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The Planchet Team:

Editor-In-Chief: Roger Grove

Content Editor: Chris Hale

Co-Editors: Pierre Driessen & Marc Bink

On-Line Distribution: Pierre Driessen

Printing and Mailing: Howard Gilbey

ON THE COVER: photos courtesy of authors. Bank note courtesy of www.cbc.ca. Original thaler courtesy of www.stacks.com.

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TOREX	TORONTO, ONTARIO	FEBRUARY 26-27	December 22, 2009
TLC	HAMILTON, ONTARIO	MAY 15	MARCH 10, 2010
TOREX	TORONTO, ONTARIO	OCTOBER 22-23	AUGUST 30, 2010



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Message from the President

David Peter 2010



Welcome back everyone. I hope that you had a wonderful summer break.

Those of you that attended the RCNA and ANA were excellent ambassador for the Edmonton Numismatic Society. I am quite excited to hear the tales of fellowship and education that was presented at these events, along with good old fashioned fun.

I would like to thank John Callaghan for hosting our annual barbeque. Due to unforeseen family circumstances, I was unable to attend. However, I hear that it was a great success.

We are looking for people to contribute articles to the Planchet on various topics involving numismatics or related subjects. Our club has a lot of diversity in our membership and the editorial team wants to remind you that all members can submit articles on their favorite topics. Please submit them to Roger Grove. For those new to the club or those who have not recently attended the monthly meetings, I extend an open invitation. On the second Wednesday of every month, the club hosts a get-together at the Royal Alberta Museum. The meetings including education talks, silent auctions and is a popular social event for all who attend. I hope to see some new faces this September 8th as it is our annual pizza night to be held at the Museum.

David Peter, President ENS



@The Next Meeting

Wednesday, September 8, 2010



Royal Alberta Museum, 12845 - 102 Avenue
Special Meeting Start Time 7:00pm

- Pizza Night (Pizza will be served at 7:00 PM sharp)
- Club matters (arisen during the summer)
- November Show update
- RCNA Convention Report
- ANA Convention Report
- notification about elections coming for 2011-2012 (individuals wanting to stand for positions)
- show and tell about members summer numismatic finds

For more information regarding these events,
please send an email to editor_ens@yahoo.ca

About Your Society

General Meeting, June 9, 2010

President David Peter announced that the Fall show pre-sales tickets are available. He asked that all members help promote the show and the new location.

Treasurer Pierre Driessen announced that the first 4 cases of the "Coins of the Muslim World, 700-1300 AD" to augment the "Sultans of Science" exhibit were in place at the Telus World of Science (TWOS). There will be a total of 8 cases on display tracing the development of Islamic coins from the Byzantine era through to the Crusader states era. The coins were graciously provided by a couple of members, and the display was set up by Chris Hale, Pierre Driessen, Terry Cheesman, and Marc Bink. John Callaghan graciously donated his time and truck to deliver the cases and the lamps and other equipment. Thanks to John Callaghan for hosting this year's BBQ.

Pierre called for speakers/presenters for this upcoming year's meetings. Please contact Pierre Driessen if you'd like to speak on a topic at one of our regular meetings.

The Planchet staff put out a call for articles. We always need articles on any numismatic topics, and we'd like to encourage members to explore a different facet of collecting by writing about their experiences or collections. Contact Roger, Pierre, or Marc if anyone would like to contribute.

Show and Tell:
Pierre brought coins featured in a recent article of his.

Marc Bink brought and gave away a Filipino 10 Centavo coin from 1944, related to his last article.

Larry Priestnall brought a 1967 "Diving Goose" dollar in MS-62. Nice Coin! Most of us have never seen one "in the flesh" as it were. He brought a few other interesting error coins as well.

Marv Berger brought a Saskatchewan token.

David Peter brought a box full of fake Chinese Silver Panda Bullion coins, in an interesting and elaborate presentation case. These coins were supposed to be made of silver, but probably weren't. They look pretty impressive, and to the untrained eye might appear as genuine, hereby ramming the point home that Chinese counterfeiting is hitting a whole new level.

Cathy Arbeau donated some copies of *The Numismatist*, a publication of the ANA, to the library. The membership would like to thank her for her generous donation -they will be a welcome addition to the library. To borrow library materials contact Mitch Goudreau.

Movie Presentation: "The Ascent of Money", by Niall Ferguson. This part 1 of a 3 part series traced the invention and use of money throughout the ancient and medieval periods, ending with the Dutch of the 17th Century where modern commerce really begins.

