradiction, that “the art of engraving dies in England, before Mr. Pistrucci came to England,” was quite as good as it is now either in this or any other country, and that consequently we do not owe any improvement to that gentleman’s skill and ingenuity. In all the processes of manufacturing coins, we had arrived at a degree of excellence never surpassed, long before Mr. Pistrucci had been heard of in England.

We now come to the consideration of the types of the obverses and reverses of the several coins; and upon these it will be difficult to speak satisfactorily and conclusively, because they are peculiarly matters of taste, and upon such it is proverbially vain to dispute. Let us, however, compare the heads of George III, as they appear upon the sixpences, shillings, two half-crowns, and crowns, all after models of Mr. Pistrucci. Scarcely any thing can be more dissimilar than they are one from the other, in the form of the head, in the shape of the features, in the character of the countenance, and in the
general composition. The shillings and sixpences were engraved by Mr. Thomas Wyon, and, in my opinion, they are incomparably the best; the half-crowns were begun by Wyon and finished by Pistrucci; they are much worse than the shilling, especially that which displays a portion of the back of the shoulder. The crowns, executed entirely by Mr. Pistrucci, are certainly the worst of this series of coins; and, forming a judgment from an examination of the whole, I am disposed to say that one is better than another exactly in proportion as they were worked upon more or less by Mr. Thomas Wyon.

The next coins executed by Mr. Pistrucci, are those of the two first years of George IV, and they are a very great improvement upon his former series; I confess, however, that I do not like them so well as those which were executed in the subsequent years of that king, by Mr. W. Wyon, after the model by Chantry, and though I am ready to admit that other persons may fairly form a different estimate of their comparative merits, yet I feel confident that none but the most blindly prejudiced will venture to assert that Mr. Pistrucci's services were necessary to "raise the character of the English mint from being the most contemptible, to be the most eminent in Europe."

I now come to the consideration of the reverses upon our new coinage, and of them it is only necessary to refer to the George and the Dragon, all the others being armorial bearings, with which, I believe, Mr. Pistrucci had nothing to do. I admit this group to be a work of great beauty, though not free from several faults. Of the various dragons which have flourished in history, and by their subjugation have contributed to the high renown of Sir Bevis, St. George, or Moore of Moore Hall, we have not been favoured with any authentic portrait; still there is a conventional form which has been conferred upon this description of monsters, and though they are such as nature never did produce, yet they are such as we may suppose it possible nature might produce. Such, however, is not the case with the shapeless unintelligible thing of Mr. Pistrucci's invention, which is supplied, however, with a mouth, which the artist has represented most dangerously near to the foot of the sainted hero. The horse is decidedly lame, and if Mr. Hamilton and his friend Mr. Pistrucci are disposed to prove how
well the hero is seated upon his horse, I would request them to try to place themselves in the position, and imitate the action; only allow me to recommend them to choose soft ground for the experiment; for the moment they attempt to strike the blow, "ten, thousand pound to one penny" they will both tumble head foremost from their seat. As all the reverses upon our other coins are armorial bearings, we have none by other artists with which to compare this George and Dragon. There are, however, other works in existence, executed by Mr. Thomas Wyon, and I beg to refer with confidence to his group of Peace arresting the progress of War, upon a medal struck to commemorate the peace of 1814, and his Manchester Pitt Club medal, as proofs that we at that time possessed a native artist of such unequivocal merit as to render it quite unnecessary to seek for foreign aid. Mr. Hamilton's supposed case of the propriety of employing foreigners in departments of art, in which native artists are notoriously deficient, has no existence here. He ought to have examined some of our native productions before he made such an assertion, an assertion founded upon want of information and irrational prejudice, and which would expose him to the retort of being, in his own language, "perfectly, totally, and lamentably ignorant," if I could prevail upon myself to adopt such terms.

Mr. Hamilton remarks, that "we are fast falling back again into the same state of degraded art and poverty of conception from which Mr. Pistrucci rescued us." This can allude only to the introduction of the George and Dragon upon the reverse of the coin, instead of armorial bearings; and the passage can only mean that we are indebted to Mr. Pistrucci for the idea of substituting a group of figures or some historical representation or allusion for the former armorial bearings. I have heard, but I forget upon what authority, that Mr. Pistrucci had engraved the George and Dragon as a gem for some nobleman, and that Sir Joseph Banks admiring it, proposed to the Master of the Mint that it should be adopted as a device upon the forthcoming coinage. It would appear then, that the adoption of the group was not Mr. Pistrucci's suggestion, but the accidental appropriation of something made for a totally different purpose. An attempt at the introduction of historical reverses had been made in the reign of
Queen Anne, had been enforced by Swift, Pinkerton, Ruding, and others; the idea was, therefore, not new; its adoption depends upon the Master of the Mint and the Privy council; it has been urged upon them repeatedly, but some objection or obstacle has started up to prevent its adoption; designs have been submitted and approved, still nothing has been done. I much lament this, but I really cannot see how Mr. Pistrucci originally “rescued us,” or how his services are in any way necessary to rescue us again from “poverty of conception.”

It now only remains to remark upon Mr. Hamilton’s preposterous statement of “Mr. Pistrucci’s extraordinary energies, ability, industry, and perseverance in enabling Lord Maryborough to bring out the whole of the new coinage in an incredibly short space of time.” Now, with regard to the appointment of the stations from whence the new coins were issued, with regard to the construction or management of the machinery by which the metal was prepared for use, or by which the coins were struck, I should think it impossible that Mr. Pistrucci could have had any concern whatever; his labour could not have gone beyond modelling and engraving. We have before stated that the crown pieces were engraved by him, but of these not one was issued before October 1818. The half-crowns were only finished up by him, the dies having been nearly completed by Mr. Wyon; now, up to the close of 1817, the number of these pieces issued was 9,005,040. The shillings and sixpences, we again observe, were not engraved by him, and of these pieces there were issued, of shillings, 49,171,320; and of sixpences, 26,286,480, making together 75,457,800. Of sovereigns and half-sovereigns there were issued up to the same period, 4,261,320 pieces. By whom these dies were engraved I know not, but giving him credit for having engraved all the dies for the gold coinage, which we feel confident is not correct, the account would stand thus:—

Pieces struck from dies engraved by Pistrucci alone 4,261,320
Ditto ditto only partially engraved by ditto. 9,005,040
Ditto ditto not engraved by him...... 75,457,800

With such a statement as this before our eyes, I confess myself utterly at a loss to imagine what Mr. Hamilton can have meant by his assertion about Mr. Pistrucci’s extraordinary exertions,
and I think Mr. Hamilton imperatively called upon in justification of himself, to state in detail the grounds upon which he has adduced his charges of ignorance against Mr. Carlisle, and his extraordinary statements respecting Mr. Pistrucci's situation at the mint.

Upon a review of the whole subject, I think I am fully justified in saying, in contradiction to Mr. Hamilton, that it is not Pistrucci who has raised the character of the English mint from being the most contemptible, to be the most eminent in Europe.

That Mr. Pistrucci did not rescue us from degraded art and poverty of conception.

That our native artists were not notoriously deficient, when Mr. Pistrucci was employed.

That Mr. Pistrucci did not contribute to facilitate the speedy issue of the coin.

That Mr. Pistrucci has been of no service to the country, and that we should have done quite as well without his assistance as with it.

I wish not, however, to be misunderstood with regard to Mr. Pistrucci; I admire as much as any one his beautiful productions, and I think even Mr. Hamilton may be satisfied when I admit that his gems equal, if they do not even surpass, any similar works which I have ever seen, either ancient or modern. In his coins, too, there is a spirit in the design, and an extreme finish in the execution, which throw a great charm over them, and which will always give them a conspicuous and an honourable place in the cabinets of collectors. It is only when I see persevering attempts made to depreciate native talent and depress native artists that I think it right and necessary to maintain the just reputation of my own country, and to protest against the unnecessary and injurious interposition of foreign aid. Though I acknowledge the great talents of Mr. Pistrucci, I insist upon it that we could do quite as well without his assistance: though I admire Mr. Pistrucci as an artist, I am not bound to worship him. I protest against the authority of the self constituted dictator in all departments of art. I will not obey the decree of our modern Nebuchadnezzar; I will not fall down and worship the image he has set up. I am, &c.

Daniel Briton.
SIR,

I beg leave to offer to you, for the Journal, a plate illustrative of some observations which have appeared in it upon the works of Mr. Wyon and Signor Pistrucci.

The plate contains the obverse and reverse of Mr. Wyon's Cheselden medal, and engravings from the half-crowns of George the IV.—both heads of the same sovereign, one by Mr. Wyon, the other by Signor Pistrucci: a medal by the latter appeared in the last number of the Numismatic Journal, the misrepresentations which accompanied it I shall not now take the trouble to expose. I place these specimens of Mr. Wyon's skill in your hands, without any fear that the superiority of the work of the foreigner will make us blush for the native talent displayed in the coin or the medal of Cheselden.

Allow, me Sir, to express my regret at the bad appearance of the *Simon trial piece* in the last number of the Numismatic Journal: the ruling was perfect, as will be seen on examination, and the first two or three proofs were so clear, that I sent the plate to be printed; but the surface of the steel worked foul, and the impressions were supplied from the printer without my further knowledge. I greatly regret they were not cancelled; but before the volume is completed, I will send another plate for your subscribers, to cancel the foul impressions that were published. From the other half of the same piece of steel, Mr. Freebairn ruled the medal of Eckhel; a similar foul
surface arose, and he wisely withheld his plate. Excessive occupation of our machines has prevented our preparing other plates in time for you now; but both shall be ready for your next number. I am, Sir,

Your most obedient servant,

John Bate.

21, Poultry, Dec. 23rd, 1837.

P. S. If any of your readers are interested in preparing steel for engravers, the frequent liability to foul surface is a matter of the most serious difficulty and importance, to which their attention may be directed with great benefit to the arts.
MISCELLANIES.

Discovery of Roman Coins near Hexham.—Mr. Fairless, who communicates the note of this discovery, says that it took place on the tenth of August last. The vessel was found about 18 inches under the soil, on a moor near Thorngrafton; about a mile from a Roman station, and eleven miles from Hexham. The finder, a quarry man, taking alarm at the enquiry of the duke of Northumberland's agents, had absented himself. Mr. Fairless succeeded in obtaining a hasty glance at the coins, sixty-three in number, three gold and sixty silver. The former being of Claudius, Nero, and Vespasian; the silver from Galba down to Hadrian, all in remarkably fine preservation. The collection exactly filled the vessel, and the reverses of the coins were all different; a remarkable fact, which brings to mind some notice of Pinkerton, respecting a discovery of coins in England many years ago, in which the pieces appeared to have been selected for their reverses. The above engraving of the vessel is given from a drawing furnished by Mr. Fairless. It is of brass, and of the form of a basket with a lid which rises on a hinge B, and is secured by a spring bolt C. The handle A is of the same metal, and was broken by the finder.

A correspondent of our revered contemporary Sylvanus Urban, says that the three gold coins were each wrapped in a piece of greenish leather or vellum which was still quite strong and tough.

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The hill on which this discovery took place, overlooks the site of the Roman station of Vindolana.

Discovery in Wales.—Another correspondent of Sylvanus Urban, speaks of the discovery of an urn full of coins on Percilly mountain in Carmarthenshire, over which the Roman road to Saint David’s passes. One of these coins is the very common denarius of the Julian family with the elephant.—Reverse, the pontifical instruments.

Discovery near Maidenhead.—This discovery took place on the 2nd. October last. Two urns of the rudest workmanship were turned up in the parish of Streatham, about one mile east of Maidenhead bridge, by the excavators employed on the Great Western Railway. There are supposed to have been in all, between 400 and 500 coins, many of which were sold by the finders at Barnham fair. Those which have been submitted to inspection, offer no new, and only in one or two instances rare types. They embrace the Roman emperors and empresses, from Otho down to the Antonines and their consorts.

Coal Money.—Mr. W. remarks: “In reading the interesting paper in your No. 4, on the Coinage of the Ancient Britons, I was reminded of what is called in the West of England Coal Money, and of which there is the following mention in Gough’s Camden, vol. i. p. 67., under the head “Dorsetshire.”

“Near Sinedmore, in Kimeridge parish in the island of Purbeck, is found, what the country people call coal money. It is generally found on the cliffs two or three feet below the surface, mixed with the bones of some animals, between two stones set on edge, and covered with a third like Ristvaens, or near the surface in the adjoining grounds. The pieces are round, from 2 to 3½ inches diameter, and ½ inch thick; one side flat, the other convex, on which are several mouldings; on the flat side are two or four small holes near the rim, but not pierced through. Antiquaries pronounce them British, but whether coins or amulets, is not agreed.”

This account does not state of what material this Coal Money is made.—Can any of your readers inform me, or give any other particulars, or elucidation concerning it?

I perceive, that the subject of the Roman coin moulds found at Lingwell Gate, has engaged the attention of your readers and the Society lately.

That these moulds were used for casting money, I have no doubt; for among many of them which I procured there, and now possess, there is, (or rather I fear I must say, was, for I cannot now
lay my hand on it), one with the coin on it, fitting exactly; and what is remarkable, the coin extends in one part, at the edge, beyond a circle, fitting exactly into a hole in the mould, where its rim had been broken away, so that the metal must have run into it, while casting.—It is amazing to me, how so frail a material, as is the burnt clay of which these moulds are composed, should have remained so long in the earth, and yet be perfect and whole, some of them, in respect to the incision, or engraving on them, as sharp and fresh, as if done in metal, or recently.

I thought, from what I heard, at Lingwell Gate about them, and from my own examination of the spot where these moulds are found, that their substance is quite a different one from the surrounding soil, that being sand, washed up in heavy rains, by a rivulet, overflowing on the lower part of a ploughed field."

The Treasure Discovered at Southend.—A few days since a jury was impannelled at the sign of the Black Horse Inn, Rush Green, Lewisham, before Mr. Carter, the coroner for West Kent, to inquire into the circumstances under which a number of gold coins were found hidden in the ground in the neighbourhood. Mr. Maule, the Treasury solicitor, attended on behalf of the crown. The jury having inspected the coins, 420 in number, the coroner proceeded to expound to the jury the Queen's right, under the law of treasure trove, to property discovered under similar circumstances to the present, Mr. George Walford, of the firm of Makepeace and Walford, of Serle-street, Lincoln's-inn Fields, silversmiths and jewellers, stated that he attended on behalf of the crown, for the purpose of examining the coin in question, which he had done, and found it to weigh 118 ounces, 1 pennyweight, and 1 grain, the value of it being 454l. 10s. 6d. Charles Jordan, a labourer residing at Southend, Lewisham, stated that on the 22d of last February he was digging in the garden of Mr. Forster at Southend, when he turned up two earthen pots, about four inches deep, and three inches wide, each of them being covered over with lead on the top, tied over with wire. On taking off the covering he found them to contain the gold pieces now produced to the jury, and he soon after acquainted Mr. Forster of what had transpired, and delivered the treasure into his keeping. The coroner remarked that the honesty of the witness was highly commendable. Several of the jury wished to present a memorial to the Treasury on behalf of Jordan. Mr. Maule said that that would be unnecessary, as government was always liberal on such occasions. The coroner said it was not the province of the jury to interfere in the matter; and no doubt ample justice would be done the finder by the proper authorities. The jury then returned
a verdict of "Treasure-trove," and the coin was seized by the coroner in the name of the Queen. The jury were presented with 10s. each for their attendance.

