COIN TICKETS IN THE BRITISH HAMMERED SERIES

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Preface

This paper arose from my conviction that a study, identifying the coin tickets written by notable collectors from the past and by major dealers in the British hammered series, would be both interesting and valuable. The ability to recognise such writing mainly resides in the expertise of those, particularly long-standing dealers, through whose hands large numbers of coins have passed over the years. Because this skill is largely unrecorded it is in danger of being lost with the passing of those possessing it. This was brought home to me with the recent loss of Douglas Mitchell of Baldwin who, at the time of his death, was the most senior member of the Society, and of Patrick Finn who for forty years had pursued a distinguished career as a professional numismatist and coin dealer. Accordingly, I approached Peter Mitchell who readily agreed to contribute his unrivalled ability to recognise coin tickets, garnered from forty-eight years of experience at Baldwin’s. I also approached Hugh Pagan who most generously offered to draw upon his extensive researches into the activities and backgrounds of notable collectors to provide biographical details of those to be included in the study. Without these vital contributions this paper could not have been written. The great debt owed by the authors to others is recorded in the acknowledgements below.

R.J.E.

Scope of the study

This paper is devoted to the British hammered series and the authors hope that it will encourage experts in other series – such as milled coins and tokens – to carry out a similar study. The paper sets out to identify and illustrate the tickets written in the hands of notable deceased collectors and the personnel of leading UK-based dealers in the series, and to provide biographical notes on the collectors and dealers represented.

The paper makes no pretence at completeness. The collectors included are those considered by the authors as ‘major’ and who were no longer living at the end of 2001. Where notable collections have been donated to or acquired by museums in their entirety – such as those of William Hunter and Sarah Sophia Banks – they have been excluded regardless of importance, for examples of their tickets (if they exist) will not come into the hands of later collectors. Beyond this, the authors freely recognise that through misjudgement or oversight certain collections may have been omitted which others consider have a persuasive claim to be represented.

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Special thanks are due to Richard Varnham of Vale Coins and Terence Robertson, who generously made available their own albums of tickets, the former compiled with the help of Christopher Comber; to Ian, Lord Stewartby for help with and providing tickets for Scottish collectors, to Jenny Eaglen who typed the introduction, and to Dr Barrie Cook, Jeffrey North and Stewart Lyon, for supplying the material for Plates 11, 10 and 12, and 13 respectively. The authors take sole responsibility for errors of commission or omission to which such a potentially boundless study is inexorably prone.

1 For an obituary of Douglas Mitchell, see NCirc, April 2000, 54, and of Patrick Finn, NCirc (December, 2000), 318-19.
Amongst the dealers some select themselves for inclusion as household names in the numismatic world. For others, the normal yardstick has been whether the firm or individual is or has been in the habit of issuing printed lists of coins for sale. Plate 10 reproduces two pages of Daniels’ copy of Verity’s catalogue of 1881, before Daniels became a dealer.

From the plates it will be clear that the authors have not always been able to find examples of tickets in the chosen collectors’ (or dealers’) handwriting. This may be through mischance or because such tickets no longer exist or never did. In a few instances, when the authors are uncertain of the attribution of handwriting, this is made clear in the biographical notes and a question mark has been placed after the name of the collector or dealer in the actual plates. Hopefully, an outcome of this paper will be to lead others to resolve these uncertainties.

Relevance of coin tickets

Coin tickets are part of a coin’s identity and pedigree. A coin that has passed through one or more important collections is intrinsically more interesting – and potentially more valuable – than a similar coin of unknown background.

Nowadays, the increased price of coins and the ease of photographic reproduction have led to the widespread illustration of all but the commonest coins offered through dealers’ lists and auction catalogues. This helps in establishing the lineage of a coin and may enable the collector or scholar to determine if separate references to seemingly identical coins do indeed refer to the same coins or not. The answer to this question is of value to the dealer and collector in assessing rarity and to the scholar in attempting to draw conclusions from the study of surviving coins.

Individual coins now considered important enough to be fully described and illustrated were often, in the past, grouped together in a lot or batch with, perhaps, the odd one or even none being illustrated. This is seen, for example, not only in the great Montagu and Murdoch sales a century ago but even as late as the Lockett sales between 1955 and 1961.2 Added to this, the coin descriptions in auction catalogues were often rudimentary and the transcription of legends unreliable or incorrect. Indeed not all modern cataloguing is immune from this canker. The survival of tickets may help to detect such inaccuracies as well as avoiding double counting of individual coins when studying survival and output. As a general rule, no coin should be treated as having a distinct and certain existence unless the coin itself or adequate illustrations, photographs, rubbings or casts of it are available to endorse its separate identity. With such strict criteria, knowledge of lineage through tickets may help to elucidate if a coin known by description alone is to be presumed unaccounted for, or is to be identified with a coin known today. There must be concern that increasing use of the website by dealers to describe and illustrate coins on offer may result in a less permanent record of such offerings being accessible.

Use of tickets

In the modern world, coins began to be collected and housed in cabinets from the Renaissance onwards. The earliest collectors were princely laymen and ecclesiastics in the sixteenth and seventeenth centuries.3 The spread of antiquarian study in the eighteenth century led to a wider range of collectors whose interest extended beyond the Greek and Roman periods and medals. During the nineteenth century the expansion of interest continued, stimulated by the discovery of hoards and more sophisticated attempts to classify the surviving coins. Both the collecting and study of British hammered coins presented a satisfying challenge. From the biographical summaries in this paper it will be apparent that from late in the nineteenth century dedicated coin collectors were to be found from many walks of life. The cost of coins in those days meant that it was possible for someone of relatively modest means to amass an impressive collection which only the very wealthy could hope to match today.

2 A photographic record of Lockett’s English coins to the end of the Long Cross issue and his Scottish coins is, in fact, in the British Museum, and Baldwin photographed all those not illustrated.
It is uncertain when the first coin tickets came to be used. Although square tickets occur, they are mostly round, to fit circular recesses in cabinet trays. The Browne Willis collection at the Ashmolean Museum, Oxford, is housed in mid-eighteenth century cabinets with circular recesses. The tickets, which are roughly hand-cut, are written in a contemporary hand although whether that of Browne Willis or of an eighteenth century curator, after the coins were donated to the university, is not known. They are, however, the earliest which the authors have so far encountered in the British hammered series (see Fig. 1).  

Fig. 1. Eighteenth century tickets accompanying ex Browne Willis coins at the Ashmolean Museum.

It is probable that a number of early collectors kept handlists of their coins rather than making out tickets. This appears to be so with William Hunter, whose coins passed to Glasgow in 1807 and with Sarah Sophia Banks, whose collection passed to the British Museum in 1818. She kept a somewhat untidy register of acquisitions and two manuscript catalogues also exist. The latter of these, annotated later by the British Museum, appears to be in her own hand (Plate 11). The drawback of catalogues is their inflexibility and this obviously stimulated the use of tickets. This drawback was overcome by such collectors as Morrisson (who also used tickets) by employing an album into which hand written strips could be inserted, a system marketed by the Kalamazoo Company before the invention of word processing (Plate 12).

Doubtless, the publication of detailed classifications of coins in the hammered series would also have encouraged the use of tickets. To record more esoteric distinctions not apparent without careful scrutiny of a coin or exceptional powers of memory. Hawkins published a first edition of The Silver Coins of England in 1841, shortly after the third edition of Ruding's Annals. Further editions, by Hawkins' grandson R.L. Kenyon, followed in 1876 and 1887. Meanwhile, in 1846, Hildebrand published his Anglosachsiska Mynt, of which the definitive, augmented edition in use to this day appeared in 1881. In 1887 Burns' Coinage of Scotland appeared in three volumes and, the same year, Keary's Catalogue of Anglo-Saxon Coins in the British Museum in two volumes. This was followed in 1916 by Brooke's catalogue of the Norman Kings. His later, more general work on English Coins classified the issues he described and for a time was widely used for reference purposes, as Hawkins ('Hks') had been previously. More recently, of course, apart from BMC numbering, the numeration given in the Seaby Catalogue of British Coins, now published by Spink, and in North's English Hammered Coinage have been popular, particularly with some dealers. It is nowadays most unusual for a coin of any consequence to be offered by a dealer without a ticket, although not necessarily accompanied by any earlier tickets.

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5 SCBI Hunterian and Coins Collections, University of Glasgow (London, 1961), t. p. xii.
8 Bror Emil Hildebrand, Anglosachsiska Mynt (Stockholm, 1881).
9 E. Burns, The Coinage of Scotland, 3 vols (Edinburgh, 1887).
Reflecting this late nineteenth century upsurge in their use, Edgar Lincoln, a relative of the family that ran W.S. Lincoln and Son, was offering tickets for sale in at least four sizes in the 1890s at 6d. per 100 (Fig. 2). In the 1930s B.A. Seaby Ltd was also offering tickets in four sizes, from ‘crown’ (1.55") to ‘sixpenny’ (0.87") in white, mottled grey (‘sillurian’) and ‘a few colours’, besides mahogany cabinets tantalisingly priced between £1 and £16 each. During the Second World War their range extended to six sizes (1.55"–0.75") and by the 1950s nine sizes were available from 1½" to 2", but only in white. Currently, Collectors Gallery, Shrewsbury, offer acid/sulphur free tickets in white and tickets in blue, green, pink and yellow in 37, 29 and 24 mm sizes, retailing between £1.85 and £1.45 per hundred. Tickets of unusual dimensions are designed for ease of handling in tray recesses; for example, ¼ inch diameter tickets for 1 inch recesses.

In addition to tickets, dealers have long been accustomed to use plain or printed coin envelopes, mainly as a receptacle when coins are being passed over to a client. These envelopes often contain little or no information on the contents. A number of collectors choose to house their coins in envelopes rather than cabinets. Unless this is simply to save space the envelopes usually bear the details which would otherwise have appeared on tickets. The most notable adherent to this system is Emery May Norweb, whose envelopes were personalised with a printed illustration of a spider in its web on the envelope flap (see Plate 25, C58–1).

