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DIE ALEXANDERSFONTEIN HOTEL.1/-

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5th S.A. NUMISMATIC CONVENTION FOR CARLTON HOTEL

The President of the Transvaal Numismatic Society, Mr. W.S. van As, reports that the venue of 5th National Numismatic Convention will definitely be the Carlton Hotel, Johannesburg, and this important numismatic event will be held from Friday, 5th

April, 1974 to Saturday, 13th April, 1974. Private collectors/numismatists who are in possession of the type of coins, medals, which would make a worthwhile exhibit at the Convention, should write to the Secretary, Mr. John Iles, P.O. Box 1526, Pretoria.

Letters to the Editor

Sir respectful,

I have heard in South African Reserve Bank that you are the coin dealers. So I was able to heard those holy, interesting advices. I am a philatelist — philatelist, coin collector, and Medals. I am a wonderful holy honest boy who saved every body, king, and Governor, also rest of Government. I want to saved R.S.A. (than) — better than other States. I want to be your caustorm. I am a scholar, but I have many kinds of coins of S.A., Africa full, ASIA Coins, RUSSR, etc.

JOHANNES GEORGE
MATENTSHIE

P.T.O.

The reserve bank told me that you could saved me. So my determined ordered me to be government assiat by collecting old stamps, older, and oldest of them. I am a good — healthy, handsome tall boy. I want to sold all my coin to you. Any kind you wish to buy. Please may I begged to not make me sad sir. I

shall be sad if I received not a letter from you. Told me only to sent you coins, coins, coins, oh coins. I sent you them as soon as possible. I have 1820 stamps, 1668, 1652, 1497 Vasco da Cama's stamp, and 1861-1865 Lincon's stamp etc.

Your faithful
J. G. MATENTSHIE

*(THE RESERVE BANK'S FAITH IN
OUR HEALING ABILITIES IS
COMFORTING - ED.)*

Dear Sirs,

I am the proud owner of your albums: Vol 1 and Vol. 2 (1923-1969) for S.A. Coins.

Could you please supply Volume 3 (1971 onwards) and invoice me?

Thanking you very much,
Yours faithfully,
M. J. VAN DER MERWE

P.S. The albums have made collecting a real pleasure

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Readers Letters

Dear Sir

On checking price lists during the past few years, I find that the appreciation in value of the R1.00 uncirculated gold coin is the greatest followed by the short-proof set, the longproof set, the twin set (gold), the R2.00 (uncirculated), the Krugerrand and the uncirculated sets, in that order. Does this mean that the demand for these coins is in this order?

Could you please explain:

- (a) Why the price (R3-50) of the 1967 Shortproof set is only 50 cents more than that of the 1967 uncirculated set.
- (b) The difference between Proof, Prooflike and Special Select.
- (c) Why for e.g. the price of the 1959 crown is twice as much as that of the 1949 half-a-crown in view of the fact that twice as many crowns were minted than half-a-crowns. This peculiar price difference is particularly noticeable with the 1923 and 1924 gold pound coins.
- (d) Has the Krugerrand so far only been minted in Proof condition?

C. RAULSTONE.
PIETERMARBURG.

These are interesting questions and we will try to answer Mr. Raulstone to the best of our ability. If any of our readers wish to contribute their views, we would certainly like to hear from them.

The appreciation in value of the various items listed does not necessarily mean that the demand for these coins is in the order indicated. There are many other factors influencing the appreciation in the value of a coin or set. Scarcity or rarity for instance is one of the main factors. The twin gold proof sets of which only 1000 have been struck each year for the past few years is an example. The twin set is sometimes in greater demand than the long

proof set even though it is not as good a buy, even at the mint price. (e.g. twin gold set R20.00 plus short set R10 = R30 as against long set R25).

It seems that some people are prepared to pay a considerable premium just for the twin set box (i.e. scarcity).

However, at other times the long proof set is in greater demand. If some of the coins in the long or short proof sets have not gone into circulation, this factor could influence the appreciation in value quite considerably. Many other examples could be listed.

(a) *It must have been obvious to the S.A. Mint in 1967 that they could no longer afford to produce Short Proof Sets in deluxe cases at R3.50. Consequently, the price was increased to R10 in 1968. The 1967 Short Proof Set was certainly an excellent buy at R3.50. Especially if one considers that the 10c, 20c and 50c did not go into circulation that year.*

(b) *PROOF is the best quality in which a coin can be obtained. It is supposed to be the nearest to perfection in the striking of a coin that can be accomplished.*

PROOFLIKE is a term given to coins which have the appearance of a PROOF coin, but are not up to that standard. They may actually be proofs or proof rejects or UNCIRCULATED EARLY STRIKES. When an uncirculated coin die is new, it can produce coins which look like proofs but are not. A prooflike coin does not usually have the same mirror finish which is obtained from the highly polished blanks and dies used in striking proof coins.

SPECIALLY SELECT This term was used to describe the sets of coins the S.A. MINT put together for collectors from 1948 to 1964. It is only

used in South Africa and refers mainly to the crown series 1948 to 1964. It probably meant that the coins in these uncirculated packets were specially selected for collectors. All the term conveys is that these coins were better (i.e. had less scratches, bag marks, rim dents, etc.) than the coins minted for general circulation. A "specially select" coin could be a proof, a proof reject, and outstanding uncirculated specimen or just any coin which was better than an ordinary currency specimen. The term has not been used by the S.A. MINT since 1964.

(c) *The 1959 crown is certainly overpriced in relation to the 1949 half crown and also in relation to many other S.A. coins. However, the S.A. crown series is one of the most popular crown series in the world. Thousands of overseas collectors who collect South African crowns do not collect South African half crowns or minor coins. The 1959 crown is required to complete the series of 18 pieces 1947 — 1964. So, demand for this piece on a world wide basis is considerably higher than for the 1949 S.A. half crown. This probably accounts for the fact that collectors are prepared to pay the higher price for the 1959 crown.*

Although the mintage figure for the 1924 S.A. sovereign is many times higher than that of the 1923 date, no one seems to know where all the 1924 S.A. sovereigns are. There are many guesses. In the market however, it is far more difficult to acquire a 1924 specimen than it is to find the 1923 date. Hence the difference in price.

(d) *The Krugerrand has not been minted only in PROOF condition. It has, since 1970 also been minted in UNCIRCULATED condition. Since 1967 approximately 850,000 uncirculated specimens have been minted as against roughly 46,000 proof coins.*

South Africa's prestige gold coin, the Krugerrand, is fast gaining international recognition. The recently published edition of the *Annual Bullion Review* by Samuel Montagu & Co. Ltd., the well-known bankers and bullion merchants of London, has this to say about it:

"The interesting feature in gold coins has been the introduction of the Krugerrand, a South African coin with a fine gold content of one troy ounce. It is minted by the South African Mint in accordance with the South African Mint and Coinage Act of 1964, as amended, and as such is a legal coin in the Republic. In terms of the Act, it is defined as having a denomination of one troy ounce of fine gold and its

paper, where the current London market price for gold is quoted.

