All the coins issued by Henry of Lancaster as lord of Bergerac are rare. Some are known by single specimens, to which group can now be added another. The piece in question is in fact a fragment, apparently a cut or broken half of a coin, but which also seems to have had an outer circle of legend and design removed, making it little more than a third of the original piece. Yet enough survives to make the addition of another type to the Bergerac series probable.

The coin surfaced among a small collection of late medieval pieces sent to the British Museum for identification by Mr A. Cherry of Bournemouth. Mr Cherry has most generously donated the piece to the British Museum.

The details of the coin are as follows (pl. 19, 1).

Obv.: ( )/LAI/NCE
Long cross dividing legend, three pellets in each angle.

Rev. DNS: BRAGA ( ) (annulet punctuation)
Rear part of leopard to left within inner circle.
Wt: 0.84g. Die axis: 190°.

On both sides of the coin it is just about possible to see that the piece originally extended beyond the apparent outer edge of the coin. At a couple of points the feet of letters are just visible and the cross also seems to continue beyond the present outer circle.

The piece is clearly from Bergerac, dominus Bragairaci in abbreviated form being the title used on this coinage. The obverse legend would be something like HEN/COM (or DUX)/LAI/NCE, the extra I being a space-filler of a sort well-known in the Anglo-Gallic coinages (e.g. Elias 68a, 135, 136). As Elias noted, most of the Bergerac coins are imitations of coins of Aquitaine, and a look at the Gascon coinage gives the prototype for the new piece. The probable long cross and the distinctive form of the seated leopard, with its tail waving in the air, distinguish it from the gros au léopard passant (pl. 19, 4), known in both Aquitanian and Bergerac forms (Elias 59 and 132). The form of the leopard resembles that used on the gros au léopard couchant (Elias 68a), but the obverse design is completely different (pl. 19, 3). There remains the gros au léopard à la croix longue (Elias 55), a rare piece even in its Aquitanian incarnation (pl. 19, 2). Elias's description of this coin is as follows.

Obv. /ED/REX/ANG/ILIA/
Long cross dividing both legends, three pellets in each angle.

Rev. +DVX:ACTANIE (key between N and I)
Crowned leopard to left within inner circle.
Tressure of arches containing leaves.
(Elias notes that his reading for the beginning and end of the outer legend is conjectural.)

The match between the two pieces is obvious: the same design, and with names and titles in the same places.

Slotting the piece into the Bergerac series in accordance with this match would place it among the issues with the title eel of Lancaster, before 1351. (The obverse legend thus probably read HEN/COM/LAI/NCE.) Elias places the Aquitanian version as perhaps following the gros tournois à la couronne (issued from 1337 to 1341), as a counterpart to the French gros à la fleur de lis. He remarks of the Aquitanian coin: 'Curiously enough this coin was— as far as we know—not imitated in Bergerac, whereas the gros à la fleur de lis was.' It now appears that we do have a Bergerac equivalent of the gros au léopard à la croix longue, as well as of the French piece to which it may have been the counterpart. However, Elias remarks of the single known specimen of the latter that 'sincere doubts as to its authenticity may be raised'.

In conclusion, the new piece adds a possible fifteenth type to the coinage of Bergerac, and a tenth to the period 1347–51, giving support to Elias' careful conjectures as to mint activity at Bergerac.

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4 Elias, 'The coinage of Bergerac', p. 66.
THE COINAGE OF THE MARIANS IN EDINBURGH CASTLE
IN 1572 – AN ADDENDUM

D. J. RAMPLING and J. E. L. MURRAY

The purpose of this note is to record two further coins which may be subsumed as 'Marian' issues. One, a forty-penny piece of 1572, can be attributed with some certainty to the Marians, as it appears to be from the same hand as the two half-merk pieces already ascribed to this coinage. The other, a ryal of Mary dated 1567, and bearing the revaluation countermark of 1578, is sufficiently unusual to distinguish it from the regular issue, while the workmanship suggests that the dies for this, too, were made by a hand well practised in engraving the Scottish symbols. Its attribution to the Marian coinage is thus provisional, but consistent with the documentary evidence indicating that thirty-shilling pieces were manufactured by Mary's adherents.

