
Having successfully considered human achievement though a hundred objects it was perhaps inevitable that this 'decimalising' approach should be developed into other specific fields by the British Museum. In this case, five members of the curatorial staff in the Department of Coins and Medals explore global development through the prism of ten units of currency focusing on ten coin denominations from across history with short chapters on each. In so doing the development and, in many cases, the rise and fall of each is considered providing insights into currencies, and by extension the coins themselves, as symbols of economic and political power projecting identity and the spread of influence.

Of the ten denominations considered the shekel, drachm and denarius represent the ancient world, although it is noted that the first two both experienced revival in name as symbols of modern Greek and Israeli identity, whilst the last cast a long shadow into the medieval period. The name shekel, as with the ancient drachm, point to the very purpose and essence of coinage as a measure of value, with shekel derived from the Hebrew for measurement and drachm from the Greek for a handful, in this case a measure of value based on a handful of iron nails or obols, with the drachm itself valued at six obol coins. This insight demonstrates how coinage developed as a practical solution to exchange of value in the ancient world as a small coin of precious metal must have been very much easier to work with than handfuls of nails. The chapter on the denarius takes what must be regarded as the first truly imperial currency and charts its rise and fall. Its introduction around 200 BC was fortuitous since it coincided with the upward trajectory of Roman power as the authority of Rome was extended across the Mediterranean and further afield. The triumph of the denarius as the official currency of the empire was somewhat overshadowed by its fall, ending with the catastrophic debasement of the mid-third century. Yet by this time it had become a symbol of good currency and better times, leading to efforts by the authorities to revive a good silver coin in the form of a denarius by the British usurper Carausius in the later 280s and as argentaeus and siliqua by the late third- and fourth-century imperial authorities. That the denarius had 'brand' value is remarkable, with it becoming more a unit of account in the later empire and subsequently leading to its use in naming the Frankish denier, Arab dinar and even finding its own place in Spanish and Portuguese, dinheiro and dinheiro, meaning money.

The medieval world is considered solely with the Florentine florin, the offspring of the rise of banking in Florence which required a coin of consistent value and quality to underpin merchant transactions. Introduced in the mid-thirteenth century, it marked the re-emergence of a volume gold coinage in western Europe and the rise of international commerce. Its success lay in its universal acceptance as a measure of value based on it being of consistent gold content and led, as with many later successful currencies, to the adoption of the florin standard as a currency unit in the form of the goldgulden in Germany and Hungary and attempts, which did not work, to introduce gold coinage based on it in England under Henry III in 1257 and later under Edward III in 1344. It was so successful that the Venetian republic replicated it in the form of the ducat, which in time came to eclipse the florin as a currency of choice.

Chapters on the French franc and the British pound consider modern currencies whose origin lie in the medieval period. The franc, we learn, first appeared as the franc à cheval of Jean II in 1360. It did not take root and the franc never established itself under the ancien régime, which preferred the écu and livre as major currency and accounting units. Its revival came in the modern period with a revolutionary decree of August 1795 that set up the franc and centime as the units of monetary account in France. Subsequently this became the currency of France and was adopted in neighbouring countries such as Belgium and Switzerland as national currencies, and became a symbol of French empire in Africa and elsewhere. As with the yen, mark, dollar and pound much of the nineteenth- and twentieth-century history of the franc was determined by the efforts of the authorities to determine its value based on precious metal. In all cases the single metal gold and the bi-metallic silver and gold standards play their part, as does conflict, with the Franco-Prussian War of 1870–71 damaging the franc whilst serving to strengthen the German imperial mark, and the two World Wars of the twentieth century creating difficult times with consequences for the mark, yen and pound whilst assisting the rise of the US dollar.

Curiously, with similarity to the ancient currencies, the British pound, like the German mark, began as a measure of value based on weight in which a pound was equal to 240 silver pennies, a measure, so we are reminded, dating from Anglo-Saxon England, which held sway until decimalisation in 1971. Like the florin, the strength of the English currency lay in its probity, derived from the consistent silver content of the English penny, with reduction in weight preferable to diluting metal content until Henry VIII thought otherwise with the Great Debasement in the 1540s. The pound coin of 20 Shillings first emerges in 1489 under Henry VII as the sovereign, and the same unit of value passes through other identities such as the unite and guinea before settling with the sovereign in the coinage reform of 1816. Its rise to pre-eminence in the nineteenth century
mirrors the dominance of British economic power, derived from empire and the industrial revolution, whilst its decline in the twentieth century, reflects the loss of empire and eclipse by new industrial powers.