Retention of tickets

Apart from the use of envelopes, even in the twentieth century not all significant collectors wrote out their own tickets. Armst appears to be an example of this.

Although not all tickets have equal interest, and some may be worthless, as a general principle none should be discarded, but kept with, or referenced back to, the coin it purports to describe. Sometimes collectors withhold their tickets on sale of their coins, perhaps fearing their detrimental influence on realisable values, especially when the dates and cost of purchase are recorded. This is undoubtedly an irrational perception. Some dealers and auction houses also do not pass on tickets with coins sold, whether as a business practice, or to conform to a vendor’s wishes. It is the authors’ belief that no tickets accompanied the numerous Anglo-Saxon and Norman coins auctioned from P.W.P. Carlyon-Britton’s collection in three sales between 1913 and 1918 and the same may be suspected of some other collections for which no tickets have come to light, such as those formed by Roth and Wheeler. Following the Lockett sale, purchasers were given the option to have his tickets and any accompanying older tickets, but only some purchasers seem to have chosen this option and many tickets must have been scrapped.

The authors have failed to find as many relevant tickets as expected at a number of museums holding coins previously owned by some of the most distinguished collectors. This may, however, result from the museums’ policy to substitute rather than to add their own tickets when acquiring coins. A number of museums have had their collections re-ticketed at some time in the past,
whereupon the earlier tickets have either been discarded or set aside and subsequently mislaid. By and large, museums are a disappointing source of old tickets, except where they have acquired a collection in its entirety. Tickets of collections acquired by the major dealers and subsequently dispersed by them appear to have had a happier fate.

Casualties may also arise because an original ticket is too large for the recipient cabinet of the collector or museum, resulting in the ticket being cut down or separated from its coin. In the British Museum coloured tickets signify either an empty recess or an absent coin. Consequently, coloured tickets are either cut up or, again, separated from the corresponding coins.

From the foregoing it will be apparent that private collections are the most important source of interesting tickets, especially as collectors are less prone to discard any that accompany their acquisitions. The authors suspect that many interesting tickets reside in private collections of which they are unaware.

Illustrations

Where it has not been possible to identify tickets of collectors included in this study, this is noted in the biographical summaries. For Rashleigh and Verity, helpful examples of their handwriting are illustrated (Plates 13 and 14) as an aid if any of their tickets come to light. The illustrations are mostly of tickets describing coins in the British hammered series but, where none has been found, ticketing from other series by the sought-after hand has been used rather than have no illustration. All illustrations are reproduced life size and when information in the eponymous hand is found on both sides of a ticket each is shown. The main side of the ticket, usually referring to the reign/type/ mint/ moneyer/inscription is referred to as the obverse (O) and the secondary side, usually referring to source/date of acquisition/price/price code, as the reverse (R).

Where the card used is other than white or cream the actual colours are noted in the biographical section. Similarly, the use of black ink should be assumed unless otherwise stated in the description of the ticket. The ticket diameters encountered are recorded both in inches and millimetres. Any distinctive or idiosyncratic features of ticketing are also noted where this may help with identification. Photostat equipment has been used for the illustrations, selecting a setting which shows the handwriting most clearly. In consequence, the toning may not faithfully reflect in monochrome the shade of the coloured tickets as recorded in the biographical section. It would obviously be misguided to assume that because a ticket of a particular size and colour has been found and illustrated of a collector’s or dealer’s handwriting, all tickets in that hand were of the same size(s) and/or colour(s).

The plate number is given as the last item under each biographical entry and the plates include both the reference number and surname, elaborated when confusion would otherwise occur; e.g. ‘PWP CARLYON-BRITTON’ and ‘R CARLYON-BRITTON’. The names of personnel operating under dealers are shown after the dealers’ name, e.g. ‘SEABY – Peter Seaby’, ‘DAWSON (Paul)’.

Where possible, more than one example is illustrated of each hand. This helps either to confirm the style of ticketing, or to point to changes occurring over time. Handwriting often alters – for the worse – with advancing years.

Biographical details

Under each entry brief biographical details have been included, indicating, for individual collectors, the general scope of their interest and the timing and mode of disposal of their collection(s). Some collections have surprising elements. The authors came across a ticket written by Pridmore for a coin of Æthelred II, presumably acquired before he began to specialise in the Commonwealth series.

Although many collectors have sold a number of coins in the course of their collecting careers or exchanged them with other collectors, the distinction between collectors and dealers is usually obvious. However, Ready was a full-time dealer in Greek and Roman coins but seems to have formed a collection of British coins as a hobby. In contrast, Wells, whilst notionally a collector, appears to have derived significant income from dealing in coins and tokens.

15 Extract of letter from J. Verity to H.W. Thorburn, dated 25 March 1899.
For auctioned coins further information may be gathered from British Numismatic Auction Catalogues, 1710–1984, by Harrington E. Manville and Terence J. Robertson (London, 1986) and, more particularly, from the actual sale catalogues. Additional biographical information can often be found in obituaries, papers and anniversary articles published in the BNJ, Spink’s Numismatic Circular and Seaby’s late, lamented Coin and Medal Bulletin.

Aids to identification

When trying to identify a ticket the dominant feature is the style of writing, but other attributes may be helpful, such as size or colour of ticket, layout of wording, colour(s) of ink, type of information included and on which side of the ticket.

Collectors, whether from choice or availability, have tended to use mottled grey, or more likely white/cream card. The former is supposed to have had the advantage of not becoming soiled looking. Raymond Carlyon-Britton tickets are known in blue and Winstanley in red, but both favoured grey as the normal colour. Dealers are more likely to use colours, Lincoln having chosen a slate blue, although white tickets are not unknown, Spink a range of colours related to the purchase price of the coins described and Seaby a range of colours defining the basis on which the coins described were being offered (see under biographical notes). Baldwin, in contrast, have always used white or cream card. Osborne placed a coloured flash in the upper segment of his tickets to distinguish the mints he collected. Few collectors have been frugal enough to make their own tickets, Doubleday contributing one such example.

Layout can best be appreciated from studying the plates. Lord Grantley was unusual in writing somewhat untidy conventional tickets and others more neatly in which the details form a rectangle in the field of the ticket (Plate 21, C35–1). The use of capital or lower case letters in the regal titles tend to conform to a pattern, and the use or not of underlining can be indicative. King uses a wavy line under his heading and the dealer C.J. Martin a straight line in red. These yardsticks have to be used with other clues, however, because absolute consistency is not to be expected and the layout may be modified over the years or to accommodate information on different series of hammered coins.

Mostly black and, quite commonly, blue ink is used. Tickets dating before about 1950 will have been written with a dip-in or fountain pen, or, for the best results, a mapping pen. Amongst the most elegant and immediately recognisable tickets are those of Evans, Doubleday and Mack and those attributed to Maish. P.W.P. Carlyon-Britton favoured red ink, De Vore sometimes used green and Winstanley often wrote in pencil. In recent years the trend has been to use ball-point pens or even fine felt-tips. Elmore Jones latterly favoured the ball-point, using red to highlight significant features.

A ticket may contain valuable chronological information. Thus, on a ticket written by a single hand, ‘ex Lockett’ or ‘Lockett 2839’ means that the ticket will not have been written by Lockett himself and must, in the latter instance, post-date the sale referred to. However, if the attribution referred to has been added in a distinctive hand from that of the original ticket the possibility arises that the original ticket may, in the example given, have been written by Lockett. Sometimes attributions can create uncertainty. One of a run of ‘Maish’ tickets showing the source of the coins on the reverse (e.g. ‘W.C. Pearson, 1876’), reads ‘Maigh —1898’. If that annotation records an acquisition from Maish all of his tickets would have to be re-attributed. However, if the entry simply means that Maish acquired a coin in 1898 from a source not otherwise worth noting, the attribution remains. The authors have adopted the second construction, but the issue is not beyond doubt.

The inclusion of references to standard works may also help in determining the dates of tickets. For example, a Hawkins (‘Hks’) reference is likely to mean that the ticket was written before publication of the relevant BMC catalogue, whereas Brooke (‘Br’) references must post-date early 1932, and so forth.

If a ticket is suspected to be that of a particular collector, apart from comparing any illustrations in this paper, the next step should be to consult any sales catalogues or dealers lists of the collection, to establish if a coin answering the description was offered for sale. Broadly, the ‘Maish’ tickets pass that test.
Some tickets are very easy to identify. The fine penmanship of such as Evans, Doubleday and Mack have already been mentioned. Doubleday has two hands, one resembling copperplate and a later, more italic in style, but both unmistakably from the same writer. Equally distinctive are scruffily written tickets, as exemplified by Helen Farquhar (surprising in a lady of her times and upbringing) and by Demosthenes Mangakias. When the layout and/or style are less distinctive, peculiarities in the formation of letters should be looked for. Some collectors have rather similar handwriting: for example, Walters and Ryan. Lockett employs a sloping hand with some lower case letters written separately and others joined together. Handwriting also tends to reflect the period in which it was written. Lingford's upright rounded style could not be confused with a nineteenth century hand, although he was born in 1891. As a general rule modern penmen are less meticulous than their predecessors.

Dealers' tickets will normally be priced or cost coded on the obverse, whereas collectors tend to record such details on the reverse. If the writing of the price or cost code (in ink or pencil) is distinctive the dealer may be pricing an earlier ticket rather than his own. The price may also give some clue about the date when it was priced – and may be written. Seaby had the habit of showing the acquisition year and cost as an equation; thus 786g Baldwin often include an annotation such as 'ex 873' or 'shown to 873'. This refers to a coin bought from or shown to their customer 873. Coins from Spink may show the NCirc number, and small stock identification tickets with a price and NCirc number sometimes find their way into private hands. Many tickets contain later annotations, sometimes in more than one hand. Such graffiti are usually immediately recognisable and may provide helpful clues to the identity of the originator of the ticket and the hands through which it has subsequently passed. Plate 27, C71–1 shows a Walters ticket which has been annotated by Helen Farquhar as the purchaser from his 1913 sale.