The distinguishing features of the forty-penny piece are the use of pellets to ornament the arms of the reverse cross, and the style of the crowns in the alternate angles of the cross. The first of these features is not restricted to the Marian coins: as explained in the original article, pellets on the cross-arms are also found on certain half-merks and forty-penny pieces which are undoubtedly products of the regular mint, because of using the same punches as the later issues with bars on these cross-arms. (A regular forty-penny piece with pellets is illustrated for comparison, being from the same reverse die as nos 6 and 7 of the original article.) The crowns in the angles of the reverse cross of the new forty-penny piece bear a clear resemblance to those of the Marian half-merk pieces in that the arches are more peaked, and the base of the crown more open, than on the regular issue. The obverse dies do not appear to be represented in photographs of published coins. The coin has a somewhat base appearance but its weight is correct at 50.0 gr.

The ryal is obviously struck, appears to be of good metal, and weighs 460.7 gr., an acceptably normal weight for condition. The countermark is punched in and is from a normal punch. The obverse and reverse dies are quite dissimilar to those exhibited by any coin known to us, including ryal in the collections of the British Museum, the Royal Museum of Scotland, the Hunterian Museum, and the Ashmolean Museum. Obvious distinguishing features of this coin are the large date letters, and the increased diameter of the circle of pellets enclosing the central design on both sides, but other differences are apparent in all design elements. This coin, if not Marian, is almost certainly a contemporary forgery, and quite unlike the cast forgeries of later manufacture.

The only other unusual contemporary ryal recorded is the Lockett specimen with an obverse die having Henry's name preceding that of Mary. This coin has been regarded until now as a contemporary forgery, but in examining the complete photographs of Lockett's Scottish coins, Mrs Murray noted that the coin shares a reverse die with coins of the regular issue, and is, in consequence, probably genuine despite its low weight. It has none of the properties of the ryal now provisionally attributed to a Marian source.

KEY TO THE PLATE

PLATE 17

1. Marian half-merk, 1572, Mrs Murray's collection.
2. Marian forty-penny piece, 1572, Dr Rampling's collection.
3. Regular forty-penny piece with pellets, 1572, Dr Stewart's collection.
5. Normal thirty-shilling piece, 1566, R. C. Lockett, part lot 914.
6. Henry and Mary thirty-shilling piece, 1566, R. C. Lockett, part lot 913.

(No. 1 is no. 2 of the original article, repeated for convenient comparison with the Marian forty-penny piece. Nos 5 and 6 are from the Lockett photographs.)

Acknowledgement. We are grateful to Dr Ian Stewart for his comment, in the light of which the second paragraph has been altered; and likewise for providing the coin illustrated as no. 3. He also has two non-Marian half-merks with pellets and the Marian half-merk from R. C. Lockett's collection.

2. A Diurnal of Remarkable Occurrents that have passed within the Country of Scotland, edited by T. Thomson, Bannatyne Club (Edinburgh, 1833), and Maitland Club (Glasgow, 1833), pp. 261 and 297.
4. The lion rampant is apparently facing the viewer, i.e. heraldically guardant, a feature for which we cannot suggest a precedent.
6. R. C. Lockett Sale Catalogue, Part XI (1960), Lot 913 (part). Presumably this is the same specimen as that listed as Lot 263 in the R. W. Cochran-Patrick Sale Catalogue (1936), where its weight is given as 429 gr. The coin was exhibited at a meeting of the British Numismatic Society in 1948 by C. W. Peck. See BNJ 25 (1948), 355.
CONTINUED study of the series has revealed the following coins: D2/2 m.m. harp, E2/1 m.m. bell, F5/2 m.m. triangle (over anchor flukes to left obv.) and H2/I m.m. sceptre. Two additions to Briot’s series have also been revealed: a coin of the first milled issue m.m. B. with the reverse legend commencing at 12 o’clock and a coin of the hammered issue m.m. triangle. Two examples of the latter are known, one from the Thorpe Hall hoard (1939), which escaped my earlier attentions, and another from the Ryhall hoard (1975). They are die duplicates and their reverses from the die used to strike the m.m. triangle (over anchor obv.) coin from the Messing hoard (1975). Further comments on Briot’s hammered issues, which students may find helpful, are that they differ from coins of the second milled issue in not having a lozenge stop behind the mark of value and the anchor mark has an unbroken ring.

A HOARD OF DEFACED FORGED HALFPENCE OF THE REIGN OF GEORGE III

MICHAEL RHODES

A hoard of around 325 defaced, forged halfpence, of mostly eighteenth-century date, was found in the City of London in March 1981. It was discovered by John Schofield and Tim Williams of the Museum of London’s Department of Urban Archaeology during the inspection of a building site which was being cleared by machine prior to an archaeological excavation. The site lay on the north side of Thames Street, between Bennet’s Hill to the west, St Peter’s Hill to the east, with Queen Victoria Street to the north (TQ 3202280904; Museum of London Site Code: PET 81). It is now occupied by part of the new City of London Boys’ School.