Silent Auction and door prizes followed and the meeting was adjourned at 21:30. A crowd of members continued on to the Boston Pizza for more camaraderie and refreshments afterwards.

M. Bink, recorded minutes, to be entered as "information" in place of Roger Grove, Recording Secretary.



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A Picture Is Worth A Thousand Words ...

By Marc Bink



I spend a lot of my time looking for pictures, mostly pictures of coins that I'm planning to use in articles, but also of cars, or various parts of cars for my other hobby. There are numerous times when a picture can explain many things that a verbal or written description can not. Especially when it comes to taking apart vintage cars, a good service manual with plenty of illustrations and exploded diagrams is indispensable. However, when it comes to coins, a picture may not be the answer; years of experience and knowledge of what one is looking at may be the ticket. This is one such case.

The other day one of our members gave me a very interesting coin to look at. It was an Augsburg City View Thaler from 1645. At first glance, it looked like it was in good EF shape; the legends were crisp and clear and the portrait showed some minor wear and looked about as ugly as was to be expected with a Hapsburg king. The reverse side was also clear, and the mint-master's 3 horseshoe symbol was in the proper place and clear. I thought it was a nice coin. But in the back of my mind there was something funny about it that I just couldn't pinpoint; I just knew there was something seriously wrong with this coin. Then it hit me; the edge was machined to perfection. And the planchet was perfectly flat. There is no way that any coin from the 17th century is going to have a perfectly flat planchet and a beautifully machined edge. Even though this coin was "new" enough to have been milled, (made with a machine as opposed to being hammered out individually) it was too perfect, - so therefore it had to be a fake. The person who owned the coin explained that it was; he got it from an internet site that was fobbing off good Chinese fakes at a fraction of what the real coins would be worth. At least he knew this when he bought it. I began to wonder how easy it would be to pawn this fake coin off on to an unsuspecting collector. I had to admit, it would be incredibly easy; all one needs is a picture of it in a 2X2 that covers some of the edge, and no one would be the wiser until someone who has handled 17th century coinage looked at it. Even in a dealer display case the coin would probably look pretty nice and probably not merit a second glance, especially if it was in a holder of sorts, properly attributed and the requisite thaler style price tag was attached.



This is the counterfeit, Augsburg City View Thaler, 1645, KM #77. Looks pretty good, doesn't it?



I looked up the coin in Krause's ***Standard Catalog of World Coins, 17th Century***, under the Free City of Augsburg (Germany) section as a thaler,



This is an actual coin; note how the planchet isn't "round", and how the edge beads sort of "fade in and out". This one is in MS-62 condition and these coins are fairly common in this condition. One like this one may well have been the prototype for the fake.

KM #77. Davenport's ***Standard Price Guide to World Crowns and Thalers*** lists it as #5039.

According to Davenport, this coin is the most common in the entire book and is frequently seen in "uncirculated" condition. In FDC it carries a price tag of over \$1300.00, whereas Krause figures it's only available in EF at \$300.00. Of course there are no mintage figures given, so who knows how many originals exist; and now of course, who knows how many fakes are floating around being passed off as "real" to neophyte medieval collectors.

According to Davenport, counterfeits and off-metal fakes have been around as long as the originals have. Earlier or contemporary counterfeits tend to be crude copies or cast coins. They usually are fairly easy to spot. However, modern technology has made counterfeiting an art form, and it's getting to the point where real and fake are almost indistinguishable. And the counterfeiters keep getting better with every passing day. Education then becomes the key to staying ahead of them.

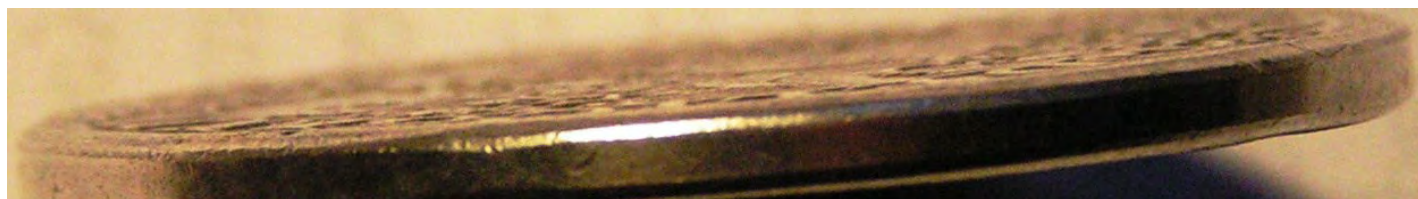
The collector coin industry is loathe to admit the existence of these fakes and discuss them, fearing that widespread public

knowledge of their existence would discourage collecting and destroy the hobby. That may well be true, but I believe that there is more damage done by not talking about the problem and not educating collectors about the existence of high-grade phonies. Coin collecting is a social hobby as well as a solitary one, and therefore, if I hear about something that others should know about, I feel I have an obligation to inform them about it.