In South Africa, as in most other countries, the coin is sold across the counter by most commercial banks.

Now that South Africa has adopted the metric system, long in use in Continental Europe, and with other countries moving towards metrication, the question is often asked; why did the Chamber of Mines persuade the South African authorities to denominate the gold content of the Krugerrand in terms of the "archaic" troy ounce and not in metric grams? As the *Bullion Review* rightly states, the prime object of marketing the coin is to give the public the opportunity of owning gold as money. The par

\$1, £1, and so on, is also declared in terms of grams, but this means quoting a six-figure decimal part of a gram, which is tiresome for both bankers and the man-in-the-street.

The metrication purists, however, are catered for in the South African Mint and Coinage Act, for the standard weight of the Krugerrand is also given in grams, 33,931 07, which is more than the gram equivalent of a troy ounce, 31,10 grams. The total weight of the coin is thus greater than one troy ounce, the difference being the added weight of the alloy.

The Krugerrand marketed through banks by the Chamber of Mines is an ordinary run-of-the-mill minting, known as "uncirculated condition", which means that the Chamber receives the coin from the South African Mint and sells it to a bank before it has been in circulation.

The Mint also strikes a limited of "proof condition" Krugerrands each year. These are highly polished to a "mirror" finish before being finally minted, and special dies are used to strike the image of President Kruger's head on the obverse side and of the running Springbok, designed by the South African sculptor, Coert Steynberg, on the reverse side. These "proof" Krugerrands, a fine example of the coinmaker's art, are in great demand by numismatists and collectors. They are obtainable only directly from the South African Mint in Pretoria.

THE KRUGERRAND a prestige gold coin

(COURTESY - MAY 1972 EDITION OF "MINING" ISSUED BY THE CHAMBER OF MINES OF SOUTH AFRICA)

standard fineness is listed as 916,6 — that is 11/12ths fine gold, 1/12th alloy.

"The idea of having a legal gold coin denominated in terms of its fine gold content, instead of the nominal face value, was conceived by the Chamber of Mines of South Africa, which has been given Governmental permission to market the coin with the prime object of allowing the public the opportunity of owning gold in the form of money. The Chamber of Mines marketed the first coins in November 1970, and since then have sold 761 218 Krugerrands in Belgium, Canada, Western Germany, South Africa, Switzerland and the United Kingdom."

The figure for sales quoted in the *Bullion Review* is to the end of 1971; sales in the first two months of 1972 have increased the total to 841 818. The coin is marketed to the public through banking interests throughout the world at a uniform price; the ruling price for gold on the London gold market plus a premium of not more than 8 per cent. It is thus a simple matter for a purchaser to ascertain the price of a Krugerrand by referring to the financial columns of any daily news-

values of the currencies, the national money, of countries that are members of the International Monetary Fund are declared as equivalent to a specific weight of gold, the troy ounce. Thus, the par value of South Africa's currency, the rand, is declared as 28,50 units per troy ounce, or R28,50 equal one troy ounce. The gold weight of a single unit of currency for example, R1,



FOR IMMEDIATE RELEASE

John Snow, the noted British epidemiologist and anesthetist, is featured on a new medal.

During one of many cholera epidemics that raged in England and Europe in the 1830's, Snow formulated the idea that cholera was spread by contaminated water. His research, case studies and written works on the subject laid the foundations for the control of cholera.

The royal portrait is disappearing from commonwealth coinage

By Jerry Remick

The royal portrait of the reigning British monarch is slowly disappearing from the coinage of the British Commonwealth of Nations. I think that by or even before the year 2000 only Great Britain and the surrounding islands will be using the royal portrait on their coinage.

Today there are 17 coin issuing colonies or commonwealth members who use the portrait of Queen Elizabeth II on their coinage. They are: Australia, Bahamas, Bermuda, British Caribbean Territories, British Honduras, Canada, Cayman Islands, Cook Islands, Gibraltar, Guernsey, Hong King, Jersey, Mauritius, New Zealand, Nigeria, Seychelles, and Turks and Caicos Islands. Great Britain of course makes an 18th nation.

Two additional Commonwealth members, Gambia and Malta used the royal portrait on their coinage until very recently. Gambia first decimal coinage issued in 1971 did not show the portrait of Queen Elizabeth II nor will Malta's first decimal coinage to be issued in May 1972.

Of the above 18 coin issuing areas, Nigeria the last African Commonwealth member to use the royal portrait on its coinage will probably use a portrait of a native Nigerian for her first decimal coinage in January 1973.

British Honduras shortly to become the republic of Belize will undoubtedly replace the portrait of Queen Elizabeth with something more nationalistic and native.

1965 is the last date on the coinage of the British Caribbean Territories. The coinage is still in use and will probably gradually be replaced by separate coinage at least a few of the islands, some of which will undoubtedly use the royal portrait. Barbados is probably as close as any

of the islands using the British Caribbean Territories coinage to issuing her own coinage and this may well show the royal portrait. A new general coinage with the royal portrait may well be used for many of the very small islands.

Bermuda and Bahamas will probably continue to use the royal portrait for sometime as British ties are very strong. Caribbean islands, which issue their first coinage in the coming years, and have strong British ties and not too strong native nationalistic tendencies will use the royal portrait on their coinage as for example the 1972 Cayman Islands coinage.

At present Cook Islands and also Turks and Caicos Islands have only issued one crown size coin each of which probably the majority fell into collectors hands.

Multi racial Mauritius will probably replace the Queen's portrait with something more native once the political status of the island is stable and the economy of the island more secure and less dependent upon a British subsidy.

Seychelles too may drop the royal portrait within the next decade as its original settlers were French; the British coming later.

Hong King has the status of a British Colony by lease till 1997 and will probably use the royal portrait for much of the next 25 years unless Britain decides it is politically more expedient to substitute something else for the coinage of this densely populated area whose population is of non-British origin.

Gibraltar is solidly British and so will keep the royal portrait on her coinage for the foreseeable future for it is a strong reminder to Spain who has been strongly contesting ownership of the "Rock" that over 95% of

the residents of Gibraltar want to remain in the British Commonwealth.

Great Britain, Isle of Man, Guernsey and Jersey will keep the royal portrait as long as the British monarchy continues to function and should be the last area to discontinue using it.