The hoard was recovered from the infill of an early post-medieval cellar in the north-west corner of the site. There were no signs of a container, but the hoard had the appearance of an elongated greenish conglomeration, as if the coins had lain along the bottom of a bag or small sack. About thirty per cent of the coins were scattered nearby, suggesting that the hoard had been slightly disturbed by the machinery. A map of 1799 shows a number of small properties along the east side of Bennet’s Hill, and the cellar probably belonged to one of these, perhaps that of Number 10.1 This part of the site lay outside the limits of the archaeological excavation, and there is no further information on the cellars, except that they were filled in before the construction of warehouses in the late nineteenth century. The Tithe Books of 1782–1824 suggest that the cellars belonged either to houses or warehouses; Number 10 was a warehouse which from 1820 incorporated a shop.2

Coin Details

When found, many of the coins were held together by corrosion products. After soaking in changes of alkaline glycerol for two weeks, the coins were prised apart and some received mechanical cleaning. They were buffered for two days in a pH 6 solution of di-sodium EDTA, and soaked first in deionized water and then in benzotriazole, a corrosion inhibitor.

The present condition of the coins varies considerably. The best show little evidence of having been

Acknowledgements. I would like to thank a number of colleagues in the Museum of London for assisting my research, namely: Tim Williams and John Schofield for providing details of the site and the circumstances of discovery, Suzanne Keene and the Archaeological Conservation Section for conserving the coins, Trevor Hurst for photography, and Tony Dyson for comment and advice. My thanks are due also to Barrie Cook of the British Museum and to Graham Dyer of the Royal Mint Museum for useful discussions.

2 Guildhall Library, London, MS 880, Vols 1 and 2, and MS 880A.
RHODES: DEFACED FORGED HALFPENCE OF GEORGE III
buried, but most exhibit considerable corrosion damage and over one third of the dates are illegible.

All the coins had been cut into two pieces, sometimes more, by means of a powerful pair of shears. In a few instances, the cut was not completed. The coins were mostly cut to one side; presumably this was easier than cutting across the centre. An attempt by the writer to reunite the coin halves proved largely unsuccessful. Since the finders made every effort to collect all of the coins, it would appear that the hoard represents only a portion of what was once a much larger collection of defaced coins and blanks.

A summary of the hoard is provided below. The identifiable coins were quantified by counting the dates, or (where no date was visible) the part of a coin where the date would have been situated. Blanks and totally illegible coins were quantified by counting centre points.

Setting aside a few false Anglo-Irish halfpence of the reigns of George II and III, the coins fall into three main categories: blanks, slightly worn forged English halfpence of the first issue of George III (1770-75), and very worn English halfpence of William III, George I and George II. The third group are classed as forgeries on the basis of the few examples which are sufficiently clear to reveal details of the dies. There would, in any case, have been no reason for defacing the coins if they were genuine. The George III halfpence are palpable forgeries, and come from a wide variety of dies. They are 26-29 mm in diameter. The seven complete coins weigh between 5.42 and 8.24 g (84.7-128.8 gr.), average 7.21 g (112.6 gr.), whereas the official issues weighed from 140.9 to 167.9 gr.; average, 153.4 gr. All the coins seem to have been removed from circulation. The blanks are 26-28 mm in diameter, and seem to have been cut from rolled sheet metal; some have file marks around the edge. The seven complete examples weigh between 5.74 and 7.42 g (89.7-115.9 gr.), average 6.30 (98.4 gr.).

(Pl. 18 shows a selection of the defaced forged halfpence, dated 1775, with one of the defaced blanks.)

Date and circumstance of hoard

The hoard belongs to a small group of hoards, deposited in England between 1672 and c.1825, which comprise coins of low denomination, often entirely of copper. The present hoard is the second largest of its group and the only one which comprises defaced forgeries. Although hoards of this group are particularly associated with small tradesmen, the defacement of these coins is probably the work of an official of some kind (see below). Presumably they were hoarded because of their value as scrap metal.