ROBBERY AT THE HUNTERIAN MUSEUM.—Between Saturday night and Sunday morning, the Hunterian Museum was entered by thieves, and a number of rare coins in gold and silver carried off, amongst which were 16 or 17 gold emperors, 12 silver Grecian coins, medallions in silver of all the Kings and Queens of England, a gold medal presented by the King of Denmark to the late Professor Wilson, besides a large parcel of donation coins in silver and gold.—Glasgow Chronicle.

Who are the curators of this fine collection, which is so jealously kept from public view?

MEDALS OF HER MAJESTY VICTORIA.—The artists of Birmingham are vieing with each other in the production of medals in honour of our youthful Queen; of these, which we believe are all struck in white metal, we shall endeavour to give a list at a future time. Messrs. Griffin and Hyams of Cornhill, London, have also struck a medal, executed by J. Barber, in commemoration of her Majesty's visit to the city on the 9th of November. It is of large size (2 inches in diameter), and bears on the obverse a portrait of the Queen, after a drawing by J. R. Lane, legend, VICTORIA · DEI · GRATIA · REGINA. The reverse represents her Majesty standing on a dais receiving the sword from the Lord Mayor, and attended by Fame and Abundance. In the exergue is the inscription—IN COMMEMORATION OF HER MAJESTY'S VISIT TO THE CITY OF LONDON, NOV. 9, 1837, AND BELOW—THE RIGHT HONOURABLE JOHN COWAN, LORD MAYOR. This medal has, we believe, been struck in all the metals.

Mr. William Till has published a little volume, of which the following is the title:

"An Essay on the Roman Denarius and English Silver Penny, showing their derivation from the Greek Drachma of Ægina; to which is appended, a list of English and Scotch Pennies from the conquest, together with their several degrees of rarity, an account of the Farthings of Queen Anne, a list of Books necessary to the collectors of Medals, transactions of the Numismatic Society, with a list of its Members, as well as that of collectors of Medals in England and on the Continent, likewise of Medal Engravers, with an addenda, &c. Published by William Till, Medallist, Member of the Numismatic Society, &c."

This work is a Numismatic Mutilum in Parvo, embracing many
subjects relating to the science of medals, as its ample title indicates. Mr. Till descants with zealous warmth on the Roman denarius, which he identifies with "the Greek drachma of Ægina;" glances at the Jewish shekel, and expatiates on the English penny from the time of our Saxon forefathers up to the present hour, with all the enthusiasm of a Numismatist. "Some excuse for defects," observes our author, "may perhaps be allowed, in consideration of the repeated interruptions I experience. In short, my business requires my mind to be volatile, and to pass from coin to coin, in compliance with the various tastes of the parties who do me the honour of inspecting my cabinets; thus the very encouragement I meet with as a dealer in medals, has a tendency to put to flight all my ideas on the particular subject on which I am writing."—We feel assured that this modest apology will be accepted by those who have the gratification of perusing Mr. Till's lucubrations, and that they will give him ample credit for his endeavours to produce an amusing volume.

New Edition of "Ruding's Annals of the Coinage."—Our readers will hail with pleasure the announcement of a new edition of this valuable and laborious work. It is intended to publish it in parts, the first to appear with the new year, and the whole to be completed in two volumes quarto of letter press, and a volume of plates. The work will be dedicated to her Majesty. We extract the following from the publisher's address:

"To those who are already acquainted with the learned and elaborate work of Mr. Ruding, it may seem unnecessary to advert to its design, or the nature and extent of the valuable information contained therein; but for general reasons it may be proper to state, that the object of the Author was to produce a grand comprehensive history of the coinage of his native country, from the earliest period, for which authentic documents can be produced, down to the latter part of the reign of his late majesty George III. In its details, the work comprises an accurate account of the changes which have taken place, from time to time, in the denominations, form, weight, and fineness of the national money; and those also which have obtained in the constitution of the mints, both with respect to the officers employed, and the methods of coinage. It presents the best account that could be gathered from very scanty materials, of the origin and continuance of the various places of coinage and exchange which once existed in these dominions, by referring to the numerous statutes, ordinances, and proclamations, which have been framed for the preservation of the coins, and pointing out the effects which have resulted from them. The historical particulars are properly confined to circumstances which bear immediately upon the summary transactions in the
several reigns. The importance, however, of the work in an historical point of view, must be evident to those who consider how greatly the general annals of successive period may be illustrated incidentally by a chronological series of authentic facts relating to a particular subject. Indeed, Mr. Ruding’s work has always been held in high estimation by English antiquaries in general, as well as by those who have made the collection and study of our coins their more particular pursuit.

“The work, then, of which a new and improved edition is proposed, is justly to be regarded as a national work. It is worthy of remark, that it is unique of its kind, no other country having so complete an account of its coinage. It can excite no surprise, that a work of such value and reputation should have become scarce, and, when procurable in its best form, expensive. The latest edition published by the author himself not exceeding beyond the reign of George III., descriptions and engravings of many of the finest productions of the national mint, the works of the distinguished artists employed at that royal establishment during the reign of George IV. and of his late Majesty, remain to be added to the interesting medallic series illustrative of our political and commercial history. The new coinage also, in preparation at the mint of her majesty Victoria, who has most graciously condescended to honour the work with her royal patronage, will complete its illustration. Besides these additions, a considerable number of types of coins hitherto unpublished will be introduced. Many curious specimens of the coinage attributed to the ancient Britons, existing in the national museum, and in private cabinets, will be supplied to the former list, and engraved with minute care.”

**City of London School Medal.**

The engraving by Collas’ machine, which accompanies this number, and for which we are indebted to Mr. Vincent Noite, represents a medal of Mr. Benjamin Wyon, the chief engraver of her majesty’s seals, struck to commemorate the foundation of the City of London School.

The Obverse represents the principal elevation of the building. Legend: CITY OF LONDON SCHOOL. Exergue: FOUNDED BY THE CORPORATION, 1834.

Reverse. FOR THE RELIGIOUS AND VIRTUOUS EDUCATION OF BOYS, AND THEIR INSTRUCTION IN LITERATURE AND USEFUL KNOWLEDGE. In the field, Literature instructing a Youth, who leans against a pedestal, surmounted by the arms of the City of London, and inscribed, JOHN CARPENTER. Exergue: B. WYON.

John Carpenter, whose name appears on the reverse of this medal, was town clerk to the city of London, from 1417 to 1438, and appears to have been highly distinguished both for his official services, and for his benevolent character. At his death, he bequeathed certain lands and tenements in trust
to the corporation, to be applied in the education of poor children. The particular directions which accompanied this bequest are not even known, as the will has been lost; but it appears, that the earliest book of accounts in the possession of the chamberlain contains an account of payments under this will, for the 1633, "for foure poore children being founde at schoole and learning," and amounting to the sum of 19l. 10s.

This sum continued to be paid by the chamberlain, in four sums, quarterly, to four freemen of London, to enable each one to pay for the education of a son, from the age of seven to fourteen, up to the period (1823) when the Charity Commission made their tenth report.

By an arrangement which ensued on the part of the corporation, for educating four boys at the Tonbridge Grammar School, the annual expenditure, or account of the charity, was increased from 19l. 10s. to about 240l.

But this, although a great improvement, was obviously objectionable in several points of view; and at last, after great exertion, and mainly through the instrumentality of Mr. W. S. Hale, an Act of Parliament was obtained for combining the estates of Carpenter's charity with certain funds derived from other sources, and appropriating the whole to the foundation and perpetual maintenance, by the Corporation, of a school "for the Religious and Virtuous Education of Boys, and for Instructing them in the Higher Branches of Literature, and all other useful learning."

The City of London School has accordingly been erected on the site of the former Honey Lane Market, near to Cheapside, and the medal we have described, was struck to commemorate its foundation.

NUMISMATIC SOCIETY.

As it has been deemed desirable to insert the whole of Professor Wilson's article on the Graco-Bactrian Coins, notwithstanding its great length, we are under the necessity of deferring our usual Report of the Transactions of the Numismatic Society till our next number.
CORRESPONDENCE.

Mr. W. H. Clarke's (of Hexham) coin is a Tetradrachm of Side, in Pamphilia. We do not think, however, that our correspondent is rightly informed as to the place of its discovery.

W. C. C. is mistaken. The Editor of the Numismatic Journal cannot be responsible for the opinions of his correspondents; and, though, he trusts its pages have recorded nothing which enquiry will not be found to substantiate, he nevertheless disclaims any wish to make it the vehicle of violent controversy. There has been no attack on the character of Mr. Pistrucci as an artist; indeed, the question of his merit has not been raised, and it is certain, that his fame can neither be injured by malice nor upheld by the ravings of injudicious friends.

Several articles are unavoidably deferred until our next Number for want of space.
No. 4. A cross and VRSVS · DVX. Rev. The letter H for Heracliz, and DCCXXVII. Cabinet of Sig. Ab. Boni. (Minizzi.)

5. A cross and PETRVS · CANDIANVS · DVX. Reverse. PROVINCIAE · VENETICA · ANNO DCCCLXXXVII. Cabinet of Sig. Minizzi.

In 1830, several Piombi bearing dates as early as the seventh century, were found with different other objects in the sand of the Lagunes. The Piombi came into my possession. I give herewith the design of three of them which refer to different tribunes or magistrates of the name of Caputturta; a family that had, according to the inscription of one of them, emigrated in the year 466 from Capo d’Istria [Cives Justinopolitanus Gulf of Trieste] to the island of Grado. “Antonius Capputturta Cives Justinopolitanus emigratus cum Familia sua pro Invasione Athilæ in Grado se reduxit, A · CCCCLXVI.”

These pieces have never before been published.

No.1. This Piombo relates to a settlement of Angelus Capputturta on the small island of Caorlo. The island is represented, whereupon stands a very high and strong tower, of which, however, at the present day, there are few remains. The Reverse has the following inscription: ANGELVS CAPPVTTRTA · CAPRVLÀ · INSVLÀ · AN. And in the field, DCXLVIII · REPARAVIT.

When in the seventh century the Lombards, under Alboin, established themselves in Italy, the new invaders followed in the track of their barbarian predecessors; and the inhabitants whom ancient Venetia still retained, were compelled to seek the same asylums, which, more than two centuries before had received the original exiles. The citizens of Altino fled to Torcello; those of Concordia to Caorlo; and the Paduans became suppliants for a refuge,
which was not denied, in that Rialto from which they had not long before demanded the obedience of the subject.

No. 2. The arms of the family Caputturta. The Reverse has the following inscription: PETRVS · CAPVTTVRTA TRIBVNVS · CVSTODES. And in the field, THESAVRI REPVBLICA · RIVOALTI · ANNO · DOMINI · DCLV.

The increase of population on the islands, as it multiplied their interest, also demanded a greater vigour than was possessed by their existing government. It appears that some abuses sowed the seeds of party-spirit, and that the Republic was menaced by internal divisions. On this account, the general assembly was convened at Herclea, in 697, and it was wisely determined to confide in a single hand, the power which hitherto had been partitioned among several tribunes. The title was “Doge.”

No. 3. A coat of arms; below, a representation of the island Chioza, inscribed CLVIA · MAIOR and MINOR (in the time of the emperor Lothair, the name was Clugiae). Reverse, after a star, ALEXANDER · CAPPVTTVRTA TRIBVNVS; and in the field, CLVIAE · ELECTVS · ANNO DCLXXXIV.

In vain were my researches in many of the best Italian numismatic authors, such as Zanetti, Carli Rubbi, and Argelati, not even Muratori mentions coins contemporary with the tribunes. Two years ago I discovered, however, a small work on Venetian coins “Delle Monete de' Veneziani dal principio al fine della loro Republica. Venezia, 1818.” But only the first volume had appeared, representing a number of those early coins. The book is very scarce, as there were only a few copies printed, and at the expense of the author, who, however, did not give his name; but I have discovered it was the late Sig. Giuseppe Minizzi, the master of the mint (Direttore della Regia
Zecca di Venezia), as I was informed by count Corinani degli Algarotti, the director of the museum Correr in Venice, which was opened only last year to the public. This collection contains many of the early coins described in Minizzi's work. I am under many obligations to that kind old gentleman, who did his utmost to facilitate my pursuit, and who directed not only my attention to many an interesting coin and medal in the museum, but had also the goodness to show me a method of obtaining a quick and accurate design of any coin.

The epoch from which the existence of the modern Venetians must be dated, is the fifth century after the invasion of the Huns. I observe the name Venetia on coins, for the first time, in 511. Jacobus Tribunus Insulanum Venetarum.

The importance to which, in so short a time, the Venetian commerce arose, will not surprise us when we consider that most of those fugitives came from cities far famed in manufactures, commerce, and the fine arts; we must not, therefore, wonder at seeing that those dealers in fish and salt, had already, in the eighth century, extended their commerce into Africa. Anastasis, the librarian of Pope Zaccheria, informs us, that in 750 the said pope redeemed with money (col soldo), out of the hands of Venetian merchants, in Rome, several slaves whom they wanted to transport into Africa. Here we at once see Africa already open to the commerce of that industrious nation. But about that time they had also passed into Asia, negotiated with the Persians and other nations of the East, as we may conclude from Notker, the monk of St. Gall, in the life of Charlemagne, who tells us that about the year 776, after the taking of Pavia, some of his courtiers had, just previous to that event, bought many costly pelisses and fine silk
vestments from Venetian merchants, who had arrived in their ships from the East. Charlemagne, who hated all extravagance in dress, except on great festive occasions, resolved to mortify them; he waited therefore for a rainy day, and, all at once, before they were aware of his inclinations, he gave an immediate order for a hunting party. As soon as he saw them all drenched with wet, he returned, and then praised his plain dress of sheep-skin, which had cost so little, and had kept him so dry. The monk says that Charlemagne laughed at the scene, so that at last everybody laughed, and agreed that Charles was in the right.