The chapters on the Japanese yen and Indian rupee consider two relatively recent currencies, both important national symbols. The rupee, originally a Mughal silver coin introduced in the sixteenth century, owes its success to the British East India Company's decision to adopt it as its currency and its subsequent wider adoption across all India under British rule, providing, like the English language, a unifying force. The Japanese yen was designed to create a unifying currency for Japan and came to be an integral part of Japanese ambitions for an east-Asian trading bloc under Japanese leadership. It survived the disasters of the Second World War, and careful management by the authorities has led it to be a modern safe haven currency. Perhaps not surprisingly, given its current dominance, the book ends with the dollar. Its origins in the Spanish 8-Reales as the international currency of the Americas in the seventeenth and eighteenth centuries are considered. Its subsequent rise to pre-eminence is covered, with the effort to manage its value with bimetallism and gold standards, and later the emergence in the 1920s of the dollar as the reserve currency of choice, as the economic power of the United States transcended other nations.

Curiously, by the end of the book the reader is left wondering what comes next and is very much aware that currencies rise and fall, with some evolving and growing in the wake of events whilst others are designed to achieve pre-eminence. The prospects for the Euro might form a natural extension to the book. This somewhat contentious issue plainly lies outside the scope of the book, but its creation, involving the only example of a state giving up a successful currency – Germany and the Deutschemark – is noted in passing, providing for a topical note. Overall, the format works well and makes this an engaging read. The use of illustrations of coins makes the currencies real, as also does the interspersing of quotations from contemporary writers and observers. Both broaden the popular appeal of this book. Part of the fun of this read is the sheer range of facts it contains, something of a feast, which seems to ambush the reader. Most will not know until reading this book that in 1862 the first dollar banknotes used green ink (hence the slang ‘Greenback’ for the dollar) because it stuck better to the paper than other colours, or that the name of the dollar ultimately derives from Bohemian town of Jáchymov (formerly St Joachimsthaler), from which the silver for the German thaler came. However, the decision to limit the book to the consideration of ten currencies only does seem to impose a straightjacket, and whilst the mark, yen and rupee may have modern prominence it seems a little surprising that other historically important and influential currencies such as the Roman/Byzantine solidus, Arab dinar, Venetian ducat or Spanish real are not included in the ten selected. The writers seem to get around this, with passing comment on these within the context of the chosen currencies.

On a different note the title of the book is a bit misleading, as it refers to ten ‘coins’ that changed the world. In truth this is not a book about the coins themselves – and it also includes banknotes – but about currencies. One cannot help feeling that a debate took place on the title which concluded that ‘coins’ had more popular reach than ‘currencies’. As a result the numismatist may be left a bit disappointed to discover this book is not about coins and their designs per se. Despite this flaw, careful editing of the subject matter by Thomas Hockenhull, curator of the modern money collection at the British Museum, has ensured that the ten chapters have a coherent and consistent style. One criticism is that in one or two places sloppy factual errors occur, mainly concerning dates, with the battle of Poitiers given to 1357 when it took place in 1356, and the agreement of the Treaty of Versailles dated to July 1919 when it was signed on 28 June 1919. These are minor errors, but nevertheless they serve to erode the credibility of the book, as it leaves a doubt as to what other errors may exist elsewhere in the factual presentation. Despite this it is a good read which should be of value to the numismatist in providing insights into the origins of coins at different times and the wider historical and economic contexts in which they were created and used. At another level this is without doubt a book capable of reaching a popular and non-numismatic audience by its being an engaging and easy read, and for that it is welcome.

WILLIAM MACKAY


A WEALTH of spectacular recent finds have thrust hoarding into the public eye, bringing with them a raft of scholarly work reassessing the process of hoarding from several disciplinary perspectives. This slim volume, whose author is a Research Associate on the ongoing British Museum and University of Leicester project ‘Crisis or continuity. Hoarding in Iron Age and Roman Britain with special reference to the 3rd century AD’, is a popular introduction to hoards from Britain, providing an historical narrative much enriched by the latest academic discoveries.