Next to Great Britain; Canada, New Zealand and Australia each strike much more coinage yearly with the portrait of Queen Elizabeth II than any of the other Commonwealth members still using the royal portrait on their coinage. It is of course very speculative to debate which one of these three big Commonwealth members will be the first to replace the portrait of Queen Elizabeth II with something more native and nationalistic. Australia and New Zealand are populated predominantly by people of British origin; are quite conservative politically; and retain strong ties and feeling for Great Britain. So I would suggest that Canada, because of its progressive tendencies in government; the fact that its population is not overwhelmingly of British origin; and the fact that the the government is trying hard to establish a definite nationalistic image at home and abroad, will be the first of the big three to replace the portrait of Queen Elizabeth II on some or all of her coins.

Just as the British Empire is slowly shrinking so is the usage of the portrait of the reigning British monarch on the coinage of the Commonwealth members. Each year fewer Commonwealth countries will use the royal portrait. On the surface this may be a bit shocking to some; but it should be remembered that its the spirit of the member nations of the Commonwealth and their treatment of and relation to each other that counts rather than certain external symbols such as the portrait of Queen Elizabeth II on the coinage. The British Commonwealth is a free association of the United Kingdom, some 32 sovereign states together with their dependencies, associated states, colonies and protectorates. All Members of the Commonwealth accept the Queen as the Symbol of the free association of the Member Nations of the Commonwealth and as such, Head of the Common-

wealth. Today as in everything else its the spirit and good will with which things are done that counts and not so much the material aspects or symbols.

A long with the disappearance of the Queen's portrait on British Commonwealth coinage, we have the emergence of new coinage for the first time by more and more commonwealth countries and the gradual disappearance of the use of British coinage and banknotes as a currency medium within the British Commonwealth. I think this tendency will increase with more and more small Commonwealth islands in the Caribbean and in the Pacific issuing their own coinage for the

first time; after all collectors pay for much of the cost of this coinage and being in copper-nickel and bronze its inexpensive to make and is good advertisement for each country. This of course is good news for the collector in one way, as it means each year an increase in the number of coins issued for that year and so more to collect. It probably will also mean more crown size coins, more proof sets, and more gold coins; some of which will be too highly priced for the average collector. Eventually British coins and banknotes will be restricted to use in Great Britain.

It is interesting to note that the banknotes of some of the Common-

wealth areas issuing coins with the Queen's portrait do not show the portrait of the Queen, but instead national heroes or scenes. For example Canada is replacing the portrait of the Queen on all of her banknotes except for the \$1.00 and \$2.00 and \$20.00.

With time there is change and we must adapt ourselves to the change and if possible help to guide the change in the right direction. Numismatists should think of the future of commonwealth coinage and should voice their opinions. These opinions should be based more on logic and recognition of present day circumstances rather than just sentiment.

KRUGER "GOLD" SCORES AGAIN

A Nelspruit farmer who paid R5 000 for R12.50 worth of gold-painted ½c pieces described to Mr D. P. Wilcocks in the Nelspruit Regional Court recently how he was bluffed into buying what he believed were "Kruger gold sovereigns."

Mr J. H. Venter, of the farm Stonehaven, near Nelspruit, is one of nine complainants giving evidence in cases involving six counts of fraud and theft alleged to have been committed by eight Africans over a period of a year.

The accused, Mr A. Khoza, Mr L. Mahule, Mr A. Bbokwane, Mr A.

"Having paid the two men I immediately became suspicious when, as a car approached, they fell flat and disappeared into the bush."

After forcing open the tin trunk, Mr Venter reported the matter to the police when he found it contained half-cent pieces.

Similar evidence was given by Mr W. C. van der Merwe, a Nelspruit electrician, and Mr J. C. Botha, of plot 64, White River, who before buying the coins reported the incident and traps were set.

In both cases half-cent pieces

More South Africans have been caught by the Kruger "Gold Coin" frauds than perhaps by any other devious fraud possible in this country. In spite of warnings from the police and newspaper accounts of people who have been caught, each year there are always a handful of citizens who gleefully walk into the trap and lose thousands of rands. No record of the successful "catches" has been made and we offer any reader R25.00 for a fully documented story setting out briefly all the "catches" since Union in 1910. It may be possible to ascertain that more money has been lost in this way than was ever in the trunks containing the reputed Kruger millions.

Mondlane, Mr C. Maziboku, Mr M. Makhanya, Mr L. Morgan not guilty to all the charges involving amounts totalling R20 550.

Mr Venter told the court of how he and a farm labourer travelled to a lonely spot on the Hermansberg road one evening last September to pay an African R5 000 for a quantity of golden sovereigns.

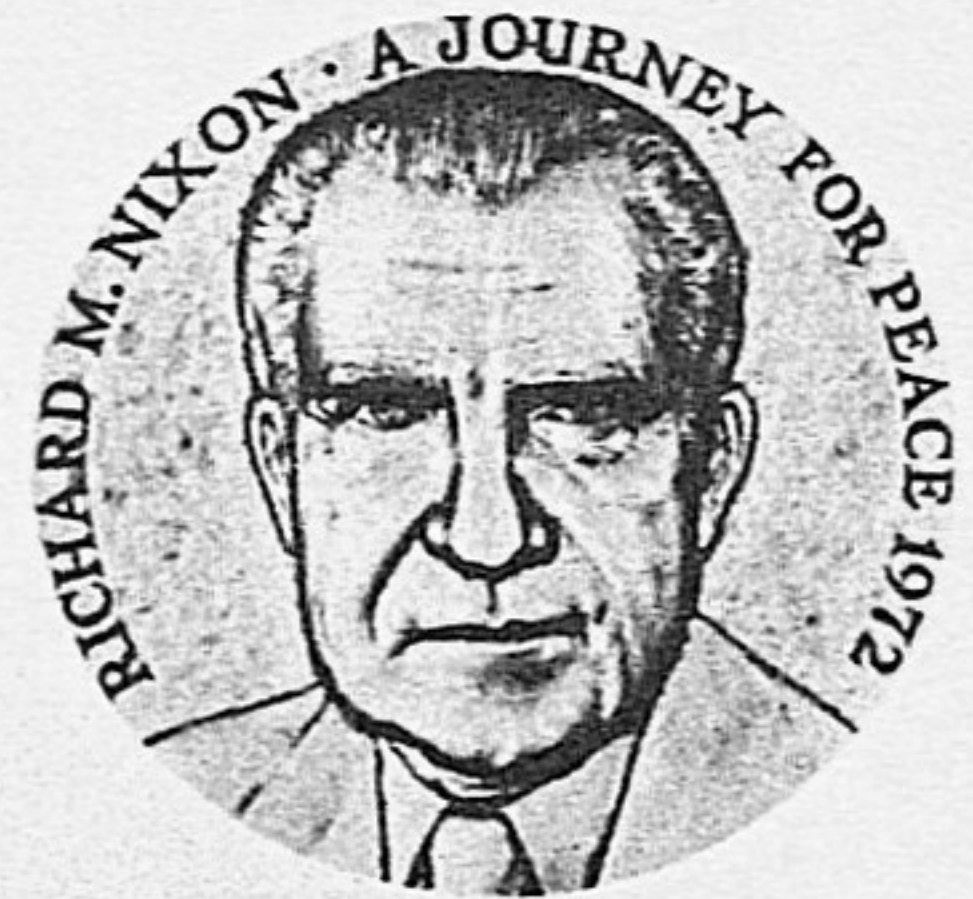
"He showed me and allowed me to touch a handful of genuine coins, which, according to him, were identical to those in a locked tin trunk to be brought by another elderly African," said Mr Venter.