The authors hope that this paper will prompt collectors to look out and attempt to identify old, unattributed tickets in their collections. In particular, if tickets are found of collectors for whom no example has been included in this study, details would be gratefully received by

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HAMMERED COINS OF THE BRITISH ISLES: COLLECTORS, DEALERS AND THEIR COIN TICKETS

COLLECTORS

(C01) Argyll, 15th Duke of, Niall Diarmid Campbell (1872–1949). Inveraray Castle, Argyllshire, and 63 Pall Mall, London SW1. Not FRNS or BNS. Collection of Anglo-Saxon and Norman coins purchased by Spink after his death (the first coins from it appear in the November 1952 issue of NCirc, without the Duke's name being mentioned). Rather unexpectedly for a duke, he seems not to have gone for expensive rarities, but to have preferred to form a numerically large collection of cheaper coins. It also appears that he only became interested in coins relatively late in life; most of his coins were acquired in the later 1930s and 1940s, chiefly from dealers' stock and lists, although Baldwin's records show that he was allotted their customer bidding number 422 at the 1939 Drabble sale.


Tickets: none identified.


Tickets: 1 in. (40 mm). Beige ticket, faded black ink. Pl. 15, CO3–1.

A number written and encircled in red is also likely to signify a coin shown by Baldwin to a numbered customer.
COIN TICKETS IN THE BRITISH HAMMERED SERIES


Tickets: ⅛ in. (22 mm). Elegant and informative, with distinctive individually formed letters, often with serifs. R: source and date of purchase. Pl. 15, CO5–1,2.


Tickets: none identified.


Tickets: none identified. He is said to have kept his coins in chemists' pill-boxes, and may therefore have described them on the lids of the boxes, making tickets less necessary.

(C08) Blunt, Christopher Evelyn (1904–87). Merchant banker with successive London firms, home address Ramsbury, Wilts. FRNS 1923–87, BNS 1933–87. Collection now in Fitzwilliam Museum, Cambridge (but some coins formerly in his possession may be encountered). Note that apart from the collection he himself formed, he received as a legacy from J.S. Shirley-Fox (qv) both Shirley-Fox's own general collection of English hammered coins and the type collection of Edwardian pennies formed by the Fox brothers while they were devising their classification.

Tickets: 1 in. (25 mm). They are in tiny handwriting, record inscriptions precisely, and may include other information and comment on O and/or R. Pl. 15, CO8–1,2.

(C09) Brand, John David (1931–90). Chartered accountant, home address 5 Ridley Road, Rochester, Kent. BNS 1960–90, FRNS 1963–90. Collection, mainly of Short Cross series but including other coins of Rochester mint and 18th century Kentish tokens, acquired from him by Baldwin in his lifetime.

Tickets: ¼ in. (24 mm), ½ in. (22 mm). Sparingly written. R: year, source and price of purchase recorded in one line at top. Pl. 15, CO9–1,2.


Tickets: 1½ in. (27 mm), 1 in. (25mm). Grey. Bold, evenly written in blue and black ink, using capital letters. O: inscription between horizontal lines. R: source, date of purchase, and possibly price code and reference (e.g. 'Hild'). Pl. 16, C10–1,2.

(C11) Brigg, Matthew Alfred (d.1937). Curlinghow, Batley, Yorks. BNS 1910–37. Occupation not certainly known, but perhaps connected with firm Brigg & Sons (Batley) Ltd, woollen manufacturers. Collection of English and colonial coins sold Glendining 23–25 May 1939, 721 lots; a further sale of English and Irish silver and copper coins Glendining 12 Jul 1943, 232 lots. On both occasions the coins were sold as the property of 'A North Country Collector'.

Tickets: none identified.


Tickets: ½ in. (48 mm), ⅛ in. (32 mm). Unmistakable, with tall, stylish lettering of even thickness, usually written in blue ink. Pl. 16, C12–1,2.

(C13) Brushfield, Archibald Nadauld (1870–1960). Medical practitioner, various addresses. BNS 1915–49. His main interest lay in the British colonial series, but his Anglo-Saxon and English hammered coins were sold as part of a 470-lot sale of his coins at Glendining 2–3 May 1929, and his Scottish and Irish coins were sold Glendining 28 Mar 1940, 420 lots.

Tickets: none identified.
(C14) Bruun, Lars Emil (1852-1923). GS/FRNS 1896–1923, BNS 1904–22 (or until death). Collection of Ancient British, Anglo-Saxon, English, Scottish and Colonial coins sold Sotheby 18–22 May 1925, 965 lots. Other coins given by him to National Museum, Copenhagen, and his specialist collection of coins of Cnut is on deposit in Frederiksborg Castle, Denmark (see SCBI/ Copenhagen).

Tickets: none identified.


A further collection of 800 English hammered gold coins made by Carlyon-Britton, perhaps in collaboration with his son Raymond, was acquired by Seaby and offered in SCMB 1937 onwards. Although the coins in the sales of 1913–18 seem to have been sold without tickets, various tickets of his survive accompanying coins disposed of in other circumstances.

Tickets: ½ in. (32 mm), 1 in. (25 mm). Grey card, written in black ink, less neat than his father’s hand.

(C16) Carlyon-Britton, Philip William Poole (1863–1938). Solicitor, various London addresses to 1919, subsequently of Eversfield, Fishbourne, Chichester, Sussex. NSL/FRNS 1894–1938, BNS 1903–38. Collection of Ancient British, Romano-British, Anglo-Saxon and Norman coins sold Sotheby 17–21 Nov 1913, 20–24 Nov 1916, 11–13 Nov 1918, 1975 consecutively numbered lots. His remaining coins in these series were sold by him in 1919 to Spink, who offered them in NCat, without Carlyon-Britton’s name being mentioned. Carlyon-Britton had previously disposed of his collection of English hammered coins of reigns subsequent to Stephen, the silver coins being sold Sotheby 1 Nov 1900, 157 lots, and the gold coins being sold anonymously, as the property of ‘a gentleman relinquishing the collection of the series’, Sotheby 30 Nov 1905, 120 lots.

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Tickets: ½ in. (32 mm), 1 in. (25 mm). Grey card, written in black ink, less neat than his father’s hand.

(C17) Carlyon-Britton, Raymond Carlyon (1893–1960). Son of above, independent means, addresses as father to 1938, afterwards living at successive addresses in Westgate, Chichester, BNS 1911–60. FRNS 1923–60. His first collection (Edward I–Charles II) was sold Sotheby 17–18 Oct 1921, 368 lots, and collections respectively of hammered and of milled coins were sold by him to Seaby in 1940 and 1942, each doublet containing some coins inherited from his father. After a serious failure of his health in the late 1940s, a much larger collection, mainly of English hammered coins but including Anglo-Saxon coins of Sussex mints and Scottish coins, was sold for him on commission by Seaby through SCMB 1949; commencing in the issue for May, the tickets for the coins being largely written by C.A. Whitton (qv). Carlyon-Britton retained his Irish collection (later acquired en bloc by the Ulster Museum), and, his health subsequently improving, he made a final, even larger collection of English hammered coins ; a portion of this was offered in SCMB in 1959, and the residue was sold through Seaby after his death.

Tickets: ½ in. (32 mm), 1 in. (25 mm). Grey card, written in black ink, less neat than his father’s hand. Pl. 17, C17–3: 1 in. (25 mm). Grey card, written in black ink, less neat than his father’s hand. Pl. 17, C17–1: ½ in. (20 mm). Sturdily blue card, written in blue ink. Pl. 17, C17–2. Tickets from his last collection are normally easy to identify because they carry a stamped Seaby stock number, as on ticket C17–2. Another indicative sign of his tickets generally is that they often carry cabinet reference numbers, e.g. ‘No.IX, 655’ as on ticket C17–3.


Tickets: none identified. He may have used envelopes instead. Pl. 18, C19–1. shows an example, measuring ⅛ × ⅜ in. (35 × 35 mm). Written in a very small, elegantly executed hand. The lower case letters tend to be connected in groups of two to four letters.


Tickets: none identified. He may have used envelopes instead. Pl. 18, C19–1. shows an example, measuring ⅛ × ⅜ in. (35 × 35 mm). Written in a very small, elegantly executed hand. The lower case letters tend to be connected in groups of two to four letters.

Tickets: ⅛ in. (22 mm). Black or brownish ink on cream paper or card. Numbers at top of O may be in red or purple, as may some other wording. Pl. 18, C20–1, 2.


Tickets: ⅛ in. (24 mm), ¼ in. (19 mm). Ball-point pen. Fairly neat, with detailed description on O and source, date, etc., on R. Lower case letters written separately. R: may record pedigree, often a US one.

(C22) Crompton-Roberts, Charles Montagu (1865–1931). Landowner, Drybridge, Monmouth, and 52 Mount Street, London W1. NSL/FRNS 1886–1931. The core of his impressive collection of Ancient British, Anglo-Saxon and later English hammered coins seems to have been purchased for him on commission by Messrs Lincoln at the Montagu and Nunn sales in 1895–6. The collection was acquired by Spink and offered in NCirc over the years 1920–1, commencing in the issue for July–August 1920, without Crompton-Roberts’ name initially being mentioned.

Tickets: none identified.


Tickets: ¼ in. (32 mm). Ball-point pen. Fairly neat, with detailed description on O and source, date, etc., on R. Lower case letters written separately. Pl. 19, C24–1.