Now, is it at all probable that a population, flourishing in commerce so early as the seventh century, should have had no proper coins of their own? Surely they had them, and that without having occasion to ask any of the powerful Lombard kings or emperors for a right of coinage. There is, however, a saying, that Berengarius gave to the doge, Pietro Partecipazio, the privilege of coining gold; as there may be seen recorded under the portrait of that doge, the following inscription—

Multa Berengarius mihi privilegia fecit,
Atque Monetam auri cudere posse dedit.

But the Venetians were in no way dependent on the king of Italy, and, even if they did demand from him the privilege of coining gold, I consider this as mere diplomatic finesse or flattery for allowing them a free circulation of the Venetian coins in his states; besides, the only Venetian gold coin I ever have seen or heard of before the time of John Dandolo, 1284, is a small gold Bracteate in my cabinet, which I intend to publish at another time, in a dissertation on the Bracteate coins.

The gold in circulation at Venice before 1284, was yet like the common currency of that period, the Bizants of Constantinople.
The following historical fact is a proof of what I have stated. The doge, Dominico Michele, while besieging Tyre, in 1123, had not money sufficient to pay the soldiers, so that he had coins struck of leather instead of gold Bisants, promising to pay them in the latter money as soon as a supply had arrived from Venice; so that even if the Venetians had imitated the Bisants, who could have known, or cared about it, as long as they were of fine gold, and had no sign that they were coined at Venice. Some of the coins on which the effigy of St. Mark was represented for the first time, were named after that saint "Marcucci, or Marchetti," this etymology must not, however, be misinterpreted for Mancusa or Mark. In 1178, a great number of similar coins were struck, and received the appellation of Auri, or Aurioli from the name of the reigning doge, Aurio Mastro-piero, which name, Auri, might also be misunderstood for a gold coin. Besides, the reckoning of money in Venice, was made according to the mark of Cologne. Here is a specimen from the year 1123, "Accepirmus a te Tribuno .... Abas et Vicarius Monasterii S. Georgii situm et ordinatum in Rivoalto, argentii de Marca de Colona undecim, &c. &c."

And here are the very words of Enrico Dandolo, in the agreement with the barons for the transportation of the fourth crusade,—"Propter quae nobis dare debitis octua-ginta quinque milia Marcharum puri Argenti ad pondus Coloniae, quo utitur Terra nostra." The early Venetian coins are original in design, until the time of Pietro Tribuno, doge in 888, when the Byzantine art began to influence the types; St. Mark appears for the first time represented in the mystic vision of Ezekiel, of unquestionable Byzantine origin, which can be proved again by that distinguished ac-

1 The Bizants were also called Maruelatti and Michelati, after the names of the emperors.
quisition which has been lately made for the British Museum, "The Charlemagne Bible," in which I have observed, on the first and last leaves of the New Testament, the winged lion of St. Mark, represented exactly in the same design as on the Venetian coins of the year 888.

At a later period, a more profound meaning has been given to the winged lion of St. Mark; he is azure, siegenant; his wings or, and he holds a book, argent, open under his paws. He sits, as we are told, in order to show that the Venetians are wise and pacific, for sages and counsellors mostly use that attitude, moreover to evince that they conquer rather by address than violence, as it was said of the Romans: Romanus sedendo vincti. He is represented winged, to show that they are prompt in execution. On one occasion these wings furnished a pungent reply to an imperial ambassador, who inquired, in what country such a species of lions was to be found. "In the same country," answered the reigning doge, "which produces spread eagles." The legend written on the book is Pax tibi Marce, Evangelista meus, the salutation addressed by an angel to the saint; but in the time of war the book is closed, and a naked sword is placed in the lion's paws. There are coins known of the Lombards and the Carolingians, bearing the name "Venetia;" I am, however, of opinion that very few of those coins were struck at Venice, but most likely at Treviso, a famous mint-town for imperial coins in the eighth and ninth centuries. The names of cities not unfrequently appear on imperial coins, when the cities in question did not belong the emperor: this may be proved by reference to the coins of Charlemagne, Louis, Lothair, &c. having the motto "Venetia," when Venice never belonged to them. As they considered themselves masters of the greater part of the continent around that city,
they might occasionally have considered it as their own, but were as often mistaken. Thus we see, in 804, Charlemagne ordered his son Pepin, king of Lombardy, to go to war with the Venetians, Pepin had already taken several islands, and Malamoco (at that time the seat of Government) was also invested by his troops who were thirsting for plunder. The bridges were constructed, the stream was crossed, and he entered the capital; but it was to a barren triumph, for the whole population had abandoned its walls; they had thrown themselves into their galleys, and taken up a position in the centre of the Lagunes on Rivo-alto, or the present Venice. The large vessels of the emperor’s son, little fitted for the shifting and uncertain depth of the Lagunes, became entangled in their shallows. The islanders, profiting by his embarrassment, set fire to part of the fleet; and Pepin, abandoning all further operations, retreated to the Continent.

But still we have better proofs from proper Venetian ducal coins, contemporary with the Carolingians. In 1835, I obtained a coin of Wilarius, the sixth and last doge of Malamoco (803—809), this rare piece must have been struck in the year 803, bearing yet the name of Malamoco; although, as we have just observed, in 804, Wilarius abandoned Malamoco for Rivoalto.

This coin bears a cross, and is inscribed WILARIVS (ital. Obelario). Reverse: a cross, and MATHEM (Mathemauci, Malamoco), and DX for Dux. Minizzi has published a copper coin differing from this, in the formation of the letter M. Should it, however, have been the case that an imperial coin was really struck at Venice, it must be considered as an act of honor to the emperor. In the Revue Numismatique Française, No. 4, July and August 1837, Article 4, p. 273, is an article entitled: “Monnoies de la
Seconde Race," by Mons. E. Cartier. This gentleman is of the same opinion; he says that Lothair and likewise his father had money coined at Venice, and observes: "Ce seroit peut-être un monument de la reconnaissance de Venetians, lorsqu’en 842 Lothair confirma plusieurs privilèges dont ils jouissoient." To strengthen the opinion of M. Cartier, I may add, that there are not only several coins published of the doge Pietro Tradonico who was contemporary with Lothair, but Venice was already at that time in great prosperity, opulence, and military strength, and the emperors seemed at that period to have had more need of the Venetians than they of them; this is also proved by the humble message from Theophilus of Constantinople, imploring the Venetians to send him succours against the Saracens, which the said doge Pietro Tradonico did by sending not alone a fleet of sixty galleys, but also his own son along with them. Thus we see the Venetians in the time of Lothair able to spare already a fleet of sixty galleys. Signor Minizzi has published a coin of Charlemagne, inscribed VENETORVM · MEMOR. Among my Venetian coins is one of the emperor Henry II. which was undoubtedly coined at Venice by order of the senate in honor of that emperor's pilgrimage to the shrine of St. Mark, when on his way to Milan for his coronation as king of Italy, 1004. In the field, a cross with a dot in each of its angles, and inscribed after a croslet, ENRICVS · IMP · + (Enricus Imperator). Reverse: the bust of St. Mark, inscribed, S · MARCVS · VEN. M. Lelewel² has published a similar coin, but differing in the legend. In opening the coffin which contained the body of St. Mark, May 6th, 1811, some of those coins of the emperor Henry were found

² Numismatique du Moyen Age, Tome ii. p. 17, Tab. xiv. No. 49.
together with others of Milan and Lucca. To these arguments I will yet add, that there are coins of the emperor Frederic I. Barbarossa inscribed Mediolanum, that were never coined at Milan, but at Borgo di Noceto. A German of the name of Rudolph was mintmaster; he had a strong tower built for depositing the coins there, which were named "imperiali" (ad gubernandos intus denarios imperiales), because coined in the name and as the property of the emperor. These examples of imperial coins where the name of the city which they bear merely shows a right of possession, may perhaps be permitted as an answer to the third question of the scientific congress of France, assembled at Metz on the 5th of September 1837:— namely:—

"Do not the names of towns on the coins of the kings of France always indicate that they were struck in those towns? Are not they sometimes placed on coins merely to show the right of possession arrogated by the sovereign?"

In Germany, this right of possession originates from the time of the emperor Henry the Fowler, who first founded cities and fortified towns. Those towns were chiefly, if not wholly, founded on the domains of the crown, and were called imperial, to distinguish them from those which were afterwards built by the dukes.

A great change in the Venetian coinage begins in the reign of Enrico Dandolo. This doge, while stationed with his fleet near the promontory called Capo Mattapan, in 1203 preparing for an assault on Constantinople, ordered the coinage of those fine groats, or Grossi, but more generally named Mattapane, from the place at which they were first struck, for the payment of the troops. These fine pieces

\[3\] See the Numismatic Journal, No. VI. Vol. II. p. 109.
are in design quite Byzantine, the type of which continued in Venice for more than a century after Enrico, with scarcely any alteration except in the name of the reigning doge. They were imitated by several neighbouring cities, such as Brescia and Mantua, and also by some of the kings of Servia.

The Mattapan of Enrico Dandolo is extremely rare, having been coined scarcely two years before his death. Carli Rubbi has published one, but far from correct in design; I have seen the coin at the Museum Correr in Venice, but neither at the Bibliothèque Royale at Paris, nor at the British Museum. In both establishments the Venetian coins begin, however, with Mattapane soon after Enrico. In the course of 150 years three different doges of that illustrious family, the Dandoli, followed Enrico; but the names on their coins are always spelt Dandul, whereas that of Enrico has Dandol, as it is pronounced at present. I give the design of a Mattapan of Enrico Dandolo, in my cabinet, which I obtained with several other early Venetian coins only last year of a dealer in Padua. It bears the full-faced figures of the doge and St. Marcus, standing; the doge to the right receives from the saint the sacred standard, inscribed, H · DANDOL · DVX (perpendicularly) the saint is holding a book. Sanctus · Marcus · VENETIcus. Reverse: The figure of Christ seated and holding the Gospel, IC · XC (Jesus Christus).

Enrico Dandolo died in 1205, worn out with years (having attained the great age of 98), but in unclouded glory; he was certainly the greatest duke Venice ever had. At the preparation for the fourth crusade, the barons and pilgrims had assembled to hear mass in St. Mark's, when before the commencement of the service they were surprised by seeing the aged doge ascend the tribune, and deliver the following address:—
"Signors, you are associated with the bravest people upon earth, for the highest enterprise which mortal man can undertake. I am a very old man, feeble in health, and have more need of repose than of glory: yet, knowing none more capable of guiding and commanding you than myself, who am your lord: if it be your pleasure that I should take the sign of the cross to watch over and direct you, and leave my son in my place to protect our country, I will cheerfully go, and live and die with you and with the pilgrims." The Venetians, on hearing this speech, cried aloud with one voice: "We beseech you, in God's name, to do as you have said, and go with us." Descending from the tribune, Dandolo cast himself upon his knees before the high altar, and fixed the cross on his ducal cap.

Geoffry de Villeharduin says, in his account of the murderous combat, before the walls of Constantinople: "Now you shall hear of the dauntless valour of the duke of Venice, who old and almost blind as he was, stood upon the prow of his galley, with the standard of St. Mark spread before him, urging his people to push on to the shore, on peril of his high displeasure. By wondrous exertions they ran the galley ashore, and, leaping out, bore the banner of St. Mark before him on the land. When the Venetians saw the banner of St. Mark on the land, and that their duke's galley had been the first to touch the ground, they pushed on in shame and emulation; and the men of the palanders sprang to land, in rivalry with each other, and commenced a furious assault. And the duke soon despatched a boat with the news of his success, to the barons of the army, letting them know that he was in possession of twenty-five towers, and in no danger of being dislodged."

A long catalogue might be given, of precious works of arruined by the stupid, brutal, ignorance of those
civilized barbarians. Books, the whole literature of the
time—never to be replaced—marbles, pictures, statues,
obelisks, and bronzes; countless treasures which the magni-
ficence, the pride, the luxury, or the good taste of her prin-
ces had lavished during nine centuries upon this their
favourite capital, perished beneath the fury of the marau-
ders. Dandolo was the only prince of the crusaders who
gave order to his people to spare as much as possible, and
the four horses of the hippodrome were saved and sent to
Venice with many other works of art. But far more pre-
cious objects were sent home by Enrico Dandolo, namely
artists;—and soon the manufactories of Venice exported
their stuffs, their mirrors, beads, and arms, in exchange for
the spices of Arabia, and the pearls, gems, and gold of
Africa. Dandolo expired at Constantinople. His remains
were interred, with splendid solemnities, in the vestibule of
St. Sophia, where a marble sarcophagus adorned with the
emblems of St. Mark and the ducal insignia, marked the
place of his repose.

On the capture of Constantinople by the Turks, in 1453,
this monument was destroyed; but some personal memo-
rials of her greatest prince were restored to Venice, at the
intercession of Bellini the painter, at that time in favour
with Mohammed II.; and the spurs, cuirass, helmet, and
sword of the hero were presented to his descendants.

A more lasting monument is, however, now erected to
his memory, by one of the greatest British poets, and only
in a single line:—

"Oh for one hour of blind old Dandolo!"

But this simple line in my opinion, expresses more than
all the biographies that were ever written of great men.

The ducato d’oro, or zecchino, was coined, for the first
time, under the doge Giovanni Dandolo, in 1284. A
marble tablet was erected at the mint to commemorate the event.

"In nomine Dei Omnipotentis anno ab incarnatione Domini Nostri Jesu Christi MCCLXXXIV. Mense Martii indicatione XII tempore Egregii Virii, et honorabilis coram Deo, et hominibus Domini Johannis Dandulo in- clyti Ducis Venetiarum fuit prius quaedam facta moneta auri, quae vocata est DVCATVS, ad honorem Beati Marci Evangelistae, et omnium Sanctorum, et Republicae Venetiarum."

The coin is, however, too well known to require any description, having never changed its types. Like the gold florin it became renowned in the West; as the zecchino in the East for its purity and fine type. It has been in such request, that travellers have found the old Venetian Se- quin beyond the Ganges and on the coast of Malabar, and from the Mediterranean to China; the Asiatics scarcely know any other gold coin. Bruce relates that the Arabs asked him, if the Venetians alone, of all the Europeans, possessed mines of gold.

The Venetian coins from the fourteenth century down to Manini, the hundred and twentieth and last, doge are too generally known and described for me to dwell any longer upon them, and I cannot conclude my brief illustration of early Venetian coins better than with one of Andrea Dandolo, the great historian. His Chronicle of Venice is invaluable as a standard of reference, and deserves the praise of accuracy. Andrea Dandolo was made doge in 1343, though but thirty-six years of age, which was an extraordinary creation; but he was a young man of great merit, and joined the talents necessary for governing with an agreeable figure and very enchanting manners.