The latest coins in this hoard may probably be dated between 1775 and 1787, when the shortage of small change gave rise to the production of unofficial coinage. Thereafter, counterfeiters realised that the risks incurred in forging regal copper could be avoided by forging the token coinage, for which there was no penalty. The relatively large number of halfpence dated 1775 suggests that the hoard was deposited at least several years later. The number of 1775 fakes in circulation would have continued to rise after this date because subsequent forgeries would presumably have been dated 1775 - the last year of the official issue.

The forging of copper coins was increasingly recognised as a problem from the middle of the eighteenth century. A statute of George III attempted to improve the previous ineffectual legislation, ruling that:

"If any person after the 24th of June 1771, shall buy, sell, take, receive, pay, or put off any counterfeit copper coin, not melted down or cut in pieces, at or for a lower rate or value than the same by its denomination imports, or was counterfeited for, he shall be adjudged guilty of felony."

The measure seems, however, to have been effective only with regard to the arrest of coiners and dealers in newly forged coin. It cannot therefore satisfactorily explain why these circulated coins were defaced, particularly since the adulteration of the copper coinage with forgeries seems to have been tolerated as a necessary evil. In 1787, on examining samples of the copper coin in circulation, the Mint found that forgeries greatly outnumbered genuine coins. Only 8 per cent of copper coins closely resembled the king's coin, and 12 per cent were blanks. The proportion of blanks in the present hoard is 16 per cent, but a slightly higher figure is only to be expected of a hoard which contains no genuine coins.

The defacement of the coins is more easily explained if the hoard is placed in the period 1797 to c.1820. Following the introduction of the Soho coinage in 1797, the public began to refuse old halfpence, which began to accumulate in the coffers of tradesmen. From 1814, however, the Mint agreed to accept the face value of the 1719-1775 issues, including such

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1 This class of hoards is described and discussed by P. H. Robinson in ‘The Dunchurch and Stafford finds of Eighteenth-Century Halfpence and Counterfeits’, BMJ 41 (1972), 147-58.
4 F. P. Barnard ‘Forgery of English Copper Money in the 18th Century’ NC 5th Ser. 6 (1926), 241-60, esp. 341-2.
5 Statute II George III. cap. 40, S2.
counterfeits as could not be excluded without skilled scrutiny. The Mint records do not show what was done with the fakes which they rejected, which leaves open the possibility that they may have been defaced, then returned. Nevertheless, in view of the authoritarian attitudes of the times, it seems rather unlikely that an official body would do other than to seize false coin without recompense.

Another explanation is suggested by a statute of 1798, which ruled that no false coin, including copper, could be exported or put on board any ship, the penalty being forfeiture and a heavy fine. In view of the proximity of this discovery to the London waterfront, one wonders if the hoard might be derived from official seizures by the customs. The enthusiasm of the customs for confiscating false copper coins during the mid-eighteenth century, when they were officially tolerated by the Mint, has been noted by Craig. Whatever the case, it seems improbable that a shopkeeper or private individual would have had cause to undertake the laborious task of spoiling these coins. The efficient and uniform manner in which they have been cut is likewise suggestive of an official act.

The coins are now in the Museum of London.

Catalogue
False English halfpence
William III Type 1 or 2 (1695-99) dates unclear, 2.

George I 1724, 2 (one cast); 2nd issue (1719-24) date unclear, 5.
George II 1730, 3 (one weakly struck); 1733, 1; 1734, 1; 1735, 1; YH (1729-39) date unclear, 5; 1743, 2 (one double struck on O.); 1744, 1; 1745, 3; 1746, 1; 1751, 2; 1752, 2; 1753, 7; 1754, 3; OH (1740-54) date illegible, 28; YH or OH otherwise illegible, 15.

George III 1770, 3; 1771, 3; 1772, 4; 1773, 21 (one countermarked with an R with serifs); 1774, 19; 1775, 79; date unclear, 32.

George I, George II, and/or George III otherwise illegible, 8.

False Anglo-Irish halfpence
George II 1760, 1
George III O. Type 1 (1766 or 1769) date clipped off, 1; O. Type 3 (1774-83), 1

Others Blanks 51

10 Craig, pp. 266-7.
11 Statute 38 George III, chap. 67, S 1.

12 Craig, p. 252.

THE REATTRIBUTION OF A SCOTTISH TRADESMAN’S COUNTERMARK

HARRINGTON E. MANVILLE

A SCOTTISH tradesman’s countermark, stamped on both sides of an eight-reales coin minted at Potosi, Bolivia in 1797, with assayers’ marks P.P.1 and the additional Portuguese countermark of a crowned G.P., has a heavy grid cancellation nearly obliterating the issuer’s name and the denomination. Previous attempts to decipher what lies under the cancellation have met with indifferent success but enough progress now has been made that the issuer and denomination may be given with confidence.