Tickets: ⅛ in. (24 mm), ⅛ in. (20 mm). Two styles of writing: tiny, neat copper-plate, with regal title underlined (Pl. 19, C26–1, a hand-cut ticket, as R shows); and an equally neat italic hand, with collection reference above horizontal line on O and R blank. (Pl. 19, C26–2).


stolen in 1966, and although all but about ten coins were recovered, their original tickets were lost and few provenances therefore preserved.

Tickets: ½ in. (29 mm.). Early tickets written with a fountain pen in blue ink (Pl. 19, C28-1). Later tickets in a distinctive hand, with flourishes to the capital letters used apart from inscriptions, written in black ball-point pen with annotations in red (Pl. 20, C28-2A, where 'B.M.C.' and 'P.T.O.' are in red). Occasionally additional comments are written on deep yellow tickets (Pl. 20, C28-2B).

Elmore Jones often wrote tickets for coins inspected by him at Baldwin, or for coins shown to him by other collectors, and the majority of surviving tickets written by him are of this character. Pl. 19, C28-1 being an example.

(C29) Evans, Sir John (1823–1908). Paper manufacturer, firm John Dickinson & Co., Nash Mills, Hemel Hempstead, Herts., latterly living at Britwell, Berkhampstead, Herts. NSL/FRNS 1894–1908. Large collection of Anglo-Saxon, Norman and later English hammered coins. A sale was intended and the plates for the sale catalogue were printed, but the sale was then aborted because Spink, who had lined up the US banker John Pierpont Morgan (1837–1913) as a prospective buyer for the best coins in the collection, bought the collection as a whole. After Morgan had selected what he wanted from the collection, Spink disposed of the rest of the coins partly to P.W.P. Carlyon-Britton privately and partly through NCirc, commencing in the monthly issue for June 1910. Following Morgan’s death, his portion of the Evans collection was offered to the British Museum, which acquired from Morgan’s son in 1915 whatever it needed, but there was a residue of the Morgan portion not wanted by the Museum and the bulk of this was then acquired by R.C. Lockett. A final less interesting residue, presumably not supposed to be of any significant commercial value in 1908, remained in the possession of Sir Arthur Evans, Sir John’s son, and was ultimately given to the Ashmolean Museum, Oxford (see SCBI Oxford).

Tickets: ½ in. (19 mm). Outstandingly neat and even writing in capitals, with several underlinings (Pl. 20, C29-1,2). The old ink numbers often found on R, as here, are the intended lot numbers in the sale which should have taken place after Evans’s death.

Evans’s tickets seem to have been the first to record as a matter of routine the coin’s hoard provenance (e.g. ‘York’, indicating the Bishopphill hoard of coins of Edward the Confessor), place of finding or acquisition (e.g. ‘Sweden’), or other material provenance (e.g. ‘Montagu’), written at top of O.


Tickets: ½ in. (37 mm), ½ in. (29 mm). Stone coloured tickets written in a bold, untidy hand. R: source, date of acquisition, and sometimes purchase price. Pl. 20, C30-1,2. She also wrote comments of her own on acquired tickets (see Pl. 27, C71-1, for a comment written on a Walters ticket).

(C31) Firth, Charles Joseph (1903–60). Plumber, living at Mount View, 46 King Street, Hoyland, Barnsley, Yorkshire. BNS 1950–9, FRNS 1955–9. Collection of Anglo-Saxon and English hammered coins acquired by Spink in 1967 (some of these seem to have been offered in Spink Auction Sale 1, and others may possibly have appeared in Spink Auction Sale 6).

Tickets: none identified.


Tickets: none identified.

(C35) Grantley, 5th Baron, John Richard Brinsley Norton (1855–1943). Landowner, latterly living at Weeke Manor, Winchester, Hampshire. NSL/FRNS 1891–1943, BNS 1903–43. Very large general collection sold by Glendining in eleven parts between 29–30 Nov 1943 and 26–7 Apr 1944, 4656 consecutively numbered lots, of which the relevant parts for the collector of British hammered coins are parts 1–5 (lots 1–2064). He had disposed of some other coins as a young collector in a Sotheby sale of 31 Jul 1894, but the suggestion in an annotated copy of a Sotheby sale catalogue of 6–7 Apr 1899 that he was the ‘well-known amateur’ whose Anglo-Saxon coins feature in that sale seems to be unfounded.
Examples known written in black ink and in pencil.

Tickets: If in. (41 mm). Shallow, thin copper-plate handwriting, mainly in lower case. R gives source and price paid. For sale 26–27 Jul 1950, 423 lots, was sold en bloc to Spink after the catalogue was printed but before the sale could take place.

Tickets: I in. (29 mm). Small, neat, rounded hand, using mapping pen. R: a code, source, and purchase price may be recorded.

(C36) Hall, Henry Platt (1863–1949). Director and Chairman, Platt Bros & Co Ltd, textile machinists, Oldham, Lancs. Living at Toravon, Werneth, Oldham, to retirement 1924, afterwards at Pentreheylin Hall, Llanymynech, Montgomeryshire. NSL/FRNS 1899–1949, BNS 1919–49. Greek, Roman and Byzantine coins sold by Glendining in 19–21 Jul 1950, 16–21 Nov 1950, 2328 consecutively numbered lots, but the English part of the collection, scheduled for sale 26–27 Jul 1950, 423 lots, was sold en bloc to Spink after the catalogue was printed but before the sale could take place.

Tickets: ½ in. (41 mm). Shallow, thin copper-plate handwriting, mainly in lower case. R gives source and price paid. Examples known written in black ink and in pencil.


Tickets: ⅞ in. (22 mm). Small, neat, rounded hand, using mapping pen. R: a code, source, and purchase price may be recorded.


Tickets: ⅞ in. (39 mm), ⅞ in. (32 mm), ⅞ in. (29 mm), ⅞ in. (25 mm), ⅞ in. (22 mm), ⅞ in. (20 mm). May be in blue ink. Economically worded, using capital letters with underlinings and descriptive matter in connected lower case. May state weight on O or R and provenance on R, but R is usually blank.

(C39) Huth, Reginald F. (1853–1926). Occupation not certainly known, but the Huth family were financiers in the City of London. 32 Phillimore Gardens, Kensington, London. NSL/FRNS 1897–1911, BNS 1906–still 1922. His English, Scottish, Irish and Colonial coins were sold Sotheby 4–7 Apr 1927, 738 lots.

Tickets: ⅞ in. (32 mm). Neat fluent copper-plate hand, with thin upright strokes. R: a code, source, and purchase price may be recorded.


Tickets: ⅞ in. (32 mm). Compact, even, upright lettering with widespread use of capitals, e.g. ‘EX’ and ‘GRM’. R: a code, source, and purchase price may be recorded. Supplementary tickets may occur with additional matter in lower case handwriting.


Tickets: 1 in. (25 mm). Small, connected handwriting with scant wording. R: a code, source, and purchase price may be recorded.

(C42) King, Horace Herbert (1890–1976). Of Brookside, North Chapel, Petworth, Sussex, latterly of Undershaw Hotel, Hindhead, Surrey. Director, P.S. King & Co., local government and parliamentary publishers, Great Smith Street, London SW1. BNS 1909–76; FRNS 1954–76. Collection was of around 450 coins, mainly in EF condition and of Sussex mints. Of these 211 were acquired by the British Museum and the remainder were purchased by Baldwin. Baldwin subsequently sold most of the coins of Sussex mints not required by the British Museum to Humphrey Lesterco Gilbert (1919–84), actor (children’s TV etc), and these formed the basis of the collection of ‘Coins of Sussex Mints’ subsequently sold by Glendining/Baldwin 14 Oct 1985, 209 lots (see preface of catalogue for some additional details).

Tickets: 1 in. (25 mm), ⅞ in. (24 mm). Clear but unsophisticated writing, using separate letters in lower case for descriptive matter. Underlining may be straight or wavy. R: blank.
COIN TICKETS IN THE BRITISH HAMMERED SERIES


Tickets: \( \frac{1}{4} \) in. (29 mm), \( \frac{1}{8} \) in. (22 mm). Neat, sparingly worded tickets, with lines below regal title and other information. R: source/pedigree, and price paid. Pl. 22, C43-1,2.

(C44) Lawrence, Laurrie Asher (1857-1949). Of 44 Belsize Square. London NW3, from 1909, previously living at other addresses in Belsize Park area. Ear nose and throat surgeon (FRCS). NSL/FRNS 1885-1949, BNS 1903-49. First collection sold Sotheby 24-27 February 1903, 686 lots (Lawrence sold to Lord Grantley, just before this sale took place, any Anglo-Saxon or Norman coins of his that Grantley wanted, and this is why there are various coins with Lawrence provenances in the Grantley sale which derive from Lawrence's first collection but which do not feature in the 1903 sale). Final collection sold Glendining in a series of sales between 17 May 1950 and 28 Nov 1951, the English coins being offered in four parts 17 May 1950, 14 Mar 1951, 11 Jul 1951, 28 Nov 1951, 1429 consecutively numbered lots. The British Museum had already acquired a selection of English hammered coins from the final collection before the 1950 sale took place, but through some mishap these coins were not formally accessioned by the British Museum until the 1980s.

Tickets: \( \frac{1}{10} \) in. (29 mm), \( \frac{1}{8} \) in. (22 mm). Uneven and untidy writing, either using capital letters or lower case connected lettering. R: hoard source, where known, or blank. Pl. 22, C44-1,2.


Tickets: 1 in. (25 mm), \( \frac{1}{8} \) in. (22 mm). Probably written with a mapping pen. O has ornamental regal title and may show lines used to keep wording parallel. R may show BMC numbers, pedigree, source, rarity, condition, and/or purchase price. Pl. 23, C45-1,2.


Tickets: \( \frac{1}{8} \) in. (32 mm), \( \frac{1}{4} \) in. (31 mm). Neat, rounded, upright hand, similar to, but larger than, that of Sir John Hanham (qv). Blue ink, accession numbers within circles. R shows source/pedigree, date of acquisition and price code. Pl. 23, C46-1,2.