The coin of this prince bears to the right the standing
and full-faced figure of St. Mark; his head crowned by
the Nimbus of a dotted circle, wearing a cloak over his
shoulders, and holding in the left hand the book of the
Evangelists closed, and presenting with the right a sword
to the duke (referring, undoubtedly, to the war with the
Genoese), who is standing in profile to the left dressed in
the ducal vestments (col corno in capo), and receiving the
weapon. with both hands: legend, AN·DADVLODVX
S·M·VENE, between the two figures is a mint-mark.
Reverse: the full faced figure of the Redeemer in funeral
vestments, stepping out of the sepulchre, the head backed
by a cross in a dotted circle; holding in the right hand
a staff surmounted by a cross, with which he seems to sup-
port himself while stepping out of the tomb; on his
breast he holds, by a handle, a croslet: legend, XPS (Jesus
Christus)·RESVRESIT; the sepulchre is also marked with
crolets.

[The latest Venetian coins bearing a date, are those of the
Doge Sebastian Ziani, with the legend VEN·MCLXXVII.
There are, however, several coins struck in the Island of
Crete, with dates of the 13th century. 1 possess a Piombo,
inscribed, FRANCISCVS·BUSENELLVS·DEFENSOR
CRETAE·MCCCIV.]

Dates on Venetian coins re-appear in the 16th century.

J. G. Pfister.
XXIII.

THE STONE-WORSHIP OF THE ANCIENTS ILLUSTRATED BY THEIR COINS.

[Read before the Numismatic Society, January 18th, 1838.]

The object of the following remarks is to notice, by means of coins alone, the early worship of the Greeks and other ancient nations. In these minute, but faithful records, may be found many allusions to a primitive worship, long ere the hands of the modeller and the chisel of the sculptor had executed those beautiful works, which time has spared to excite the wonder and command the admiration of modern times.

The coins of the Greeks, especially those struck during the period of the Roman dominion, frequently bear the representation of some primitive deity, under the figure of a cone-shaped stone.

To trace, with the elegant Winckelmann, the progress of ancient art by the improvement in the form of the various deities of the Greeks, — to note the change from the cone-shaped stone of Cyprus to the bust and the terminus; from
thence to the human figure; and, finally, till it arrived to that exquisite degree of beauty which we find in the Venus of a later period, would require an abler pen than that which attempts the present imperfect sketch.

In various ancient writers, but more particularly in Pausanias, we find frequent mention of the great reverence paid to certain divinities under the form of huge blocks of stone. From this author we learn, that the Juno of Thespis, the Diana of Icaria and of Patriae, the Jupiter Milichius of Sicyon, and the Venus of Paphos, were originally blocks of stone, or columns; under which form also Bacchus, Love, and the Graces were revered by the Greeks. Among the Lacedemonians, the Dioscuri were represented by two parallel pieces of wood connected by two transverse pieces, and forming the character Π, which sign, at this day, denotes the twin brothers of the Zodiac.

The solemn oath of the Romans, Jovem lapidem, alludes to this ancient worship, Jupiter having been revered under that form, ages before the building of Rome; yet the depraved Elagabalus met with more ridicule for bringing his stone deity to the eternal city, than for the many insane and profligate acts which marked his infamous career; nay, in earlier times, the huge stone which was worshipped as Cybele by the people of Galatia, and brought by the consul Nasica from Pessinus, was held in such high veneration, as to be considered worthy a place in the temple of the mother of the gods at Rome.

The most remarkable coin of the series under notice is that of Cyprus. I describe from an example struck in that island during the reign of the emperor Trajan. Here we find the goddess Venus represented under the earliest form.

¹ Winckelmann, Histoire de l'Art, liv. i. ch. 1.
² Livy, lib. xxix. 2.
but the figure is surmounted by a human head encircled by rays, from which circumstance it may be conjectured either that it was not one of the most ancient deities, or that its form had changed under the hands and the imaginations of the votaries of succeeding ages. That such changes did take place we have abundant evidence, but, at the same time we know, that both the Greeks and Romans were partial to the most ancient forms of their several divinities: hence we find on their coins many representations of these personages, the forms of which are peculiarly marked by the archaic style. In that valuable, but not sufficiently esteemed book, the "Numismata Ærea in Coloniiis percussa" of Vaillant, will be found numerous plates of coins bearing representations of the Tyrian goddess. On some she appears as a cone, surmounted by a radiated head, and placed on a car with four wheels, while on others she stands erect, a perfect female figure, holding a long cross, and resting her right foot on the prow of a vessel. On some coins, she is figured standing on the deck of a galley, a fit type of "the crowning city whose merchants were princes."

"The people of Africa," says Herodian, "call this deity Urania, and the Phœnicians, Astroarche, or the Moon, which caused the emperor to remark that a match between the Sun and the Moon was very appropriate." It does not appear clear to some writers, however, that Astarte was

12 On the coins of Sidon and of Tyre this bust is sometimes backed by a crescent, and sometimes flanked by a crescent on each side.

13 Pausanias, lib. i., says, that Venus Urania was worshipped at Athens in his time. He observes, that she was the same as the Venus of Paphos, but the Athenians worshipped her under a more perfect form, the statue in that city being the work of Phidias. Winckelmann seems to have misinterpreted this passage in Pausanias. See Hist. de l'Art, liv. i.

14 Isaiah, chap. xxiii. verse 8.
really the Moon. Captain Smyth, remarking on this god-
dess, observes: "as the fair voluptuary was alternately a
goddess, a planet, or a passion, I should certainly have un-
derstood her as the beautiful evening and morning star, but
that Lucian, Vossius, and others have so expressly declared
her to be the moon." It must be admitted, however, that
the manner in which she is figured on coins of Sidon,
confirms the accounts of these writers.

On the death of Elagabalus, his successor Alexander sent
back El Gabal to Emisa, and totally suppressed the worship
of that deity at Rome.

A very remarkable coin of the interesting series under
notice, is given by M. Mionnet. It bears on the obverse
the heads of the elder Valerian and Gallienus; and the
legend and type of the reverse is thus described:

TYRVS · SEPT · COL · METROPOL... Colonne torse, entre
deux pierres de forme conique, surmontées chacune d'une
autre pierre informe; le tout sur une estrade avec un esca-
lier, entre deux branches de laurier. Æ. size 7.

Here we doubtless have the reunion of the stone deities
of several cities of Phoenicia, probably in commemoration
of some solemn festival, when they were actually brought
together, and exhibited in public to the wondering gaze of
the devout, on a scaffold erected for the purpose. That
they were occasionally transported from place to place, may
be inferred from the circumstance of Astarte being often
represented placed on a car.

15 Descriptive Catalogue, p. 221.
16 A reference to the Saturnalia of Macrobius will save further
discussion on this subject, since that writer traces all the deities of
the ancients to one common origin:—"Nam quod omnes pene
Deos duntaxat qui sub caelo sunt ad solem referunt."—Saturnal.
lib. i. c. xvii.
17 Descript. tome v. p. 452. No. 757.
18 Vaillant, Numismata in Colon.
In noticing the various records of the stone-worship of the ancients, we must take care not to confound the figure of the cone-shaped stone on coins with another somewhat similar representation; namely, the summit of a rock or mountain. On coins of Caesarea in Cappadocia, we find a representation of Mount Argæus, from its summit to its base; while on those of Seleucia is an object representing merely the summit of a rock with a cavity in the centre, placed within a temple, beneath which is the inscription ZEYC·KACIOC. It is, by some, considered doubtful whether this figure represents a consecrated stone, or Mount Casius; but we are told, that the Jupiter worshipped by the people of Seleucia was surnamed from the mountain. A description of this mountain is given by Strabo, from which we may gather the fact, that the figure represented on this coin is really a representation of that eminence. This author says, that before the mountain was a grotto sacred to the nympha, and the cavity already alluded to would seem to indicate this retreat. The same description of cavity is found in the centre of Mount Argæus, figured on the coins of Caesarea.

To these examples of consecrated rocks or mountains, may be added that recorded on a coin of Tyre, bearing the figures of two large upright stones, inscribed

19 Lib. xvi. c. 2. § 7. This author mentions another Mount Casius in Egypt, having a temple to Jupiter on its summit. Here were deposited the ashes of the great Pompey, thus apostrophised by Lucan in his fifth Book:—

"Manesque tuos placare libebit
Et Casio préferre Jovi."

20 Mionnet, Descrip.; Frölich, Quatuor Tentamina; Vaillant, Num. Graeca.

21 Pausanias, lib. viii. c. 15, describes two remarkable stones, called Petroma, venerated by the Pheneatae.
AMBPOCIE · ΠΥΤΩΡΕ. Although these objects are figured with a smooth surface, they are, without doubt, intended to represent rocks and not cone-shaped stones, a conclusion justly warranted by the fabulous account of the building of Tyre. Nonnus, in his Dionysiacs\textsuperscript{23}, says, that the oracle instructed the founders of the city to proceed on their voyage until they came to two rocks, which they would find floating on the sea; upon these they were to build new Tyre. The oracle was obeyed, and the city being built, the rocks became immoveable. On other coins of Tyre these holy rocks are represented with water streaming from the base of each\textsuperscript{24}. Another description of sacred stone appears on coins of Greek cities. On those of Tyre\textsuperscript{25}, we find a serpent entwined around a large egg-shaped stone. Vaillant considers that this relates to the serpent or dragon which was fabled to have been killed by Cadmus; but, though on other coins of this renowned city a man is represented engaged in combat with a serpent, it is by no means clear that the example in question refers to that exploit.

Those who have visited the Bibliothèque du Roi at Paris, must have observed a remarkable stone of a dark green colour, covered with arrow-headed characters, and bearing the figure of a serpent. Comparing this stone with that represented on the coins of Tyre, it is not unreasonable to suppose that some Tyrian navigator or travelled priest had brought the worship of it to his native city, having, in time of difficulty and danger, attributed to it some peculiar

\textsuperscript{22} Mionnet, Descrip. Tom. v. p. 436. No. 667. Other coins of Tyre have this remarkable inscription.

\textsuperscript{23} Lib. 40.

\textsuperscript{24} Vaillant, Num. in Col. percussa.

\textsuperscript{25} Vaillant, Ibid. Tom. ii. p. 136.
charm or virtue. In India, at the present day, stones are worshipped for similar reasons.

The mention of engraved sacred stones, brings to mind the very remarkable representation of Diana on the coins of Perga, in Pamphylia. A cone-shaped stone, in form resembling the El Gabal of Syria, stands within a distyle temple; but, unlike the other early deities, its surface is carved and ornamented. This was a most famous divinity, its temple being a sanctuary; and the people of Perga claimed for their city the title of inviolable, as may be seen by the coins in question, bearing ΠΕΡΓΑΙΑΣ · ΑΡΤΕΜΙΔΟΣ ΑΣΥΛΟΥ. 26

In a recent number of the Numismatic Journal, an engraving of a coin of Alexander the Great is given, under the impression that the subordinate symbol which it bears and which has been described by M. Mionnet as one of the bonnets of the Dioscuri, is, in reality, a representation of some ancient Greek deity. Whether this conjecture is founded on reasonable evidence, must be left to the decision of those who have attentively examined the coins of that period; its elongated form, at any rate, justifies a doubt as to its being one of the caps of the twin brothers, although they often appear singly on coins of Greek cities.

Other medals might be adduced in illustration of this subject, but those already referred to are sufficient to shew the utility of numismatic science, and the important adjunct which it must ever prove to the study of ancient history.

Having thus noticed some of the most remarkable deities of the earliest ages, we are naturally led to enquire into the origin of that description of worship. That certain localities should be considered sacred in a superstitious age

26 Mionnet, Descrip., and Vaillant, Numismata Græca.
cannot excite surprise; and it will not be difficult to account for mounts Argeus and Casius, and the rocks of Tyre, being held in veneration by the ancients. The question for consideration is, what gave rise to the worship of detached masses of stone, of which many cities of antiquity boasted a specimen, each being named after the tutelar deity of the place.

From the various accounts which have descended to us, there appear good reasons for believing that many of these deities really fell on the earth, and that in several cities the origin of stone worship may be traced to the descent of aerolites. Comparing the account which Plutarch gives, in his life of Lysander, of the descent of a meteoric stone at Aegos Potamos, in the Chersonesus, about 400 years B.C. with that of modern times describing the fall of a shower of stones in Normandy, in the year 1803, we shall find them agree in many particulars. Plutarch says that the stone which fell in the Chersonesus, was held in great veneration by the people of that country. It seems probable, that the Jupiter worshipped in Cyrrhestica, obtained the name of KaratEartη, in consequence of the descent of an aerolite in or near that city; the coins of which constantly bear the legend ΔΙΟC · ΚΑΤΑΙΒΑΤΟΥ, which Burman, in his learned tract on the worship of this divinity, shews, should be interpreted in a sense exactly opposite to that of

27 Pitiscus, Lexicon, sub voce “Lapis,” refers the origin of stone-worship to the ceremony performed by Jacob at Bethel, Genesis, chap. xxxv. ver. 14. He supposes the heathen custom to have been a superstitious imitation of that act of the patriarch.

28 A Numismatic Friend informs me that Mr. Brown, the African traveller, a few years since traversed the Chersonesus, in the hope of meeting with this stone, which is said to have been of the size of a galley. He however could gain no intelligence of it, either by tradition or otherwise.
Herodian’s account of the far-famed El Gabal, exactly agrees with the description of aerolites. This historian says, that its figure was conical, and its colour black, and that it was said to have fallen from heaven. Other ancient writers, speak of the descent of similar objects, and the many modern authenticated accounts of the fall of meteoric masses, corroborate their narratives. The Palladium is said to have descended from heaven, and in the New Testament, the Grammateus or “Town Clerk” of the Ephesians flatters their civic pride by alluding to “the image which fell down from Jupiter.” It was natural that in a superstitious age, the descent of aerolites, should be regarded with awe and veneration, which was heightened by the circumstance of their falling during a violent commotion of the elements. The accounts which Plutarch, Livy, and Pliny have given of the fall of meteoric stones, are now no longer regarded as fables. In a superstitious age, the descent of a huge substance resembling no terrestrial production, amidst fire and smoke, and the crash of thunder, was certainly sufficient to inspire those who witnessed the event, with superstitious amazement and dread, and lead to the belief that it was the missive of a deity. If the descent took place near a temple, the particular divinity to whom that temple was consecrated would, of course, be supposed to be thus in communication with the earth. The fame of this would be noised abroad, and bring crowds of the devout together.