So what are the problems with this coin? First off, looking at the pictures in both Davenport and Krause, I'd have to say that the counterfeiters are very good. At first glance one would have to concede they "got it right". The only flaws are found on the reverse side, the "city-view" looks a little cruder than it originally did, and none of the "onion-domes" on the tops of the churches are actually attached to their respective steeples like the original indicates. On the obverse side, they've captured Ferdinand III of Hapsburg in all his ugliness, even getting his ridiculous jaw-line right. The beard at the very tip of his very prominent chin is a little indistinct, and there's a mistake on his collar. On an original coin these little things could be attributed to the fact

that the illustration of the coin in both books is a year or two off my fake example and therefore could be worn that way through use. That's the scary part; the image is "that close" where legitimate excuses could be made and successfully argued. Now the obvious part to me, as someone who has seen a few 17th century coins, is the edge. By the 1640s a lot of European mints were using a screw press, although some states were still using a hammer. Since I do not own an original of this coin, a little bit of detective work is required, and some assumptions have to be made. Here's where a little bit of knowledge of how things were done in those days helps.

The type of engraving on my counterfeit suggests that a hammer may have been used to make the original; it's of the earlier style and the centering is slightly "off". This counterfeit was very obviously struck by a high-speed machine punch. The dies were copied from an EF or better original coin, so each flaw that the original had was transferred over to the fake. The rim beading suggests the original was probably slightly off-centre and had a flat rim, here again, suggesting that it has been hammered. So for starters the coin looks too "round". Next is



This the edge detail of the counterfeit. Note that the edge is perfectly milled, and doesn't show any tool marks. From here it can be seen that the planchet is perfectly "flat".



This is edge detail from a real Thaler of the 17th century. This coin hasn't been tooled to fit jewelry so its edge is still the original one. Note the file marks, scruffs, and imperfect cutting marks. Here it can be seen that the coin is on a wavy planchet, and that one end of the coin is thicker than the other.

the fact that coin is in perfect "coinage" alignment; hammered coins were never so perfectly aligned, and most German thalers that I've seen are usually made with a "medal" alignment. Hammered blanks were usually cut by hand, minted, and then shaved manually to the proper weight with files. The edges then never appear as round, and there usually are some tool marks. Even if the coin was an early milled one, the impurities in the metal would usually cause the edge to have an irregular feel to

it, albeit not as noticeable as the hammered variety. The "hammered" minting process creates a lot of heat, so the metal of the coin "flows" away from the centre as it is being struck, leaving an edge with a very irregular shape. There would also be a lot of mint-bloom evident on an uncirculated coin, the result of the dies "burning" the metal during that millisecond of heavy impact. There would be no mirror-like fields as a result. The first milled coins weren't very well "collared", which means that many were plain edged. Some will show evidence of being "pinched" at the edge; this would be where the metal separated as the coin was subjected to steady pressure while being cut by the press. Some had to be filed back into shape, at the mint-master's discretion, as he was supposed to look over each coin and weed out the rejects. However, this being the Middle Ages and somewhere in Germany, the chances are better that he was stone-drunk half of the time, and some coins slipped by. By the early 18th century collaring had improved, and many mints were incorporating security devices on coins such as reeded or inscribed edges. On this coin I would expect to see tool marks and slightly flattened edges. Obviously on this fake, there is a beautifully milled edge, someone has buffed out the sharp edge somewhat; otherwise it would probably cut whoever handled it.