In Chapter 1 Ghey introduces the concept of hoarding, using a definition (pp. 11–13) which deliberately separates ‘hoards’ as groups of objects from ‘treasures’ of precious metal valuables, an important distinction that situates precious metal hoards within a wider tradition of intentional deposition evident in Britain as early as the Neolithic. While her definition of a hoard centres on its contents, Ghey is nonetheless keen to stress the importance of contextual information – such as containers, archaeological features, and landscape and site topographies – as a source of insights into the processes underpinning hoard deposition. This introduction is a necessary precursor to Chapters 2 to 5, which provide a chronologically-structured overview of hoarding in Britain from later prehistory to the modern period. Internal organization of chapters varies, the combined chronological narrative and thematic excursions of Chapters 2 and 3 (Prehistoric and Roman hoards) contrasting with the strongly ‘political and military history’ approach of Chapters 4 and 5 (Anglo-Saxon/Viking,
Medieval and Modern hoards). Inadvertently, therefore, our attention is drawn to the rather unsatisfying interpretative gap between approaches to hoarding either side of AD 410, a problem that future scholarship must address. Despite this, each chapter provides a well-written introduction to the relevant hoard evidence, lavishly illustrated in full colour with numerous photographs; the emphasis on archaeological context means that at least twenty-six photographs show hoards undergoing archaeological excavation or in association with their containers, the latter addressed with considerable detail in a fascinating discussion of Roman hoard vessels (pp. 64–68). As belies a popular guide, bibliographic references are not provided in text, although a lengthy bibliography and guide to further reading enables points of interest to be pursued in greater detail.

While Ghey must be commended for a well-executed — and admirably concise — survey of a wide-ranging topic, a few negative points must be emphasised. Although the author’s definition of a hoard makes no distinction between precious metal and other objects, subsequent practical usage is largely synonymous with legally-defined ‘Treasure’; this leads to several peculiarities in Chapter 2, whose narrative bypasses Neolithic hoarding to commence in the Bronze Age with the accoutrements of the Amesbury Archer: a burial deposit, not a hoard, albeit one whose contents met the modern legal definition of a Treasure. An appendix on ‘What to do if you find Treasure’ outlines the legal essentials and process behind treasure law but offers no practical advice to finders on the importance of obtaining archaeological support in the event of a discovery, a disappointing omission given the emphasis placed throughout on the value of archaeological context and, more importantly, the popular audience at whom the book is aimed. Limitations notwithstanding, Ghey’s broad historical synthesis of hoarding is a most admirable achievement and deserves the wide readership it will undoubtedly receive.

MURRAY ANDREWS


The spiritual successor to Sam Moorhead’s History of Roman Coinage in Britain, this book is a revised and expanded compilation of articles on Kings and Coins in Medieval England penned by Dr Kelleher in the pages of Treasure Hunting magazine. Spanning almost five centuries from the Norman Conquest to the reign of Henry VII, the author provides a popular introduction to the coinage in use in medieval England, a remit whose coverage — including both domestically-struck coins and those non-English issues which evaded the melting-pot to enter circulation — permits a fruitful engagement with the growing finds record.

Kelleher begins Chapter 1 with a potted history of coinage in England from AD 410 until the accession of Henry VII, summarizing fundamental developments in style and denominational structure which are addressed in greater detail through later chapters. A description of coin production follows, the author competently outlining both the institutional framework of minting and the practical chaîne opératoire through which dies and coins came to be made, after which the principal categories of coin finds — hoards, single finds and excavation coins — are introduced. While the appropriateness of this breakdown may be questioned — as the author states, ‘excavation coins’ are only distinguishable by their manner of recovery, and one notes the absence of the oft-cited category of ‘cumulative deposits’ — it does provide a welcome opportunity to emphasise the importance of secure findspots and archaeological contexts to an understanding of coin circulation.