It would be venturing too far to assert that all the cone-shaped stones worshipped by the ancients, were actually aerolites: artful priests, ever ready to impose upon the credulous and superstitious, would produce counterfeits,

\[29\] Caput xii. p. 87. \[30\] Acts xix. v. 35.
which, after a lapse of time, would became confounded
with those which really had descended upon the earth. Of
this description, that preserved in the French Library may
have been one. The Venus of Paphos, too, was, in all
probability, an aerolite, though represented by ancient
writers as perfectly white. This appearance might have
been given to it by art, as the Diana of Perga, though
evidently, in the first instance, a simple cone, is represented
on the coins of that city, sculptured with bas-reliefs. Herno-
dotus describes a magnificent temple dedicated to Hercules
at Tyre, in which were two sacred columns, one of pure
gold, and the other composed of a single emerald. To the
latter both Pliny and Theophrastus allude, and the former
is supposed, by the Sieur de St. Amant, to be the present
which Solomon sent to the king of Tyre.\textsuperscript{31}

Such is the evidence which ancient coins afford of a wor-
ship, the origin of which is referable to the remotest ages.
I have been induced to collect these few desultory notices,
principally with a view to assist in shewing to the younger
members of the Numismatic Society, the immense advan-
tages of the study they assemble to promote; and not merely
for the purpose of noting the obvious neglect of these re-
markable monuments in those authors who have written
on the stone-worship of the ancients. \textbf{J. Y. A.}

\textit{December, 26th 1837.}

\textsuperscript{31} \textit{Commentaires Historiques}, Tome i. p. 493.
XXIV.

COINS OF THE ARCHBISHOPS OF YORK.

[Read before the Numismatic Society, Feb. 15, 1838.]

My Dear Sir,

As long ago as 1786, the late Rev. Mark Noble communicated to the Society of Antiquaries, a short account of the metropolitical coins of the archbishops of York: it was very meagre, and I believe, by the council of the society of that day, not thought of sufficient importance to be inserted in the Archæologia.

Some years ago, whilst looking through the early minute books of the society, I made notes from it: these, interwoven with such remarks as I have myself made, whenever coins struck at York have passed under my observation, I take the liberty of communicating to you as a reading for the Numismatic Society.

Noble, in the title to his observations, spoke of metropolitical coins from the Conquest to King Henry VIII. He probably was not aware of, or did not venture upon the Stycas and other Saxon Coins struck by the archbishops, so fully described in Ruding's annals.

The privilege which the archbishops of York enjoyed of coining money, seems to have been of higher antiquity, in point of date, than any documentary evidence now remaining belonging to the see.

Ruding has shewn from numerous instruments the continuance of the privilege to the archbishops, from the reign of William I. to Richard II., but he was unable to find coins in any of those reigns, which he could appropriate from private or peculiar marks to particular prelates. The earliest which
Ruding mentions are those of Henry VII. with two keys on the obverse.

Noble points out several coins existing of earlier reigns, bearing marks which appear to designate them as archiepiscopal coins.

He says, during the reign of Henry III. the archbishops did not use any distinction other than the minter's name upon their money. This, he adds, we are pretty certain of, for although the pennies struck in York in that reign are common enough, yet we find nothing peculiar in any of them, though no doubt many of them were coined in the ecclesiastical mints. The pennies coined in the reigns of Edward I. and II. of York, he says, that have a rose in the centre of the cross upon the reverse, were probably coined by the archbishops. This distinction of the rose upon the York pennies of Edward I. and II., he considers the more probable to be a prelatical cognizance, as the major part of the money coined in that city in those reigns is without the rose. Though why the rose was to be the badge of the ecclesiastical money, he does not explain; nor is the conclusion quite satisfactory.

We have no coins minted at York with the rose, he says, during the reign of Edward II., but it appears upon all the coins of Richard II. struck in that city. One penny of Richard II. coined at York, which I myself possess in my own cabinet, the cross upon the reverse of which is pierced in the centre with a rose, bears a cross upon the king's breast upon the obverse.

It is in the reigns of the kings Henry IV., V., and VI., Noble continues, that the series of the archiepiscopal coins becomes much varied and particularly interesting. The following pennies and half-pennies may with propriety be appropriated to this class; though to what particular prelate
they belong is uncertain. The first sort of pennies have three pellets on each side of the king’s bust, with the rose in the centre of the cross upon the reverse, and also a rose (differently made) as a mint-mark on the obverse: the second is also a penny, agreeing with the last, except having a cross on each side of the king’s bust, and also for the mint-mark on the obverse: others have a star and fleur-de-lis; a star and three pellets on the side of the king’s bust; others a rose in the same place: and others still, have three pellets placed in the like manner. All the four last sorts have these marks opposite the crown, but the two former kinds have them much lower down: these four have a cross patée for the mint-mark upon the obverse, and a rose upon the cross in the reverse. The half-penny has a key under the king’s head.

There is a penny, Noble says, which has an H on the centre of the cross upon the reverse; this he considers as the initial of the Christian name of Archbishop Henry Bowet, who filled the see from 1406 to 1423. The coin is engraved in Folkes’s Supplement, Plate iii. No. 2.

He also mentions a half-penny struck by Archbishop John Kemp, who held the see from 1425 to 1453, with C. I. on the sides of the head, for Cancellarius Johannes, he being ostentatious of his temporal honour.

A penny of Edward IV. occurs, with a key and a rose by the sides of the head.

G and a key occur in the same manner upon others struck at York, supposed for George Nevil, archbishop from 1464 to 1476. There is one in the Museum cabinet, and I possess another myself. B occurs upon other coins for Lawrence Booth, archbishop from 1476 to 1480.

Two pennies of Edward IV. occur in the Museum cabinet, which bear a T on the right side of the king’s head and on the left a key. There can be no doubt that these belong
to Archbishop Thomas Rotherham. These have received the same appropriation from a writer in the Gentleman’s Magazine of October 1834, where two other pennies from the mint of the same archbishop, of the reigns of Richard III. and Henry VII. are engraved. Rotherham was archbishop from 1480 to 1500.

The pennies of Henry VII. which have a key on each side of the shield, and the half-groats which have a key on each side of the neck, I am inclined to appropriate to Archbishop Thomas Savage; and for this reason, that we know the distinctive marks not only of the archbishop who went before him, but of all those who followed him to the abolition of the privilege. Savage was translated from the see of London in 1501, and died in 1507.

Snelling, Plate iii. fig. 17, has engraved the York half-groat of Archbishop Bainbridge, who held the see from 1508 to 1514. It has an X and a B at the sides of the shield on the reverse.

Of Wolsey’s coinage (he held the see from 1514 to 1530) no remarks are needed here. The T. W. and the cardinal’s hat upon his groats, half-groats, and pennies, are sufficiently known.

Edward Lee became archbishop in 1531, and died in 1544. His most common half-groat of Henry VIII. has the letters E. L. at the sides of the shield on the reverse, with a key for a mint-mark. Noble mentions another which had LE, either the two initials reversed, or the two initial letters of LEE. His half-pennies have E. L. by the sides of the king’s bust.

These are the latest archiepiscopal coins of the metropolital see of York. I am, my dear Sir, ever faithfully yours,

Henry Ellis.
XXV.

GOLD TRIENS WITH "DOROVERNIS."

Sir,

Herewith I send you an accurate drawing of an English gold triens (the first I believe hitherto known), in the hope that some of your readers may throw light on a subject so well deserving their attention. The genuineness of this piece is beyond suspicion; and the fact of its having formed a part of the king's collection, at a time when modern forgers of ancient money had not attempted to imitate this description of coin, is sufficient to stamp its authenticity. It belongs to the ancien fonds, a term given to that part of the cabinet du roi, prior to the revolution of 1789, and it is well known, that at the sale of M. D'Ennery's collection, in the year 1788, fifty gold and silver coins of the Merovingian princes were purchased in one lot for six pounds. This shews, that at that time these coins were considered too insignificant to attract the attention of the forger. This is not the case now: the same collection could not be purchased for less than sixty pounds.

I will now give a description of this triens:—

Obv. EVSEBII MONITA. Male head to the right with diadem of pearls, the bust galeated and ornamented with gems.

Rev. + DOROVERNIS · CIVITAS. In the centre a cross enorée. Weight, 29 grains.
The cross on the reverse indicates that the coin is the work of a Christian period. There are, however, two periods of Christianity in England: the first ends with the arrival of the Saxons, and the second commences with the visit of Saint Augustin. From the close resemblance which this piece bears to those which were minted in French cities, in the sixth and seventh centuries, I am inclined to believe that it was struck at the same period.

May we conjecture that the piece in question was struck by some British chief who still acknowledged the Roman power, since the coin seems to bear the head of an emperor? Or, if it must be looked upon as an early specimen of the Saxon coinage, how shall we account for the kings of Kent having neglected to place their names on their money? It is true, we have Parisian trientes with the names of moneyers only, but we have no instance of such a practice having been adopted in Britain. From this circumstance, I should be led to pronounce this puzzling coin of French origin, if I could find any French city the Latin name of which resembled Dorovernum.

I am, Sir,
Your obedient Servant,

ADR. DE LONGÉRIER,
Adr. de Longpério,
Paris, 18th January, 1838.
du Cabinet des Médailles de Paris.

[We agree with a numismatic friend, that much praise is due to Mr. Longpério for his liberality in endeavouring to find reasons for attributing this coin to England, antiquaries being in general anxious to discover in relics of this description, some illustration of the country with which they may happen to be connected; nevertheless, we cannot accept the present he would make us, feeling convinced that this piece is of French origin. In form, type, and weight it so closely resembles the triens of the Merovingian kings, that nothing
but the word DOROVERNIS would allow of a moment's hesitation, in attributing it to some French city. The termination in IS is against Mr. Longpérier's supposition, such a termination being frequently found on the coins of the French kings of the first race, while we have no instance of DorovernIS in any record relating to Canterbury. In dismissing this curious coin, we have merely to observe that, if the Saxons really struck gold, this is the description of piece which might be looked for; but of such a coinage we appear to have no evidence whatever.—*Ed. Num. Journ.*

XXVI.

COINS OF HUATH KING OF NORTHERNBURLAND.

SIR,

The very interesting notice by Sir Henry Ellis, of his discovery of a coin of Huath king of Northumberland, and the light it has thrown on an obscure, but not unimportant portion of our early annals, having led me to an attentive consideration of the subject, I have arrived at the conclusion, that not only is the appropriation of this coin by that distinguished antiquary most correct, but, that in my opinion, a further illustration of this king seems to be afforded by the skeattas published in Ruding, pl. 2. Nos. 27 to 37, all of which, I have no doubt, may be assigned to the same Northumbrian prince. It was always my opinion, that this class of skeattas belonged to some of the latest of the Danish princes of Northumberland; but until Sir H. Ellis's discovery, I could find no clue to their appropriation. An examination, however, of these coins, will exhibit to our view the word HVAT, occurring twice on on each side of the coin, and between each name the word
COINS OF HUAH KING OF NORTHUMBERLAND. 235

ωνA, and sometimes ω or ωO, which probably stood for moneta, the word being often, particularly on Anglo-Danish coins, very loosely expressed, as MONITA MINETI, &c. In order, however, to exhibit a clearer view of these legends, I shall place before the reader the inscriptions on the most legible of those published by Ruding, together with those of two others in my own collection; and the few letters found on the others will, I believe, be found to support the same arrangement.

<table>
<thead>
<tr>
<th>Ruding No. 27</th>
<th>Obverse.</th>
<th>Reverse.</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>ΤΑΥΟΝΩΑΗΒΑ</td>
<td>ΤΑΥΟΝΩΑΗΒΑΤ</td>
</tr>
<tr>
<td>29</td>
<td>ΤΑΥΟΝΩΑΗΒΑ</td>
<td>ΤΑΥΟΝΩΑΗΒΑΤ</td>
</tr>
<tr>
<td>30</td>
<td>· · · · · · ΗΒΑ</td>
<td>· · · · ΩΝΑΤ</td>
</tr>
<tr>
<td>31</td>
<td>ΤΖΑΟ · · · Λ</td>
<td>ΤΖΑΟΝΩΑΗΒΑΤ</td>
</tr>
<tr>
<td>33</td>
<td>· · · · · · · ΗΒΑΤ</td>
<td>ΤΑΥΟΝΩΑΗΒΑΤ</td>
</tr>
<tr>
<td>My own</td>
<td>ΤΑΥΟΝΩΑΗΒΑΤ</td>
<td>ΤΑΥΟΝΩΑΗΒΑΤ</td>
</tr>
<tr>
<td>Ditto</td>
<td>· · · · ΩΝΑΗΒ</td>
<td>ΤΑΥΟΝΩΑΗΒΑΤ</td>
</tr>
</tbody>
</table>

From an examination of these, it will appear, that the legend on both sides is generally ΤΑΥΟΝΩΑΗΒΑΤ, the three centre letters ωνΑ for moneta, and the word ΗΒΑΤ at each side, read from the centre, a mode of reading I have frequently found on Hiberno-Danish coins; on one or two coins the legend is shorter, ΤΩΝΩΑΗΒΑΤ, and other deviations occur, perhaps the blunder of the moneyer.

On one of my own, the still more intelligible letters ΩΟΟ occur in the centre, being for ωO, read both ways, and accompanied by the usual word ΗΒΑΤ on each side.

A coin of Edred, given in Ruding, pl. 19. No. 11, seems
remarkably illustrative of these coins; like those of Huath, it bears on the reverse a large annulet at each side of a cross; and on the obverse, in place of the word REX, the word MON, as we find on the coins of Huath, and was probably struck about the same time, and perhaps in the same part of the kingdom as the coins of the latter.

Another skæatta is given in Ruding, pl. 2. No. 26, which wants the raven on the reverse, and appears to have been struck before those I have assigned to Huath, and from the large E behind the head, it may possibly belong to Eric; there is also a possibility that those with A behind the head were struck by Anlaf, but I am more inclined to suppose it the mark of the kingdom of the East Angles.

Before I conclude these observations, I think it material to observe, that the coins of Huath, just noticed, and those bearing the name of Eric, seem conclusive evidence, that the names belonged to two different princes. Sir F. Palgrave, in his History of the Anglo Saxons, p. 231, speaks of a Danish king of Northumberland after the death of Eric, and assigns to his reign the same dates (952—4) as given by Bromton to Huath, and the coins seem fully to confirm the arrangement.

I remain, Sir, your obedient Servant,

John Lindsay.

Cork, March 12th, 1838.
XXVII.

NOTICE OF THE MARQUIS DE LAGOY'S "DESCRIPTIO
TION DE QUELQUES MEDAILLES INEDITES DE
MASSILIA, DE GLANUM, DES COENICENCES ET DES
AUSCII." Aix. 1834, 4to. pp. 40.

