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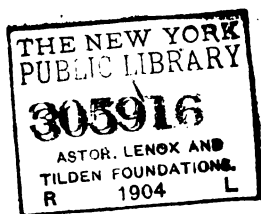
A N
E S S A Y
O N
M E D A L S.

[By
John Pinkerton.]

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P R E F A C E.

AS soon as the study of medals, attending the other arts and sciences upon their revival in Europe, became any thing prevalent, books aiming, like this, to contain general principles of that branch of knowledge likewise appeared. In Italy, where collections of ancient coins were first formed, it was natural that works of this kind should arise. Accordingly, in 1548*, Enea Vico published his Discourses on the Medals of the Ancients; a treatise of good

* Others say 1555; they had not seen the first edition of the Giolito, Vinegia, 1548, 4to.

Stacy. 2. Oct 1904. 80

method, and large intelligence for that period. He therein treats of the metals employed in ancient coinage; of portraits to be found on coins; of the types on their reverses; of their legends; of medallions; of false medals, and rules for discerning them; dates of history; forms of edifices; names of magistrates, &c. His example was imitated in France by Antoine le Pois, who in 1579 gave his Discourse on the Coins and Seals of the Ancients; of which the dry and verbose method is compensated by the most exquisite plates which perhaps ever attended a medallic work.

Tho these productions had merit, yet they had an unnecessary length, and pedantic formality of erudition. These faults became the more striking as science advanced, and pedantry, of consequence, began to disappear; for the latter is only the school-master of the former, and as science attains to maturity, their acquaintance ceases of course. When a man is in
the



the rudiments of any knowledge, how full he is of it ! how importantly he talks of it ! but, as he advances, it becomes familiar, and he wears it easily about him. In like manner countries have their pedantry, as well as individuals ; it being the necessary attendant of the introduction of science.

A small work therefore, which should display brief and easy instructions for the intelligence of coins, being still very much wanted, in 1665 Charles Patin, son of the celebrated Guy Patin physician to the French king, and a very skilful medallist, published his History of Medals, or Introduction to that Science. This treatise, of which the last edition, 1695, is, in my opinion, much superior to the work of Jobert, next to be mentioned, ran thro many editions, and was translated into all the languages of Europe.

Notwithstanding the high merit of this work, and its vast success, in 1692 Pere

Jobert presented to the public his *Science des Medailles*; a title surely the most impudent that ever stood at the head of any book. Patin had modestly called his an Introduction to the science; but Jobert's was the science itself; and the book corresponds to the title, being every way worthy of a Jesuit, and replete with the most glaring plagiarism from Patin, whom he does not mention above once. But such is the preference of impudence over modesty, that his book effectually supplanted that of Patin, and has stood its ground ever since, passing thro many editions, and being translated into most languages. Every bookseller will tell us, that literature is a lottery; and the observation was never more verified than in this instance. It is proper to add, that the very first edition of Jobert is the best of those published by himself; for that of 1715, which he published in two volumes, is only swelled with impertinence, and the crude reveries of Pere Hardouin, whom

Did not my design in this preface induce me to enumerate every English work, in particular, which has appeared of this kind, I should pass in silent contempt that called "An Introduction to the Knowledge of Medals, by the late Reverend David Jennings, D. D. printed by Baskerville, 1764," 12mo. But this being the only other attempt in the language, it is necessary to mention it in few words. It consists only of about 60 pages, most of which are taken up with Jewish shekels and divinity, *as in duty bound to pray*. The only apology which can be made for it is, that it was drawn up by the author, as would seem, without the most distant view of publication; but was sent *into the breathing world, not half made up*, by some officious friend. It's innumerable blunders* and holy verbosity, stamp it the

* To instance a few, he tells us that all ancient coins were first cast in molds, then stamped; that there were sometimes five mint-masters; that S. C. is on all medals; that an altar on a coin of Augustus

the most childish work which ever appeared in any science whatever.

From this deduction the reader will perceive how much a treatise of this kind was wanted, in our language in particular; tho indeed such a work has been universally known to be needed, and much wished for, during this whole century. How far the present may answer the intention, or expectation, the reader must judge; tho if he does not condemn, it will not be owing to the want of previous instructions; for I am well aware that nothing is more provocative of criticism than any attempt of which the author criticises his predecessors. But, as this is a work of instruction, it was absolutely necessary to point out the faults of others, that they might be avoided.

Augustus is a gate; that *Votis XXX. mult. XXXX.* implies a wish that the emperor may live 30 years and 40 more. He seems to say that all the Roman emperors appear with diadems. He certainly had never seen a dozen coins; nor a single medallion writer of this century.

The

The less an author says at any time about his own productions the better; so it shall only be added, that, tho this little essay was begun as a mere amusement and relief from idleness; yet I soon found that infinite labour was required to answer my own expectations. As it is disagreeable to relinquish a design when entered upon, this toil has not been spared. Indeed the reader will hardly believe how much attention is required in a work of this kind, for every page almost contains a number of minute facts, for each of which considerable information is necessary: insomuch that perhaps in two or three lines the fruit of much research into a dozen or two of authors is presented. Hence mistakes are unavoidable; and tho all possible prevention has been used, yet many errors may have crept in; any of which, if the reader will point out in a letter, inclosed to the care of the publisher, the admonition will be most thankfully accepted; and,

and, should the work attain another edition, be followed by a removal of the fault.

They who wish to proceed in this science may next peruse the most excellent and useful work of Froelich *, and afterwards such books of medals as they please, in chronological order as published, from Goltzius down to Pellerin and Combe. I scruple not to recommend Goltzius, tho all his works have many coins not yet found in cabinets, his own being unfortunately lost, because medals which he describes, and which were looked upon as fictitious, are yearly found really existent,

* “*Notitia Elementaris Numismatum antiquorum illorum, quæ Urbium Liberarum, Regum et Principum, ac Personarum Illustrium, appellantur. Viennæ, Pragæ, et Tergesti, 1758,*” 4to. This work is, however, not without faults; the list of Greek cities of which we have coins is defective in about a third of the number; and the plan of splitting the series of kings of every realm into different epochs is execrable. A more minute fault is, his giving plated coins the title of *bracteati*, a name belonging to a very different kind, as the reader will see in Section XVIII. of this work. *Nummi lamella argentea obducti* was the proper phrase for plated coins.

and

and of undoubted antiquity. A French writer compares him to Pliny the natural historian, who was thought to deal much in falsehood, till Time drew his truth out of the well; so that, as knowledge advances, most of his wonders acquire gradual confirmation. For modern coins and medals, the authors who have treated those of each particular country must be consulted; the English, in particular, appear, in Snelling's Works, and Folkes's Tables, to an advantage which will not be soon surpassed.

As the reader may, however, expect some directions for his medallic studies, I shall beg leave to offer him a list of what authors have appeared to me the best, after a perusal of almost every work published in this line, from a duodecimo pamphlet to two volumes folio, and from the beginning of the sixteenth century to the present hour. Perhaps this estimate may be thought too severe, when the shortness of
my

my list is considered; but I will venture to say, that in no science whatever have so many bad books, and so few good ones, been given as in this. At the same time, if the reader wishes to enlarge his studies, he may please his fancy; all that I shall do here is, to give him a short catalogue of the best medallic productions, and the best editions of them.

For the general science I must recommend Vico's work, *Discorsi sopra le Medaglie de gli antichi*; best editions are, *Vinigia*, 1555, 4to, and *Parigi*, 1622, 4to: and Patin's *Histoire des Medailles, ou Introduction a la connoissance de cette Science*; best edition is of Paris, 1695, 12mo.

The study of the Greek coins may be begun with Goltzius, *Historia Siciliae et Magnae Graeciae ex antiquis Numismatibus*, Antwerpiae, 1644, folio. Recourse may then be had to Gessner's *Thesaurus Numismatum*, Tiguri, 1738, two volumes folio.

This

This work contains all the Greek and Roman coins published by every preceding author, and consists entirely of copper-plates, with printed explanations of only the Greek kings, tho the civic coins are likewise explained in copper-plates. The Roman medals, which compose the second volume, are not illustrated at all. It is a pity that many of the coins are not in exact order, in the beginning of the first volume, and that the author has been foolish enough to give us many of the forged coins, tho he always marks them as such; but, upon the whole, this is the best medallic work of general reference ever published *. The productions of Pellerin, Paris, 1762, and following years, till 1778, ought next to be perused, making, with all the supplements, ten quarto volumes. These volumes chiefly contain coins never before published, and are justly

* The work of Gessner is rare; and, when met with, is very seldom complete. Such copies as have fallen in my way go no lower than Philip the son; later coins will be found in Banduri.

held in high esteem. I believe it is to M. Pellerin that we are indebted for the first plates of medals, perfectly representing the originals in every flaw and irregularity of edge and impression, which is a most capital improvement, and makes the view of such plates almost equal to that of the coins themselves. Mr. Combe's publication of Dr. Hunter's coins of Greek cities, London, 1782, 4to, as it is the last, so it is the very best of the kind ever yet given. The plan of presenting the weight, metal, and size of every coin, in marginal columns, cannot be enough praised, as every use may be made of a description so arranged that can be drawn from the coins themselves.

For the Greek monarchic coins Gessner may be referred to, as the most ample assemblage; and a few additional coins may be found in the authors mentioned in Section II. of this work, Froelich's *Notitia*, and Pellerin. We must regret that the
medals

medals of Greek princes in Dr. Hunter's cabinet are not published, as they form the largest and best collection of that kind in the world, being infinitely superior to that of the French king.

The Roman consular coins will be found in full detail in Gessner; and those who wish for descriptions may read Vaillant's *Nummi antiqui Familiarum Romanarum*, Amst. 1703, 2 volumes folio; or the *The-saurus Morellianus*, Amst. 1734, which is a later and a better work.

The imperial coins of Rome are likewise very amply displayed by Gessner; tho along with him, for the rare coins, should be read Vaillant's *Numismata Imperatorum Romanorum*, published by Balceri at Rome, 1743, 3 volumes 4to; and Engl's *Numismata Imperatorum Romanorum*, Vindobonæ, 1767, 4to, being a supplement to the Roman edition of Vaillant. Banduri's *Numismata Imp. Rom.* Lutetia,

1718, 2 volumes folio, should likewise be perused, for the Byzantine coins in particular, being superior to the work of Duncange on that subject. Occo's *Numismata Imp. Rom.* is a good book of general reference, being only a list of all coins in every reign, digested into the years in which they were apparently struck. Occo's own second edition is the best; the additions of Mezzabarba are of dubious faith*.

Of books on modern coins and medals the first which ought to be perused by a British subject are those relating to his own country. He cannot begin better than with Mr. Clarke's "Connexion of the Roman, Saxon, and English Coins,

* An authentic work on the portraits of illustrious men of antiquity, drawn from coins, gems, busts, statues, &c. is much wanted. That of Urfinus is not to be depended on; he was the author of a former period, and, like him, is given to substitute ravings for truth. The portrait of Virgil, in particular, which we now find every where, and for which we are indebted to one of the dreams of Urfinus, is only that of a Muse. A gem without inscription, or attribute, was the foundation of this universal authority!

"Lon-

“London, 1767,” 4to. A good work on British and Saxon coins, with prints, is much wanted; but as none now exists, let us pass to the English: and in the very first place may be recommended Mr. Lowndes’s excellent “Report, containing
“an Essay for the Amendment of the Silver
“Coins,” published by order of government at London in 1695, 8vo; a production, tho short, yet full of the most valuable and authentic information. Then Snelling’s Views of English Money, London, 1763, and following years, 4to, ought to be perused, and followed by Folkes’s Tables of English Coin, London, 1763, 4to, correcting the errors of either work, by means of the other. Ducarel’s Letters on Anglo-Gallic Coins are very commendable, and singularly interesting to every one concerned in the ancient glory of this country. English medals are published by Snelling, and in Vertue’s account of Simon’s works. On the Scottish coins the only books are those of Anderson and Snelling, neither of

them laudable. The Irish are well displayed by Simon, in his *Historical Essay on Irish Coin*, Dublin, 1749, 4to, with the Supplement.

With regard to other modern countries, the coins of France are best studied in Le Blanc's *Traité Historique des Monnoies de France*, Paris, 1689, or Amsterdam same year, both editions in 4to. The ancient coins of Spain will be found to much advantage in the work of Florez, called *Medallas de las Colonias, Municipios y Pueblos antiguos de Espana, con las de los reyes Godos*, 3 tom. 4to; the two first were published in 1757, the last in 1773. On the more modern Spanish coins I know of no treatise to recommend. The papal medals were published at Rome in 1696, 2 volumes folio. The German coins, tho many authors have written in the German language about them, are not given in any good work, written in a language of more general intelligence. The Swedish coins
are

are displayed in Brenner's *Thesaurus Nummorum Sueo-Gothorum*, Holmiæ, 1731, 4to. Bizot's *Histoire Medallique de la Hollande* gives the medals struck by the United Provinces, for few readers will have phlegm enough to read Van Loon's five folio volumes, of which a French translation was published at the Hague in 1732. On the coins of the several Eastern countries, and those of the smaller states in Europe, different treatises have been published, but, as they are little interesting, it were needless to enumerate them,

Such is the list of almost all the works, worth attention, which have been written on this science. Most of the others the reader will not peruse with impunity, as he will croud his memory with many errors, which it will require much study for him to eradicate. Pamphlets upon single medals, and the like, are commonly written by the authors only to shew that old women are not the only persons who can say a great deal upon nothing. These

particularly swarm; and I will be bold to say that not one of them deserves perusal, even tho the name of a first-rate medallic author stands at the head of it.

This preface cannot be dismissed without offering a remark upon the pedantry which, to this day, so prevails in this science. They who make a pursuit of it, ought to reflect that, tho it is a most innocent pursuit, and such as never engaged the attention of a bad man, it is yet a far more laudable amusement. They ought, in consequence, not to make of it an article of faith, but to treat all the parts of it with coolness and candour, as matters of the merest indifference, and certainly of no necessity or importance. Instead of this, the conversation of some medallists is commonly vehement about trifles, and condemnatory of every opinion, of either living or dead authors, which accords not with their own. Like other pedants, they are fierce and stern: for there are
many

many analogies between men and other animals, and none stronger than this, that they get fierce from being kept in the dark.

The French medallists treat the science with more politeness, tho they carry the attachment to a height unknown to us; as may be judged from the very late example of M. Pellerin, a man of great wealth, who was so fond of medals as to continue to write upon the subject after he was blind with age. This he did by means of an invention described in the last volume of his works. The French fashion is now beginning to be followed among us; and many of the present medallists are no less distinguished by their knowledge than by their modest and liberal communication of it; so that it is to be hoped that, in a very short time, the pedantic spirit which has so long infested this science will totally disappear.

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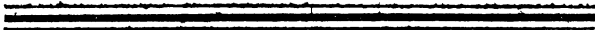
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A N

ESSAY ON MEDALS.



SECTION I.

Rise and Progress of the Study of Medals.

THE amusement arising from medals is so common and universal, that we meet with few people who have not formed a little collection of some kind or other. As no axiom is looked upon as more certain than that even the minutest principles of the human mind have been the same in all ages, we must be induced to suppose that the study of medals is almost as ancient as medals themselves. We find not, however, in ancient writers, the slightest hint of collections of this kind. But many small particulars of the manners and customs of the ancients are passed without notice in their writers.

B

Indeed,

Indeed, in the days of Greece, a collection of such coins as then existed must have been regarded as no valuable acquisition, consisting only of those struck by the innumerable little States then using the Greek characters and language. This would give them an air of domestic coinage; and make them be regarded with an eye of little curiosity, however exquisite their impressions. Add to this the small intercourse between different provinces and countries during that period, and we shall not wonder that if a traveller or two collected a few hundred coins, yet none of their fellow-citizens thought such a minute anecdote worth committing to writing.

If we pass to the Romans, the only other people of antiquity in whose writings we can expect any information of this kind, we shall find that, almost as soon as any communication was opened between them and the Greeks, the future sovereigns of the world treated the Grecian art, displayed in the minutest, as well as in the largest works of that ingenious nation, with due distinction and applause. The Grecian coins were imitated by the Roman workmen, and preserved in the cabinets of their senators, among the choicest treasures. The first circumstance we learn from the Roman medals of that period; and the latter from Suetonius, who tells us that Augustus used, on solemn occasions,

sions, to present his friends with medals of foreign states and princes, along with other the most valuable testimonies of his love*.

In a more advanced period of the Roman empire, we know that individuals must have formed serieses of Roman coins; for a complete series of silver was lately found in our island, containing all the emperors down to Carausius, inclusive†.

From the decline of the Roman empire a total darkness envelopes every branch of science, till the revival of literature in the end of the fifteenth century. Indeed, while the Christian dominion of Constantinople lasted, which was near twelve unhappy centuries, it may be pronounced to have stood the very palladium and sanctuary of ignorance and of barbarism. No fine art flourished in any kingdom during that gloomy period. But as soon as Constantinople fell a prey to the Turks, that shrine of ignorance, with the goddess herself, became their portion; and science, as at the breaking of a talisman, stood confest all over Europe in ancient glory.

During a glimmering twilight which preceded this radiant morning, literature was a

* *Saturnalibus, et si quando alias libuisset, modo munera dividebat, vestem, et aurum, et argentum; modo nummos omnis notæ, etiam veteres regios ac peregrinos.* Sueton. in Aug. n. 75.

† Stukeley's *Medallic History of Carausius*; an author whom facts alone can justify my quoting.

little cultivated in Italy. And so intimate and necessary a connection has now the study of medals with that of ancient erudition, that, on the very earliest appearance of a revival of the latter, the former was also disclosed.

For we find that Petrarca, one of the very first men in Europe who in modern times aspired to the celebrity of learning and of genius, was likewise the first to institute an example of the science of medals. This eminent writer being desired by the Emperor Charles IV. to compose a book containing the lives of illustrious men, and to place him in the list, with a noble pride answered, that he would comply with this desire whenever the emperor's future life and actions deserved it. Taking occasion from this, he sent that monarch a collection of gold and silver coins of celebrated men, as he tells us in his epistles. "Behold," says he to the emperor, "to what men you have succeeded! Behold whom you should imitate and admire! To whose very form and image you should compose your talents! The invaluable present I should have given to nobody but you: it was due to you alone. I can only know or describe the deeds of these great men. Your supreme office enables you to imitate them *."

In

* Ecce, Cæsar, quibus successisti. Ecce quos imitari studeas, et mirari: ad quorum formulam et imaginem te componas: quos, præter

In the next age Alphonso king of Arragon caused all the ancient coins, that could be discovered throughout the whole provinces of Italy, to be collected. The collection, however, must not have been very large, as it was placed in an ivory cabinet, and always carried with him. The author of his life informs us, that Alphonso confessed himself excited to great actions by the presence, as it were, of so many illustrious men in their images.

Anthony Cardinal of St. Mark, nephew of Eugene IV. who ascended the pontifical chair in 1431, had a vast collection. Soon after this, Cosmo de Medici began the grand museum of the family of the Medici at Florence; as the most ancient, so the most noble, in the universe. Among a profusion of other monuments of ancient art, coins and medals were not neglected. About the same period Matthias Corvinus, king of Hungary, formed a noble collection of coins, along with ancient manuscripts and other valuable reliques of antiquity †.

Hitherto, however, no writer had ever thought of examining the subject of ancient

*præter te unum, nulli hominum daturus eram: tua me movit
authoritas. •Licet enim horum mores et nomina, horum ego res
gestas norim; tuum est, non modum nosse, sed sequi. Tibi
itaque debebantur.*

Lib. x. epist. 3.

† For some of these instances the author is indebted to the preface of the last edition of *La Science des Medailles*, Paris, 1739, 2 vols. 12mo.

medals. I take the celebrated Agnolo Poliziano, more known by the Latin appellation of Angelus Politianus, to be the very first who even adduced them as vouchers of ancient orthography and customs. In his *Miscellanea* *, written about 1490, he cites different coins of the Medicean collection, then devolved to Laurence de Medicis, duke of Florence, successor to the great Cosmo.

Maximilian I. emperor of Germany, having formed a cabinet of medals, Joannes Huttichius was enabled, by its means, to publish a book of the lives of the emperors, enriched with their portraits, delineated from ancient coins. This book, which is thought to be the first † of the kind, was printed in 1525, reprinted in 1534, and in 1537 a third edition appeared, with the addition of forty-two consular medals, engraved on wood. Prior to this, however, and about 1512, Guillaume Budé, a French writer, had written his treatise *De Assé*, though it was not printed till many years afterwards.

M. Grollier, treasurer of the armies of France in Italy during part of the sixteenth century, had a great collection of coins in all metals. De Thou tells us, in his *History* of his own

* Cap. 19. 58. &c. Basil. 1522. 12mo.

† Labbé, however, in his *Bibliotheca Nummaria*, mentions a work, called *Illustrium Imagines*, by one Andreas Fulvius, printed in 1517, in which, as would appear, most of the portraits are from medals,

times,

times, that, after the death of Grollier, his brass medals were carried from Paris into Provence, and were about to be sent to Italy, when the King of France, being informed of this transaction, gave orders that they should be stopped, and bought them at a high price for his own cabinet of antiquities. Besides the medals of brass mentioned by De Thou, M. Grollier had an assortment of gold and silver. The cabinet containing them fell, two centuries afterwards, into the hands of M. L'Abbé de Rothelin; and was known to have been that of Grollier from some slips of paper on which was his usual inscription for his books, "*Joannis Grollierii et amicorum.*"

Guillaume du Choul was the contemporary of Grollier, and likewise a man of distinction and fortune. He had a good collection of medals, and published many in his treatise on the religion of the ancient Romans, printed at Lyons in 1557.

The letters of Erasmus shew that the study of medals was begun, in the Low Countries, about the beginning of the sixteenth century. About the middle of that century, Hubertus Goltzius, a printer and engraver, travelled over a great part of Europe in search of coins and medals, for works, relating to them, which he intended to publish. In the prolegomena to his life of Julius Cæsar, published

as a specimen of larger works in consequence of these researches, he addresses an epistle to all the antiquaries who assisted him, or whose cabinets he visited. This epistle contains a list of collectors, and their places of residence; by which it appears that, in the middle of the sixteenth century, there were, in the Low Countries, 200 cabinets of medals; 175 in Germany; more than 380 in Italy; and about 200 in France. A prodigious number! but which now may be fairly quadrupled, I imagine, for these countries, with the addition of 500 for our own, which we must regret that Goltzius did not visit.

It is not, however, to be doubted that, while the other kingdoms of Europe were so rich in collections, this island neglected those treasures of antiquity, which the very soil afforded to every labourer. For in few countries in the world, if we except Italy, are more ancient coins found than in Britain; but at what period the study of them particularly commenced among the learned here, we are left in the dark. I suspect, however, that Camden was one of the first, if not the very first, of our writers, who produced medals in his works, and who must have had a small collection.

In the next, being the seventeenth, century, Thomas Earl of Arundel and Surrey, Earl Mar-
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thal of England, well known by the Arundelian Tables, and other monuments of antiquity*, which he imported into this island from Greece and Italy, had; in his exuberant collection of antiquities, a rich cabinet of medals, gathered by Daniel Nisum. The Dukes of Buckingham, and Hamilton; Sir William Paston, Sir Thomas Fanshawe, of Ware Park, Sir Thomas Hanmer, Ralph Sheldon, Esq. Mr. Selden, and many more, are enumerated by Mr. Evelyn as having collections. The Earl of Clarendon, the historian, must not be omitted: far less the unhappy hero of his tale, Charles I. That imprudent monarch, with an utter hatred for liberty, the parent of the fine arts, was yet singularly attached to these arts themselves; and, among other instances, had a very fine cabinet of medals†, which, in the civil commotions, was dissipated and lost.

* In the cellar of a house in Norfolk Street in the Strand, is a fine antique bath, formerly belonging to this Earl of Arundel, whose house and vast gardens were adjacent. It is a pity that it is not more known, and taken care of.

† Hear Junius, librarian to Charles the First, speaking of the palace at St. James's: "Quem locum, si vicinam pinacothecam, bibliothecæ celeberrimæ conjunctam; si *numismata antiqua Græca, ac Romana*; si statuas, et signa, ex ære et marmore, consideras, non immerito Thesaurum Antiquitatis, et Ταμειον instructissimum, nominare potes." In Notis ad Clem. Ep. ad Cor.—And this from Patin's Familix Romanæ: "Carolus Primus, ille Magnæ Britannix Rex, cæteros Europæ principes omnes hoc possessionum genere vincebat."

To

To trace the history of this study any further, would swell this little treatise to a most unnecessary size. I shall content myself with observing that, from the middle of the last century, down to these times, almost every year has produced some new work, or new discovery, in this science.

SECTION

SECTION II.

Utility of this Study.

IF we cast an eye over the whole circle of the productions of human genius, perhaps we shall perceive none of such grand importance and utility to mankind as History. Most of the other efforts of the mind only interest individuals as such; but history, when executed with philosophic candour and propriety, concerns and instructs whole empires, indeed the whole universe. By it statesmen and states are taught, from the example of former and other nations, and that of their own in preceding times, to propagate measures that contribute to the general welfare; and to guard against evils, which are often unforeseen, and, in consequence, not warded off, only because they are not known to have

have existed in ancient periods, nor the methods investigated which then prevented or mitigated them.

But the very basis of history is truth, without which the causes of human action, nay the actions themselves, are disguised, and the instruction, arising from the narration, totally lost, or converted into an empty chimæra. Now the sole evidence we can have of the veracity of an historian consists in such collateral documents as are palpable to all, and can admit of no falsification.

Such, in modern times, are public memoirs, instructions to ambassadors, letters of state, and the like vouchers; which every person allows to be irrefragable.

But as these proofs are subject to innumerable accidents, mutilation, and utter loss, their evidence cannot be presumed to extend to very distant ages.

Add to this that, as such vouchers most commonly remain in the country whose actions they import, they cannot be satisfactory to the world at large without a degree of faith which, to the severe eye of philosophy, will appear too large.

Hence monuments of longer duration are required to evince the veracity of ancient history. Such indeed are public buildings, statues, and inscriptions. But the evidence of these testimonies, tho it extends to remote ages, does not extend to
remote

remote countries, if we except a very few instances of the two last articles.

The reader must have, ere now, recollected, from this deduction, that medals alone remain as the principal proofs of historic truth, their evidence reaching at once to the most remote ages, and the most remote countries.

The vast utility of this study is therefore clear, because it serves as a basis to the most important of all human sciences.

Perhaps the grounds of this reasoning may be looked upon as more abstract than existent; but a few examples will shew their justice and rectitude. I should indeed expect the sensible reader's derision, if these examples were such as are sometimes adduced on this score. Some writers tell us, that, without the science of ancient coins, we should never have known that Antoninus had a son by Faustina, called Marcus Annius Valerius Antoninus, had not a Greek coin fortunately preserved the memory of this most stupendous event; that we should never have known that a tyrant called Pacatianus existed, without such a circular record; nor that Barbia Orbiana was the wife of Alexander Severus. Astonishing discoveries! and equally fitted to delight and instruct!

“Turpe est difficiles habere nugas;

“Stultus et labor est ineptiarum.”

Leaving

Leaving these impertinences of crude erudition, let us examine a little what has been actually performed towards an elucidation of different parts of ancient history, by means of the study of medals.

Vaillant, in his learned history of the kings of Syria, printed at Paris, 1681, set the first important example of fixing the dates, and arranging the order of events in ancient historians, by means of these infallible vouchers. By them alone he was enabled to fix, in a very great degree, the chronology and progress of events of three of the most important kingdoms of the ancient world, namely, those of Egypt, of Syria, and of Parthia *.

Father Hardouin trod in the same path, but with a rashness which always attends ignorance, though indeed his Series of the Herodiades, or Kings of Judæa, successors of Herod, is the most unexceptionable of his works. Noris, in his learned treatise on the epochs of the Syromacedonian princes, and Bayer, in his history of Osrhoëne, followed the same plan, after-

* Many coins have been discovered of all these princes since Vaillant wrote, which further illustrate his provinces of history. His history of the Arsacidæ of Parthia is his worst work; it is indeed a posthumous one; but he gives too much way to conjecture, as to the many princes on whose coins dates are wanting; which, in that series, are so numerous that, at this day, only ten princes have been found whose medals fix their epoch.

wards

wards honoured by the names of Frælich*, Corfini†, and Cary‡.

But the study of the Greek coins, tho it illustrates the chronology of reigns, yet never interprets that of events. This important addition is displayed, in all its vigour, in the Roman medals; in which, most commonly, with the portrait of the prince, and date of his consulship, or of his tribunician power, we have a representation, or poetical symbol, of some grand event on the reverse.

The Greek medals, struck in the imperial ages, often mark the year of the prince's reign; the Roman, most commonly, the number of the emperor's consulships, or of his tribunician power. As the latter æra is sometimes mistaken, by antiquaries, for a mark synonymous to the year of the emperor's reign, we shall beg leave to offer a few remarks on that subject, as perhaps a more proper occasion may not occur.

When Julius Cæsar assumed the supreme power, he dared not to take the title of King, however ardently desirous of so ambitious a distinction. He was contented with that of

* *Annales Regum et rerum Syriæ.* Vien. 1754.

† *De Minnifari, aliorumque Armeniæ Regum, Nummis, &c.*

1744.

‡ *Histoire des Rois de Thrace, et du Bosphore Cimmerien, éclaircie par les Medailles.* Paris, 1752.

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Perpetual Dictator, synonymous with the former in effect, and, had he been rightly advised, of an import even more invidious. Certain it is, that it necessarily implied his intention never to quit, or even relax his authority; whereas he ought, under the disguise of some supreme magistrature of annual election, to have lulled the people with a dream that they might terminate his power when they pleased; or that he would himself resign it when the necessities of state, which required his temporary elevation, had subsided. His power would by this art have been perpetual, without great envy; whereas his open assumption of an empty title submitted him to all the malevolence which the utter despair of the people could supply. He paid for the mistake with his life.

Augustus, who, with far less ability than his uncle, had yet that cunning which, in the commerce of life, commonly avails more to its possessor than great talents, which are indeed always incompatible with it, had the prudence to follow the proper plan. Every person, the least skilled in Roman history, knows that there was an office, entrusted at first to two plebeians, called The Tribuneship of the People. This was of annual election; and in fact, in any other hands but those of plebeians, must have been the supreme power in the state, for it belonged
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to that office to put an absolute negative upon every public measure whatever. Augustus, as of senatorial rank, could not assume the title of Tribune of the People, but he invested himself with one quite equivalent, *Tribunicia Potestate*, that of being endued with tribunician power. This had the advantages formerly pointed out as accruing to an appearance of temporary supremacy. Towards the end of his reign, he often assumed his destined successor, Tiberius, as a colleague in the office, for it had been formerly allotted to two, but at first he enjoyed it alone, and in all public instruments and records numbered his tribunician power as an annual office. This, with his other artifice of laying down his understood supreme power, and resuming it from ten years to ten years, at the desire of the Senate, affianced his sovereignty to him in perfect security, to the natural end of his life.

This example was followed by his successors; so that the inscription on their coins is almost always *TRIBUNICIA POTESTATE*, among other titles, with the date annexed to it, as *TR. POT. VII. &c.* Yet, tho this date far most generally implies the year of the emperor's reign, it however sometimes happens that the emperor was, by the special favour of a former prince, endued with this title before he came to the throne, as being the chosen successor to that prince. Of
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this Tiberius, the fixed heir of Augustus, and Titus, the eldest son, and natural heir of Vespasian, are instances.

From Tacitus * we learn that Augustus had the tribunician power, or reigned xxxvi years; and from inscriptions †, that the xxxth year of the tribunician power of Augustus was the ixth of that of Tiberius, to whom Augustus imparted this office all the other years of his reign; so that, Augustus dying in his xxxviiiith tribuneship, Tiberius had enjoyed that power xvi times before he came to the throne.

This little disquisition was necessary, when treating of the utility of the Roman coins to the chronology of history; but, leaving it, I shall proceed to observe, that a series of medals presents the very best suite of documents, of the Roman history in particular, that the art of man could have invented. Checking the flattery of some of them by the truth of history, they in their turn reciprocally evidence the falsehood or veracity of the historian.

Were I inclined to display erudition upon the subject of the various sources of utility arising from the study of ancient medals, I should per-

* Annal. lib. I.

† Apud Gruter. p. 295. It may not be improper to mention, that Commodus was Tribune twice before he was emperor. See Obadiah Walker's Greek and Roman Hist. illustrated by coins and medals. London, 1692, dedic.

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haps run the risk of rivalling Spanheim, who has written two stupendous folio volumes on this very theme. But as I much prefer a single spark of British sense to all the German erudition in the world, I shall content myself with offering a very few remarks further upon this division of my work, and even those after premising, that if any reader shall be inclined to pronounce, that the principal utility of this study is the elegant and scientific amusement which it affords, I shall not be disposed to quarrel with him upon the score of difference in our opinions.

However, besides its service to history, the science of medals is certainly of considerable use to geography ; to natural history ; to the illustration of ancient writers ; to architecture ; and to the knowledge of a connoisseur, or that of ancient monuments, busts, statues, ceremonies, and the like.

Its utility to geography may be traced from the many Greek coins in which the situation of towns is assigned, as near some noted river, mountain, &c. Thus we have ΜΑΓΝΗΤΩΝ ΣΙΠΥΛΟΥ, of the inhabitants of Magnesia under mount Sipylus : ΕΦΕΣΙΩΝ, and the figure of a river, with ΚΑΙΣΤΡΟΣ in the exergue ; which shews that Ephesus stood upon the river Cayster. Innumerable similar instances may be

given upon this head, but these may serve as a specimen.

The utility of the study of ancient medals to natural history arises chiefly from the coins struck on the celebration of the sæcular games, in which the figures of various animals are preserved. A celebrated naturalist would not have asserted that the camelopard had never been seen in Europe till this century, had he chanced on the sæcular coin of Philippus, in which, if I mistake not, it appears. Indeed had he read Horace*, you will say, he might have corrected this blunder: and Politianus, in his *Miscellanea*†, would have informed him of one sent in a present from the Sultan of Egypt to Lorenzo de Medici. These sæcular medals very often indeed establish the point whether any animal was known to the ancients or not. On many of the Greek medals are the lively representations of many uncommon plants and animals; as in most of the medals of Cyrene is the celebrated plant called *sylphium*; and on those of Tyre the shell-fish from which the famous Tyrian purple was procured.

The brevity of my design obliges me to pass to the next division of utility, namely, that of the illustration of obscure passages in ancient writers to be drawn from coins. This article,

* "Diversum confusa genus panthera camelo." Epist. ad Aug.

† Cap. 3.

if treated at length, might be found almost infinite; for such parts of authors of antiquity as have been explained, or may be explained, by the help of old coins, and are explainable by that help only, are innumerable. Upon so vast a theme, therefore, I chuse rather to say nothing than to say little.

The uses to be drawn from this study to the art of the architect are undoubtedly many; for on medals are preserved the exact delineations of many of the most beautiful edifices of antiquity, now not existing even in their ruins.

The knowlege of medals is no less useful, nay is absolutely necessary, to the connoisseur, because by it alone he is enabled to ascribe ancient busts and statues to their proper persons; with innumerable other minute points of information, without which he cannot aspire to that name, and which are only to be attained from an attention to this branch of science,

SECTION III.

Connection of the Study of Medals with the Fine Arts of Poetry, Painting, Sculpture, and Architecture.

THE connection of this science with poetry has already been treated, at a considerable length, by one of the most excellent writers England has produced. Mr. Addison, in his Essay on the Usefulness of ancient Medals, has compared them with passages of the Latin poets at some length. His title-page mentions that the Greek poets fall likewise into his plan; but this must be a mistake of the printer, or a yet stranger mistake of his own, for there is not the slightest quotation from any Greek writer whatever from beginning to end. The preference

ence indeed which Mr. Addison seems always inclined to give to the Latin poets, over those of Greece*, that is, to imitation over original genius, cannot be too severely reprobated. The opinion of that justly celebrated writer has a vast influence upon public taste; and it is no wonder, for the Spectator, of which the principles of criticism are, in many instances, very suspicious, is, nevertheless, deservedly the most popular book ever written.

I shall not, however, attempt here to supply that grand defect in Mr. Addison's performance, having the fear of Greek, and the ladies, before my eyes: not to mention that such an attempt would swell this slight essay to a size much beyond my intention. A few remarks, however, upon the general connection between the study of medals and poetry I shall beg leave to offer.

It may justly be observed, that the knowledge of Greek medals is most necessary for a sculptor, and perhaps an architect; while that of the Roman is the more interesting to a poet, and a painter. This is owing to the former containing chiefly the head of some king, some god, or goddess, of exquisite relief and work-

* Was Mr. Addison skilled in the Greek language? If he was, his sad taste in neglecting the Greek writers; if he was not, as I suspect, his ignorance, must evince him but very ill qualified for the office of a critic.

manship on the obverse; while the reverse seldom, in the early Greek coins, affords much fancy of symbol, and, in the Imperial Greek coins, is chiefly impressed with temples of their deities.

To a man of poetical imagination the Roman coins are most entertaining, from the fine personifications and symbols to be found on their reverses.—To instance in a few.

HOPE is represented as a sprightly girl, walking quickly, and looking strait forwards. With her left hand she holds up her garments, that they may not impede the rapidity of her pace; while, in her right hand, she holds forth the bud of a flower, an emblem infinitely more fine than the trite one of an anchor. This personification, with some others, must have been very familiar to the ancients, for often in this, and a few more instances, no name, as SPES AVG. or the like, is inserted in the legend.

ABUNDANCE is imaged as a sedate matron, with a cornucòpia in her hands, of which she scatters the fruits over the ground, and does not hold up her cornucopia, and keep its contents to herself, as many modern poets and painters make her do.

The Emperor Titus, having cause to import a great supply of corn, during a scarcity at Rome, that supply, or the ANNONA, is finely represented as a sedate lady, with a filled cornucopia

copia in her left hand, which she holds upright, to indicate that she does not, however, mean to scatter it, as Abundance hath a title to do, but to give it to Equity to deal out. This last particular is shewn by her holding a little image of Equity, known by her scales, and *hasta pura*, or pointless spear, in her right hand, over a basket filled with wheat. Behind the ANNONA is the prow of a ship, decked with flowers, to imply that the corn was brought by sea (from Africa), and that the ships had had a prosperous voyage. The best poet in the world could not have given us a finer train of imagery : the best painter would be puzzled to express so much matter in so small a compass.

SECURITY stands leaning on a pillar, indicative of her being free from all designs and pursuits ; and *teres atque rotundus*, round and polished, as Horace phrases it, against all the rubs of chance.

The emblems of PIETY, MODESTY, and the like, are equally apposite and poetical.

The happiness of the state is pictured by a ship, sailing before a prosperous breeze : an image than which the superlative genius of Gray could find none more exquisite ; and he has accordingly used it in his most capital production, The Bard, with due success.

The different countries of the then known world are also delineated with great poetical imagery.

imagery. It affords patriotic satisfaction in particular to a Briton, to see his native island always represented, upon the earliest imperial coins, sitting on a globe, with the symbol of military power, the *labarum*, in her hand, and the ocean rolling under her feet. An emblem almost prophetic of the vast power which her dominion over the sea will always give her, providing she asserts her element of empire with due vigor and perseverance.

Speaking of the poetical imagery of ancient coins, it must not be forgotten that there is one, and, to add to the wonder, a colonial one, and of rude execution, of Julius and Augustus, inscribed IMP. & DIVI F. which has a high claim to merit in this way. On the reverse the conquest of Egypt is represented by the apposite metaphor of a crocodile, an animal almost peculiar to that country, and at that period esteemed altogether so, which is chained to a palm-tree, at once a native of the country and symbolic of victory.

But, of the poetical invention displayed in very many of the ancient coins, these few instances may suffice, considering, as has been said, that Mr. Addison has written so fully upon the subject of the connexion of this study with that of Latin poetry; and to enter upon that in other languages falls not into the brief plan of this little performance.

I think we are told that Rubens had a very fine collection of medals, and indeed, to a painter who dealt so much in allegorical subjects, they must have been of the very first importance; for no where are the attributes of personification so finely preserved or delineated. A cabinet of medals may indeed be said to form the classic erudition of a painter.

It may be added, that, as the reverses are so useful for knowledge of personification, symbols of countries and actions, and the like, so the portraits to be seen on old coins are no less important to a painter; the high merit of a great number of them, in every character, justly entitling them to be regarded as the best studies in the world. Not to mention that, to a painter of the highest rank, an historic painter, the science of ancient medals is absolutely necessary, that he may delineate his personages with the features they really bore when in existence. This can only be attained in this way, or from statues and busts, any one of which will cost as much as hundreds of medals; and indeed a collection of such is only attainable by princes.

This naturally leads me to consider a little the advantages arising from this study to sculptors. Almost all the uses which connect the science of medals with painting likewise render it subservient to the art of the sculptor, but the latter will, from the study of the Greek coins

coins in particular, derive no small profit. The heads of the several deities represented on them, in the most exquisite alto-relievo, will recommend them to his attention in a particular manner.

The wonderful skill of the Greeks in sculpture has always been a subject of admiration to the world. Nations, in which a taste for the fine arts has made any progress, have viewed, with universal applause, the wonderful efforts of Grecian genius; the character and expression of the faces, the contour, and perfect nature and symmetry of the whole figure; the strength, chastised with inimitable *morbidezza*, that, if not life itself, is almost superior.

Yet, I know not how it is, that the Grecian coins, sister productions of art, have never yet been regarded, so far as I know, with proper attention by men of taste. I can only account for this by supposing that the study of Greek medals has hitherto been looked upon as the province of the mere antiquary. But I will venture to say, that, to the man who admires medals solely as pieces of workmanship, those of Greece will afford the highest satisfaction. Considered in this view, and indeed in most others, they excel those of Rome, the best times of Rome, to a surprising degree. The perfect beauty and tenderness of the female portraits, and the strength and expression of the male, cannot be exceeded,
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in any shape, by the largest efforts of Grecian sculpture.

In every quality of art the Roman coins yield to the Greek alone. If any æra were to be assigned to the Roman, as more eminent for workmanship than another, that from Augustus to Adrian must have the preference. In the days of Adrian, in particular, the Roman mint seems to have been the very seat of art and genius; witness the vast number of exquisite personifications, engraved with equal workmanship, which swarm on the medals of that prince. Yet, from his time, down to the Posthumi, coins of admirable execution are to be found. Those of the Faustinas and Lucilla deserve particular mention. There is one, and not an uncommon one, of the latter in great brass, which yields to nothing of the kind. The reverse is a Venus, with the name around her. The portrait of the obverse seems to spring from the field of the coin. It looks, and breathes; nay, talks, if you trust your eyes.

“Manca il parlar, di vivo altro non chiedi;

“Ne manca questo ancor, s’agli occhi credi.”

The connection of the study of ancient coins with architecture consists in the views of many of the most excellent ancient edifices, which are found in perfect preservation on medals, and there only. These furnish much pleasure and
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instruction to the architect, and serve to form his taste to the ancient manner; that manner which unites perfect simplicity with sublimity and grace; that manner which every age admires in proportion as it has genius to imitate.

SECTION

SECTION IV.

*The various Sources of Delight and Amusement
arising from it.*

THE principal and most legitimate source of pleasure arising from the science of medals is their workmanship. The motives of delight, which owe their origin to the other efforts of imitative art, will here likewise of course predominate. A philosophic enquiry into the prime causes of our pleasures arising from art, tho it would make an admirable subject for a treatise, yet were in this place foreign and impertinent.

Not to enter then into that profound subject, this we know, that the most barbarous nations are more pleased with the rudest efforts of art than with the most admirable works of nature;
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and that, in proportion as the powers of the mind are large and various, such, likewise, are the pleasures which it receives from those superlative productions of art, which can only be the offspring of vast genius. It follows, that the creation of art alike pleases the most uninformed, and the most cultivated, mind.

In that creation the skill of the engraver of medals certainly deserves an honourable place. The offspring of his labour, to the portableness and high finishing of miniature painting, adds the relief and expression of sculpture.

The chief and most rational amusement, therefore, which springs from this study, originates from the strength and spirit, from the finish and beauty, which the engraver has displayed.

But, besides this, there are many other sources of entertainment in the science of medals. Such is the personal acquaintance which, so to speak, it gives us with all the great men of former times. Nothing can well be more amusing than to read history, with contemporary coins before you. It brings the actions, in a manner, before our eyes; and we sit, as in a theatre, with the actors before us.

Portraits have been always very interesting to mankind; and I doubt not but the love of them gave rise, not only to painting, but to sculpture.

No where are they to be found so ancient, so numerous, so well preserved, as in medals. For a knowledge which, tho' unimportant, is yet, to our trifling natures, most interesting, namely, that of the form and features of those whose virtues and talents almost surpassed humanity, we are indebted to this science only. Lawgivers, monarchs, warriors, authors, all pass, as in a fairy review, before us.

“ The medal, faithful to its charge of fame,
 “ Through climes and ages bears each form and name;
 “ In one short view, subjected to our eye,
 “ Gods, Emperors, Heroes, Sages, Beauties lie.”

POPE.

We even mark, with delight, the furly features of a Perseus, or a Nero, and the lovely countenance of a Faustina, tho' their vices disgraced human nature.

To this satisfaction we may add that of beholding, in lively portraiture, the various dresses, manners, and customs, religious and civil ceremonies; in short, *the very form and pressure of the times* of the ancients. Medals almost present an history of manners, an article but very lately cultivated, yet perhaps the most useful and interesting of all the provinces of history.

For the ineffable delight which the sheer antiquary takes in any rusty commodity, and defaced medals in particular, we shall not attempt

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to account, but will leave it to any author who may, in future times, think of writing a much-wanted treatise on the diseases of the human mind. Certain it is, that men there are of this description, who look upon coins as the more ancient, and of course the more valuable, because the portrait, reverse, and legends, are almost totally obliterated, or at least so far as not to be recognizable by the most plodding assiduity, and forlorn conjecture. That exquisite device for a tattered banner,

“Quanto e piu lacera, tanto e piu bella,”

is their aphorism on the score of coins; whereas, to the man of just taste, the perfect preservation of a medal forms one of its principal qualities.

SECTION

SECTION V.

*Metals used in the fabrication of Coins
and Medals.*

THESE metals are well known to be principally three; Gold, Silver, and the various modifications of Copper.

It is looked upon as an undeniable axiom in this science, that the more ancient the gold employed in coinage is, the greater is its purity. The standard of the utmost purity of gold is well known to be twenty-four carats. From these twenty-four carats almost every nation in modern Europe has deducted nearly two, which are made up of alloy; so that the most usual purity of coined gold amounts to about twenty-two carats. The old English standard now used

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is however twenty-three grains and a half fine, and half a grain alloy.

Now the gold of the coinage of Philip of Macedon, Alexander the Great, Demetrius, and other princes, and cities, within a few centuries of their respective ages, is of superior purity, and very little inferior to *fine* gold. Indeed, the only reason which appears, in these early times, to have occasioned the use of alloy at all, seems to have been, that, without it entirely, the gold would have been totally unmal-leable and unworkable. For the fact is, that little more alloy is allowed than was absolutely necessary for the purposes of fabrication.

The Roman gold coinage, down to Vespasian, is very good, tho not so pure, for there is only a forty-eighth part of the *fine* gold alloy. After that prince, indeed, the alloy is doubled, so that it rises to a twenty-fourth. Let us not rashly blame Titus, his successor, the best of princes, the delight of mankind, for the invidious office of debasing the public money. To those who have properly considered the subject, this debasement, far from appearing, as it would do in these times, an infamous effort of tyrannic power, will, on the contrary, shine forth in its proper colours, as an act which adds glory even to a Titus.—Let us explain this in few words.

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The taxes of the Roman empire were always returned to the Imperial treasury in gold, witness the common terms of civil law: *Aurum Lustrale*; *Aurum Vicefimarium*; *Aurum Coronarium*, &c. &c. &c. On the contrary, the state expenditure was defrayed in silver. Hence, when, towards the decline of the empire, infinite debasements were permitted in the other metals, yet none was allowed in gold, being that in which the Emperor's income was paid, and of which any abatement in value came, of course, out of his own pocket. Thus the additional alloy permitted by Titus was, in fact, an important alleviation of the taxes of his subjects.

Most of the gold coins of his father and predecessor, Vespasian, have a purity quite surprising, if the story told by Bodin be as true as it is improbable; for he tells us that the goldsmiths of Paris, upon melting a Vespasian of gold, found only a 788th part alloy. I suppose any of these goldsmiths would have informed him that gold of that purity was never used in any shape.

The silver of the ancient Greek medals is of correspondingly chastity, only admitting, as the gold, a very minute proportion of alloy; in like manner as the general run of modern coinage has likewise observed the same proportion of alloy in the gold and the silver coin.