were found in the tin trunk.

In his evidence, Mr C. Hooses — a Bronkhortspruit shopkeeper — described how, after negotiating with three Africans at a lonely spot on the Plaston-Louws Creek road, he and two other Bronkhortspruit men, Mr A. Mia and Dr I. S. Bhorat, paid R4 550 for a one gallon milk can filled with rocks.

After two witnesses had given evidence this morning Mr Wilcocks announced that the case was to be postponed to July 19. Three days have been set aside for it.

NIXON & CHINA



The International Numismatic Agency, has announced that a new commemorative medallion will be issued to honor President Nixon's official state visit to China.

Met die ingebruikname van die Jack Hindon Minasie te Alexandersfontein, ongeveer nege kilometer buite Kimberley is 'n baie interessante brosjure uitgegee. Dit dek die geskiedenis van die plaas Alexandersfontein en die Alexandersfontein Hotel vanaf ongeveer 1885, en werp nuwe lig op 'n tekenmunt wat tot onlangs aan munte versamelaars onbekend was. Tydens die Vierde Numismatiese Konvensie was drie waardes uitgestal deur een van ons bekende versamelaars, maar hy kon my niks vertel van hulle nie, en het ook nie geweet waar Alexandersfontein was nie. Verdere navrae het ook niks opgelewer nie.

Die brosjure is goedgunstiglik aan my geleen deur die Alexander McGregor Gedenkmuseum te Kimberley. Daaruit blyk dit dat die plaas Alexandersfontein op een tydstip aan die „London and South Africa Exploration Company” behoort het. Alle bates van hierdie maatskappy insluitende 'n Hotel wat alreeds in 1885 vermeld was, is oorgeneem deur die „De Beers Consolidated Mines”, en daar bestaan ook 'n plan van 'n hotel gedateer 1893.

In 1897 het De Beers dit oorweeg om die bestaande hotel te vergroot, maar dit moes noodgedwonge uitgestel word toe die oorlog in 1899 uitbreek het tussen Engeland in die Boere Republieke, met gevegte rondom Kimberley en die beleëring van die dorp self. Die geveg van Magersfontein op 11.12.1899 en Modderrivier 28.11.1899 dien gemeld te word. Gedurende die beleg van Kimberley het Boeremagte sterk stellings naby Alexandersfontein besit wat aan die kante versterk was deur rotskrale, Klipkoppies en hoogliggende terrein.

Hierdie terrein is met die bevryding van Kimberley oorgeneem deur die „Beaconsfield Town Guard”. Ook gedurende die deurbraak deur die Britse magte het No's 1 & 3 Berede Brigades aan die Oostekant van Jagersfontein verbygetrek en oor Beaconsfield in Kimberley aangekom.

Na die bevryding van Kimberley, alreeds in Oktober 1900 het De Beers besluit om die bestaande hotel deur 'n heeltemal nuwe te vervang, en in 1901 word toe tenders gevra.

DIE ALEXANDERSFONTEIN HOTEL EN ANDER KIMBERLEY TEKENMUNTE

DEUR DR. G.P. THERON

Altesaam vyf tenders was ontvang wat gewissel het vanaf R19,800 tot R21,600. In Oktober 1902 is die pos van bestuurder vir die hotel geadverteer. Gedurende Julie 1903 word weer planne opgetrek vir 'n bykomstige kroeg, asook vir stalle.

In 1904 word Kimberley en die Alexandersfontein Hotel verbind deur 'n Elektriese Trem, beheer deur die „Kimberley and Alexandersfontein Electric Railway Company.” Weer in 1906 was die „Rustic Studio” aangebou, en op 24 April 1907 het 'n Mnr. D.W. Greatbatch planne opgetrek vir 'n nuwe vleuel aan die hotel en op 5 Junie 1907 word die tender van Mnr. J.I. Wylie aanvaar en wel vir 'n bedrag van R12,536. In 1908 was alle bouwerk aan die hotel voltooi.

Die gewone prys vir 'n retoerkaartjie tussen Kimberley en die hotel was 1/- maar Saterdag was dit net 6 pennies.

Afdrukke van ou advertensies ver-

tel ons van 'n verskeidenheid van vermaaklikhede. Daar was uitstekende tennisbane, 'n kegelbaan, swembad, kroukiegronde, Biljart kamer en leeskamer, asook 'n advertensie vir „the best brands of ales, wines, spirits and cigars.”

Op 16 Oktober 1915 verskyn 'n advertensie in die „Diamond Fields Advertiser” dat toegangsgeld tot die hotel se swembad verminder word van 6d na 3d, en dit sluit 'n baai-kostuum en handdoek in. Onderteken deur die destydse sekretaris, Mnr. W. Pickering.

Soos uit bostaande mag blyk, was die tydperk tussen 1912 en 1917 'n moeilike een vir die hotel wat meeste van die tyd teen 'n verlies moes werk, en gedurende 1916 was dit dan ook vir 'n tyd gesluit. Dit was veroorsaak deur die feit dat 'n groot getal Britse verteenwoordigers wat daar tuisgegaan het, teruggeroep was na Engeland. In Augustus 1917 is dit egter weer heropen.



Leerlinge van C. Compton-Paterson se Militêre Vliegskool het vir 'n tydlank in die hotel gebly, maar omdat dit 'n bietjie te ver van die vliegveld af was het hulle verhuis na tente by die vliegveld. Weer was die hotel genoodsaak om te sluit, maar heropen weer in 1926.

In 1930 was selfs daaraan gedrink om 'n heeltemal nuwe gebou op te rig, maar die idee is laat vaar en in 1934 sluit dit weer.

Gedurende 1936 word die stalle verander in motorhuise en in 1937 het die kegelbaan afgebrand.