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The planchet is very flat on the counterfeit, where it would be somewhat irregular on a hammered coin. Depending upon how scared, drunk, or shell-shocked the person who was holding the moving die was would determine if there was an angle to the planchet or a stress crack. It is pretty thick metal, and would have taken at least three solid blows with a heavy hammer to get a good impression on the planchet. Therefore the person wielding the



Here is another real 17th century Thaler from Bavaria, KM #126.1. This coin was pounded flatter than it should be during minting, resulting in some "flash" being extruded on the side. This is typical of hammered coins. I love old Max's hair-do on this one...

hammer would have to have been very strong. The other person holding on to the die would either have been almost fearless or a blithering idiot but very steady in order to prevent the coin from being double struck. He was probably also deaf. One can imagine that after a few whacks the holder would have to change hands because of the vibrations and shocks he'd be forced to withstand. This is why no two coins are ever alike when hammered. An early milled coin would also probably not be flat. Such pieces were cold-rolled between two huge rollers to insure thickness, resulting in a slightly curved plate, and then subjected to an action that would both punch and mint the coin from the plate. The end result would be a coin that might be uniform as far as thickness is concerned, but the planchet would appear "bent" or concave. This of course depended on the pressure the press could exert, and with a lot of major components being made from lumber, there was a slight elasticity that no one could account for. It also depended on whether the press was horse-powered, or human powered, and the pitch of the screw. Needless to say 17th century

technology couldn't produce the kind of precision required, and the metallurgy didn't exist to manufacture high grade spring steel, or even high grade carbon steel that we now take for granted. As a result, early milled coins, while better than hammered coins, usually have a weak relief, and the planchets usually exhibit flaws, since the porosity of the metal plate becomes apparent. Cold rolling and a screw press doesn't create enough heat to get the metal "flowing" like the hammer does; therefore all the planchet's flaws usually remain apparent on the coin.

Of course another problem with this coin is the metallic composition. I have no idea what it is actually made of. The weight is about 2 grams off, yet the size is just about perfect. It's showing no real evidence of tarnishing, even though it's been in my pocket for a while. I would then have to assume that it is made out of "German Silver" (or "paktong", as it's known as in China) which is an alloy of nickel, copper, and zinc. This metal is known to lose its luster and turn "milky-white" like silver does, but it will not tarnish black like silver. It has been used for centuries in

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cheap jewelry, equine tack, and in the automotive industry. It seems to be the metal of choice for counterfeiters as of late. Numerous US Morgan dollars and "Standing Liberty" quarter counterfeits are all made from this alloy. German silver is cheap to make and doesn't require a lot of technology. It's very malleable and looks just like silver when fresh, but doesn't have any silver in it at all. Tarnish is then added by exposing the "coin" to the smoke of a high-sulphur fire,

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and the soot then adheres to the metal, giving the coin a more authentically aged look.

Either type of manufacture would rarely result in the coin's having a perfectly flat field, especially such a large coin. Regardless of which method was used, early milling or hammering, the fields would usually turn out wavy, or concave, but never perfectly flat; another dead give-away in this case.

The advent of the internet and services like eBay or other on-line auction houses has been a boon to these counterfeiters. Finally there is a perfect forum in which to dispose of these fakes on a large scale. Contemporary counterfeiting was usually done in order to gain profit from passing off base metal coins. The counterfeiter usually didn't care how they looked as long as they would be accepted as money. In the Middle Ages this was easier to accomplish than now. Most people were either semi-literate or illiterate, and coinage changed from one issue to the next. Add the fact that hammered coins never looked completely alike,

and counterfeiting becomes a huge problem and very probable. Counterfeiting for the collector market was usually done in order to defraud collectors, and as such, the fakes had to be well executed. Previously, only very rare coins were counterfeited because the target clientele was very local and pretty small, and the counterfeiter needed to maximize his chances for a profit. He would usually sell one or two pieces before he had to "get away" and move on to the next area. This "cut and run" style of doing business usually kept him one step ahead of the law.

Online auction houses cater to a world-wide market and offer a degree of anonymity. Counterfeiters can now operate for an extended period of time and offer lesser value coins at lower prices, maximizing their profits through volume. These coins aren't sold as counterfeits; they're called "copies". Selling copies of old coins is not illegal; provided they are marked as such on the coin. Interestingly enough, possession of counterfeits isn't illegal either, but passing them

off to unsuspecting people as an original article is.