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But the Roman silver coinage, even in its greatest antiquity and purity, by no means equals the Greek; for the debasement of the silver was as great an advantage to the state as that of the gold would have been a loss. However, it can never be called base money till the reign of Didius Julianus, who, squandering great wealth in his infamous purchase of the empire and subsequent donations to the prætorians, to induce them to maintain that purchase, found himself forced to have recourse to a vast degradation of the silver coinage. After this period, a pound of such silver is only worth a third part of the value of real silver *.

Proceeding to the brass employed in mintage by the ancients; when pure, which is very uncommon, it consists of two kinds; the red, or what the ancients called Cyprian brass, what we call copper; and the yellow.

The first of these is very uncommon in the largest size of brass medals, or what are called large brass; but is common in the other sizes.

Having spoken of these three pure metals, let us proceed to mention the mixed. With us every coin of mixed metal is looked upon, without hesitation, as the produce of a forger's craft; but with the ancients it was otherwise; their coins in mixed metals being nearly as numerous as any others.

* Patin, *introduit. à l'Hist. des Médailles.*

Taking

Taking these mixtures according to their dignity, the first which occurs is *electrum*, being a mixture of equal parts of gold and silver. The coins of the kings of the Cimmerian Bosphorus, during the imperial ages of Rome, are struck in this metal, and are very scarce.

The next in value were Corinthian brass, had the ancients even struck a single medal in that metal, which, unfortunately for many a fond antiquary, they did not. That celebrated metal, during the very little time it was ever known at all, was certainly only employed in the fabrication of vases and other ornamental toys. Indeed its æra of being in use was, as any rate, very short; for Pliny the elder tells us, that for a long time it had been utterly unknown*. With reason, therefore, we may laugh at those deluded authors, who pretend not only to find this metal in Imperial coins, but even to find three kinds of it; namely, 1. That in which gold predominates; 2. That in which silver is most eminent; 3. That in which brass is the most plenteous metal. I suspect Enea Vico, one of the earliest writers on medals, to have been the author of this strange idea; which Savot, a writer of the beginning of the seventeenth century, had sense enough

* Adeoque exolevit fundendi æris pretiosi ratio, ut jam diu ne fortuna quidem in ære jus artis habeat. Hist. Nat. XXXIV. 2.

to confute. The mistake must have arisen from the circumstance of the first propagator of it not being able to account for the various mixtures and modifications of brass, observable in ancient coins of the large size; and which, especially in so common a metal, appear so odd to modern eyes. But, not to mention the authority of Pliny, above quoted, which is perfect proof; or that of later antiquaries, who all declare that they have never seen one coin of Corinthian brass, or brass mingled with the slightest proportion of gold or silver; there is another evidence of such simple structure, and yet such vast weight, that nothing can well mark the absence of the antiquaries more than its omission, namely, that it is in the imperial *ases*, worth about a penny, that this precious metal is discovered, for I remember not to have heard of medallions in it. As the great size and weight of these *ases* are well known, and they passed in common currency for about a penny only, it were truly surprising could the ancients have afforded any gold or silver in their fabric; nay, a predominance of either metal over the brass!

The fact is, that those coins, which some antiquaries denominate of Corinthian brass, are only struck on a mixture of the red and yellow brass mentioned above.

To

To place the succeeding sorts of mixtures according to their actual value, were an attempt as superfluous as difficult. They shall therefore be detailed as they rise to memory.

Many of the Roman coins are of what the French call *potin*, which is described as a mixture of copper, lead, and tin, with a fifth part silver. The Abbé Rothelin, a noted collector of this century, had a complete suite of this metal. The suite must of consequence have been the work of the Egyptians, who used that metal, or of Roman forgers, thro the several reigns, in imitation of the silver currency. As must likewise that sort called by the Italians *metalline*, which are common in the third and fourth ages of Roman emperors, and are only of copper tinged or washed with silver. Many coins of what is called large brass are of those mixtures now called pot metal and bell-metal. There are medals of Nero of a most debased and brittle brass. After the days of Gallienus coinage of brass with a very minute addition of silver, may, I suspect, be in many instances regarded as that authorised by the state. As may those of copper or iron plated with silver, which always, however, console the collector, for their diminution of intrinsic value, by their indubitable antiquity.

Coins have been found in lead of undoubted antiquity : of the Greek those of Tigranes in particular.

particular. In Rome they must have been pretty ancient, for Plautus mentions them in one or two passages of his plays *; and a few imperial ones have been found. That strange work the *Notitia Imperii Romani*, written in the days of Arcadius and Honorius, and worthy of that benighted period, mentions, if I remember right, coins of leather, among others, of which delineations are there given; and which are totally unlike any ancient coins yet found or ever to be found.

A few particulars relating to ancient coins which deserve notice, and yet which do not so properly fall under any of the other sections of this work, nor are proposed to be treated at such length as to constitute sections of themselves, I shall beg leave to state here.

The ROMAN MINT, as the most important of these articles, deserves to be first mentioned. Of the Greek Mints we know little or nothing, but the excellence of the engravers employed, the most important object indeed to the lover of medals. But the Roman Mint we know was justly regarded as one of the most essential ornaments and sinews of the state. Its importance was vast, from the vastness of that empire thro which its produce was to circulate.

Not to enter at length into the subject, which indeed cannot be expected here, a few notices

* *Trinummi*. Aët. IV. Sc. 4. et *alibi*.

only shall be given which are most necessary to the science of medals.

The directors of the Mint seem at first to have been called *Curatores Denariorum flandorum**. Their number, when they had this appellation, is not known; but when it was altered to *Triumviri Auro, Argento, Aere, Flando, Feriundo*, Triumvirs for melting and striking Gold, Silver, and Brass, the name tells us that it was limited to three, at which it rested; for the fifteen years during the reign of Julius, and that of Augustus, till the battle of Actium, in which 1111 viri, or four directors, appear, hardly deserve to form an exception.

This office was of the highest dignity and emolument, and had under it a vast number of inferior offices. The number of workmen employed in the Roman Mint must have indeed been prodigious; for we find in history that, upon Aurelian the emperor's ordering the coin to be brought to a purer standard, the then directors of the Mint, enraged at the diminution this new order would infer to their profits, rais-

* Cicero de Leg. lib. III. frag. He mentions them among the *Minores Magistratus*. In the lower ages of the empire one magistrate seems to have been substituted in the room of the Triumviri, if any credit is due to the *Notitia*; in which, under the title *Sub Dispositione Viri illustris Comitum Sacrarum Largitionum*, is this list: PROCURATORES MONETÆ. Procurator Monetæ Siscianæ. Procurat. Monetæ Aquileianfis. Procurat. Monetæ Urbis Romæ. Procurat. Monetæ Lugdunensis. Procurat. Monetæ Arclatenfis. Procurat. Monetæ Triberorum.

ed an army of their men, with which they ventured to oppose the whole power and victorious army of the emperor; and, upon being defeated, left 40,000 of their men dead upon the field; a circumstance which even the penetration of Mr. Gibbon seems at a loss to account for. He says that this number will puzzle us, even supposing an error of a cypher; but errors of cyphers do not occur in old MSS, where no cyphers are found. The number will be the more surprising if, with some antiquaries, we suppose slaves never employed in any office about the Roman Mint; for indeed the Roman laws most inhumanly prohibited slaves from being employed in any ingenious or liberal art. Yet I see not that this forbade their being employed in any office about the Mint, save that of engraving the dies; so I doubt not but that a number of the 40,000 were slaves. Indeed, supposing slaves not employed about the Mint, yet we may well conjecture that the Triumvirs of the Mint armed their own slaves upon such an occasion; and we all know that 5000 slaves were in the possession of many not the most opulent Romans.

In the Roman colonies the direction of the Mint appears to have been with the Duumviri, or two annual magistrates, elected in imitation of the consuls at Rome. Their names are often upon colonial coin, which is indeed of little value,

value, but to the man of antiquity, being generally of rude invention, and always of rude execution.

The ancient manner of coining was very simple, as we may judge from the coins themselves, and from the instruments, as they are represented on the reverses of some ancient medals, particularly one with this legend T. CARISIVS. The engraving of the dye was indeed a work of much labour and genius; and, what is very surprising, hardly any two coins were struck off without an alteration on the dye, of some minute kind or other. Hence very many antiquaries have been induced to that wild opinion, that there was never, in the good ages of the Roman empire, above one coin struck from one dye. Indeed M. de la Bastie, a most able judge of these matters, informs us, that the only two Roman imperial coins, of the first ages, which he had seen, that were perfectly alike, were two of Galba; and many competent judges of this science caution us, when we meet with two coins quite alike, to be upon our guard against the falsity of one of them. But it must be observed, that the differences in coins apparently from the same dye, are often very minute, so as sometimes to escape an eye not used to microscopic observation of this sort.

The process of the Roman coinage seems to have been, 1. The melting the metal, and
6 making

making it of the proper alloy*, then hammering it to the proper thickness. 2. The cutting it into pieces of due weight; as, in cutting, the pieces, when round, often exceeded weight, we seldom see medals quite circular, fragments being clipped off the sides of them, to reduce them to the standard weight. 3. The impressing the dye, which was done by repeated strokes of the hammer †.

It is looked upon as a certain rule in this science, that none of the ancient money was cast in molds, except the Egyptian, and a few of the Greek colonial coins, with some of Posthumus, in great and middle brass. All other cast coins are forgeries of ancient or of modern times: for this was a manœuvre of the ancient forgers, as we learn from several Roman molds ‡ which have been found, and which have led the unskilful to imagine that the ancients first cast their money, and then stamped it, to make the impression more deep and sharp; an idea so utterly absurd as to need no confutation.

The ancients, though strangers to the art of impressing legends upon the edges of their money, like the DECVS ET TUTAMEN upon our crown pieces, and to the fine indentation observable on our gold, yet knew something of cre-

* Expressed in the mint-master's titles by *Flando*.

† *Feriendo*.

‡ A print of one may be seen in the *Nummi Pembrokiani*.

nating

nating the edges of their coin. This they did by cutting out regular notches on the edges, in the shape of small parts of a circle. Some of the Syrian coins, and of the Roman consular, with a few other early ones, are ornamented in this manner.

It may not be improper to add to this section some hints as to the number of ancient coins, with quite different reverses, which we have. The Abbé Rothelin had in his cabinet no less than 1800 coins of Probus, whose reign was but of seven years. The number of Roman gold imperial coins may amount to 3000; the silver to 6000; and the brads to 30,000. The whole of the different ancient coins, known to us, to about 50,000.

SECTION

SECTION VI.

Different Sizes of ancient Coins.

THE Greek coins, in gold and silver, are divided into the several denominations of the *Drachm*, which is nearly equal in value to the Roman *denarius*, and commonly a little larger than our sixpence; the *Didrachm*, or double the former; the *Tridrachm*, or it's triple; and the *Tetradrachm*, equal in value, as the name imports, to four *drachms*.

All these Greek pieces, tho of fixed weight, are of very uncertain sizes; the *Tetradrachm*, for instance, being sometimes expanded to the size of our crown-piece, and often no larger than our shilling, tho what it wants in extent it

it compensates in thickness, so as to preserve nearly the same weight. Hence medallists have been forced, in arranging the Greek medals, to do it by their weight, while they place the Roman according to size.

Indeed, the ancient Greek gold and silver coinage was always allotted by the weight of different parts of their ounce, the drachm being in Greece, as at this day, the term of a weight equal to the eighth part of an ounce, and that, I suppose, before the invention of money*: for it is natural to imagine that, upon the invention of coinage, the first rude attempts bore no sort of impression whatever†, but were solely valued by their weight. As different States, however, found it convenient to pursue different modes of coinage, some rude mark, as a badge of distinction, was at first impressed upon one side of the coin. This is very evident in the progress of the Grecian coinage in particular. It is true, that, to this day, no pieces have been found totally unimpressed, or, if they have, no notice has been taken of them; but we have coins which, from their form and feature, are allowed to be the oldest in the world, and which are struck upon one side with the uncouth figure of a tor-

* Homer mentions scales, but knew nothing of money.

† They who wish to see this subject enveloped in the darkness of German erudition may consult the book of Sperlingius, *De Nummis non Cufis*.

E toise,

toise, while the other has only indented marks; occasioned by its being fixed upon some instrument in order to receive the impresson. Coins of the same marks in every respect, and evidently of the same State, but in a more advanced mintage, have ΑΓΓΙ upon them. This antiquaries interpret *Αἴγιον*, Aegium in Achaia; a place almost unknown to any geographer, and mentioned by Homer very slightly, as of no account. If the invention of Grecian coinage must be given to Achaia, why may not this inscription imply Sicyon, anciently called Aegialus*, a city of wealth and extent? But, for my own part, I have little doubt that these coins belong to Aegina, an island remarkable for its coinage in the earliest times, insomuch that ancient writers inform us, that it was common for merchants to bargain to be paid for commodities in *drachms* of Aegina.

To return. As weight was doubtless the first estimate of coin, so, in the Grecian in particular, it continued always the standard: tho it is surprizing that this ingenious people did not perceive that by fixing the size, as well as the weight of money, much unnecessary trouble might have been saved in commerce. In-

* The changes in the names of ancient cities seem totally unnoticed by medallists. They should read the ancient writers, Pausanias, Strabo, and Stephanus of Byzantium, in particular, with attention.

deed,

deed, the weight itself varied in different states, and in the same state at different periods: but to detail erudition upon this point were as absurd as unnecessary; it is sufficient to have laid down the general rules for distinguishing the different Greek coins. It may not however be improper to add, that small Grecian silver coins are likewise found of the value of the half and quarter, nay the eighth and sixteenth, of a drachm; and that the Greek *stateres*, often mentioned in their writers, were sometimes didrachms, and sometimes tetradrachms, of gold.

The Grecian brass coins are, the Lepton, which is the smallest, the Chalcos, the Dichalcos, Hemiobolium, and Obolus, which is larger than the Roman large brass; and when it occurs, or the Double Obolus, they are commonly called *weights* by antiquaries, who, under that name, often disguise their ignorance of the size of some ancient coins.

The sizes of the Roman coins are much more fixed and appropriated. In gold we have the golden denarius, by the ancients termed simply *aureus*, which is always much of a size with the denarius. In silver likewise the largest we have is the *denarius*. Any Roman coins in gold or silver of superior size are medallions. Lesser silver coins, however, are the *quinarius*, or half the denarius, and the *sestertius*, or its fourth. There are likewise a few *quinarii* of gold.

The Roman copper coinage, it is well known, falls chiefly into three sizes; the *as*, or large brass; the *sems*, or middle brass; and the *quadrans*, or small brass. We have no coins between the first and second sizes, which are equal to those of our crown and half crown; but after the second size there is great variety, being the *quincunx*, *triens*, *quadrans*, and *sex-tans*, of the ancients; all which however medallists denominate, without distinction, coins in small brass.

After the time of Gallienus the large brass is very uncommon, except in the medals of Postumus; but after Postumus the large brass is deemed a medallion, and the middle brass is regarded as of a rank with the large of the earlier emperors.

SECTION

SECTION VII.

Their former Value.

IN estimating the former value of ancient coins a curious distinction occurs between them and the modern. In the proportion of the copper to the silver, both are much alike; but in that of the silver to the gold there is a very wide difference. Our guinea, equal in size to our shilling, contains twenty-one shillings; whereas the Greek gold drachm, and Roman *aureus*, equal in size to the silver drachm, and denarius, were only valued at ten drachms, or denarii, of silver. The modern discoveries of America, and other countries opulent in mines, can have no effect upon this change in the proportional value of gold and silver, as much being found of the former as of the latter

The causes why gold encreases in its value and preeminence over other metals, almost every century, I must confess to be latent to me, and I have in vain tried to investigate them.

It is in the copper and silver coinage of the ancients that we must find our standard of the relative value of their money to ours. The gold is out of all proportion, owing to the nations of antiquity valuing that metal at only one half the price which we put upon it. So that if we are told in an ancient writer that a house, for example, was bought for 4000 drachms of gold, instead of appretiating the house at 80,000 drachms of silver, the modern proportion, we should mark it's value at 40,000, the ancient relation of gold to silver; that is, instead of 2666*l.* 13*s.* 4*d.* we should put 1333*l.* 6*s.* 8*d.*; if we would have the real purchase in English money.

It is by no means intended here to lay before the reader any account of the ideal money of the ancients. All that is proposed is to inform him of the relative value of the real ancient coins which commonly occur, and are mentioned in the preceding section. This shall be done in the order they are there enumerated.

The Greek silver drachm is worth eight pence* of our money: the gold drachm, being

* Some drachms occur worth 7½*d.*; others of 8½*d.*; the mean is chosen.

worth

worth ten of the silver, must, according to the ancient estimate, be worth 6*s.* 8*d.*; but, by the modern calculation of gold and silver, 13*s.* 4*d.* The other Greek coins in gold and silver may easily be appretiated of course.

Of the Grecian brass six oboli went to a drachm*; the *obolus* was therefore current for $1\frac{1}{4}$ *d.* and $\frac{2}{3}$, or about five farthings of our money. The lepton is nearly half a farthing; the chalcos nearly a farthing; the dichalcos rather more than a farthing; the hemiobolus rather more than a halfpenny.

In the Roman coinage the *aureus* was, at one time, worth, as the Grecian gold drachm, only ten of the silver denarii. Pliny however informs us, that it was afterwards raised to the value of sixteen silver denarii, at which rate it is supposed to have stood ever after; so that we must put the *aureus* at 10*s.* 8*d.* ancient valuation, 21*s.* 4*d.* modern.

The *denarius* is by all writers, ancient and modern, rated at the same value with the Greek drachm, tho the latter sometimes exceeds it in weight by five grains. The *quinarius* passed for half, or 4*d.* The *sestertius* for the quarter, 2*d.* It may not be improper to observe a peculiarity in the Roman writers with regard to the last of these, the *sestertius*, likewise

* Pollux,

by them called *nummus* indefinitely, which is; that in the neuter plural it multiplies one thousand fold, as *decem sestertia* are equal to 10,000 sestertii; and in the neuter singular it multiplies two thousand fold, as *decies sestertium* stands for 20,000 sestertii. *Mille sestertium* equals in our money 8*l.* 1*s.* 5½*d.*; but *mille sestertia* 8072*l.* 18*s.* 4*d.* *. The common mark of this coin in ancient writers is HS, more properly IIS, the stroke in the middle being only connective of the two numerals, which imply that the coin is worth 11 *ases* and *semis*, or an half; being the fourth part of the denarius, which was worth ten *ases*.

The largest of the Roman copper coins was at first the *dupondius* †, being two pounds weight, as the name imports. This being found most inconvenient from it's vast weight, the *as*, or *æs*, signifying a piece of brass, was coined, and weighed, in the earliest times, a pound, whence it was called *libella*. However, the Romans, finding their money exhausted by the Punic wars and other calamities, reduced the *as* by degrees from a pound weight to an ounce ‡. It is commonly valued at about three

* Arbuthnot on ancient coins, weights, and measures. He rates the denarius at 7½*d.*

† The only *dupondius*, I suppose, ever found, is in the Earl of Pembroke's cabinet. It is stamped only on one side, and that with the figure of an ox.

‡ Many writers say half an ounce. They must be mistaken; for all the imperial *ases* weigh an ounce: and we do not read that the weight was ever raised after its fall.

farthings

farthings of our money; and it is at present nearly worth that for the metal, if it is good. For our halfpenny ought, if rated by the value of the metal, as are our gold and silver coinages, to be double the size; a circumstance which overloads the kingdom with forged copper: and the Roman *as* just weighing three of our halfpence, is of consequence intrinsically worth three farthings.

The different divisions of the *as* may, if it is worth while, be easily estimated from the value of the whole. In these divisions, coined in the consular times, the *sextans* is often distinguished by two marks, thus, oo; the *quadrans* by three, ooo; and the *triens* by four, oooo. These marks originate from the first weight of the *as*, which was one pound, or twelve ounces. Of course the *sextans* was two ounces, known by its two marks; the *quadrans* three; and the *triens* four. And tho the weight was afterwards reduced, yet the marks of distinction on the smaller pieces remained till near the Imperial æra,

SECTION

SECTION VIII,

Conservation of Medals.

THE workmanship of coins being justly to be regarded as their principal quality, it follows that their perfect preservation must form their chief value. When a medal is any way defaced, in figures or in legend, the true judge will throw it into the fire without scruple, excepting however rare coins, which one is sometimes glad to find in any condition. These rare coins must not still be in such bad order as to leave any doubt of their identity; for nothing can well be more ridiculous than to see an antiquary poring over a coin, and attempting from two or three remaining letters to make out the lost legend. This folly is well ridiculed by one of our best novellists, in The Adven-

Adventures of Peregrine Pickle, where a virtuoso in an English farthing, with nothing remaining of the word Britannia but the NI, finds the victory of Severus over Pescennius Niger.

Nothing contributes so much to the conservation of coins as that fine rust, or rather varnish, which their lying in a particular soil occasions. This is only to be found however in the brass or copper, the gold and silver never admitting of it: there is indeed a red rust which is sometimes found on the latter, but it is prejudicial, and not ornamental; and corrodes the coin, instead of preserving it.

This fine rust, which is indeed a natural varnish not imitable by any effort of human art, is sometimes of a delicate blue, like that of a turquoise; sometimes of a bronze brown, equal to that observable in ancient statues of bronze, and so highly prized; and sometimes of an exquisite green, a little on the azure hue, which last is the most beautiful of all. In a few instances a rust of deeper green is found; and it is sometimes spotted with the red or bronze shade, which gives it quite the appearance of the East Indian stone called blood-stone. These rusts are all, when the real product of time, as hard as the metal itself, and preserve it much better than any artificial varnish could have done; concealing at the same time
not

not the most minute particle of the impression of the coin.

When medals are found in which the letters are displaced, as is common in those of Claudius Gothicus, their condition is looked upon as dubious, and they are not near so much esteemed as coins without fault. The same may be said of those which, not being well fixed in the dye, have slipped at every stroke of the hammer, and by this means present a double or triple image. Many of these last are found in which the portrait is thus blundered, while the reverse is distinct; and others, of which the portrait is perfectly well struck, while the reverse confuses the eye by its double or triple contours. This must have been owing to that particular half of the dye being mismanaged in which the fault is found.

There is another blemish of ancient coins, which, notwithstanding, rather recommends them to the curious than otherwise. It is when, after having struck a coin, the workmen thro forgetfulness put another into the dye without retiring the first. Hence, the portrait of the other piece being commonly upwards, and in the upper part of the dye, the second coin is impressed with it by the dye, and at the same time made hollow on the other side with the form of the portrait already stamped on the former medal.

Coins of genuine antiquity are often found split on the edges, or even in the middle, by the force of the hammer. But this, far from being regarded as a fault, is looked upon as a great merit by the collector, it being considered as a proof that the coin is undoubtedly of ancient fabric *.

Silver coins often acquire a particular yellow tarnish, which gives them quite the appearance of having been gilt, but it is only owing to their being deposited in a sulphureous soil, or the like circumstance.

* I am afraid one of these split coins has given rise to an error with regard to the wife of an emperor who reigned in Britain with much magnificence. I mean that ascribed to Oriuna, the supposed wife of Carausius. The inscription is read *ORIVNA AVG.* and there is a crack in the medal just before the O of Oriuna. Without this crack, I suppose we should have read *FORTVNA AVG.* Putting only the bust of a personification, or deity, was the ancient mode in the Roman coinage; and was revived about the time of Alexander Severus.

SECTION

SECTION IX.

Portraits to be found on them of which different Serieses may be arranged.

THESE portraits ought to be taken in chronological order, and, in this view, the Kings of Macedon will have the first rank, as their coins have the greatest antiquity of any yet discovered on which portraits are found. Of these; Amyntas, who began his reign about 550 years before Christ, is the earliest monarch whose medals have yet been discovered; and of course he begins the series.

Then follow those kings and queens who reigned in Sicily, Caria, Cyprus, Heraclia, and Pontus. To these succeeds the series of kings of Ægypt, Syria, the Cimmerian Bosphorus, Thrace,

Thrace, Bithynia, Parthia, Armenia, Damascus, Cappadocia, Paphlagonia, Pergamus, Galatia, Cilicia, Sparta, Pæonia, Epirus, Illyricum, Gaul, and the Alps. This series extends from the time of Alexander the Great to the birth of Christ, a period of about 330 years. The last series of ancient kings goes down to the fourth century, and includes some of Thrace, the Bosphorus, and Parthia; those of Commagene, Edessa or Osrhoene, Mauretania, and Judæa.

Such are the serieses of the portraits of kings to be found on medals struck with Grecian characters. Of Greek coins, impressed with the heads of illustrious men, a good number may be found, but ought more properly to be called a collection than a series, the latter term always implying a chronological succession.

The Roman emperors present a most distinct series, from Julius, the first of them, to the destruction of Rome by the Goths: nay, to a much later period, were not the coins after this so barbarous as to destroy the beauty of the series while they add to its perfection.

The forming a series of portraits of the gods, goddesses, &c. to be found on ancient coins, I look upon as frivolous. It is far better to arrange these coins under the several cities or kings whose names they bear.

OF

Of modern coins many proper serieses may be formed, consisting of the kings and other potentates of the different countries. Medals of illustrious men in modern times are not likewise wanting to form a collection.

SECTION

SECTION X.

The Reverse of Medals.

AS that side of the coin on which any portrait is delineated is commonly termed the *face*, or *obverse*, so the opposite side is termed the *reverse*.

These reverses, in the ancient Greek and Roman coins, are of infinite variety, and afford one of the chief amusements arising from this study. They contain figures of deities, at whole length, with their attributes and symbols; public buildings, and diversions; allegorical representations; ceremonies, civil and religious; historical and private events; figures of ancient statues; plants, animals, and other subjects of natural history; ancient magistracies,

F

with

with their insignia; in short, almost every object of nature or art.

Some reverses bear the portrait of the queen, the son, or the daughter, of the prince who appears on the obverse. Such are esteemed highly by antiquaries, not only because it is a rule with them that every coin stamped with portraits on either side is very valuable, but because they identify the personage on the reverse to have been the wife, the son, or the daughter, of such a particular prince, and by this means help in the adjusting of a series.

The reverses of the Roman coins have more of art and design than the Greek; but, in return, the Greek have more exquisite relief and workmanship than the other.

In the very ancient coins, as in those of the first kings of Macedon, no reverse is found, save a rude mark struck into the metal, as of a square with a cross in it, or the like. This was owing to the medal being merely fixed firm to some instrument on that side, that it might receive the impression upon the other. By degrees however we see some little image of a horse, or other animal, inserted into one of the departments of the rude cross, or into the body of the square. Then follows a perfect reverse of an horse, or the like, with a slight mark, and at length without any mark of the square or cross.

cross. Such is the progress of the reverses of coins from rudeness to design, which was soon after carried to refinement.

The figures of deities and personifications, on the Roman coins, are commonly attended with their names, besides being distinguished by their attributes. These names, when without any adjunct, as they sometimes stand, may be safely looked upon as put down merely because it was necessary the coin should have a legend. Thus, in a coin of Lucilla, Venus, tho well known by the apple which she always holds in her hand, has yet the name round her, VENVS, without any addition whatever. The like may be observed in a few other instances. But most commonly an adjunct is added, which renders the insertion of the name very proper and necessary, as in the instance of a Neptune, with NEPTVNO REDVCI; a Venus, with VENERI VICTRICI; and others similar. The like may be said of the coins with a figure of Modesty, PVDICITIAE AVGVSTAE; of Virtue, VIRTVS AVGVSTI; and others of the same kind: for it is the legend which appropriates the virtue to the emperor or empress, and thus leaves no doubt as to the meaning of the reverse. A quality not so often observed on modern medals, which are frequently dark as a riddle; and it seems to be the intention of the designer to make the

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legend,

legend and reverse fight a combat together, and obscure, not illustrate, each other's meaning.

In the Greek coins, however, perhaps it is a superior delicacy that the name of the deity is never expressed, but left to the easy interpretation of fixed symbols. This remarkable difference is observable in the earliest coins of the two countries, and on which only the bust of the deity or personification is given. The Roman have almost always the name, as PIETAS, LIBERTAS, &c. while the Greeks content themselves with giving us Ceres with her wheaten garland; Jupiter with his mild countenance, laurel crown, and beard; Minerva with her helmet, and so forth. This practice of the Greeks makes it necessary to present my reader, in the next section, with some account of the symbols most observable on their coins*, that when he meets with them he may easily know the deity they distinguish. This he will find the more convenient, as hitherto medallic writers have thought proper to give us explanations of the Roman symbols without bestowing any peculiar attention on the Greek. In this they have acted like those profound commentators who leave obscure passages as they found

* When I speak of *the Greek coins*, absolutely, thro-out this work, those preceding the imperial ages of Rome are meant: yet the present list of symbols applies in a great degree to the Greek imperial coins.

them,

them, but illustrate those which every body understands with much labor and success. They may argue indeed, that the symbols of the deities have a degree of similarity in the coins of both nations; yet I must reply, that these symbols stand alone on the Greek, and of consequence the Grecian medals ought to have attracted their chief attention in this way, and not the Roman, on which the attributes of a deity are immediately appropriated by the legend.

SECTION XI.

Symbols observable on them.

THIS section shall begin with some account of the symbols to be found on the Greek coins, and shall conclude with those very few on the Roman which are not immediately illustrated by the legend of the medal.

The principal deities symbolized on the Greek coins, as divided into male and female, will stand thus:

I. The first rank of the gods must be given to JUPITER. He occurs frequently on reverses of Alexander the Great, and is easily known by his eagle and thunder-bolt. When the bust only occurs on obverses of coins, it is known by the laurel crown and placid bearded countenance.

nance. Jupiter Ammon is distinguished by the ram's-horn twisting round his ear: a symbol of power and strength afterwards whimsically adopted by many kings of Syria, to mark their regarding themselves as the successors of Alexander the supposed son of Ammon.

II. NEPTUNE seldom occurs on the coins of Greece. When he appears he is well known by the trident, or the dolphin; and is sometimes drawn by sea-horses.

III. APOLLO is frequent on the reverses of the Syrian princes; and is known by the harp, the branch of laurel, or the tripod; sometimes he has a bow and arrows. When the bust only occurs, he has a fair young face, and is crowned with laurel; and, in the character of the sun, his head is surrounded with rays.

IV. MARS, seldom seen on Greek medals, is distinguishable by his armour, and sometimes by a trophy on his shoulders. The bust is known by the helmet and ferocious countenance.

V. MERCURY appears with the *caduceus*, or wand twined with serpents, and the *marsupium*, or purse, which he holds in his hand. He is delineated as a youth with a small cap on his head, and wings behind his ears and at his feet. The bust is known by the cap, which resembles a small hat, and the wings.

F 4

VI. Æs-

VI. **ÆSCULAPIUS** is remarkable by his bushy beard, and his leaning on a club with a serpent twisted round it. He sometimes occurs with his wife Hygeia, or Health, and their little son Telephorus, or Convalescence, between them.

VII. The attributes of **BACCHUS** are, the tiger, the satyrs around him, the *thyrsus* or rod twisted with ivy or vine, and the crown composed of one of these plants. His bust is distinguishable by the latter symbol.

VIII. The club, lion's skin, and finewy strength, reveal **HERCULES**: sometimes a cup is added, to imply that wine inspires courage; and the poplar tree, symbolic of vigor. He often appears as breaking the neck of the Nemean lion by crushing it stoutly in his arms. His bust is common on coins of Alexander the Great, and other princes; as also on those of some Sicilian cities, as Messina, and others: it is that of a youth without a beard, with the lion's skin wrapt around it; and on the coins of Alexander has been falsely taken for the portrait of that prince. He likewise is sometimes drawn with a beard, in which case he is called the Old Hercules; as, when he appears beardless, he is denominated the Young Hercules.

IX. **SERAPIS**, one of the fantastic gods of Egypt, is known by his bushy beard, and the measure upon his head. **APIS** appears as a bull with a flower of the *λωτος*, the *celtis*, or *lotus*,
fructu

fructu nigricante, of botanists, between his horns. This tree, by us called the nettle-tree, from the form of its leaf, seems to have been a great favourite of the ancients, and placed in the same rank with the laurel and the myrtle, the favourites of Apollo and Venus. Its flower is in the form of a rose, of five leaves, and with many stamina in the bosom; and its fragrance induced the ancients to sprinkle it over their couches, along with the blooms of the myrtle.

Επι μυρσιναις τερειναις,

Επι λωϊναις τε ποισαις,

Στορεσας θελω προπινειν. ANACREON.

X. HARPOCRATES, the god of silence, is evident from the familiar token of putting his finger to his mouth. Sometimes he has the fistrum in his left hand, which is a symbol common to most of the Egyptian deities.

XI. CANOPUS is very common on the coins of Egypt, in the singular shape of a human head, placed upon a kind of pitcher. This deified pitcher seems to refer to an anecdote of ancient superstition, which, I believe, is recorded by Plutarch. It seems, some Persian and Egyptian priests had a contest which of their deities had the superiority. The Egyptian said that a single vase, sacred to Serapis, would extinguish the whole power of the Persian deity of fire. The

The experiment was tried, and the wily Egyptian boring holes in the side of the vase, and stopping them with wax, afterwards filled the vessel with water, which, gushing through the holes, as the wax melted, extinguished the Persian deity. Hence the vase was deified, and certainly deserved it better than the onions and leeks of that learned and foolish nation, so well ridiculed by Juvenal :

“ O sanctas gentes quibus nascuntur in hortis

“ Numina !”

XII. This list of symbolized gods shall be closed with the $\text{IEPA } \Sigma\text{YNKAHTO}\Sigma$, and $\text{IEPO}\Sigma \Delta\text{HMOS}$, the HOLY SENATE, and the HOLY PEOPLE, so frequent on Greek Imperial coins. These ideal persons are commonly seen in the same image of an ancient bearded head, crowned with laurel ; sometimes, however, the latter appears as a youth.

Passing to the female deities, or goddesses, the first in dignity is,

I. JUNO, known by the peacock, a bird sacred to her from the fable of Argus. When she appears as the goddess of marriage, she is veiled to the middle, and sometimes to the toes. Her bust is that of a beautiful young woman, sometimes without any badge, which is distinction sufficient, as the rest of the goddesses have badges ; and sometimes with a diadem.

II. The

II. The symbols of MINERVA are very remarkable, consisting of her being in armour, with a spear in her right hand, and the ægis, or shield, with Medusa's head, in the other; an owl commonly standing beside her. Her bust is equally distinguishable from the helmet which she always wears: it is very common on the gold coin of Alexander the Great; and one cannot help laughing at the odd blunder of Elzevir, or his editor, who, in the best edition of Quintus Curtius, gave an head of this goddess for that of Alexander.

III. DIANA is revealed by the crescent, by her bow and arrows, and often by her hounds. The Ephesian Diana, common upon Greek Imperial coins, appears with a number of *mammæ*; she is supported by a couple of deer, and bears a panier of fruit on her head. The bust of Diana is known by the crescent on her brow, and sometimes by the bow, or quiver, engraved on one side.

IV. The apple in her hand, the prize of beauty, declares VENUS. Sometimes she is only to be known by her total want of dress, without any other symbol. Her bust is distinguishable by her supreme beauty, and is often adorned with pearls around the neck. It might have been mentioned above, that CUPID sometimes appears on the Syrian coins, in half-length, as
painters

painters call it, and is known by his infancy and wings.

V. CYBELE has the turreted crown, and lion; or is seen in a chariot drawn by lions. Her bust is known by the first-mentioned attribute.

VI. CERES has the torches in her hands, with which she is fabled to have gone in search of her daughter Proserpine. She has sometimes two serpents by her, and is sometimes drawn in a chariot by them. Her bust is readily known by the wheaten garland; and is most common on coins of Sicily, an island celebrated for its fertility.

VII. ISIS, an Egyptian goddess, has the sistrum in her hand, and a bud, or flower, on her head, symbolic of the eternal bloom of the inhabitants of heaven*. The flower is said to be that of the *αἶσπολον*, or southernwood, which is not very likely: it would rather seem to be that of a species of amaranth.

VIII. ASTARTE, a Sidonian goddess, appears on a globe, supported by a chariot of two wheels, and drawn by two horses.

Such are the more eminent symbols and attributes of the deities; there only remain to be mentioned a few symbols, which stand by themselves, as figurative of persons or circumstances,

* Plutarch de Iside.

Such

Such are vases, with sprigs of plants issuing out of them, symbolic of solemn games. The small chest, or hamper, with a serpent leaping out of it, shews the mystic rites of Bacchus. Coins with the latter image are called *cistophori*; and a learned treatise has been published concerning them.

The anchor on Seleucian medals marks the coin to be struck at Antioch, where an anchor was found upon digging the first foundations of the city, tho at a considerable distance from the sea.

A small feat, like a bushel pierced with many holes, upon which Apollo sits, in different coins of the princes of Syria, is that upon which the priest of Apollo at Daphne, near Antioch, used to sit to return oracles. It was placed over an aperture of the floor of the temple, through which the gale of inspiration was thought to arise.

Having discussed the most remarkable symbols observed on the Greek coins, let us examine a very few of the Roman, which stand alone, and require explanation; for the deities and personifications on the Roman coins, as has been said, have not only attributes, but their names likewise in the legend of the medal, which renders it quite unnecessary to dwell upon them.

An

An ensign on a Roman reverse, where it stands alone, and without any persons, shews a colony drawn from one legion; when many ensigns or banners appear in the like circumstances, they evince the colony to have been drawn from as many legions as there are ensigns.

A bull often represents Apis, and is often a symbol of strength and security. Which of these is meant in the common coin of Julian, in middle brass, esteemed large brass in that age, when no larger was coined, upon the reverse of which is a bull, with two stars over him, and the legend *SECVRITAS REIPVB*. I will not say.

The caduceus marks peace and concord; the cornucopia, abundance; the pontifical hat, the priesthood. They all appear upon a reverse of Julius, and are symbols of the concord of the empire, and the plenty which attended his power. The last symbol only denotes that Cæsar was Pontifex Maximus, not his attention to religion, as Pere Jobert religiously explains it.

The *parazonium*, observable on Roman coins, was a baton of command, and not a pointless dagger, as many antiquaries describe it to have been. This is evident from a reverse of Galba, *HONOS ET VIRTUS*, and other circumstances: it is always held as a baton, not placed by the side, or held by the handle, as a dagger. Why no Roman emperor or soldier appears on their coins with a sword by his side can never be explained

plained by antiquaries; much less why that weapon is never seen on their coins.

The instruments of sacrifice appear on many Roman coins, and are, 1. The *secespita*, or an oblong hatchet, or large knife, to kill the victim. 2. *Aspersorium*, or vessel for holy water, with which the priest sprinkled the assistants. 3. *Simpullum*, or the vessel for pouring wine on the sacrifice. 4. *Patina*, or *patera*, a dish for the fat, and other portions sacred to the gods. 5. *Acerra*, a little coffer of incense.

The *lituus*, or wand twisted round at the top, something like an episcopal staff, is a badge of the augurship; as the *apex*, or cap with strings, and terminating with a tuft, is of the pontificate.

The *thensa*, or divine chariot, which carried the image of a deity in sacred processions (improperly termed *carpentum* by some), is a badge of consecration of an empress; as is the peacock, which was the bird of Juno, the queen of Heaven. These sometimes appear without the legend *Consecratio*, as the *thensa* on a coin struck under Tiberius for the consecration of Livia *, the wife of Augustus, S. P. Q. R. IVLIAE AVGVST.; and the peacock on that most rare silver coin of Julia, the daughter of Titus, the front of which has her bust, IVLIA AVGVSTA, and the reverse a peacock, DIVI TITUS FILIA.

* It is well known that Livia took the name of Julia after her high marriage.

The

The palm-tree, on both Greek and Roman coins, is symbolic of Phœnicia, where that tree flourished: as the *silphium* is of Cyrene, from the earliest times down to those of the Roman empire.

Before this section is dismissed, a few words must be said respecting the symbols observable on the obverses of ancient medals, consisting of the diadem, and other ornaments of the busts of eminent persons, to be found on them.

The diadem, or *vitta*, was a ribbon worn around the head, and tied in a floating knot behind, anciently the simple, but superlative, badge of kingly power. It is observable on the Greek monarchic medals, from the earliest ages to the last; and is almost an infallible sign of the portrait of a prince. In the Roman coins it is seen on the consular ones of Numa and Ancus; but never after, if I am not mistaken, till the time of Licinius. So great an aversion had the Romans to this kingly distinction, that their emperors had, almost for an age, worn the radiated crown, peculiar to the gods, before they dared to assume this tyrannic badge. In the family of Constantine the diadem becomes common, though not with the ancient simplicity, being ornamented on either edge with a row of pearls.

The radiated crown, at first, as on the posthumous coins of Augustus, a mark of deification,

tion, was in little more than a century after put upon most of the emperors' heads in their several medals.

The crown of laurel was at first the honorary prize of conquerors, but afterwards commonly worn, at least in their medals, by all the Roman emperors from Julius, who was permitted by the senate to wear it always, to hide the baldness of his forehead. This perhaps gave rise to the first emperors always appearing with it on their coins, a circumstance continued to our times with a most risible and truly Gothic absurdity. The laurel, employed by the ancients in forming their crowns, is undoubtedly what we term the Alexandrian laurel, a most beautiful evergreen, of a fine and tender verdure.

Agrippa appears on his coins with the rostral crown, a sign of naval victory or command, being made of gold, in resemblance of prows of ships tied together. He is likewise seen with the mural or turreted crown, the prize of first ascending the walls of an enemy's city.

The oaken, or civic crown, is frequent on reverses, as of Galba, and others; and was the badge of having saved the life of a citizen, or of many citizens.

Besides the diadem, the Greek princes sometimes appear with the laurel crown. The Arsacids, or kings of Parthia, wear a kind of

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fast round the head, with their hair in rows of curls like a wig. Tigranes, and the kings of Armenia, wear the *tiara*, a singular kind of cap, but the well-known badge of imperial power in the ancient eastern world. Xerxes, a petty prince of Armenia, appears in a coin extant of him in a conic cap, with a diadem around it. Juba the father has a singular crown, like a conic cap made of leaves of oak.

The kings of Syria assumed, by way of distinction, different symbols of deity, to be observed on the busts of their medals. Such as the lion's skin of Hercules, which surrounds the head of the first Seleucus; the ram's horn placed behind the ear, a scriptural image of their strength and power, or of their being the successors of Alexander, called the son of Jupiter Ammon; the wing placed, in like manner, behind the ear, symbolic of the rapidity of their conquests, or of their descendance from the god Mercury; and the like.

The empresses and queens never, so far as I remember, are seen with the diadem of any kind. The variety of their head-dresses more than compensates for the want of this ornament.

Besides the distinctions of supreme power, or honorary reward, there are other symbolic ornaments of the head observable on some Roman coins which ought to be mentioned. Such

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is the veil, or more properly the *toga*, drawn over the head, to be seen on the busts of Julius Cæsar and Lepidus on their coins. This shews that the person bore the pontificate, or the augurship; the augurs having a particular gown, called *lana*, with which they covered their heads when employed in observing the omens. The veil of Faustina and other empresses, denotes them to have held some sacred dignity.

to the wall, or more properly the wall drawn over the head, to be seen on the face of Julius Caesar and Lepidus on their coins. The figure is a person from the waist up, wearing a garment, the figure having a pointed head, called a head, with which they covered their heads when exposed in following the course. The word "SECTION" is written in the center of the wall, to have held in the hand of the figure.

Their Legends.

MOST coins, along with the portrait in front and various figures in the reverse, have likewise words, explicative of some circumstance concerning them, marked on one or both sides. The early Greek coins of cities commonly only contain the name of the city, or the initial letters of it; as those of the Greek princes their name, the beginning characters of it, or its monogram*. But in the Roman

* A monogram, with medallists, is the name of a prince, city, or the like, of which the characters are woven together, so to speak, and the limb of one character perhaps applies to three or four others; so that in the small room of one or two characters a whole name is comprehended.

NOTES

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and Greek imperial medals: there is sometimes not only a literal information around the face, and around the reverse, but likewise in the field of the reverse, which in such instances often consists wholly of this intelligence, without any figures whatever. When the letters or words of a medal thus occupy the field, they are called an *inscription*; but when they run round the margin, are on either side of the figures, or upon the exergue*, they are denominated a *legend*.

The French, who are fond of devices, call the figures the *body*, and the legend the *soul*, of a medal.

The legends of the earliest Greek coins, as above observed, are very brief, rehearsing only the initials of the city, or prince; as ΑΘΗ, money of Athens; ΑΜ, money coined by Αὔμυντας king of Macedonia. Afterwards the name is put at full length, as ΣΥΡΑΚΟΥΣΙΩΝ, coin of the Syracusians; ΦΙΛΙΠΠΙΟΥ, coin of Philip of Macedon. In process of time the Syrian and Egyptian kings, successors of Alexander, added some epithet which did them praise, as ΕΥΕΡΓΕΤΗΣ, beneficent, or the like; together with the title of ΒΑΣΙΛΕΥΣ, or king; and the year of their reign in which the coin was

* The exergue is the bottom of a coin, commonly separated from the field by a lip, upon which the figures of the reverse stand. It is so called from being *εξέρχεται*, out of the work of the medal.

struck. Such the Greek coinage remained till the universality of the Roman empire swallowed up all the kingdoms and cities which used that language.

Under the dominion of the Roman emperors the Grecian mint assumed more of the Roman form, then indeed more perfect, as to legend, than their own. On the face they gave the Roman emperor, or empress, with their titles; the founder of their city, with his name; the senate, or the people of Rome, who had protected them; or the ideal bust of the genius of their city: while the reverse presents us with a legend indicative of the name of the magistrate under whom the money was struck; of some treaty entered into with one or more neighbouring states; of the river, or deity, represented; and the like. Yet it must be observed, to the credit of the Greek artists, even when their genius was depressed by the Roman power, that they seldom or never explain by their legends the reverses of their coins, but leave it to the spectator; commonly, and almost universally, putting for the legend of the reverse the name of the city, and frequently adding that of the magistrate. The symbols of the deities were indeed so familiar as to require no explanatory legend; and personifications are very rare in Greek coins, except those of their cities and rivers. A few instances how-
ever

ever occur of them, and they are commonly accompanied by an illustrative legend; as on the reverse of a very rare Otho, where we see his victory over Galba, imaged by a placid female figure, with a victory in one hand, and a trophy in the other, with this legend, ΚΡΑΣΙΣ, Moderation*.

Inscriptions filling the whole field of the reverse are not so common in Greek coins. A few however there are, and particularly upon those of Smyrna. The imperial medals struck at Antioch are always very remarkable, from the letters s. c. inscribed on their reverses, within a peculiar crown, or wreath. Sometimes they have longer inscriptions; as in that most capital coin of Otho, of large brass, which is in Dr. Hunter's collection; upon which we read, within the usual wreath of Antiochian medals, ΕΠΙ ΜΟΥΚΙΑΝΟΥ ΑΝΤΙΟΧΕΩΝ, with the æra ET. ZIP. How the people of Antioch happened to adopt the s. c. signifying SENATVS CONSVLTO, "by decree of the senate," a mark almost peculiar to the Roman mint, in so many of their imperial coins, is a paradox not explained, and not attempted to be explained, by medallic authors.

This leads me to observe, that the noted s. c. or mark of the authority of the senate of

* Spon, Voyage du Levant, tome III.

Rome for striking any coin, never appears upon those of gold, or silver, in the sense we are to construe it, when it occurs upon the brass. Medallists lay it down as an infallible rule, that this mark upon gold and silver coins always refers to the subject of the reverse upon which it is stamped, and not to the coin itself. So far as we can learn, the Roman emperors had the sole disposal of the gold and silver coinage, but left that of brass entirely to the senate. Hence the S. C. is never wanting upon the brass, and in very few instances appears upon the superior metals; where it is always understood to refer to the device of the coin, as a statue, a triumphal arch, or the like, erected by decree of the senate; and not to the coin itself, as issued in virtue of that decree.

The simplicity of the legends to be found upon the early Greek coins has already fallen under observation; those of the Roman, with equal simplicity at first, by degrees proceeded to more explicit length, and at length, from elegant and simple veracity, degenerated into flattery. These remarks refer to the legends of the obverse, for those of the reverse began to flatter as soon as there was a prince, an idol upon whose altar to burn the cloudy perfume. We find Clemency and Moderation upon the medals of Tiberius, as well as equivalent virtues upon those of Titus. The DIVI FILIVS, “ the

“the son of Augustus the deity,” upon the obverses of Tiberius, is a title more of security than flattery; but upon those of the following princes we find nothing more than their names, with the date of their Tribunician power, or of their Consulship, and the glorious title of PATER PATRIÆ, the father of their country; till Commodus added the title of SENEX, followed by that of PITS, and at length by the tyrannic preface of *DAN, DOMINVS NOSTER*, Our Lord. In the lower empire Michael first assumed the proud addition of ΒΑΣΙΛΕΥΣ, or king; which was followed by that of ΔΗΣΠΟΤΗΣ, or despot.