The study of Numismatics leads the antiquary into so
extensive a field of inquiry,—presents him on every side
with such a variety of difficult objects, and demands of him
so much practical knowledge of coins themselves, besides
classical attainment, and familiarity with the Spirit of An-
tiquity, that our only rational hope of advancement in the
study, must be founded on the labours of those, who having
critically explored some favourite path, shall think fit to
present the public with the result of their inquiries. He
who attempts to lay down the map of a vast tract of country,
comparatively little known, yet replete with interesting de-
tails, will most probably produce a very imperfect work;
there will be much for others to supply, and still more for
others to correct; but he who attempts the delineation only
of his own neighbourhood, or some favourite district with
which he is familiar, will as probably produce something
perfect in itself, and of real value to those who shall succeed
him. Such (for the observation is only meant to apply
metaphorically, to the study of coins)—such, among many
examples that might be adduced, are the works of Torre-
muzza, and many of those of Sestini. Such is Captain
Smyth's admirable "Descriptive Catalogue of a Cabinet of
Roman Imperial Large Brass Medals;" and such Mr. H. P.
Borrell's brilliant "Notice sur quelques Medailles Grecques
des Rois de Chypre;”—works to which we propose, in a future number, more particularly to call the reader’s attention: such also are De Bosset’s “Essai sur les Médailles Antiques des îles de Céphalonie et d’Ithaque;”—Cousinery’s “Essai Historique et Critique sur les Monnaies d’Argent de la Ligue Achéenne,”—and Carelli’s “Nummorum Veterum Italici Descriptio.” The thin quarto volume before us partakes of the same character, and belongs to the same class. It is devoted to the consideration of a single and very limited department of Numismatics, being principally intended to prove that an interesting series of coins, hitherto unedited and but little known, belongs to Marseilles, the ancient Massilia; and we may add, that the classification has been, in the main, established.

“The numismatology of ancient Gaul”¹ (such is the modest opening of the Marquis de Lagoy’s work), “has been hitherto too much neglected.” We trust that ere long, some skilful antiquary will be found to furnish us with a complete treatise on the subject; but in the mean time, and to supply, in part at least, this desideratum, it is much to be wished that French collectors would present the public with their various researches on the subject, and publish whatever new, or imperfectly known coins of ancient Gaul, have been discovered in their respective neighbourhoods. Such publications, however inconsiderable and unimportant they may at present appear, will furnish excellent materials, and be invaluable for some future general work on the Gaulish coinage. Impressed with this sentiment, I shall begin by describing certain unedited silver coins, almost all discovered some years since, in excavations made at Saint Remy, on the site of the ancient town of Glanum.

¹ Translation.
“It was regarded as a singular circumstance, that amid the large number of coins of Massilia, hitherto discovered, not one should be found of sufficiently ancient fabric to be referred to an earlier period than the age of Alexander. It was not to be doubted, however, that so ancient and so flourishing a town struck its own money at a much remoter epoch. That such was in fact the case, will I think be demonstrated by the following small coins, almost all belonging to a very early period, which were found at Saint-Remy on the site of Glanum, an ancient colony of Marseilles. Besides Roman imperial coins, none are discovered in that place but the coins of cities in the south of Narbonese Gaul. All the silver coins which have been found there, are coins of Massilia, with the exception of the only known coin of Glanum, two of Nemausus, one of Cabellio, several of Celtic fabric, and the series which we are about to describe; in the whole collection, I have not met with a single silver coin of Greece or Italy. From its inland position, the colony of Glanum must, in fact, have had intercourse only with its nearest neighbours, and its Metropolis or Parent city. Forbidden thus from seeking a foreign attribution for the coins in question, we can assign them only to Massilia; no other Gaulish state having been of a sufficiently ancient Greek origin to pretend to such a coinage. I think, moreover, that I can discover a certain analogy connecting them together, sufficient to prove that they belonged one and all to the same people; and the letter M, the initial of Massilia, which is found upon some of them, leaves no room for any doubt on this head.”—pp. 3, 4.

Thus far we have allowed the Marquis to speak for himself, but we cannot follow him into his description and explanation of the types of the twenty-one coins which he has engraved, and assigned to Massilia. We refer the reader
for these particulars to the work itself, and promise him that he will find in it much to interest and instruct him.

Having directed attention to the main object of this little volume, we take it to be our duty rather to offer a few brief remarks on some of the coins considered, and on the degree of Antiquarian ability displayed by the writer; in endeavouring to do which, we must be brief.

We do not wish to be understood to speak disparagingly of the introductory observations just rendered into English, when we consider the reasoning they contain as somewhat inconclusive. It does not appear to us so clear as it does to the Marquis, that an ancient silver coin found at Glanum must, of necessity, belong to Marseille. On the contrary, until many coins of similar type and fabric are found at distant intervals of time in the same neighbourhood, we should feel strongly disposed to believe, that the very first coin described and figured in the present work, may be a coin of Acanthus. It is thus described:—

Obv.—Anterior half-lion, to the left, devouring its prey.
Rev.—Quadratum incusum. Ar. 3 F. a.

His second and third specimens seem likewise to require the same species of confirmation before we can entirely consent to the proposed attribution. The others have better claims, and suggest some interesting observations: all are treated with ingenuity, candour, and learning.

We should be unwilling to conclude without expressing our hearty approbation of the genuine antiquarian spirit in which the book before us has been written. Every page contains some observation, evincing a right feeling for matters of ancient art, and displaying considerable practical knowledge of the subject discussed. This is not by any means least apparent in his opening pages, where so much stress is laid on the local origin; the actual place where the
coins described were found;—a point seldom dwelt upon by numismatic writers, and never appreciated by those who have had no opportunity of ascertaining, by personal experience, the importance to be attached to the circumstance. We are also gratified by finding this author almost invariably seeking to assign a religious motive for the types he considers; and can only feel surprised, that he who has conjectured in many cases with so much sagacity, and reasoned with so much correctness, should have hazarded the idea, that the type of a crab had reference to the maritime position of Marseille, when he had so many better motives to assign for its adoption.

The wheel, which occurs on eleven out of the twenty-one coins in question, and which seems to have rather puzzled the Marquis, we humbly take to refer only to the chariot races in the games, which doubtless were anciently celebrated at Massilia, in common with all other Greek colonies.

We conclude with calling attention to the Marquis' learned and interesting remarks on a hitherto unknown coin of Glanum, the modern Saint-Remy, and another of the Cœnicenses, by which he has rendered the study of numismatics an important service, in adding a city and a people of Gaul to the number of those which are known to have struck coins, and satisfactorily establishing the circumstance with considerable learning and ingenuity. With some valuable observations on the coins of Auscii, the modern Auch; of Nemausus, the modern Nîmes; and of the Samnages, or Senas, the work concludes. The Marquis de Lagoy will, we trust, extend his researches, and even undertake the more extensive task which he modestly leaves to another; but for which he has shown that he is himself abundantly qualified; for the present volume is neither the

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first nor the last public appearance of the Marquis de Lagoy. It may not be unacceptable to many of our readers to be furnished with the promising titles of the two following works:—

"Essai sur les Médailles Antiques de Cunobelinus, Roi de Grande-Bretagne, et Description d'une Médaille inédite de ce Prince." Aix, 1826, in 4to fig. (by L. R. X. de Meyran, Marquis de Lagoy). Also by the same writer, "Notice sur l'Attribution de quelques Médailles des Gaules, inédites ou incertaines." Aix, 1837, in 4to fig.

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XXVIII.

MEDALLIC ENGRAVING.

Sir,

The accompanying plate of medallic engraving, which you have permitted me to offer to the subscribers and readers of your interesting Journal, represents—

1. A medal with the head of the Duke of Wellington, by Mudie, after a medal by P. Rouw. Another engraving of this medal, published by Mr. R. Jennings, Cheapside, has been before the public since the month of September last. On a comparison of the two, it will be seen that the name of the medallist, Mudie, and that of the distinguished author of the medal, Mr. P. Rouw, which has disappeared from the other engraving, is plainly discernible in this.

2 & 3. The obverse and reverse of Simon's celebrated petition crown-piece. This engraving, ready at the end of
MUSCE'S MEDAL OF THE DUCHESS OF WELLINGTON.

[Images of coins]
November last, has been withheld, as you know, from public view, until now, at the suggestion of some of Mr. Bate's friends, who had been desirous of giving him a fair opportunity to produce as good a one as he could, in lieu of the failure which he laid before the public in No. VI. of your Journal, the 1st of October last.

4. The obverse of a small medal with the head of Her Majesty, executed by Mr. Wm. Wyon, R. A. for Messrs. Storr and Mortimer of Bond Street.

I am, Sir, your obedient Servant,

VINCENT NOLTE.


Note.—We think it right to notice that this engraving is from a medal struck on the commemoration of the birth-day of H. R. H. the Princess Victoria; it was executed from a drawing by Mr. Lane, and not from the model by Wyon.—Editor.
MISCELLANIES.

REVue de la Numismatique Française.—We have recently received No. 5. for September and October, and No. 6. for November and December. The first contains an interesting memoir on the coins attributed to the earliest princes of the Merovingian line, by M. de Pétigny. 2. Supplement to a fourth letter on the monetary history of France, by E. Catier; a valuable paper to those interested in the coins of that country. 3. Notice of the discovery of some Carolingian deniers, by M. de Sauley. 4. Inedited coins of certain French prelates, by M. Adr. de Longperier. These papers are illustrated by very beautiful plates, from the drawings of the writers, executed on stone under the experienced eye of M. de la Saussaye, by Dembour of Metz, who is really an acquisition to the numismatists of France. The usual notices of recent discoveries and new works on numismatic subjects concludes this number. No. 6. contains as follows:—1. A Notice of an ancient Gaulish Coin of Visontium (Besançon) by the Marquis Lagoy. 2. A Memoir on the Monetary System of the Franks, under the kings of the First and Second Race, by M. Guérard. 3. A Dissertation on Two Deniers attributed to Hervé III. and Hervé IV. Seigneurs of Donzy, by the Marquis de la Grange. 4. Note on the Mint of Caen, by M. Gervais. The Miscellaneous notices are curious and interesting, containing remarks on the Blätter für Münzkunde, by Dr. Grote, and also on the Numismatic Journal. A recent writer in the Blätter für Münzkunde, doubts the existence of a national coinage among the Gauls before the time of Cæsar, to which M. de la Saussaye replies, by referring to coins bearing the names of Gaulish chiefs. M. de la Saussaye promises a memoir in support of his proposition in the forthcoming number of the Revue. The editors have announced their intention of changing the title of their work with the new year, when the Revue will be devoted to the science of numismatics generally, instead of being confined, as heretofore, to the monetary history of France. We trust our English readers will promote the circulation of this excellent work, which cannot be regarded as a pecuniary speculation, and which nothing but an enthusiastic regard for numismatic science could have called into existence. We speak the more confidently, because we feel that our own undertaking, though
it amply repays us by bringing us in communication with the intelligent of all countries, can never prove a source of pecuniary profit. The Revue will continue under the editorship of M. M. Cartier and de la Saussaye, the former gentleman undertaking the direction of articles on the coins of the middle ages, the latter, those of Greece, Rome, and other ancient states.

FREDERIC THE GREAT, TO THE EDITOR OF THE MONETARY HISTORY OF BRANDENBURG.*—Tout ce qui interesse L'histoire de Ma Maison Me plait infiniment, et Les amusements numismatiques de Brandenbourg, que nous venes de M'adresser, à la suite de votre lettre du 27. de Janvier dernier, y ont, un rapport trop immediat, pour ne pas vous savoir gré de Les avoir publies.

Je vous en fais mes remerciemens; et comme L'exemplaire, que vous M'en avés envoyé, sera, dans Ma Bibliothque Royale à Berlin, un monument perpetuel de voter savoir; Je ne negligerai pas d'un autre coté, de vous faire éprouver dans L'occasion Les effets de ma bienveillance Royale; et sur ce Je prie Dieu, qu'il vous ait en sa sainte garde.

Potsdam, ce 14 de Fevrier, 1769. FREDRIC.

L'adresse
Au Bibliothcaire Sieur Spies.
à Anspach.

AMERICAN MEDAL. — A treaty was recently concluded between the Sioux and Sacs of the Missouri, and the Sacs and Foxes of the Mississippi, in Dr. Laurie's church, New York. The Secretary of War, the Secretary of the Treasury, several Indian agents, and other gentlemen were present. There were assembled 74 Indians, viz. 34 Sacs and Foxes, 18 Ioways and Sacs, and 22 Winnebagoes. The latter attended as spectators. The treaties having been signed, the Secretary of War placed round the necks of the principal Indians handsome silver medals. On one side was the portrait of the President, and under it the words "Martin Van Buren, President of the United States, A. D. 1837." On the other side were engraved the words "Peace and Friendship," with a tomahawk reversed, and crossed with a pipe.

A provincial newspaper informs us that "within the last fortnight, an exceedingly large quantity of old coins, gold, silver, and copper, has been picked up on Portland Beach by the shore-goers." The gold coins are chiefly French, of an ancient

* Verbatim et literatim.
type—the silver, Spanish, comprising dollars and smaller coins of the same locality. Many of these, as well as of the gold, are much worn about the edges and otherwise, from the continued friction to which they must have been so long subjected. The copper, which are the most numerous, are of small size, and are all Roman. As usual in such cases, they were picked up by many individuals, and are already distributed into many more hands, by the anxious desire of persons to possess some token of such an occurrence. Among many other articles of value, part of a gold watch was found. The late ground-seas may be truly said to have produced a golden and plenteous harvest to the adventurers.”

**Chinese and Japanese Coins.—M. S. Endlicher has published in an 8vo. volume, a catalogue of Chinese and Japanese coins, in the Vienna collection. The catalogue is preceded by an introduction to the monetary histories of both countries, and is illustrated by engravings. A catalogue of Chinese and Japanese books closes the volume.**

**Ivdaea Navalis.—**We have been favoured with the following remarks in further illustration of the singular coins of Titus, (see Numismatic Journal, Nos. II. and IV. bearing this legend.)

**SIR,—**Not having leisure to enter into the subject, I would not have given you the trouble of this letter, had it not been for the reference made to my opinion by J. de P., (page 106, of your October number). It would seem from the brief remark, that my opinion led to the conclusion, that “the Romans really obtained a victory over the Jewish navy.” The period of history alluded to, if I recollect (for it is long since I wrote, and off-hand) was the contest between Augustus and Antony, which was terminated in favour of the former (but I think the opinions I hold equally applicable to the contest with the younger Pompey). And so far am I from thinking that “the Romans obtained a victory over the Jewish navy,” that I think it almost capable of demonstration, that the one party of Romans obtained these victories over another part of the Romans, by means of the Jewish navy, and that the naval force of both parties, was mainly connected with Jewish interests, Strabo asserting its universal prevalence.

I also think that the opinions I hold upon the subject, as they throw a vast light upon Roman politics during the times of Julius Caesar, Pompey, and Augustus, so also afford the only
solution for that inexplicable proceeding, which brought Antony to his fate, viz. the flight of Cleopatra.