Chapters 2 and 3 turn to the coins themselves, describing the processes of recording fundamental to numismatic study. The discussion of identification in Chapter 2 emphasises stylistic characteristics, providing a thematic survey of medieval European coin iconography accompanied by a series of inscription tables and bust sequences; the subsequent coverage of denominations includes a similarly useful illustrated table. Kelleher’s attention to the symbolism of coin iconography, from explicitly Christian legends to images of royal crowns and sceptres, provides a much-needed consideration of the visuality of coinage, a theme increasingly examined in early medieval numismatics yet largely neglected in later medieval contexts; its necessary brevity, however, can only whet one’s appetite for more work in the future. The recording methodology outlined in Chapter 3 is eminently practical, and discussion of the secondary use of coins and the periodisation of single finds provides a good introduction to the author's PhD research, soon to be published as a BNS Special Publication.

The meat of the book lies in Chapters 4 to 15, which survey the English coinage over successive historical periods, a framework often coterminous with the reigns of particular kings or royal dynasties. Developments in the coinage are woven into broader narratives of political history, with considerable effort spent in each chapter describing the organisation of mints, moneyers, and the types they produced. Given the focus on coins as used, Kelleher makes wise recourse to the finds evidence, with clearly reproduced maps, tables and graphs charting the growth in coin use across the study period; these will doubtless have a double use as a frequency index of coin types. A clear beneficiary of this finds-focused approach is the recurrent discussion of non-English types circulating in England, where Kelleher is able to clearly demonstrate both their extents of distribution and likely points of entry into the English currency (e.g. p. 154). Thematic excursions are interspersed within chapters and cover a diverse range of topics, including coin badges, the hoards from Tutbury and Fishpool, and the Normans in Europe; the latter, while doubtlessly interesting, does stand out as a rather odd contribution to an essentially English volume. Sumptuously illustrated throughout, the volume contains more than 500 full-colour photographs of fine specimens drawn predominantly from the Fitzwilliam Museum’s collection; rather usefully, these are reproduced to scale, and sit neatly beside images of castles, monasteries, seals and manuscript art to emphasise the wider social context within which coins were made and used.
As a clearly-written introduction to medieval coinage, this book will find a welcome audience among metal detectorists and will doubtless prove useful to students in the wider fields of archaeology, history and numismatics. Its value to more advanced scholarship lies, however, not only in its abundant figures but also in its appendices, which provide a well-illustrated catalogue of coin issues — from William I’s Profile/Cross Fleury type to the six Cross-and-Crosslet bust types, with a good selection of commonly-found varieties of the Short Cross, Long Cross and Edwardian sterling coinages (pp. 186–9) — and a relatively comprehensive listing of mints and moneyers active between 1066 and 1485 (pp. 190–208). One can well imagine that Kelleher’s handlists might become a first point-of-call for many concerned with the identification of medieval coin finds on a regular basis. As an introduction and practical point of reference, the £25 price tag is negligible for a text worth its weight in gold.

MURRAY ANDREWS


Thus is the second of Eaglen’s two volumes dedicated to the study of the Bury St Edmunds mint, taking the story from 1279 to the permanent closure of the mint probably soon after 1329.1 It nevertheless includes an introductory chapter outlining the earlier history of the abbey and mint, so this volume can stand alone, as well as a companion to the earlier volume, which naturally deals much more fully with the period before 1279. Nevertheless, Anglo-Saxon specialists will need to note that a recently discovered cut halfpenny now establishes that the mint first became active during the Trefoil Quadrilateral type c.1046–48 (p. 6 note 59).2

Eaglen takes pains to set the work of the mint in the context of the history of the abbey and borough. Theirs was a highly contested relationship expressed as a series of lawsuits, petitions, and serious riots, culminating in the murder of the Prior during the Peasants’ Revolt. And although successive monarchs favoured the abbey, particularly as the shrine of the martyr-king Edmund, royal officers were not inclined to waive the rights of the crown, especially during vacancies between abbots. Such temporary vacancies occasionally interrupted the work of the mint, providing useful clues for the chronology of coinage at Bury, for example in 1301. The mint was overseen by the sacrist, who entrusted day to day operations to a moneyer who bore overall responsibility, assisted by an assayer. Both technical positions required a high degree of expertise and were generally filled by local goldsmiths. By a curious anomaly never fully explained, one such moneyer, Robert de Hadleigh, continued to be named on the coins, although the practice was abandoned elsewhere from 1279. Eaglen guides us through the documents relevant to this irregularity, together with the difficulty experienced by the abbey in securing explicit specifications about the weight and fineness of the new coinage.