The reverses of the very first imperial coins are not however wanting in adulation; nor is it to be wondered at, when we consider that Virgil and Horace, men of the most enlightened minds, whatever may be decided of their claim to genius, were yet capable of even forgetting the sacred dignity of poetry, and prostituting it at the bloody footstool of a tyrant. What Montesquieu says of the English, that, if ever they were reduced to be slaves, they would prove the meanest of all slaves, was exemplified in the conduct of the ancient Romans. This can no way be better proved than from the coin struck by decree of the senate, in which we find all the virtues ascribed to the most infamous set of monsters that ever disgraced humanity. It may

however be said, in vindication of the Romans, that the ascribing of virtues to princes, from whose hearts they were most distant, was the only method which they dared to use to remind them of their duty to their subjects.

In a short time, however, a succession of virtuous monarchs authorised the reverses so foreign to most of their predecessors. S. P. Q. R. OPTIMO PRINCIPI, so common on the coins of Trajan, is not flattery, but glory. All the virtues appear without impropriety on the medals of Nerva, Trajan, Adrian, and the Antonini.

Almost equal in justice and glory to the OPTIMO PRINCIPI of Trajan is a reverse of the emperor Justinian, on which is the portrait of Belisarius, with this legend, GLORIA ROMANORVM*. But, in proportion as the empire declined, the more common are flattery and gross impropriety in the legends of the Roman coin. So early as the time of Severus we find this upon one of Julia his wife, MATER AVGG, MATER SENATVS, MATER PATRIAE.

The Greeks, ingenious in faults as in virtues, likewise carried their flattery of their Roman masters as far as it would well go. Certain it is that they surpassed the Romans themselves in this base art. We have a Greek medal of

* Patin, Hist. des Medailles. I have never seen this coin, either in books or cabinets.

Commodus with a legend, implying that while that emperor reigned all the world was blest; a piece of adulation and falsehood only to be equalled by an inscription preserved in the garden of the Villa Borghese at Frascati, and formerly placed under a statue of Caracalla, in which, among other titles, is *NUMINI PRÆSENTI*, "to the present deity." Among other instances of the Grecian art of conciliating the favour of their masters, may be mentioned that of first winning the protection of the empress, and other imperial ladies, by striking beautiful medals in their honour: a flattery to which we are indebted for many a fine portrait not to be found in the Roman coinage.

But it is time that we should proceed to some few other particulars observable in the legends of ancient medals. Upon many of the coins struck in the Greek cities we find the legend of the obverse in Latin, while that of the reverse is in Greek. The reason of this, medallic writers have endeavoured to account for in many ways, but appear not to me to have lighted upon the truth, which seems to be, that the magistrate of such country mint, not having any portrait of the emperor, sent to Rome for one, which was returned in a die ready cut with the legend. To this a reverse was made by the Greek artists, the magistrate inclining to save the expence of cutting another obverse. In confirmation of this opinion,

opinion, I believe, it will be found that few or no coins are found with Latin legends on the reverse and Greek, in front.

Perhaps the most remarkable feature in the legends and inscriptions of Greek imperial medals is the addition, almost perpetual, of the title ΝΕΩΚΟΡΟΣ to the names of certain cities. The word is equivalent to the Latin *Aedituus*, and will, in spite of my reader's smile, bear the English interpretation of Churchwarden *. It implies that the cities who adopted that appellation looked upon themselves as guardians of the shrine of some celebrated deity, whose devoted worshippers they were; and of consequence blest in the immediate and peculiar protection of such heavenly power. At other times it signifies solely the latter circumstance of particular favour; and in this sense we meet with ΝΕΩΚΟΡΩΝ ΤΟΥ ΣΕΒΑΣΤΟΥ, the *Neokoroi* of the emperor, and the like; tho in some instances this may be doubtless applied in the full sense of the word; for temples of different ΣΕΒΑΣΤΟΙ, or emperors, were frequent in the Greek cities, as marks of superlative flattery. Nor let us wonder that the most important Greek cities esteemed themselves honoured in a

* The word is derived by the etymologists from *ναός*, a temple, and *κορῆν*, to sweep: the humble primitive meaning is therefore temple-sweepers. In Acts xix. 35, we are told that Ephesus was the *Πόλις νακορῶν*, or city devoted to the worship of Diana.

title which to us appears, at first glance, trifling; for the celebrated temples, such as that of Diana at Ephesus, and others, were the grand sources of all the wealth and power of those cities who were their guardians. By them strangers were induced to crowd their streets, and lay out their money to enrich the inhabitants. Hence their wealth: and all possible power was derived from the vast influence which these holy cities had over others, in virtue of the sacred deposits committed to their care, and the imaginary, but no less strong, horror of the present deity. Both the authority and the opulence of these cities were increased by solemn and pompous games, celebrated at distant periods, in honour of their guardian divinity. At these games the emperors, sometimes present, and at other times by commission, caused such cities to be solemnly proclaimed ΝΕΩΚΟΡΟΙ, as a singular badge of their favour; and hence, in coins and inscriptions, we often find Β. ΝΕΩΚΟΡΟΝ, Γ. ΝΕΩΚΟΡΟΝ, ΔΙΣ ΝΕΩΚΟΡΟΝ, ΤΡΙΣ ΝΕΩΚΟΡΟΝ, implying that the inhabitants had been twice or thrice, or oftener, honoured with this solemn distinction.

A circumstance almost as remarkable of the Roman medals, is the inscription VOT. V. MULTIS. XX., to be found upon many reverses, and most commonly marked on a shield,

shield, or within a crown of laurel. This Du Cange interprets to refer to the artifice of Augustus, who pretended to lay down his power, and resume it for ten years longer as at the request of the senate. This term, says he, was by succeeding emperors shortened to five; and solemn vows were entered into by their subjects for their safety to the end of that period; nay, that double that period might be allotted to their reign, again to be prolonged, in the wishes of their people, to a further date. To confute this opinion, we need only refer to the coins of Crispus, and the other Cæsars, upon which this inscription is so common, and from which it is palpable that it can have no reference to their reign, nor to the art of Augustus. However, while the opinion of Du Cange is rejected, it must be confessed that no other interpretation has been offered, and this inscription must, so far as can be seen, be left in obscurity.

The compass of a coin is so small, that artists have always been obliged to use abbreviations in the legends and inscriptions. An explanation of the most common of these, originally drawn up by Patin, will be found in the Appendix. For any which do not there occur, the reader may have recourse to the large work of Ursatus, *De Notis Romanorum*. The Greeks do not deal so much in abbreviations, and when they

they use them, so much of the word is commonly given as to leave no doubt of the whole. A very little study of the Greek medals will enable any one to peruse their legends with facility, especially with the assistance of any work on Greek coins. It may however be observed, that the interpretation of letters which do not often occur is a dangerous attempt, either with regard to the Roman or Greek coins. The risible blunders of father Hardouin on the former are well known; and it was Fortunius Licetus, a man of learning, who discovered that Λ . $\text{I}\Delta$., upon a coin of Hadrian, implying the fourteenth year of his reign, signified *Lucernas invenit Delta*; and who from thence ascribed the invention of lanterns to Egypt.

SECTION

the emperor, as specimens of fine workmanship : they were struck upon the commencement of the reign of a new emperor, and other solemn occasions : and frequently, the Greek in particular, as monuments of gratitude, or of flattery. Sometimes they were merely what we would call trial, or pattern, pieces ; *testimonia probata moneta* ; and such must be the most uncommon.

It has been already observed *, that all Roman pieces in gold, exceeding the denarius aureus ; all in silver, superior in size to the denarius ; and all in brass, superior to the *as*, or what the medallists term large brass ; fall under this description. Such, at least, is the common division ; but, in my opinion, the gold medallions weighing two, three, or four aurei only, passed in currency as the Greek gold didrachms, tridrachms, or tetradrachms, according to their size. The like may be said of the silver, which are not rare, and are commonly of the value of a Greek tetradrachm : they, I have little doubt, went in currency for four denarii. This opinion may be confirmed by observing, that, in our own coinage, the five and two guinea pieces, and the crowns in silver, are as scarce in proportion as the Roman gold and silver medallions.

* Sect. VI.

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But whether any of these pieces called medallions passed as coin with the ancients, is a matter of no moment; it is sufficient to have pointed out what articles are now accounted of that class. The brass medallions, as the largest, so are commonly of the most exquisite workmanship, and uncommon device. Many of them are composed of two sorts of metal, the center being copper, with a ring of brass around it; or the contrary. The inscription of such sometimes bites upon both metals, and at other times runs upon one. Medallions of this kind are inimitable, and of undoubted antiquity.

Medallions, from the time of Julius to that of Hadrian, are very uncommon, and of vast price: from Hadrian to Postumus they are, generally speaking, less rare: very few medallions appear after Postumus; and so few of the large brass coins, that they always rank with medallions of the reigns of all the succeeding princes.

Hardly any Roman medallion is to be found of which the whole type is not repeated upon common coin. Hence they appear not of so much importance as the Greek, whereof the impressions are frequently most uncommon, and no where else to be found. A remarkable distinction between the Greek and Roman medallions lies in their different thickness, the Roman

man being often three or four lines thick, while the other seldom exceed one. When I speak of the Greek medallions, I mean those struck in the imperial periods: for few or no Greek medallions are found prior to the emperors of Rome.

All medallions, save in one or two instances, are very rare, and of princely purchase; for which reason I shall not enlarge any more upon them, but content myself with observing, that, even in the richest cabinets, twenty or thirty medallions are esteemed of great weight. In the last century, however, Christina, queen of Sweden, was so fortunate as to procure about three hundred; and the king of France's cabinet, the most opulent and wonderful collection of medals ever seen, has by degrees attained to about twelve hundred medallions; a number in former times not believed to exist.

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SECTION XIV.

Medals called Contorniatæ

THIS class ought likewise to be discussed before proceeding to the common coins of antiquity. They are so called from the Italian CONTORNIATO, *encircled*; because of the hollow circle which commonly runs around them: and are not distinguished from medallions by their size, but by their thinness; faint relief; reverses sometimes in *intaglio*, hollowed, not raised; and, in general, by their peculiar and inferior workmanship.

Many and various have been the opinions of medallic writers respecting these singular pieces of
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of coinage. Some suppose them struck by Gallienus, to the memory of illustrious men, and celebrated *athletæ*, at the time when he caused all the consecration coins of his predecessors to be restored. This sentiment seems nearly adopted by M. Mahudel, who says, the *contorniati* were struck originally at Rome, about the close of the third century *. Others ascribe their invention to Greece, and that in her days of glory; because they bear frequently the names and images of illustrious Greeks, as Homer, Pythagoras, Socrates; and of Grecian *athletæ*, or actors in the games.

Other opinions have been given, which to enumerate were superfluous. I shall therefore content myself with submitting an opinion to the reader, which I have as yet found in no author, together with a few arguments to enforce it.

Upon the very first sight I had of *contorniati* coins, it struck me that they could be nothing else than tickets for different places in the public games. The dye, appearance, device, inscription of the reverse, every thing, confirmed this opinion, which I have since had the pleasure to find perfectly consonant to that of two or three of the first medallists in this country.

* Hist. de l'Acad. des Belles Lettres, tome V. p. 284.

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 These pieces, tho of different kinds, are mostly of a size between two and three inches diameter. Some have, upon the obverse part, the head of the emperor, or empress, who gave the games; and almost a series might be formed of them, from Augustus down to Gallienus. What strengthens my opinion very much is, that such emperors as were remarkable for their attachment to public diversions occur very frequently on these pieces, which we shall in future call *ticket-medals*, if the reader will; whereas the others appear more seldom, and those who never presented any games not at all. Nero, for instance, is so common on their obverses, that his ticket-medals sell for almost no price at all.

Other obverses are most precious from preserving to us the portraits of illustrious authors of antiquity, no where else to be found. Salust, Horace, and other Roman writers, were delineated on these tickets, when the memory of their persons was yet fresh to the inhabitants of Rome, and their portraits may therefore be depended on. So much cannot be said for the Greek portraits, in this way, of Homer, Solon, Pythagoras, Socrates, and others, all which I take to have been struck at Rome, when Grecian actors were to perform; or in the Grecian cities during the Roman empire. However, even

even these are valuable, as being ancient, and perhaps traditional, portraits of those great men.

A few obverses again present *athleta*, or actors in the games, and such are commonly represented holding a horse by the rein, or in some other attitude peculiar to their profession.

But the reverses present the most certain arguments for the opinion I have advanced with regard to the use of these pieces: for on them there is almost always a charioteer driving a chariot, or some similar device, peculiar to public games, and to them alone. Those struck for the theatre are the most scarce, and have sometimes an actor at full length on the reverse, with *PLACEAS*, "mayest thou please!" or some such legend. One, in particular, has a bust of Sallust on the obverse; and on the other side, three persons, one of whom has an instrument resembling the common flute; another, an instrument like the scenic flute seen in the hands of Pan; while the third is declaiming. The legend is *PETRONI PLACEAS*, "mayest thou please, Petronius!" The person represented declaiming is evidently this Petronius, who was perhaps that day to make his first appearance upon the Roman stage; and the whole design, of this last instance in particular, is so clear, that it moves surprize how

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the intention of these tickets could so long have escaped the medallic authors*.

It has been said above, that these pieces were tickets for different seats or places at the games. What leads to this supposition is the variety of marks to be found on the obverses of them. Some have a sprig of laurel; others a P, with an E below it, which last is very common; others, a particular animal, or some such badge. All these marks, in such tickets as are perfectly preserved, are cut in the brass, and then filled up with silver. There is in the British Museum a fine collection of upwards of one hundred of these pieces, presented to that noble institution by the Earl of Exeter, upon one of which the head of an empress, Faustina, I think, is singularly adorned with a line of silver bordering her head-dress, and another around her neck. The particular marks, I have no doubt, referred to the different honourable seats to which the tickets conducted.

The pieces of this class with imperial portraits are of very little value; those bearing the images of illustrious men are precious, tho not

* Tickets of this kind are used for the pit, to this day, at our theatres. The practice is at least as ancient as Charles II. for a very fine one of that prince, with his bust, without titles in front, and FOR THE PIT on the reverse, may be seen in the British Museum; as well as another of William and Mary, of the same model.

of much expence. Apollonius Tyanæus, who flourished in the reign of Domitian, is, I believe, the latest of that description who appears upon these ticket-medals.

SECTION

SECTION XV.

Greek Medals.

THE Greek coins, if not the most ancient which we have, are at least of superior antiquity to any whose dates can be clearly authenticated. Perhaps some of the Barbaric pieces, those of Persia, or other eastern countries, for instance, may have a claim to priority of æra; but as that claim is latent, and must ever be so, owing to such coins having no legends, or legends in characters irretrievably lost, we must allot to the Grecian medals that place in a cabinet, from their antiquity, which their workmanship might ensure to them, independent of that adventitious consideration.

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The invention of coinage, like that of other fine arts, is very obscure. We know that the Egyptians, who claim the origin of many of the arts, have no title to this; for no Egyptian coins with hieroglyphics are found; nor any that are charged with the deities of Nile, till the introduction of the Greek language into that country under the Ptolemies.

Herodotus, in his first book, informs us, that the people of Lydia, a country in Asia Minor, are supposed to have been the first who coined money. This is thought to have been about the time of Homer, upwards of one thousand years before the Christian æra.

Whether this art was really invented by the Lydians, and by them first substituted to the ancient eastern mode of weighing the metal, or whether they received it from their more eastern neighbours the Persians, and were considered by the Greeks as the original inventors, because they handed the art to Greece, cannot be decided. Lydia was, for many centuries after the period to which this invention is ascribed, a powerful and opulent kingdom, till Croesus the last king, so celebrated for his wealth, was conquered by Cambyfes king of Persia; so that it is not at all improbable that to so rich and flourishing a state the very origin of coinage may be due.

Leaving

Leaving these uncertainties, we know from respectable authorities that the first money coined in Greece was that struck in the island of Aegina, by Phidon king of Argos*. His reign is fixed by the Arundelian marbles to an æra correspondent to the 885th year before Christ; but whether he derived this art from Lydia, or any other source, we are not told. Many of these coins are extant; for I make no scruple to ascribe all those with the rude figure of a tortoise on one side, and an indented square on the other, to this coinage. Medallists, indeed, impute them to Aegium in Achaia, a place almost unknown, and where, I will venture to say, there never was a shadow of a mint; merely because they look upon the tortoise as a sure symbol of coins struck somewhere in the Peloponnesus: when the most superficial examination must convince them that these symbols are most uncertain, every city having a great number, and perpetually changing them, so that no man would found any thing upon them, except one who is fond of building castles in the air. Besides, granting

* Strabo, lib. VIII. *Ælian*, in his *Various History*, book xii. ch. 10. is another witness of the first Greek coins being struck in Aegina, tho he makes no mention of Phidon, but dwells upon the wealth and power of the islanders, and their fortitude displayed against the Persians; then adds, *καὶ παλαιὰ νομίσματα ἐκὼς αἰῶνα, καὶ ἐξ αὐτῶν ἐκλήθη νομίσματα Αἰγιναιῶν*; that is, "they first struck money, which from them was called Aeginaiion."

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their position, that the tortoise is a badge of cities of the Peloponnesus, was not Argos one of the most important of those cities? and does not our ancient authority inform us, that this money was struck in Aegina, by Phidon king of the Argives?

I have dwelt the longer on this point because that in great cabinets these coins commonly occur; and it is a curious fact that these are the most ancient that can be any ways identified. Not to mention that it is a singular instance of the uncertainty of some parts of this science, and how ill the general principles of medallic writers apply to particular examples, as this of a king of Argos establishing his mint in Aegina. Indeed, when a medallic author falls into an error, he is commonly blindly followed by his successors, who are generally inclined to save the trouble of consulting the original authors of antiquity, by taking upon credit the superficial opinions of those who have written on the science before them. By this blunders are propagated to an endless degree: and the last medallic writers seek to cover their depredations from the former only by railing at them in conversation; in imitation of Voltaire's conduct to Shakspeare.

These coins of Aegina, and all others of most remote antiquity, may be distinguished by these infallible marks: 1. Their oval circum-

ference, and globous swelling shape. 2. Antiquity of alphabet. 3. The characters being retrograde; or the first division of the legend in the common style, while the next is retrograde. 4. The indented square, described in a former section, on the reverse. 5 The simple structure of the mintage. 6. Some of the largest very old coins are hollowed on the reverse with the image impressed on the front. 7. The dress, symbols, &c. are of the rudest design and execution *.

Besides these coins of Aegina, many ancient medals of different states occur with all these marks of profound antiquity. Those of Athens, Tegea, and two or three other cities; some Persian silver pieces, with the archer upon one side, and the hollow square upon the other; several coins of the first kings of Macedon, are examples. There is in the British Museum, a medal of silver, ascribed to Lesbos, of this description, upon which much has been said and written. The art must have circulated widely before the square on the reverse was obliterated by superior art in the fabric; for I have seen a silver drachm of Cyrene, with the *sylphium* upon one side, and a head of Jupiter Ammon upon the other, evidently of Grecian workmanship, upon both sides of which the square was very visible.

* Froelich, Notitia Elementaris Numismatum.

But in a short time the Greek coins assumed that elegance which they were ever afterwards to afford. Innumerable of the medals of cities, which, from the character, we must judge of highest antiquity, have a surprizing strength, beauty, and relief, in their impressions. Many of those of the early Macedonian, and other monarchs, are entitled to no less praise; but, about the time of Alexander the Great, the art seems to have attained its very highest perfection.

It is something surprizing, with regard to the coins of this prince, that his own portrait so seldom occurs on them; or, if it does, is so disguised, that medallists, after describing those with the bust of Hercules, of Jupiter Ammon, and a variety of others, as infallibly stamped with the image of Alexander, and being forced to relinquish these opinions by finding those very heads upon coins struck before the birth of that prince, seem at last determined to believe that no head of Alexander is to be found on any medal whatever. But this opinion is doubtless too wide. Where a coin of this celebrated monarch occurs with the head bare, or circled with a diadem, there can be no doubt of its bearing his portrait. The coins of Alexander are all very common, save silver didrachms, which are so rare as to be almost unique. His reverses commonly bear a Jupiter sitting,

sitting, with the eagle on his hand; and have besides different small symbols, as mint-marks, denoting the places where they were coined. These, if we trust a very celebrated medallic writer *, must be thus interpreted. The sphinx is the sign of Chios: the griffin, of Teos, and Abdera: the lion's head in profile, of Cyzicus, or Cnidus: the horse's head, of Egea in Cilicia: the bee, of Ephesus: the rose, of Rhodes: the anchor, of Ancyra: the double axe, of Tenedos: the torch, of Amphipolis. An ancient author informs us, that some coins, and those of Alexander in particular, used to be worn as amulets; and many medals occur in cabinets, evidently bored with this intention.

The coins of the Syrian and Egyptian kings, successors of Alexander, yield not to his in beauty and bold relief. Even the Parthian coins of the Arsacidæ are worthy the Grecian workmen, whose they are, as is evident from the Greek legends impressed on them; in very many of which these monarchs assume the singular title of ΦΙΛΕΛΛΗΝΙΚΟΣ, or LOVER OF THE GREEKS. Most of the Parthian coins are drachms; the other sizes frequently occur in those of Egypt and Syria.

How the Grecian language and character come to appear upon the latter Parthian me-

* Medallic works of Pellerin, published at Paris, 1762, *et seq.* 10 vols. 4to. Tome I. p. 14.

dals,

als, cannot be explained, but from the excellence, and consequent universality, of that speech at the time. Indeed it is no wonder, that a language, in which genius had first spoken, should have attracted the admiration of all nations. The Grecian tongue acquired that preeminence from its writers, which the Latin gained afterwards from the force of the Roman arms alone; for no writer in that language displayed that miraculous originality of genius which shines in the Grecian productions. The best Roman writers thought themselves fortunate if they could steal from the Greeks with some dexterity; and their Virgil, whom they fondly classed as their first poet, obtained that title because he was the chief of the robbers, and had not a single thing in his possession which was not stolen. It is amusing to observe upon medals the progress of the Greek tongue: the very improvement of the character, and other trifles, delight the legitimate admirer of the divine writers of that great country; him I mean who reads them in the original language, where only they are to be known in all their beauty and majesty. From the introduction of some characters, the antiquity also of Greek coins may be ascertained; the H and Ω, for instance, not being known in Greece till the archonship of Euclid, which falls into the

2d year of the 94th olympiad; 401 years before the Christian epoch.

Of the Greek medals those of cities are the most ancient; that is, we have several evidently struck before those of the Macedonian princes, the most early series of monarchic coins *. The civic medals are always stamped on the obverse with the bust of the genius of the city, or some favourite deity; while the reverse presents some symbol used by the city, as a mint-mark, at the time the piece was struck. The legend contains the initials, monogram, or whole characters, of the name of the city. Some of the Sicilian coins have a Greek legend on one side, and a Punic on the other, owing to such cities deriving their origin from Carthage or Phœnicia.

The Greek monarchic coins are often of the same construction with the civic, only that they bear the name of the prince on the reverse. Many such occur with the bust of some deity on the front, for one which presents the image of the prince.

Hitherto we have spoken only of such Greek coins as are more properly such, being struck before the Roman empire swallowed up the Greek cities and sovereignties. It is to these

* Those of Phidon, or rather of Aegina, not having, at any rate, any mark of that prince, always rank with the cities.

that

that the high praise bestowed by good judges * upon the Greek mint, must be chiefly confined; for the Grecian imperial medals are not equal to the former, tho they do not always yield to the Roman.

In the series of Grecian imperial coins we meet with very uncommon portraits and reverses. Their flattery, or attention to the fair sex, induced them to coin a number of pieces containing portraits of the empresses and other females, in particular, no where else to be found. The people of Mitylene, the chief city of Lesbos, one of the *isles that crown the Egean deep*, and the birth-place of Sappho, peculiarly distinguish themselves in this way.

I shall close this section with observing, that for the student of Greek coins, by far the most important part of the medallic science, the book of Frœlich, entitled *Notitia Elementaris Numismatum*, is solely calculated, and he will find it of singular service. In particular, there are useful tables of the Names of Grecian Magistrates, and of the *Æras of Cities*, with a List of the Cities whose coins we have. The catalogue of the symbols of cities is however almost

* Les médailles Grecques, généralement parlant, ont un dessein, une attitude, une force, et une délicatesse à exprimer jusqu'aux muscles et aux veines, qui, soutenues par un très grand relief, leur donnent une juste préférence en beauté sur les Romains.

Jobert, Science des Médailles.

useless, so many cities having the same badge, or continually changing their badges; not to add, that the colonies of every city commonly adopted the sign used by the parent seat at the period of their egression. All these reasons make this branch very uncertain. But happily it is a very narrow one, most of the civic coins bearing the name of their place of mintage; and the very ancient ones, which do not, can only be identified by accurately comparing their impression and fabric with the more modern.

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SECTION XVI.

Roman Medals.

IT is a little surprising, that, tho the Grecian coinage was carried to high perfection before the foundation of Rome, yet near two centuries more should elapse ere any mint was known to the Romans. For, according to the best authorities *, it was in the reign of Servius Tullius that the first Roman coins were struck, which were large pieces of brass, rudely impressed, on one side only, with the figure of an ox, a ram, or some other animal, whence money it is said derived its Latin term of *pecunia*. These symbols, the ox in particular, were

* Plin. Hist. Nat. lib. xxxiii. c. iii.

derived from the coins of the Umbri, a people of Italy, originally Lydians, according to Herodotus *, which are distinguished by that token, and unknown characters, resembling the Etruscan, to this day. So that it would appear that not only Greece, but Italy, was indebted to the Lydians for the tradition, if not the invention, of coinage.

The pieces of Servius Tullius would seem to have been divided into two sizes; the *dupondius*, or piece of two pounds weight; and the *libella*, or that weighing one pound. The term *aes*, or *as*, seems to have been indiscriminately applied to both, and indeed with no impropriety, signifying merely *a piece of brass*: but at length it was confined to the latter, the coinage of the former having totally ceased, after a very short duration, abridged by its weight and unwieldy inconvenience; circumstances but too eminent even in the smaller denomination.

In the progress of time the impression of the *as* was changed to that of a bust of Janus, upon the front, and the prow of a ship on the reverse; and, for the more general utility, pieces of inferior weight and value were coined. They bore a relative and ascertained value to the parent coin: the *semis* being half the *as*; the *triens*, a third part; the *quadrans*, a fourth

* *Απικεσθαί η; Ουβρις*. Herodot. lib. 1. de Lydis loq. The Etruscans were likewise a colony from Lydia.

part;

part; and the *sextans*, a sixth. While the *as* continued a pound weight, these parts consequently contained proportional ounces, the Roman pound always consisting of twelve; and the ounce of seven denarii, as the Grecian of eight drachms. But the Romans, being much reduced by the Punic wars, and other public calamities, were obliged to lower the size of their coin so much that the *as* fell down to the weight of one ounce, and its divisions in proportion. They continued in this state till about the reign of Gallus, when the *as*, or largest brass coin, appears again to have been lowered one half in size; for, after that period, the middle brass, or what was esteemed the *semis* in former times, occurs in the usual proportion of the large brass of the preceding reigns; and this last is so very unfrequent that it classes with medallions.

The consular brass coins of Rome are not so interesting as those of silver, but, in return, the imperial series of large brass is the most important of all the Roman coinage. The small brass medals are rare of the early emperors, and the large and middle brass of the latter.

This article must not be left without observing that the notorious *spintriae* of Tiberius, some of the most infamous monuments of vice which any art has produced, class with the

small brass coins of the early princes. They have no obverse, but the Roman numerals I. II. III. &c. inscribed in the center: the reverses—but I blush for the degradation of human nature.

Having treated, in such limits as our work will allow, of the earliest, being the brass, coinage of Rome, let us proceed to the next in point of antiquity, namely that of silver.

Pliny tells us it was about the 485th year of Rome, that is, about 300 years after the first brass coinage, and 266 before the Christian period, that the first silver issued from the Roman mint. The denarius was the first and last principal form which it assumed, for the other sizes are so very scarce that it is clear few were ever struck. This was at first stamped with a head of Rome in front, and x., or a star, to mark that it was worth ten asces; and upon the reverse bore Castor and Pollux on horseback, or a chariot of victory. Afterwards the busts of different deities were given on the obverse; and, in process of time, about the seventh century of Rome, those of illustrious men, such as Ancus Martius, Numa, and others, whose deaths had long secured their virtues from envy. But, till the age of Julius, a century after, no portrait of a living personage appears upon any Roman medal: Cæsar was indeed the very first

first who assumed that high honour*. A good judge † observes, that there is very small difference in the workmanship of the best and worst silver consular coins upon which illustrious names occur: this leads him to think, that the plan of engraving on coins the names of great men and magistrates, was only introduced about the time of Marius and Sylla.

The reverses of the silver consular medals are fraught with much erudition and curiosity. We frequently find remarkable actions, and other matters, represented on them in no mean taste. Thus on a coin of the family of Æmilia, with this legend, M. LEPIDVS PONT. MAX. TVTOR REGIS, Lepidus appears in the dress of a consul, and puts the crown upon the head of young Ptolemy, whom his father had left to the tutorage of the Roman people. On the obverse is the turreted head of the city Alexandria in Egypt, with ALEXANDREA. So, in the same family, there is a medal, with a youth on horseback carrying a trophy, with this legend, M. LEPIDVS ANNORVM XV. PRAETEXTATVS HOSTEM OCCIDIT CIVEM SERVAVIT. Many other instances might be given of the curiosity and importance of consular medals in silver,

* Dio, lib. XLIV.

† De la Ballie, in his notes to the last edition of *La Science des Medailles*, 1739.

but

but I hasten to speak a little of the imperial series in this metal, after just hinting that, by consular coins, medallists only imply those struck by the curators, and afterwards by the triumviri of the money, during the time of the consuls, until Julius assumed the supreme power. The names upon this suite, from which complete catalogues of the Roman illustrious families have been arranged, are always those of the curators, or triumviri, at the time, and of illustrious persons ancestors of their several families. So many of these names occur, that it is evident the office was annual till after the time of Augustus; but whether it continued so or not, we have no proof.

The sequence of imperial denarii is the least interesting of any save the gold. The devices are almost always repeated, and to more advantage, upon the large and middle brass. A series of this metal may be formed at less expence than any other, there not being above five emperors who are scarce, Pertinax, Didius Julianus, Pescennius Niger, and the Gordiani Africani.

Gold was first coined at Rome 62 years after the application of the mint to silver. The consular coins, whose number is estimated at 400 in brass and 1000 in silver, extend not to above 100 in gold, whereof, if we except the beautiful Pompey with his sons on the reverse,
and

and the Brutus with his brother Lucius, commonly classed with imperial coins, tho the spirit of these personages should rank them with the consular, few are of much distinction. Some, however, are uncommon, and of high price.

The gold imperial series is by far the least interesting of any, owing to the reverses varying as little from the bräs as those of the silver, and there being infinitely fewer of the gold than of the latter metal: there not being above 3000 various coins in gold, while the silver may extend to 9000.

It is a striking circumstance, with regard to the Roman coins, to remark how much they are spread thro all parts of the empire, even to the most remote corners. The number found in all the countries where the Roman arms penetrated is amazing. It was, no doubt, a custom with that people, in every instance ardently desirous of fame, to bury parcels of their coin, as a monument of their having, as it were, taken possession of the ground. Passing, as without certain foundation, the account of a bräs medal of Augustus being found in the gold mines at Brasil, and sent by the archbishop of that province to the Pope*; we know that Roman coins have been found in the Orkneys, where we should not other-

* Maurinus Siculus.

wife have known that any Roman had been; tho it is possible that some barbaric pirate brought them there from a robbery. Roman coins have likewise been found in numbers in other the most remote parts of Europe, Asia, and Africa, at that time discovered. For the quantity found in the central provinces, the want of banks for money, which obliged individuals to bury their cash for security, and other circumstances of the Roman polity, not necessary here to dilate, must alone account.

SECTION

SECTION XVII.

Medals of other ancient Nations.

HAVING treated, at such length as the design will permit, of the coins of the two principal languages of antiquity, it remains to mention those of the others. This shall be done with much brevity, as such coins are unimportant, and of little or no worth.

It may be premised, that, by ANCIENT coins, all preceding the ninth century, or age of Charlemagne, are meant : and by MODERN, all posterior to that period.

Taking the subjects of this section in a kind of chronological order, the first place will be due to the remote coins of Persia, with the bust of a king upon one side, and an archer, most commonly, upon the other. The ancient joke upon

upon Agefilaus is well known, who was forced to retire from the Persian dominions by the bribery used by the barbaric king to instigate the enemies of Sparta; namely, that he was defeated by the *archers* of Persia. Some of these coins are found in gold, which are evidently the ancient *darics*, so called from *Darius* king of Persia; as the Greek Philippi and our Jacobuses, being unites of James I.; formerly so called. Several of them have legends in unknown characters, certainly ancient Persian. The present or late Bishop of Bagdad had a numerous collection of these pieces*; and perhaps, were many of them published, an alphabet and explanation of the language might follow. The busts of them bear perfect similarity, in point of dress, to the kings whose figures appear on the ruins of Persepolis; and a near resemblance to the Arsacidæ, whose coins we have, inscribed with Greek legends.

The Hebrew shekels, which are of silver, and about the value of the Greek tetradrachm; and brass coins, with Samaritan characters; would have been named first, were not all of them later than the Christian æra, and most of them the fabrications of modern Jews. At any rate, the same impression of a sprig on one side, and a vase upon the other, runs thro all the coins of that barbarous nation; and the ad-

* Ives's Voyage to the East Indies in 1759. London, 1772. 4to.

mission of but one of them is rightly esteemed to be almost a disgrace to a cabinet.

The ancient Arabian coins appear in the singular shape of a fish-hook. Such as I have seen are of silver, and the more modern have Arabic inscriptions.

The Punic coins, and the Etruscan, ought perhaps, in point of time, to precede the Arabic. The former are ascribed to Phœnicea, and to Carthage; but Punic characters frequently occur on Sicilian coins of cities; on those of the elder Juba king of Mauritania; and others. No probable alphabet, or interpretation, has yet been given of this language, tho attempts have been made, and a whole scene of Plautus in that tongue exists to conduct researches. The Etruscan character nearly resembles the Punic; and exists upon coins struck by the cities, it is thought, engaged in the grand fœderal war against Rome*. Other medals and inscriptions are likewise found with Etruscan characters; but the language remains unknown†.

Nearly allied to the Punic are those coins not uncommonly found in Spain, and by the Spanish writers termed *medallas desconocidas*, “unknown medals.” Some of them, it is likely,

* About 112 years before the Christian period.

† Dutens seems to have given the best idea of it in his *Mémoires Greques et Phœniciennes*, London, 1775, 4to.

were

were struck by the Carthaginian colonies in Spain; and others by the early Spanish kings and petty princes. Many of them have been published so long ago as the middle of the last century *; and some Spanish writers have attempted to explain them without success.

The Runic is another unknown language which occurs on a very few of the earliest northern coins; and a treatise† has likewise been written on them with the usual prosperity of those who would offer explanations without any principles.

Such are the chief, if not the only, coins of antiquity which occur with unknown legends and barbaric characters. But there are a few medals with Roman legends which fall into this section: for it must be observed, that, tho all coins with Greek legends are indiscriminately termed Grecian, many with Roman characters by no means rank with the Roman. This is owing to the Roman character having, since the days of Rome, spread all over Europe, and continued in universal and constant use with most nations; so that the absurdity which would spring from classing even the ancient coins of other kingdoms as Roman, because

* Museo de las Medallas desconocidas Espanolas, par Don Vinc. Juan Delafonosa. Huesca, 1645. 4to.

† Nicolai Kederi Runæ in Nummis vetustis, seu De Nummis Runicis Commentarii. Lipsiæ, 1704. 4to.

their

their legends are in Roman characters, is apparent, and must start to every eye.

The British stand in the very first rank of ancient national medals impressed with Roman characters. Most of them yet found have *CVNO* upon one side, with an ear of wheat, a horse, a kind of head of Janus, or some such symbol; and often *CAMV*, thought the initials of *Camelodunum*, called by Ptolemy *Camudolanum*, upon the other side, with a boar and tree, or variety of other badges. They have likewise frequently the word *TASCIA* upon them, not hitherto explained, tho commonly thought the name of the Moneyer. They are mostly found in copper; but some in gold, silver, and electrum, or a mixture of the two last. A very few have *VER* on the reverse, thought to mean *Verulamium*; and other legends and inscriptions. The British Museum has a very fine collection, formerly the property of Sir Robert Cotton.

Coins of the early potentates of Gaul and Germany are likewise found with Roman legends: and the reader will perceive that all the kings of France down to Charlemagne range in this division.

Liuva I. and the other kings of the West Goths in Spain, likewise appear upon their coins encircled with Roman characters. Liuva I.

K began

began his reign in the 567th year of our æra ; so that two hundred years, and upwards, of the Spanish monarchy, fall into the period assigned to the coins treated of in this section.

Different other Gothic kings, who reigned in Italy and other countries, after the fall of the Roman empire of the west, likewise use the Roman language in their coinage. They most commonly occur on the size of medals termed small brass; and in this way we meet with Athalaric, Theodahat, Witigez, Totila, Baduela, and Theias. Ateula likewise appears, whom many medallists take to be the famous Attila; but, as others doubt of it, and ascribe these coins to a German prince of the name of Ateula, the point remains dubious.

SECTION

SECTION XVIII.

Modern Coins and Medals.

THE reader must readily have observed, that thro the whole of this work, till now, the terms Coin and Medal have been used as synonymous; and that of Medallion applied to such productions of the mint as were not intended for the currency of money. But now he will please to remark, that, in treating of modern coinage, the word Coin only is used in speaking of common cash; and that of Medal supplies the place of the term Medallion. The word *Medaglione*, from *Medaglia*, signifies, in its original and proper signification, ‘a large Medal;’ as *Sallone*, from *Salle*, signifies a Salloon, or large Hall.

K 2

The

The term Medallion is very proper in treating of ancient pieces, because their devices are so various that size alone distinguishes those not meant for cash from the others: but this is not the case with the modern; for such is the stupid gothicism yet predominant over the modern mint, that uncommon impression, as frequently as size, discerns its solemn from its common products. Medallion were therefore an improper term if applied generally to the former; and tho it might often be used with fitness in discussing particular pieces of modern coinage, yet medallists, to save nice and unnecessary distinctions, have universally adopted the more familiar appellation of Medal.

What are meant by MODERN Coins and Medals the foregoing section has explained to be all struck since Charlemagne, or the commencement of the ninth century. It must necessarily strike the reader, therefore, that the theme of this section is so vast; as to be almost infinite. But he must be informed, that it is intended to say little or nothing of the several coinages of the different modern nations, but merely to give a few general remarks. These coinages are in fact only interesting, saving in a very few instances, to their particular nations. For which reason it is proposed to display that of our own country at such length as this slight plan will permit, in the next section; leaving the

the natives of other countries, and those who are generally curious in modern coinage, to peruse the best works which have been written upon the Coins and Medals of each country.

Modern coins, down to the revival of literature in the beginning of the sixteenth century, are so very rude, that curiosity is the sole inducement to peruse them. Without dates or epochs they can serve not one purpose of utility. The very portraits found on them are so uncouth, that the human face divine is hardly discernible. The reverses always bear a most beautiful cross garnished with pellets, or a dish of some such exquisite flavour. Yet such is the lust of curiosity, of completing a series, or of self-love indulged in the extreme by possessing a bauble which nobody else does, that ten or twenty guineas are often given for one of these pretty little things.

Such might be the rigid censure of a severe judge upon this subject; but even the most severe judge must allow, that national monuments, however rude, are more interesting to far the greater part of a people, than the most perfect productions of art pertaining to another nation. And this principle is questionless as rational as it is general; for nothing can be more engaging in this way than monuments illustrative of, or in the least relating to, persons,

sons, or actions, in the glory whereof the common passion of national vanity warmly interests our affections. The noble of Edward III. on which he appears in a ship, as asserting the British dominion of the ocean, would, tho uncouth in execution, which it by no means is, justly command our highest regard and attention : and doubtless any patriot, nay, I believe, any Briton, would, even in these days, (what days!) place most justly a higher value upon this coin, than upon the most perfect medal which Grecian skill has produced. The coins of Edward the Black Prince, and others, are alike interesting upon this score, tho indeed the whole English series must be interesting to every one interested in English history.

But even what is here said, as to the interest which particular nations must take in their own coinage, is a sufficient argument for touching very lightly upon that of other countries, in order that all the room possible may be reserved in this little treatise for the subjects of national predilection. Indeed, if the reader has seen cabinets of coins, or even looked into sale-catalogues, he must know that not even kings, or the most wealthy private collectors, ever think it worth while to form large and complete serieses of coins of other nations than their own. When such foreign coins occur, it is from a late period, or owing to some remarkable

markable circumstance attending them. So we find medals of Henry IV. in cabinets which possess not another French coin, because of the fame of that prince, and glory of his actions. Such being the case, I am confident that not one of my readers will regret my closing this section with a very few remarks.

Distinct sequences of the coins of some modern states are easily formed; of others not. Indeed it is matter of wonder that the money of some small states should so much abound, while that of several very wealthy kingdoms is so deficient. To give one example: the opulence of the Moreſque kingdoms in Spain is well known; yet very few of their coins are extant. Even Granada, the richest and greatest of these kingdoms, nay the last conquered, presents us but one or two solitary monarchs, from Mahomad Alhamar, the first king, in 1273, to Abo Audili, called Chico, or the Little, the last king, from whom the crown was wrested by Ferdinand king of Spain towards the close of the fifteenth century. Yet Granada was the city in which the wonderful palace of Alhambra stood, that vast monument of barbaric wealth and art; Granada was the kingdom graced with the country palace of Alixares upon the river Xenil, so celebrated in contemporary writers for its astonishing magnificence.

cence. All its apartments were of surpassing pomp, and the wealth of the king is declared in the payment of the architect.

El Moro que las labrava
Cien doblas ganava el dia;
Y el dia que no las labra
Otras tantas se perdia*.

But, allowing these verses the privilege of poetry, the remains of the palace called Alhambra, are a sufficient evidence of the state of the arts, and vast opulence of this kingdom†; and these arts, and that opulence, conspire to render the extreme scarcity of its coinage so unaccountable. Nor let it be imagined that the Mahometan religion had any effect upon this circumstance, for we have coins of fifty or sixty Arabian caliphs, almost forming a series.

What conduces to render serieses of modern coins very imperfect, is the great number of petty states and kingdoms, into which all the grand parts of Europe were divided, during the turbulent night of the middle ages. The Saxon heptarchies in England indeed close at the year 801, when Egbert rose sole monarch of this kingdom; exactly at the very period assigned to the commencement of modern coins.

* Historia de las Guerras civiles de Granada.

† See Swinburne's Travels in Spain.

Hence the series of modern English coins is more complete than that of any country in the world, not excepting France, tho the latter was a great monarchy, not indeed so wide as at present, for four centuries before. For, in the series of English princes, not one reign is wanting in the coinage; whereas there are several French kings of whom no coins are found, and hardly any with portraits, till Louis XII.; an imperfection however infinitely more apparent in the sequences of every other country of no very modern name and government.

The first modern MEDALS we know are those by Pisano the painter, and by Bolduci, towards the middle of the fifteenth century. Of Bolduci nothing is known, save that his works are distinguished by the mark *Opus Bolducis*. Pisano was a painter of some merit for the time; whence his medals are inscribed *Opus Pisani pictoris*. Such is that of John Emperor of Constantinople, 1439; and another of Alphonso, king of Arragon, 1448; which last occurs in lead, but was doubtless likewise struck in more precious metals. Vafari gives us a catalogue of the medals engraved by Pisano in his lives of the painters. A medal of the council of Florence, held in 1439, is likewise observable, and is struck in gold.

Paul II. who was created Pope in 1464, is the first Pontiff, who struck medals with his
own

own portrait, as it is believed. We have indeed Papal medals from Martin V. 1417, but all those prior to Paul II. were engraved under the pontificate of Alexander VII. 1655, by the care and direction of Abbé Bigot, and at the expence of Cardinal Francisco Barberini. Coæval medals of Paul II. indeed exist, but not of his successors, till Julius II. so that the series properly begins with the latter.

From the pontificate of Julius II. we have many Papal medals of very fine relief and workmanship; to be found indeed on those of Leo X. his successor, in the highest perfection. The celebrated Cellini tells us, in the very entertaining account of his own life, that he engraved different medals for Clement VII. but I know not if he put his name upon them, or left them in his pride to be known by the superiority of the performance*.

The arts now reviving apace, after the commencement of the sixteenth century we find many medals of all the European powers. It is remarkable that, almost as soon as the striking of medals was again brought into use, they began to be satyric, a quality unknown to the

* There is a fine silver medal of duke Alexander of Florence by Cellini in the British Museum. It is much in the bold manner of the ancient, without that minute finish observable on most modern medals, the reverse is a bust of Cosmo II. There is likewise a large brass medal of Pisano by himself, PISANVS PICTOR.
ancient

ancient mint. Julius II. having irritated Louis XII. of France, with whom he was at variance, by a satyric medal, that prince retorted by his celebrated one stamped in gold of two sizes, about the bulk of our guinea, and less, in 1512; upon the front of which is the king's bust, with his titles; and upon the reverse the arms of France, by the bye a most improper reverse for the occasion, with this legend *PERDAM BABILONIS NOMEN* *.

Of the same kind, but more witty, is the medal of Henry IV. of France, retorting upon the Duke of Savoy. This prince having seized upon Saluzzo, during the time that the French monarchy was rent by civil wars in 1588, struck a coin, upon the reverse of which a centaur appears carrying off a fine woman, with this legend *OPPORTVNE*. Henry having reconquered Saluzzo in 1603, published another, upon which Hercules appears killing the centaur, with the word *OPPORTVNVS*.

Satire indeed forms a chief attribute of modern medals, insomuch that we may safely say as many exist of this angry kind, as of almost all the others. Wit and humour are indeed qualities which may be looked upon as of mere modern growth, and there can be no

* See an account of them, with engravings, in that amusing miscellany of fugitive literature, the *Gentleman's Magazine*, 1784.

harm

harm in their appearing on medals, as well as any where else. Medals were the vehicles of political satire, till the print-shops took up the trade. Had we any ancient satyric pieces of this sort, they would be valued more highly than any other objects of a cabinet. Witness that ancient medal, suspected to be satyric upon Gallienus the emperor, under whom the whole empire was torn to pieces by usurpers. The front bears the emperor's bust **GALLIENAE AVG** ; the reverse a figure of Peace, **PAX VBIQUE**. Some will have it that there was a Galliena Augusta ; and that the engraver, by a mistake, which sometimes occurs, has put her name round the emperor's bust ; and perhaps at same time inscribed the name of Gallienus around a dye prepared for her. But the legend of the reverse is so uncommon that I remember it upon no other coin, which induces me to be decidedly of their opinion, who put this piece as satyric. Besides, if it is not meant to be witty, it is only the more so.

Many of the modern medals are superior to any ancient productions of the kind in beauty and high finish ; but they commonly yield in strength and relief. The Dutch have perhaps struck the greatest number of medals of any modern nations : and Louis XIV. of France has exceeded all modern princes in this way. But his medals, tho many an Abbé formed the designs,

figurs, and many a petit-maitre the mottos, and tho they are likewise tolerably well engraved in a few instances, are despised even in France itself, being indeed contemptible efforts of vain glory. The series of his medals may well be called a chain of lyes; the occasions and events being far most generally falsified and misrepresented: and his blind flatterers converted into matters of praise actions and events of the most just obloquy and scorn, such as the revocation of the edict of Nantes, and innumerable others.

Before I close this section, it will be proper to say something respecting a particular issue of modern mints, called *JETIONS*, or *COUNTERS*. These pieces very frequently occur, and are apt to confound the unskilful, who know not what to make of them. They are small, and very thin, pieces, commonly of copper or brass, tho sometimes of silver, and even of gold. The latter precious metals were stamped in different countries; and are stamped in France to this day, for the purpose of being presented, by purses at a time, from trading or other companies, to persons of high condition upon solemn occasions.

The intention of the common counters, as implied by both the English name, and the French *Jetton*, from *Jetter* to *cast*, whence our phrase *to cast up* accounts, was merely for calculation.