Previous History
The first traced reference to this so-far unique type in the tradesmen’s countermark series is in the sale of the collection of Judice dos Santos in 1906,2 where it was described:
‘1797. Peso de Charles III fr. a Potosi, contre-marqué de FLOURISH LEEDS entourant les armoiries. Rev. JOHN. SPATT et le poison des Açores.’
It was not illustrated and sold for 35 Dutch florins.

1 The assayers at the Potosi mint between 1795 and 1802 were Pedro N. Mazondo, Pedro Prudencio de Esquerrenea, and Pedro M. Albizu. The initials of two of their Christian names are shown on this coin.
2 J. Schulman, Amsterdam, 26 March 1906 ‘et jours suivants’, part I, p. 107, lot 2115.
This description was copied in 1914 by Adolfo Herrera in El Duro, and in 1958 by Humberto F. Burzio in Diccionario de la Moneda Hispanoamericana.

By 1960, it was realized that the Leeds attribution was incorrect because the tree in the centre of the countermark on the obverse of the coin is part of the arms of the City of Glasgow, whose motto is 'Let Glasgow Flourish.' In the sale of a portion of the Howard D. Gibbs collection, the description of the same countermarked coin (reverse of coin illustrated) took one step forward and one back in deciphering the inscription. The reverse legend (on the coin obverse) was given as 'LET GLASGOW FLOURISH around shield of City Arms', but the obverse legend was rendered as 'SCN SATV'. This correctly places the issuer to Glasgow rather than Leeds but moved farther away from the issuer's name and, for want of further examination and interpretation, the latter reading has persisted for the past thirty years.

The issuer's name has now been read as JOHN SLATER with a central denomination of 5 (shillings). Although the lower portion of the countermark on the reverse of the coin is heavily cancelled, the first two letters apparently are G and L and the remnants of the other letters could fit the word GLASGOW. The additional unrelated countermark of Crowned G.P shows that the coin was verified for circulation in the Azores in 1887 and demonstrates the long circulating life of the original Spanish-American dollars. Who was John Slater and when could he have issued his countermarked token?

The Date of Issue

The coin is dated 1797 and since few, if any, Scottish countermarked dollars were issued prior to the early nineteenth century, a post-1800 punching is virtually dictated. Merchants would not have given their tokens a lower denomination than the market rate because not only would they have suffered a loss over cost but in a rising bullion market under-valued tokens would not circulate. Either they would go into the melting pot or perhaps they might be given an improvised cancellation by a holder not wishing to argue over the value of a piece plainly stamped with a denomination that was under the then-current bullion value.

In that era, the price of silver fluctuated considerably in Great Britain, especially during the period of the wars with Napoleonic France. During the first quarter of the century Spanish dollars fetched above five shillings per coin throughout 1811–1813 and for much of 1814 and 1815 and a token would not have been marked with that valuation during those periods.

It should be safe, therefore, to limit John Slater's issue either to pre-1811 or between 1816 and about 1825 when the countermarking of dollars finally ceased. The possible time-frame may be further narrowed to those periods when the price of a dollar was not too far below the marked valuation. If dollars could be obtained at, for example, 4s. 1d., it would encourage the use of a counterfeit 5s. punch to gain a quick profit of more than twenty per cent. Counterfeit marks of other issues, several probably contemporary, tend to confirm this. From 1820, the bullion price of dollars remained below 4s. 3d. and some countermarks valued at 4s. 6d. or 4s. 9d., may have been issued then. A post-1820 issue date is not ruled out, but a slightly earlier period is more probable. With the advent of the new silver coinage in 1816, the circulation of tokens was supposed to cease in Great Britain, although the practice lingered on for a few more years in Scotland – tapering off as adequate supplies of the new coins arrived – and ended entirely by about 1825.

The Issuer

In the first quarter of the nineteenth century, there are records of two John Slaters in Glasgow. One was a hammerman (i.e. a smith or metal-worker) who became a burgess and shield-brother by purchase in 1808, that is, he was accepted into the guild. He is not listed in the Glasgow city directories of merchants, manufacturers, traders, etc. at any time in the first quarter of the century and it seems safe to dismiss him as a possible issuer of the countermarked dollar token. The second John Slater, almost certainly the issuer, is first noted as having a stoneware and china shop in Candleriggs Street and he continued as a merchant, sometimes with a partner, for the twenty years from 1808 until 1828. No other John Slaters are recorded as...
tradesmen and no other relevant Slaters have been noted before 1826.12

John Slater the merchant had premises at 83 Candleriggs in 1808, and in the following year expanded his address to include the number next door. The sole address of 83–84 Candleriggs continued until 1817 when a residence at 9 Bath Street also was given. In 1818, John Slater added tea to his china and stoneware and in the following year he either reduced his shop premises or simplified the listing to 84 Candleriggs only.