In Oktober 1939 word 'n inventaris opgestel en op 11 Desember 1939 word van die meubels deur 'n Kimberley afslaer verkoop. Dit dan was ook die end van die Alexandersfontein as sulks. Die geboue is toe aan die Suid-Afrikaanse Verdedigingsmag aangebied wat dit aanvaar het, en offisiere van No. 2 Lugskool wat oorspronklik bekend was as „No. 1 Service Air Training School” het hulle intrek in die hotel geneem. Die teenwoordigheid van die lugmagoffisiere het toe meer iets van die swier van die ou hotel terugbring.

Gedurende die Tweede Wêreldoorlog het 'n afdeling van die Britse lugmag na Kimberley gegaan en van hulle offisiere het ook in die hotel gebly.

In 1950 het die hotel Regerings-eiendom geword en het deel uitgemaak van die Elizabeth Conradie Skool. Op 12 Oktober 1967 word aangekondig dat 'n Militêre Skool op Alexandersfontein gestig gaan word, en die eerste rekrute kom daar aan op 9 Januarie 1968. Die skool se naam word verander na die „Danie Theron Krygskool op 10 Oktober 1968, en die Offisiersminasie staan bekend as die „Jack Hindon Offisiersminasie.

Op 9 Junie 1969 word die ou Trem deur De Beers aan die skool oorhandig.

Op Saterdag 26 Februarie 1972 het sy edele, Min. P.W. Botha die ingebruikname van die Jack Hindon Offisiersminasie waargeneem.

Tans kan die gebou vyftig onge-troude mans huisves, almal op die eerste vloer, daardie grondvloer in beslag geneem word deur eet- en ontspanningskamers.

Die ou biljarttafel is so groot dat dit onmoontlik nie die hotel inge-

bring kon gewees het nie en moes binne die gebou inmekaar gesit gewees het.

Die hotel is van buite gesien feitlik onveranderd en binne moes net 'n paar mure uitgebreek word. Die ou kaggels en die trap na die eerste vloer is nog soos dit oorspronklik gebou was, asook die ou staalplafonne.



Na ondersoek is gevind dat die sinkplate van die dak nog beter was as wat vandag verkry kan word, en net 'n paar is vervang.

Ons weet nog nie hoe 'n vol stel van die tekenmunte gelyk het nie, maar die McGregor Museum het twee waardes 3d en 2/-, en ek het 1/-, en het ook 'n paar ander 1/- munte gesien. Die 1/- munt toon op die voorkant:- in die middel „FONTEIN”, met bo „ALEXANDERS” en onder „HOTEL”. Daar is twee klein vierblaar motiewe bo en onder „FONTEIN”.

Op die keersy 'n groot, dik „1/s” met „No” onderaan die munt.

Van belang hier is dat die keersy van hierdie 1/- munt in alle opsigte presies dieselfde is as die van die 1/- van „R. Houenderro Sons” van London wat hulle uitgegee het vir gebruik in barbierswinkels — vroeër aan ons bekend as „London & Sons”. Hulle word nou nog in Port Elizabeth gebruik.

Waarvoor die Alexandersfontein Hotel die munte gebruik het is, sover onbekend, bes moontlik nie net vir drank nie, maar ook vir biljart, swem ens.

Verdere inligting oor die gebruik,

asook nuwe waardes in die stil munte word nog ondersoek.

Nog 'n tekenmunt van ou Kimberley is die van die „United Diamond Mining Co.” Baie min inligting bestaan oor hierdie diamant-maatskappy, maar die naam kom voor in die Kimberley Adresboek van 1886 — 1887. Daar word aangegee dat hulle 'n kantoor gehad het in Ebdensstraat en die sekretaris was 'n Mnr. Nelsons, Girdlestone. Die McGregor Museum het 'n stel van 2/-, 1/-, en 6d.

In die Africana Museum Katalogus word 'n 2/- munt beskryf „U56”, dus ongeïdentifiseerd.

Die munte wat aan my bekend is lyk almal dieselfde meet op die voorkant die waarde in die middel in daarbo net die een woord, „UNITED”, en die keersy kaal.

Afmetings van:-

2/- 30 m.m. x 1,4 m.m.

1/- 24 m.m. x 1,6 m.m.

6d 19 m.m. x 1,2 m.m.

Of daar ander waardes bestaan is onbekend.

Nog 'n stel tekenmunte wat in Kimberleyse omgewing gebruik was, is die van die *Kampfersdam Diamantmyn*.

Tot onlangs was net 'n 2/- en 1/- bekend, maar nou het daar drie verskillende tipes 2/6, asook 'n 6d munt tevoorskyn gekom. Die beskrywing op almal is weer dieselfde, met op die voorkant in die middel die waarde van die munt, met „KAMFERSDAM” gebuig bo. Die keersy is kaal. Meeste munte het vier gaatjies soos 'n knoop rondom die waarde.

Daar bestaan 'n 2/6 in aluminium met vier sirkels waar die gate normaalweg is, asook 'n 2/6 in geelkoper met die sirkels, en dan die gewone 2/6 met die vier gaatjies.

Die afmetings van die 2/6 is 31,1 m.m. x 1,5 m.m., en die van die 6d is 20,5 m.m. x 1,1 m.m.

Die 1/- munt in my besit het „K.D.” gestempel op die keersy, en daar dien op gelet te word dat, waar die 2/- en 1/- munte rond is, al die 2/6 stukke en ook die 6d agtkantig is.

Volledigheidshalwe moet net gemeld word wat die afmetings van die 2/- en 1/- is, nl. 2/- 28,4 mm x 1,3 mm en 1/- 23,8 x 1,3 m.m.

THE COMMEMORATIVE MEDAL ITS PLACE IN HISTORY AND ART

By Laurence Brown of B.A. Seaby Limited, who visited South Africa recently and delivered this talk to the Johannesburg Coin Club.

It may not be inappropriate to define firstly what is commonly understood by the terms 'Commemorative Medal'. If we turn to most modern dictionaries for an explanation, we usually find that a medal is 'a piece of metal in the form of a coin bearing some device or inscription and being either cast or struck.' Some dictionaries add that it may be a 'reward or commemorative of a particular event or person.' If such a description may seem obvious, it is worth reminding ourselves that as recently as the eighteenth century, the term 'medal' was equally applicable to both coins and those objects that we may now term medals.

This seeming confusion is maintained to this day by some museums. For example, the department of Coins and Medals in the Bibliotheque Nationale in Paris is termed the 'Cabinet des Medailles.' Even the British Museum in London has only comparatively recently changed its department name from the 'Medal Room' to the 'Department of Coins and Medals'.