This

This was performed by means of a board marked with parallel lines. The bottom line was the place of units, and the second of tens; each superior line multiplying ten-fold in the same manner. The operation, difficult in appearance, doubtless became very easy by much practice. But, for a proper and clear detail of it, we must refer to Mr. Snelling's useful pamphlet on Counters, commonly bound up with his works on English coins.

These pieces were of most common use in abbeys, and other places where the revenue was complex, and of difficult adjustment. For this reason a great number of them is found in the ruins of our English abbeys, whence they are commonly called Abbey-pieces.

But almost all of them are coined abroad; and that from the fourteenth century down to the present times*: tho some few have likewise been struck in England, from the time of Henry VIII. downwards.

Most of the gold and silver counters are within the present century, and struck in France. They are so readily known from the arms of the companies on them, and other marks, that it is needless to dwell on them. The English *touch-pieces* may be classed with

* French jettons exist from Philip VI. 1328.

silver

silver counters: they commonly bear St. Michael and the Dragon on one side, and a ship on the other; and were designed to be hung round the neck when the king touched the party for the evil: the latest are of James II.

The ancient copper counters are the most ready to impose upon a beginner, who is apt to pay for them as coins, tho they are not worth a penny a piece. For which reason it will be proper to give him some marks to discern them. In Mr. Snelling's treatise he will find plates of them of all ages, whereby he will more surely judge of their devices than by any other method. He will there perceive that the most ancient have crosses with pellets upon both sides, and similar devices; the next, globes surmounted by crosses, &c. and the most modern portraits of princes and dates, with the arms of the kingdoms on the reverse.

They are besides easily distinguished by their thinness, which degrades them from all other coin: for as medals are superior to coin, so counters of all kinds are inferior. The ancient ones can impose upon nobody, for copper was not coined for currency in France, and other countries where they are principally struck, till about 1580; and brass never was common coin of any state in modern times. The modern have almost always a legend in Latin, French,
or

or Flemish, which marks their intention ; being so many maxims of justice in accoupts ; or legends declarative of their use, as for accounting in the French king's wardrobe, his exchequer, or other offices. Those with Dutch, Flemish, or German legends are more apt to deceive, because nobody understands the language ; but if the reader lays it down as a general rule that not a coin with these languages is worth a farthing, he will not be in the wrong.

Some people are so puerile as to allow these baubles a place in a cabinet, while the true judge ranks them with those other counters, of indeed the very same value, which every toyman sells to children. But as there is no rule without exceptions, it must be granted that a very few of these pieces, impressed with memorials of events, and the like, are by no means unworthy of notice.

The mention of counters leads me to say a word or two with regard to the *Nummi Bracteati* *, a species of the early modern coins something between counters and money. They are little thin plates, commonly of silver, stamped with wooden dyes, as would seem,

* The name is derived from *bractea*, a spangle, or thin bit of metal. Seneca uses *bracteata felicitas* for what we might call *tinself happiness*, a false glitter of felicity.

upon

upon one side only, with the rude impreſſion of various figures and inſcriptions. Moſt of them are eccleſiaſtic, as appears from the croſs, &c. and belong to the tenth century. They are commonly found in Germany, and the northern kingdoms of Sweden and Denmark.

L SECTION

SECTION XIX.

Coins and Medals of Great Britain, and Ireland.

AS this section may extend to some little length, it shall be divided into five several Articles. I. Coins of England. II. English medals. III. Coins of Scotland. IV. Scottish medals. V. Coins of Ireland; there being no medals struck in that country.

ARTICLE I. *Coins of England.*

The coins of the Saxon heptarchies might have been treated in the section intitled *Coins of other ancient nations*, for they are previous to the period assigned for the appellation of modern. But, to present a regular view of
English

English coinage, it was more proper that they should come in here.

A few coins supposed to be Anglo-saxon, or of Saxon kings in England, have been found in gold. But they are almost universally silver, and of the ancient penny size and weight. A number of insignificant pieces of copper, called Stycas, likewise occur : they are worth about half a farthing, and were only coined in the kingdom of Northumberland towards its termination.

These Saxon pennies, which have unintelligible, or no, legends, are justly esteemed the most ancient ; and such are now termed *skeats*, from the Saxon *Sceatta*, the name of a coin, twenty of which at first went to a shilling ; but afterwards they were raised to the penny weight, and only five went to the shilling *. Mr. Clarke likewise contends that Saxon shillings worth five ancient pennies, about fifteen pence of our money, and *Thrimfas* of three pennies, were actual, and not ideal, coins ; but none such have yet been found.

Saxon pennies appear of many of the heptarchic princes ; such as Cuthred and Athelstan of Kent : Eothbert, Sihtric, Anlaff, of Northumberland, the two latter likewise kings of Ire-

* Clarke's *Connexion of the Roman, Saxon, and English coins*. London, 1767. 4to.

land : Ethelweard of the West Saxons : Eoríc of the East-Angles : Offa of Mercia, and Quinred his queen ; with Kenwulf, Wiglaff, Bentwulf, Bughred, and Ceolwulf, all kings of Mercia : besides the archbishops Wlfred and Ciulnoth. And pennies of the kings of all England are known from Egbert, the first sole monarch.

The series of English pennies extends therefore without any failure from Egbert the first king to the present reign ; and will, in all probability, to the end of time. It is already, if we except a gradual diminution of size owing to the encreasing value of silver, the most uniform, and, without doubt, the most lengthened, sequence of one species of coins in the world. The Roman denarii extend not, for a certainty, beyond 500 years ; but this has already attained very near 1000. The Reverend Mr. Southgate, who, to his many virtues, adds the inferior praise of an eminent skill in medals, possesses, in his chosen cabinet, the most neat and complete series of this kind perhaps to be found. It is true, the pennies of Hardyknute and Richard I, which are of the most extreme scarcity, are wanting ; but in return several pieces unique, or almost so, are found there in the best preservation ; such as the penny of Richard

Richard III, the full-faced penny of Henry VIII, in fine silver, and others.

The first English pennies weigh $22\frac{1}{2}$ grains Troy, though one would judge, from our term penny-weight, that they primarily weighed 24 grains, which go to our present weight of that denomination. Towards the close of Edward III. the penny weighs but 18 grains, and in the reign of Edward IV. it fell to 12, after previously sinking to 15. In Edward the Sixth's time, 1551, the penny was reduced to 8 grains, and after the 43d of Elizabeth to $7\frac{2}{3}$ grains; at which weight it continues to this day. I have been the more particular in this deduction because the penny is the best rule of estimating the other silver coins.

Proceeding with the SILVER coinage of England*, as the most ancient metal, the next coins in antiquity are the Halfpennies and Farthings, first struck by Edward I. about 1280, for a continuance, though some were formerly struck in Ireland by John. The first were continued down to the Commonwealth, since which time none have been struck in silver; the farthings ceased with Edward VI.

* The following short account of English coinage is chiefly derived from Snelling's Views of English Coin, London, 1763, 4to; and from the Tables of English Coin by Martin Folkes, Esq. published by the Society of Antiquaries, in 1763, 4to.

To these succeeds the Groat, from the French *gros*, a *large* piece, which was first issued by Edward III. in 1354, and continues, tho not in common circulation, to this day, The half-groat, or two-pence, is of the same date and continuance.

Next to the groat is the Testoon, or Shilling, first coined by Henry VII. in 1503. The appellation of Testoon was from the *teste*, *tete*, or head, of the king upon it. The shilling was first, as would seem, a German appellation, *schelling*; coins of which name had been struck at Hamburgh in 1407. The silver coinage now begins to wear its present form, the crown being published by Henry VIII. in silver*; whereas before it had only appeared in gold; whence the old phrase of *crowns of gold*†; and the half-crown, six-pence, and three-pence, by Edward VI. Elizabeth, in 1558, coined three-halfpenny and three-farthing pieces, but they were dropt in 1582.

From the 43d of Elizabeth, 1601, the forms, weight, and fineness of English silver remain the same to this hour.

* Only one or two silver crowns of Henry VIII. are known; they are, it would seem, of his last year, and only pattern pieces.

† Crowns of gold were however the largest gold coin in France, and other countries, for a long period, being worth about 10*s.* sterling. They were so called from the crown stamped upon one side; and were first coined in France by Charles VI. 1384, continuing till Lewis XIV.

Having

Having thus given a brief view of the English silver coinage, I shall offer a few miscellaneous observations, ere I proceed to the gold; and shall begin with observing, that the whole coinage of this country, and the silver among the rest, have generally been of the first purity. At two or three particular periods, however, debasements of a short date have taken place. The captivity of Richard I. and the immense ransom paid to the Emperor Henry VI. for his redemption, must have much impoverished the kingdom. The ransom amounted to 100,000 marks, which, at 13s. 4d. a mark, makes 1,600,000 pennies, then the only coin*: a vast sum in the currency of those days, and which prevents our wonder at but one or two English pennies of Richard, and none of John, his successor, being to be found; tho a dozen or more of Richard's pennies, struck in France†, are known, and those of John, coined in Ireland, are not so rare. Yet we find not that any degradation, or diminution of the coin took place in consequence of this calamitous event, tho there is no doubt but the public poverty gave rise to much of the happy ferment

* Some writers say 150,000 marks of Cologne silver, which much enhances the argument.

† The English coins struck in France have, however, no portraits, save the pennies of William I, till the reign of Edward III.

in John's time; and perhaps we may pronounce that it is to the captivity of Richard that we are indebted for our freedom.

Henry VIII. was the first prince who debased the public money; and it was a debasement indeed! for it extended to 91 per cent. All his full-faced money, with a few exceptions, is of this description; and his side-faced, or first coined, is good. The reverse is the case with that of his successor Edward VI. whose side-faced is bad, as first coined, and his full-faced good, being also the last full-face upon English coin. Edward's base coin of 1547 is the very first English money bearing a date. In 1552 the silver coin was restored to the old standard, and ever since the 43d year of Elizabeth, 1601, it has stood at 18 penny-weights alloy in the pound weight.

However, the silver, in William the Third's time, was so prodigiously diminished by clipping, and other infamous arts, that, in 1696, the guinea rose in its value to thirty shillings of such silver currency as then was. The diminution of the silver had gradually raised the value of the gold from 1688, when the guinea was at 21s. 6d, till 1696, when at 30s. This was principally owing to the common circulation of the old hammered silver coin, very broad and thin, and consequently very liable to clipping and other injuries. By Act of Parliament all the

the former silver was brought in; and in 1696 that which is called The Grand Recoinage of Silver took place, amounting to upwards of 6,400,000*l.* sterling. For the more expedition country mints were established at Bristol, Chester, Exeter, Norwich, and York; the pièces there struck have the first letter of these names under the bust of the king; and to this Grand Recoinage it is owing that the silver of William III. is so very common.

At present, however, the silver of this kingdom is very near as bad as before the Grand Recoinage; for the Birmingham artists gain very much by fabricating current coins, even of good silver, our shillings not being worth above nine pence; and the rest in proportion. This calls aloud for parliamentary interposition, were not all the powers and uses of parliament, at this dismal period, utterly annihilated by party. When the Duke of Northumberland went lord lieutenant to Ireland, in 1763, one hundred pounds worth of the present king's shillings were struck; and three other trials have been made at the Tower, the latest 1778: but a silver coinage, tho wanted in the highest degree, seems never yet to have been thought of.

The GOLD coinage, as the next in antiquity, must claim our second attention. About 1257 Henry III. formed the design of a gold coinage,
and

and ordered it to be current in the kingdom; but it must have been very confined, as only one specimen of it has reached us, at least the coin is hitherto unique. It is called a gold penny, of about the size of a silver one, and is not of bad execution for the time, as may be judged from a print of it in Snelling's View of the Gold Coin, copied in Folkes's Tables of the last edition.

But it is from Edward III. that the series of gold coinage commences, for no more occurs till 1344, when that prince first struck Florens, supposed to be so called from the best gold then coined at Florence, a state where the fine arts began faintly to dawn. The floren was then worth six shillings, but is now intrinsically worth nineteen, from the increased value of gold, and diminution of silver coins. The half and quarter of the floren were struck at the same time; and it is needless to add that they were of proportional value.

This coin being rather inconvenient, as forming no distinct and articulate portion of larger ideal denominations, in the same year the Noble was made public, of 6*s.* 8*d.* value, and consequently forming half a mark, then the most general ideal mode of money. It was so termed from the nobility of the metal, being of the finest gold then, or now, used in the world for coinage, and was attended by its half and quarter :

ter: the proportion of silver to gold being then 1 to 11. This coin, sometimes called the Rose Noble, from both sides being impaled in an undulating circle, resembling the outline of an expanded rose, together with its half and quarter, continued the only gold coins till the Angels of Henry VI, 1422, stamped with the Angel Michael and the Dragon, and the Angelets, equal to half the Angel, or 3s. 4d. were substituted in their place. Antiquaries* likewise assert, that gold being scarce in Henry the Fifth's time, that prince diminished the noble, retaining its former value; but that Henry VI. restored it to its size, and caused it to pass for 10s. under the new name of Ryal. Accordingly, the noble of Henry V. weighs only 107 grains now, while those preceding his reign weigh 118. This speaks gold to have increased in value about 10 per cent. The old noble of Edward III. and Richard II, at 118 grains, passed but for 6s. 8d.; but in the 49th year of Henry VI, 1461, the angel was of equal value, tho but 80 grains in weight; which shews gold to have increased in value then no less than 30 per cent. Certain it is that the ryal of 10s. and the angel of 6s. 8d. with their divisions of half and quarter, were the sole gold coins till, in 1485,

* Leake, in his Historical Account of English Money, and others.

Henry

Henry VII. published the double ryal, or Sovereign, of 20s. accompanied by the double Sovereign, of 40s.

Henry VIII. in 1527, added to the gold denominations the crown *, and half-crown, at their present value; and, in the same year, gave sovereigns of 22s. 6d. and ryals of 11s. 3d. angels of 7s. 6d. and nobles at their old value of 6s. 8d. In 1546, the same prince, after raising the value of silver, and making it to gold as 1 to 5, struck sovereigns of the former value of 20s. and half-sovereigns in proportion. The gold crown of Henry VIII. is about the size of our shilling, and the half crown of a sixpence, but thin, as all hammered money was in modern times.

These coins continued, with a few variations, till Charles II. established the present sorts of gold coin; but some remarks upon these variations, and other matters connected with this point, it will be proper to give.

Edward VI., upon assuming the scepter, found the coin in a state of debasement, to which none, but that frantic tyrant his father, would have dared to reduce it. The gold of

* So my authors; but these coins are only equivalent to the half and quarter ryal, known since Henry VI, 1422, and the appellation of crown seems as old as the time of Henry VII. The 5s. pieces of Henry VIII. have, however, the peculiarity of being a primary coin, and forming no portion of his other coinage.

his last year being of 20 carats fine and 2 alloy; and the silver of 4 ounces fine and — 8 ounces alloy in the pound of 12 ounces! With much labour the gold coin was in 1551 restored by Edward VI. to its old standard, after one coinage of 22 carats fine, 2 alloy, which was a proportion occasionally admitted into our gold coin after Henry VIII. till a very late period, it is believed the reign of George I.

Till Edward VI. our monarchs appear upon their gold coin at full, or three quarters, length; that prince was the first whose bust only is seen. Silver, which had been to gold for some time as 1 to 4, was again reduced in 1551 to its old proportion of 1 to 11.

Upon the union of the crowns, James I. of England gave the sovereign the name of unite, it being then of 20s. value. Of him are likewise rose ryals of 30s., and spur ryals of 15s.; angels of 10s., and angelets of 5s.; till his ninth year, when gold was raised in the proportion of 1s. in 10s. Silver, which had fallen in its proportion from gold to the degree of 1 to 12, now sunk further as 1 to $13\frac{1}{2}$ in weight. The gold crown, and half crown continued to this prince inclusive, and the crown to his successor.

The sovereign, which had been likewise commonly termed the broad-piece, under the
coin-

common-wealth assumed the unividious name of the twenty shilling piece, which it retained till supplanted by that of the guinea. The common-wealth likewise struck ten shilling and five shilling pieces in gold. Oliver published none but twenty shilling pieces, and very few even of these.

The guinea, so called from the Guinea gold out of which it was first struck, was proclaimed in 1663, and to go for 20s. But it never went for less than 21s, by tacit and universal consent. Charles II. likewise issued half-guineas, double guineas, and five guinea pieces, which have been all continued thro every reign to this day; tho the latter two are not in common circulation. George I. published quarter-guineas, an example imitated by his present majesty; but these last of George III. were found so troublesome, and apt to be lost, that they were stopped within a year or two when received at the Bank of England*, and thus silently annihilated. A few pieces of 7s. were likewise coined as a trial; but they would, if brought into currency, only occasion a confusion of sizes with the half-guinea, so that it were imprudent to issue them. Indeed the coins of

* It is computed that the whole cash of the kingdoms passes thro the Bank of England once in three years.

all

all denominations which we have already are sufficient for every purpose of money; and much greater wisdom would be shewn in giving us good silver, than in trying to multiply the divisions of gold.

It has already been observed, that in 1688, after the Revolution, partly owing to the bad state of the silver, and partly, no doubt, to the effect of that glorious event upon public credit, specified in the highest and purest coin, the guinea rose to 21*s.* 6*d.*, and went on increasing in value till 1696, when it was 30*s.* After the grand re-coinage of 1697, 1698, it fell by degrees till the 25 December, 1717, when it stood as before at 21*s.* Owing much to the bad state of the silver coin, gold increased in its value; silver, which in Charles the Second's time had fallen to the state of 1 to 14½, fell before the great re coinage much lower; and in 1717, when the guinea resumed its former value, silver was fixed in its present proportion to gold, being as 1 to 15½ in weight*.

The last coinage, which is that of COPPER, waits our next notice. It is worthy observa-

* In 1733 all the old gold coins, as the unit or jacobus, then of 2*s.*, the carolus of 2*s.*, and the broad-piece of 21*s.*, or 22*s.*, were called in, and forbid to circulate.

tion, that, while copper money was in Greece of as ancient a date as the silver, and in Rome two centuries older, yet in almost all the nations of modern Europe it arose a thousand years later. This holds true at least with regard to this country, for the Saxon styca were of so confined a date, and besides only circulating in the particular county of Northumberland, then a petty kingdom, that they by no means deserve to form any exception. The reader will observe, that the modern money is now the subject of our discussion, for the first money coined in ancient Britain seems to have been copper*: but the Saxons, who gave the first form of our modern money, the penny, for which they were palpably indebted to the Roman denarius, never thought of coining copper, save in the brief instance of the styca. How so common a metal came to escape their use, it were to be wished that some able antiquary would enquire; tho indeed the penny, divided by a cross, and commonly cut thro the limbs of the cross into four parts, supplied even farthings, which were adapted to all the purposes of coin; yet the farthing of that day is nearly worth our present penny. But while copper coin continued to be wanting in the

* Nummo utuntur parvo et æneo. Cæsar de Britannis loquens.
autho-

English authorised money till the year 1672 *, with a few small exceptions after the time of Elizabeth, we need not much wonder that, in more remote periods, its deficiency was not at all felt.

The known aversion of that illustrious queen, and of the nation in general, to a copper coinage, the last shewn in a particular manner in the instance of the farthing-tokens of James I. presently to be mentioned, has not been explained by our medallist writers, who, if they explain a legend, think they have done all their duty. It was owing to the counterfeit money, called *black money*, being always of copper mixed or washed with about a fifth part silver. The term of black money evidently arose from contradistinction to *white money*, yet a name for that of pure silver, which it was made to imitate. When it is considered, therefore, that the base money was always of copper, it is no wonder that the idea of a copper coinage should be confounded with that of an imposition of authorised bad money.

* There were two kinds of black-money, the counterfeit intended by forgers to pass for silver; and the authorised money of billon. Black-money, or *billon*, was struck in the mints of the English dominions in France, by command of the kings of England, for the use of their French subjects; but black-money and copper money are very different. Money of *billon* was common in all France from about the year 1200. *Hardies*, being authorised black-money, of Edward the Black Prince, are likewise found.

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Edward

Edward VI. was the last prince under whom farthings could possibly be coined of silver, the metal being so increased in its value; and tho' it is known from records that he did coin farthings, not one of them is to be found. The smallness indeed even of the silver half-penny, though continued down to the common wealth, was of extreme inconvenience; for a dozen of them might be in a man's pocket, and yet not be discovered without a good magnifying glass. Hence in Elizabeth's time, there being no state farthings, some cities, as Bristol, Oxford, and Worcester, struck farthings, which were confined to the use of their respective inhabitants, till called in by government in 1594. Besides these cities, near 3000 tradesmen and others coined tokens*; upon returning which to the issuer, he gave current coin, or value, for them as desired.

In 1594 this practice had got to a great length, and government had serious thoughts of a copper coinage; for now, as would appear, a small copper coin was struck, of about the size of a silver two-pence, with the queen's monogram upon one side, and a rose on the other; the running legend of both sides being THE PLEDGE OF—A HALF PENNY. Patterns of this occur both in copper, and in silver, but the

* Sir Robert Cotton's Posthumæ, 1679, 12mo. p. 199.

queen not being able to resign her fixt aversion to copper coinage, the scheme fell to the ground.

It was not revived till the succeeding reign, when, upon the 19th May, 1613, King James's Royal farthing tokens commenced by proclamation. They are mostly of the same size with the above, and have upon one side two scepters in saltire, surmounted with a crown, and the harp upon the other, as would seem with intention that if the English refused them currency, as was justly suspected, they might be ordered to pass in Ireland. For they were not forced upon the people in the light of farthings, or established coin, but merely as pledges or tokens, for which government was obliged to give other coin if required. Their legend is the king's common titles running upon each side.

These pieces were by no means favourably received, but continued in a kind of reluctant circulation all this reign, and the beginning of the succeeding. In 1635, Charles I. struck those with the rose instead of the harp. The vast number of counterfeits, and the king's death in 1648, put an utter stop to their currency; and the tokens of towns and tradesmen again took their run, increasing prodigiously till 1672, when farthings properly so called were first published by government.

These town pieces and tradesmens' tokens, together with them of the time of Elizabeth, are collected by some antiquaries with an avidity truly puerile. For I will venture to say, that their workmanship is always utterly contemptible, and that not one purpose of taste, information, or curiosity, can be drawn from them. It need hardly be added that they are recommended to the supreme scorn of the reader, who may justly regard the studying or collecting of them, along with the admiration of counters, as beneath any man of common sense. This madness, one of the strangest that ever creeped into the confines of any science, was prophesied in a singular manner by Evelyn in his work on medals; for which reason his words are here laid before the reader. Speaking of the Attic small copper coins, he says, "Hardly half as large as the tokens, which
" every tavern and tippling-house in the days of
" late anarchy among us" (he knew not that they were as frequent in the glorious reign of Elizabeth) "presumed to stamp, and utter
" for immediate exchange; as they were passable through the neighbourhood. Which,
" though seldom reaching further than the next
" street or two, may haply in after-times come
" to exercise and busy the learned what they
" should signify, and fill whole volumes with
" conjectures, as I am persuaded several as ar-
" rant

“rant trifles have done.” Similar tokens are to this day current in Scotland, both of copper and tin, principally issued by the bakers and grocers; farthings not being very common in that country.

Government however had now frequent ideas of improving the copper coinage, for many pattern pieces for farthings occur. So early as 1640 one arises, upon one side of which the legend is FARTHING TOAKENS, and upon the other TYPVS MONETAE ANG. AERIS; thought to be the work of Briot, as resembling his pattern shilling. Tryal farthings of the commonwealth likewise appear with various types and legends: those of Oliver have his bust with different reverses, and one of his bears the singular date of 1651, if Snelling does not mislead me, when he was not protector till 1653. Of Charles II. many pattern farthings are known ere 1672, when they and half-pence were first made public money: of which the most remarkable is that with the king's bust, CAROLVS A CAROLO, and the reverse of Britannia as in the present, with QVATVOR MARIA VINDICO. These were first struck in 1665, and most commonly occur in silver; whence the copper are esteemed the most precious. None of them ever were in circulation, tho we meet with a few impressions both in silver and copper, dated 1676, thrown off, I suppose, by the

engraver, to oblige his friends. The half-pence of this legend are more common in copper than in silver.

In 1670 current half-pence and farthings first began to be struck at the Tower, but they were not proclaimed till 16th August 1672. They were of pure Swedish copper, and the dies were engraved by Roettier. These continued till the last of Charles II, 1684, when some disputes arising about the copper, latterly had from English mines, tin farthings were coined with a stud of copper in the center, and inscribed round the edge, as the crown-pieces, with *NUMMORVM FAMILVS*, 1685, or 1686. Half-pence of the same kind were issued the year after, 1685, and tin continued to be coined till 1692, to the value of upwards of 65,000*l*. In 1693 the tin was all called in, and the copper coinage commenced anew.

All the farthings of the following reign of Ann are trial-pieces, save that of 1714, her last year. They are of the most exquisite workmanship, exceeding any copper coins of ancient or of modern times, and will do honour to the engraver, Mr. Croker, to the end of time. The one whose reverse is peace in a car, *PAX MISSA PER ORBEM*, is the most esteemed, and next to it the Britannia under a portal. The other farthings, and the half-pence, are not so valuable.

Before

Before this brief account of the copper coinage is closed, I must beg leave to make one observation upon a most material defect in it, which is, that the intrinsic worth of the metal is not one half of its currency. The pound of copper, which in itself is only worth ten pence, yields forty-six half-pence, or twenty-three pence when coined. Hence forgeries even in good metal are of very high profit, and the whole kingdom swarms with counterfeit copper, insomuch that not the fiftieth part of that currency is legitimate; a disgrace to the annals, and the legislature of any nation! In other countries the pound, at ten pence, only yields the proportion of eighteen pence; but certainly twelve pence out of the pound at ten pence were sufficient. The size of the coin might be doubled without any inconvenience, save to the forgers; and there is an ample field for fame to any patriot whose situation may enable him to contribute to the remedy of so large an evil.

Having concluded this short view of the money of England, before the subject is left, it is proper that some coins should be mentioned, which, being of confined currency, could not well be arranged with the cash of the kingdom. Such indeed are the town pieces, and tradesmen's tokens above noted; and which would have been first mentioned here, had they not

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been of such connection with the copper coinage, that they could not well be separated. The first that shall be mentioned therefore are what are called the Portcullis coins of Elizabeth, coined in rivalry of the Spanish king, for the service of her East India Company in their settlements abroad. They are of different sizes from the crown downwards, and are easily distinguished by the Portcullis on the reverse. These may be regarded as the first peculiar government money; for the coins of English monarchs, struck in France and Ireland, are not considerable in this view, but circulated thro all their dominions.

To them succeed the various siege-pieces of Charles I. in gold and silver, some of the latter being so large as to be of forty shillings value. A description of these pieces were as endless as unnecessary; and it were likewise needless to dwell upon the Bombay money; upon lord Baltimore's or the other American coin, one of the best of which is the two penny, penny, half-penny, and farthing of George I. marked with a rose, *ROSA AMERICANA* *. The Isle of Man penny, and half-penny of copper, are so well known, that they scarcely deserve mention, so I shall hasten to the next point of this section.

* This was another scheme of Wood, who had the Irish patent. These coins are all of Bath metal, a mixture of brass and copper.

ARTICLE

ARTICLE II. *English Medals.*

The first English medal known is that of Henry VIII. struck in 1545. It is of gold, larger than a crown piece, and has the king's head full-faced upon the obverse, with three legends within each other of his titles and other matter. The reverse contains two inscriptions, declarative of his being the head of the church, &c. the first in Hebrew, the other in Greek. This was imitated in all points by his successor Edward VI. in his coronation medal, being the first we have. There are other medals of Henry VIII. the largest of which in silver is that with his side face upon the front, and titles, and a portcullis on the reverse, with this legend, SRCVRITAS ALTERA.

Elizabeth presents us with a good number of medals, one or two of which are tolerable, but the rest very poor, inferior indeed to those of Philip and Mary, two of whom in silver by Trezzo are of high relief, and good execution. The medal of Elizabeth mentioned in the Spectator, as struck upon the defeat of the Armada, with this device, a fleet scattered by the winds, AFFLAVIT DEVS, ET DISSIPANTVR,
is

is no where to be found, tho prints of two resembling it may be seen in Evelyn's *Numismata*; one of which being quoted from memory, no doubt occasioned the mistake.

Decent medals appear of James I. and his queen; and a very large one of Charles I. and Henrietta, in 1636, deserves notice from its fine workmanship. The reverse represents Justice and Peace kissing, awkwardly enough; but the execution of the king's bust, and that of his lovely queen, is very masterly. The *tout ensemble* of the piece is however bad, and quite unlike the antique, the standard of perfection in this way; owing to the field of the medal not being above a line thick, while the relievos are a full half inch in thickness; whereas, in the best and boldest ancient medallions, the edge of the piece is two or three lines thick, where the relief is three or four. A hollowness is indeed given in the ancient to the inner field around the relief, both to give more elevation and boldness, and that the edge may something protect the subjects of the field. As the above is a great deficiency in many modern medals, it was thought proper to point it out: those with this fault being indeed not medals, but embossed pieces of metal.

To enumerate the many English medals were a vain and unnecessary attempt, nor, after the

well-known miracles of Simon, do any remarkable occur till the fine gold, silver, and copper ones of Queen Anne appeared. Only two or three different pieces of the first were struck; but, in the other medals of this princess, we have a series of all the great events with which Marlborough illuminated her reign.

About 1740, and for some years before and after, Daffier, a native of Geneva, settling in London, engraved a series of medals of all the English kings with great taste and spirit. They are struck upon fine copper, and amount to thirty-six in number. He likewise gave medals of many illustrious men of this and other nations, all which deserve considerable praise.

Those who wish for fuller information of English medals, may have recourse to Mr. Spelling's plates of them; as indeed figures, which bring the objects before the eye, constitute the only plan of studying this branch of my subject, if no opportunity is present for that best of all methods, the perusing of the medals themselves.

ARTICLE

ARTICLE III. *Coins of Scotland.*

There is no certainty of any coins being struck in Scotland till the reign of Alexander II. which began in the year 1214. Those ascribed to Alexander I. there is little doubt, belong to the second prince of that name; else many would be found in the long reign of David, who succeeded Alexander I. and tho the short time, which Malcolm IV. David's successor, held the scepter, may excuse the want of his coins, yet William has not this apology. No coins of David I. Malcolm IV. or William the Lion, are found, which are not ascribed to other princes by the best medallists: those of the last, in particular, belonging to William the Conqueror, only struck in Normandy*.

The series from Alexander II. has not these difficulties to combat, and it is therefore from that king only that we shall date the commence-

* In the succeeding abstract of Scottish coin, Ruddiman's preface to Anderson's *Diplomata et Numismata Scotiæ*, Edinburgi, 1739, folio, and Snelling on Scottish coin, London, 1776, 4to. have been the chief guides. The latter only lived to describe the silver coin; but has plates of the gold and billon.

ment of Scottish coin. Nor is it any wonder that no money should be struck in that kingdom till so late a period, when its want of mines, and its distance from any country where silver, the only metal anciently used for coinage, is found, are attended to. Not to add that the kingdom, by no means opulent when complete, was divided into different states, till the ninth century, when the Picts were subdued. Soon after that event however the money of England seems to have made a gradual progress into Scotland, as would appear from the different English coins of the Saxon and Norman princes there found: and prior to that period all bargains must have been by exchange; and indeed long after among the poor, for the English cash was no doubt confined to the higher class.

From the English the people of Scotland derived, and now derive, most of their improvements; and, among others, are surely indebted to them for the example of their coin. The Scottish money indeed continued, as we know from authentic records, the very same with that of England in size and value till the time of David II. 1355, whose vast ransom drained the Scottish coin, and occasioned a diminution of size in the little left. Till this time it had been current in England upon the same footing

ing with the money of that country *, and to preserve this equality we have proof that, upon the diminution of the Scottish silver coin, Edward III. thought himself obliged in consequence to lessen the English † that the par might last; a circumstance which would argue that the money of Scotland was frequent in his dominions.

That prince having first struck greats in 1354, Scotland immediately followed the same plan, the first being of David II.

After the ransom of David II. the Scottish coin gradually diminishing, in the first year of Robert III. it passed only for half its nominal value in England; and at length, in 1393, Richard II. ordered that it should only go for the weight of the genuine metal in it ‡. To close this point at once, the Scottish money, equal in value to the English till 1355, sunk by degrees, reign after reign, owing to succeeding public calamities, and the consequent impoverishment of the kingdom, till in 1606 it was only a twelfth part value of English money of

* See a rescript of Edward III. in Rymer, vol. V. p. 813.

† Rustal, and Rymer. In the reign of David I. the ounce of silver was coined into 20 pennies; Robert I. 24 pennies; Robert III. 1303, 32 pennies. Stat. Robert-III. c. 22.

‡ Stat. 1393. c. 1.

the

the same denomination; and remained at that point till the union of the kingdoms cancelled the Scottish coinage. Having thus briefly discussed the comparative value of the Scottish money with the English, let us proceed to mention the several divisions of it.

To begin therefore with the SILVER: of Alexander II. who reigned till 1249, we have only pennies; but Edward I. of England in 1280, having coined half-pence and farthings, in addition to the pennies till then the only coin, Alexander III. who succeeded Alexander II. and reigned till 1293, likewise coined half-pence; a few of which we have, but no farthings are found. The groat and half-groat introduced by David II. completed the denominations of silver money till the reign of Mary, when they all cease to be struck in silver: for about her time the price of silver was so increased, that they could no more be coined, except in *billon* of four parts copper, and one silver; which had been practised by her predecessors James II. III. IV. and V. and was likewise at different times in the monies of her own reign*.

* The reverend Mr. Southgate has a full-faced penny of Mary in *billon*; which is very scarce.

In

In 1544, the second year of Mary, four marks Scottish were equal to one mark English, that is, Scottish money was a fourth of that of England. About 1550 shillings, or testoons, were first coined, bearing the bust of the queen, and the arms of France and Scotland on the reverse; they, being of the same intrinsic value as those of England, were then worth four shillings; the half-testoons two, Scottish money. Marks of thirteen shillings and four pence Scottish were also struck, worth three shillings and four pence English. During the commotions of this reign, the coinage appears not to have been directed, as anciently, by acts of Parliament, but by orders of Privy Council, and oftener, it would seem, by contract and immediate order of the queen. Hence the positive dates of some new kinds cannot be fixt; yet it may safely be presumed that about 1560 crown-pieces of silver, equal to the English, appeared and went for 2*s.* Scottish, with the half, sometimes called the mark of 12*s.* 6*d.* Scottish, and quarter of 6*s.* 3*d.*, the coin being then as 1 to 5. But it is amazing with what rapidity the coin of Scotland declined in the course of a few years; for in 1565, by act of the Privy Council of that kingdom, the crown, weighing an ounce, went for 30*s.* Scottish; and lesser pieces of 20*s.* and 10*s.* were struck in proportion; so that the coin was to the English as 1 to 6.

These

These pieces have the marks xxx, xx, x, upon them, to express their value*.

In the time of James VI, 1571, the mark and half-mark, Scottish, were struck, the former being then worth about 22 pence, and the latter 11 pence, English.

Upon these pieces the motto NEMO ME IMPUNE LÆDET was ordered, but does not appear. In 1578 the famous NEMO ME IMPUNE LACESSET occurs first upon the coin; the same in sense with the other, but of a better sound. Its invention is ascribed to Buchanan; but Father Bouhours gives it to the Jesuit Petra Sancta†; tho, from the perfectly similar motto ordered in 1571, and altered 1578, there is no doubt but Bouhours is mistaken, either from misinformation, or the paltry vanity of ascribing to his order the invention of this celebrated sentence. In 1582, as authorised by the contract entered into between the Earl of Morton, governor of Scotland, and Atkinson, then mint-master, dated in 1579, forty shillings Scottish,

* Between 1565 and 1567 must have been struck those pieces called Crookstone Dollars, which have Henry and Mary on one side, and a yew tree, DAT GLORIA VIRES, on the reverse, as I am told. They derive their name from Crookstone, an estate of the Lenox family, near Glasgow. I suspect they are only the common crowns of Mary and Henry.

† Les Entretiens d'Ariste et d'Eugene. Ent. VI. *Les Devises*. Amst. 1708. p. 400.

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went

went to the crown of an ounce, thence marked XL. In 1597 the crowns are marked L, Scotch money being then to the English as 1 to 10; and in 1601, LX is the last and highest mark of the crown, then worth 60s. Scotch, and the coin to that of England as 1 to 12, at which it continued ever after.

Thus silver, which in England had been tripled in value since William the Conqueror's time, the pound being then coined into 240 pennies, worth, in ideal money, 20 shillings, but now into 62 shillings, was in Scotland raised to 36 times its first price*.

The Scotch silver, coined after the union of the crowns, need hardly be pointed out. Charles I. struck half-marks, 40 pennies, and 20 pennies, marked $\frac{VI}{8}$, XL, and XX, behind the head; and Charles II. gave pieces of 4, 2, 1, and $\frac{1}{2}$ mark Scotch, noted LIII. 4.—XXVI. 8.—XII. 4.—VI. 8. in the center of the reverse. In 1675 appeared Scotch dollars, of 56 shillings Scots, 4s. 8d. English, with half of 28s. quarter of 14s. eighth of 7s. 16th of 3s. 6d. all Scotch money. James VII, in 1686, pub-

* Mr. Ruddiman strangely misunderstands and misrepresents Le Blanc's meaning, when he tells us that silver is diminished 40 times in value in France since the time of Charlemagne. Coin in France has gone through as degrading a revolution as in Scotland; a *solidus* of Charlemagne is worth 40 modern *sols*.

lished coins of 60, 40, 20, 10, 5 shillings Scotch, but only the 40s. and 10s. pieces are known, with 40 and 10 under the bust. William and Mary continued the same coins. Of Anne we have only the 10 and the 5, marked under the head with these figures, denoting their value. At the union of the kingdoms all the Scotch coin was called in, and recoinced at Edinburgh, with the mark £ under the bust, to distinguish it; and since there has been no mint in Scotland.

To close this account of the Scotch silver coin with a few unconnected remarks, it may be first observed, that the money of that country is equal to the cotemporary English, and often superior in workmanship. This is owing indeed merely to the chance of employing superior artists. The coin of James V. in particular, is much better executed than that of Henry VIII. The groat of James V, in which he always appears with a side face, is a very good coin; as are the different pieces of Mary, particularly her testoons; but the fine crown of her and Henry Darnley, engraved in Anderson, is so very scarce that few have seen it. It is a pity that the portrait of this princess so seldom appears upon her money. The best heads of her are those upon the shillings, 1553, &c. and gold coins of equal size, mostly marked 1555, below the bust; which last are supposed

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to

to have passed for 3*l*. Scotch, being worth 15*s*. English of that time*.

There is a singular defect in the groats of Robert II. who, succeeding David II, there is no alteration but of the name; the head, and every thing else, remaining the same in those of Robert as in them of David. A strange instance of the state of the arts in Scotland at that period! tho, if I mistake not, it is paralleled by the coin of England much later, for there are groats of the first year of Henry VIII. in which there is no alteration from those of his father but in the numeral. The great seals of the five first Jameses have similar absurdity, the portraits being the same, whatever minute alterations may be made otherwise.

The GOLD coinage of Scotland will not detain us long. In this, as usual, the English example was imitated. Edward III. having given the first currency in this metal, 1344, about thirty years afterwards Robert II. issued his; for, tho the princes of the middle ages, unhappily, never thought of adding numerals, declarative which of the name they were, yet I scruple not, from analogy, to ascribe the first gold coinage to Robert II, and not to Robert

* Slender, sharp features, and the nose of an elegant aquiline, distinguish all the coins and genuine paintings of Mary.

III, as others have done. Indeed, it is more probable that this should happen about thirty years after 1344, when gold first appeared in English coinage, than at a longer distance. However, it is needless to insist upon a point of which no proof has hitherto arisen, especially when it is impossible to distinguish the gold coins of the second from those of the third Robert. Certain it is, that no gold was coined prior to the reign of Robert II.

The gold coins of Scotland are not upon the scale of the English, but of much smaller model. They were first called St. Andrews, from the figure of that tutelar saint upon his cross, who appears on them, with the arms of Scotland, a lion in a shield, on the reverse. Mr. Anderson has not given us the names of the gold coins which he delineates, nor indeed are most of them to be learned by any possible research. We know, however, that the Lion* was another name for the largest gold coin, from the Scottish arms upon it; and that the chief gold pieces of James V. were the Bonnet-pieces, so called from the particular cap, re-

* Gold coins, which Edward the Black Prince struck in France, were, in like manner, termed Leopards, from that animal, part of the then English arms, being on the reverse. They weigh half the noble. Le Lion was a French coin of early date. See Le Blanc.

sembling indeed a Scottish bonnet, in which that king's head appears upon them. These bonnet-pieces are of very fine execution, and almost equal to the ancient coins, that prince being the first who contracted the size of the coin, without diminishing its weight, in imitation of the French; an improvement not adopted by the English for a whole century afterwards, when, under Oliver, Simon contracted the ridiculous thinness and extent of the sovereign and broad piece into a shapely twenty shilling piece. The last gold coinage of Scotland is the pistole and half-pistole, coined by William III. in 1701, worth 12*l.* and 6*l.* Scotch.

It may be safely imagined that the English names of many gold coins were adopted in Scotland, along with the coins themselves*. Little also is known with regard to the gold coinage of Scotland, save that it fell in the same proportion of ideal value with the silver. That great prince James I. of Scotland ordered both the gold and silver money to be put upon a par with that of England; but after his reign, which was, unhappily, not of long duration, they rushed down with more velocity, like a stream which breaks a bank set against its winter force.

* See the Appendix, N^o III, for farther illustrations upon this and other points relating to Scottish coin.

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The COPPER coinage of Scotland, tho more ancient than that of England, is by no means of so early a date as some writers would make it. Copper was not coined in France till the time of Henry III. about 1580; and I doubt much if it was lawful coin in any modern state till the middle of that century. Certain it is, that the Scottish had the idea no where but from the French; and I am convinced that the notion of a copper coinage was brought over from France, soon after its appearance in that kingdom.

In Dr. Hunter's noble collection there is a coin ranked with copper, and attributed to James II. to whom it may indeed belong, tho I take it to be of James III.* Whoever it is of, it is *black-money*, and not copper coinage, and is of a size meant to pass for a half-groat. Historians mention that one of the chief crimes imputed to James III. was his coining of *black-money*; and the copper, as it is called, attributed to James II, III, IV, and V, is all of this description. Buchanan speaks confusedly of copper coined in Scotland before James III.; but he either means *black-money*, or was mis-

* It has a bust on one side, IACOBVS DEI GRATIA; reverse, a cross, with fleurs de luce and crowns, alternate, REX SCOTORVM. There is another of Mary, quite similar; both have the full-face. Groats of James V. appear there of this kind also.

informed; for in coinage he was never versant, and therefore easily misled. Mr. Ruddiman, upon the subject of the copper coinage of Scotland, had certainly a design to excite our risibility, when he tells us, gravely, that money of this metal may have been very ancient in Scotland, but the specimens now totally destroyed, by lying so long in the ground. He ought to have known that rust preserves, and does not destroy, copper; and that Roman copper coins, far more ancient than any Scottish could possibly have been, are yet often found, in perfect preservation, to this day, even in the corroding soil of Scotland, which he would paint as being as inimical to antiquities as that of Ireland is to vermin.

All the Scottish copper coin, down to James VI. may be safely regarded as *black-money*, being of the size of groats, half groats, and pennies, and intended to go as such. The example of Henry VIII. of England had a bad effect upon most of the money of Europe for some years after 1544, when he began so much to debase the English coin. Hence more of the money of Mary is bad, than of her predecessor James V. The reader must beware of arranging, as copper coin of Mary, the very common *billon* pieces, of about the size of a bodle, with a thistle crowned upon the front, and M. R. at the sides, MARIA D. G. REGINA SCOTORVM;
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and upon the reverse two scepters, crossed, with a fleur de luce in the center, and a flouret of five leaves upon each side, *OPPIDVM EDINBVRGI*. They are copper it is true, but were all washed with silver, tho from some the silver has quite disappeared; and they seem to have been hastily struck towards the end of her tumultuous reign, and to have passed for six pennies Scotch, when the coin was as 1 to 6.

During the reign of James VI. the copper coinage begun; and speedily increased in its species. The penny, like the billon penny of Mary, has upon one side *I. R.* under a crown, *IACOBVS D. G. R. SCO.*; the reverse, a lion rampant, *VILLA EDINBVRG*. The coin declining fast in size, and, in 1601, being to the English as 1 to 12, and at its lowest value, unexpectedly the Scotch money assumed nearly the French shape. For the *bodle*, equal in size to the *liard*, and worth two pennies Scotch, was struck, and so called from Bothwell, the mint-master at the time. The *billon* coin, worth six pennies Scotch, and called *bas-piece*, from the first questionable shape in which it appeared, being of what the French call *bas-billon*, or the worst kind of billon, was now struck in copper, and termed, by the Scotch pronunciation, *baw-bee*. This corresponded in value to the French *sol*, and English halfpenny; and the penny Scotch, now equal

equal to the French *denier*, was but the twelfth part of an English penny, the sixth part of the baw-bee, and the half of the bodle. The *atkinsons* of James VI. I take to have been only the baw-bees, coined about 1582, when the money was to the English as 1 to 8; but upon its falling to as 1 to 12, a third was added to their value of consequence, and they went for eight pennies *.

* Fynes Morison, in his Itinerary, printed 1617, tells us of other coins called placks, of 4 pennies Scotch, and hard-heads of 1d. $\frac{1}{2}$. The first is a familiar term of an ideal low coin in Scotland to this day, as I am told; but its existence as a real coin is dubious: the last, if ever struck, must have been in imitation of the 1d. $\frac{1}{2}$ silver piece of Elizabeth. But I am positive that Morison's fugitive intelligence misled him, and that the *hard-head* is really the French *bardie*, Scotified. *Hardies* were black-money, struck in Guienne, and equal, in all points, to the *liards* struck in Dauphiny, tho the last term obtained the preference, and remains to this day. An ordinance of Louis XI. mentions their both having been current time out of mind; and the *bardie* is supposed to be so called from Philip le Hardi, under whom they were first struck, and who began to reign in 1270. Venuti, in Ducarel's Anglo-Gallic Coins, is my author. Now the *bardie*, as the liard, was three deniers, or three pennies Scotch, instead of a penny halfpenny. That French coins were very current in Scotland during and after the reign of Mary, is not to be wondered at, when the numbers of French employed in the Scotch civil wars are considered. The old Scotch coins of copper will therefore stand thus:

A penny	= $\frac{1}{12}$ of a penny English.
Bodle	= 2 pennies.
Hardie	= 3 pennies; the farthing English.
Plack	= 4 pennies.
Baw-bee	= 6 pennies.
Atkinson	= 8 pennies.

This

This coinage continued the same thro the reigns of Charles I. and II. Scottish copper coins of the former are, however, the scarcest of any. The bodle of James VI. has the lion rampant upon one side, and the thistle on the other *; but those of his two first successors have C. R. or C. R. II upon one side, with the thistle on the reverse. The Scottish pennaies of Charles II. are not very uncommon; they weigh only 10 grains. After 1660 we hear of two-pennies, bodles, and turners, the last being another term for the baw-bee, by Ruddiman, derived from the French *turnois*, a word of very different sound; but the piece was apparently so called, like many other Scottish coins, from the moneyer's name.

* There is a baw-bee of James VI. in Dr. Hunter's cabinet, with a very neat bust of that prince. The reverse, if I recollect right, is the thistle, as on the later Scottish baw-bees; which, tho they pass even in England as English halfpence, are not much above half the size. They appear of all the reigns down to Queen Anne.

ARTICLE IV. *Scotish Medals.*

To enumerate all the medals struck in Scotland were no difficult task; but only one or two of the principal, and most remarkable, are meant to be noticed here. The greater part, as may be seen in the latter plates of Anderson's *Numismata et Diplomata Scotiæ*, consists of those struck in oval forms by Mary, containing a variety of devices upon the reverses, that princess being fond of these symbols, which the frequent tournaments rendered at that time, and a whole century afterwards, a favourite study of the French court, where she received her education. These medals are very uncommon, especially in this country, so much so indeed, that, not having seen any of them, I can say nothing of their execution.