The naval power of that part of the Jewish nation, and their confederates, which favoured Antipater and Herod, was in the fleet of Antony; and I think there is evidence to prove, that not Cleopatra only, but many of her predecessors, were chiefly indebted, both in a military and naval point of view to Jews, in which word I include the prevailing interest of the maritime cities.

The naval power of that part of the Jewish nation, which Antony "never could bend to receive Herod," but which clung steadfastly to their old allegiance, to the family of David, in the persons of Aristobulus and his son Antigonus, were at that period in the interest of Augustus; and as upon a former occasion, when the Egyptian sovereign wished to make war upon the Maccabæan princes at an advantage, she was told that if she attempted it, "all we who are Jews will quit your service, and join our brethren," which put a stop to the project; so I believe, upon this occasion, the flight was really occasioned by a refusal of the same class, to contend against their own national banner, for the murderer of their legitimate prince, and for the interest of the usurper, and I am confirmed in this opinion by the fact, that the symbol of the friends of the Maccabæan princes, became the symbol employed, when medals were struck for Marcus Agrippa, and a new dignity erected, the rostral crown, in honour of the victory at Actium.

The subsequent coalition between Augustus and Herod, is an additional confirmation—that this is the clue that must solve the difficulties connected with the ancient maritime power; if it is not also the clue to unravel the mystery of maritime supremacy since, even to the trident upon an English copper penny.

There is no question that up to the middle of the last century, the maritime supremacy, and the Protestant principle were combined.—

There is as little question, in what hands it has been since that time, combined with the Protestant principle of the British constitution; and since the British constitution has polished off its Protestant peculiarities, every day must convince the thinking Christian, that the trident is making to itself wings, and seems likely to pass into other, and more trustworthy hands.

Apologising for thus troubling you, I have the honour to remain, Sir, Your obedient Servant, W. J. D. WADDILOVE.

Hexham Jan. 13th, 1838.

1 Cleopatra, the mother of Ptolemy Lathyurus.
REPORT OF PROCEEDINGS FOR TREASURE TROVE,
IN THE QUEEN'S BENCH.


On Friday, the 15th Dec., 1837, a writ of enquiry of damages herein, was executed at the Anchor Inn, in Haydon Bridge, before Mr. Gibson, the Under Sheriff of Northumberland, and a respectable jury. The Under Sheriff having read the writ, Mr. John Fenwick stated, that he appeared before the Court on behalf of the Duke of Northumberland, as Lord of the Barony of Wark, one of the most extensive Land Baronies in the kingdom, to obtain satisfaction in damages against the defendant, Thomas Pattison, a quarryman, at Thorngrafton, for certain Treasure Trove, found by him when working a quarry at that place, and which he had converted to his own use. But before proceeding to detail the facts of the case, he thought it desirable to explain to the jury what Treasure Trove was, and to state the law respecting property of that kind, as cases in which Treasure Trove was the subject of litigation were but of rare occurrence.

Mr. Fenwick then read an extract from the 3rd Institute of Lord Coke, whom he designated the father of our common law, in which Treasure Trove was stated to be money or coin, gold, silver plate, or bullion, found hidden in the earth, or other private place, the owner thereof being unknown. In such cases, Lord Coke declares, that the treasure belongs to the King, or, as a matter of course, as Mr. F. stated, to his grantee, such grantee being generally the Lord of a Manor or other Liberty. But if he that hid it be known, or afterwards found out, the owner, and not the King or his grantee, was entitled to it. By extracts from Britton and Bracton, two ancient writers of great authority in the law, and Mr. Justice Blackstone, he shewed that if treasure be found in the sea, or upon the earth, it did not belong to the King or his grantee, but to the finder, if no owner appears—that this difference clearly arose from the different intentions which the law implies in the owner. A man who hides his treasure in a secret place, evidently does not mean to relinquish his property, but reserves a right of claiming it again when he sees occasion; and if he dies, and the secret dies with him, the law gives it to the King or his grantee. But a man who scatters his treasure into the sea, or upon the public surface of the earth, is construed to have absolutely abandoned his property, and
MISCELLANIES.

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returned it into the common stock, without any intention of re-
claiming it, and therefore it belongs, as in a state of nature, to
the first occupant or finder, unless the owner appears and asserts
his right, which then proves that the loss was by accident, and
not with an intent to renounce his property. Mr. Fenwick then
stated, that treasure trove was not a Royal privilege peculiar to
England, but, according to the celebrated Hugo Grotius, it was
recognized by the general law of nations, and observed in Ger-
many, France, Spain, and Denmark. He then detailed the facts
of the case. In August last, the defendant, while working in a
quarry at Thorngrafton, in a field belonging to Mr. Robert Carrick,
found, in the crevice of the rock, a small metal box or case (a
model of which Mr. F. laid before the jury); on opening this
box, it was found to contain three gold and sixty silver Roman
coins. The fellow-workmen of the defendant wished to partici-

pate with him in the spoil, but this he refused to allow; and he
has since ceased from his usual work, and has been going up and
down the country, exhibiting these coins as great curiosities. As
soon as the bailiff of the barony became acquainted with the
fact of the treasure being found, he saw defendant and demanded
it of him on behalf of the lord of the barony, but no part of it had
been delivered up. Before the action was commenced, Mr. F.
stated, that he, as steward of the barony, had endeavoured to
see the defendant, but without effect. He had, however, sent
a message to him by the person with whom he lodged, that if
he would deliver up the coins to him, he would recommend the
noble duke to give him a reward; he, however, labouring, as
Mr. F. found, under bad advice, had set all law at defiance, and
his Grace was driven to the necessity, either of abandoning the
rights of the barony, or of pursuing the steps which he had taken.
Whatever might be the result, the defendant would have no
person to blame but himself; he had got possession of property
to which he had clearly no right. The defendant imagined the
coins to be worth 1000l.; in this he was mistaken, for he should
shew that 18l. was the sum they were worth. In conclusion,
Mr. F. told the jury that their business was to administer the
law, which the constitution of the country had committed to
their care. The law knew no distinction between the prince
and the peasant; in its eye all were equal. They would neither
regard the station of one party, nor the other; but, with that
impartiality which he had seen them so often exhibit, they
would, in the strict spirit of the oaths which they had taken, give
their verdict according to the evidence which he should lay
before them.

Robert Fisher and John Place, two of the defendant’s fellow-
workmen, proved the fact of his having found the treasure trove
as stated by Mr. Fenwick.

Mr. Joseph Storey deposed, that he was bailiff of the barony,
that the noble plaintiff was Lord, that witness had demanded
the treasure trove of the defendant, but that he had not delivered
it up.

Mr. Fenwick then put in an act of Parliament, passed in the
year 1793, whereby treasure trove found within the barony, with
other similar rights, was confirmed to the Lord.

Mr. Joseph Fairless then stated: I reside at Hexham; I have
for some years past attended to numismatical pursuits; the de-
fendant showed me the coins. I made a model of the vessel in
which they were found, and a catalogue of the coins. There
were three gold coins of Nero, Claudius, and Vespasian: sixty
silver coins, one of Nero, three of Galba, one of Otho, fifteen of
Vespasian, seven of Domitian, four of Nerva, fifteen of Trajan,
three of Adrian, and eleven which I could not appropriate; they
were in good condition. From the best information that I can
collect, I think that the gold Nero and Vespasian were worth 2l,
a piece; the gold Claudius, 5l. and the sixty silver, on an
average, 3s. a piece.

John Trotter Brockett, Esq., F. S. A., was next examined. I
have paid great attention to numismatics during the last twenty-
five years; I made a large collection of Greek and Roman coins;
they were sold by public auction, in London, twelve or fourteen
years ago, for near 2000l. I have since been making another
collection, and have about 6000 specimens. About two months
ago, two men called upon me with a small collection of gold and
silver Roman coins. I have no doubt they were the coins cata-
logued by Mr. Fairless, though I dont recollect having seen the
Claudius; they were in good but not in fine condition; the men
seemed to think them very valuable; I told them that I had
copies of the whole of them, and shewed them copies in finer
condition than those which they produced; they appeared much
disappointed at my estimate of the coins, I agree with what Mr.
Fairless has stated as to their value, and think that 18l. would
be a fair price for them.

The Under-Sheriff summed up the evidence; and the Jury
immediately returned a verdict of 18l. damages.

Observations sur un Traité fait entre Guillaume I. Comte de
Hainaut, et Jean III. Duc de Brabant, le Dimanche gras 1336-7,
pour la Fabrication d’une Monnoie Commune (30 copies). Obser-
vations sur quelques Chartes et anciens Documents, relatifs à l'Histoire des Monnoies des Comtes de Hainaut et de Flandre (50 copies). The above two tracts by M. R. Chalon, President of the Society of Bibliophiles of Mons, contain historical records, and numismatic notices of high interest to the collectors of coins of the middle ages. Monsieur Chalon has, for some time, been engaged on the Monetary History of Hainault, and invites the communication of inedited coins in illustration of his subject, an appeal which we sincerely trust will not be made in vain.

The New Coinage.—We have seen proofs of the sovereign, which bears the bust of our youthful Queen without ornament, as on the coins of Queen Anne. The likeness is pronounced by those most competent to judge, an excellent one. The reverse has the arms of England, on a shield anything but heraldic, and disproportionately long. Mr. Wyon is now engaged on the Maunday Money, which must be ready by the 12th of April. The reverses of these coins, will, of course, be the numerals indicating their value as heretofore!
TRANSACTIONS OF THE NUMISMATIC SOCIETY.

The Society resumed their meetings for the session, on Thursday the 16th November—

Dr. John Lee, President, in the chair.

Numerous presents of coins and numismatic works were announced.

The following gentlemen were elected members of the society:
Thomas Richardson Auldjo, Esq.
Sir William Betham, Ulster King at Arms.
William Fuller Maitland, Esq.

The papers read, were—

I.

NOTE ON RUDING'S ANNALS.

British Museum, Nov. 1837.

My Dear Sir.—In the absence of any communication of greater interest, I send you a few observations on different passages of Ruding's Annals of the Coinage; but, in so doing, I must premise, that I am actuated by no hostile feeling to Mr. Ruding's talents or labours. I consider that English numismatists are greatly indebted to him. I am only desirous of contributing a mite or two to the information which his work contains. I quote from the octavo edition of the Annals.

In volume I. p. 345, speaking of the coins of Edward the Elder, and the extensive coinage of his reign, Ruding says—"There is every reason to believe that not only the monarchs who preceded, but those also who followed him, must have coined halfpennies of silver, yet it is a curious fact, that of his coinage alone, pieces of that denomination have been found. Two of them are now known; one of which I discovered in the Bodleian Library; some time afterwards another was purchased by Mr. Tyssen, and came with his collection to the British Museum." Representations of these coins will be found in Mr. Ruding's Plates of Saxon Coins, Plate xvii. Nos. 31 & 32.

Ruding was evidently not aware that, as long ago as 1743, the Rev. George North (whose name must be known to many
members of the Numismatic Society) exhibited, on Dec. 24th of that year, to the Society of Antiquaries, a halfpenny of King Edward the Confessor in good preservation; the weight of which, nine grains and a half, seems to establish its denomination. This coin was found at Welwyn in Hertfordshire, the manor of which was given to the presbyter of that place by the same king: it bore the profile head of the king to the right, helmeted, on one side, with the inscription, Edperd Rex: on the reverse, + VFine ON LVND. It was the only Saxon halfpenny which had then appeared: to what cabinet it has since gone is unknown.

The Winton Domesday, edited by myself in 1816, in the supplemental volume to the Great Domesday, under the orders of His Majesty's Commissioners upon the Public Records, affords one important correction to Ruding's list of the moneyers in the reign of Edward the Confessor. The Winton Domesday, it is perhaps right to add, is made up of two records: the first is a survey of what King Edward the Confessor held as of his own demesne in the city of Winchester, taken upon the oaths of the burgesses by order of King Henry I. some time between the years 1107 and 1128: the second record is a survey of the lands and houses in the city of Winchester, taken in 1148.

Ruding, vol. i. p. 398, in his list of Edward the Confessor's moneyers, says—“GODWINE · CEOCA, two moneyers;” having placed CEOCA as a separate minter in the early part of his list. Now, in the first record of the two I have alluded to, fol. 2 (p. 533 of the supplemental volume to the Great Domesday), we have this entry: “Godwinus Socche fuit tempore Regis Edwardi magister monetarius, et tenuit unam domum de feudo Episcopi Winton. Modo tenent eam Monachi de Sancto Swithuno.” Godwine Ceoca, I have no hesitation in believing, is the same person with Godwine Socche; who also furnishes an early instance of the use of a sir-name. Two or three other moneyers occur in the same record as holding houses under King Edward the Confessor; viz. Alwinus Aitardessone (fol. 1, b.); Andrebodus (fol. 3); Alwardus filius Etardii (fol. 7); and Alesstanus (fol. 8, b.). The second of these is, no doubt, the Anderboda or Anderbode mentioned in Ruding's list of moneyers.

In vol. ii. p. 27, Ruding says—“the appropriation of the coins usually given to Henry II. is now established with so near an approach to certainty by one of the first medallists in this kingdom, that I shall, without apology, lay his arguments before my readers.” He then states Mr. Combe's decision from the comparison of types. I am myself fortunately able to confirm Mr. Combe's opinion by documentary evidence. Among the coins of King Henry II. found at Tealby, and now in the British Museum, are two struck at Wilton, bearing the names
of Achetil and Lantier, as moneyers. Now in the record called "The Chancellor's Roll" of the 11th of Henry II., also preserved in the British Museum, Anschetil and Lantier, unquestionably the same persons, occur as moneyers at Wilton—a circumstance which leaves no doubt as to the correct appropriation by Mr. Combe and Mr. Ruding of the coins of Henry II. The 11th of Henry II. was the year 1165.

In describing the money of John, vol. ii. p. 53, Ruding says, "The reverse of his coins has the mint and moneyer as usual, but with devices which appear on his money only. The penny has a crescent and blazing star, and the halfpenny a crescent and cross patée, with a small star in each angle of the triangle; the farthing has a blazing star only." To give any thing like an explanation of these now, is probably hopeless, but there is an entry upon the Rolls of Parliament, vol. iii. p. 477, b. which I think is not unconnected with one of them. It directs the star and crescent, the king's livery, so called, not to be worn but by menials of his household.

Of the foreign coins of John, Ruding says nothing. From an entry upon the Patent Roll of the 17th John, a.d. 1215, it seems probable that he coined money in Poictou. See the Rot. Litt. Pat. published in 1835, vol. i. part i. p. 160. col. 2. Emerius was an hereditary moneyer there, and had the liberty of coinage in Poictou confirmed to him.