(C47) Lockett, Richard Cyril (1873-1950). Chairman, William & John Lockett Ltd, shipowners, Liverpool. Living from 1922 onwards at 58 Cadogan Place, London SW1 (previously at Clonterbrook, St Anne's Road, Aigburth, Liverpool). BNS 1903-50, FRNS 1907-50. His great collection was sold by Glendining in thirteen parts between 6-9 Jun 1955 and 17 September 1961, the relevant parts to the collector of British hammered coins being the five English parts, 4607 consecutively numbered lots. The residue of the collection not included in these sales, or bought in at these sales, was subsequently put through NCirc.

Tickets: \( \frac{1}{4} \) in. (30 mm), \( \frac{1}{16} \) in. (29 mm). Sloping, somewhat ornamented hand, with a mixture of separate and connected letters. R may include source and/or other comment, and tickets may show signs of foxing at edge. Pl. 23, C47-1,2. On the examples illustrated Lockett lot numbers have been added by Baldwin.

(C48) Mack, Cdr. Richard Paston (1901-74). Officer in Royal Navy. Of West House, Droxford, Hampshire. BNS 1947-74, FRNS 1955-74. Collection of Anglo-Saxon and Norman coins (all published in SCBI Mack except for a handful of very late acquisitions) sold in joint Glendining/Spink sales 18 Nov 1975, 290 lots, and 23 Mar 1977, 359 lots. The residue of the collection not included in these sales, or bought in at these sales, was subsequently put through NCirc.

Tickets: 1 in. (25 mm). Exemplary ticketing, with slightly sloping, even lettering. Mint in capital letters. R: may include supplementary information in addition to source, date of acquisition and purchase price. Tickets may carry SCBI Mack numbers in red ball-point or in pencil. Some have been scored through on O with a diagonal line or tick in green or in black. Pl. 23, C48-1,2.


Tickets: \( \frac{1}{4} \) in. (29 mm). Probably the finest for coins of the British hammered series (although for their attribution to Maish see Introduction, p. 141). Mottled grey-green card. O: collection number at top, regal title in ornate lettering, with other details written with a mapping pen above parallel lines ruled in pencil, traces of which may be visible, and weight in grains at bottom. R: source at top and other variable information below. Pl. 24, C49-1,2.

Tickets: 1 in. (25 mm). Casually written tickets in black ink or ball-point. R: blank or acquisition reference and date. Pl. 24, C50–1, 2.

(C51) Montagu, Hyman (c. 1845–95). Solicitor, various London addresses. NSL 1882–95. His very large collection seems to have been in a constant state of flux during his lifetime, during which various sales of duplicates took place, but its final composition is well recorded in the catalogues of eight sales held by Sotheby between 18–23 Nov 1895 and 16 Nov 1897 (Montagu’s Roman and Byzantine gold coins were sold separately in a Rollin and Feuardent sale, Paris, 20–28 April 1896). Five of these featured British coins (18–23 Nov 1895, 857 lots; 11–16 May 1896, 857 lots; 13–20 Nov 1896, 988 lots; 15–17 Jul 1897, 373 lots; 16–20 Nov 1897, 737 lots), and another sale contained Montagu’s British historical medals (24–29 May 1897, 862 lots). The coins that were passed in the sales of 1895–7, mostly forgeries, were inherited by his grandson Maj. Ronald Montagu Simon (1901–71), member BNS 1915–31, and surfaced again in the 1950s.

Tickets: none identified.


Tickets: ½ in. (22 mm), ⅜ in. (20 mm). Pale or mottled gray. Hand either upright or sloping. R notes source, acquisition date, and, where relevant, lot number, in separate, lower case lettering. Tickets may be foxed at edges. Pl. 12.

(PI. 24, C52–1, 2.

(C53) Mossop, Henry Richard (1919–88). Farmer, living at Greenleaves, Marshchapel, near Grimsby, Lincs. BNS 1959–88, FRNS 1961–88. Collection of Ancient British coins sold Glendining 6 Nov 1991, 348 lots. Collection of coins of Lincoln mint sold by him to Baldwin in 1967, the majority of which were acquired at the time by Baldwin by Sir Francis Hill, and are now part of the Hill collection in Lincoln City and County Museum (published in her lifetime in SCBI/ Lincolnshire Museums). His coins of the Stamford mint were sold by him to Seaby, but many of these were subsequently also acquired by Baldwin, for Sir Francis Hill.

Tickets: none identified.

(C54) Murdoch, John Gloag (1830–1902). Piano manufacturer and religious publisher. NSL 1885–1902. An extensive purchaser at the Montagu sales of 1895–7. Large collection sold in eight sales by Sotheby between 31 Mar-4 Apr 1903 and 14–16 Dec 1904, Anglo-Saxon, Norman and later English hammered coins being offered in part 1 (772 lots) and at the beginning of part 3 (919 lots), Scottish in part 2 (406 lots) and Irish and tokens in part 7 (254 lots).

Tickets: 1½ in. (20 mm), ½ in. (19 mm). Small, carefully executed hand. O: reproduces obverse and reverse inscriptions, mint name and other comment, including source, e.g. Montagu, in connected lower case lettering. R: blank. Pl. 24, C54–1, 2.

(PI. 24, C54–1, 2.

(C55, C56) Murray, Lieut.-Col. John Kenneth Ronald (‘Jock’) (1910–86) and Murray, Mrs. Joan Elizabeth Lowther (1917–96). Of 13 Homecroft Drive, Uckington, Cheltenham, Glos. GHCQ employees. Lieut.-Col. Murray, FRNS 1967–86, BNS (hon) 1983–6, formed an initial collection of English gold, sold Glendining 1 Oct 1952, 218 lots. He and his wife Joan, BNS 1965–95, then formed a joint specialist collection of Scottish hammered and milled coins, of which the larger part was sold by Spink, 29 Apr 1987, 462 lots. Mrs Murray retained the coins of James I–IV, with some related material, until her death in 1996; some of these were then acquired privately, and the residue was sold by Baldwin 9 May 2001, lots 1863–1983.

Tickets: 1½ in. (29 mm). Jock Murray Ball-point pen, using capital letters in coin’s description. Pl. 24, C55–1 (writing on R perhaps in his wife’s hand?). Joan Murray Fine ball-point pen, with a mixture of capital and lower case connected lettering. O has weight at bottom. R blank. Pl. 24, C56–1.

(C57) Naish, S.R. Address and occupation not known. Not FRNS or BNS. Collection of English hammered coins purchased by Seaby and offered in SCMB Nov and Dec 1945.

Tickets: 1 in. (25 mm), ½ in. (16 mm). Written in capital letters with dates of reign on O, and an unusual code, running vertically downwards, on R. Pl. 25, C57–1, 2.


Tickets: none. Instead, she used 2 in. × 2 in. (51 × 51 mm) coin envelopes in white and blue, with a spider in its web emblem in green on the back flap. Typed details on front: with collection reference number, North number and rarity in red. Pl. 25, C58–1.

Tickets: 1 in. (25 mm). Clear but unevenly written tickets using capital letters. Coloured flashes across top of O high-light tickets for coins of Bury St Edmunds (pink), Ipswich (yellow), and Sudbury (green). R shows source, acquisition date and purchase price. Pl. 25, C59–1,2.


Tickets: 1 in. (25 mm), ½ in. (22 mm). Small, spiky, neatish but not very legible italic hand. O: assessment of condition and rarity at bottom. R: scant information, such as price code at bottom. Pl. 25, C60–1,2.


Tickets: 1½ in. (32 mm), 1¼ in. (30 mm), 1 in. (25 mm), ¾ in. (22 mm), ½ in. (20 mm). Mottled grey or white card. Well spaced, sloping lettering, mainly in lower case. Hooked tops to uprights, not dissimilar to those on tickets written by F.A. Walters (qv). Pl. 26, C61–1.

(C62) Rashleigh, Jonathan (1820–1905). Landowner, Menabilly, Cornwall (house later owned by Daphne Du Maurier and the locale of some of her novels). NSL/FRNS 1848–1905. The Rashleigh family collection sold by Sotheby, 21 Jun – 1 Jul 1969, 1183 lots, as the property of Evelyn William Rashleigh (1830–1926), was essentially the creation of Jonathan Rashleigh, although it included an older element inherited from Philip Rashleigh MP (1729–1811). The collection sold by Glendining at three sales in 1953 as the property of John Cosmo Stuart Rashleigh MD (1872–1961), Jonathan Rashleigh’s grandson, was an entirely new collection made by Dr Rashleigh.

Tickets: none identified, but if any existed they would have been written by Jonathan Rashleigh, and an example of his handwriting is illustrated Pl. 13.

(C63) Reynolds, Henry Muskett. Of Silver Birches, Kirkley Park Road, Lowestoft, Suffolk. BNS 1903 – still 1946. Collection of Anglo-Saxon and Norman coins sold Sotheby 4 May 1914, 116 lots: a further portion was part of a Sotheby sale 5–6 Jun 1919. A collection of 131 coins of the Norwich mint and a collection of Norfolk seventeenth-century tokens were given by him to Norwich Castle Museum 1935 (see SCBI East Anglian Museums).

Tickets: 1 in. (25 mm). These, accompanying his coins in Norwich Castle Museum and presumably written by him, are clearly written, with slightly inclining capital letters, and extensive underlining. Weight at bottom of O. R carries price paid in pencil, or possibly reference in ink at top. Pl. 26, C63–1,2.


Tickets: none identified.


Tickets: 1½ in. (32 mm), 1¼ in. (30 mm), 1 in. (25 mm), ¾ in. (22 mm), ½ in. (20 mm). Mottled grey or white card. Well spaced, sloping lettering, mainly in lower case. Hooked tops to uprights, not dissimilar to those on tickets written by F.A. Walters (qv). Pl. 26, C65–1,2 (first ticket is foxed, second on grey card).