The documents are quite explicit, however, that the abbey should receive only one set of dies, consisting of one obverse and two reverses. A worn or damaged set had to be returned to London whenever a new set was collected. Eaglen’s meticulous die-study confirms that this practice was consistently observed, with only few exceptions. He scrupulously acknowledges the debt he owes to other numismatists, but Eaglen himself deserves great credit for assembling, extending and publishing this material, and it is the die-study which provides and heart and raison d’etre for the whole volume. The great coinages of the thirteenth and fourteenth centuries were so large that die-studies of the more prolific mints at London and Canterbury are not feasible, but work on the smaller mints can make an enormous contribution to our knowledge. Because dies were almost all cut centrally, the relationship of the Bury issues to the larger series can be extremely instructive. Refinements in classification based on the Bury study shed significant light on the classification of the series as a whole. The evidence that 7a and 7b were issued concurrently rather than sequentially is building, and the more precise analysis of classes 14 and 15 at Bury provides insights applicable elsewhere. More detailed classification improves our understanding of the chronology, which then permits us to link the coins more closely to the surviving dated documents, especially the mint accounts for London and Canterbury and the record of the rare Bury Trial of the Pyx. This allows Eaglen to make a number of penetrating observations about the varying output of dies at Bury, as well as providing new details of the output of the Bury mint. For example, an extraordinary and largely unexplained, surge in Bury output in 1319 is identified. More generally it seems that Bury, like Durham, contributed a higher proportion of the national total output at times when output at London and Canterbury slowed. The fact that Bury output did not decline at this time prompted indignant complaints from London officials that Bury was striking more coin than it should, triggering an official enquiry.

The plates, though slightly less than actual size, illustrate the die study and make this volume an essential aid for anyone working on the penny coinage of Edward I, II, and III. The whole work has been compiled with exemplary care, though one wonders whether the national collections in Edinburgh and Copenhagen might have yielded useful material. However, diminishing returns in the later stages of an enterprise of this kind probably justify not spreading the net ever wider. I offer only a single correction: the suggestion that scarcity of silver would generate inflation (p. 42) is clearly a confusion. The price of silver would certainly rise in these circumstances, but the price of all other goods would fall.

The author and the Society’s editor of the Special Publications series are to be warmly congratulated.

N.J. MAYHEW

1 Eaglen 2006.
2 Palmer 2011.
the introduction in 1489 of a gold twenty-shilling coin, the sovereign, was an event laden with symbolic meaning. As Kevin Clancy’s engaging book notes, this new coin was largely a prestige piece, ‘a personal statement of kingship’ that positioned Henry Tudor’s aspiring dynasty, recently victorious in the Wars of the Roses, alongside other leading European royal families. In time the sovereign would become an important addition to the English currency, signalling a move away from the mark as a unit of account towards pounds, shillings and pence, and a new era of stability and confidence in sterling.

From the perspective of this single coin denomination, Clancy’s book is in part a retelling of the history of sterling, from the late-fifteenth century to the end of the gold standard and beyond. It is an unusual subject for such a narrative arc, given the infrequent presence of the coin in the currency prior to the nineteenth century. We learn, for example, that the sovereign was rarely used during the reign of Henry VIII, as indicated by contemporary hoard deposits such as that from Asthall, Oxford, which contained lots of gold coins but no sovereigns. The coin was dropped from the currency altogether after 1604, and the book maintains narrative continuity by transferring its subject to the coin’s twenty-shilling replacement, the unite, and later the guinea, before returning to the sovereign in time for its re-launch in 1816. There is a fine section on the reintroduction of the sovereign, and about the colourful character of Benedetto Pistrucci, designer of the coin’s reverse featuring St George slaying the dragon. The book reproduces an image of his original design in wax, now in Rome’s Museo della Zecca, the model for which (St George, that is, not the dragon) is said to have been a waiter that Pistrucci found at Brunet’s Hotel on Leicester Square.1 Pistrucci could be an unreliable raconteur, especially in the details of his own life, and Clancy urges us to treat with caution his claim to have himself suggested the theme of this iconic design.