Ruding, vol. ii. p. 55. in the reign of Henry III., under the year 1220, says, "In his fourth year, a writ issued for changing the legend of the coins from the name of King John to that of Henry III. This should seem to imply a coinage at that time." Here I am obliged to impute an error to my friend. He ought to have enquired at the Tower before he built his implication of a coinage upon the notice of this writ. In the Calendar of the Patent Rolls, printed in 18... it is thus described under the 4th Hen. III. "Mutatio cunei Regis ac inscriptio Monetæ ejusdem de Stagnario Regis Comitat. Cornubiæ." On October 20th, 1833, I wrote to Mr. Petrie, who very kindly sent me a copy of the record. It relates purely to the stamping of tin.

I have nothing to notice in the reign of Edward the First, except that in one of the Registers of the Dean and Chapter of St. Paul's, Liber A. 1. pilosus, fol. 17, in some entries of that period, I find the name of an artist, THEOBALE DE LVESTON, who is described as a goldsmith, and the engraver of the dies for coinage throughout England: "Aurifaber et insculptor cuneorum monetei totius Anglie."

To Ruding's notice of the gold money of Edward III., vol. ii. p. 211, I would add, that in the month of July 1823, John Crosse, Esq. of Hull, presented to the British Museum a half-noble of Edward III., marked by two peculiarities, neither of
which have been before observed; namely, both the prow and stern of the ship on the obverse, extend beyond the inner circle of the coin; and the word NE., in the inscription on the reverse, is, by a curious mistake, omitted, which entirely changes the meaning of the passage taken from the Sixth Psalm. DOMINE · NE · IN · TVRO · ARGVAS · ME.

In vol. iii. p. 31, Ruding enters at some length into the circumstances which attended Queen Elizabeth's reformation of the base coins of her predecessors; a measure which, however wise in itself, was extremely unpopular at the moment. Lodge, in his Illustrations of British History, vol. i. p. 345, has preserved a letter from one Francis Alen to the Earl of Shrewsbury, dated 3d September 1560, which it may not be inapplicable to quote. He says, "There is like to be a calling downe of the base money, I undrestande, very shortly; and the queene's majesty hath the seoure, that the day and tyme shall be kepte secrete to herself, and that few besydes shall knowe; so as the very tyme, whencesoever it chaunceth, will be so shorte and sodyene, that men are like to have small warning of the matter." The proclamation for calling in the base coin was published September 27, 1560.

In vol. iii. p. 293, A.D. 1661, Ruding says, "It was now thought proper, that the coins which were struck during the usurpation should be called in." Secretary Pepys, in his Diary, vol. i. p. 124, has a passage illustrative of this transaction: 30th November, 1661, he says, "This is the last Day for the old States Coyne to pass in common payments; but they say it is to pass in public payments to the King, three months still."

Vol. iii. p. 324, Ruding dates the issuing of the last proclamation against the circulation of private tokens, on the 15th of December 1674. It should be the 5th of December, and instead of farthings, halfpence, or pieces of brass, or other base metals, the proclamation really reads, "Pence of brass, or other base monies."

Should these few remarks prove acceptable to the Numismatic Society as a reading at their next meeting, I will readily follow them up on another occasion, with some observations on one or two parts of Mr. Ruding's account of the various mints and exchanges which have been established in Britain and its dependencies.—I am, my dear Sir, with much respect, your faithful friend and servant, Henry Ellis.

II.

MEDAL OF JOHN, ELECTOR OF SAXONY.

Sir,—I beg leave to submit to you, for the inspection of the Numismatic Society, a medal of the year 1536. It bears on one side, a representation of the crucifixion, Pilate being on horse-
back in the costume of the sixteenth century, attended by two soldiers, in armour of the same period. On the other side is represented Adam and Eve, standing under the Tree of Life, from which the latter is reaching a second apple for her spouse. Various animals surround the guilty pair, and on each side of the field, in the distance, are two episodes, highly characteristic of the fancy of those times. On the right, the Deity, crowned with the tiara, forms woman from the side of Adam, who reclines beneath a tree. On the left, the angel with the flaming sword, is seen expelling our first parents from Paradise. The legends on the outer inscription are scriptural—"For as in Adam all die," &c. &c. and beneath the figures of Adam and Eve is a scroll, inscribed—IOANNS · FRIDERICVS · ELECTOR DVX · SAXONIE · FIERI · FECIT. The artist's initials are given in a monogram under the cross, HR. Some parts of the medal are executed with good taste and spirit, and remind one of the engravings of the same period.

John Frederick, surnamed the Magnanimous, by whose order the medal was executed, was born in 1503, and became elector of Saxony at the age of 29: he was made prisoner at the battle of Mühlberg, in 1547, lost his electorate and died in 1554.

Medals like the present were much in vogue at the period in question; but this is remarkable for the manner in which the leaves of the trees, and the hair of the female figure have been tooled up, to bring them in high relief. Though the elector was a Protestant, the subject of the medal has more the character of a Catholic performance. It is \( \frac{2}{3} \) inches in diameter, and appears to be of copper gilt.

C. S.

The Society again met on

THURSDAY, 14th DECEMBER.

Dr. Lee in the Chair.

 Presents of medals and numismatic works were announced.

The following gentlemen were elected members of the society:

Thomas Henry Spurrier, Esq. of Edgbaston.
Rev. J. B. Reade, of Peckham.

The papers read were:—

I.

A letter from Algernon, Lord Prudhoe, addressed to Capt. W. H. Smyth, announcing a valuable present of Greek coins.
The letter was as follows:—

*Athens, November 20th, 1837.*

My dear Sir.—When we last met, I remember you were much interested in the formation of the Numismatic Society.

If that Society has been established on principles to make it useful to the public, and you entirely approve of the manner in which it is conducted, I shall be obliged to you to present to it, in my name, a collection of coins made during the last two months, in Attica, Boeotia, and Euboea.

The collection has been made without any selection, in the manner you proposed, of purchasing all that were offered at a reasonable price.

Sir Edmund Lyons has kindly promised to forward the box containing the coins, with a letter to you, in order that you may direct where they are to be sent on their arrival in England.

Yours very truly,

(Signed) Prudhoe.

The Society expressed their sense of this gratifying announcement, by immediately electing Lord Prudhoe an honorary member by acclamation.

II.

**Forgeries of Spanish Dollars.**

A paper by Mr. Haggard, on several extensive Forgeries of Spanish Dollars.

It appears from Mr. Haggard's paper, that in the year 1835, he had occasion to make the following statement to the Mexican government, which led to the arrest and execution of some of the principal offenders. Mr. Haggard observes that since that time there has been no reason to complain of a want of correctness in the Guadalajara mint. The statement was as follows: "The purchasers of the Mexican dollars having made complaints of the quality of some particular mint, the bullion office have taken pains to select one hundred dollars from each mint-mark of the most frequent occurrence and of the latest date; and the assay of each was as under—

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<tr>
<th>Mint Marks.</th>
<th>Date.</th>
<th>Mints.</th>
<th>Worse than Standard.</th>
</tr>
</thead>
<tbody>
<tr>
<td>G&lt;sup&gt;A&lt;/sup&gt;</td>
<td>1834</td>
<td>Guadalajara</td>
<td>10&lt;sup&gt;4&lt;/sup&gt; dwts.</td>
</tr>
<tr>
<td>Z&lt;sup&gt;5&lt;/sup&gt;</td>
<td>1834</td>
<td>Zacatecas</td>
<td>7</td>
</tr>
<tr>
<td>G with an o in the centre</td>
<td>1834</td>
<td>Guanaxuato</td>
<td>7</td>
</tr>
<tr>
<td>D&lt;sup&gt;0&lt;/sup&gt;</td>
<td>1834</td>
<td>Durango</td>
<td>6 1&lt;sup&gt;1/2&lt;/sup&gt;</td>
</tr>
<tr>
<td>M</td>
<td>1834</td>
<td>Mexico City</td>
<td>5 1&lt;sup&gt;1/2&lt;/sup&gt;</td>
</tr>
<tr>
<td>P&lt;sup&gt;r&lt;/sup&gt;</td>
<td>1835</td>
<td>Potosi</td>
<td>5</td>
</tr>
</tbody>
</table>

"These six returns average an inferiority of six and nine-
tenths dwts.; and as the price of dollars has been calculated at seven dwts. worse, it appears to favour the buyer. But as a great discrepancy is found in the quality of the dollars with the mint mark $G^A$ it is desirable that these dollars should be melted when they are found in any quantity, as upon a further trial upon six single dollars they were reported as under:

<table>
<thead>
<tr>
<th>No.</th>
<th>1 worse</th>
<th>9 dwts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>17½</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>20⅛</td>
</tr>
</tbody>
</table>

"28 April, 1835." "W. D. Haggard."

The whole of the above $G^A$ dollars being dated 1834, it was not difficult to fix the guilt on the right persons, as the fraud was detected whilst they held their places in the mint. Mr. Haggard says, that no coin in the world is more known or circulated than the Spanish pillar dollar. It is greatly preferred by the Chinese, who will not take the Mexican dollar, unless a discount of 12 per cent. is allowed, although it is of equal quality with the pillar dollar. The Chinese are so fanciful, that they prefer the Carolus dollar, which has the hair of the portrait tied with a broad ribbon, to that which is tied with a ribbon of less width; a ridiculous distinction, as both these coins are of the same standard. The pillar dollars, from their extensive circulation, bring a higher price in the market, which saves them from the crucible, and they consequently indicate a degree of wear beyond that of the others. It has been recently discovered, that false coins exist, in considerable numbers, of all the types above referred to, and that even the Carolus dollar has been counterfeited in a manner so perfect, that serious doubts were at first entertained as to the place of their fabrication. Subsequent examination has, however, shewn, that the suspicions which had been raised were unfounded, and that there is every reason to believe that the whole have been fabricated in Europe by a process, which Mr. Haggard conceives it would be unwise to describe. The average weight of twenty good pillar dollars is 17 oz. 5 dwts. The average of one good pillar dollar 17 dwts. 6 grs.; of the bad, 15 dwts. 2⅔ grs.

Note.—We trust this communication will operate as an example and a warning to those who are inclined to pronounce hastily on the authenticity of coins. In this case, the circulation of such a rumour as that alluded to, might have been attended by incalculable mischief and misery to the official personages of the various mints. The facts cannot be too widely known.—[Editor.]

Various specimens of these counterfeit dollars were exhibited.
III.

A long and highly interesting memoir on Græco-Bactrian coins, by Professor Wilson, which will be found at length in our previous number. The value and importance of this paper induced us to give it entire, to the exclusion of other articles, which had a prior claim.

The Society then adjourned to

Thursday, 18th January.

Presents of coins and medallic works were announced.

The following gentlemen were elected members of the society:

James Mutlow, Esq. of London;
George Marshall, Esq. of Birmingham; and
Joseph Bonomi, Esq. of London.

The Chevalier T. E. Mionnet and Mons. M. Dumersan, of the Bibliothèque du Roi, Paris, were unanimously elected associates.

Several Roman coin-moulds, of the usual description, were exhibited by the Rev. Mr. Reade, and presented to the Society.

The communications were:

I.

"The Stone Worship of the Ancients illustrated by their coins," by Mr. Akerman. This paper will be found at length in our present number.

II.

An account of the Hebrew Shekel, as illustrated from the Sacred History, by Thomas Yeates, Esq.

The Society then adjourned to

Thursday 15th February.

Dr. Lee, President, in the chair.

Presents being announced, the following gentlemen were elected members of the Society:

John Allen, Esq., of Oporto.
Edward Pretty, Esq., of Northampton.
The Reverend Dr. Horsfield.
Samuel Rogers, Esq., Author of the Pleasures of Memory.
Benjamin Gompertz, Esq., F.R.S. President of the Mathematical Society.
Sir Moses Montefiore, F. R. S.
J. Wadmore, Esq.
There were also elected as associates:—
Count Maurice Von Dietrichstein, Prefect of the Imperial Library of Vienna.
Joachim Lelewel, Author of the "Numismatique du Moyen Age."
Joseph Straszewicz, Editor of the above work; and
W. Gesenius, of Halle, in Prussia, Author of "Scripturæ Linguæque Phœnicicæ Monumenta."

The papers read were:—

I.

On the Metropolitical coins of the See of York, by Sir Henry Ellis. This paper will be found in our present number.

II.

The concluding portion of Mr. Cullimore's paper on the Darics.

Mr. Cullimore's objects, in this portion of his memoir, are to deduce, first, the state of the arts in the Medo-Persian empire, in connection with the first issue of the Darics, from the Persepolitan remains and the cylindrical gems; and, secondly, to shew, from a comparison of the statements of ancient writers, that the coined, and uncoined proportions, the mode of investiture, and the purpose of the royal treasuries, are confirmatory of his view, that the Darics do not represent a natural Persian coinage, but rather a re-coinage of provincial money for circulation in the conquered provinces of the West.
CORRESPONDENCE.

J. C's observations on, and drawings of, the "Kimmeridge coal money" have been received. It is our intention to notice these pieces in a future number; in the meantime we shall be obliged to any of our correspondents for further particulars.

M's coin is of the emperor Focas. He will see it both in Ducange and Banduri. Our correspondent, however, will find it difficult to arrange his cabinet accurately, without recourse to the admirable Essai de Classification of M. de Saulcy, noticed in a recent number of our Journal, as much additional light has been thrown on Byzantine history since the appearance of the first-mentioned works.

Mr. Kenyon's communication is highly interesting, and we shall be much obliged by the transmission of an accurate drawing or cast of the coin of Edward Baliol, which shall be engraved and placed at the head of his remarks.

The type of the coin of Regnald obligingly communicated by the Dean of St. Patrick's, is known to our collectors. The promised notices of unpublished Irish coins, cannot fail to be interesting to many readers of the Numismatic Journal.

We answered the Reverend Mr. Lindsay's kind communication by letter, which miscarried and was returned to us. We now publicly acknowledge that gentleman's liberal present of a remarkable unedited British coin, which we shall shortly have engraved with several others of a novel description.

J. B's remarks on two pennies of William the Conqueror, arrived too late for insertion in our present number.

S. is misinformed: coins of the Merovingian kings are sometimes discovered in various counties in England. Two or three were recently found in the bed of the Thames near London Bridge. We are of opinion that the gold coins of this series, circulated in England in the Saxon times. If this conjecture be well founded it may account for the non-existence of Saxon gold coins.

The drawings of British coins, which Mr. Pretty has been so kind as to forward us, are interesting; and we shall avail ourselves of them in our remarks on the money of ancient Britain.

We are much obliged to Mr. Fairless for his communication on the Northumbrian styca, which shall receive our best attention.

Mr. Rolfe's curious coin arrived too late for notice in our present number.
“A book that is shut is but a block”

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