(C66) Schneider, Herbert (1914–89). Of 10 Place Leopold, Antwerp, Belgium. BNS 1947–89, FRNS 1953–89. The collection proper remains in his family’s possession, but a number of his coins have appeared on the market as a result of upgrading. Others were stolen in 1962 and may reappear, although it would be surprising if these were still with his tickets (see BNU 20 (1962), 365–7, and plates XXIV, XXV).

Tickets: 1½ in. (29 mm). Details in capital letters using red or blue ball-point pen. Source and acquisition date may be shown on O or R. Pl. 26, C66–1 (written in red, with words NOT NOW IN COLLECTION in black).

COIN TICKETS IN THE BRITISH HAMMERED SERIES

(C68) Strauss, Ronald (1907–90). Senior partner, Strauss Turnbull, stockbrokers, London. Not FRNS or BNS. Collection of British gold coins, largely deriving from purchases at the Lockett sales and at a few other major sales in the 1960s and early 1970s, sold Sotheby 26 May 1994, 264 lots (of these, lots 46–141 were English and Scottish hammered gold).

Tickets: 1½ in. (35 mm). Slate blue, with stark descriptions in capital letters. Pl. 27, C68–1.


Tickets: 1 in. (25 mm). O: connected copper-plate hand, with type reference at bottom. R: weight and reverse inscriptions. Pl. 27, C69–1, 2.


Tickets: none identified.


Tickets: 1 in. (32 mm). Octagonal. Pl. 27, C72–1 (illustrated and suggested to be in Webb’s own hand, Bonhams 18 Jul 2000, lot 381; the ticket must have been preserved by Lockett, a later owner of the coin described (Lockett 2034)).

(C73) Wells, William Charles (1870–1949). Originally from Northampton, subsequently living successively at Le Chalet, East Lane, Wembly, Middlesex, and Le Chalet, Brook Road, South Benfleet, Essex. BNS 1903–49. O: connected copper-plate hand, with type reference at bottom. R: weight and reverse inscriptions. Pl. 27, C73–1 (this ticket has been annotated on O and R by Helen Farquhar (qv)).

(C74) Wheeler, Ernest Henry (1876–1933). Printer of race cards, 56 Caledonian Road, London N1. BNS 1917–33, FRNS 1920–33. In addition to the coins of his sold in a Sotheby sale of 12–14 March 1930, 599 lots, further portions of his collection were offered by Seaby in lists dated 6 Feb 1931 and 17 Apr 1931. Other coins may well have passed through his hands, for he is believed to have dealt as well as collected.

Tickets: none identified.


Tickets: 1¼ in. (29 mm), 5 in. (22 mm). Small, flowing writing. Pl. 28, C75–1, 2 (tickets written on behalf of Seaby for Raymond Carylon-Britton’s collection sold by them in 1949).

Tickets: $ in. (20 mm), hand cut. Regal title abbreviated. O gives source and price. Pl. 28, C76–1 (attribution to Willis suggested but not definitely established).


Collection of Norman coins bought by Spink after his death.


Tickets: $ in. (26 mm), $ in. (24 mm). Elegantly written, with careful transcriptions of legends. Pl. 28, C79–1,2 (latter ticket records obverse inscription on O, reverse inscription on R).

DEALERS

(D01) A.H. Baldwin & Sons Ltd. Firm founded by Albert Henry Baldwin (1858–1936). NSL/FRNS 1902–36, BNS 1903–36. He had initially trained as a schoolmaster, but in 1880 he began to issue comprehensive lists of coins from his home address in Eglington Road, Plaistead, Kent (the date 1872 given for the foundation of the business relates to his initial trading in coins when still a schoolboy). In 1901, when his eldest son Percy, reputedly brilliant but erratic, was old enough to leave school and help him in the business, he opened a shop at 4A Duncannon Street, Charing Cross, London WC2, retained until 1928. All the firm’s subsequent addresses have been in London WC2, at 40 Craven Street (operating concurrently with Duncannon Street, 1922–8), 3 Adelphi House Terrace (later renamed 3 Robert Street) (1928–63), The Adelphi (1963–71), and 11 Adelphi Terrace (from 1971).

In the 1930s his second son Albert Henry Frederick (‘Fred’) Baldwin (1889–1970), FRNS 1923–70, BNS 1923–70, who had joined the family business as far back as 1905 and who had developed into a formidable personality who enjoyed good living and golf, took over the management of the company, remaining its titular head until 1967. The firm’s day-to-day administration had previously devolved on his elder brother Percy’s son Albert Henry Baldwin (1912–67), FRNS 1938–67, BNS 1938–67, who had come to work for the firm in 1936 and despite poor health was the mainstay of the company in the years before his early death. Within the firm, coins in the British hammered series were also handled by David Dewar (‘Douglas’ or ‘Douggie’) Mitchell (1906–2000), FRNS 1932–2000, BNS 1932–2000, son of the original A.H. Baldwin’s only daughter, who joined the firm in 1923 and did not retire until 1986.

Peter David Mitchell (b.1933), BNS 1954–, FRNS 1967–, D.D. Mitchell’s only son, joined the firm in 1949, and served as its managing director from his cousin Albert’s death in 1967 to his retirement in 1997, when he was succeeded by Albert’s son, Albert Henry Edward Baldwin, Michael Baruch Sharp (b.1940), BNS 1959–, FRNS 1963–, previously a collector, was recruited in 1972 to help with the British series, becoming a recognised expert on coins of Charles I and on Jacobite material and remaining with the firm until 2002.

Tickets: invariably cream or white. The majority of those written for the British hammered series are in the following hands:

A.H. Baldwin (founder). $ in. (29 mm), $ in. (24 mm). Late nineteenth century hand with looped letters I and g. Regal title in lower case, sometimes abbreviated. Seductive prices (in today’s terms) at bottom of O. Some tickets also carry stock numbers at top of O. R: often blank but may give source of coin. Tickets may be foxed. Pl. 29, D01A–1,2.


A.H. Baldwin $ in. (35 mm), $ in. (24 mm). Small, assured flowing hand, using fine-nibbed pen. Looped letters f, l and possibly g. Capital letters incline slightly to right. Regal title may be underlined. R: may include provenance and cost code. Pl. 29, D01C–1.

D.D. Mitchell $ in. (24 mm). Blue ink. Upright, informal hand, with flourishes to some letters. R may include cost/date code. Pl. 29, D01D–1,2.

P.D. Mitchell $ in. (29 mm), $ in. (24 mm). Blue ink or ball-point. Small, upright hand, with connected lower case lettering. O: several underlinings. Prices written in pencil. R: observations on pedigree, source, rarity, etc. Pl. 29, D01E–1,2.
M.B. Sharp 1/8 in. (24 mm). Blue ball-point. Small, sloping hand, using connected lower case writing for other than inscriptions. O: price in pencil. R: cost/date code. PI. 30, D01F–1 (‘873’ encircled in red is a customer reference); PI. 30, D01F–2 (‘ex 245’ is also a customer reference).

(D02) Bennett, Lloyd. PO Box 2, Monmouth, Gwent. Lists issued from 1978, now superseded by website.

Tickets: 1/8 in. (37 mm), 1/4 in. (31 mm). Black ink, currently felt tip. Informally written in capital letters, sometimes with dates of reign. O: price in ink. R: blank. PI. 30, D03–1,2.

(D04) Coins and Antiquities Ltd. 76 New Bond Street, London W1. Business founded as D.J. Crowther Ltd in 1965 by Donald James Crowther (b.1923), FRNS 1951–88, BNS 1966–85, but name of business was changed in 1970 after Crowther had joined Sotheby's coin department (he was to be ordained as an Anglican clergyman in 1982). Lists issued until business closed in 1979. Most tickets for British hammered coins would have been written by (Beverley) Thomas Curtis (b.1941), FRNS 1967–, BNS 1967–, subsequently with Baldwin.
Tickets: 1/4 in. (38 mm). No example traced, but they may be distinguished, apart from size and colour, by the relevant letters of the firm's pricing code, COUNTRY LAD, written in capitals in the exergue of O.

Tickets: 1 in. (25 mm), 5/8 in. (22 mm). O: fluent, slightly sloping writing with slender upward strokes. Short horizontal underlining or dividing lines. Condition and price in exergue. R: blank. PI. 30, D05–1,2.

(D06) B.J. Dawson (Coins). 52 St Helens Road, Bolton, Lancashire. Brian Dawson, BNS 1973–, began trading in 1963. His son Paul Dawson joined the business in 1985 and has run it since his father's retirement in 1997. Lists, including British hammered coins, issued three times a year.

Paul Dawson 1/8 in. (30 mm). Greenish white tickets with faint, close-set, green horizontal lines. O: small, sloping writing, the lower case letters being partly connected. Price at bottom. R: cost code and stock number. PI. 30, D06–B1.

(D07) Denton, Christopher. PO Box 25, Orpington, Kent. Dealer in Irish coins and antiquities. Lists issued since 1968, revised twice yearly.
Tickets: 1/2 × 1/2 in. (45 × 45 mm), square tickets used with clear pastic envelopes; approx 1/2 × 1 1/2 in. (32 × 32 mm), square tickets used for trays. Compact, upright hand with separate lower case letters, replaced by printed details in mid 1990s. O: price/stock code lower left. R: blank. PI. 31, D07–1,2.


Tickets: square, 1 1/8 × 1 1/8 in. (34 × 34 mm). PF logo in top left hand corner and 'PATRICK FINN numismatist' at bottom, beneath double line. PI. 31, D09–1. For examples of tickets written by him for Spink see PI. 34, D24D–1,2.