It is worthy remark, that a Scotch medal of James IV, necessarily struck before 1513, when he was killed at Flodden, should be the very first British medal known, for it precedes that of Henry VIII. of England 32 years. I have never seen that piece, which must indeed be almost unique, nor had Anderson seen it, for Ruddiman gives it in his Prefatory Dissertation
from

from Evelyn's work on Medals*, where the original print is to be found. The whole appearance, characters, and every thing, are so resembling the coins of that prince, that not the smallest doubt of its coeval authenticity can exist. The front contains a very fine portrait of James IV. in the collar of the order of St. Michael, IACOBVS IIII. DEI GRATIA REX SCOTORVM. The reverse presents a Doric pillar (fit emblem of the unadorned strength of Scotland), with a bust of a kind of Janus, bearing two young laurelled heads, evidently both intended as portraits likewise of the king. This pillar stands upon a small hill, beyond which is a view of the sea, and land on either side, with this legend, VTRVMQVE. The two lands seen are evidently those of France and England; and the whole device declares his prudent intention to have a watchful eye upon both. Mr. Evelyn thinks this remarkable medal was struck in 1513, when James was preparing his force against England; but I see no possible reason for this conjecture: and as there is no date on the piece, it will fit any year of his reign, from 1498 to 1513. Indeed there will be no improbability in supposing it even prior to the papal ones of Julius II, about 1510; for if a king of Arragon had a medal struck in

* Numismata, p. 88.

1448, why may not a king of Scotland, not a much more remote province from Italy, the seat of the renewal of this art, have one of 1500?

The next remarkable Scottish medal is that inaugurative of Francis II. of France and Mary of Scotland, tho it is more properly indeed French, being, as would seem, struck upon their coronation as king and queen of that country. It presents busts of Francis and Mary, face to face, with three legends around them, the outermost of which contains their titles, the middle one this singular sentence,

“Which wonders how the devil it got there:”

HORA NONA DOMINVS IHS EXPIRAVIT HELLI CLAMANS, a most ominous motto, one would imagine, to a superstitious ear. The innermost legend is only the name of the city of Paris. There are fine French crowns of Francis and Mary, likewise presenting them face to face, with the arms of France and Scotland upon the reverse, as is likewise the case of the medal just mentioned. These crowns are so fine and rare that Dr. Hunter gave ten guineas for the one in his cabinet, which contains as vast and well-chosen a private collection of all sorts of coins and medals as any in the world.

The fine crown of Mary and Henry, 1565, is so rare as to be esteemed a medal of the highest

highest value; indeed it is wanting in the very first cabinets, and there is no doubt but it would bring 40 or 50 guineas in a sale. Henry and Mary appear on it, face to face, with their titles; and the reverse bears the arms of Scotland, with this legend, QVOS DEVS CONIUNXIT HOMO NON SEPARET. It is said that the engraver at first placed the king's name before the queen's; but the latter being offended, the piece was altered. If any pattern exists, before the alteration, it were invaluable to the curious collector.

Another remarkable medal of Mary is that which gives her portrait full-faced, and weeping, O GOD GRANT PATIENCE IN THAT I SUFFER VRANG. The reverse has this inscription in the center, QVHO CAN COMPARE WITH ME IN GREIF—I DIE AND DAR NOCHT SEIK RELEIF; and this legend around, HOVRT NOT THE (figure of a heart) QVHAIS IOY THOV ART *.

The last Scottish medal which shall be mentioned is the celebrated coronation medal of Charles I. when he underwent his inauguration at Edinburgh, 18 June, 1633. This was executed by Briot, an eminent French artist. It

* There are medals of Lord Loudon, 1634, by Abraham Simon; and of Charles Seton Earl of Dunfermline, 1646, and the Earl of Lauderdale, by Thomas Simon. See the Works of Simon, by Vertue.

was the first piece struck in Britain with a legend on the edge, and was, it is supposed, the only one ever coined of gold found in Scotland*. On the front is the king's bust, crowned and robed, with his titles. The reverse bears a thistle growing, HINC NOSTRAE CREVERE ROSAE. Around the edge is, EX AVRO VT IN SCOTIA REPERITVR BRIOT FECIT EDINBURGI, 1633. This medal is in the style of what the French call *piedforts*, that is, very thick for its size, which is about that of half a crown. The relief is, however, very flat, and the whole workmanship, if compared to Simon's, not highly laudable. The legend of the edge is very well, as the art then stood, and is crenated with small upright strokes, which have a good effect, and which I have observed in no other coin. There must have been very few struck on the Scottish gold; for not above three are known to exist, whereof one is in the Museum. The piece is even very uncommon in silver, in which metal it wants the legend on the edge, which constitutes its chief curiosity and merit. It was evidently in rival-

* I have the impression, in lead, from the dye of a French medal of this sort. It is larger than dollar size, and bears a fine bust of Henry IV. HENRICVS IIII. D. G. FRANC. ET NAVAR. REX. 1602; reverse, an altar, upon which two pillars support a crown, REGIS SACRA FOEDERA MAGNI; and upon the altar, EX AVRO FRANCIGENA AN. FOED. RENO. EFFOSSO.

ship

ship to this that Simon gave his fine medal of Oliver, the reverse of which is an olive-tree, NON DEFICIENT OLIVAE: and, had not Simon exerted his miraculous art so soon after, perhaps the medal of Briot might have had now a higher reputation, tho it is doubtless, taken altogether, of fine execution for the time.

ARTICLE V. *Irish Coins.*

There never being, so far as I know, any medals struck in Ireland, this article is confined to the coins of that country*. Indeed the Irish coins themselves are so totally unimportant, consisting entirely of coins of English princes struck in that kingdom, that a very few notices will suffice concerning them. It is true there are various coins with no legends, or with unintelligible ones, found in Ireland, but they, with those found of the same kind in Scotland and the Isle of Man, may with more probability be regarded as Runic, and ascribed to the Danes, invaders of these countries, and often defeated, thence leaving their dead, and the treasures of their

* For the Irish coins this work is much indebted to Simon's Essay on Irish Coins, Dublin, 1749, 4to.

camp, to be rifled by their foes, than to the ancient monarchs of those countries where they are found.

Leaving the fabulous history of Ireland to people credulous of nonsense, the first coins which occur, apparently of an Irish mint*, are those of Sihtric king of Northumberland and part of Ireland in the year 949. They bear the king's name, SIHTRC REX DVFLI, around his bust, and the reverses present names of moneyers. Dufli is allowed to be Dublin. It is something surprising that Mr. Simon, in his Essay on Irish coins, speaks of Sihtric as a Danish prince who reigned in Ireland†. Was he ignorant that Sihtric was the Anglo-Saxon king of Northumberland? He seems to shew the like want of knowledge as to Anlaff, another king of Northumberland, and to mention his Irish coin as of a monarch who reigned in Ireland only. This was certainly owing to his wish of giving Ireland one native and peculiar

* The coins ascribed to Donald and Ivar by Simon are dubious to an high degree. They may as well belong to kings of Scotland, or any other country, the legend is so unintelligible. Those in Simon's supplement are no better.

† Kedder, a native of Stockholm, and a sheer antiquary, in 1708 published *Nummorum in Hibernia, antequam hæc Insula, sub Henrico II. Angliæ Rege, Anglici facta sit juris, cusorum Indagatio*. Lipsiæ, 4to. The coins he produces are all of Sihtric and other Anglo-Saxon kings of Ireland. Edgar king of England conquered all Ireland, as he asserts himself in the charter of Oswaldslaw, dated at Gloucester, 964.

coin

coin at least; for he allows the coins of Ethelred, 866; Edred, 948; and Edgar, 959; to belong to English princes of those names: as indeed, when all England obeyed one monarch in Egbert, Dublin, and that part of Ireland formerly in possession of the kings of Northumberland, of course fell into the hands of Egbert and his successors. Ireland, which was totally conquered, in Henry the Second's time, by Robert Fitz-Stephen and Richard Strongbow earl of Pembroke, with 1630 men only, seems to have been regarded by the former English monarchs as a possession not worth holding after Ethelred II. 979, commenced the struggles with the Danes by the inhuman and imprudent massacre of all those to be found in England. The succeeding Danish invasions called for all the force which the English monarchs could muster, and there is little doubt but that during them the English garrison was withdrawn from Ireland to strengthen their own country; and the English dominion in Ireland was thus silently resigned. The numerous petty monarchs conquered by the generals of Henry II. evince Ireland to have been, after the retreat of the English a century or two before, the seat of numerous Fingalian chiefs, neither in possession of silver or artists to coin it. Indeed those chiefs, or kings, or patriarchs, or

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what

what you will, of whom a score could be subdued by 1630 men, must have been poor and weak indeed : and to look for their coinage were to look for that of the old chiefs of high-land clans.

In 1172 Henry II. was Lord of Ireland, for to take the name of king over such a country would have been deemed a profanation of that august title ; and this addition of Lord of Ireland * continued for many centuries afterwards. King of Ireland was a style then despised by the English monarchs, but that country is now one of the brightest jewels in their crown, and the title worthy of a rank with that first in the world, King of Great Britain. None of the Irish coins of Henry II. are yet found : the first are of John his successor. The Irish coins from John to Henry V. are known by the triangle enclosing the king's head : after Henry V. they are distinguished by the names of Irish cities where they were struck. It may be supposed, indeed, that no Irish money was coined by Henry II. The triangle, which appears in that of John, is considered by some antiquaries as alluding to the triangular shape of the harp,

* The sovereignty of Ireland was thus thought much inferior to that of Aquitain, a province of France. From the latter the title of Duke was derived ; from the former only a Baron's style. See the coins of Edward III. This style continued to 1541 !

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the badge of Ireland. But it is merely a mark of distinction, and appears on coins of other countries about that period. The harp is never seen upon Irish coin till the reign of Henry VIII.; and it will be difficult to carry the antiquity of that badge much higher.

The Irish coin being the same in all respects with the other money struck by the kings of England, it is perfectly needless to take any notice of it till some slight differences arise. These begin in 1601, when copper pennies and half-pence were coined for Ireland by Elizabeth, tho she would not listen to a copper coinage in England. These circulated in Ireland when James I. published his copper farthing-tokens; and the last are of two sizes, in order that if they failed in England they might be sent to Ireland as pennies and half-pence. In 1635 a mint was established in Dublin by Charles I.; but the Irish massacre, and the unhappy disturbances which followed, put a stop to it, and that plan has never since been resumed. After that massacre, 1641, the papists struck what are called St. Patrick's half-pence and farthings, known by the legends FLOREAT REX; reverse ECCE GREX; and the farthing QUIESCANT PLEBS. In Cromwell's time copper tokens were struck by towns and tradesmen, as in England. In 1680 half-pence and farthings were given by authority with the harp and date.

James II. arriving in Ireland from France in 1689, to make a struggle for his lost dominions, he instituted a mint, and on the 18th June issued shillings; and half-crowns on the 27th of the same month. These coins are struck of all the refuse metal which could be got: some brass guns especially were employed, whence the coinage is generally called gun-money. The half-crowns gradually diminished in size, as the metal became scarce, from June 1689 to July 1690: and the month of their mintage being always upon them, this decrease is easily marked. Pennies and half-pennies of lead mixed with tin, and crowns of white metal, were published in March 1690: and other crowns of gun-metal 15 June 1690, of the size of half-crowns, and known by having no month marked on them, as the half-crowns have. The crowns of white metal, which are very scarce, have James on horse-back, with titles no longer his; and on the reverse the arms, CHRISTO VICTORE TRIVMPHO, with this legend on the rim, MELIORIS TESSERA FATI ANNO REGNI SEXTO. James, however, having totally mistaken Christ's meaning in the legend of his crown pieces, and being completely defeated, left Ireland in July 1690; but a few half-pence were struck in Limerick by his adherents, 1691, called *Hibernias*, from the reverse.

In

In 1722 William Wood, Esq. acquired from George I. the famous patent which excited such discontent in Ireland. This was for coining halfpence and farthings; and the loss to Ireland, from the small size allowed to these pieces by the patent itself, was estimated at 60,000*l.*; but Wood caused them to be struck of a far smaller form than the patent bore, so that his gain would have been near 100,000*l.* They are, however, of very fine copper and workmanship, and have the best portrait of George I. perhaps to be any where found. Sir Isaac Newton, then at the head of the mint, said they were superior to the English in every thing but size. In 1737, 10th of George II, Irish halfpence and farthings were again coined of just size and weight, with the harp only on the reverse; and the like are continued to this day. There being no mint in Ireland they are all coined at the Tower, and sent to that kingdom, whence they return in the course of circulation, and are as common here as the British. In 1760, however, there was a great scarcity of copper coin in Ireland; upon which a society of Irish gentlemen applied for leave, upon proper conditions, to coin halfpence; which being granted, those appeared with a very bad portrait of George II. and *VOCE POPULI* around it. The bust bears a much greater resemblance to the pretender; but whether this was a piece

of waggery in the engraver, or only arose from his ignorance in drawing, must be left in doubt.

Since the abolition of the mint erected by Charles I, which happened about 1640, no gold or silver coins have been struck with the Irish badge, but copper only. The gold and silver money, previous to the above period, is not distinct from that of England, but by the harp upon the reverse after that symbol was adopted by Henry VIII.: and the triangle and names of cities, as mentioned before, upon the more ancient. To make any further relation of it were therefore unnecessary.

SECTION

SECTION XX.

Observations on the Progress of the British Coinage.

BEFORE stating some notices upon this interesting subject, it will be proper to examine a little the metals employed in our mint.

To ascertain the purity of gold, a kind of micrometer is used, consisting of 24 degrees, each degree being again divided into quarters. The common estimation of gold by carats is meant, the utmost fineness of that metal being marked at the highest degree, or twenty-four carats*.

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* M. de Jaucourt, in the *Encyclopedie*, seems to speak otherwise; for he tells us that an ounce of gold, at 24 carats fine, has

These whole 24 carats, considered as a weight, form but about the sixth part of an ounce Troy, or that used in goldsmith's work and mintage; but are seldom or never viewed in this light, the carat-weights being always employed about pearls, precious stones, gold, and such articles of small size and vast price*. This division extends over almost all Europe; but in France the carat is sometimes considered as containing 4 grains, and at other times as consisting of 32 divisions, each division being the 8th part of a grain. These divisions are now and then inaccurately marked grains, by ignorant and careless writers; by which means we meet with 23 carats 16 grains, and the like, in some French works. The English goldsmiths have likewise the smaller divisions of 20 mites to the grain, 24 droits to the mite, 20 perits to the droit, and 24 blanks to the perit; but they are seldom or never used in speaking of coinage.

152 grains fine gold, and 24 grains alloy. Perhaps he speaks of chymic gold. *Encyclopedie, Neufch. 1765, art. MONNOYE.*—It must, however, be allowed, that no gold can be made quite so fine as 24 carats, but always wants a quarter of a grain. Fine gold is soft and flexible as melting wax, but a very little alloy hardens it.

* The carat-grain is but $\frac{16}{18}$ of the grain Troy, the carat being only $3\frac{1}{3}$ grains Troy. The Venetians have an actual weight of proportion, called a carat, 150 to the ounce Troy, which is the rate of ours. See Harris on Money and Coins.

The

The gold employed in English coin was commonly twenty three carats three grains and a half fine; that is, contained only an 192d part alloy, till Henry VIII. debased it, by degrees, even to 20 carats, in his last coinage, of 1546. This was, however, the only coinage of that degree; but in most succeeding reigns, to a very late period, I suppose that of George I, coinages of gold have been given at 22 carats, sometimes with two carats, and at others with only one carat, alloy. Such is called *crown gold*, because the crowns and half-crowns of Henry VIII. were of that standard, as well as all the gold crowns and half-crowns of succeeding reigns. The gold has now its pristine chastity of twenty-three carats three grains and a half fine, and half a grain, of either silver or copper, alloy. This purity is only rivalled by the coin of Venice, which has the same; the other European gold being inferior, and some of it, as the French louis d'or, not above 21 carats fine.

The estimate of silver is by the pound weight Troy, of 12 ounces, each ounce being 20 penny-weights, as the penny-weight is 24 grains. Our silver coinage is 11 ounces 2 penny-weights fine, with 18 penny-weights of copper alloy; that is, about a 13th part. The admission of so much alloy is owing to the softness of the metal, which is very great; so that,

that, even with this alloy, silver coinage is soon so much worn as to lose all impression. Indeed the only use of alloy, in genuine coinage, is to harden the fine metal, and to pay the expences of the mint; not to add the great expence there is in refining metal to its utmost purity, gold being never found above 22 carats fine, and seldom that.

Of the copper nothing need be said, save that, in the first coinages of that metal, Swedish copper was used; but since so many excellent mines of copper have been found in this island, the English has been employed.

The coinage of England, as always equal, or superior to any modern coinage, in the purity of the metals employed, so has maintained an equal pre-eminence in workmanship, till within a very late period. The use of the hammer in fabricating money being the only method first known, was of very easy management and expence; and hence the vast number of mints known in almost every city of England during the first reigns after the Conquest, and the number of moneyers* whose names appear on the early coin, sometimes amounting to a hundred,

* These names would seem to have been of the engraver of the dye, not of the moneyer, by which name I understand master of the little mint; for the same names appear on English and Scottish money of the same period, and tho the artist might travel about, it is not to be thought that the master did.

or

Or near, upon that of one prince. But illustrations upon the early English mints must be left to some diligent antiquary, the subject never having as yet been examined properly, tho of much curiosity.

It is the workmanship of the English coinage which is meant to be the subject of this section. This, like that of all the world, during the middle ages, must be allowed to have small title to praise. In the reign of Edward III, when gold, and a larger size of silver than pennies, were first struck, the coin is very tolerable, and certainly superior to any other money in the world of that period.

A remarkable feature of the modern hammered coin is its thinness, and large size in respect of its value. Hence no relief could well be given to its impression, a fault certainly of choice, and not necessity, for the hammer was the only mode known to the Greek and Roman mints.

Constantine the Ist, or the Great, if you please, is said to have ordered the Roman coin to be struck thin, and consequently with very little relief, in order that the common fraud of covering lead or copper with gold or silver, which we know the thickness of the ancient coin led to, might be prevented. But, in fact, the money got thinner and thinner, by the gradual decline of art, long before and after the

the time of Constantine; and it was barbarism, and not prevention of fraud, which caused this alteration.

No great improvement can be observed in the English coinage till the introduction of the mill in place of the hammer. The mill used in mintage was invented by Antoine Brucher, in the reign of Henry II. of France; and the first money was struck with it in that kingdom in the year 1553. The use of it continued there till 1585, when, in the fifteenth year of Henry III., it was discontinued, because of its great expence in comparison of the other plan. Nor was it revived till 1645, when, by an edict of Louis XIV, it was established for ever.

Elizabeth, ever zealous of the glory of her kingdom, and desirous of making it, in every respect, equal to any other in Europe, had milled money, struck in England, so early as 1562. Its continuance, however, was not then above ten years*, and the hammer was again adopted as of far less expence; an example which was soon followed by France, as the after success of the mill in England was the cause of its re establishment in that kingdom, in 1645.

* Philip Mestrel, a Frenchman, brought the mill over here, in the reign of Elizabeth. He was hanged at Tyburn, for forging the coin of the kingdom, in 1569, 17th January. Stow's Annals, p. 662.—Did Elizabeth's milled money cease with him?

Briot,

Briot, a French artist of considerable merit, after making several unsuccessful attempts to persuade the government of France to adopt again the use of the mill, came to England in 1623. Being favourably received, he struck several coins, chiefly pattern pieces, in this way; but the mill was not in constant and authorized use in the English mint till 1662. It has been just said, that the success of the mill in this country occasioned its re-establishment in France, in 1645; and for this there is the authority of M. de Jaucourt, a well-informed writer: yet it is something doubtful if France did not set the example to us; for it is certain that so little of our coin was milled before 1662, that it is not to be supposed any example of utility could be derived from it. The mill was always, from its invention, used in France for medals and jettons, tho discontinued in common coinage; and it is probable that the taste for medals instilled into Louis XIV, and shewn afterwards in the vast number he struck, was the great cause of the revival of the fine coinage, produced by means of the mill, in preference to the rudeness of the modern hammered money.

Be this as it may, the coinage of England was, soon after the revival of the mill in this kingdom by Briot, carried to a pitch of perfection which it never had reached; and, in
point

point of workmanship, never will in future attain. The reader will instantly perceive that the miraculous works of Thomas Simon are meant; works which excell, and will ever excell any of the kind, either ancient or modern.

The greater number of medals any person has seen, the more he will be inclined to allow this praise to be just. One of the smallest pieces of Simon, the little oval medal of Oliver, in copper, with the olive tree on the reverse, may be compared with the most finished works of other medallist artists, not excepting the great names of Parise, Karlsteen, Hamerani, Daffier, Urbani, Croker, and Heydinger. What then shall be said of his large and most elaborate productions? But referring those who wish for fuller information upon this point to Mr. Vertue's Account of Simon's Works*, a few remarks only, pertinent to the present subject of the progress of the English coinage, shall be laid before the reader, with regard to the labours of this surprising artist.

The first coins of Simon are the gold and silver pieces of the Commonwealth, 1648. After he had been brought from Yorkshire, supposed his native county, by Briot, on his

* An improved edition of this work has lately been published, with valuable additions, by Mr. Gough.

return

return from Scotland in 1633, he had improved surprizingly in a short time; infomuch that, by his master's interest, as would appear, he got a place at the mint not long after, tho he had no opportunity of displaying his talents till the Commonwealth employed him to cut their great seal, and afterwards the dyes of their coin *. This work he performed so well, that he was continued in his place of first engraver at the mint.

This Commonwealth money is, however, hammered, and not milled, save the patterns of 1651 †, and has the grand faults of the former coin, largeness and thinness. But, under Oliver, the old aukward broad piece begins first to assume the more decent, tho by no means perfect, form of the guinea; and the whole coin gets more solid and compact. The coins engraved by Simon for the Protector are the
twenty-

* Simon's first work is the great seal of the Admiralty, 1636, and was of exquisite workmanship, the ship being finished with astonishing minuteness. Briot returning to France in 1646, Simon succeeded as chief engraver at the mint. Cromwell's warrant appoints him sole chief engraver for life, July 1656. Salary 30*l.*: and 13*l.* 6*s.* 8*d.* as medal-maker. Charles II, made his whole salary 50*l.* He was paid for his works besides.

† Leake's Account of English Money, 1745, 8vo. 2d edit.—Blondeau arrived from France, by order of the Council of State of the Commonwealth, September 1649. After several struggles with the people of the mint, both gave milled patterns of most silver coins in 1651. The crown and half-crown of Blondeau have a legend on the edge; his shilling and sixpence are grained,

P

The

twenty-shilling piece, whereof the patterns, struck in large as usual, are called fifty-shilling pieces by the ignorant; and the ten-shilling piece. Of the last, however, the dye was only prepared; which coming into the hands of Mr. Folkes, about 1760, he had a few struck from it, which are the only ones in existence. These are the gold; and the silver consists of the crown, half-crown, shilling, and half-shilling. Of these the crowns are very scarce; and the dye having received a flaw below the neck, after a few were struck, those without the line occasioned by this flaw are still of much greater scarcity than the others. But the want of this mark of the flaw is by no means to be esteemed a sign of forgery, as Mr. Leake strangely tells us; as if coins of Simon were to be counterfeited! The half-crown is not so scarce, but of equal beauty: the shilling is the most common, but very fine. The sixpence, or half-

The patterns of Ramage, who was employed by the mint, have the shield of England, supported by angels, with the legend, GUARDED WITH ANGELS. All these patterns are very scarce, but particularly those of Ramage, who only struck 12 patterns in all, while Blondeau took 300. Ramage's half-crown was lately sold for 22*l.* 10*s.* Simon was employed by Blondeau, and got at his secrets of the mill and legend on the edge by working under him. In 1652 the people of the mint complaining against Blondeau, as a forger, because he had given patterns of the currency, without a warrant under the great seal, it is likely that he returned to France in a fright, for we hear no more of him after this.

shilling,

shilling, is the rarest of all; insomuch that not above half a dozen are thought to exist, whereof perhaps four are pattern pieces. In copper the pattern farthings of Oliver are by Simon.

In all these coins the mill is used, and their perfection evinces the merit of that invention; but they are so scarce that an opinion has been entertained that the money of Oliver never was in circulation. Yet many twenty-shilling pieces and shillings of Oliver are seen, so much worn as to have almost lost all impresson; which confutes the remark of those who assert that all Oliver's pieces are so finely preserved, that it is evident they never were current cash*. The ten-shilling piece, and the half-shilling, could never be in circulation: of crowns very few ever circulate, because few are struck, and even those few are hoarded; and it is likely that not many of the half-crowns were issued. Indeed, the extreme beauty of the whole set, and the great plenty of the Commonwealth money, will excuse all wonder at the preservation of most of the pieces.

As, in this illustrious coinage, the mill first displayed its advantages in full splendor, and an

* There is, in my possession, a forged shilling of Oliver, evidently intended for circulation, and not for the connoisseur; which affords a strong proof of their abundant currency; one or two others have likewise come in my way.

article new to our money, and, it is suspected, to that of any other kingdom, the marking a legend on the edge was introduced, it will not be improper to dwell a moment upon these points. The advantages of the mill over the former method are indeed so obvious, upon a bare comparison of the products, that it is almost unnecessary to mention that one of the greatest of these advantages consists in the firm and uniform force lent to the dye at once, so much superior to the repeated exertions of the hammer. By this means an impression, infinitely superior, is given; and the most minute strokes are procured from the dye, in all their delicacy. If the reader would see the difference between the mill and the hammer, in point of delicacy, let him compare the frost-work in the shields of the Commonwealth money with that on the coins of Oliver.

It is believed that Simon first introduced the idea of marking the crown and half-crown with a legend on the edge, as an ornament and protection to the coin. Of this art the inventor is unknown; but the first piece, which is yet known to be an instance of it, is a medal of Ferdinand Duke of Florence, in 1603. We have seen that Briot gave the first specimen of it in Great Britain upon his Scottish coronation medal, 1633; and Simon now introduced it into the larger coin, with great propriety, as it is
both

both ornamental, and preserves such pieces from being clipped.

The method in which this was performed till 1685, when a better plan succeeded, tho given in the Encyclopedie, is yet conveyed in so short a manner, that, I must confess, it is not intelligible to me; but the original description, with what can be made of it, will be found below *. The process, since 1685, is by means of a very simple, but not the less ingenious, machine, invented by M. Castaing, and then

* “ Cette operation se faisoit en mettant le flanc dans une virole juste, qu’il excédoit de hauteur; et en frappant dessus plusieurs coups de balancier; la matiere s’étendoit, et recevoit l’empreinte des lettres qui étoient gravées sur la virole.” Encycl. art. *Monnoye*. That is, literally translated: “ This operation was performed by putting the piece, before it was stamped with the dye, into a ferule of its size, which it however exceeded in height; and in striking it with repeated strokes of the press or mill, the metal extended itself, and received the impression of the letters which were engraved on the ferule.” The difficulty lies in there being no description of this *virole*, or ferule: we are indeed referred to that article, of which all that is the least like the matter runs thus: “ VIROLE: petite bande de fer, d’argent, ou d’autre metal, qui sert et entoure le petit bout du manche d’une clefne, serpette, marteau, peson, couteau, &c. qui sert a tenir la meche de l’alumele ferme dans le manche.” “ A *virole* is a small fillet of iron, silver, or other metal, which closely surrounds the small end of the handle of knives, hammers, spindles, &c.: and which serves to hold the inserted part of the knife firm in its handle.” This is nothing: but such is the Encyclopedie, which, with its eternal references to other articles in consequence of its horrible plan, and blunders thence arising, may be safely regarded, if considered as a whole, as a disgrace, and not an ornament, to science.

first introduced into the French mint; but since, it is believed, into all the mints in Europe; a description of which, taken from the *Encyclopedie*, shall now be laid before the reader. This process is indeed kept a severe secret at our mint, and the men employed sworn not to reveal it; but as it is openly done at all other mints, and given in so well known a book as the *Encyclopedie*, and in the *English Cyclopedias*, there can be no harm in stating it here.

The machine for this purpose consists of two plates of steel, each being in the oblong shape of a flat ruler, of about a line thick. Upon their edge is engraved the legend, half upon one plate, and half upon the other. One of these plates is motionless, and fastened with screws to a plate of copper, which is again secured to a very thick table.

Sometimes little plates which bear the legends are fastened in the inside of the above plates of steel, and at other times the legend is engraved upon the latter themselves; but the former seems the best way, if the legend is often changed.

The other plate of steel is moveable, and is placed parallel to the fixed one, at a distance proper to admit the coin between them. The moveable plate slides upon the plate of copper, to which the other is fastened, by means of a
pini-

pinioned or indented iron wheel moved by a handle, the teeth of this wheel catching an indentation which is upon the upper face of the sliding plate of steel, and so moving it along.

From the prints which accompany the description, it appears that the small plates, upon which the legend is most commonly engraved, are so cut upon the inscribed edge, that, below the letters in each, and all along that side, runs a small projection of metal, upon which the coin may roll without falling down between them, or touching the copper plate below. When the machine is therefore ready for the insertion of the coin, the two plates with the legend on their edges are even at the ends, and the legend runs so that the first half of it being on the moveable one, for instance, the other half on the fixed plate stands exactly opposite to it.

Thus the piece before it is coined, being placed horizontally between the steel plates, is led on by the motion of that which is moveable, joined to the letters catching its edges, so that, when it has described a semicircle, both halves of the legend are upon it, and it is entirely marked. When it reaches the end of the legend, and of the steel plates, it falls off, and drops thro a hole in the table into any receptacle which is placed to receive it.

For this description, which I hope is very clear, I am more indebted to the plates than to the account given in the *Encyclopedie*, which is a very brief, and of consequence a very lame one. We are there told, that by the help of this machine one man may mark 20,000 coins in a day.

To return to the coins of Simon, that wonderful artist continued in his employment at the mint after the Restoration; but hammered money being again struck after that event, his skill was less visible in the coin, and was chiefly exerted in several fine medals, seals, &c. Yet, when the use of the mill was, in 1662, finally adopted, Simon found himself neglected by Charles II., who had brought over two Flemish artists called Roettiers with him, whom he employed in the coinage*. Simon, in the pride of emulation, produced that exquisite crown piece, commonly called, by way of eminence, his Tryal Piece, which will ever be the wonder of the world. From the RELIEF implored of the king in the petition round the edge, it would seem that Simon's large family encumbered him much, for the salary was 50*l.* a year: and he had made considerable sums by his works, for which he was paid besides, so as to

* Others say, the Roettiers were called over in 1662 by the directors of the mint, as Simon's works proceeded too slowly. The first milled money of 1662 is by the Roettiers.

be

be the proprietor of a farm or two. However, even this wonderful piece of workmanship had no effect upon Charles, whose taste and faculties were always besotted with low pleasures. Roettier continued in employment; and of Simon we know little more but that he died, in 1665, as was supposed, of the plague, but, according to others, after he retired into his native county. Supposing him twenty years of age when taken under Briot's care in 1633, he was only fifty-two when he died, leaving behind him the just reputation of being the first artist in this line whom the world had beheld, or could hope to behold. His works might indeed have been more perfect, had they more relief; but, for the want of this, his inimitable frost-work atones, by deepening the shades, and thus giving the full effect of high relief. It might more justly be said that, had he confined this frost-work to the flesh, for which its softness finely adapts it, and given the hair and garments in another style, his works would have been perfection itself.

It has ever been the curse of this country that, while it superabounds in men calculated for all the arts and employments, yet, by a singular frenzy, foreigners are always sure to obtain the preference. This must strike every person in the competition of Simon, a superlative native artist, with Roettier, a very middling foreign

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

Till the reign of Queen Anne the coinage received no improvement, and made no progress. In that reign Mr. Croker was chief engraver at the mint, and to him we are indebted for many excellent medals, and pattern pieces, which rank his name next to that of Simon *. Of the

* It is a pity that the works of this great artist, with some account of him, are not given to the public in the same way with those of Simon. * Dyes of medals, &c. engraved by Croker, to the amount of 150, with several of the puncheons, are now in the possession of Mr. Martin, of King Street, Covent Garden.

former

former the series of Queen Anne's medals, a series equal to the glorious actions which gave subject to them, constitute a grand specimen : of the latter, the celebrated farthings are well known. The pattern farthings with peace in a chariot, PAX MISSA PER ORBEM, and those with Britannia under a porch, are the finest and rarest : the first would however be more perfect did not the traces of the car, injudiciously brought in next the eye, give the appearance of a flaw ; whereas in ancient coins, and in the truth of nature, they are utterly invisible in so diminutive a delineation.

The whole coinage of Queen Anne, and part of that of George I. which is of this artist, is entitled to praise. It afterwards continued in a tolerable condition till the commencement of the present reign, when it fell into the deplorable state in which we now view it. In the first gold coinage of this reign, the face was quite a model, destitute of all feature and character : and another portrait has been given since 1770, or a year or two before or after, with such gross faults as to make our coinage a matter of laughter. For the head being most sweetly and languishingly screwed about to the left, so that a great part of it should appear, yet, to our astonishment, no head is to be seen ; so that the malicious joke of Foote might jump into any one's mouth. Instead of the due proportion of
head

head and hair, we only perceive the face cut off from the head, and a few rude lines scratched where the junction must have been, evidently put there that ladies might not be shocked with the study of anatomy.

Our gold coin can only be rivalled by our copper. The first halfpence present such a face as human creature never wore, jutting out something in the likeness of a macaw. The latter ones are improved a little; and in this our copper coin has a preference over our gold *.

The state of coinage in any kingdom is commonly a barometer of its power, always of the state of its arts. Hence it is matter of national glory, that the coin be well executed; and the decline of the money is justly esteemed a sure symptom of the decline of the state. Some grey-haired medallists, from this circumstance, foretold the loss of America, and all the calamities which, during this reign, have hastened the decline of Britain. Jestings apart, whatever may be the case with our glory, our coin may rank with that of the lowest times of the Roman empire.

It is not therefore surprizing to hear that a noble Lord has projected a wonderful improve-

* The pattern shilling of 1778 exceeds all our coinage. It is perfection itself—in the *batbos* of art.

ment

ment upon our money, and has actually got pattern pieces struck upon this new plan. The intent of this project is, that all our coin shall be in *cameo*, not *intaglio*; cut hollow, not in relief. Were it to take effect, what would be the *nummi bracteati*, or all the efforts of the politer Goths of antiquity, to our currency? May the noble Lord appear upon one of the first hollow coins, in all his glory!

But surely the whole plan of coinage is yet susceptible of real and most important improvements. A far higher relief might be given to the impression, so as to rival the ancient in this grand criterion of good coin*; and this relief might with ease be protected by a circle of equal height around the rim of the piece. This circle would not only serve to preserve the coin, but might, in the whole coinage, bear a legend upon the edge; an operation so simple as to appear upon the tin halfpence, when they were in use. This circular legend, now used only upon the crown and half-crown, ought to adorn and protect every coin, from the five-guinea piece down to the farthing; for there cannot be so easy and so effectual a guard against forgery. The legends ought to be

* To give more relief to our coinage would take more time, and employ more artists; but what are a few hundred pounds to a nation when its perpetual glory is interested?

placed

placed within the circle, and that on the edge might extend over the whole surface, so as nothing could be taken from the coin without appearance. The copper coinage of 1717, and gold coinage of 1728, are something in the general style of this proposed, but not of sufficient relief, and without the circular legends. Such as they are, however, these coinages ought to be recommended, as of the very best form which has ever yet appeared.

As to the obverse, the decorating a modern prince with a crown of laurel, an ornament never now used, is truly childish; as is the Roman armour, and every circumstance not belonging to real life. Want of genius is the only plea an artist can offer for the stupid practice of following models at the expence of nature.

On the reverse, the poor presentation of the arms of a country may be considered as a proof that Europe wants yet some centuries of eloping from barbarism. Of all possible reverses this must be allowed the most Gothic, and empty of all thought or design. Room for the highest elegance ought to be given upon the reverses of coin, and objects of delight and instruction delineated.

The legends ought always to be in the language of the country where the coin is struck; for the money is made for it, and not for foreign

reign nations; and every inhabitant ought to be enabled to read the legends of the coin, which is made for him, and every day passes thro his hands. It is surprizing that, when the scripture was given in English, the coin was not likewise translated: but the night of ignorance drops at once; while it is with many a long and arduous struggle that even the dawn of science appears.

Supposing, for the sake of a reverie, an alteration in the British coin upon these principles, the obverse might thro-out, as at present, contain the king's portrait, but without armour, or laurel crown, till he wears them. Around would run the illustrious title, GEORGE III. KING OF GREAT BRITAIN AND IRELAND: the other titles, of which the initials cut so awkward a figure upon the reverse of our gold and silver, might be left out of the coin without inconvenience.

But the reverses, if historical events are not allowed, in imitation of the Roman, should be varied, in every species, something in this way. The guinea might present a figure of Liberty, as the most precious of our possessions, and worthy of the analogy of gold; the legend might be, THE GUARDIAN OF BRITAIN. On the half-guinea, suppose an image of Fortitude, THE GUARDIAN OF LIBERTY. The crown-piece might bear Liberty, Agriculture, and Com-

Commerce, UNITED TO BLESS: the half-crown, the king, a peer, and a commoner, emblematic of our happy constitution, with the legend, UNITED TO PROTECT. The shilling might be charged with a ship of war conveying a merchant vessel, WEALTH AND POWER: the sixpence with an oak in a storm, STRONGER FROM THE TEMPEST. The halfpenny may remain as it is, with regard to the impression, only doubling the size of the coin; the Britannia should hold a trident in her right hand, and let the other recline upon the helm of a ship, instead of holding both aloft, with impertinent articles in each, a posture very Gothic, and unknown to the ancients. What is the meaning of her long spear? What of her olive branch, with which she sits, like an old lady in a Gothic picture with a flower in her hand? The farthing, of the size of the present halfpenny, might present an husbandman sowing, with this legend, BY INDUSTRY SMALL THINGS GROW GREAT.

But any effectual improvement of our coinage must be left till God help us; together with the more important improvements of the police of London, of our waste lands, and of parliamentary representation.

SECTION

SECTION XXI.

Rarity of some ancient and modern Coins.

FROM different causes several coins, ancient and modern, are very seldom to be met with, and in consequence bear high value; such are called **Rare Coins**. This rarity is considered by medallists as having four or five degrees, beginning with such coins as are neither rare nor common, and terminating at the superlative degree of unique.

The rarity of ancient medallions, and of modern medals, need not be considered; for such pieces are considered as necessarily rare, and a few exceptions do not injure the general rule.

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It must occur that the prime cause of the rarity of coins bearing any particular impressi^on must be owing to the few that were struck with that impressi^on, or their being called in, and issued from the mint in another form. The first is the case with the copper of Otho and gold of Pescennius Niger, the latter with the coinage of Caligula; tho this last is not of singular rarity, which shews that even the power of the Roman senate could not annihilate an established money, and that the first cause of rarity, arising from the small quantity originally struck, ought to be regarded as the principal.

In the ancient cities this rarity must have arisen from the poverty, or smallness of the state, and consequent little use of the mint, and deficiency of native currency. The scarceness of ancient regal and imperial coins owes its source, principally, to the shortness of the reign, and, in some cases, to no mintage taking place during that reign, as money superabounded before. From the last cause we all know how rare a shilling of our present king is; and may easily assimilate this case to the ancient. Shortness of reign indeed does not always operate; for the coins of Harold II, who reigned but a year, are very common, while those of Richard I, who reigned ten years, are almost unique.

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Sometimes coins, formerly esteemed almost singular, will, in later times, lose that rarity, and become much more common. This is owing to the high price given, which tempts many of the holders to bring them to market; but chiefly to hoards being found. The first was the case with the farthings of Queen Ann, some of which, formerly sold at five guineas, would not now bring five shillings; the latter with the coins of Cnute, or Canute, king of England, which were very rare till a large hoard of them was discovered in the Orkneys. Owing to the same cause of parcels being discovered, very many coins, of all denominations, lose their rarity; and perhaps, after the period of dispersion of such parcels, resume it: and some common coins become rare from the very neglect of them.

The coins of Greek cities are all esteemed much more common in copper than in silver, double the number existing in the first metal; those of Greek princes the reverse, with a few exceptions, the silver being superior in number. Of the Grecian civic coins the silver are all rare, save those of Dyrrachium, Massilia, Syracuse, and a few others; the copper, as just said, are rather common.

Of the Greek monarchic coins the tetradrachms of the Syrian kings, the Ptolemies, the princes of Bithynia and Macedon, except-

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ing Alexander the Great, Lyfimachus, and Demetrius Poliorcetes, are all rare. Cappadocian kings are not found, unless of small size, and are scarce. Of the kings of Numidia and Mauritania, Juba the father is common, the son is scarce, as is the nephew Ptolemy. The kings of Sicily, in large silver, are rare; as are those of Parthia. The Judæan kings are very rare. The kings of Arabia and Commagene only occur in brass, and are scarce; and likewise the kings of Bosphorus, who appear in *electrum*, and a few in brass. Philoterus, king of Pergamus, and the kings of Pontus, save Mithridates the Great, are all rare*.

The gold coins of Philip of Macedon, Alexander the Great, and Lyfimachus, are common; the others very rare.

All silver tetradrachms of kings are accounted medallions, and bear high price. The smaller silver coins of Greek princes are some of them not uncommon; the scarcest is the didrachm of Alexander the Great.

The Grecian monarchic money of copper may, in most instances, be considered as rare; that of Hiero II. of Sicily is, however, singularly common; as is that of several of the Ptolemies. I scruple not to ascribe to Hiero II. all

* Chamillard, dans l'Appendix aux Epîtres de l'Age de Pacatien.

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the coins which medallists give to Hiero I. and in return to impute those called of the latter to the former. For, as no other proofs arise on either side, it is much more reasonable to suppose that the coin of Hiero II, who reigned near sixty years, should be common, than that of Hiero I, who reigned but ten years.

To pass to the Roman coins, the consular coins restored by Trajan are the rarest of their class. To dwell on particular instances were endless; so it shall only be observed, in general, that the gold consular coins are the most rare, and the silver the most common; excepting the coin of Brutus, with a cap of liberty between two daggers, EID. MART. which is scarce, and a few other instances.

Of the Roman imperial coins very little need be said, as a particular estimate of their rarity will be found, at much length, in the Appendix. The reason of the scarcity of Otho in brass, and his not occurring at all on coins struck at Rome of that metal, is, that the senate, as has already been told in a former section, had the power of striking the brass money, and it had never declared for Otho, but waited to see the issue of the contest between him and Vitellius. The portrait of Otho, upon the brass coins of Egypt and Antioch, is very bad; as are those of almost all

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the Greek imperial coins, in point of likeness, The only genuine bust of Otho is upon his gold and silver money, which last, in particular, is very common *.

In mentioning the rarity of modern coins, I shall confine myself to those of Great Britain and Ireland only; and indeed, as it is proposed to give illustrations upon the English likewise, in the Appendix, little or nothing need be said here. Only, as that account of the rarity of English coins, which is chiefly drawn from Mr. Snelling's Works, and Dr. Gifford's Postscript to Folkes's Tables, will begin at William the Conqueror, it may be proper to say something of preceding reigns. The heptarchic coins are mostly rare, save the stycas, which are very common. Of kings of all England, the money of Alfred, bearing his bust, is rather scarce; his other coin is common. The coins of Hardyknute are very scarce; and it was even denied that they existed, so as to be distinguished from those of Knute; but there are no less than

* Of the brass coins of Otho the Greek and Egyptian are all of the middle or small sizes, and have various reverses. Those of Antioch have the legends in Latin, as most of the other imperial Antiochean coins, and never have any reverse but the S C. in a wreath, save in one instance, or two, of the large brass, where they have Greek inscriptions. Latin coins of Otho in brass, which have figures on the reverse, are infallibly false.

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three in the Museum*, upon all of which HARHKNVIE is quite legible.

Of kings after the Conquest, no English coins of John are found, but Irish only; and of Richard I. only two English coins are known. Leake made a strange blunder in ascribing coins of different kings, with two faces, and otherwise spoiled in the stamping, to this prince; in which, as usual, he was followed by a mislaid number.

* The collection in the Museum having been often mentioned in this work, as being the most open to the public, it may be proper to give a very short hint of its contents. The Greek and Roman coins in it are neither numerous nor valuable: the British are very good. But in modern coins, of this and other countries, it yields to few collections, and in modern medals to none. The medals of private persons are particularly numerous and curious.

The principal part of the cabinet was Sir Hans Sloane's. The British and English coins, and a few others, were chiefly of Sir Robert Cotton's collection, and went with the Cotton Library. Since the institution of the Museum, Lord Maynard left a number to this repository; and Lord Exeter gave a large set of the *Contorniatii*; but, so little does public spirit prevail, that no other additions worth mention have been made. The whole are now under the care of Mr. Planta, who has considerable knowledge of medals, and communicates it with the most obliging liberality.

It were ingratitude in me to mention this great institution, without adding, that its several departments are happily filled by men whose talents, respectable characters, and zeal to oblige, reflect the greatest honour upon science.

In the Scottish series Alexander II. is rather scarce; Alexander III. very common. Coins of John Baliol are rare; and I know not if any of Edward Baliol are found. The gold money of Scotland has always been scarce. An estimate of Scottish coins will likewise be found in the Appendix.

One or two of the Irish coins, which are rather rare, have already been mentioned in the relation of the coins of that country. Further hints as to the rarity of coins will be found in the last section, which treats of their prices; a subject necessarily connected with the other.

SECTION

SECTION XXII.

Counterfeit Medals, and the Arts of distinguishing them from the true.

THE gain upon forging imitations of ancient coins being so immense, it is no wonder that this species of imposition has been much cultivated. Restricted by the laws of no country; and far from being considered as a crime, but, on the contrary, regarded as an exertion of masterly skill in their profession, by the most eminent modern artists, this kind of forgery, which arose at the beginning of the sixteenth century, has spread, and continues to spread to an amazing degree.

It were unnecessary here to mention several medals, of which the forgery is so apparent that

that he must be a novice indeed upon whom they impose. Such are those of Priam, ΒΑΣΙΛΕΟΣ ΠΡΙΑΜΟΥ, with a view of Troy, ΤΡΟΙΑ, upon the reverse; those of Æneas, Cicero; and Cæsar, VENI, VIDI, VICI; with several others of the same stamp. Of this kind is that of the emperor Heraclius likewise, with Greek and Latin sentences, representing that prince stroking his beard; with a chariot on the reverse. This last piece imposed upon Scaliger and Lipsius, but would not now impose upon any one; so much has this science improved.

It is from other artists, and other productions, that any danger of deceit arises. And there is no wonder that even the skilful are misled by such artists as have used this trade; for among them appear the names of Victor Gambello, Giovanni del Cavino, called THE PADUAN, and his son; Aleffandro Baffiano, likewise of Padua; Benvenuto Cellini, Aleffandro Greco, Leo Aretino, Jacobo da Trezzo, Federigo Bonzagna, and Giovanni Jacopo, his brother*; Sebastiano Plumbo, Valerio de Vicenza, Goriæus, a German, Carteron, of Holland, and others; all, or most of them, of the sixteenth century; and Cavino, THE PADUAN, who is the most famous, of

* Those preceding this mark are all mentioned by Vico, who wrote in 1548.

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the beginning of it, if I am not mistaken. The forgeries of Cavino are held in no little esteem, being of wonderful execution. His, and those of Carteron, are the most numerous; many of the other artists here mentioned not having forged above two or three coins. Later forgers were Dervieu of Florence, who confined himself to medallions; and Cogornier, who gave coins of the thirty tyrants in small brass.

The chief part of the forgeries of Greek medals, which have come to my knowledge, are of the first mentioned, and very gross, kind; representing persons who could never appear upon coin, such as Priam, Æneas, Plato, Alcibiades, Artemisia, and others. The real Greek coins were very little known, or valued, till the works of Goltzius appeared, which were happily posterior to the æra of the grand forgers. Why later forgers have seldom thought of counterfeiting them, cannot easily be accounted for, if it is not owing to the masterly workmanship of the originals, which sets all imitation at defiance. Forgeries, however, of most ancient coins may be met with, and of the Greek among the rest.

It is in the Roman medals that this imposition reigns to an amazing degree. But the reader must beware of looking upon all forgeries in the more precious metals as modern. On the contrary, many pieces are of ancient

forgers of the public money; and are often more esteemed than the genuine coins, because plated, or otherwise executed, in a way that no modern forgers could attain to; and of consequence bearing intrinsic marks of antiquity. The ancients themselves held coins ingeniously counterfeited in such high esteem, that Pliny informs us many true denarii were often given for one false one *.

Even of the Roman consular coins not very many have ever been forged. The celebrated silver denarius of Brutus with the cap of liberty and two daggers, is the chief instance of a consular coin of which a counterfeit is current. But it is easily rejected by this mark: in the true coin the cap of liberty is below the guard, or hilt, of the daggers; in the false the top of it rises above that hilt.