Among the most illuminating sections are those in which the book deviates from narrative history to focus on the evolving literary, cultural and ceremonial life of the sovereign. In the sixteenth century, for example, we learn of sovereigns being given out by monarchs as New Year gifts. By the nineteenth century the coin was being woven into fictional narratives about gift-giving ‘in a way’, says Clancy, ‘that suggests the coin was very much part of many people’s lives’. Thus in The Mill on the Floss, George Eliot has Tom Tulliver say to his sister Maggie that ‘I always have half-sovereigns and sovereigns for my Christmas boxes because I shall be a man, and you only have five-shilling pieces, because you’re only a girl’. English coins in literary quotations have been explored elsewhere, such as in Barrie Cook’s Angels and Ducats which discusses money in Shakespeare’s plays.2 In Shakespeare, Clancy notes, the sovereign is conspicuous by its absence. Discourse on British coins in nineteenth century literature remains limited, an oversight for which, at least regarding the sovereign, this book sets a welcome example.

Anecdotes about the changing function of the sovereign as a coin are similarly enlightening. In this respect the book adopts a tone not dissimilar to other social histories of English coins, such as James Mays’ The Splendid Shilling.3 In the sixteenth century we are told that the life of a sovereign was sedentary. Much of the time the coin would sit in bags, waiting to be used for major transactions such as property purchases. By the nineteenth century the wealthy were carrying around wallets stuffed full of them: the Duke of Wellington had a habit of giving out sovereigns to veterans of Waterloo, should a chance encounter happen in the street. A century later, T.E. Lawrence described having invited a sheikh to thrust his hand into his pocket and to take as many sovereigns as he could grasp. Lawrence remarked that, as grand as this gesture of sovereign diplomacy seemed, it never cost him more than £120.

It is an on-going challenge to prevent the ‘Great Man’ or, in this case, ‘Great Coin’ version of historic narrative, which in the hands of the Royal Mint essentially amounts to an ‘authorised biography’, from becoming myopic. The narrative occasionally lacks a broader perspective, such as a section on the overseas production of sovereigns. One is left to speculate, for example, about the coin’s ideological impact and influence as an extension of the British Empire during the long nineteenth century. On a practical level, no explanation is offered about how the gold sovereign functioned as currency in countries with seemingly incompatible non-sterling silver-based currencies, such as India. It is also curious that, for a work that puts sovereigns at the heart of its narrative, there is no explanation of the explanation is offered about how the gold sovereign functioned as currency in countries with seemingly incompatible non-sterling silver-based currencies, such as India. It is also curious that, for a work that puts much of the sovereign’s success and longevity as a coin down to confidence in its quality, counterfeiting is largely unexplored. Old Bailey reports and contemporary newspaper accounts remain an untapped resource, and would no doubt reveal many interesting stories about prosecutions for sovereign forgery.

Such quibbles aside, Clancy’s book succeeds as biography because, on the whole, it seeks out the broader picture, often by balancing technical aspects with titbits of socio-economic detail. Information about coin designs, weight, fineness and mintage, for example, can appear in the same paragraph as information about the price of butter or the cost of a sheep in a given year. The result could be unsettling, but it instead adds the grounding and lightness of tone necessary for a book aimed primarily at a non-specialist audience. Style and layout remains important, given the intended readership, and in this respect the only drawback is the lack of

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1 Marsh 1980, 2.
2 Cook 2012.
3 Mays 1982.
an index. Otherwise, the abundance of exquisitely detailed images that accompanies Clancy’s fluent, readable prose will no doubt help to ensure that the book becomes the most accessible and, indeed, entertaining work of reference to date on the ‘chief coin of the world’.

THOMAS HOCKENHULL

REFERENCES


Seventeenth-century Trading Tokens of Surrey and Southwark, by Tim Everson (Llanfyllin: Galata Print, 2015), 129 pp., illus.

This book covers a complicated area, for which Williamson created a chapter called ‘Southwark’ which is full of errors.1 Here the series is divided, like the Norweb catalogue, into Surrey I: Rural Surrey parishes, and Surrey II: Southwark, Bermondsey, Rotherhithe and Newington parishes. Unlike Norweb, however, within those parishes there is no arrangement by named signs, which is perhaps too numismatic for general purposes (juxtaposing die-linked pieces); instead there are cross-references.2

The source material ranges widely across private and public collections. There seems a high degree of accuracy, and only the following errors have been noticed: 93, The Norweb reference should be 4585; 280, James ‘Subington’, three hearths in Wandsworth, should read ‘Stubington’ (Stubenton); 422, Richard Clement, tallow-chandler, PCC will proved 1693 (Norweb 9478), not 1695. The report that no. 854 had been found in Compton (Hants?) should have been credited not to this reviewer but to Ken Frampton through Charles Farthing.