In 1820, Slater took a partner and apparently dropped or restricted the pottery portion of the business, the listing now reading ‘Slater & Geddes, tea dealers and general grocers’, at the same business and residential addresses. This association lasted for three years. In 1823, John Slater is listed as a tea dealer and grocer at 84 Candleriggs; Archibald Geddes had a stoneware works in Finnieston.

By 1825, John Slater slightly changed the emphasis of his business to ‘tea dealer (wholesale and retail)’, still at 84 Candleriggs, and further changes were in his immediate future. The 1826 directory omits John Slater but lists a Thomas H. Slater for the first time, with a tea warehouse at 76 [recte 56] Candleriggs; while Archibald Geddes continued his pottery works, now in Lancefield. It is unclear if T. H. Slater was John’s son or nephew whom he had been helping to set up in business, but in 1827 John again was listed as a tea merchant, now at 12 Wilson Street, still with the previous house address, and Thomas had a tea warehouse at 56 Candleriggs.

In 1828, John again listed groceries with his tea business and Thomas gave his residential address as Wilson Street – without a house number. This is the last reference to John Slater seen in the directories. In the same year, his erstwhile partner, Archibald Geddes continued his pottery works at 1 Gillespie Street, Lancefield, and had a warehouse at 36 Buchanan Street, Glasgow.

Conclusions

Although conclusions drawn from a single specimen of any coin or token must be regarded with some caution, it may be safely deduced that the issuer of this countermarked token, a John Slater of Glasgow, conducted a business that required silver coins for paying workers and/or in making change for payments in gold coin or large-denomination banknotes. The original Bolivian coin weighs 412.0 grains against an original Spanish coin weighs 410.0 grains. The value of a Spanish dollar briefly fell below five shillings, or 900. American coins of this period generally show a fineness between 800 and 900 and the original coin may be accepted as genuine. That the countermark is a genuine merchant’s mark is virtually proved by the heavy grid cancellation which would have been applied to prevent it from being presented for payment a second time at the stamped valuation of five shillings.

While the period of issue could have been between 1808 and 1810 when Slater first opened a pottery shop, during the few months in 1814 or 1815 when the price of a Spanish dollar briefly fell below five shillings, or after 1823 (during 1820–1823 it would have read Slater & Geddes), it is more likely to have been between 1816 and 1819 – a period when the price fluctuated between 4s. 2d. and 4s. 9d. After 1819 the price remained so low that it would have strongly invited counterfeiting. That this specimen is the only known survivor and that it is cancelled perhaps suggests a short-lived issue between late 1817 and early 1819, before the dollar price fell permanently by about 5d.

To strengthen the attribution to the merchant John Slater, it would have been preferable if he could be shown to have had an interest in a pottery manufactory, as his former partner did in the mid-1820s, thus indicating a definite need for silver to pay stoneware workers. More likely this is just an example of a merchant in one of the trades – e.g. flesher (butcher), spirit dealer, haberdasher/silk mercer, grocer – as well as friendly societies, cotton works, collieries, banks, and manufacturers of various types of goods, who found it useful to provide silver tokens of a fixed value to facilitate trade, to pay employees, and at the same time advertise their business.

Unless another specimen showing differences in the legend or other evidence is discovered, the countermark may be recorded as:

Glasgow, Lanarkshire

Obv. JOHN SLATER (stoneware, china, and tea merchant at 83–84 Candleriggs Street) [? GLASGOW] around 5. Rev. LET GLASGOW FLOURISH around the arms of Glasgow. Countermarked on both sides of a Latin-American 8 reales and probably issued c.1817–1819. The only recorded specimen has the obverse mark cancelled, with resulting partial flattening of the reverse mark, and an additional countermark of Crowned G.P. for the Azores in 1887.