It is in the grandest series in the world, the imperial series of Rome, that modern forgery has almost universal prevalence: and rules for discerning it shall presently be laid down from the essay of M. Beauvais, the latest given on the subject †. It may be premised that the deception

* Falsi denarii spectatur exemplar; pluribusque veris denariis adulterinus emitur. Plin. Hist. Nat:

† La maniere de discerner les médailles antiques de celles qui sont contrefaites, 4to, Paris, 1739. This dissertation was afterwards added to the treatise on the Finances of the Romans, translated into English: but the best edition, here followed, is at the

ception of forgery at first extended to the most eminent writers, for William du Choul, who wrote more than two hundred years ago, caused to be engraved in his treatise, *On the religion of the ancient Romans*; two medals of Agrippa; one of great brass, on the reverse of which is the Pantheon: and another of silver, with Neptune in his car drawn by two sea-horses, with this legend *AEQVORIS. HIC OMNIPOTENS*. Both of these medals were undoubtedly false. Antony Le Pois, who lived at the same time, produces different medals of certain falsity; such as a Scipio Africanus; the Aelian bridge on a reverse of Hadrian; and a Pescennius Niger of gold; then undiscovered, tho since found, and to be seen in the French king's cabinet. These instances must convince us that, almost as soon as a taste for coins began to spread among the curious, the trade of imposition arose.

Counterfeit medals fall into six classes; namely,

1. Medals known to be modern imitations of the ancient; but which being by masters, such as the Paduan, &c. have their value.

the end of *Histoire abrégée des Empereurs, &c.* par M. Beauvais, Paris, 1767, 3 tomes, 12mo. This essay is however very deficient, and a few of its defects are attempted to be supplied. Vico, whom Beauvais copies, but does not mention, is a far superior writer on the point, tho not so general.

2. Medals cast from these modern masterly imitations.

3. Medals cast in molds taken from the antique.

4. Ancient medals which are retouched, and the obverses or reverses altered.

5. Medals which are impressed with new devices, or which are soldered.

6. Counterfeit medals which have clefts, or which are plated.

In treating of these different impositions, I shall do little more than divest M. Beauvais's work on this subject of extraneous matter, and lay the essence of it before my reader in as few words as possible.

CLASS I. *Medals known to be modern Imitations, but which derive a Value from their masterly Execution.*

Among these, as has already been observed, those of the Paduan stand in the first rank for masterly execution. They are so numerous, that a complete series of imperial medals, of almost every metal and size, may be formed of them alone; nay, a numerous collection of medallions themselves. In France, particularly, they so swarm, and so impose upon the unknowing, that far the greater part of the coins
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in country cabinets, upon being brought to Paris for sale, are found to be of this stamp. A connoisseur however easily distinguishes them by these marks: 1. They are almost universally thinner than the ancient. 2. They are never worn nor damaged. 3. The letters are forked and modern. 4. They have either no varnish, or it is false, which is easily discerned, for it is black, greasy, and shining*, besides being very tender when touched with a needle or burin; while the ancient has none of these qualities, and is hard as the coin itself. 5. The sides are filed, which is discoverable by the least attention; or they are too much smoothed by art, or bear marks of a small hammer. 6. They are always very circular, which the ancient are not, especially after Trajan †.

All

* Sometimes a light green coary-like varnish is given, spotted with a kind of iron marks. It is made of sulphur, verdigrease, and vinegar; and is often distinguished, among other marks, by hair strokes of the brush with which it was laid on. Vico is learned upon false rusts, lib. I. c. 22.

† Tho M. Beauvais gives these six marks here, yet some of them more properly refer to the two following classes: a few observations shall therefore be added. 1. The coins and medallions of the Paduan are seldom thinner than the ancient, but those of inferior forgers are almost always. 2. The Paduan forgeries very seldom appear as worn, or damaged, but the others very frequently, especially in the reverse, and legend of the reverse, which sometimes, as in many forged Othos, appear as half consumed by time. 3. The letters in coins cast in molds taken from the antique have the very rudeness of antiquity. 4.

False

All medallions from Julius Cæsar to Hadrian are much to be suspected of this fabrication : those of the first fourteen emperors, when true, being of vast value, and only to be found in princely cabinets.

Hence it may be observed, once for all, that the letters of the legend form the very surest test of medals, those of modern medals being always modern, while the ancient have many rude peculiarities, such as the *M* always in this form *M*, and not with straight strokes ; which, with many other little differences, constitutes an infallible distinction *.

False varnish is either light green or black, and shines too much or too little. 5. The sides of forged coins are often quite smooth, and undiscernable from the ancient ; to smooth them indeed requires little or no art. 6. Counterfeit medals are very often of as irregular a form as the real ; tho those of the Paduan are generally circular : false coins have often little sections cut off, and other perfect imitations of the ancient. One great distinction of cast coins is, that the letters do not go sharp down to the field of the medal, but appear as melting into it ; so that they have no fixed outline, and one cannot see to their bottom, so to speak. Add to this, that the minute angles of the letters and drapery, &c. of the figures are commonly filled up in cast coins, and have not the sharpness of the genuine ; and where the figures and letters are faint the coin is greatly to be suspected.

* The letters form the grand criterion of medals, the modern being uniform, the ancient very rude. Cellini, in his two treatises *Del Oroficeria*, and *Della Scultura*, Fior. 1568, observes this to be owing to the ancients engraving all their matrices with the graver or burin : whereas the forgers strike theirs with a punch.

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CLASS II. *Medals cast from the modern by Forgers, who, wanting genius to engrave dyes, are content to mould them from the Paduan and other Masters.*

These are sometimes more difficult to discern than the former, because that, in casting them, they give them what thickness they please; and, filling with mastic the little cavities which the sand leaves, they retouch the letters with a graving tool, and masque the imposition with varnish. However, most of the instructions given for the first class likewise avail in this, with another distinction, which is, that coins of this class are always much lighter than true medals of their size, because fire rarefies the melted metal, while that which is struck is condensed, and becomes of consequence more weighty.

Those which are cast in gold or silver, either in this way or from the antique, betray themselves, as these metals admit no varnished imitation of rust.

The marks of the file on the margin of these form a sure badge of falsity, as in the first class: but it must be observed, that these marks, in gold or in silver coins, by no means declare them modern, when they constitute the sole suspicion; for the ancient Romans often

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filed coins in these metals, that they might be enchased in rings, around vases, or the like; as we sometimes have quarter-guineas, &c. inserted in the bottom of punch-ladles.

It is a common trick, in this class of counterfeits especially, to cover a false coin with wax, then pricking it on the margin, to drop aqua fortis into the holes. This destroys the sides of a coin more effectually than if it had been eaten into by time. The amateur must be upon his guard against this fraud, which is not easily distinguishable, and bear it in mind, that a medal eaten into on the sides may yet be modern, and a filed medal of gold or silver may, notwithstanding this suspicious appearance, boast indubitable antiquity.

CLASS III. *Medals cast in Moulds from the Antique.*

The same distinctions which serve in the former classes are likewise to be used in this.

M. Beauvais informs us, that skilful workmen in this way, when about to forge coins of gold or silver, are sometimes so careful, that the quality of their metal shall not betray them, that they will melt a common medal of the very emperor whom they mean to counterfeit, in order to give it the new device of a rare one
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of the same prince. This has been done in the silver Septimius Severus, with the reverse of a triumphal arch, for which a common coin of the same prince has been melted; and in other instances*.

CLASS IV. *Ancient Medals retouched and altered.*

This is the species of deception which is the most apt to impose even on the skilful; and one must know a good deal of medals not to be the dupe of it. The art exerted in this class is astonishing; and a connoisseur is apt the less to suspect it, as the coins themselves are in fact ancient. The acute minds of the Italian artists exerted themselves in this way, when the other kinds of forgeries became common and known. With graving tools they alter the portraits, the reverses, the inscriptions themselves, in a surprising manner. Of a Claudius, struck at Antioch, they make an Otho: of a Faustina, a Titiana: of a Julia Severi, a Didia Clara: of a Macrinus, a Pescennius: of an Orbiana, an Annia Faustina: of a Mamæa, a Tranquillina:

* Putting medals in the fire, or upon hot iron, to cleanse them, gives them an appearance of being cast; for some spots of the metal, being softer than the rest, will run, which makes this one of the worst plans of cleansing medals.

of a Philip, an Emilian. Give them a Marcus Aurelius, he starts up a Pertinax, by thickening the beard a little, and enlarging the nose. In short, wherever there is the least resemblance in persons, reverses, or legends, an artist of this class can, from a trivial medal, generate a most scarce and valuable one.

This fraud is distinguishable by the false varnish which sometimes masks it; but, above all, by the letters of the legend, which are always altered. Tho this is sometimes done with an artifice almost miraculous, yet most commonly the characters straggle, are disunited, and not in a line.

Medals of this class are often met with of which the obverse has not been touched, but the reverse made hollow, then filled with mastic of the colour of the coin, which is engraved with such device and legend as the artist knew was uncommon, and would bear a great price.

Others are only retouched in some minute particulars, which however very much diminish the value of the coin.

Against all these arts severe scrutiny must be used by the purchaser upon the medal itself; and the investigation and opinion of eminent antiquaries had upon its being altered, or genuine as it issued from the mint.

CLASS

CLASS V. *Medals impressed with new Devices, or soldered.*

The first article of this class concerns those medals of which the real reverses have been totally filed off, and new ones impressed by dint of a dye and the hammer. This is done by putting the face or obverse, whichever is not touched, upon different folds of pasteboard, and then applying the dye, and impressing it with strokes of an hammer.

Most of such coins of themselves betray their falsity; the devices and inscriptions being such as are known not to exist upon real medals. Such as the Pons Ælius on the reverse of Hadrian; the Expeditio Judaica of the same emperor; and the like.

Besides this, another infallible token is the difference, more or less, in the fabrication of the face and of the new reverse. This an eye of any skill will always discern at first glance.

Soldered medals are those which consist of two halves belonging to different medals that are sawed thro, and then joined with solder. This deceit is common in silver and in brass. They will take an Antoninus, for example, and saw off the reverse, then solder to the obverse a Faustina which they have treated in like
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manner,

manner. This makes a medal which will, from an unknowing purchaser, bring an hundred times the price of the two coins which compose it. When the deceit is used in brass coins, they take care that the two medals be of one hue; tho indeed some pretenders in this way sometimes solder copper and brass together, which at once reveals the disguise.

Medals which have a portrait on each side, and which are always valuable, are the most liable to suspicion of this fraud.

To a very nice eye the minute ring of the solder is always visible; and upon inserting a graver the fabrication falls in halves.

Reverses are likewise often treated in this way, by being soldered to faces not originally connected with them. Pere Jobert tells us of a Domitian, with the Amphitheatre, a reverse of Titus, thus glewed to it: and many others of the like kind arise to this day *.

It may be worth while to observe here, that many reverses in coins of the lower empire are so unconnected with their obverses, that they inspire a mistaken suspicion of this forgery. These occur especially after the days of Gal-

* The temple of Janus, upon Nero's medals, gives instance of another art: that of the middle brass being sometimes taken off, and inserted into a cavity made in the reverse of a large brass coin of that prince.

lienus, when numerous usurpers walked over the tragic scene of empire so fast that it was difficult to catch their features. The coiners had scarcely time to engrave a portrait of the emperor, much less to make his medal an appropriated monument of adulation. Hence PACATOR ORBIS on a reverse of Marius, who reigned only three days: and innumerable others, which are owing to the coiners stamping the medals of these fugitive sovereigns with reverses which they had ready fabricated for some preceding monarch whose reign was at least of sufficient duration to afford time for engraving a reverse.

CLASS VI. *Counterfeit Medals which have Clefts, or which are plated.*

Many true medals are split on the sides, owing to the ancient method of striking them with repeated strokes of a hammer. As these clefts were regarded as infallible marks of antiquity, those artists who wish to impose on the collector of medals in every shape readily set themselves to imitate them. This they did by filing an incision upon the margin of the coin as much resembling the casual clefts as possible.

But this flaw is easily distinguishable from the casual by its being wide at the extremity, and going straight in, ending at once in a point, and not with those almost imperceptible filaments which terminate the genuine. Add to this, that the two sides of an antique cleft correspond to each other by mutual chinks and protuberances, which are inimitable by the file, so that the distinction is by no means a task of difficulty. If the filaments of the real clefts are attempted to be imitated, a small needle will easily decide of their depth and reality.

Such medals as are *plated*, and in fact forged in ancient times, were believed to be incapable of modern imitation, and very much trusted to till of late years, when some ingenious rogues thought of piercing false medals of silver with a red-hot needle, which gave a blackness to the inside of the coin, and made it appear plated to an injudicious eye. This fraud is easily distinguished by scraping the side of the medal.

This section shall be concluded, after observing, that those rules laid down by M. Beauvais, tho very proper, will yet be of little service without a real and practical knowledge of coins. This is only to be acquired by seeing a great number, and comparing the forged with the genuine. It cannot therefore be too much

much recommended to the young connoisseur, who wishes to acquire knowledge in this way, to visit all the sales and cabinets he can, and to look upon all ancient medals with a very microscopic eye. By these means only is to be acquired that ready knowledge which enables, at first glance, to pronounce upon a forgery, however ingenious. Nor let the science of medals be from this concluded to be uncertain, for no knowledge is more certain and immediate when it is properly studied by examination of the real objects. A man who buys coins, trusting merely to his theoretic perusal of medallic books, will find himself woefully mistaken. He ought to study coins first, where only they can be studied, in themselves. Nor can it be matter of wonder, or implication of caprice, that a medallist of skill should, at one perception, pronounce upon the veracity or falshood of a medal; for the powers of the human eye, employed in certain lines of science, are amazing. Hence a student can distinguish a book among a thousand similar, and quite alike to every other eye: hence a shepherd can discern and characterize every ram and ewe of his flock, tho they strike every body else as uniformity itself: hence a sailor can know of what country a vessel is at an immense distance: hence any one knows his friend, tho in
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a croud at the further end of a street, where any marks of him were unattainable to an indifferent spectator: hence the medallist can in an instant say, "this is a false coin, and this a true," tho' to other people no distinction be perceivable.

SECTION

SECTION XXIII.

Directions for forming Cabinets.

CABINETS of medals may be divided into three distinct sizes : I. The large and complete cabinet ; containing, or meant to contain, every issue of the mint, in every age, and of every country. This, it may easily be seen, requires a vast expence, and few but kings ought to attempt it. The King of France has the most opulent cabinet of this kind in existence, and which is calculated to have cost, since its institution till now, when arrived at a point of perfection which it can but little exceed, near 100,000*l.* sterling. That of Dr. Hunter is perhaps one of the best private cabinets ever formed in this style, and is thought
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to have cost about 15,000*l.*—II. The smaller cabinet; the collector of which, confining himself to the forming of five or six sequences, as of middle and small Roman brass only, of English pennies, or of groats, or any other particular serieses, considers other medals as out of his line of collecting, tho he may purchase a few desolate ones, or belonging to other sets, to give variety to his selection. Such a cabinet may infer an expence of from 200*l.* or 300*l.* to 1000*l.*—III. The least cabinet, or casket of medals, which may include all little collections of coins, from a hundred to a thousand or two. In this not above a sequence or two can well be formed; but the *amateur* pleases his fancy by the miscellaneous insertion of any article which curiosity, or other motives, may incline him to procure. The expence, of consequence, depends entirely upon the pleasure of the proprietor.

To begin with the large and complete cabinet, it is to be observed that, in the grand division of ancient coins, as distinct from the modern, the Greek medals, of every denomination, can never be arranged by the metals, or sizes, like the Roman; for no series of any one metal, or size, can be found of this class in the most opulent cabinet. For this reason the civic coins, of all metals and sizes, are digested in alphabetical order, and the monarchic in
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chronological. The same rule is to be observed in the Roman consular medals, which are arranged in alphabetical series of the families, like those of the Greek cities. Indeed, of all ancient coins, the Roman imperial series is the only one admitting of being digested in sizes and metals. And even from it must be excepted the *quinarii*, or very smallest coins; which are so scarce that the only sequence of this kind in the world is that belonging to the King of Spain, which was formed by a most skilful French medallist, and consists of all the metals.

Having premised these observations, the proper divisions of a grand and complete cabinet shall next be stated; which, in the part allotted to ancient coins, may run thus:

I. The coins of cities and of free states, in alphabetical order.

II. Kings in chronological series, both as to foundation of empire and seniority of reign.

III. Heroes, heroines, and founders of empires, and of cities.

IV. Other illustrious men and women.

V. Roman *ases*.

VI. Coins of families, commonly called Consular.

VII. Imperial medallions.

VIII. Imperial gold.

IX. Imperial *quinarii*, of all metals.

X. Im-

X. Imperial silver.

XI. Imperial first brass.

XII. Second brass.

XIII. Third brass.

XIV. Colonial coins, which are all of brass.

XV. Greek cities under the emperors, of all metals and sizes. In a smaller cabinet they may be put with the Roman, according to their metal and size.

XVI. Egyptian coins struck under the Roman emperors, of all metals and sizes. They are mostly of a base metal, called by the French writers *potin*, being a kind of pot-metal, or brittle brass *.

XVII. *Contorniati*, or ticket-medals.

XVIII. Coins of Gothic princes, &c. inscribed with Roman characters.

XIX. Coins of Southern nations, using unknown alphabets; as the Persian, Punic, Etruscan, Spanish.

XX. Coins of Northern nations, using unknown characters; as the Runic and German.

In the Modern Part no series can be formed of copper that will go back above two centu-

* It is composed of copper, lead, and tin, with sometimes a fifth, and oftener a tenth, or twelfth part silver, to make it brittle; for, according to my information, without silver it would not be brittle at all. The Egyptian coins are cast in molds, and are very thick: perhaps this metal was used because best for casting. It is worth about 6s. a pound weight.

ries;

ries; but sequences of gold and of silver may be arranged of all the different empires, kingdoms, and states, so far as their several coinages will allow. Those of England and France will be the most perfect. Modern silver is commonly arranged in three sequences: the dollar-size, the shilling-size, and the groat-size. The medals of each modern country ought of course to be separated, tho it is best to arrange each set in chronological order, let their size or metal be what they will. It may be remarked here that our modern medals, of the size of a tea-saucer, are only so many monuments of Gothicism. The ancient medallions are almost universally but little larger than our crown-piece, tho three or four of them may extend to two inches diameter, but very many modern medals to four inches and more. A large medal always declares an ignorant prince, or an ignorant artist. Into the size of a crown-piece the ancients threw more miracles in this way than will ever appear on these monstrous productions; but, as Zeuxis said to his scholar, who had daubed a paltry design with florid colours, "If thou hast not made it beautiful, thou hast made it rich," so it may be said to those enormous artists, with this addition, that a pair of scales give the most just estimate of their works.

The formation of a cabinet of the Second Class next demands our attention. The directions

tions for the former will likewise apply to this, so far as it is meant to go. But as the Smaller Cabinet only includes a few complete sequences, either of ancient or modern coins, some more particular instructions may be given. If, for instance, the collector means to form a series of the Roman large brass, he will find the coins of four or five emperors so scarce as not to be attainable in that series, even at any price. He must of necessity supply their places with the middle brass, as is allowed with regard to Otho even in the best cabinets, there not being above three coins of that emperor, in large brass, known in the world; whereas, of the middle brass, two or three hundred may exist. If this is allowed in one instance, why not in others? Why may not Tiberius, or Pertinax, appear in the middle brass, as well as Otho? I confess I can see no reason for the collector putting himself to a needless expence, which might be laid out in articles of more importance to his cabinet, merely that a series may receive a final completion, which is of no necessity but in the eyes of visionaries. This will appear the more just when we consider that it is not by the size of the coin only that medallists, even the most rigid in the superstition of their fantastic science, decide whether it belongs to the first or second brass, but by that of the head which it bears. The conclusion to be drawn from
I
these

these arguments is, that, in cabinets of the second class, the collector may mingle the middle with the large brassy, as he thinks proper: and in like manner the small with the middle; tho it will not be so well to unite such disproportionate sizes as the large and the small. In the small sequence, however, there can be no harm in his mixing gold, silver, and brass, as chance or curiosity may lead him to purchase any of these metals. And tho your starched bigotted medallist may sneer, because such a sequence would controvert his formal and narrow way of thinking, common sense will authorise us to laugh at the pedant in our turn, and to pronounce such a series more various, rich, and interesting, than if the collector had only arranged one metal, and rejected a curious article because he did not collect gold or silver.

Pedantry, in most sciences, is now held in just contempt, but it yet reigns in the medallic line in a supreme degree. Nor is this surprising, when it is considered that the pedants themselves are the givers of their own silly laws; for, excepting perhaps half a dozen instances, books upon this subject have only been written by men lost in the pedantry of numismatic erudition.

In like manner, if, in the Modern Part of the Smaller Cabinet, any coin of a series is of high price, or of bad impression, there can be no impropriety in putting another of the same reign,

S

which

which is cheaper, or better executed, tho of a different denomination, and a little larger size. In short, the collector has no rules, but in the Greek cities and Roman families to observe alphabetical order, and chronology in every thing else.

To assist a selection of a casket of medals no directions can be given, fancy being the only law. The arrangement may, however, be managed by the observations already made upon the two higher descriptions.

SECTION

SECTION XXIV.

Present Prices of Medals.

THE current value of coins is subject to a few fluctuations, arising from the taste for medals being more or less prevalent at particular periods, and other causes; yet, upon the whole, the present prices have taken place for a century or more, except in some instances, and may therefore be considered as permanent. They are certainly high enough in general; and if any alteration takes place, it may safely be imagined that it will be in favour of the collector.

The gold coins of the Greek cities are found of all sizes, from the drachm to the tetradrachm; together with pieces of the half and

S 2

quarter

quarter of the drachm; as are likewise to be seen those of some of the Greek princes. Tho the gold civic coins of Greece are scarce, they are not of high price, generally selling from 5s. to 20s. above the intrinsic value of the metal.

The silver coins of Greek cities are from five grains weight * to two hundred and sixty-six; that is, from the minute piece, which, when struck, was the hemiobolium, or twelfth part of a drachm, to the tetradrachm. Of Syracuse, Dyrrachium, and Massilia, the money being common, may be had for almost its weight. The tetradrachms of the other cities may bring from 3s. to 5s.; the tridrachms from 2s. 6d. to 4s.; the didrachms from 1s. 6d. to 3s.; the drachms from 1s. to 2s.; and the smaller coins, from their curiosity, may rank with the drachms.

The copper civic medals of Greece are the most common. They are almost all of those sizes which are called small brass in the Roman series; the middle-size is very scarce; the largest, before the Roman empire, is of extreme scarcity; nay, medallists seem to deny its existence, by referring it to Greek weights, and not to coins. The term of *obolus*, arranged with copper in a former section, belongs to the

* Greek silver coins are found so small as to weigh but 2½ grains, or a quarter of the obolus.

Greek

Greek imperial coins, with its half, or the hemiobolium; for had they been current coins of ancient Greece in copper, as many of them must have reached us as of the Roman large brass; whereas not above one or two solitary ones will appear in a large series, and they of the Roman imperial times. We must conclude from this that the obolus, or sixth of a drachm, and the hemiobolium, or its twelfth, were always, in the better days of Greece, coined in silver; but, about the commencement of the Roman imperial times, were coined in copper, from the deficiency of currency, arising from the tributes imposed by the victors, and increase of the value of silver, as has been the case in modern times. There can be little scruple then in putting down the silver coins, now weighing about the sixth of a drachm, or $10\frac{1}{2}$ grains, as oboli, and those about the twelfth, or $5\frac{1}{2}$ grains, as hemiobolia. The weight is, however, often diminished by time, or indeed at the very coinage, for many drachms under common weight were issued by different states, at different times. That there is not a vast multitude extant of these silver oboli, and hemiobolia, cannot be wondered at, when their extreme smallness is considered; for to the same reason it is owing that so few of the silver half-pence and farthings of our ancient kings are met with, tho certainly more current than their

pennies, and nearly as common as their present substitutes of copper. The analogy of the modern coinages of Europe likewise contributes very much to confirm this opinion, silver gradually increasing in value till the minute coinages can only appear in copper*.

The Greek cities in large brass are very rare, but bear no corresponding value, they and the

* Perhaps the only oboli which occur in brass, previous to the time of Augustus, are those of the later Ptolemies, with a head of Jupiter on one side, and an eagle on the other, ΒΑΣΙΛΕΩΣ ΠΤΟΛΕΜΕΙΟΥ. Hemibolia, nay, double and triple oboli, occur of this description. Some medallists call them weights, others medallions. Upon the most diligent scrutiny of the whole ancient writers who have made the least mention of the obolus, every one will be convinced that it, and its half, or the hemibolium, were of silver, and not of copper, till the Roman empire prevailed over Greece. Hear Celsus, whose proof is positive: "Unius deinde denarii pondus dividi a me in sex partes; id est, sex sextulas; ut idem in sextula denarii habeam, quod Græci habent in eo quem ὀβολοι appellant." This shews the obolus to have been a sixth of the drachm in weight likewise, as in value, consequently not of brass, but silver; for a brass obolus would have weighed ten denarii, or drachms. Indeed, the very name, *chalkos*, equivalent to the Roman *as*, or *as*, shews that this was at first the highest brass coin, and called *the piece of brass*, by way of eminence. We must, however, beware of confounding the *obolus* of ancient Greece with the *obolus obaratus* of Plautus, or the *date obolum Belisario* of the lower empire; in which, and like instances, the *obolus æreus* is used to imply a piece of brass not larger than the silver obolus; as the *denarius æreus* was, in Aurelian's reign, a common term for small brass coins, of the size of the silver denarius. So late as the fourteenth century Henry Knyton uses the term *obolus* for a *halfpenny*, telling us, that in 1344 first appeared the noble, the *obolus*, or halfpenny, and the farthing of gold.

middle

middle brass clasſing together, at about 2s. a piece. The Grecian civic coins in ſmall brass are very common of ſeveral ſtates, bringing from 3d. to 1s. 6d, according to their preſervation. Very many cities, however, of which not above one or two coins are known, and thoſe of brass, bring higher prices.

It may be obſerved, in general, upon the coins of the Greek cities, that the want of a few cities is not thought to injure a ſeries, as indeed new names are diſcovered every dozen years, ſo that no ſequence can be perfect. To this it is owing, that the rarity of the Grecian civic coins is not much attended to.

The gold coins of the Greek princes likewise admit the half and quarter drachm, with thoſe of the cities. The didrachms are, however, the moſt common in this metal; and moſt denominations of no rarity in the coinage of Philip of Macedon, Alexander the Great, and Lyſimachus, bearing, in conſequence, but from 5s. to 10s. above the intrinsic value. But the other princes are rare, and bring from 3l. to 30l. a piece.

Of the ſilver monarchic money, with Grecian legends, the tetradrachms, which are the deareſt, ſell from 5s. to 50s, nay perhaps a few very rare from 3l. to 30l. The drachms may bring half theſe prices; the other denominations in proportion.

The copper coins of the Greek kings are, in most instances, scarcer than the silver; and, like those of the cities, are almost all of the size called small brass. They ought to bring a high price; but the metal, and similarity to the copper civic coins, which are common, keep their actual purchase very moderate, if the seller is not well instructed, and the buyer able and willing to pay the price of rarity.

The Greek coins struck under the Roman empire will all be stated in the particular estimate of imperial coins, to be found in the Appendix; which likewise leaves me but very few illustrations to add upon the prices of Roman medals. A few classes, however, must be noticed, which do not fall into that plan.

Ancient Roman *ases*, with their divisions, ignorantly enough termed weights *, bring from 2*s.* to 5*s.*, according to the singularity of their devices.

Consular

* The appellation of weights given to the largest Roman coins arises from strange ignorance. Roman weights are seen in lead, and sometimes in brass; but they have only the knobs, marking their proportion to the pound weight, upon one side, with little *fleurettes* around, but without the smallest shadow of busts or legends, much less of reverses, the other side being smooth and bare, that it may rest in the scale. Who ever heard of weights issued from a mint, or globular, as the more ancient *ases* are? The absurdity is yet greater with regard to the large Greek brass, of one or two of the Ptolemies, kings of Egypt, some of which are of a
size

Consular gold coins are worth from 1*l.* to 5*l.* The Pompey, with his sons, 2*l.* and the two Bruti, 2*5l.* The silver rate universally from 1*s.* to 2*s.* 6*d.*, save that with the cap of liberty and daggers, EID. MART. and a few others, which, if genuine, may bear from 10*s.* to 1*l.* The consular copper is rarer than the silver, but may be put at an equal price. The consular silver coins, which were restored by Trajan, bear 5*l.* a piece.

Upon the Roman imperial coins it must be observed, in general, that a few of many princes, whose medals are numerous, may yet be rendered very precious from uncommon reverses. Thus a silver piece of Augustus, with such enhancement, will bring from 4*s.* 6*d.* to 1*l.* 11*s.* 6*d.*; while his common coins in that metal are not worth above 1*s.* each; nay, that with the legend C. MARIUS TROGVS bears 3*l.* 3*s.* In like manner common gold coins of Trajan are not worth above 1*l.*; while those with *Basilica Ulpia*; *Forum Trajani*; *Divi Nerva et Trajanus, Pater*; *Divi Nerva et Plotina Aug.*; *Pro-*

size equal to the Roman ascs. Medallists do not seem to reflect that the Greek obolus was equal in value, as Polybius tells us, to near two ascs; and if struck in brass, even in the latest periods, must weigh about two ounces, and if in elder periods a pound, or a pound and a half. In short, wherever a piece of ancient metal is stamped on both sides with busts or figures, it may be laid down as a certain rule that it is a coin; but when marks of proportion of weight appear, with slight ornaments, upon one side only, in that case, and that alone, it is to be regarded as a weight.

fectio Aug.; *Regna Assignata*; *Rex Parthus*, and others, fetch from 3*l.* to 6*l.* *

The ticket-medals belong to the Roman series, and are worth from 3*s.* to 6*s.* †

Of the coins of other ancient nations, those of Hilderic, king of the Vandals, are in silver, and worth 10*s.* Athalaric occurs in small brass, 5*s.*; Theodoric in second brass, 7*s.*; Theodahat in second brass, 5*s.*; Baduela is rare in second brass, 10*s.*; third brass 3*s.* The British coins are very rare, and worth from 10*s.* to 2*l.* 2*s.* each.

The medals with unknown characters, it may be supposed, are of small expence.

The only modern coins and medals, particularly treated in this work, are those of Great Britain and Ireland. A valuation of English coins, since the Conquest, will be found in the Appendix: what remain to be briefly mention here are those previous to the Conquest, English medals, and the coins of Scotland and Ireland. Saxon pennies of the heptarchic princes are generally rare, and worth from 10*s.* to 2*l.* 2*s.* each, according to scarcity and preservation. Those of the kings of all England are some very common, Edward the Confessor in particular; others rare, and worth from 10*s.* to

* Beauvais, Hist. abr.

† The forged coins and medallions of the Paduan sell from 1*s.* to 3*s.* each.

2*l.* 2*s.* ;

2*l.* 2*s.*; save one or two very scarce ones, such as Hardyknute, which would bring 10*l.* 10*s.*

Of English medals, the gold ones of Henry, 1545, and of Edward's coronation, are worth 20*l.* each. The Mary of Trezzo, 3*l.* The dearest of Simon's works are his head of Thurloe, in gold, 12*l.* his oval medal, in gold, upon Blake's victory at sea, 30*l.*; his Tryal Piece, if brought to a sale, would, there is little doubt, bring upwards of that money. Queen Anne's medals in gold, intrinsically worth about two guineas and a half, bear about 5*l.* a piece; the silver, of about the size of a crown-piece, will bring 10*s.* each; the copper from 5*s.* to 10*s.* The copper-pieces of Daffier fetch from 2*s.* to 5*s.* each; save a few which bear higher price. Such are some of the principal English medals mentioned in this essay: to enumerate the whole were impossible in the limits to which it is confined.

The Scottish coins are on a par with the English, except that the gold sell higher. The shilling of Mary with the bust is very rare, and brings 30*s.*; the 3*l.* piece, 5*l.* 5*s.* The French crown of Francis and Mary brings 10*l.* 10*s.*; the Scottish one of Mary and Henry would bring 50*l.*; as would the medal of James IV. The coronation medal of Francis and Mary is worth 20*l.* Briot's coronation medal in gold sold for only 2*l.* 2*s.* at Dr. Mead's sale, 1755, but
 2 would

would now bring 20*l*. if sold according to rarity.

The English coins struck in Ireland, or appropriated to that kingdom, are mostly of the same price as the other English coins. The St. Patrick's halfpence and farthings are rather scarce. The gun-money of James II. is quite common. The rare crown of white metal never was exposed to sale, but, if it was, could not bring much. All other Irish coins are very common.

APPENDIX.

APPENDIX.

A P P E N D I X.

N° I.

*An Explanation of the more common Abbreviations
occurring on Roman Medals.*

A.	AFR. Africa, or Africanus.
A. Aulus: in the ex- ergue it implies the first mint, as ANT.	ALBIN. Albinus.
A. coined at Antioch in the first mint.	ALIM. ITAL. Alimenta Ita- liæ.
A. A. A. F. F. Auro, Argen- to, Aere, Flando, Feri- undo.	ANT. Antonius, or Anto- nius.
ACT. Actiacus, or Actium.	AQVA MAR. Aqua Martia.
ADIAB. Adiabenicus.	ARAB. ADQ. Arabia Adqui- sita.
AED. CVR. Ædilis Curulis.	AVG. Augur, Augustus, Augusta.
AED. PL. Ædilis Plebis.	AVGG. Two Augusti.
ÆEL. Ælius.	AVGGG. Three Augusti.
ÆET. Æternitas.	AVR. OR AVREL. Aurelius.

B.

B.

B. the mark of the second
mint in any city.
BON. EVENT. Bonus Even-
tus.
BRIT. Britannicus.
BRVT. Brutus.

C.

C. Caius.
C. A. Cæsarea Augusta.
C. CAE. OR CAES. Cæsar.
CAESS. Cæsares.
CARTH. Carthage.
CEN. Censor.
CENS. P. Censor Perpetuus.
CEST. Cestius, or Cestia-
nus.
C. G. I. HP. A. Colonia
Gemella Julia Hippon-
ensis Augusta.
C. I. V. Colonia Julia Vic-
trix, or Valentia.
CIR. CON. Circum condi-
dit, or Circenses con-
cessit.
CIVIB. ET. SIGN. MILIT.
A. PARTH. RECVP. Ci-
vibus et Signis militari-
bus a Parthis recupera-
tis.
CN. Cneius.
COEL. Cælius.
CON. OB. Constantinopoli
Obsignata, or Constanti-
nopoli Officina secunda,
or Conflata obryzo.
COL. Colonia.

COL. NEM. Colonia Ne-
mausensis.
CONS. SVO. Conservatori
suo.
CONCORD. Concordia.
CL. V. Clypeus Votivus.
COMM. Commodus.
CLOD. Clodius.
CL. OR CLAVD. Claudius.
COS. Consul.
COSS. Consules.
CORN. Cornelius.
CVR. X. F. Curavit denari-
um faciendum.

D.

D. Decimus.
DAC. Dacius.
D. M. Diis Manibus.
DES. OR DESIG. Designa-
tus.
DICT. Dictator.
DOMIT. Domitianus.
D. N. Dominus noster.
DID. Didius.
D. P. Dii Penates.

E.

EID. MAR. Idus Martiæ.
EX. CONS. D. Ex Consensu
Decuriorum.
EX. S. C. Ex Senatus Con-
sulto.
EQ. ORDIN. Equestris Or-
dinis.
EX. A. PV. Ex argento, or
Auctoritate Publica.

ETR.

ETR. Etruscus.

F.

F. Filius, or Filia, or Felix,
or Faciundum, or Fecit.

FEL. Felix.

FELIC. Felicitas.

FL. Flavius.

FORT. RED. Fortunæ Reduci.

FOVRI. Fourius, for Furius.

FONT. Fonteius.

FRYGIF. Frugiferæ (Cere-
ri.)

G.

GERM. Germanicus.

G. P. R. Genio Populi Ro-
mani.

G. T. A. Genius tutelaris
Ægypti, or Africæ.

H.

HEL. Helvius.

HEL. Heliopolis.

HER. Herennius, or He-
rennia.

I.

IVN. Junior.

IAN. CLV. Janum clusit, for
clausit.

IMP. Imperator.

IMPP. Imperatores.

I. S. M. R. Iuno Sospita,
Mater, or Magna, Regi-
na.

ITE. Iterum.

IVL. Julius, or Julia.

IVST. Iustus.

I-I. S. Sestertius.

I. O. M. SACR. Jovi Opti-
mo, Maximo, Sacrum.

II. VIR. Duumvir.

III. VIR. R. P. C. Trium-
vir Reipublicæ Consti-
tuendæ.

IIII. VIR. A. P. F. Quatu-
orvir, or Quatuorviri,
Auro, or Argento, or
Ære, Publico Feriundo.

L.

L. Lucius.

LAT. Latinus.

LEG. PROPR. Legatus Pro-
prætoris.

LEG. I. &c. Legio Prima,
&c.

LEP. Lepidus.

LENT. CVR. X. F. Lentulus
curavit denarium faciun-
dum.

LIBERO P. Libero Patri.

LIC. Licinius.

LVD. SAEC. F. Ludos Sæ-
culares fecit.

M.

M. Marcus, or Marius.

MAR. CL. Marcellus Clo-
dius.

M. F. Marci Filius.

MES. Messius.

T

M.

M. OTACIL. Marcia Otacilia.

MAG. OR MAGN. Magnus.

MAC. Maceſſum.

MINER. Minerva.

M. M. I. V. Municipis
Municipii Julii Uticensis.

MON. OR MONET. Moneta.

MAX. Maximus.

MAR. Martia (aqua).

MAR. VLT. Marti Ultori.

N.

N. Nepos, or Noster.

N. c. Nobilissimus Cæſar.

NAT. VRB. Natalis Urbis.

NEP. RED. Neptuno Reduci.

O.

O. Optimo.

OB. C. S. Ob Civis Servatos.

OF. Officina.

OPEL. Opelius.

ORB. TERR. Orbis Terrarum.

P.

P. OR POT. Potestate.

PAC. ORB. TER. Pacatori
Orbis Terrarum.

PAPI. Papius or Papirius.

PARTH. Parthicus.

PERP. Perpetuus.

PERT. OR PERTIN. Pertinax.

PESC. Pescennius.

P. F. Pius Felix.

PLAET. Plættonius.

P. L. N. Pecunia Londini
Notata.

P. LON. S. Pecunia Londini
Signata.

P. M. OR PONT. MAX. Pontifex Maximus.

POMP. Pompeius.

P. F. Pater Patriæ.

PR. Prætor.

P. R. Populus Romanus.

PRAEF. CLAS. ET. OR. MARIT. Præfectus Classis
et Oræ Maritimæ.

PRINC. IVVENT. Princeps
Juventutis.

PRIV. Privernum.

PROO. Proconſul.

PRON. Pronepos.

PROP. Proprætor.

PROQ. Proquæſtor.

PROV. DEOR. Providentia
Deorum.

PAPIEN. Papienus.

Q.

Q. Quintus, or Quæſtor.

Q. C. M. P. I. Quintus Cæcilius Metellus Pius Imperator.

Q. DESIG. Quæſtor Designatus.

Q. P. Quæſtor Prætorius.

Q. PR. Quæſtor Provinciæ.

R.

R.

RECEP. Receptis, or Receptus.

REST. Restituit.

ROM. ET. AVG. Romæ et Augusto.

R. P. Respublica.

S.

SALL. Sallustia:

SAL. M. Sallustianus.

S. C. Senatus Consulto.

SCIP. ASIA. Scipio Asiaticus.

SEC. ORB. Securitas Orbis.

SEPT. Septimius.

SER. Servius.

SEV. Severus.

SEX. Sextus.

SIG. Signis.

S. M. Signata Moneta.

S. P. Q. R. Senatus Populusque Romanus.

STABIL. Stabilita (terra).

T.

T. Titus.

TER. Terentius, or Tertium.

TEMP. Temporum.

TI. Tiberius.

TR. OR TREV. Treveris.

TREB. Trebonianus.

TR. MIL. Tribunus Militaris.

TR. P. OR TRIB. POT. Tribunicia Potestate.

V.

V. Quintus.

V. C. Vir Clarissimus.

VESP. Vespasianus.

VIB. Vibius.

VICT. Victoria.

VII. VIR. EPVL. Septemvir Epulorum.

VIL. FVB. Villa Publica.

VIRT. Virtus.

VOT. X. MVLT. XX. Votis Decennialibus Multiplicatis Vicennialibus.

X.

XV. VIR. SACR. FAC. Quindecim Vir Sacris Faciundis.

Nº II.

A Valuation of English Coins since William the Conqueror.

R, implies rare ; RR, rarer ; RRR, very rare ; RRRR, almost unique ; c, means common *.

SILVER.

WILLIAM I. R. 5s. with a canopy over the head, full face, or *Pax* on the reverse, RR. 1l.

William II. R. 5s.

Henry I. R. 5s.

Stephen RR. 10s.

Henry II. R. 5s.

Richard I. English coins RRRR. 20l. Anglo-Gallic, RRR. 10l. The English are known from the other Richards by *Ricardus* at full length, and the reverse having the name of the moneyer ; a practice not continued after Henry III. when that of the city, where the mint was, began to be substituted.

John, all Irish, R. 5s. half-penny and farthing, with full face, RR. 10s.

* The rarity of coins with particular mint-marks, and other minute distinctions, has been very little attended to ; being only the puerile study of mere collectors, who can afford to supply want of taste by plenty of money. Many coins, marked as scarce in former works, are here omitted, because now found to be common.

Henry

Henry III. c. 2s. save those marked TERC, which are R. 3s.: those marked III. are very common.

Edward I. penny, half-penny, and farthing, c. 2s. save pennies with *Robert de Hadl., Cestrie, Exonia, Kyngeston*, RR. 10s. groat RRR. 10l.

Edward II. c.

Edward III. groats c. 2s. save the Calais one, RR. 15s. half-groat, RR. 10s. pennies, &c. c.

Richard II. penny, R. 5s. half-penny, c. 1s. groat, RRR. 2l. 2s. half-groat, and farthings, RR. 10s.

Henry IV. c.

Henry V. c.

Henry VI. c. save light groat, and half-groat, of his 49th year, and those with a fleur-de-luce, R. 5s. From this time no farthings of any prince can be identified.

Edward IV. groat, and half-groat, R. 5s. penny, RR. 10s. *Couetre*, and *Norvic*, RRR. 1l. half-penny, RR. 10s.

Richard III. groat, RR. 3l. half-groat, and penny, RRR. 6l.

Henry VII. c. save shillings, RRR. 10l.

Henry VIII. in general the side faced, or good, money is rare; the full-faced, or bad, common. Silver crown, RRRR. 20l. full-faced fine penny, RRRR. 10l. Tournay groat, RR. 2l. Half-groats with Bishops initials or marks, c. 1s. rest, c.

Edward VI. in general his side-faced money, or bad, is all scarce; his full faced money, or good, common, being the reverse of Henry VIII. in every respect: Henry's good coin being his first, Edward's his last. The profile coinages of 1547 to 1552 are scarce in every article, especially that of the later year; base testoons or shillings of his 1st year 1547, RR. 1l. and of his 5th 1552, RRR. 3l. Intermediate years, R. 5s. The 1st silver coinage of Edward VI. 1547, is 4 ounces fine to 8 alloy: the shillings

are dated M. D. XLV, or XLVIII. but those of the last year are not so scarce. The 2d coinage, was 6 ounces fine and 6 alloy, and is much more common than the others in its several dates of M. D. XLIX; L: LI. But his 3d coinage of M. D. LII. was only of shillings, 3 ounces fine and 9 alloy, and is extremely scarce. His 4th and last of 1553 was standard silver. See Lowndes's Essay for amendment of the silver coins, a very respectable work, in which abbreviates of all the indentures may be found, London, 1695, 8vo. Fine penny, RRR. 2l. the others, c.

Philip and Mary: half crown, RRR. 10l. shilling, and sixpence, with date under the bust, or marked with a fleur-de-luce, half-groat, and penny, RRR. 5l. The other shillings, groats, and others, c. 2s.

Elizabeth: hammered three-farthing pieces, and three half-pennies; half-shillings of 1563, 1577, 1597, 1598; shillings marked with the key, and garnished escutcheon on the reverse; half-crown with figure 2; milled half-shillings of 1563, 1564, 1566, 1570, 1571, all R. 5s. Half-shilling, and two-pence, of 1574, 1575, with the fleur-de-luce shilling, and penny, RR. 10s. Pieces not mentioned may always be considered as common.

James I. all c. save half-crown of first year, *Exurgat Deus, dissipentur inimici*, RR. 1l.

Charles I. Coins with the mint-mark of a black-amoor's head, castle, anchor, heart, rose, and crown; the half-penny; Briot's pattern pieces; *Ebor.* crown and half-crown; Aberistwith half-crown and half-penny; the Oxford pieces with marks of the donors; the twenty shilling piece, with the compartment; the two-pence 1644, all RR. 10s. to 2l. Oxford crown, with the city under the horse, RRR. 10l. and penny, RRR. 2l.

ALL

All country mints and siege pieces, save Newark, R.R. 10s. to 2l.; and peculiar coinages, R.R. save that of New England, which is common.

Commonwealth; all c. save the coins of 1658 and 1660, R.R. and the pattern pieces of Blondeau and Ramage, R.R.

Oliver; crown R.R. 3l. before the flaw R.R. 5l. half-crown R. 1l.; shilling, R. from 3s. to 10s. according to preservation; half-shilling, R.R.R. 10l.

Charles II. his hammered money, with mint marks, numerals, and inner circle, is common, but scarce without these notes.

From this reign downwards all pieces with any particular mark are scarcer than others.

G O L D.

Henry III. penny, R.R.R. 30l.

Edward III. floren, or noble, for they cannot now be distinguished, R.R. 2l. half, 1l. quarter, 1l.: but the nobles after his 27th year are common, 1l. 5s. The later are much smaller than the first, being 45 to the pound-weight of gold; whereas the first, preceding his 27th year, are but 39; the last coined have likewise A.Q.V. added to his titles. The noble of the prior coinages should, if perfect, weigh about 146 grains, the half 73, and the quarter about $36\frac{1}{2}$: but that after the 27th year, only about 126 grains, half 63, quarter $31\frac{1}{2}$. But at the rate of about 10 grains are lost upon the noble by time and circulation.

Richard II. noble, R.R. 2l. half, 1l. quarter, 10s.

Henry IV. noble, R.R. 10l. rest in proportion, being all equally rare.

Henry V. all common, noble, 1l. 1s. &c.

Henry VI. angel, R. 3l. angelet, R.R. 10l. rest, c.

Edward IV. c. save the angel with the sun, R. 3l. and angelet, R.R. 5l.

T 4

Richard

Richard III. all RRR. 10*l.* to 20*l.*

Henry VII. Double Sovereign, RR. 10*l.* Sovereign, R. 5*l.* Ryal, RRR. 10*l.* Angel, R. 1*l.* Half-crown, RR. 1*l.* rest, c.

Henry VIII. Double Sovereign, RR. 10*l.* George noble, RRR. 10*l.* (it bears St. George on horse-back;) crown, and half-crown before his 34th year, being old standard, RR. 1*l.* each; angel countermarked with the Belgic lion, and quarter angel of same coinage, RR. 1*l.* each; half sovereign last coinage, being base of 20 carats, and 2 alloy, RR. 1*l.* half-crown same coinage, RR. 10*s.* rest, c.

Edward VI. all RR. save sovereign and half sovereign, 1553: the others 5*l.* the sovereign; rest in proportion.

Mary, Ryal, 1553, RR. 2*l.* angel, 1553, RR. 2*l.* half of same year, RR. 1*l.* others, c.

Elizabeth, all, c. save the ryals, RRR. 5*l.* and the half-crowns of gold, RR. 1*l.* whether they be hammered or milled*.

James I. c. save the sovereign, half, and quarter, with *Ang. Sco. &c.* RR. 2*l.* 1*l.* and 10*s.* and half-crown of gold of same coinage, RR. 10*s.* The angel and angelet, 1619, RRR. 3*l.*

Charles I. c. save the angel of Briot's mint, with Michael and the dragon, the common badge of the angel and x; the reverse a ship, RR. 2*l.*

Commonwealth, all c.

Cromwell, twenty-shilling piece, RR. 3*l.* to 5*l.* according to preservation; the pattern of this, or fifty-shilling piece as it is called, RRRR. 30*l.*

Charles II. broad pieces without mint-mark or numerals, R. 1*l.* 5*s.*

All coins after this, that have marks, are scarcer than the rest.