The tokens are so small that it has been possible to place the photographs beside the catalogue entries, a novel layout which is very neat. The front cover enlarges the obverse of no. 843, from which one sees that the second R of ROBERT was double-entered in the die, and the second B of WEBB cancels another letter. There are also fascinating enlargements on the back cover, including no. 324 Hercules (ARCVLVS) Crosdell, A[Weavers’ arms]C, on which there is below the arms an unnoticed letter A, presumably a wife’s initial.

The author has concentrated on recording the tokens, so we must await a future biographical volume to tell us whether John Remnant (126) or his son was the future Sir Robert King (d. 1668), victualler at Richmond Ferry, placed the head of Charles II on his token, but when leaving the property to his brother he did not call it the King’s Head but the Watermen’s Arms (245–6). Francis Holden of Walton-on-Thames (269), buried in 1696 in the Friends’ Burial Ground in Kingston, was photographed when his skeleton was excavated, with the coffin studs fallen through.

The surname of John ABETHELL (289) is Welsh (ab Ithel), wherefore the Norweb catalogue followed Reaney in indexing it as Bethell. This was perhaps too etymological, but the Surname Index, i.e. index of issuers by surname, follows the spelling on the tokens, so does not give access to John Jennings (GENANG, 83), to the wealthy haberdasher William Thomas (TOMMAS, 318), or to Andra RANOLS (336) who was presumably a Reynolds. It is not clear why a note on John Snelling is appended to the token of IAMES Snelling (129). One looks in vain for an explanation of the ‘Token books’ (299 etc.). The ‘Index of Named Trades’ (p. 122) is confined to trades named on the tokens.

Tim Scotney is credited with ‘discovering’ hearth tax records which have been in print since 1940; but on a brief check the four hearths of Henry Male (166) are not mentioned.3 Indeed, too many notes give no source but ‘TS’, who is far from being an impeccable authority. References should have been given for deaths, wills, etc. Actual deaths are seldom recorded, so ‘died’ with a date is surely a presumption from when the person was buried. If so, it would have been more accurate to say so, since there are cases of people being buried more than once.

Richard Davis in Southwark (432) repeats types from Windsor (Norweb i. 247), with the interesting suggestion that they are an allegory of Birth and Death. Another extraordinary type (904) is a ‘Wuzzing Stone’, reportedly used in weaving (though not in OED).

The Indexes of Designs and Devices, and of Named Signs, pp. 120–22, include the Garter on John Sole’s halfpenny (9), but not the Garter motto on the token of

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2 Thompson and Dickinson 1996.
5 Morgan, 2013, Plan 48.
7 Reaney, 1995.
8 Meekings, 1940, 100.
Peter White in MORECLACK (Mortlake), although that became the sign-name. After churchwarden White’s tenure the house went downhill, being referred to as ‘the old cuckold-making tenement of the Garter’.9

This reviewer regrets he distracted the author with a quotation from a Southwark official guide which became a ‘Conundrum’ (p. 6). It is now possible to add that this must refer to the London Hatband-makers Company, incorporated 1661, with arms Azure on a chevron between three hatbands Or as many merillons Sable; crest, An arm erect, vested and cuffed proper; in the hand a round hat Sable, banded Argent.10 No Southwark tokens of this company have been identified.

This is a superb record of one element in the historical geography of Surrey, documenting an extraordinary efflorescence of retailing south of the river, with entries for Blackman Street numbered 358–83, a continuation of Borough High Street 384–549.

ROBERT H. THOMPSON

BIBLIOGRAPHY


PRIOR to the reign of George III (1760–1820), gaming counters and medalets were imported from the continent. With the accession of George III and the rise of the home-grown small metalwares industry, especially in the Midlands, a first series of imitation guinea and half guinea counters was issued showing portraits of either Queen Anne or George III. A year after the first spade guineas were issued, in 1787, another series of medalets appeared based on the gold coinage, sometimes commemorating royal events such as visits to Cheltenham or Worcester. A few of these pieces have been adopted by eighteenth-century token collectors and have Dalton and Hamer numbers. This second group of imitations were mostly made 1788–1802, with a few half guineas appearing 1820–30.