Recently eBay has required photos of copies to be marked as such in the ads. However, when one receives the coins one discovers that they are very seldom if at all marked "copy" as the picture would have indicated. Online services like eBay have no way to police this and no way of going after any of these counterfeiters short of de-listing their web addresses. Should this happen, the counterfeiter just goes to another area and starts up under a new address. Most of the manufacturers will sell these coins as "copies", and the buyer who buys directly from the manufacturer generally knows exactly what he's bought. The buyer will usually only pay a few dollars apiece for these copies, nowhere near what the originals are worth, so no fraud is committed, no laws broken. The manufacturer supplies a need, makes a few dollars on volume, and nothing else. What's more bothersome is how the coins are dispersed after the primary sale, either to a private individual or a dealer. The door is then opened for some unsavory characters to resell these coins as originals and defraud people. Starting in the 1990's the Russian mob got involved in making and selling fake Roman and Ancient Greek coins, and recently they have been involved in passing off more modern American rarities. I've seen some key date Canadian coins that give me pause to wonder, and I'm aware that there are some interesting and very good copies of Canadian rarities floating around. A quick look on eBay shows a number of very good medium quality key-dates available for sale at seemingly cheap prices or with no reserve. This is suspicious, and I would tend to avoid these sellers, simply because of the old adage, "if it looks too good to be true, it probably is". No one can be as

stupid as to try to sell a 1921 Canadian 50 cent piece with no reserve listed and a starting bid of a dollar.

It seems that most of these counterfeits are being manufactured in China at numerous remote locations in a sort of a "sweat-shop" environment. I'm not sure if my coin came from the "Big Tree Coin Factory of Fujian", but it probably came from a factory like it. The fact that these factories exist, and that they are still in operation creating better and better quality fakes, is disturbing and indicates just how large the coin business actually is.

The Chinese government doesn't seem to consider this kind of counterfeiting to be a problem and is loathe to waste resources trying to stop it. In fact, it turns a blind eye to it and seems to suggest that imitation is the finest form of flattery. Legally anything made before the Revolution of 1949 is considered fair game, and the Chinese don't recognize the patent rights, if they exist, of any individual or state before that date. Currently collector coins and pottery are being extensively counterfeited, and the counterfeiters are getting smarter and better.

Better software and faster computers have aided counterfeiters in making a better product, confusing experts who normally should know how to spot a fake. Die-transfer technology has enabled counterfeiters to take a good quality original coin and duplicate it entirely, imperfections and all, to a high-quality die which is then inserted into a high-speed punch press. The end result is a coin that looks almost identical to the original; which is then artificially aged to appear authentic and possibly worn.

Various law enforcement agencies in China and the US and Canada are going after counterfeiters who make modern saleable or patented products such as consumer goods and electronics. They are not actively pursuing anyone who is faking artistic or antique objects. It just so happens that most counterfeiting rings manufacture a number of different products, ranging from sub-standard aircraft parts to counterfeit old coins. The fact that older coins are being counterfeited only comes to light when other facets of the operation are "busted", or when these "copies" are being sold as original articles. Prior to this it was perceived by most that it didn't make any sense to counterfeit a cheaper and not so rare coin. The costs to make up the dies and set up a punch press far outweighed any potential financial gain. However, computers and labour are cheap in China, so making copies of \$300.00 coins can be very lucrative. There seems to be a huge market for these sorts of things within

China itself; hence no real need to shut it down. As of yet, there are only minimal resources and efforts being expended by authorities to stem the flow of these higher calibre counterfeits of more common coins.

Here again it falls back on the collectors and dealers to educate themselves in their respective fields of collecting and to acquire the ability to spot fakes as they come up. This is why I've written this article, and this is the only reason I haven't destroyed this coin. I intend to keep it and use it as an educational tool and hopefully educate more people in the fine art of being able to spot a fake. Sometimes a picture just doesn't do enough, and it helps to actually have an example that can be extensively studied.

Sources;

Internet. *Wikipedia*; *Heritage Sale 3015, Boston, August 2010*; *Stacks 2006 Sale*; and numerous counterfeit detection sites on the Internet for photos, etc.).

Chester L. Krause, *Standard Catalog of World Coins, 17th Century, (3rd Edition 2003)*.

Frank Draskovic and Stuart Rubensfeld, *Standard Price Guide to World Crowns & Thalers 1484 - 1968 as cataloged by Dr. John S. Davenport, Iola: Krause Publications, 1982*



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Decade of 25 Cent Varieties

By Joe Kennedy



In the last 10 years, the greatest number of varieties are found in the 25¢ denomination. It's helpful to review what we have seen so far in the 21st century. Many of these coins can still be found in our pocket change.

The year 2000 saw the continuation of the millennium series of 25¢ coins started in 1999. The theme for 2000 was *Hopes and Dreams*. A different coin design was issued each month for a total of 12 coins. The coins are all minted on pure nickel blanks.

There were also 25¢ coins made in the year 2000 with a Caribou reverse design. These coins were only issued in "Uncirculated" pliofilm sets. One variety has no mintmark and another variety has a "W" mintmark. The "W" mintmark variety indicates it was minted at the Winnipeg facility.