(Pl. 19, 5)

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12 Glasgow Directories consulted for information on Slater’s business and addresses for the years 1800-1801, 1803-1804, 1808, 1810-1811, 1815, 1817. 1825 were examined at the Special Collections Library of the University of Glasgow; for 1818-1824. and 1826-1828 at the Scottish National Library, Edinburgh; also Pigot & Company’s Directory for 1825-26 and the Glasgow Post-Office Directory for 1826-29 at the S.N.L.
A NOTE ON THE MEDALLIST D. G. BERRI

R. H. THOMPSON

D. G. BERRI was designated by Forrer in 1904 a contemporary French sculptor and medallist. 1 Understandably therefore a massive biographical work, drawing on Forrer, describes 'berri, d. g.', (in its ubiquitous lower-case letters) as having flourished in Paris in 1900. 2 Furthermore, Laurence Brown includes one medal by D. G. Berri with the apologetic note 'This medal by a foreign artist is included for the sake of completeness'. 3 Consequently an unpublished piece which showed Berri working in London seemed at short notice worth reporting to the Journées Numismatiques held in Poitiers. 4 The present note goes on from there to establish that this supposedly foreign artist was not French but English, and worked not in Paris but in London. Moreover, he was identical with the subject of the I. B. N.'s following entry for 'berri, david gardea, writer on art'.

The medals attributed to Berri by Forrer and Brown, also by Grant, 5 commemorate Handel, Scott and Shakespeare, which already provided a suspiciously British context. Handel of course qualifying by long residence. The French evidence for medals by Berri one can say, without saddling Mme Sylvia de Turckheim-Pey with undue responsibility for a brief investigation at the Bibliothèque Nationale, is negative. Forrer offers nothing in support, and it is to be feared that he described Berri as French solely from his non-English form of name.

The piece which occasioned the initial report is a sixpence check of the Southampton Hotel, signed D. G. BERRI LONDON, and attributable like similar checks by W. J. Taylor to the Southampton Hotel situated at 21 Southampton Buildings, London W.C., from at least 1853 to 1870. 6 This was at the corner of Chancery Lane; and inspection of The Art of Printing by a certain D. G. Berri, 1st edition 1864 to 3rd edition 1871, reveals that it was published by the author at 36 High Holborn, opposite Chancery Lane, and so just across the road from the Southampton Hotel.

This is almost coincidence enough, yet there is more. The book ends with advertisements by the author, and one of these reads as follows (2nd edition, 1865, p. 63, but effectively the same in all three editions):

MEDALS FOR PRIZES. | SUITABLE FOR COLLEGES, SOCIETIES. | LITERARY & SCIENTIFIC INSTITUTIONS. | RIFLE CORPS. & C. & C. | (double rule) | A GREAT VARIETY OF MEDALS ALREADY PUBLISHED | IN GOLD, SILVER, BRONZE & WHITE METAL. | (rule) | BEAUTIFULLY EXECUTED PORTRAITS OF SHAKESPEARE, MILTON, SCOTT, HANDEL, JAMES WATT, &C. &C. | (rule) | THE WISE AND THE FOOLISH VIRGINS. | (rule) | THE LONDON SCOTTISH RIFLE CORPS MEDAL, ETC. | (double rule) | D. G. BERRI | Medallist, &c., | 36. HIGH HOLBORN, LONDON. W.C.

Medals of Shakespeare, Scott and Handel have already been attributed to Berri, so the identity of this London author and medallist with the 'French...sculptor and medallist' is confirmed.

Who, then, was D. G. Berri? He is given the forenames David Garden by the British Library Catalogue, and by the London directories 1870-1901 ('Gardner' 1856-61, but this is demonstrably incorrect). Garden was misprinted 'Gardea' by Allibone, whence the I. B. N.'s form of name. 7 A business bore D. G. Berri's name as follows, the years being the titular dates of the directories:

1856-1861 96 Great Russell Street, Bloomsbury, W.C.
1862-1863 (at this address in 1852 was John Sylvester, civil engineer)
1867-1894 36 High Holborn, W.C.
1895-1901 11 Brownlow Street, Holborn, W.C.

His fullest trade description was 'die sinker, medallist, seal engraver & patentee of the post office hinge stamp, sole maker of the people's printing press'.