Those of us who call ourselves 'Numismatists' as opposed to the less inquisitive 'Coin Collector', are probably very familiar with Addison's oft quoted remark that 'medals give a great light to history in confirming such passages as are true in old authors, in settling such as are told after different manners, and in recording such as have been omitted!'

This phrase, I think, very adequately sums up the modern collectors' reason for acquiring commemorative medals. If we regard Addison's phrase in the context in which it was intended, we can see that it is also particularly relevant to the ancient collector of coins. Petrarch, for example, was an avid collector of Roman coins and his reason for acquiring them was purely ethical. Goethe, in contrast, was a devoted admirer of the medal and his object was to provide himself with portraits of famous people

so that he might gain an insight into their character.

In our modern world of harsh commercialism, too much attention is paid to the fitting of a coin or medal in a neat niche provided for it, and the completion of a series. Too little attention is paid to the historical or sociological reasons for its issue and its place in the development of the visual arts. In this paper which this evening I have the honour of presenting to the Johannesburg Coin Club, I will endeavour to show the medal in what I feel to be its just place and to substantiate my claim that the medal should no longer be regarded as the 'poor relation of the coin'.

Some students may object to the ascertainment that the medal was to attain such heights of magnificence by the renaissance artists should have its origins in the Roman Empire. Their objections are probably valid in that the Roman medal was a strictly official object and the only personages portrayed on them are members of the Imperial family. Frequently, the Roman medallion was a multiple of the weight of a coin issued for circulation, and for this reason they are often omitted from catalogues of coins. There are, of course, a number of objects which are purely medallic, and one may cite as an example the much photographed medal of Constantius Chlorus commemorating his entry into the City of London.

I

Whilst it would be perfectly acceptable to include the multiple weight medallic coins in a collection such as Goethe had in mind, they are not usually included in modern collections of medallions due to their close associations with coinage. More frequently, a collection of medals is shown to begin with the renaissance artists in fifteenth century Italy.

The Roman tradition of depicting personages on medals was main-

tained and enlarged upon by the renaissance artists, but the most significant difference between the Roman medal and the Italian is that the latter may have any portrait on it — anyone from the most illustrious ruler to the insignificant private person. The artist almost invariably engraved both an obverse and a reverse design. A medal to this day, seems to be an incomplete thing when it does not bear a reverse design: and we find that the Italian school favoured a design that was a personal device or 'impresa' as it was called. The German school, on the other hand, favoured designs which were purely heraldic.

II

The 'impresa' developed into a unique language of devices which according to Paolo Giovio's 'Dialogue of Warlike and Amorous Devices' published in 1555, should fulfil five conditions. 'Firstly, the device should show a just proportion between soul and body, that is, between the motto and design; secondly, it should not be so obscure as to require a Sibyl to interpret it, nor so plain that all the vulgar crowd can understand it; thirdly, it should be decorative and attractive in appearance; fourthly, it should not contain the human figure — a condition which is, in fact, constantly violated, and fifthly, it should have a motto, if possible in a foreign language so as to disguise the meaning further, but not so much as to make it doubtful! These 'impresa' were usually laudatory in implication and it can thus be seen that both the Roman and Italian medallions were intended to serve as a permanent testimonial to the magnificence and prowess of the personage depicted on the obverse.

It is not unusual for the coinage engraver to turn his hand to that of medallist. Indeed, during the seventeenth and eighteenth centuries, the medallist was almost invariably a coin engraver. During the renaissance in Italy however, this was not so, Benvenuto Cellini for example was originally a gold and silversmith who only turned to the striking of coins and medals later in his career. His predecessor, Antonio Pisano, commonly called Pisanello, was the founder of the modern school. He was already a very distinguished fresco and portrait painter and the creation of medals would be a perfectly natural extension of his talents. His inspiration was probably

the Roman medallion and although he probably achieved greater renown as a medallist than as a painter, he continued to regard himself as a worker in oils, for he signs his medals 'the work of Pisano the Painer.'

III

During the second quarter of the fifteenth century, Pisanello was employed in Ferrara and it was during this period that he made several medals of the rulers of Mantua and Rimini. One of them, depicting Leonello D'Este, Marquis of Ferrara, has a perfect example of an 'Impresa'. This shows a blindfolded lynx as a symbol of statecraft; the meaning is explained on another medal by an engraver known as 'Nicholaus'; here the legend runs 'Quod vides ne vide i.e. 'what you see you do not see' signifying that the statesman must be blind to much that he sees.

It is apparent from this, that the renaissance engravers were not content with the simple production of a pretty medal. The choice of a design was of the uttermost importance and the interpretation of its design had to please the patron whose portrait appeared on the obverse.

IV

The medal, and to a lesser extent the coinage also, provided an admirable vehicle for the dissemination of renaissance art. Whereas a coin is usually a small piece of metal with the design in low relief, the medal may be as large as is practicable and the artist can give full reign to his abilities. He is no longer confined to a minute flan or to the necessities of a design in low relief due to circulatory requirements.

It is quite usual for the renaissance medal to have a diameter of up to 3 inches and the production of such a piece usually necessitated the casting of the medal in a mould composed of a variety of materials. There are, however, notable exceptions to this. These are the medals of Francesco of Carrara bearing his portrait on the obverse and the badge of Padua on the reverse. Most of the specimens that one encounters are later casts, but the originals were struck from engraved dies, and were produced during the last quarter of the fourteenth century. These pieces are thoroughly medieval in character and look back towards the Middle Ages rather than forward to the re-

naissance.

The renaissance which had begun in Italy, then flowed naturally to France and the Low Countries, and thence to Germany. England and Scotland did not benefit from its enlightenment until the reign of Henry VIII.

V A & B

It is to the Duc de Berry, one of the Patrons of the illuminated Book of Hours produced circa 1415, that we owe the patronage of the French medal. This book which is, perhaps, the most famous illuminated manuscript in the world, shows a remarkable observation of nature and an equally remarkable skill in recording it. The Duke commissioned a medal of himself and in all probability he purchased it from his painter Michelet Saulman. Unfortunately, this piece has been lost to posterity and we are indebted to an inventory compiled for the Duke in 1416 for knowledge of it. We may be sure, however, that if the Book of Hours was the standard by which his commissions are to be judged, the medal is a great loss to numismatics.

VI A & B

Subsequent medals of the French school depict many important personages and record equally important events in French history. The state entry of Anne of Brittany into the City of Lyon is commemorated by a large bronze medal by Louis Lepere and Nicolas de Florence. The designs were by Jean Lepere. On this notable occasion the city fathers presented the Queen with a golden lion holding a cup containing 100 gold medals.