Between 1999 and 2001, the Royal Canadian Mint (RCM) facility in Winnipeg was perfecting a three-plate plating process to produce coin blanks with a steel core. Steel blanks were plated with nickel, then copper, and then nickel again.

Coins were issued with two different compositions in 2001. One variety was minted on pure nickel blanks (as had been used for 25¢ coins from 1968–2000) and another was made with plated steel. The plated version is differentiated by having a "P" composition mark on the obverse below the portrait of the queen. The letter "P" indicates the composition of the coin. There were 55.7 million coins minted in 2001 with the "P" and 8.4 million older-style coins without the "P". Because of the

lower mintage, the "No-P" coins have a slight premium.

There are two varieties found for the year 2002. The standard Caribou reverse has the date moved to the obverse for this year. A second variety was issued in July to celebrate Canada Day. The image on the reverse is a child's whimsical drawing of a maple leaf surrounded by little characters celebrating.



The year 2003 also has two different varieties in circulation. In 2003, the queen's portrait was changed mid-year from the crowned portrait of the queen (designed by Dora de Pédery Hunt) to an uncrowned portrait (designed by Susanna Blunt).

A third variety of coin can be found in 2003 dated "Uncirculated" sets from the mint. 25¢ coins in the sets have "WP" as a mintmark – combining the mint's location (Winnipeg mintmark) and the coin's composition ("P" composition) as one mark. The "WP" mark is used in conjunction with the uncrowned portrait obverse design.

The success of nickel plated steel coinage was evident by the year 2003. Increasing base metal costs for nickel led the Mint to introduce an Alloy Recovery Program. With this program, solid nickel 25¢ coins are actively removed from circulation and melted. Most coins from 1968 to 2001 will become harder and harder to find in pocket change from now on. Unfortunately the cull includes the coin varieties from the millennium program, and they have all but disappeared from circulation.

The standard Caribou reverse design of 2004 was followed by two other commemorative design varieties.

A 2004 coin design with a ship recognized the 400th anniversary of the first settlement in



North America at Isle St. Croix. This circulating 25¢ coin has the same image as found on the commemorative collector silver dollar issued for 2004, though the design for the 25¢ coin is simplified for the smaller coin size.



Later in the year, a 25¢ coin with a red colored poppy was released to commemorate Canadian Veterans. This was the first time a country had issued a circulating coin with a color design element. The colored coins were generally very well received by the public except for some complaints that the color paint rubbed off easily. The red colored poppy was not distributed through normal channels but was instead available only from Tim Hortons outlets and the Royal Canadian Legion.

The 2004 red poppy coin developed a nickname as the "spy" coin. A May 7, 2007 Associated Press article was picked up by many major newspapers. As the story goes, US government contractors found a couple of the coins in a coat pocket and rental car. The colored part of the suspicious coins appeared to be "filled with something man-made that looked like nano-technology". The contractors were afraid it might be some sort of a tracking device and reported the incident to the US Defense Security Service.



There are four major reverse varieties for the year 2005. The caribou head is a staple design that we continue to see minted every year, including 2005.

For the first time ever, Canadians were able to vote

25¢ Major Varieties

2000	January	Pride
2000	February	Ingenuity
2000	March	Achievement
2000	April	Health
2000	May	Natural Legacy
2000	June	Harmony
2000	July	Celebration
2000	August	Family
2000	September	Wisdom
2000	October	Creativity
2000	November	Freedom
2000	December	Community
2000	No "P"	Caribou (issued in sets only)
2000	"W"	Caribou (issued in sets only)
2001	No "P"	Caribou
2001	"P"	Caribou
2002	"P"	Caribou (date on obverse)
2002	"P"	Canada Day (maple leaf design)
2003	"P"	Crowned Queen's Portrait
2003	"P"	Uncrowned Queen's Portrait
2003	"WP"	Uncrowned Queen's Portrait (issued in sets only)
2004	"P"	Caribou
2004	"P"	Ship (Isle St. Croix)
2004	"P"	Poppy (color)
2005	"P"	Caribou
2005	"P"	Alberta (landscape)
2005	"P"	Saskatchewan (landscape)
2005	"P"	Veterans (jugate portraits)
2006	"P"	Caribou
2006	RCM Logo	Caribou
2006	RCM Logo	Breast Cancer Ribbon (color)
2006	RCM Logo	Bravery (maple leaf design)
2007	RCM Logo	Caribou
2007	RCM Logo	Curling
2007	RCM Logo	Hockey
2007	RCM Logo	Biathlon
2007	RCM Logo	Alpine Skiing
2007	RCM Logo	Wheelchair Curling
2008	RCM Logo	Caribou
2008	RCM Logo	Poppy (color)
2008	RCM Logo	Snowboarding
2008	RCM Logo	Freestyle Skiing
2008	RCM Logo	Figure Skating
2008	RCM Logo	Bobsled
2009	RCM Logo	Caribou
2009	RCM Logo	Speed Skating
2009	RCM Logo	Cross Country Skiing
2009	RCM Logo	Sledge Hockey
2009	RCM Logo	Men's Hockey (raised 2)
2009	RCM Logo	Men's Hockey (engraved 2)
2009	RCM Logo	Men's Hockey (color, raised 2)
2009	RCM Logo	Men's Hockey (color, engraved 2)
2009	RCM Logo	Women's Hockey
2009	RCM Logo	Women's Hockey (color)
2009	RCM Logo	Cindy Klassen
2009	RCM Logo	Cindy Klassen (color)
2010	RCM Logo	Caribou