* The half-crowns in silver are quite common.

COPPER.

C O P P E R.

A very few remarks on this coinage will suffice.

The farthing tokens of James I. and Charles I. are common. The town and tradesmen's pieces are beneath all notice, save that of London, which is fine, but not rare. The pattern tokens of Elizabeth are rare, as are those of the Commonwealth: the first may be worth 5*s.* the latter 10*s.* Pattern farthings of Oliver, 10*s.* The QVATVOR MARIA VINDICO of Charles II. RR. 10*s.*: silver patterns of the half-penny, 1*l.*; of the farthing, 5*s.* The current farthing of Anne 1714, when in fine preservation, 2*s.* with the broad rim, 3*s.*; the common patterns 1713, 1714, 5*s.* The two patterns, with Britannia under a canopy, and Peace in a car, RRR. 2*l.* 2*s.* each. The farthings of Queen Anne are diminishing in value every day, from the number brought into the market; and, tho they are all of superlative beauty, the two last are the only scarce ones, and in consequence the only ones that now bear a high price.

N° III.

Brief notices from the Scottish Acts of Parliament with regard to the coins of that kingdom: and an account of the rarity of Scottish coins.

* * Anderfon's *Numismata Scotiæ* is a most defective work, from the want of names, and descriptions, of the coins engraved. Mr. Ruddiman's preface, tho learned and ingenious, could not be expected to be particular. Snelling wanted learning and information. It is to be hoped the Society of Antiquaries in Scotland will undertake the much wanted task of properly publishing the ancient coins of their country.

The first Scottish statute, in which there is the smallest mention of money, is

David II. 1347, c. 35. ordaining English money to be received in Scotland at its value in England.

C. 38. Ordering a new coinage, equal to the English in weight and fineness; with a *notable sign* upon it, to distinguish it from all other money.

C. 46. Scarcity of silver. The pound to be coined into 29s. 4d. being 10 penny weight less than before; but after deduction of 7 pennies to the king, 1d. to the wardane of the mint, and 11d. to the *master of the money*, to bear only 27s. 9d. the pound weight. It is to equal that of England in weight and fineness.

James

James I. 1st Parl. 1424. c. 23. ordering the money to be of the same weight and fineness with that of England.

1425. c. 49. No money to be taken out of the kingdom but upon paying 40 pennies in the pound to the king. This law is often repeated in succeeding reigns.

James II. 1449. c. 29. Against false coiners. No money to be struck save by those who "have command of the king under his great seal."

1451. c. 33. A long and curious act ordering, I. A new coinage, 8 groats in the ounce of *burnt silver* *, half-groats, penny, half-penny, farthing. II. The groat to pass for 8 pennies; the half-groat for four pennies; the penny for two pennies; the half-penny for one penny; and the farthing for an half-penny †. III. That the English groats, "of the quhilkis 8 groats haldis an ounce," with the half-groats should have proportional value; but the English penny to be taken for two pennies, or not, as the receiver chuses. IV. That the former 'new groat' at a set day should, in consequence of this coinage, fall from 6 pennies, its than rate, to 4 pennies; the $\frac{1}{2}$ gr. to 2. V. That the Demy, [that is *demi*, half the English noble] the groat, and $\frac{1}{2}$ gr. run till the new money be proclaimed. VI. That there be struck "a new penny of gold called a Lion," with the figure of a lion on one side, and St. Andrew on the other, of the weight of half an English noble [of consequence to come in place of the Demy], and 6s. 8d. in

* Evidently *silver refined by the furnace, fine silver*, synonymous with the Spanish *argento acendrado*. The antiquaries make Henry VIth's groats $112\frac{1}{2}$ to the pound; this cotemporary act proves them mistaken.

† Penny is indiscriminately used in the Scottish acts for *piece of money*; *half-penny* for its *half*; and *farthing* for its *fourth*.

value; with the half of 3s. 4d.; and that after this coin is proclaimed, the Demy then going for 9s. should fall to 6s. 8d. [3s. 4d. English; money being now in Scotland at half the value of the English:] and the *half-penny* for 3s. 4d. VII. The Royal of France to pass for 6s. 8d. Crown of France and Dolphin crown 6s. 8d. each. Ryder of Flanders 6s. 8d. The English noble called the Pace, 13s. 4d. the half-noble 6s. 8d. and the *farthing* 3s. 4d. The Flemish noble 12s. 8d. VIII. The former pennies to be taken 12 in a pound. Names of the kings coiners who are all of Scotland. IX. The former pennies not to have coinage after the new groats appear [these former pieces called pennies were surely groats]. X. A most confused Item, of which the sense seems to be, that the new groats are to pass for 12 of the former pennies, and so on in proportion. XI. That till the old coin is called in, the Lyon shall pass for 10s. the half for 5s.

From the whole tenor of the act, it appears that Scottish money was then to English about as 1 to 2½. The act means to bring it as 1 to 2. It mentions forgeries as frequent: the Scottish copper or black money may partly consist of such.

1456. c. 58: Raising the value of money the English noble of Henry [V] to 22s. Scottish. The Demy to the intent it may "remain in the realm!" to 10s. and the new Lyon the same, The new groat to 12d. the 6 penny groat to remain as it was. "And that there be coined, of each pound" of silver, "of small pennies a shilling." How must this be understood?

Thus the good intention of James II. fell to the ground in five years, and instead of raising the Scottish money, he debased it.

James III. 1456. authorising a coinage of black-farthings

farthings for the ease of the subject, and alms to the poor: 4 to the penny; to have on one side the cross of St. Andrew, with the name of Edinburgh [Villa Edinburgi], and the crown with R. and James [Jacobus R.] on the other. To pass in great merchandice at 12d. a pound.

This coinage, tho' in the title called *black-farthings*, is in the act called *copper money*; but combats not my idea, for it is also exprest that silver should be mingled with that metal. The words are, after describing the devices and legends: "And that their be cuinzed three hundreth pounds, contain-
" and silver. And that they passe in payment for
" bread and aile, and other merchandice, and in
" greate merchandice to be taken xii^d. in a pound." Buchanan's *nummi arei* is only a classic term for *nigra moneta*; which he had never found in any Roman writer, and was therefore afraid to use it.

1467. c. 18. Raising the value of money, because having lower course than in other realms, and thence strangers being incited to carry it out of the kingdom! [what an insult to the understanding of the people!] the rose noble of Edward [III.] to pass for 32s. Scottish; that of Henry [V.] for 27s. 6d. the Salute for 13s. 4d. French crown 12s. 6d. the Lew [Louis,] 15s. 6d. Ryder 24s. Demy 12s. Lyon 12s. Old English groat 16 pennies. *Borage* groat as the new groat. Old groat of Edward [III.] 12d. Spurred groat 16d. English penny 3d. Groat with the crown [Scottish] 14d. $\frac{1}{2}$ groat, 7d. Groat with the fleur-de-luce, 8d. The *white* Scottish penny, and half-penny, as before: and the striking of black-pennies to cease upon pain of death. But this was instantly repealed.

1467. another Parl. c. 23. Repealing the former act,

act, and putting Scottish coins on the footing of 1456. c. 58. with alterations as to that of other kingdoms. The English penny still to go for 3*d*. Scottish farthing 2*s*. in the pound. The last is black-money.

1469. c. 60. No *deniers* of France, *cortes*, *maikes*, nor *mites*, nor other *counterfeits* of black-money, to be taken in payment, "but our Sovereign Lord's own black-money struck by his coiners," under pain of death.

These French pieces were all black-money likewise; that is, copper with a small part silver; but interfering with the profits of the king's own black-money, they were prohibited under this high penalty.

1471. c. 46. Confessing the coinage to require an innovation, and "crying down the allayed groat" from 7*d*. to 6*d*.

1475. c. 67. Raising the money. The rose noble to 35*s*. The Henry noble to 31*s*. The angel to 23*s*. The French crown 13*s*. 4*d*. The Demy 13*s*. 4*d*. Scottish crown 13*s*. The Salute 15*s*. 6*d*. The Lew 17*s*. 6*d*. The Ryder 15*s*. 6*d*. But no alteration on the silver.

1483. c. 93. Ordering a fine penny of gold, of the weight and fineness of the rose noble: and a penny of silver, equal in fineness to the old English groat, 10 to be in an ounce, and to pass for 14*d*. Scottish: together with an half-groat of the same; [the silver penny, a term formerly used for any piece of money, being the groat]. The penny of gold to pass for 30 of these groats; with another penny of gold to pass for 20; and a third for 10 of these groats.

c. 97. Calling in the "new placks," 2*d*. to be given for each. The reason arises from the many counterfeits.

James

James IV. 1488. c. 2. A new penny of gold, equal in weight and fineness to the rose noble; and a penny of silver, equal to the English groat, 10 to the ounce, and to go for 14*d.* Scottish. The gold penny to go for 30 of the other, with another of 20, and another of 10, as 1483. c. 93.

Different acts are now found, enforcing the reception of gold if fine, though it had a crack or flaw in the coin.

James V. 1540. c. 124. Against the numerous counterfeits.

Mary 1555. c. 56. Goldsmith's work to be all 22 carats fine.

Many acts now appear against carrying the coin out of the kingdom.

James VI. 1581. c. 106. Ten shilling pieces of silver, 4 in the ounce of 11 penny fine, to be struck with the bust on one side, and titles: the other the arms, HONOR REGIS IUDICIUM DILIGIT. Acheson is mentioned as coiner. The 30*s.* 20*s.* and 10*s.* pieces, "and testones" to be broken into this new coin: they were the silver coinage of 1565.

1584. c. 9. For a new coinage of gold, is not printed.

1597. c. 253. Raising the value of the coin. The 10*s.* pieces of 1581. to go at 50*s.* the ounce, that is, 12*s.* 6*d.* each, then being 4 in the ounce as above. The old 30*s.* pieces at 50*s.* the ounce, that is, 37*s.* each. The new 30*s.* pieces at 37*s.* 6*d.* The ounce of gold at 22 carats fine, "being his highness's own coin," to be 30*l.* the ounce, as struck in 5*l.* and 2*l.* 10*s.* pieces. The gold to be 22 carats, the silver 11 pennies fine. Scottish money was now to the English about as 1 to 10.

From these acts and other authorities the progressive increase of the value of the real Scottish coin, and diminution of the ideal, may be thus stated in respect

respect to the English.

Till 1355. David II. the coins of the kingdoms were equal.

About 1390. Robert III. Scottish was to English

as	-	-	-	-	1 to 2
1451.	James II. about	-	-	-	1 to 2½
1456.	Same prince, as	-	-	-	1 to 3
1467.	James III. about	-	-	-	1 to 3½
1475.	Same prince, gold coin as	-	-	-	1 to 4
1544.	Mary, the whole coin, as	-	-	-	1 to 4
1560.	Same princefs	-	-	-	1 to 5
1565.	Same	-	-	-	1 to 6
1579.	James VI.	-	-	-	1 to 8
1597.	Same	-	-	-	1 to 10
1601.	Same	-	-	-	1 to 12

Tho the silver coin of Scotland was, till the reign of Mary, upon the scale of that of England; the gold and copper coinages of Scotland have no connection with the English. The St. Andrew supposed of Robert II. weighs but 38 grains: the English noble of that period 107 grains; so that the first forms no division of the later. That thought to be of Robert III. weighs 60 grains; and that of James I, 53 or 54, which last being half the English noble, got the title of *Demy*, as in the foregoing acts: the St. Andrew or Lion of James II. is of equal weight. The St. Andrew on one side, and arms of Scotland on the other, continue the sole bearings of the Scottish gold coin, till James III. when the unicorn appears holding the shield. That prince's largest gold coin weighs 60 grains: and the bonnet piece of James V. 90 grains, with a smaller of 60 grains; the lion of Mary, with her cypher, weighs 78 grains; the golden ryal, 1555, with her bust, 115 grains, being the very weight of the ryals of Elizabeth, which are so extremely rare, and which went for 15s.

Rarity

Rarity of SCOTISH coins.

Respectable medallists assert coins of William : they are RRR. 10s.

Alexander II. Silver penny, R. 2s.

Alexander III. Silver penny, c. 1s. half-penny, RR. 10s.

John Baliol, Silver penny, RR. 5s. half-penny, RRR. 10s.

Robert Bruce, Silver penny, c. 1s.

David II. Silver penny, c. 1s. groat, c. 2s. half-groat, RR.

Edward Baliol.

Robert II. Gold penny or St. Andrew, RRR. 5l.—

Silver penny, c. 1s. groat and half-groat, c. 2s.

Robert III. Gold lion and half, RR. 2l. each.—Silver

penny, groat, and half-groat, c. half-penny, RR. 10s.

James I. Gold lion and half, RR. 2l. each.—Silver

penny, groat, and half-groat, c.

James II. Gold penny, RR. 2l. half, RRR. 3l.—Silver

penny, groat, and half-groat, c.

James III. Gold unicorn and half, RR. 30s. each.—

Silver penny, groat, and half-groat, R. 2s. Billon coins, R. 2s.

James IV. Gold RR. Silver R. Billon R.

James V. Gold bonnet pieces, RR. 2l.—S. penny

and half-groat, RR. 5s.; groat, c. 1s. Billon, R. 2s.

Mary, Gold lion with her cypher 1553, R. 1l.—ryal

with her head 1555, RRR. 5l.—Silver shillings mostly

1553, or 1562, with her bust, RR. 30s.—half testoon

with her bust, RRR. 3l.—shilling or half with her

cypher; or from 1558 to 1560, with F. M. when

queen of Francis of France c. 2s. if counter-

marked, R. 3s.—Silver crown with her cypher, R.

10s. half, RR. 1l.—Fine Billon penny approach-

ing to silver with full face, RRR. 2l.—Bad billon

penny with full face, R. 10s.—other billon with

her cypher, &c. c. 6d.

James VI. and his successors, all common, or of no esteem.

U

N° IV.

N° IV.

An estimate of the rarity of all the Coins of Roman Emperors, with their prices.

THE first writer who seems to have formed an idea of this estimate was Savot, in his *Discours sur les medailles*, Paris, 1627, followed by Baudelot, in his book *De l'utilité des voyages*, Paris, 1686. The Baron Ezekiel Spanheim succeeded; a man of great distinction in life, and of no mean knowledge of medals. His manuscript is extant in the British Museum, N° 3879, of Mr. Ayscough's Catalogue (not to be named without praise, as the best digested ever yet offered to the public), and is entitled *Numismata Imperatoria, secundum varios raritatis gradus, per Ezekielem Spanhemium*. He uses no less than eight degrees of rarity, which is indeed a superfluous nicety, and his whole list is very full of mistakes; whence it is in fact of infinitely more prejudice than utility.

The next attempt of this kind was by a French writer of later period, and better information. It is annexed to the best, but now very rare, edition of *La Science des Medailles*, Paris 1739, 2 tomes, 12mo. and tho infinitely preferable to that of Spanheim, yet is by no means faultless.

At length M. Beauvais, one of the first medallists of the age, set about this necessary work, and produced

duced his *Histoire Abrégée des Empereurs Romains*, Paris 1767. 3 tomes, 12mo. They however who advised him to swell his estimate, at first his only intention, with short accounts of all the emperors and empresses, gave unnecessary counsel, for the work were better without them. However this has no effect upon his valuation, which may be looked upon as the most perfect that can well appear. He was the first writer who added the prices, which is a vast improvement: and the assistance which he had from M. Pellerin, and others, the first medallists in France, almost ensures infallibility to his labours, which I have had before my eye, and almost copied, but with several additions and alterations, in every instance of the succeeding estimate.

In France and Italy most medals bear a higher price than in England: in other countries a lower. This is owing solely to the vast prevalence of this study in Italy and France; and its being less general, and much less violent, here. The prices therefore fixt by M. Beauvais are in a few instances reduced one half, to accommodate them to this country: these alterations are however almost all authorized by attention to sales, and sale catalogues, and other practical modes of information. Yet in very important articles, such as medallions, and coins of supreme scarcity, no change could take place; because if they cannot bring the high value here, the seller may send them with ease to Paris, so that the price must be the same, if they are bought in this country at all. To make this estimate as compact as possible, the following abbreviations are used.

g. signifies Gold coins.

s. Silver coins.

1 B. 2 B. 3 B. the first or large brads, second or middle, and third or small.

In the metals and sizes NOT mentioned in the several reigns, no authentic medals yet occur.

U 2

lat.

lat. implies Latin coins struck at Rome; and where no mark of country is given, the Roman are always meant.

gr. Greek coins; or those struck by Grecian cities.

eg. Egyptian, commonly of brittle brass.

col. Colonial.

r. rev. Reverse, or reverses.

B. c. Before the Christian æra.

A. c. After it. The years marked are those in which the several reigns began.

c. Common.

R. The lowest degree of rarity.

RR. The second, or higher, degree.

RRR. The third.

RRRR. The supreme degree of rarity; coins with this mark, being frequently unique.

The Emperors are in Roman capitals; the tyrants, or more properly usurpers, in Italic character.

The prices put suppose the coins in perfect preservation: when they are otherwise, a diminution of the value must take place in proportion to their condition.

JULIUS CÆSAR (Perpetual Dictator or first Emperor, B. c. 44. slain, B. c. 40. after ruling 3 years - months): G. RRR. 5*l.* 5*s.*—head of Antony on reverse, 10*l.* 10*s.*—with a Venus, 15*l.* 15*s.*—s. R. 5*s.*—some reverses, 2*l.* 2*s.*—1 B. reverse of Augustus, R. 5*s.*—with his bust only RR. 10*s.*—Colonial, 2 and 3 B. RR. 5*s.*—Greek 1 and 2 B. RR. 5*s.*

Pompey the Great *: G. RRR. 2*l.*—s. R. 5*s.*—1 B. R. 5*s.*—2 B. R. 4*s.*—Greek, 2 B. RRR. 2*l.*

* The first Roman coins struck with the bust of a living personage were those of Cæsar when perpetual dictator. Pompey the Great had neither opportunity nor power to strike coin with his own portrait: it must have been done by his sons; and by a city or two of Sicily, using Greek characters, when Sextus Pompeius commanded there.

Sextus

Sextus Pompeius, G. RRR. 2*l.*—s. RR. 3*l.* 3*s.*

Brutus : G. RRR. 25*l.*—s. RRRR. 6*l.* 6*s.*

Lepidus : G. RRR. 15*l.*—s. reverse of Augustus, RR. 1*l.* 1*s.*—with Muffidius Longus on rev. 2*l.* 2*s.*—1 B. of Colony *Cabe*, RRR. 5*l.* 5*s.*—2 B. RR. 10*s.*—3 B. R. 4*s.*—Greek, 3 B. RRR. 2*l.* 2*s.*

Mark Antony : G. RR. 5*l.* 5*s.*—s. C. 1*s.*—rare rev. from 5*s.* to 30*s.*—Medallions of s. with Cleopatra, RRR. 3*l.* 3*s.*—2 B. with Augustus, R. 5*s.*—with Cleopatra, RR. 10*s.*—Colonial, 2 B. RR. 10*s.*—3 B. RR. 5*s.*—Greek, 1 B. RRR. 1*l.* 11*s.* 6*d.*—3 B. gr. 15*s.*

Mark Antony the son : G. RRRR. rev. of his father 30*l.*

Cleopatra : G. RRRR. 30*l.*—s. RR. 1*l.* 1*s.*—2 B. latin or egyptian, R. 10*s.*—3 B. lat. or eg. R. 10*s.*

Caius Antonius : s. RRR. 3*l.* 3*s.*

Lucius Antonius : s. RR. 15*s.* always rev. of M. Antony, and not found by himself.

AUGUSTUS : (began to reign, B. C. 28, there being an interregnum of 12 years *) G. C. 1*l.* 1*s.*—rare r. from 30*s.* to 3*l.* 3*s.*—restored by Trajan, RRR. 5*l.* 5*s.*—s. C. 1*s.* except rare reverses. Medallions of s. RR. from 15*s.* to 30*s.*—of B. RRR. 10*l.*—1 B. R. 7*s.* 6*d.*—2 B. C. 1*s.*—rev. of Tiberius, RR. 10*s.*—3 B. C. 6*d.*—Colonial, 1 B. RR. from 10*s.* to 20*s.*—col. 2 and 3 B. C. 6*d.*—gr. 1 B. RRR. 2*l.* 2*s.*—2 B. gr. with the head of Livia, or with Rhemetalces, king of Thrace, from 25*s.* to 30*s.*—gr. 3 B. C. 1*s.*—1 B. eg. R. 5*s.*

Livia : 1 B. Colony *Romulea*, RR. 25*s.*—*Emerita* and *Patras*, 2*l.* 2*s.*—2 B. Colonial, RR. 1*l.* 1*s.*—col. 3 B.

* Suetonius is followed, who says he ruled with Lepidus and Antony 12 years (an interregnum), and reigned alone 44 years : he was 16 years of age when Julius was slain, and died at the age of 73. Tacitus says, his years of Tribunician power were but 36 ; it must have been in the 8th year of his reign that he took that office. Some scrupulously date his reign from his assumption of it.

RR. 10s. 6d.—2 B. latin under the effigy of Justitia, Pietas, of Salus, c. 6d.—gr. 2 B. RR. 20s.

Agrippa: G. RRRR. 40l.—s. RRR. 5l.—restored by Trajan, RRRR. 10l.—2 B. R. 5s.—restored by Titus, or by Domitian, R. 5s.—3 B. RR. 20s.—1 B. colony of Gades, RRR. 5l.—Colonial, 2 and 3 B. RR. 10s.—3 B. gr. RRR. 3l.

Julia, daughter of Augustus: 3 B. gr. RRR. 2l.

Caius Cæsar: 2 B. RRR. 2l.—3 B. RR. 1l.—1 B. col. RRR. 5l.—2 B. col. RR. 10s.—3 B. col. RR. 7s.—3 B. gr. RR. 15s.—2 B. egypt. rev. of Aug. RRR. 1l.

Lucius Cæsar: the same in all respects.

Agrippa Cæsar: 3 B. col. *Corinth*, RRRR. 3l.

TIBERIUS (A. C. 15.): G. C. 1l.—rev. head of Augustus, 2l.—restored by Titus, RRR. 6l.—*quinarij* of gold, RR. 2l.—s. C. 1s.—gr. s. R. 5s.—gr. s. medallions, R. 20s.—lat. B. medallion, RRR. 10l.—1 B. RRR. 5l.—2 B. C. 1s. if restored, 7s.—3 B. C. 6d.—1 B. col. RR. 2l.—2 and 3 B. col. c.—*Spintrix* between 2 and 3 B. RR. 1l. about 60 *spintrix* are known.

Drusus, son of Tiberius: s. rev. of Tib. RRR. 10l.—2 B. C. 1s.—rev. of Tib. RRR. 2l.—restored, R. 5s.—2 and 3 B. col. RR. 10s.—2 B. gr. rev. of Germanicus, RR. 1l.—3 B. gr. RR. 10s.

Nero Claudius Drusus, brother of Tiberius: G. RR. 2l.—s. RR. 15s.—1 B. R. rather than c. 2s. 6d. they are struck in the reign of Claudius.—restored, 5l.

Antonia, daughter of M. Antony: G. RR. 3l.—s. RR. 2l.—coins of brittle brass struck in Egypt, RR. 1l.—2 B. C. 1s.—2 B. gr. rev. of Claudius, RRR. 25s.—3 B. gr. RR. 1l.

Germanicus, son of Nero Drusus and Antonia: G. RR. 6l.—s. RR. 1l.—1 B. RRRR. 15l.—2 and 3 B. C. 1s.—2 and 3 B. col. RR. 10s.—2 B. gr. rev. of Agrippina his wife, or Caligula his son, RR. 15s.—3 B. gr. RR. 15s.

Agrippina,

Agrippina, wife of Germanicus: G. RR. 4/.—s. RR. 1/.—gr. medallions, s. RRR. 5/.—1 B. R. 5s.—restored, RRR. 3/.—2 and 3 B. col. RRRR. 2/.

Nero and Drusus, Cæsars, 2 B. C. on horseback, 1s.—2 B. col. RR. 10s.

Caius Cæsar Augustus (CALIGULA A. C. 38.): G. RR. 5/. in Italy worth 10/.—s. R. 10s.—gr. s. RR. 15s.—medallions, s. RR. 1/.—1 B. R. 5s.—2 B. C. 1s.—1 B. col. RR. 1/.—2 B. col. rev. of Germanicus his father, R. 10s.—3 B. col. R. 2s.—2 B. gr. RR. 1/.

Drusilla, sister of Caligula, 2. B. gr. rev. of Cal. RRR. 2/.—3 B. gr. same reverse, RRR. 1/.—there are no Roman.

Julia Livilla, sister of Caligula: 3 B. gr. RRR. 1/.

Tiberius CLAUDIUS Cæsar Augustus (A. C. 42): G. C. 1/.—rare rev. 50s.—restored RRR. 3/.—s. C. 1s.—gr. s. RR. 1/.—latin medallions, s. 2/.—gr. medallions, s. RR. 30s.—coins of brittle brass of Egypt, with the name of Messalina, and her figure standing on rev. R. 5s.—1 B. C. 2s. except rare rev.—2 and 3 B. C. 1s.—2 B. col. R. and with the heads of his children, RR. 1/.—3 B. col. R. 2s. 6d.—1 B. gr. RRR. 3/.—2 B. gr. C. 1s.—with the heads of Drusus and Antonia, RR. 1/.—with his head, and that of Agrippina, R. 10s.

Messalina: 2 B. col. RRR. 2/.—3 B. rev. of Claudius, col. RRR. 30s.—1 B. gr. RRRR. 15/.—2 B. gr. rev. of Claudius, RR. 1/.—3 B. RR. 1/.—there are no Roman.

Agrippina, daughter of Germanicus and the elder Agrippina: G. R. 30s.—G. gr. reverse of Cotys king of Bosphorus, 10/.—s. R. from 7s. to 12s.—Latin medallions, s. RRR. 3/.—gr. medallions, s. RRR. 3/.—1 B. lat. RRRR. 20/.—3 B. col. RR. 10s.—1 B. gr. RRR. 1/.—2 B. gr. RRR. 2/.—3 B. gr. RR. 1/.

U 4

Britannicus,

Britannicus, son of Claudius : 3 B. latin RRRR. or rather unique, with the title of Augustus, such as was in the cabinet of M. Pellerin, 5*l*.—1 B. gr. RRRR. 10*l*.—2 B. gr. RRR. 5*l*.

NERO Claudius Cæsar Augustus (A. c. 55.) G. c. 1*l*.—some rev. 2*l*.—s. c. 1*l*.—some 10*l*.—gr. s. RR. from 5*l*. to 10*l*.—s. medallions, RR. 20*l*.—brittle brads of egypt, c. 2*l*.—B. medallions, RRR. 8*l*.—1 B. lat. c. 2*l*.—some 10*l*.—2 and 3 B. c. 6*d*.—2 and 3 B. col. R. 2*l*.—1 B. gr. RR. from 10*l*. to 1*l*.—2 B. gr. c. 1*l*.—with Agrippina, RR. 10*l*.—3 B. gr. c. 6*d*.

Octavia, wife of Nero : brittle brads, eg. RR. 1*l*.—2 B. col. with Nero, RR. 10*l*.—3 B. with her head only, RRRR. 2*l*.—2 B. gr. RR. 15*l*.—3 B. gr. RRR. 1*l*.

Poppæa, second wife of Nero : s. rev. of Nero, RRR. 15*l*.—brittle brads of Egypt, R. 10*l*.—2 B. eg. RRR. 1*l*.—3 B. eg. RR. 10*l*.

Statilia Messalina, third wife of Nero : RRRR. gr. 5*l*.

Claudia, daughter of Nero : 3 B. RRRR. 5*l*.

Clodius Macer (in Africa) : s. RRR. 2*l*. (they want the portrait).—3 B. RRRR. 10*l*.

Servius Sulpicius GALBA Cæf. Aug. (A. c. 69.) G. R. 2*l*.—restored, RR. 3*l*.—s. c. 1*l*.—brittle brads, eg. R. 5*l*. some 10*l*.—1 B. lat. c. 2*l*.—some from 10*l*. to 3*l*.—restored, RRR. 3*l*.—2 B. c. 1*l*. except a few reverses.—2 B. col. RRRR. 2*l*.—3 B. col. RRR. 1*l*.—2 B. gr. RR. 10*l*.

OTHO, Aug. (A. c. 69.) : G. RR. 5*l*.—s. c. 2*l*.—some reverses, 1*l*.—brittle brads, RRR. 3*l*.—1 B. col. of Antioch, RRRR. 50*l*.—2 B. Antioch, RRR. 10*l*.—3 B. of Casarea, RRR. 3*l*.—1 B. Egypt, RRRR. 15*l*.—2 and 3 B. eg. RRR. 2*l*.

VITELLIUS (A. c. 70.) : G. RR. 3*l*.—Ob. civis servatus, 12*l*.—with rev. of his two sons, RRR. 5*l*.—s. c.

s. c. 1s. with rev. of his sons, RR. 3*l*.—brittle
brass of Egypt in medallions, RRR. 3*l*.—1 B. latin,
RR. 3*l*.—2 B. R. 10s.—3 B. gr. RRR. 3*l*.—2 B. of
Egypt, RRR. 2*l*.—3 B. of the same, RRR. 2*l*.

Lucius Vitellius, father of the Emperor: G. RRR.
6*l*.—s. RR. 3*l*.

Flavius VESPASIANUS Aug. (A. C. 70): G. C.
1*l*. save some rare reverses.—Restored by Trajan, R.
2*l*.—s. c. 1s. some are worth from 4s. to 12s.—s.
medallions, R. from 15s. to 30s.—1 B. Roman C.
1s. some reverses 2*l*.—2 B. and 3 B. C. 1s.—with
the heads of Titus and Domitian, RR. 10s.—2 and
3 B. col. RR. 5s.—1 B. gr. RR. 1*l*.—2 and 3 B. gr.
C. 2*l*.—1 B. of Egypt, with the head of Titus R. 12s.

Domitilla, wife of Vespasian, G. RRRR. 30*l*.—s.
RRR. 5*l*.—1 B. R. 10s. (it wants the portrait)—3 B.
gr. of Egypt, RRR. 30s.

TITUS Cæsar Vespasianus Aug. (A. C. 79) G. C.
1*l*.—Restored by Trajan, R. 2*l*.—s. c. 1s.—some
reverses from 4s. to 10s.—latin medallions, s. RRR.
2*l*.—gr. medallions, s. RR. 1*l*.—with Vespasian on
rev. 3*l*.—1 B. C. 1s.—some from 5s. to 35s.—2
and 3 B. C. 1s.—2 B. col. RR. 7s.—3 B. col. R. 2s.—
1 B. gr. RR. 15s.—2 and 3 B. gr. R. 2s.—2 and 3
B. of Egypt R. 2s.

Julia, daughter of Titus: G. RRRR. 15*l*. s. RR.
1*l*. some rev. are rarer, that with the peacock of con-
secration is worth 3*l*.—s. medallions RRR. 5*l*.—1
B. R. 8s (there is no portrait)—2 B. C. 2s.—3 B. gr.
RRR. 1*l*. 5s.

DOMITIANUS Aug. (A. C. 81.) medallions of
G. RRRR. 20*l*.—G. C. 1*l*. rev. of Domitia RRR. 6*l*.
—gr. with head of Rheicuporides RRRR. 10*l*.—
s. c. 1s. with Domitia 3*l*.—there are other rare rev.
medallions of s. gr. R. 5s.—1 B. C. 1s.—some re-
verses from 4s. to 2*l*.—2 C. 1s. with rev. of Vespasian,
RR. 15s.—3 B. C. 6*l*.—1 B. col. RRR. 1*l*.—
2 and

2 and 3 B. col. c. 6*d*. save a few rev.—1 B. gr. R.R. 10*s*.—2 and 3 B. gr. c. 1*s*.—3 B. gr. with the head of Julia, R.R. 1*l*.—1 B. of Egypt, R. 3*s*.—2 and 3 B. of eg c. 1*s*.

Domitia, wife of Domitian : G. R.R.R. 5*l*. some rev. more—s. R.R. 2*l*.—medallions s. R.R.R. 5*l*.—1 B. R.R.R.R. 25*l*.—2 B. R.R.R. 5*l*.—2 B. gr. with Domitian, R.R. 15*s*.—2 and 3 B. gr. R.R. 10*s*.

Vespasian the younger, natural son of Vespasian : 3 B. gr. R.R.R. 2*l*. struck under Titus or Domitian.

NERVA Cæsar Aug. (A. C. 96.) G. R. 2*l*.—restored, R.R.R. 5*l*.—s. c. 1*s*. save a very few reverses—s. gr. R. 7*s*.—s. medallions, gr. and lat. R.R. 2*l*.—1 B. c. 1*s*. save about 10 rare reverses—2 B. c. 1*s*.—3 B. c. 6*d*.—2 and 3 B. col. R.R. 7*s*.—1 B. gr. R.R.R. 1*l*. 5*s*.—2 and 3 B. gr. R.R. 7*s*. 6*d*.

Nerva TRAJANUS Aug. (A. C. 98). G. c. 1*l*. some reverses, 8*l*.—G. gr. rev. of Sauromates, R.R.R.R. 10*l*.—s. c. 1*s*. save two or three rev.—s. gr. R. 2*s*. 6*d*.—s. gr. rev. of Cotys or Ninithimævus, R.R.R. 6*l*.—s. medallions lat. R.R. from 1*l*. to 30*s*.—s. gr. R.R. from 1*l*. to 30*s*.—s. with head of Trajan, rev. Diana with gr. legend, R.R.R. 2*l*.—1 B. c. 1*s*.—some rev. from 5*s*. to 50*s*.—2 B. c. 1*s*.—3 B. c. 6*d*.—1 B. col. R.R.R. 2*l*.—2 B. col. c. 1*s*.—3 B. col. c. 6*d*.—1 B. gr. R.R. 10*s*.—with rev. of Jupiter 5*s*.—2 B. gr. c. 1*s*.—3 B. gr. c. 6*d*.—Egyptian all c.—G. with head of Trajan the father, R.R.R. 3*l*.—s. with the same R.R. 1*l*.

Plotina, wife of Trajan : G. R.R. 4*l*.—rev. *Ara Pudicitiae* 12*l*.—G. *quinarii*, R.R.R. 4*l*.—s. R.R.R. 4*l*.—with *Ara Pudicitiae*, 6*l*.—1 B. R.R.R. 5*l*.—3 B. col. R.R. 2*l*.—2 and 3 B. gr. R.R. 15*s*.—2 B. gr. rev. of Trajan, R.R.R. 2*l*.

Marciana, sister of Trajan : G. R.R.R. 5*l*.—s. R.R.R. 4*l*.—with *Soror Imp. Trajani*, R.R.R.R. 10*l*.—1 B. R.R.R. 6*l*.—3 B. gr. R.R.R.R. 3*l*.

Matidia,

Matidia, daughter of Marciana—G. RRR. 5*l*.—rev. of Plotina, 10*l*.—s. RRR. 4*l*.—I B. RRR. 6*l*.—3 B. gr. RRR. 3*l*.

Nerva Trajanus HADRIANUS Aug. (A. C. 117.) G. C. 1*l*. save some rev.—O. gr. rev. of Sauromates, RRR. 10*l*.—s. C. 1*s*. some rev. from 5*s*. to 25*s*.—s. gr. R. 5*s*.—rev. of Rhescuporides, RRR. 4*l*.—s. medallions lat. RR. 1*l*.—s. medallions gr. RR. 30*s*.—1 and 2 B. C. 1*s*.—there are however about 100 rare rev. principally of provinces of the empire, which are worth from 30*s*. to 4*l*.—2 B. with head of Antoninus, RR. 1*l*.—3 B. C. 6*d*.—1 B. col. RR. 10*s*.—2 and 3 B. col. R. 2*s*. 6*d*.—1 B. gr. R. 5*s*.—Egyptian common 1*s*.

Antinous, the favorite of Hadrian—gr. medallions of B. RRR. 3*l*.—1 B. gr. RR. 50*s*.—2 B. gr. RR. 15*s*.—3 B. gr. RR. 10*s*.—rev. of Hadrian, RRR. 2*l*.—1 B. eg. RR. 1*l*. 5*s*.—2 and 3 B. eg. RR. 12*s*.

Sabina, daughter of Matidia, and wife of Hadrian : G. R. 1*l*.—with consecration, 2*l*.—s. C. 1*s*. some rev. 1*l*.—s. gr. R. 15*s*. to 25*s*.—s. medallions gr. RRR. 3*l*.—little medallions of eg. rev. of Hadrian, R. 10*s*.—1 B. C. 1*s*.—rev. of Hadrian, RR. 2*l*.—consecration, RR. 15*s*. to 25*s*.—2 B. C. 1*s*.—rev. of Hadrian, RR. 1*l*.—3 B. col. RR. 5*s*.—1 B. gr. RR. 15*s*.—2 and 3 B. gr. R. 3*s*.—3 B. gr. with head of Had. both in front, 1*l*. 5*s*.—1 B. eg. R. 10*s*.—2 B. eg. C. 1*s*.—3 B. eg. C. 6*d*.—gr. medallions of brass, RRR. 10*l*.—

Lucius Aelius Cæsar, adopted by Hadrian, but died before him, G. RR. 3*l*.—s. R. 4*s*.—s. gr. RR. 15*s*.—s. medallions, gr. 30*s*.—1 B. C. 2*s*. 6*d*. save very few rev.—2 B. C. 1*s*.—3 B. col. RRR. 2*l*.—1 B. gr. RR. 7*s*. 6*d*.—2 and 3 B. gr. R. 3*s*.—B. Eryp. C. 6*d*.—

ANTONINUS Pius Aug. (A. C. 138.) G. C. 1*l*.—some reverses, 2*l*.—G. *quinarij*, 30*s*.—s. C. 1*s*.—s. gr. R. 5*s*.—with equestrian statue of Hadrian, 25*s*.—rev. of Remetal'es,

Remetalces, RRR. 4*l.*—1 B. C. 1*s.*—some rare rev. 5*s.*—some very rare 35*s.*—2 B. G. 1*s.*—rev. of Faustina, RR. 1*l.*—rev. of Hadrian 12*s.*—with M. Aurelius and Faustina 25*s.*—1 B. col. RR. 10*s.*—2 and 3 B. col. R. 2*s.* 6*d.*—1 B. gr. R. 5*s.* some rev. more—2 B. gr. C. 1*s.*—3 B. gr. C. 6*d.*—Egyptian, C. 1*s.*—some rev. 10*s.*—B. medallions, gr. and lat. RR. 5*l.*
Faustina the Elder, wife of Antoninus Pius—G. C. 1*l.* some rev. 2*l.*—*Puellæ Faustinianæ* 6*l.*—s. C. 1*s.*—some rev. 15*s.*—*Puellæ Faustinianæ*, 3*l.*—s. *quinarij*, R. 5*s.*—medallions of brittle brass rev. of Antoninus, RR. 10*s.*—1 B. C. 1*s.* with rev. of Antoninus, 2*l.*—some rare from 3*s.* to 1*l.*—2 B. C. 1*s.*—1 B. col. RRR. 30*s.*—2 B. col. RRR. 25*s.* with Antoninus—1 B. gr. RRR. 15*s.*—2 and 3 B. gr. RR. 5*s.*—eg. B. R. 2*s.* 6*d.*—lat. medallions of B. RRR. 15*l.*

Galerius Antoninus, son of Antoninus and Faustina: 1 B. gr. rev. of Faustina, RRRR. 8*l.*—2 B. gr. rev. of Faustina, 4*l.*—2 B. eg. RRRR. 10*l.*

MARCUS AURELIUS, ANTONINUS, called The Philosopher (A. C. 116.): G. C. 1*l.* some rev. 2*l.*—s. C. 1*s.*—s. gr. R. 5*s.*—1 B. C. 1*s.*—rev. of Faustina, RR. 35*s.*—rev. of Verus, RRR. 3*l.*—there are other rare rev.—lead * of this size, RR. 10*s.*—2 B. C. 1*s.*—1 B. col. RRR. 30*s.*—2 B. col. R. 5*s.* with Verus, RR. 10*s.*—3 B. RR. 7*s.* 6*d.*—1 B. gr. R. 2*s.* 6*d.*—2 B. gr. C. 1*s.* with Abgarus, RR. 6*d.*—3 B. gr. C. 6*d.*—Eg. B. C. 1*s.*—medallions of B. gr. and lat. RR. 2*l.* to 10*l.*—

Faustina the Younger, wife of Antoninus the Philosopher †, G. C. 1*l.*—gr. RRR. 3*l.*—s. C. 1*s.*—con-

* The few lead coins of Hadrian and the Antonini are doubtless trial-pieces.

† She is known from the other by her aquiline nose, and more slender features: the mother has her hair fastened in many wreaths to the top of her head; the daughter wears it tied up in a large knot behind.

secration

secration and *Matri castrorum*, 7s. 6d.—s. gr. RR. 15s.—1 B. C. 1s. some rev. as the consecration, 7s. 6d.—2 B. C. 1s.—3 B. col. RRR. 5s.—1 B. gr. R. 5s.—2 and 3 B. gr. R. 3s.—The gr. and eg. medals, with the name ANNIA FAUSTINA, are extremely rare.—Lat. medallions, B. 5l.—gr. B. 10l.

Annius Verus, the fifth and last, but only surviving son of Marcus Aurelius and Faustina save Commodus, died in the 7th year of his age: 1 B. RRRR. with rev. of Commodus, 8l.—2 B. same rev. RRR. 2l.—2 B. gr. with Commodus, rev. of Marcus Aurelius, RRR. 35s.—3 B. gr. rev. of Commodus, RRR. 2l.

Lucius Aurelius VERUS Aug. son of Aelius, the adopted heir of Hadrian (A. C. 161 to 170):—G. C. 1l. some rev. 2l.—s. C. 1s.—*Profectio Aug.* RRR. 15s.—s. gr. RR. 15s.—1 B. C. 1s. some rev. 25s.—lead of this size, RR. 10s.—2 B. C. 1s. save some rev.—1 B. col. RRR. 50s.—2 and 3 B. col. R. 2s. 6d.—1 B. gr. R. 3s.—2 B. gr. C. 1s. with M. Aurelius and Verus, RR. 5s.—with Abgarus, RR. 5s.—3 B. gr. and eg. C. 1s. Medallions, B. gr. and lat. 2l. to 20l.

Lucilla, wife of Lucius Verus: G. C. 1l. 5s.—s. C. 1s.—s. gr. with the name of Mannus prince of Arabia, RRR. 3l.—1 and 2 B. C. 1s.—2 B. col. RRR. 2l.—1 B. gr. RRR. 50s.—2 and 3 B. gr. RR. 5s.—Medallions, 2l. to 20l.

Lucius Aelius Aurelius COMMODUS Aug. or Marcus Aurelius COMMODUS Antoninus Aug. (A. C. 180): G. RRR. 4l. some 6l.—G. medallions, RRRR. 40l.—G. *quinarij*, RRR. 5l.—G. gr. rev. of Sauromates, RRR. 12l.—s. C. 1s. some rev. 1l.—1 B. C. 1s. with Faustina, 30s. other rare rev. from 3s. to 18s.—2 B. C. 1s. some rev. 7s. 6d.—1 B. col. RRR. 50s.—2 and 3 B. col. R. 2s. 6d.—1 B. gr. R. 2s. 6d.—2 B. gr. C. 1s. rev. of M. Aurel. and Faustina, RR. 12s.—3 B. gr. C. 6d.—1 B. eg. RR. 1l.—There are

are about 120 medallions of this reign, 2*l.* to 30*l.*

Crispina, wife of **Commodus**: G. RRR. 6*l.*—s. c. 1*s.* *Diis Genitalibus*, 5*s.*—1 B. c. 1*s.*—2 and 3 B. col. RR. 7*s.* 6*d.*—1 B. gr. RR. 7*s.* 6*d.*—2 and 3 B. gr. R. 3*s.*—1 B. eg. RRR. 25*s.*—2 and 3 B. eg. RR. 10*s.*

Publius Helvius PERTINAX Aug. (A. C. 192): G. RRR. 4*l.*—some rev. as of consecration eagle *, or funeral pile, RRRR. 15*l.*—s. RRR. 2*l.*—some rev. as *Liberatis Civibus*, 4*l.* *Menti Laudanda*, 5*l.*—s. medallions of eg. RRR. 8*l.*—1 B. RRR. 4*l.*—some reverses, as the consecration, and *Liberalitas*, 8*l.*—2 B. RRR. 1*l.* some rev. 2*l.*—2 B. gr. RR. 2*l.*—3 B. eg. RRR. 30*s.* Medallions, gr. RRR. 50*l.*

Titiana, wife of **Pertinax**. Her coins only occur in brittle brass of Egypt, RRR. 3*l.*

Marcus Didius Severus JULIANUS Aug. (A. C. 193): G. RRR. 10*l.* s. RRR. 4*l.*—1 B. R. 10*s.*—2 B. RRR. 3*l.*

Manlia Scantilla, wife of **Julian I.** G. RRR. 10*l.*—s. RRR. 8*l.*—1 B. RR. 15*s.*—2 B. RRR. 4*l.*

Didia Clara, daughter of **Julian I.** G. RRR. 8*l.*—s. RRR. 8*l.*—1 B. RR. 15*s.*

C. Pescennius Niger Justus Aug. (in Syria): G. RRRR. unique in the king of France's cabinet, 50*l.*—s. RRRR. 8*l.*—Gr. medallions of s. RRRR. 25*l.*

Pescennia Plautiana, wife of **Niger**: an unique gr. medal is given of this lady by Baudelot.

Decimus Clodius Septimius Albinus Aug. (in Gaul): G. RRRR. 20*l.*—s. R. 5*s.*—title of Aug. Imp. 10*s.*—1 B. R. 5*s.* some rev. 10*s.*—2 B. R. 5*s.*—1 B. gr. RRR. 50*s.*—2 B. gr. RRR. 2*l.*—Latin medallions of B. RRRR. 30*l.*

* The eagle, being the bird of Jupiter, is the most common mark of consecration of an emperor; as the peacock, the bird of Juno, shows that of an empress.

Lucius

LUCIUS SEPTIMIUS SEVERUS PERTINAX Aug. (A. C. 193.) G. R. 2*l.* with different heads of his family, RRR. 5*l.*—G. gr. rev. of Sauromates, 10*l.*—s. c. 1*s.*—with heads of his family, or rare rev. from 3*s.* to 2*l.*—s. gr. R. 5*s.*—s. medallions lat. RR. 1*l.*—Syrian medallions of base s. gr. 10*s.*—I B. C. 1*s.*—with Julia or other rare rev. 2*l.*—2 B. C. 1*s.* some rev. 1*l.*—I B. col. RR. 10*s.* 2 and 3 B. col. R. 2*s.* 6*d.*—I B. gr. R. 3*s.*—2 B. gr. c. 1*s.* rev. of Julia in a temple, or Abgarus, 5*s.*—3 B. gr. c. 6*d.* Latin medallions, RRR. 2*l.* to 10*l.* gr. RR. 2*l.* to 5*l.*

JULIA DOMNA PIA FELIX Aug. wife of Severus: G. RR. 3*l.*—with Caracalla and Geta, RRR. 4*l.*—s. c. 1*s.* with heads of her children and of Septimius Severus 50*s.*—some rare rev. 3*s.* to 10*s.*—s. gr. R. 5*s.*—I B. C. 1*s.*—some rev. 5*s.* to 40*s.*—2 B. C. 1*s.* some rev. 5*s.*—I B. col. RRR. 2*l.*—2 B. and 3 B. col. R. 3*s.*—I B. gr. R. 2*s.* 6*d.*—2 B. gr. c. 1*s.* rev. of Caracalla, RR. 5*s.*—3 B. gr. c. 6*d.*—I B. Egypt. RR. 10*s.*—medallions, gr. and lat. RRRR. 10*l.*

MARCUS AURELIUS SEVERUS ANTONINUS Aug. (CARACALLA * A. C. 211.) G. C. 1*l.*—with Septimius Severus and Julia, 3*l.*—some rare rev. 2*l.* to 5*l.*—s. c. 1*s.*—with heads of Severus, Julia, and Geta,

* The coins of Caracalla not being easily distinguished from those of Elagabalus, the names being the same, a few marks may be necessary. Caracalla has commonly the title *GERMANICUS*, or *BRITANNICUS*, which the other never has. Elagabalus bears most commonly *FELIX*. Caracalla seldom is styled *IMP.* Elagabalus always. But the most certain mark is the sun, delineated like an asterisk, and thence by medallists vulgarly termed a star, which is almost always seen on coins of Elagabalus, behind or before the figures on the reverse. It is well known that he was priest of the sun, and thence the mark; which may likewise be found on coins of Julia Soæmias his mother, and on others. Some French writers will have it, that this badge appears also on one or two coins of Caracalla, which I must beg leave to impute to mistake till the strongest proof shall arise of their position, which I strongly suspect to be quite void of foundation.