Probably the finest artist of the French School of high renaissance art is Guillaume Dupre. Initially a sculptor and gem-engraver, he became Controller-general of effigies at the Paris Mint in 1604. He was a superb workman and although we should not compare his artistic qualities or his interpretation of his subject to the early Italian artists, his technical abilities were far greater. His medals are always cast, but so finely worked are they, that one can frequently mistake them for struck pieces.

VII

We have already noted how the new art eventually found its way into England. At first it received no

encouragement and those few pieces that were issued there prior to Henry's reign are generally speaking, of inferior workmanship. In common with its renaissance ancestors, the British medal of the period is commemorative of persons rather than of events. As may be expected, the King himself features largely on the medals and we may particularly note one by a German artist after a painting by Holbein. It was during the reign of the boyking Edward VI that the first British coronation medal was issued. Having on the obverse a crowned, cuirassed portrait of the King, the reverse is very similar in style to a medal issued in 1535 commemorating Henry VIII Supremacy of the Church. The coronation medal is, however, an extremely rare piece and for this reason it is usually excluded from collections of medals commemorating these occasions.

VIII

The significance of the Edward coronation medal should not be underestimated. Not only does it reflect the influence of the renaissance but it is also one of the first English medals to acknowledge the fact that there are occasions of historical importance worth commemorating. This fact plays an increasingly important part in medallic history from this point onwards. Unfortunately, little is known of the engravers of the English medals of this period, but one of the artists of whom we have a record is the Milanese Jacopo da Trezzo. Much employed by Philip II of Spain, he occasionally worked on English medals and one of his finest is that of Mary I commissioned by Philip to compliment the Catholic Queen on her government of the realm.

This paper by Mr. Brown will be concluded in the next issue of Bickels Coin and Medal News.

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**FEDERATION OF RHODESIA AND
NYASALAND/
FEDERASIE VAN RHODESIË EN
NIASALAND****HALF PENNIES**

101	1955	UNC	R 5-75
102	1955	PRF	R 10-00
103	1955	EF	R 1-25
104	1956	VF+	R 1-50
105	1957	UNC	R 2-75
106	1957	VF	R 0-50
107	1958	EF+	R 1-50
108	1958	VF	R 0-50
109	1964	UNC	R 0-95
110	1964	VF	R 0-25

PENNIES

111	1955	PRF	R 10-00
112	1955	VF+	R 0-50
113	1956	EF	R 0-60
114	1956	VF	R 0-30
115	1957	UNC	R 3-50
116	1957	EF	R 0-45
117	1957	VF	R 0-25
118	1958	F	R 0-25
119	1961	EF	R 0-50
120	1961	VF	R 0-20
121	1962	EF+	R 0-25
122	1962	VF+	R 0-15
123	1963	UNC	R 0-75
124	1963	VF	R 0-10

TICKEYS/TRIPENSE

125	1955	VF+	R 1-25
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126	1955	F	R 0-65
127	1956	EF+	R 2-50
128	1956	VF+	R 1-00
129	1957	EF	R 1-50
130	1957	VF+	R 0-95
131	1962	EF	R 0-95
132	1964	UNC	R 2-00

SIXPENCES/SIKSPENSE

133	1955	VF+	R 2-50
134	1955	F	R 1-50
135	1956	VF+	R 2-00
136	1956	F	R 0-85
137	1957	UNC	R 5-00
138	1957	EF+	R 3-00
139	1957	VF+	R 1-40
140	1962	UNC	R 4-75
141	1962	EF	R 2-70
142	1963	UNC	R 20-00
143	1963	EF	R 12-50
144	1963	VF	R 8-00

SHILLINGS/SJIELINGS

145	1956	VF+	R 1-25
146	1956	VF	R 1-00
147	1956	F	R 0-50
148	1957	EF	R 1-95
149	1957	VF+	R 1-30
150	1957	F+	R 0-85

FLORINS/FLORYNE

151	1955	VF+	R 1-80
152	1955	F+	R 0-85
153	1956	UNC	R 9-50
154	1956	VF+	R 1-75

155	1957	VF+	R 1-75
156	1957	VF	R 1-40

HALF CROWNS/HALFKRONE

157	1955	UNC	R 12-50
158	1955	VF+	R 2-50
159	1956	VF+	R 7-50
160	1956	VF	R 6-00
161	1956	F+	R 4-00
162	1957	VF	R 37-50

RHODESIA/RHODESIË**HALF PENNIES**

163	1970	UNC	R 0-20
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PENNIES

164	1970	UNC	R 0-25
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TICKEYS/TRIPENSE