for coin designs. Between January 17 and February 17, 2005 an online poll was conducted. Four designs were proposed for a commemorative coin celebrating the 100th anniversary of the province of Alberta and three designs for Saskatchewan. The results of the polls were submitted to the Government of Canada for approval before being produced. The Alberta coin has an image of an oil derrick and a pastoral scene with cows. The Saskatchewan coin has an image of a meadowlark bird with a train and grain field.



Later in 2005 a coin was made celebrating the Year of the Veteran. The reverse has a jugate portrait of an older veteran and a younger veteran.



In mid-2006 there was another major change to the obverse design of Canadian coins. The mint replaced the "P" mark with a small RCM logo inside a circle. In the past, the RCM stylized-leaf logo had been used on foreign coins made by the RCM. Most 25¢ coins from 2006 onward have the logo on the

obverse. The 2006 Caribou design 25¢ coins can be found with a "P" mark or with the RCM logo.

There are two commemorative coins for the year 2006. For the second time, the RCM minted a colored coin for circulation in Canada. This coin was issued for breast cancer awareness. It features a pink ribbon on a circular shaped white background. The process for manufacturing colored coins was improved in 2006. The Breast Cancer Awareness coins underwent a baking process to fix the color to the coin – improving the wearing properties, as compared to the 2004 issued Poppy coins which tended to have the color wear off quickly.



The second commemorative coin for 2006 has a design representative of Canada's Medal of Bravery.



The Royal Canadian Mint announced in 2007 a new 25¢ commemorative coin program to celebrate the 2010 Winter Olympics and Paralympics being held in Vancouver. The coin program consisted of sports images depicted on the reverse side. Obverses for the series have the Vancouver Olympic or Paralympics logos to match the reverse side as appropriate. The obverse legend is simplified, and the RCM logo is omitted.

Commemorative coins were to be issued each year in 2007, 2008 and 2009. The actual coin release dates varied. For example, the Bobsleigh coin dated 2008 was released in June 2009, and the final coin in the series depicting Sledge Hockey was released in March 2010, though it carries a 2009 date.

Colorized versions of the Olympic and Paralympics coins were issued on collector cards distributed through Petro-Canada locations. Alpine Skiing coins in the sets were supposed to be dated 2007 but were found to be dated 2008. A later issue of the coin cards have the Alpine Skiing coins with the proper 2007 date. None of the wrongly dated "mule" coins were released as regular circulation coins, only as colored collector coins. Also in 2007, the Wheelchair Curling coin in some "Uncirculated" sets is found with the Olympic logo on the obverse instead of the Paralympics logo. Again, none were released into circulation.



In the midst of the Olympic coin program, the RCM produced a 25¢ with a poppy design for a second time in late 2008. It's hard to find any colorized coins in pocket change, as they tend to get pulled from circulation and saved by the public.

From February 19 to March 25, 2009, an online vote was conducted by the RCM with the public to determine Canadian's favorite Winter Olympic medal moments. The poll resulted in the production of three circulating commemorative coins for Men's Hockey, Women's Hockey, and Cindy Klassen. Each of these coin designs was also issued with a mintage of 3 million circulating colorized versions. Soon after the coins were released, collectors noticed two versions of the Men's Hockey coin. One version has a raised last "2" in the commemorative date "2002". The other version has an incuse line around the last "2" – popularly called the "engraved 2" variety. There has been much debate over which variety is scarcer, as the Mint claimed only 200000

of the "engraved 2" variety had been minted by the Winnipeg Mint before being rejected for lacking visual appeal. Collectors have found the "raised 2" variety to be the scarcer variety in circulation in spite of the Mint's information.