(D10) Forrer, Leonard Steyning (d.1968). Son of Leonard Forrer senior (of Spink). Initially working under father at Spink, then dealing on his own account from 175 Piccadilly, London W1, c.1945 – c.1952 (when the business collapsed), and from 1955 onwards working for the Jacques Schulman firm in Amsterdam, Netherlands. FRNS 1928–68,
BNS 1946–68, and first President, AIPN. His main speciality was coins of the European continent, and British hammered coins on tickets written by him are most likely to have passed through his hands in his 175 Piccadilly period.

Tickets: 1\(\frac{1}{8}\) in. (40 mm). Stylish, free-flowing handwriting. PI. 31, D10–1 (describing a Chinese coin).


Tickets: 1\(\frac{1}{8}\) in. (30 mm), 1\(\frac{1}{2}\) in. (29 mm), 1 in. (25 mm). Clear, neatly laid out tickets. Regal title in capital letters, underlined in black or red, dates of reign beneath. Metal (e.g. \(\mathbb{R}\)) and denomination may also be underlined. Price in pencil, price code in blue ball-point. R: blank. PI. 31, D11–2.


Tickets: 1\(\frac{1}{2}\) in. (32 mm), 1 in. (25 mm). Black or blue ball-point. Mixture of capital and lower case letters, with distinctive letter t. O: rarity assessment at bottom. R: coded cost and/or provenance. PI. 31, D12–1.

(D13) Lincoln, Edgar. In not very substantial business at 239 High Holborn, London, in 1890, 2 Holies Street, London, W., in 1900, and subsequently at 144 High Street, Kensington. He seems to have been a relative of the more prosperous Lincoln family in business in New Oxford Street. Residual stock sold Giendlings as part of a sale 23–25 Nov 1920, he then deceased.

Tickets: specimen tickets illustrated as Fig. 2. No actual tickets identified.

(D14) W.S. Lincoln & Son. Firm with premises at 69 New Oxford Street, London, WC, headed successively by Frederick William Lincoln (d.1909), NSL/FRNS 1862–1909, and by his son Frederick William Lincoln jun. (1857–1928), NSL/FRNS 1900–28, BNS 1913–28. The firm was carried on until about 1932 by a third Frederick William Lincoln, but the business slipped through his fingers. It is not clear which of the firm’s surviving tickets were written by which family member or other employee of the firm.

Tickets: 1\(\frac{1}{8}\) in. (24 mm). Distinctive lilac blue tickets, with rather scrappy writing in lower case except for inscriptions. Enticing prices (as on older Baldwin tickets) at bottom of O. R: may have comment on rarity. PI. 32, D14–1, 2.

(D15) C.J. Martin (Coins) Ltd. 85 The Vale, Southgate, Middlesex. Christopher John Martin (b.1954), BNS 1972–, FRNS 1972–, has been dealing since 1970. Illustrated catalogues produced irregularly between 1973 and 2000. Also deals in medals and antiquities.

Tickets: 1\(\frac{1}{8}\) in. (35 mm), 1\(\frac{1}{2}\) in. (32 mm), 1 in. (25 mm). Stylish writing in blue ink, with lower case, separate lettering except for inscriptions. Regal title underlined in red, dates of reign normally shown. Sometimes a small yellow sticker at bottom of O, bearing price in red. R: price code and possibly North or Seaby numbers. PI. 32, D15–1, 2. Other tickets (no example illustrated) exist in blue or black ink, similarly laid out but written in a small, less sophisticated hand.


Envelopes only, 1\(\frac{3}{4}\) in. \(\times\) 1\(\frac{1}{2}\) in. (49 \(\times\) 49 mm). Written in bold hand in pencil. Condition and price in bottom right hand corner. PI. 32, D16–1.


Tickets: 1\(\frac{1}{8}\) in. (37 mm). Informative, written in blue ball-point, using mainly lower case and partly connected writing, except for inscriptions. Price at bottom of O: R: business codes. PI. 32, D17–1.


Tickets: no example available of tickets written by him for own business, but see Pl. 33, D22D–1, for a ticket written by him for Seaby.

(D19) Ready, William Talbot (1857–1914). In business successively at 55 Rathbone Place, London WC, 6 Bloomsbury Street, London WC, and 66 Great Russell Street, London WC (at the two latter addresses as manager of the London branch of Rollin and Feuardent (qv)). NSL/FRNS 1887–1914, BNS 1903 – still 1913. As a dealer in his Rathbone Place period he specialised in Greek and Roman coins, and although he did also deal in British hammered coins, it appears that the Ancient British, Anglo-Saxon, Norman and later English coins sold as his property after his death, Sotheby 15–19 Nov 1920, 961 lots, were his personal collection.
Tickets: 1½ in. (37 mm), grey; ½ in. (25 mm), white. His name, address and business activity printed on R. Pl. 32, D19–1, 2.

(D20) Rollin and Feuardent. The Paris-based firm of Rollin and Feuardent, founded in 1834 and headed in the closing years of the nineteenth century by Camille Rollin (d.1906), its founder’s grandson, and Félix-Bienáime Feuardent (1819–1907) (the subject of a striking portrait by the painter J.F. Millet sold Sotheby New York, 24 Jan 2002, lot 104), had an active London branch between the late 1880s and at least 1914, occupying successive premises at 19 Bloomsbury Street and 6 Bloomsbury Street, London, WC1, and afterwards at 66 Great Russell Street, London WC1. It was managed for its French owners initially by Francis E. Whelan (d.1907), NSL/FRNS 1883–1907, BNS 1903–7, and then by William Talbot Ready (qv). The Paris firm subsequently traded as Feuardent Frères.

Tickets: none identified.

(D21) Rumney, Colin. 24 Wells Street, Ruthin, Denbighshire. Lists issued since about 1980, currently four times each year. Tickets: 1½ x 1½ in. (40 x 40 mm). Square, blue, with pre-printed Country, Denomination, Date, ‘Reg.No.’, Grade, Code and Price headings. Pl. 33, D21–1.

(D22) B.A. Seaby Ltd. Business founded in June 1926 by Herbert Allen (‘Bert’) Seaby (1898–1979), FRNS 1917–79, BNS 1926–79, who had been employed by Spink 1919–26, but was then able to establish his own business, with financial backing from V.J.E. Ryan (qv). The firm traded from successive addresses in London, W1, at Oxford Circus House (1926–32), 65 Great Portland Street (1933–69), Audley House, 11 Margaret Street (1969–85), 8 Cavendish Square (1985–90), and 7 Davies Street, from where the last issue of SCMB was issued in Feb 1991.

H.A. Seaby was succeeded as managing director in 1966 by his son Peter John Seaby (1921–92), BNS 1945–92, FRNS 1948–92, who had joined the business in 1937, and who remained its head until the firm was taken over by Batsfords, the publishers, in 1984. In 1991 the business was broken up, the publication side passing eventually to Spink, and the coin business being acquired by Classical Numismatic Group, Lancaster, Pennsylvania, USA, who maintain a London office trading as Seaby Coins.

For much of the post-Second World War period responsibility within the firm for British hammered coins was shared between Peter Seaby and Peter Francis (‘Frank’) Purvey, BNS 1954–, FRNS 1955–, who joined the firm in 1950 and retired to Spain in 1984. Alan Rayner (qv) was also involved with the hammered series of the later sixteenth and seventeenth centuries. Other employees concerned with British hammered coins included Stephen Mitchell (qv) and Robert Scott Sharman, BNS 1976–93, a Seaby employee 1962–82, who subsequently became an independent dealer.

Tickets: Seaby tickets exist in a range of colours, including blue, green, grey, pink, and pale and deep yellow, besides white. The colours were used to distinguish the type of transaction under which coins were offered, green e.g. being used for coins which were being sold on commission.

The majority of Seaby tickets for British hammered coins are in one or other of the following hands:


Peter Seaby: ½ in. (25 mm). Compact hand, written with broad-nibbed fountain pen. Equation lower right. Pl. 33, D22B–1, 2.

Frank Purvey: ⅛ in. (29 mm). Clear but somewhat uneven hand. R: year of purchase, stock numbers and cost code separated by horizontal lines. Pl. 33, D22C–1, 2.


Stephen Mitchell: No ticket available, but for an example of his handwriting for Studio Coins see PI. 33, D21–1.

Robert Sharman: ⅛ in. (32 mm), ½ in. (29 mm). 1 in. (25 mm). Blue or black ballpoint. Dates of reign above regal title, in capital letters. Lower case lettering, separate and carefully written. Equation or simply year of acquisition lower right. Price in ballpoint or pencil. R: stock number and cost, when not shown on O. Pl. 33, D22E–1, 2.


Tickets: ⅛ in. (29 mm), ⅛ in. (24 mm). Economical description with several underlinings. R: ‘MPS’ underlined above cost code, date of purchase, and source/pedigree. Pl. 34, D23–1, 2.

(D24) Spink & Son Ltd. An old-established firm of goldsmiths and silversmiths at 2 Gracechurch Street, London EC, which first became a major force in the coin trade in the early 1880s, under the management of Charles Frederic Spink and Samuel Marshall (‘Sam’) Spink (1856–1947), NSL/FRNS 1894–1942, BNS 1903–c.1939. S.M. Spink moved the business to 17 Piccadilly, London SW1, in 1899, and then, in 1927, to 5–7 King Street, SW1, where it remained until 2000. The firm’s current address is 69 Southampton Row, London WC1.

The Spink firm’s best known employee in the first half of the twentieth century was Leonard Forrer (senior) (1869–1953), NSL/FRNS 1898–1953, BNS 1903–53, but he did not normally handle British hammered coins. It seems likely that up to 1919 they were supervised and ticketed either by S.M. Spink himself or by William John Webster (1848–1919), NSL/FRNS 1884–1919, BNS 1903–19, a Spink employee from 1892. At about the time of Webster’s death the firm recruited Herbert Allen Seaby, who left in 1926 to start his own business, B.A. Seaby Ltd (qv).
It is not clear who at Spink was in charge of British hammered coins immediately thereafter, but David Flanders Spink (1906–88), FRNS 1936–85, BNS 1940-c.1973, one of S.M. Spink's sons by his second marriage, who had joined the firm on leaving school in 1923, developed an interest in the coin side of the business, and in British coins in particular. During the Second World War David Spink was absent on war service, as was Leonard Forrer junior (qv), and the firm seems to have had no readily available British hammered specialist, for although Howard Linecar helped out with the series until 1948, it was apparently the elder Forrer who personally catalogued for sale the British part of the very extensive collection made by Lord Cranley (qv).