From about 1830, the market for gaming counters was satisfied by imitation sovereigns known as Cumberland Jacks and To Hanover counters. Increasing legislation in the 1860s, and ultimately the counterfeit medal act of 1883, brought the sovereign-sized medalets to an end. A third series of imitation spade guineas filled the gap in the market and continued to be issued up to the First World War. This series contains the ubiquitous ‘In Memory of The Good Old Days’ counters amongst many other less general issues, such as those advertising issues from stores such as J. Sainsbury or the pen nib manufacturer Macniven and Cameron. Up to the 1960s, and even now, many of these pieces can be found unidentified in the numismatic detritus of many a dealers’ stock, or as a bowl full in an antiques emporium.

The pioneering work of R.N.P. Hawkins in this topic appeared in BNJ and other periodicals between 1957 and 1983.2 This literature was sporadic and not easily used, but it probably did spur on a few enthusiasts. It was not until 2003 that Bryce Neilson and his co-workers, David Young, Gavin Scott and the late David Magnay, produced a 68-page booklet listing a thousand or so pieces.3 This was the first attempt to cover the whole subject in a uniform manner. A decade later we have a completely new book on the subject. As expected, the main listing is now well in excess of 1,000 pieces and fills 118 pages, with many of the pieces illustrated in black and white.

After a brief historical introduction and glossary the checklist follows. With fourteen main sections, starting with thirty Queen Anne half guineas (previously seventeen), followed by Queen Anne guineas, early George III half guineas and guineas, commemorative half guineas and guineas, standard spade halves and full guineas, in memory halves and guineas, and so on.

The final pages include a guide to values, followed by notes on the issuers and makers (pages 105–16). These few pages are extremely interesting in that details of 185 of the issuers have been researched. From full histories to directory entries or tentative attributions, these few pages are what make this book so much more than a listing. The last two pages list, for the first time, known boxes and containers for these pieces. These ephemeral cardboard boxes are all very rare survivors indeed.

The 2003 version of the book had the main catalogue laid out in tables. This new book is typeset and much easier on the eye. The previous four-digit reference number has survived from the previous edition, with new pieces fitting neatly into the numbering scheme. Most of the unusual pieces are illustrated to give an idea of the surprising diversity of designs as well as the subtleties of some of the minor die varieties.

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9 Lucas 1714, 262.
10 Welch 1914, 16.
The lack of an index means that some prior knowledge of the series or a little practice is required to find obscure items, and the reader must remember to double check pages 105–16 to see if background information has been found.

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When Victoria became Queen in 1837, Salic law barred her from succeeding to the kingdom of Hanover. Thus the position was taken by the nearest male heir, Ernest Augustus, the Duke of Cumberland. An unpopular character, his ‘exile’ was satirised on a series of counters showing him riding past a dragon with the legend ‘To Hanover’. These checks are normally dated 1837–69, and have on the obverse a portrait of the young Victoria. The vast majority of the counters are sovereign-sized, although there are a few half sovereign types. When the reverse design of the circulating sovereigns was changed to St George and the Dragon in 1871, there were many cases of deception where a gilded Cumberland Jack was passed as a real coin. The pieces were originally sold as card or gaming counters for about four shillings per gross, but now the pieces have become widely dispersed and are easily acquired singly.

This booklet is a combined and updated version of two previous works. The first on To Hanover Counters was published in 1998, and that on the Prince of Wales Model Counters was published in 2003.11 The original listings of 170 and 126 pieces respectively have increased to 334 and 173, resulting in the To Hanovers receiving a new numbering system and the Prince of Wales counters having numbers added into the old list.

A large number of the pieces are illustrated in black and white, and there is an interesting guide to values at the end of each listing. There is also a short section on boxes and containers for the counters and a couple of pages of background research on a few of the issuers.

As with *A Thousand Guineas +Plus+ A Checklist of Imitation Guineas and their Fractions* reviewed above, the illustrations really do reveal this series to be much more diverse than this reviewer had previously thought.

This booklet will also be of interest to those collecting poor man’s pub checks where the obverse die or even the whole token is often based on one of these counters.

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