The People's Printing Press was probably a copy of

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4 R. H. Thompson, 'Deux (?) tokens anglais, oeuvres degraveurs français', Bulletin de la Société française de Numismatique, 45 (1900), 865-8. The other medallist (discussed, Brasseux, is credited by Forrer (vi. 115) with a medal of 'Louis Napoleon Bonaparte, President of the French Republic, 1851-1852'; but he, though absolute ruler 1851-2, was President from 1848, to which year the undated medal may as well be attributed, as it is in J. P. Gilliagnon, Médailles politiques et satiriques... 1848-1852 ([Charleville-Mézières], 1884), série paritaire de no. 941, so that there are no grounds for supposing any work was signed BRASSEUX after the death of Brasseux and in 1850.
the American Army field press. It consisted of a flat bed to which a platen was hinged, and when turned down the whole was moved by a gear wheel under a fixed cylinder of which the pressure could be adjusted by screws. Berri claimed that his press had been used by the British Navy.\(^8\) It was chiefly in connection with the press that Berri undertook The Art of Printing, which was 'not meant to instruct practical printers, but to popularize the art and to enable any one who will follow a few simple explanations to become his own printer': or her, to judge from the frontispiece included from 1865, of a lady in voluminous skirts operating Berri's new patent press.

He described it as 'a small, cheap printing press, useful for a great many persons who wish to print their own compositions, and for those who live at a distance from practical printers, and for those pioneers of civilization who daily leave our shores to establish a home midst the pathless forests and the rolling prairies, and to perpetuate our industry with our language on the continents of Asia and Africa, and the distant islands of Polynesia...'. Whatever the origin of his surname, Berri's native language apparently was English.

He also published The Art of Lithography (1864, 1872), and in 1869 Monograms, historical and practical, which includes masons' marks and merchants' marks, and contains on its twenty plates a number of examples taken from coins. In one of his advertisements in The Art of Printing Berri offered seal engraving for arms, crests, monograms etc., note paper, cards, stencil plates, and stamps; he seems to have been a sort of heraldic stationer. For these purposes he called his business at 36 High Holborn the Heraldic Office. For these purposes he called his business at 36 High Holborn the Heraldic Office etc., and 'adopted by several of the continental governments'. The patent was no. 1020 of 1860 (24 April), issued to David Garden Berri of Bloomsbury for the invention of an improved date stamp, whereby any alteration, by means of moveable type, might be made with greater facility than hitherto.

In the first edition of The Art of Printing Berri advertised New Ballads, with words by D. G. Berri and music by E. Southwell, printed and published by D. G. Berri; and, also published by himself, Morma, a legend in verse by Charles Ross. In the second edition he included some printed music.

Amidst these heterogeneous activities medals also were produced. In The Art of Printing, 1st edition, page [41], Berri advertised the following:

Photography was widely used by 1864 for cartes de visite, but it is interesting to find it employed thus for publicity, and to find it applied to medals so early.

Specimens of most of Berri's medals have still to be located (the British Museum has none), and there may be more to be identified. Meanwhile the known work of the English medallist DAVID GARDEN BERRI (fl. 1856–1900) may be brought together.

Handel, George Frederick (1685–1759)

Obv: portrait

Rev: figure of Memory seated

Lit: Berri, 1864, p. [40]; Forrer, 1904, i. 176.

London Scottish Rifle Corps

Lit: Berri, 1864, p. [40]

Milton, John (1608–1674)

Obv: portrait

Lit: Berri, 1864, p. [40]

Scott, Sir Walter (1771–1832)

Obv: SCOTT NATUS 1771 OB1T 1832 head right, signed on the truncation

Rev: Scott monument. view of Edinburgh in the background

Copper, 44mm

Lit: Berri, 1864, p. [40]; Grant, 1938/9, p. 151, s.a.

London W.C. (. . . 1853–70 . . .)

P1. 19, 8 (Ashmolean Museum)

Shakespeare, William (1564–1616)

Obv: SHAKESPEARE bust left, signed on the truncation D. G. BERRI F. NATUS 1564 OB1T 1616

Rev: View of a church amongst trees, viz. Stratford on Avon

Bronze or white metal, 44mm

Lit: Berri, 1864, p. [40]; Grant, 1939/40, p. 323, s.a.

London Scottish Rifle Corps


P1. 19, 7 (Ashmolean Museum)

Southampton Hotel, 21 Southampton Buildings, London W.C. (. . . 1853–70 . . . )


Brass, 28 mm, 0°.

P1. 19, 8 (R. H. Thompson)

Watt, James (1736–1819)

Obv: portrait

Lit: Berri, 1864, p. [40]

Wise and Foolish Virgins (Matthew 25. 1–13)

Lit: Berri, 1864, p. [40].

COOK: BERGERAC  MANVILLE: SCOTTISH COUNTERMARK  THOMPSON: D.G. BERRI