165	1968	UNC	R 0-75
166	1968	PRF LIKE	R 1-50
167	1970	2½c UNC	R 0-75

SIXPENCES/SIKSPENSE

168	1964	UNC	R 0-50
169	1964	EF	R 0-25
170	1964	VF	R 0-15

SHILLINGS/SJIELINGS

171	1964	UNC	R 0-80
172	1964	EF	R 0-60

FLORINS/FLORYNE				POUNDS				244 1923 VF+ R 12-75			
173	1964	UNC	R 1-00	204	1893	VF	R 65-00	245	1923	EF+	R 22-50
174	1964	VF+	R 0-50	205	1894	F+	R 57-50	246	1924	VF+	R 9-75
HALF CROWNS/HALFKRONE				206	1894	VF	R 62-50	247	1924	VF+	R 12-50
175	1964	UNC	R 1-50	207	1894	VF+	R 65-00	248	1925 PR	F	R 6-00
176	1964	EF	R 0-75	208	1894	VF+	R 67-50	249	1925 PR	VF+	R 12-50
177	1964	VF	R 0-50	209	1895	VF	R 85-00	250	1926	VF	R 7-50
Z.A.R.				210	1896	F+	R 63-50	251	1926	VF+	R 11-75
PENNIES				211	1897	VF	R 65-00	SIXPENCES/SIKSPENSE			
178	1892	VF+	R 4-00	212	1898	VF	R 62-50	252	1923	VF+	R 15-00
179	1894	VF+	R 4-00	213	1898	VF	R 65-00	253	1925	VF+	R 32-50
180	1898	VF	R 2-50	214	1898	VF+	R 69-50	254	1926	VF	R 12-50
181	1898	EF	R 2-95	215	1898	EF	R 72-50	255	1927	VF	R 6-50
182	1898	EF+	R 3-25	216	1898	EF+	R 80-00	256	1927	VF+	R 9-75
183	1898	UNC	R 3-95	217	1900	EF	R 95-00	257	1927	EF	R 18-50
SIXPENCES/SIKSPENSE				SOUTH AFRICA/SUID AFRIKA				258	1929	F	R 2-50
184	1896	VF	R 2-50	FARTHINGS/OORTJIES				259	1932	VF+	R 7-50
				218	1923	EF	R 8-50	260	1933	VF+	R 7-50
				219	1931 S	EF	R 20-00	261	1934	UNC	R 25-00
SHILLINGS/SJIELINGS				HALF PENNIES				262	1937	UNC	R 15-00
185	1892	F+	R 9-50	220	1923	EF+	R 107-50	SHILLINGS/SJIELINGS			
186	1895	F	R 2-75	221	1923	PROOF	R 125-00	263	1932	VF+	R 6-00
187	1895	VF	R 5-00	222	1924	VF	R 13-50	264	1932	UNC	R 27-50
TWO SHILLINGS/TWEE SJIELINGS				223	1925	VF	R 15-00	265	1947	F	R 15-00
188	1894	VF	R 7-50	224	1928	F+	R 7-50	FLORINS/FLORYNE			
HALF CROWNS/HALFKRONE				225	1929	VF	R 9-50	266	1923	EF	R 22-50
189	1892 Ex			226	1929	UNC	R 40-00	267	1929	EF	R 29-50
	Mount	VF	R 7-50	227	1930	VF	R 12-50	268	1929	EF+	R 35-00
190	1894	VF	R 10-00	228	1930	VF+	R 15-00	269	1930	UNC	R 49-50
191	1895	VF	R 12-50	229	1930	EF	R 17-50	270	1932	UNC	R 29-50
192	1896	VF+	R 9-00	230	1930	UNC	R 40-00	271	1935	UNC	R 42-50
HALF POND				231	1931 Z	VF+	R 11-50	272	1938	VF+	R 15-00
193	1894	F	R 48-50	232	1931 S	PRF	R 575-00	273	1939	EF	R 22-50
194	1894	VF	R 54-00	233	1933	VF	R 18-00	274	1939	VF+	R 17-50
195	1894	VF+	R 58-50	234	1934	UNC	R 30-00	275	1947	PRF	R 47-50
196	1895	F+	R 47-50	235	1935	VF	R 8-50	276	1948	UNC	R 40-00
197	1895	VF	R 53-00	236	1935	EF+	R 15-00	277	1948	PRF	R 52-50
198	1895	VF	R 55-00	237	1935	UNC	R 26-00	278	1949	VG	R 6-00
199	1895	VF+	R 62-50	238	1936	UNC	R 30-00	279	1957	UNC	R 7-50
200	1895	VF+	R 65-00	PENNIES				HALF CROWNS/HALFKRONE			
201	1896	F+	R 52-50	239	1937	UNC	R 12-50	280	1923	EF	R 18-50
202	1896	VF+	R 65-00	240	1950	UNC	R 4-50	281	1923	VF+	R 16-00
203	1897	VF	R 60-00	241	1934	UNC	R 22-50	282	1932	UNC	R 32-50
TICKEYS/TRIPENSE				242	1936	UNC	R 22-50	283	1932	UNC	R 35-00
								284	1927	VF	R 20-00
								285	1946	UNC	R 85-00
								286	1948	UNC	R 75-00
				243	1923	F	R 6-00	287	1950	UNC	R 72-50

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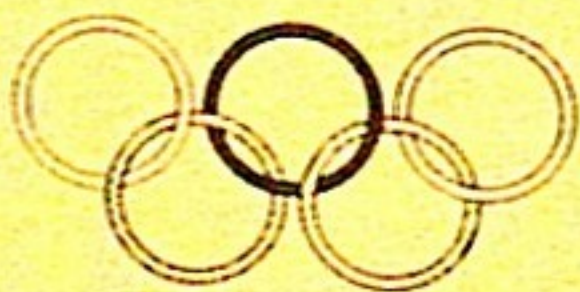
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Aus 1	1855	F	R175-00	Aus 23	1867	F	25-00
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Aus 4	1858	F	57-50	Aus 26	1868	VG	15-00
Aus 5	1859	F	38-00	Aus 27	1868	VF	35-00
Aus 6	1860	F+	62-50	Aus 28	1868	EF	50-00
Aus 7	1861	VF	47-50	Aus 29	1870	VG	17-50
Aus 8	1864	F	30-00	Aus 30	1870	F	22-00
Aus 9	1864	VF	42-50	Aus 31	1870	F	20-00
Aus 10	1865	F+	30-00	Aus 32	1870	F	220-00
Aus 11	1866	F	30-00	Aus 33	1870	F+	27-50
Aus 12	1866	F+	32-50	Aus 34	1870	F+	27-00
Aus 13	1866	F+	32-50	Aus 35	1870	F+	27-00
Aus 14	1866	F+	35-00	Aus 36	1870	F+	27-00
Aus 15	1866	F+	35-00	Aus 37	1870	F+	27-00
Aus 16	1866	VF	47-50	Aus 38	1870	F+	27-00
Aus 17	1866	VF	47-50	Aus 39	1870	VF	34-00
Aus 18	1866	VF+	50-00	Aus 40	1870	VF	34-00
Aus 19	1866	EF	65-00	Aus 41	1870	VF	34-00
Aus 20	1866	EF	65-00	Aus 42	1870	VF+	37-00
Aus 21	1866	EF	65-00	Aus 43	1870	VF+	37-00
Aus 22	1867	VG	20-00	Aus 44	1870	EF+	50-00

OLYMPICS 1972

We have pleasure in offering the following COINS (not medals) struck to commemorate the 1972 OLYMPIC GAMES in MUNICH, West Germany.

COUNTRY	COIN	METAL	WEIGHT	DIAMETER	COST
1. FUJAIRAH	 50 F. RIYALS	GOLD 986/1000	10,36g.	28mm	R35.00
2. FUJAIRAH	 5F. RIYALS	SILVER 999/1000	15g.	30mm	R14.00
3. GUINEE	 5000 FRANCS G.	GOLD 986/1000	20g.	32mm	R74.50
4. GUINEE	 500 FRANCS G.	SILVER 999/1000	28,91g.	42mm	R15.00



ISSUES OF 1969 – 1970 – 1971 – 1972

Bundesrepublik

XX OLYMPIADE
MÜNCHEN 1972

DEUTSCHLAND

SILVER 10 D.M. 15.5 G
32.5 MM

LEGAL TENDER – LIMITED ISSUE

WE CAN STILL SUPPLY A SET OF FOUR
COINS WITH THE FOUR MINTMARKS – G-F-D-J
AS FOLLOWS:—

1969 ISSUE AT R40-00 A SET
1970 ISSUE AT R22-00 A SET

1971 ISSUE AT R19-00 A SET
1972 ISSUE AT R18-00 A SET