After the war ended, Douglas Gerard Liddell (b.1919), BNS 1947–99, FRNS 1948–88, joined Spink's coin department, heading it from 1958, when David Spink became the firm's managing director, until he in turn became its managing director in 1977. Patrick Finn (qv), who had joined Spink in 1965, then succeeded Liddell as head of the coin department, remaining until the firm's takeover by Christie's in 1993. Since Finn's departure primary responsibility for British coins at Spink has devolved on the present head of the coin department, May Sinclair (b.1950), BNS 1994–. Recent Spink employees who are now trading independently include Mark Rasmussen (qv) and Nigel Tooley (qv). In 2002 the business was acquired by the banker, John Koh.

Tickets: Early Spink tickets are normally mottled stone grey, but terracotta and white tickets are also found. More recent tickets, on pale green card, may have the words SPINK & SON printed at top of O; some of these have printed headings down their left hand side (PL D24E-3). Other tickets, in various colours, including green, pink and red, usually have a number written above a horizontal line at top of O, used in combination with the ticket colour to provide cryptic cost details. Smaller tickets (½ in. (24 mm) or ⅛ in. (22 mm) are used to record NCirc numbers, and may accompany coins sold.

Further research needs to be done on Spink tickets for the British hammered series – it is not clear, for example, who wrote the earlier surviving tickets, or if tickets exist in the handwriting of David Spink – but the following hands have been identified on tickets written for the series:

Early Spink (S.M. Spink or W.J. Webster (}), ½ in. (42 mm), mottled stone grey; ¾ in. (38 mm), white or terracotta; 1⅛ in. (32 mm), mottled stone grey; ⅜ in. (22 mm), clear or mottled grey. Markedly sloping copper-plate hand, more elegantly executed on larger tickets. O: may have digits (cost code) above horizontal line at top and price at bottom. R: stock number. PL 34, D24A-1,2 (possibly in two distinct hands).

H.A. Seaby No ticket written by him for Spink identified, but for an example of his handwriting on a Seaby ticket see PL 33, D22A-1.


D.G. Liddell ½ in. (29 mm). Blue ball point. Confident, neat but slightly uneven hand, with terse information, cost code number at foot. R: blank. PL 34, D24C-1 (slate green card).

P. Finn ¼ in. (48 mm), ⅛ in. (32 mm), ⅛ in. (30 mm). Upright, almost italic hand, using connected lower case lettering apart from inscriptions. PL 34, D24D-1,2 (latter a NCirc number ticket). For an example of his hand as an independent dealer, see PL 31, DO9-1.

M. Sinclair ⅛ in. (32 mm). O: neatly presented details in capital lettering. Regnal dates below title. PL 35, D24E-1,2,3 (of which D24E-2 is a NCirc number ticket).

M. Rasmussen For example of his handwriting on a ticket written as an independent dealer see PL 32, D17-1.

N. Tooley For example of his handwriting on a ticket written as an independent dealer see PL 35, D26-1.


Tickets: ½ in. (29 mm). Somewhat uneven hand, using mainly connected lower case letters. Regal title underlined in red. £ sign at bottom of ticket and price in ink or pencil. R: blank, or, more recently with stock and cost details in form of equation. PL 35, D25-1,2.


Tickets: 1 in. (25 mm). Sloping capital letters in ball-point, with Seaby number at bottom of O. R: blank. PL 35, D26-1. Also computer-generated tickets, in small capital letters, ½ in. (1 mm) high, R again blank (not illustrated).

(D27) Michael Trenerry Coins (Ltd). PO Box 55, Truro, Cornwall. Lists issued eight times a year since 1969.

Tickets: 1⅛ in. (30 mm), ⅛ in. (29 mm), 1 in. (25 mm). Blue or black ball-point. Mainly lower case, separate lettering, some uprights leaning backwards. R: often gives date (month/year) of acquisition, and code letters set in one or more angles of a saltire. PL 35, D27-1,2.


(D29) **Verity, James (1845–1910).** The Headlands, Earlsheaton, Dewsbury, Yorks. NSL/FRNS 1874–1910. BNS 1903–10. It should be noted that although he lived in Yorkshire he was an active purchaser at London coin auctions on behalf of such North Country collectors as Arthur Briggs and H.W. Thorburn. He also issued printed lists, and the front cover of the copy of a list of his of 1881 which belonged to J.H. Daniels (qv) is illustrated Pl. 10.

Tickets: none identified. An example of correspondence in Verity’s hand, including numbers, is illustrated Pl. 14.

(D30) **Vosper, Michael.** PO Box 32, Hockwold, Brandon, Suffolk. BNS 1996–. Had traded from address in Colchester 1992–2000. Five lists issued each year.


(D31) **Weight, William Charles (d.1923).** Trading initially from Ship Street, Brighton, Sussex, and then from successive addresses in Letchworth, Hertfordshire. BNS 1903– still 1922, FRNS 1904–23. Printed lists issued. Stock sold by Glendining as part of three sales in 1923.

Tickets: none identified.

CHEAP

Coins and Medals,

COMPRISING

 Ancient, Greek, Roman, Egyptian, Early British.

Modern, English, Irish, Scotch, Foreign.

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INCLUDING RARE PATTERNS AND PROOF.

OF VARIOUS PERIODS.

Sold by

J. Verity, Earlsheaton, Devsbury.

I n a Catalogue of this description, it is impossible to name the various types and issues of Greek, Roman, and other ancient and modern Coins and Medals; it is also very difficult to include even brief particulars of the various types and issues in the Saxen and English Series; but Collectors who are interested in, or take an interest in, the collection of any special class can have Specimens sent for inspection, or any information promptly given.

Enquiries answered respecting any varieties of Coins not specified in Catalogue.

Coins, etc., sent on approval by post, in registered covers, as follows:—Under 1 oz. 1d.; under 2 oz., 3d.; 4 oz., 6d.; 8 oz., 2s.; 1 oz., 2s.; 1½ oz., 3s.; 2 oz., 4s.; 3 oz., 7s.; 4 oz., 10s.; 5 oz., 14s.; 6 oz., 16s. London weighing 12 oz. or above, are charged 16s. per oz.

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Although the interest of Collectors has caused many varieties to be higher in price of later years, prices charged may be relied on as fair, and in accordance with present.

COLLECTIONS PURCHASED.
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**PLATE 11**

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**EAGLEN ET AL.: COIN TICKETS – EXAMPLE FROM BANKS’ MANUSCRIPT CATALOGUE (HENRY II. TEALBY TYPE)**
<table>
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Half-crown:

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EAGLEN ETAL.: COIN TICKETS – EXAMPLE OF RASHLEIGH’S HAND
The I enclosed I shall like to add to your collection as they are particularly nice specimens. I will let you have them as if Comrie left adding 5% to cost.

The milled gold was the best section in the collection.

Please return the enclosed by next post if not wanted. Have very few if any more. lot suitable for you, but will report after I have put up my purchases in order. If you desire any other information shall be pleased to hear. As you are named not bought.

8 make 34½
2½ 307½
5½ 37 5 37½ for it
50 307½ not good enough
59 3½ 07 0 3½ 07 0
56 4½ 7 0
57 3½ 07 0
83 87 07 0
89 28½ not good enough
94 4½ 7 0
120 32½
123 3½ not good enough
124 4½ 7 0 0
133 7½ 07 0 any dear Comm
134 4½ 07 0 double stand
135 07½ 6 not req'd 2½ bold
140 6½ 07 0 not good enough
181 8½
Oxford Triple Unit. 1642
Shrewsbury bust. Declaration on Continuous Scroll. LEGT.

£95.
(Murdoch).

£18.
(Vaughan-Morgan and Pocket Coll.) (per stk.)

EAGLEN ET AL.: COIN TICKETS (2)
PLATE 17

P.W.P. CARLYON-BRITTON

CB16-3 (coin passed from P.W.P. TO R.C. Carlyon-Britton)

EAGLEN ET AL.: COIN TICKETS (3)
PLATE 21

C32-1 JS. FOX
C33-1 H.B.E. FOX
C35-1 GRANTLEY
C36-1 HALL
C37-1 HANHAM
C38-1 HIRD
C39-1 HUTH?

EAGLEN ET AL.: COIN TICKETS (7)
PLATE 24

C49-1  

C50-1  

C52-1  

C53-1 MOSSOP  

C54-1  

C55-1 J.K.R. MURRAY  

C56-1 J.E.L. MURRAY

EAGLEN ET AL.: COIN TICKETS (10)
Edward IV 76 30421
groat (1464-1470) VF-20
N-1576; light coinage;
London; class Xa/IX;
trefoils at neck, on
cusps, on breast; mm:
cross/rose; RRRR

Edward the Confessor
Short cross small
Rev. T. Vesie
On v.p.

Chairk's 11
Sixpence
1/9/70
Circular 949

Edouard 1er
Tresor du Roy
London (Longchamp)

EAGLEN ET AL.: COIN TICKETS (11)
EAGLEN ET AL.: COIN TICKETS (13)
DOI BALDWIN (cont.)

D01F-1                                                            2                  Michael Sharp

D02-1                  BENNETT

D03-1                  CHARMAN (FORMAT)

D05-1                  DANIELS

D06A-1                  DAWSON (Brian)

D06B-1                  DAWSON (Paul)

EAGLEN ET AL.: COIN TICKETS (16)