2*l.*—

2*l.*—some rare rev. from 3*s.* to 30*s.*—s. gr. R. 5*s.*—
s. medallions, gr. RRR. 2*l.*—brittle brads of Egypt,
c. 1*s.*—1 B. c. 1*s.*—some rev. from 3*s.* to 30*s.*—
2 B. c. 1*s.*—some rev. from 3*s.* to 20*s.*—1 B. col. R. 5*s.*
except Antioch in Syria.—2 and 3 B. col. c. 1*s.*
—1 B. gr. c. 1*s.* with heads of Caracalla and Geta,
RR. 30*s.*—2 B. gr. c. 1*s.* with Julia, 7*s.* 6*d.*—2 or
3 B. gr. rev. of Geta; or Plautilla face to face, 10*s.*—
1 B. Egypt. RR. 10*s.*—Medallions of B. gr. R. 10*s.*
to 5*l.*—Lat. RRRR. 20*s.*—s. medallions, 2*l.* B. 3*l.*

Plautilla, wife of Caracalla: G. RRR. 4*l.*—s. c.
1*s.*—some rev. 4*s.*—with Caracalla, 3*l.*—1 B. RRRR.
10*l.*—nearly 1 B. RRR. 4*l.*—2 B. R. 5*s.*—1 B. of
Tyre, RRR. 4*l.*—3 B. col. RR. 5*s.*—1 B. gr. RRR. 2*l.*
—2 and 3 B. gr. R. 2*s.* 6*d.*—Medallions of brads Gr.
RRR. 5*l.*

Publius, or Lucius Sept GETA Aug. (A. C. 211
to 212.): G. RRR. 5*l.*—gr. RRRR. 6*l.*—s. c. 1*s.*
with heads of Sept. Severus, Julia, or Caracalla, 2*l.*
—other rare rev. from 5*s.* to 30*s.*—s. gr. RR. 7*s.* 6*d.*
—Syrian medallions of bad silver, RR. 15*s.*—1 B. R.
5*s.* *—some rev. 15*s.* to 30*s.*—2 B. c. 1*s.* 6*d.*—some
reverses, 10*s.*—1 B. col. RRR. 50*s.*—2 and 3 B. col.
R. 1*s.* 6*d.*—1 B. gr. RR. 10*s.*—2 and 3 B. gr. c. 6*d.*
—Medallions, B. gr. and lat. RRR. 6*l.*

Marcus Opelius Sev. MACRINUS Aug. (A. C.
217.): G. RRR. 5*l.*—s. R. 2*s.* 6*d.*—triumphal chariot,
3*l.*—Syrian medallions of base metal, R. 10*s.*—1 B.
R. 10*s.*—some rev. 1*l.* to 50*s.*—2 B. c. 1*s.*—some
rev. 5*s.*—1 B. col. RRR. 30*s.*—2 and 3 B. R. 5*s.*—
1 B. gr. RR. 1*l.*—2 B. gr. R. 3*s.*—with Diadume-

* The brads coins of Geta Augustus represent him with a long
beard, and with a countenance of at least 40 years of age, tho, if
we credit history, he was killed at 23. The silver coins are al-
most all struck when he was quite a boy and Cæsar. Caracalla,
who was slain at 29, has likewise a very ancient physiognomy on
his coins.

nianus,

nianus, 15s.—3 B. gr. R. 2s. 6d.—Egyptian, R. 2s. 6d.—lat. Medallions of B. RRRR. 10l.—gr. RRR. 5l.

Mar. Opel. Ant. DIADUMENIANUS Cæsar Aug. (A. C. 217.): G. RRRR. king of France's coat 42l.—S. RR. 12s.—*Fides Militum*, 2l.—1 B. RR. 2l.—2 B. R. 5s.—1 B. of *Berithus*, RRRR. 3l.—*Laodicea*, 4l.—2 and 3 B. col. RR. 12s.—1 B. gr. RRR. 3l.—2 and 3 B. gr. R. 5s.

M. Aur. Antoninus Aug. (ELAGABALUS, A. C. 218.): G. R. 2l.—S. C. 1s.—rev. of Soemias, 30s.—some reverses, 5s. to 25s.—1 B. R. 7s. 6d.—some rev. 10s. to 20s.—2 B. C. 1s.—some rev. 4s. to 8s.—1 B. col. save Antioch, RR. 10s.—2 and 3 B. col. R. 2s. 6d.—1 B. gr. R. 5s.—2 and 3 B. gr. C. 6d.—Egypt. C. 1s.—B: medallions, lat. RRRR. 10l. gr. RRR. 5l.

Julia Cornelia Paula Augusta, first wife of Elagabalus: G. RRR. 10l.—S. R. 2s. 6d.—some rev. 7s. 6d.—1 B. RR. 30s.—rev. of three *Monetæ*, 3l.—2 B. R. 7s. 6d.—1 B. col. RRR. 3l.—2 and 3 B. col. RR. 10s.—1 B. gr. RRR. 3l.—2 and 3 B. gr. R. 10s.—Egyptian, R. 2s. 6d.

Julia Aquilia Severa, second wife of Elagabalus: G. RRRR. 21l.—S. RR. 10s.—with rev. of two fig. 1l.—1 B. RR. 2l.—2 B. R. 10s.—2 and 3 B. col. RRR. 15s.—1 B. gr. RRR. 5l.—2 and 3 B. gr. RRR. 1l.—Egypt. R. 5s.

Annia Faustina, third wife of Elagabalus: s. unique in king of Spain's cab. 40l.—1 B. RRRR. 30l.—2 and 3 R. col. RRR. 2l.—2 B. gr. RRR. 3l.—2 and 3 B. Egypt. RR. 1l.

Julia Soemias Aug. mother of Elagabalus: G. RRR. 6l.—S. C. 1s.—rev. of Caracalla, RRR. 30s.—1 B. R. 5s.—with Cybele, 30s.—2 B. C. 2s.—2 and 3 B. col. RRR. 1l.—1 B. gr. RR. 1l.—2 B. gr. 10s.—3 B. gr. R. 5s.—2 B. Egypt. R. 3s.

X

Julia

Julia Mæsa, grandmother of Elagabalus : G. RRR. 8*l.*—s. c. 1*s.*—consecration, lately discovered, 2*l.*—1 B. c. 1*s.*—consecration, 2*l.*—2 B. c. 6*d.*—1 B. col. RRR. 30*s.*—2 and 3 B. col. R. 10*s.*—1 B. gr. R. 10*s.*—2 and 3 B. gr. c. 1*s.*

M. Aur. Sev. ALEXANDER Aug. (A. c. 222.) : G. c. 1*l.*—some rev. as Mamæa, &c. 5*l.* *—G. medallions, 25*l.*—s. c. 1*s.*—some 10*s.* to 2*l.*—1 B. c. 1*s.*—some 4*s.* to 4*l.*—2 B. c. 6*d.*—some from 2*s.* to 20*s.*—2 B. with Orbiana, RRR. 2*l.*—with Mamæa, RR. 10*s.*—1 B. col. (save Antioch) RR. 10*s.*—2 and 3 B. col. R. 2*s.*—1 B. gr. R. 2*s.*—2 and 3 B. gr. c. 6*d.*—2 B. gr. with Mæsa, RRR. 1*l.*—1 B. Egypt. c. 1*s.*—2 B. eg. c. 1*s.*—save with *Cæsar*.—B. medallions, lat. RRRR. 15*l.* gr. 10*l.*

Barbia Orbiana Aug. last wife of Alexander Severus : G. RRRR. 25*l.*—s. R. 5*s.*—*Pudicitia*, 1*l.*—1 B. R. 15*s.*—2 B. R. 5*s.*—1 B. gr. of *Sida*, RRR. 4*l.*—2 and 3 B. gr. RRR. 1*l.*—2 B. Egypt. RRR. 1*l.*

Julia Mamæa, mother of Alexander : G. RRR. 4*l.*—s. c. 1*s.*—1 B. c. 1*s.*—2 B. c. 6*d.*—save two rev. *Felicitas Perpetua*, 1*l.* and *Matri Castrorum*, 10*s.*—1 B. col. RR. 10*s.*—2 and 3 B. col. R. 5*s.*—1 B. gr. R. from 7*s.* 6*d.* to 15*s.*—2 and 3 B. gr. R. 2*s.* 6*d.*—1 B. Egypt. R. 5*s.*—latin medallions of B. RRRR. 21*l.*

Uranus Antoninus, a tyrant in Germany, in the reign of Alexander Severus : G. unique in cab. of king of France, valued at least at 60*l.*

C. J. Verus MAXIMINUS Aug. (Maximin I. A.

* Lampridius tells us, that Alexander Severus first coined *semisses* and *tremisses* of gold : whence the *aureus*, or complete coin, was first termed *solidus*. M. Beauvais does not mention these *halves* and *thirds*, so it is to be supposed none are found ; and, as I have seen none, I could not venture to supply them. A variety, however, occurs first in the silver coinage about this period ; for now are found denarij of three sizes. The largest weighing about 84 grains, the middle 60, and the small about 36.

Æ. 235.) : G. RRR. 4*l*.—*Liberalitas*, 8*l*.—s. c. 1*s*.—some rev. 5*s*. to 15*s*.—1 B. c. 1*s*.—save some from 3*s*. to 15*s*.—2 and 3 B. c. 6*d*.—some rare rev. 3*s*. to 15*s*.—2 B. col. RRR. 15*s*.—3 B. col. RR. 4*s*.—1 B. gr. RR. 1*l*.—2 B. gr. R. 5*s*.—with his son, RRR. 1*l*.—3 B. gr. R. 1*s*. 6*d*.—Egypt. R. 2*s*.—B. medallions, lat. RRRR. 2*l*.—gr. RR. 5*l*.

Paulina, wife of Maximin I. s. RR. 1*l*.—1 B. R. 10*s*.—car of consecration, RRR. 30*s*.

C. J. V. Maximus Cæsar : s. RR. 10*s*.—1 and 2 B. c. 2*s*.—1 B. *Victoria Augg.* RRR. 2*l*.—2 and 3 B. col. RR. 10*s*.—1 B. gr. RR. 30*s*.—2 and 3 B. gr. R. 5*s*.—B. medallions, gr. RRRR. 25*l*.

M. Ant. GORDIANUS AFRICANUS Aug. (I. A. c. 236.) : G. RRRR. 10*l*.—s. RRR. 4*l*.—medallions of base metal of Egypt. RR. 1*l*.—1 B. RR. 2*l*.—3 B. RRR. 4*l*.—2 B. Egypt. RR. 1*l*.

M. Ant. GORDIANUS AFRICANUS Aug. the younger (II. A. c. 236.) : s. RRR. 4*l*.—Egyptian base metal medallions, RRR. 50*s*.—1 B. RR. 2*l*.—2 B. Egypt. RRR. 2*l*.

Decimus Cælius BALBINUS Aug. (A. c. 238.) : G. RRRR. 21*l*.—s. R. 4*s*.—some rev. 10*s*.—medallions of Egyptian metal, RR. 1*l*.—1 B. R. 5*s*.—some 30*s*.—2 B. RRR. 2*l*.—B. medallions gr. from 2*l*. to 4*l*. according to their conservation.—2 B. gr. RR. 30*s*.—2 B. Egypt. RR. 10*s*.

M. Cl. PAPIENUS Max. Aug. (A. c. 238.) : G. RRRR. 21*l*.—s. R. 4*s*.—some 10*s*.—1 B. R. 5*s*.—some rev. 15*s*. and 30*s*.—2 B. RRR. 2*l*.—B. medallions gr. RRR. from 2*l*. to 4*l*.—1 B. gr. RRR. 3*l*.—2 B. gr. RR. 1*l*.—Egyptian medallions, 1*l*.

M. Ant. GORDIANUS PIUS Aug. (III. A. c. 239.) : G. c. 1*l*.—save some rev.—s. c. 1*s*. with *Cæsar*, RR. 10*s*.—s. medallions gr. RR. 10*s*.—1 B. c. 1*s*.—some from 4*s*. to 30*s*.—2 B. c. 6*d*.—some from 2*s*. to 20*s*.—1 B. col. R. 3*s*.—2 and 3 B. col. R. 2*s*.—1 B. gr.

c. 1s.—with Abgarus, 10s.—with Tranquillina, 2l.—
2 B. gr. c. 6d.—eg. with Serapis, 5s.—with head of
Abgarus on rev. c. 1s.—B. medallions lat. RRRR.
25l. gr. RR. 5l. to 10l.

Sabina Tranquillina, wife of Gordian III. s. RRRR.
10l.—s. *quinarius*, RRRR. 10l.—1 B. RRRR. 12l.—
2 B. RRR. 5l.—1 B. col. RRR. 3l.—2 and 3 B. col.
RR. 1l.—1 B. gr. RR. 1l.—2 B. gr. RR. 10s.—with
Gordian, RRR. 1l.—3 B. gr. RR. 10s.—Medallions,
gr. RRR. 5l.

Marcus Julius PHILIPPUS Aug. (A. C. 244.) : G.
RRR. 5l.—s. c. 1s.—with Otacilia, and Philip the
son, RRR. 3l.—some other rev. from 2s. 6d. to
6s.—s. medallions, lat. RRR. 30s.—1 B. c. 1s.—
some from 2s. to 2l.—2 B. c. 1s.—some 2s. to 15s.
1 B. col. RR. 10s.—save *Viminacium* 3s.—2 and 3
B. col. R. 1s. 6d.—1 and 2 B. gr. c. 1s.—with
Philip the son and Otacilia, RR. 7s. 6d.—Egypt. R.
2s.—B. medallions, lat. RRR. 10l.—with Philip the
son and Otacilia, RRRR. 30l.—gr. RR. 5l.

Marcia Otacilia Severa, wife of Philip the elder :
G. RRR. 5l.—*Securitas Orbis*, 8l.—s. c. 1s.—with
her portrait on both sides, RR. 10s.—Syrian medal-
lions, s. RR. 15s.—1 B. c. 1s.—some 2s. to 12s.—2
B. c. 1s.—1 and 2 B. col. R. 4s.—3 B. col. RR. 15s.—
1, 2, and 3 B. gr. c. 2s.—B. medallions, gr. and lat.
RRRR. 20l.

Marcus Julius PHILIPPUS Aug. (Philip the
younger, A. C. 246.) : G. RRR. 5l.—*Pietas Augg.*
6l.—s. c. 1s.—save without the diadem.—1 B. c.
1s.—some rev. as the sea-horse, 10s.—2 B. c. 1s.—
some rev. 5s.—1 B. col. (save Antioch) RR. 7s. 6d.
—2 and 3 B. col. RR. 4s.—1 B. gr. RR. 5s. to 20s.—
2 B. gr. c. 1s.—rev. of the Three Furies struck at
Antioch, 10s.—3 B. gr. c. 6d.—B. medallions lat.
and gr. RRR. 2l. to 10l.

P. Car-

P. Carvilius Marinus Aug. (in Pannonia) 1 B. gr. RRRR. 5*l.*—2 B. gr. RRR. 1*l.*

Ti. Cl. Mar. Pacatianus Aug. (in Gaul*) 1 s. RRRR. 8*l.*

Cn. Messius Q. Trajanus Decius Aug. (A. C. 250.): G. RRR. 3*l.*—s. C. 1*s.*—*Victoria Germanica*, 7*s.* 6*d.*—1 B. C. 1*s.*—*Cæs. Decennalia Fel.* 2*l.*—2 B. C. 1*s.*—1 B. col. R. 3*s.*—2 and 3 B. col. R. 2*s.*—of *Rhesana*, with *Etruscilla*, 10*s.*—1 B. gr. R. 2*s.* 6*d.*—2 B. gr. C. 1*s.*—with *Herennius*, RR. 10*s.*—3 B. gr. C. 6*d.*—2 and 3 B. Egypt. R. 2*s.*—B. medallions lat. RRR. 5*l.*—save *Felicitas Sæculi*, and *Victoria Aug.* C. 2*s.*—gr. RRR. 2*l.* to 5*l.*

Herennia Etruscilla Aug. wife of Decius: G. RRR. 4*l.*—s. C. 1*s.*—*Sæculum novum*, 5*s.*—Syrian medallions of bad silver, RR. 1*l.*—1 B. R. 2*s.*—2 B. C. 1*s.*—*Pudicitia Aug.* with three figures, 10*s.*—1 B. col. RR. 10*s.*—2 and 3 B. col. R. 3*s.*—1 B. gr. save *Samot*, RR. 15*s.*—2 B. gr. R. 3*s.*—3 B. gr. RR. 4*s.*—B. Egypt. RR. 5*s.*—B. medallions lat. RRR. 10*l.*—save that with the figure of *Pudicitia* sitting, 10*s.*

Q. HERENNIUS Etruscus Messius Decius Aug. (A. C. 250.): G. RRRR. 21*l.*—s. C. 1*s.*—some rev. 5*s.* to 15*s.*—s. medallions lat. RRR. 3*l.*—1 B. R. 5*s.* with rev. of instruments of sacrifice, 15*s.*—with title of Emperor, RR. 1*l.*—2 B. R. 3*s.*—1 B. col. RR. 10*s.*—2 B. col. R. 5*s.*—3 B. col. RRR. 15*s.*—1 and 2 B. gr. RR. 10*s.*—3 B. gr. R. 7*s.*—B. medallions, gr. RRRR. 20*l.*

C. Valens Hostilianus Messius Quintus or Co-
vintus Aug. (A. C. 250.): G. RRRR. 21*l.*—s. R. 2*s.* 6*d.*—with quality of Emperor, 5*s.*—some rev. 10*s.*—1 B. R. 7*s.* 6*d.*—some 1*l.*—title of Emperor, RR. 1*l.*—2 B.

* His coins are mostly found in Champagne. Eutropius, lib. 9. says of Decius, *Bellum civile quod in Gallia motum fuerat ob-*
pressit. Khell plausibly thinks this applies to Pacatian. *Suppl.*
ad Vaill.

RR, 10s.—*Romæ Eternæ*, 1l.—1 B. col. RR. 10s.—
2 B. col. RR. 5s. with Herennius, RRR. 1l.—3 B.
col. RR. 5s.—1 B. gr. RRR. 3l.—2 B. gr. RR. 1l.—
3 B. gr. RR. 15s.—B. medallions lat. RRR. 10l.

C. Vibius Trebonianus GALLUS Aug. (A. C. 253.): G. RRR. 5l.—s. C. 1s.—with *Gallus Aug.* only, RRR. 1l.—s. *quinarii*, RR. 5s.—1 B. C. 1s.—some 7s.—2 B. C. 1s.—1 B. col. R. 5s.—2 and 3 B. col. R. 2s. 6d.—1 B. gr. R. 10s.—2 B. gr. R. 7s.—3 B. gr. R. 5s.—2 B. Egypt. R. 3s.—B. medallions, gr. and lat. RRR. 2l. to 20l.

C. Vibius Volusianus Aug. (A. C. 253.): G. RRR. 5l.—s. C. 1s.—1 B. R. 10s.—2 B. R. 5s.—1 B. col. RR. 7s. 6d.—2 and 3 B. col. R. 2s.—1 B. gr. RR. 15s.—2 B. gr. RR. 10s.—3 B. gr. R. 5s.—2 B. Egypt. R. 3s.—B. medallions, gr. RRR. 30l.

C. or M. Julius Aemilius Aemilianus Aug. (in Italy) G. RRR. 20l.—s. R. 2s. 6d.—1 B. RRR. 3l.—2 B. RRR. 2l.—3 B. RRR. 1l.—1 B. col. RRR. 4l.—2 B. RRR. 1l.—1 B. gr. RRR. 5l.

Publius Licinius VALERIANUS Aug. (I. A. C. 255.): G. RRR. 3l.—s. C. 1s.—some to 7s.—1 B. R. 5s.—*Felicitas Augustorum*, with the car 2l.—2 B. R. 5s.—with Gallienus, 1l.—3 B. C. 2d.—1 B. col. R. 3s.—2 and 3 B. col. R. 2s.—1 B. gr. from 2s. to 7s. 6d.—2 and 3 B. gr. C. 1s.—with Gallienus and Valerian the younger, 15s.—B. medallions lat. RRR. 10l. gr. RR. 5l.

Mariniana, second wife of Valerian, s. R. 2s. 6d.—1 B. RR. 10s.—2 B. R. 5s.—3 B. R. 2s.

P. L. Egnatius GALLIENUS Aug. (A. C. 260. to 267.): G. R. 2l.—some 4l.—*Gallienæ Aug.* 8l.—G. medallions, RRR. 8l.—s. C. 1s.—some to 10s. The legions 2s. to 5s.—s. medallions, RRR. 2l.—s. *quinarii*, R. 2s. 6d.—1 B. R. 10s.—some 15s.—2 B. R. 5s.—some 10s. to 1l.—3 B. C. 2d.—1 B. col. R. 3s.—2 and 3 B. col. R. 2s.—1 B. gr. R. 5s.—2 and

and 3 B. gr. R. 5s.—B. medallions lat. RRR. 5l. to 10l. save *Moneta Aug.* 1l.—consecrations of his predecessors in silver, c. 2s.

Julia Cornelia Salonina Aug. wife of Gallienus : G. RRR. 5l.—s. c. 1s.—1 B. R. 10s.—*Aequitas Publica*, 1l.—2 B. R. 2s.—3 B. C. 6d.—1 B. col. RR. 10s.—2 and 3 B. col. R. 3s.—1 B. gr. R. 7s.—2 and 3 B. gr. c. 1s.—2 and 3 B. Egypt. c. 1s.—B. medallions lat. RRR. 10l. gr. RRRR. 20l.

After this time there are very few * colonial coins,

P. L. VALERIANUS Aug. (II. the brother of Gallienus, A. C. 263 to 267.) G. RRR. 5l.—s. c. 1s.—1 B. RRR, 2l.—rev. of *Jovi Crescenti*, 4l.—2 B. RR. 7s.—3 B. C. 3d.—1 B. gr. RR, 1l.—2 and 3 B. gr. R. 5s.

Cornelia Supera, wife of Valerian II. s. RRRR. 10l.—2 B. gr. RRR. 8l.

P. L. COR. SALONINUS VALERIANUS Aug. (III. the son of Gallienus, A. C. 263 to 265.) G. RRR. 5l.—s. c. 1s.—title of Aug. RR. 1l.—1 B. RRR. 30s.—2 B. R. 5s.—3 B. C. 2d.—1 B. gr. RR. 1l.—2 and 3 B. gr. R. 3s.—with CEBACTOC, RR. 10s.—3 B. gr. rev. of Gallienus, RRR. 1l.—B. medallions lat. RRR. 30l.

Druantilla Aug. s. RRRR. 30l. †.

M. Fulvius Macrianus Aug. (in Persia) ‡ 2 and 3 B. gr. Egypt, RRR. 2l.

T. Ful-

* M. Beauvais says; *none*, tho his own pages confute him.

† There are only two coins of this lady known ; one in the cabinet of the Emperor of Germany, and another in that of Count Arioſto. Beauvais knew not of them : but Khell, in his Supplement to Vaillant. *Vien.* 1767, 4to, is ſufficient authority.

‡ Trebellius Pollio having heard of the thirty tyrants of Athens wanted to make the like number in the reign of Gallienus ; and they indeed amount to near as many. There were thirteen whose coins are known. Usurpers whose coins have not been found are Cyriades, Ingenius, Odiathus, Herodinianus, Balista, Valens, Calpurnius Piso, Cæstius Aemilianus, Saturninus, Trebellianus, Celsus, Censorinus, Herennianus, Timolaus, Mæ-

T. Fulvius Junius *Macrianus* Aug. son of the former. Base s. RR. 10s.—3 B. RR. 10s.—2 B. gr. RRR. 1l. 3 B. Egypt, RR. 5s.

Fulvius *Quietus* Aug. (in Syria) Base silver, and 3 B. RR. 10s.—2 B. gr. RRR. 1l.—2 B. Egypt. RRR. 1l.—3 B. Egypt. RR. 10s.

Septimia *Zenobia* Aug. (in Palmyra, Syria, and Egypt): gr. s. RRR. 5l.—2 B. Egypt, RRR. 4l.

M. C. Laticenus *Postumus* Aug. (in Gaul) G. RR. 2l.—with his son, RRR. 5l.—G. *quinarij*, RRR. 3l.—Base s. c. 1s.—with two portraits, RR. 1l.—1 B. c. 2s.—some 5s. to 1l.—2 B. c. 1s.—some 5s. to 20s.—B. medallions lat. RRR. 3l.

C. J. C. *Postumus* Aug. he only appears on his father's coin: G. RRR. 5l.—Base s. RRR. 2l.—1 B. RRR. 2l.

Ulpius Corn. *Lælianus* Aug. (in Gaul): G. RRRR. 10l.—s. RRR. 4l.—Base s. and 3 B. R. 2s.

M. Piauvonius *Victorinus* Aug. (in Gaul): G. RRR. 5l.—s. RR. 1l.—Base s. R. 10s.—3 B. c. 2d.—consecration, R. 3s.

L. Aur. Piauv. *Victorinus* Aug. Base s. R. 2s.—3 B. R. 2s. both have *Aequitas* Aug.

Aurelia *Victorina* Aug. mother of Victorinus the elder, 3 B. RRRR. 2l.

M. A. *Marius* Aug. (in Gaul): G. RRRR. 10l.—Base s. R. 10s.—3 B. R. 2s.—*Pacator orbis*, 10s.

Manius Acilius *Aureolus* Aug. (in Illyricum): G. RRRR. 20l.—3 B. RRR. 2l.

Regalianus Aug. s. RRRR. 30l. †

nus: in number sixteen. So that the whole make 28: and taking a tyrant or two from the two succeeding reigns of Claudius Gothicus, and Aurelian, which can spare them, the round 30 may stand. In the succeeding reigns no coins of Firmius, Lollianus, Ælianus, Saturnius, Proculus, Bonosus, Aquilius Sabinus, Achilleus, Narfeus, are yet known.

† First given by Khell, and unknown to Beauvais.

M. A.

M. A. CLAUDIUS Aug. (commonly called Gothicus, A. C. 267,) : G. RRRR. 10*l*.—S. RRR. 2*l*.—B. medallions, RR. 10*s*.—2 B. R. 2*s*.—col. of Antioch of Pisidia, RR. 10*s*.—1 B. gr. RR. 1*l*.—1 B. Egypt. RR. 1*l*.—2 and 3 B. eg. C. 1*s*.—3 B. lat. C. 2*d*.—some, as *Regi artis*, 10*s*. *

M. A. Cl. QUINTILLUS Aug. G. RRRR. 30*l*.—Base s. RR. 10*s*.—3 B. lat. C. 6*d*—3 B. eg. RR. 5*s*.

L. Domitius AURELIANUS Aug. (A. C. 270.) : G. RR. 2*l*.—G. medallions, RRR. 10*l*—Base s. R. 10*s*.—Small B. medallions lat. rev. of Severina, R. 3*s*.—Small medallions of Egypt, with Athenodorus, RRRR. 3*l*.—2 B. lat. C. 6*d*.—with *Sol Dominus Imp. Rom.* 10*s*.—3 B. lat. and eg. C. 2*d*.

* From Claudius Gothicus to Diocletian there are no silver coins, says M. de la Bastie; no good silver according to Beauvais. Of Florianus, Probus, and the family of Carus, even base silver denarij are extremely rare, and worth 2*l*. each: if any in fine silver occur, they may be held unique. Collectors supply the place of silver, in this interval, with copper washed with silver; nay, with the copper of Probus, which is only washed with tin. But these coins were never held silver currency in any period of the empire, for they are common in reigns when good silver is also frequent; that of Gallienus for example; not to add, that *quinarij* of good silver occur in these very reigns to which so bad a coinage is ascribed; and who will suppose that the denarius was of washed copper, and its half of good silver? The denarij washed with silver, or with tin, were evidently the *denarij ærei* of the age of Aurelian; and had no more concern with silver currency than the black-money, and tin half-pence, of modern times. They who form sequences in distinct metals ought to keep the copper washed with silver, or with tin, among the series of small brass, or more properly apart by itself; but upon no account to blend it with the silver currency. It is truly risible to see such collectors mixing these coins with silver, or with brass, just as the washing happens to be in better, or worse, preservation; nay, some are so ignorant as to pronounce the fresh ones silver currency of the period!

These remarks ought likewise to be applied to the Egyptian coins of brittle brass; and those of the same country in billon, or those washed with silver. The latter two articles ought to be kept apart from the first by formal collectors, were it only on account of their colour.

Ulpia

Ulpia Severina, wife of Aurelian : G. RRR. 3*l*.—
Base s. R. 2*s*.—B. medallions rev. of Aurelian, R.
2*s*.—2 and 3 B. c. 6*d*.—2 B. eg. R. 5*s*.—3 B. eg.
c. 6*d*.

Heroias or Hermias *Vebalathus* Aug. (in Palmyra)
third son of Zenobia, received the title of Augustus
from Gallienus. Base s. and 3 B. lat. R. 3*s*.—Same
without the bust of Aurelian, RRR. 2*l*.—2 B. eg.
RR. 10*s*.—3 B. eg. c. 6*d*.—2 B. gr. with his head
only RRR. 4*l*.

P. Pivestuvius *Tetricus* Aug. (in Gaul) G. RRR.
4*l*.—with G. for *Gneius*, RRRR. 5*l*.—with his son,
RRRR. 6*l*.—Base s. RR. 7*s*.—B. medallions, RRRR.
20*l*.—3 B. c. 3*d*.—with his son in front, RRR. 2*l*.

C. Pivestuvius *Tetricus* Cæsar : G. RRR. 10*l*.—Base
s. RR. 7*s*. 6*d*.—3 B. c. 6*d*.

M. Cl. TACITUS Aug. (A. C. 275.) : G. RR.
2*l*.—Base s. RR. 5*s*.—B. medallions, RRR. 30*s*.—2
B. RRR. 10*s*.—3 B. c. 2*d*.—2 B. eg. RR. 3*s*.—3 B.
eg. R. 1*s*.

M. Annii FLORIANUS Aug. (A. C. 276.) : G.
RRR. 4*l*.—B. medallions, R. 10*s*.—2 B. R. 5*s*.—3 B.
c. 3*d*.

M. Aur. PROBUS Aug. (A. C. 276.) : G. RR. 2*l*.
—some 4*l*.—G. medallions, RRR. 8*l*.—s. *quinarii*,
RRR. 10*s*.—B. medallions, RR. 1*l*.—2 B. RR. 10*s*.—
3 B. c. 1*d*.—with the Consulates around the bust,
R. 2*s*. 6*d*.—3 B. eg. c. 6*d*.

M. A. CARUS Aug. (A. C. 282.) : G. RR. 2*l*.—
Domino et Deo Caro, 4*l*.—s. *quinarii*, RRR. 2*l*.—B.
medallions, RR. 1*l*.—with Carinus and rev. the four
seasons, RRRR. 10*l*.—2 and 3 B. with his head and
the sun in front, RR. 30*s*.—3 B. lat. struck in Egypt,
c. 6*d*.

M. A. NUMERIANUS Aug. (A. C. 282.) : G.
RRR. 4*l*.—s. *quinarii*, RRR. 2*l*.—B. medallions, RR.
1*l*.—2 B. RR. 10*s*.—3 B. c. 3*d*.—3 B. eg. c. 3*d*.

M.

M. A. CARINUS Aug. (A. C. 282.): G. RRR. 4*l*.
—with Numerian, RRR. 8*l*.—s. *quinarij*, RRR. 2*l*.
—B. medallions, RR. 1*l*.—some 2*l*.—2 B. RR. 10*s*.
—3 B. lat. and Egypt. c. 3*d*.

Magnia Urbica, wife of Carinus*: G. RRR. 12*l*.
—s. RRR. 4*l*.—B. medallions, RRR. 2*l*.—2 B. RR.
10*s*.—3 B. R. 5*s*.

Nigrinianus, s. RRR. 10*l*.—2 B. RR. 1*l*.—3 B.
RR. 5*s*.

M. A. Julianus Aug. (Pannonia): G. RRR. 10*l*.—
s. RRR. 5*l*.—3 B. RRR. 2*l*.

C. V. DIOCLETIANUS Aug. (A. C. 284.): G.
RR. 2*l*.—G. medallions, RRR. 8*l*.—s. R. 2*s*. 6*d*.—
some rev. 1*l*.—B. medallions, RR. 10*s*.—some 30*s*.—
2 B. C. 1*s*.—2 B. Egypt. RR. 10*s*.—3 B. lat and
Egypt, c. 2*d*.

M. A. Val. MAXIMIANUS Aug. (I. surnamed
Herculus, A. C. 285.): G. RR. 2*l*.—those which
bear consulates, as well as those of Diocletian, are
RRR.—G. medallions, RRR. 8*l*.—s. R. 2*s*.—some 1*l*.
—s. medallions, RRR. 2*l*.—B. medallions, RR. 10*s*.
to 30*s*.—2 B. C. 1*s*.—with the bust of Hercules in
front, RR. 3*l*.—2 B. eg. with same, 10*s*.—3 B. lat.
and eg. c. 3*d*.

CONSTANTIUS (I. Chlorus, A. C. 292.): G. RRR.
3*l*.—some 4*l*.—s. R. 4*s*.—some to 1*l*.—s. medal-
lions, RR. 30*s*.—B. medallions, RRR. 1*l*.—save some
rev. more valuable.—2 and 3 B. C. 6*d*.—3 B. eg. R.
2*s*. 6*d*.—Constantius, on consecration coins of small
brass appears veiled, a singularity hard to account for.

Flavia Julia Helena Aug. wife of Constantius:
G. RRR. 40*l*.—3 B. C. 6*d*.

Flavia Maximiana Theodora Aug. second wife of
Constantius, upon divorcing Helena: s. RRR. 2*l*.—
3 B. C. 6*d*.

* M. Beauvais weds Urbica to Carus; but an unique brass
coin, given by Khell, assigns her to Carinus.

Galerius

Galerius Val. MAXIMIANUS Cæs. et Aug. (Maximian II. A. C. 292.) : G. RRR, 3*l.*—some 5*l.*—s. R. 4*s.*—some 1*l.*—s. medallions, RRR. 3*l.*—B. medallions, RRR. 2*l.*—2 and 3 B. C. 3*d.*—3 B. eg. RR. 5*s.*

From this time there are very few * Greek or Egyptian coins till the reign of Nicephorus about 500 years after.

Galeria Valeria Aug. wife of Maximian II. daughter of Dioclesian : G. RRR. 8*l.*—2 and 3 B. R. 2*s.*

Cn. Salvius *Amandus* Aug. (in Gaul) : 3 B. RRRR, 4*l.*

CARAUSIUS Aug. † (in Britain) : G. RRRR. 21*l.* *Virtus Carausij* round the bust, 30*l.*—s. RRR. 3*l.*—3 B. R. 1*s.*—some to 1*l.*

Allectus Aug. (in Britain) : G. RRRR, 21*l.*—s. RRR, 3*l.*—3 B. R. 1*s.*—some 10*s.*

L. Domitius Domitianus Aug. (in Egypt.) : 2 B. RR. 10*s.*—2 B. eg. RRRR. 2*l.*

Flavius Val. SEVERUS Cæs. et Aug. (A. C. 306.) : G. RRR. 5*l.*—s. medallions, RRR. 3*l.*—B. medallions, RR. 1*l.*—2 B. R. 2*s.*—3 B. RR. 5*s.*

C. Gal. Val. MAXIMINUS Cæs. at Aug. (Maximin II. A. C. 306.) : G. RRR. 3*l.*—s. *quinarius*, RRRR. 4*l.*—s. medallions, RRR. 2*l.*—B. medallions, RR. 1*l.*—2. B. C. 6*d.*—as *Filius Augg.* RR. 5*s.*—3 B. C. 3*d.*

M. A. Val. *Maxentius* Aug. (in Rome) : G. RRR. 3*l.*—with *Princeps Juventutis*, 4*l.*—s. unique in M. d'Ennery's cab. 6*l.*—B. medallions, RRR. 3*l.*—2 and 3 B. C. 3*d.*

Romulus, son of Maxentius : G. unique in cab. of M. Pellerin, who refused 50*l.*—s. *quinarius* unique

* M. Beauvais again says, *none*, with as little foundation as before.

† Carausius had his title acknowledged by Diocletian and Maximian, and was therefore a lawful prince, according to every idea we can form of the legal right of a Roman Emperor.

in M. d'Emmery's cab. 8*l.*—2 B. RRR. 10*s.*—3 B. RR. 10*s.*

Alexander Aug. (in Africa) : 2 B. RRRR. 3*l.*—3 B. RRR. 2*l.*

Fl. Val. Licinianus LICINIUS Cæs. et Aug. (A. C. 311.) : G. RRR. 3*l.*—s. medallions, RRR. 2*l.*—B. medallions, RRR. 3*l.*—2 and 3 B. C. 3*d.*

Fl. Val. Lic. Licinius Cæsar : G. RRR. 5*l.*—3 B. C. 3*d.*

M. *Martinianus Aug.* 3 B. RRR. 2*l.*

Fl. Val. CONSTANTINUS Maximus Aug. (I. succeeded his father, A. C. 306. reigned alone in 323.) : G. R. 1*l.*—some 3*l.*—G. medallions, RRR. 5*l.*—s. R. 5*s.*—s. medallions, RRR. 2*l.*—B. medallions, RR. 30*s.*—2 B. C. 6*d.*—with *Filius Aug.* in front and *Genio Filij Augg.* on rev. RRR. 10*s.*—3 B. C. 1*d.* M. Genebrier had 1200.

Flavia Maxima Fausta Augusta : G. RRRR. 20*l.*—s. RRR. 2*l.*—B. medallions, RRR. 3*l.*—3 B. C. 6*d.*

Fl. Julius Crispus Cæsar : G. RRR. 5*l.*—B. medallions, RR. 1*l.*—3 B. C. 2*d.*

Helena, wife of Crispus, marked N. F. (*nobilissima femina*) 3 B. RRR. 10*s.*

Fausta, N. F. 3 B. RR. 5*s.*

Fl. Jul. Delmatius Cæsar : G. RRRR. 8*l.*—3 B. R. 3*s.*

Fl. Cl. Hannibalianus Rex. (nephew of Constantine I.) : G. RRRR. 40*l.*—3 B. RRR. 2*l.*

Fl. Cl. CONSTANTINUS Junior Cæs. et Aug. (Constantine II. A. C. 340.) : G. RRR. 4*l.*—s. medallions, RRR. 2*l.*—base s. RR. 10*s.*—B. medallions, RR. 1*l.*—some 2*l.*—3 B. C. 2*d.*

Fl. Jul. CONSTANS Cæs. et Aug. (A. C. 340.) : G. C. 12*s.*—some rev. 2*l.*—G. medallions, RRR. 5*l.*—s. C. 1*s.*—some 10*s.*—s. medallions, RR. 1*l.*—B. medallions, R. 10*s.*—2 and 3 B. C. 3*d.*

Saturninus Aug. (in Egypt) : 3 B. RRRR. 3*l.*

Fl. Jūl. Val. CONSTANTIUS Cæsar et Aug. (Constantius II. A. C. 340) : G. C. 10s.—some 1l.—G. *quinarij*, RR. 1l.—G. medallions, RRR. 10l.—s. C. 1s.—some 10s.—s. medallions, RR. 1l. to 2l.—B. medallions, RR. 15s.—2 and 3 B. C. 3d.

Fl. Popilius *Nepotianus*, or F. Nepot. Constantinus Aug. 2 and 3 B. RRR. 3l.

Vetranio Aug. (in Pannonia) : G. RRRR. 20l.—s. RRRR. 5l.—s. medallions, RRRR. 10l.—2 B. RR. 1l.—3 B. RR. 10s.

Fl. *Magnentius* Aug. (in Gaul) : G. R. 1l.—G. *quinarij*, RR. 1l.—G. medallions, RRR. 10l.—s. RR. 10s.—some 1l.—B. medallions, R. 10s.—2 and 3 B. C. 3d.

Magnus *Decentius* Cæs. et Aug. (in Gaul) : G. RR. 2l.—s. RRR. 3l.—s. medallion lately discovered, RRR. 3l.—B. medallions, RR. 1l.—2 B. C. 6d.—3 B. C. 3d.

Fl. Cl. Constantius Cæs. (Gallus) : G. RRR. 4l.—G. medallions, RRRR. 10l.—s. RR. 10s.—s. medallions, RRR. 3l.—B. medallions, RR. 2l.—2 and 3 B. C. 6d.

Fl. Cl. JULIANUS Cæs. et Aug. (Julian II. A. C. 361.) : G. R. 1l.—some 2l.—G. medallions, RRRR. 10l.—s. C. 1s.—some rare rev. 5s. to 13s. as Cæsar, *Spes Reip.* RRR. 2l.—s. medallions, RRR. 2l.—B. medallions, RR. 10s.—2 B. C. 2s.—3 B. C. 1s.—with his bust as Serapîs, *Dæo Serapî*, RR. 10s. *

Flavia Julia Helena Aug. wife of Julian II. 3 B. with her name, or *Isis Faria*, R. 2s.

Fl. JOVIANUS Aug. (A. C. 363.) : G. RRR. 3l.—some 4l.—s. R. 2s.—*Victoria Aug.* 10s.—B. medallions, RR. 1l.—2 B. R. 2s.—3 B. C. 6d.

Fl. VALENTINIANUS Aug. (Valentinian I. A. C.

* There is a small brass coin apparently struck in this reign, with a Muse on one side *Apolloni Sancto* A. SMA. and the Genius of Antioch on the other *Genio Antiocheni*, i. e. posuere. It is very rare and curious.

364.) : G. C. 10s.—some 1l.—G. medallions, RRR. 10l.—G. *quinarij*, RR. 1l.—s. C. 1s.—some 10s.—s. medallions, RR. 30s.—B. medallions, R. 10s.—2 and 3 B. C. 2d.

Fl. VALENS Maximus Aug. (A. C. 364.) : G. C. 10s.—some 30s.—G. medallions, RRR. 10l.—G. *quinarij*, RR. 1l.—s. C. 1s.—some 5s.—s. medallions, RR. 10s. to 20s.—B. medallions, R. 7s. to 14s.—2 and 3 B. C. 2d.

Procopius Aug. (in Phrygia) : G. RRRR. 10l.—s. RRR. 2l.—3 B. RRR. 1l.

Fl. GRATIANUS Aug. (A. C. 367.) : G. C. 10s.—some 1l.—G. medallions, RRRR. 8l.—s. C. 1s.—some 10s.—s. medallions, RRR. 2l.—s. *quinarij*, RR. 10s.—B. medallions, RR. 10s.—2 B. C. 1s.—3 B. C. 3d.—*Gloria novi Sæculi*, R. 2s.

Fl. VALENTINIANUS Junior Aug. (VALENTINIAN II. A. C. 375.) : G. C. 10s.—G. medallions, RRRR. 10l.—s. C. 1s.—some 10s.—s. medallions, RRRR. 4l.—B. medallions, RRR. 30s.—2 and 3 B. C. 2d.

Fl. THEODOSIUS Aug. (Theodosius I. or Great, A. C. 379.) : G. C. 10s.—some 1l.—s. C. 1s.—some 7s.—s. medallions, RR. 10s.—B. medallions, RRR. 5l.—2 and 3 B. C. 6d.

Aelia Flaccilla Aug. first wife of Theodosius : G. RRR. 3l.—s. RRR. 2l.—2 and 3 B. R. 2s.

Magnus *Maximus* Aug. (in Gaul) : G. R. 1l.—some 2l.—s. R. 5s.—some 10s.—2 and 3 B. C. 6d.

Fl. *Victor* Aug. (in Gaul) : G. RRR. 2l.—s. R. 5s.—3 B. R. 2s.

Eugenius Aug. (in Germany) : G. RR. 2l.—s. R. 6s.—3 B. RRR. 1l.

Fl. ARCADIUS Aug. (A. C. 383.) : G. C. 10s.—some 20s.—G. medallions, RRR. 10l.—s. C. 1s.—some 7s.—B. medallions, RR. 1l.—2 and 3 B. C. 6d.

Aelia Eudocia Aug. wife of Arcadius : G. RRR. 3l.—s. RRR. 2l.—3 B. R. 2s.

HONORIUS

HONORIUS Aug. (A. C. 393.) : G. C. 10s.—G. medallions, RRR. 10l.—s. C. 1s.—s. medallions, RR. 1l.—B. medallions, RR. 10s.—2 and 3 B. C. 6d.

CONSTANTIUS Aug. (III. A. C. 400.) : G. RRRR. 20l.

Galla Placidia Aug. sister of Arcadius and Honorius : G. RRR. 5l.—s. RRR. 2l.—s. *quinarij*, RR. 1l.—B. medallions, RRR. 6l.

Fl. Cl. *Constantinus* Aug. G. RR. 2l.—s. R. 5s.

Constans Aug. s. RRR. 2l.

Jovinus Aug. (in Gaul) : G. RRR. 3l.—s. R. 5s.

Sebastianus Aug. s. RRR. 2l.

Priscus Attalus Aug. (in Gaul) : G. RRR. 3l.—RRR. 2l.—3 B. RRR. 10s.

THEODOSIUS Aug. (II. or The Younger, A. C. 403.) : G. C. 10s.—some rev. 1l.—2 and 3 B. C. 6d.

Aelia Eudoxia Aug. wife of Theodosius II. (formerly Athenais) : G. RRR. 3l.—s. RRR. 2l.—3 B. R. 2s.

Johannes Aug. (in Italy) : G. RR. 3l.—G. *quinarij*, RR. 2l.—s. RRR. 2l.—3 B. RRR. 2l.

Fl. Placidius VALENTINIANUS Aug. (III. A. C. 424.) : G. C. 10s.—G. medallions, RRR. 5l.—G. *quinarij*, R. 10s.—s. RR. 10s.—B. medallions, 10s.

Licinia Eudoxia Aug. wife of Valentinian III. G. RRR. 4l.

Justa Grata Honoria, daughter of Constantius III. G. RRRR. 8l.

Ateula, or *Atila*, king of the Huns : G. *quinarij* C. 5s.—s. C. 1s.—B. RR. 7s. 6d.—some doubt if the coins inscribed *Ateula* belong to *Atila*.

Petronius Maximus Aug. (in Africa) : G. RRR. 2l.—s. RRR. 2l.—3 B. RRRR. 2l.

MARCIANUS Aug. (A. C. 450.) : G. RR. 1l.—Small G. medallions, RRR. 2l.—3 B. RRR. 10s.

Aelia Pulcheria Aug. wife of Marcian : G. RRR. 2l.—G. *quinarij*, RRR. 2l.—s. RRR. 2l.

Marcus

Marcus Mæcilius AVITUS Aug. (A. C. 455.) : G. RRR. 2*l.*—S. RRR. 2*l.*—3 B. RRR. 10*s.*

LEO Aug. (I. A. C. 457) : G. C. 10*s.*—*Virtus Aug.* 1*l.*

Aelia Verina Aug. wife of Leo I. G. RRR. 5*l.*

Julius MAJORIANUS Aug. (A. C. 457.) : G. R. 1*l.*—*Votis multis*, 30*s.*—S. RR. 30*s.*—S. *quinarij*, RR. 1*l.*—3 B. RR. 10*s.*

Libius SEVERUS Aug. (A. C. 461.) : G. C. 10*s.*—G. *quinarij*, C. 5*s.*—S. RR. 10*s.*

Procopius ANTHEMIUS Aug. (A. C. 467.) : G. R. 1*l.*—S. RRR. 5*l.*

Anicius OLYBRIUS Aug. (A. C. 472.) : G. RRR. 5*l.*

GLYCERIUS Aug. (A. C. 472.) : G. RRR. 3*l.*—G. *quinarij*, RR. 1*l.*

Fl. LEO Aug. (Leo II. A. C. 473.) : G. RRR. 2*l.*

ZENO Aug. (A. C. 474.) : G. C. 10*s.*—S. RR. 5*s.*—2 B. RR. 5*s.*—3 B. R. 2*s.*

Fl. Jul. NEPOS Aug. (A. C. 474.) : G. RRR. 1*l.*—G. *quinarij*, RR. 10*s.*—S. RRR. 2*l.*

Fl. ROMULUS, or MOMULUS Aug. (A. C. 475.) : G. RRR. 2*l.*—G. *quinarij*, RRR. 1*l.*

With the taking of Romulus in Ravenna by Odoacer, the Roman empire ended in the West; and the coins of the Byzantine Emperors are so utterly barbarous, that they are bought merely to complete the series in a large cabinet.

I N D E X

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