In 2010, we see the familiar caribou reverse design 25¢ coin in circulation. Judging by the plethora of Canadian 25¢ varieties in the last ten years, we might anticipate another commemorative coin this year too!

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NOT In R.I.C.

By Terence Cheesman



Ancient/Medieval

Recently on an electronic auction hosted by Freeman and Sear I found this coin. It is a denarius of Julia Maesa from an eastern mint. Julia Maesa is unique among Roman women on coins as she is the only grandmother. She is the grandmother, of two emperors Elagabalus, considered to be one of the worst emperors, and Severus Alexander who is considered to be one of the better ones.

The coin is simple like most of the coins featuring an imperial female. On the obverse we find the legend IVLIA MAESA AVG. which reads Julia Maesa Augusta or empress. The reverse legend reads FECVNDITAS which is female fertility and ease of giving birth. The figure of Fecunditas is seen seated with a staff in her left hand and a branch in her right. Fecundity has been one of the standard types associated with the coinage of imperial ladies as it implies the ability to produce heirs and therefore stability and freedom from civil war. It is a stock theme, and one wonders if anyone noted the absurdity of advertising the fertility of a woman in advanced old age. Most likely the theme is that of her past service producing two mothers of emperors.

In most sources the mint is listed as Antioch, the great city and capital of Roman Syria. However over the last few years the thinking has been changed. Noting the similarities of portraiture between the so called Antioch

denarii and the coinage of the cities of Marcianopolis and Nicopolis ad Istrum, two important cities located in what is today Bulgaria, it is now thought that the mint was placed in one of these two cities.

The main point of interest of this coin is that it was unknown when the two main references for this coinage were published. The first, *Roman Imperial Coinage* or R.I.C., is a multi-volume publication which started in 1923. It is more or less complete but is still under revision. The volume covering the coins of Julia Maesa was published in 1938. The second book, *The Coins of the Roman Empire in the British Museum* or B.M.C., started in 1923 as well. The volume covering the coins of Julia Maesa was first published in 1950. Both books have been extensively reprinted over the years though their content has remained mostly unchanged. This coin was published in 1969 by David Sear in his four volume set *Roman Silver Coins and their Values*. The reference cited was the Arnold collection. The lack of reference to either R.I.C. or B.M.C. has been used as an indication of rarity, however as most of these books are very old, one should use caution when making a purchase based on this information.



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Counterfeiters, Collectors and the Bank of Canada

By Martin Holzbauer

Counterfeiters could be classified into two groups, the amateur and the professional criminals. The amateurs would be like the kids on the lower mainland of BC who copied and passed a bank note for a joke. That worked so well that after some time they copied more, selling them at a third of face value to other kids who in turn passed them off to small stores, thereby creating losses for those businesses.

party. In both cases the general public helped the investigating body, either directly or indirectly.

Most collectors, whether of paper money, coins or other artifacts, are serious and dedicated. In the past research done by some of these "amateurs" has helped professional scientists with research in a number of disciplines. Most collectors that I have met are very serious about their field of interest and devote lots of time and effort to it. Note collectors share both the Bank of Canada and the RCMP opinion that the Canadian bank notes symbolize

note and a counterfeit. Since then, when a fake would turn up, and an announcer mentioned the series and the prefix on the radio, I would laugh, because the prefix was from a different denomination or didn't exist at all. One local bank asked me to talk to tellers to explain the security features on notes and how to detect counterfeits.



In one of my past articles I mentioned that even the most sophisticated security features are useless if people do not know how to use them. For example, at one local grocery store employees were told to spray notes with water to check for fakes. That was a head office advisory, but in my opinion of limited usefulness, because it would detect only the crudest imitations.

Would it make sense for the Bank of Canada to use the dedication and expertise of willing collectors as additional volunteers to help educate the general public? I am sure that those willing collectors would pass any security screening with flying colors. The only requirement would be that they be officially accredited by the Bank after screening.



The professional criminal category would include the people responsible for what is referred to as the Windsor note. That note so eroded public confidence in the \$100 denomination that in some parts of the country it is really hard to use even the newer, more secure, \$100 notes in a number of stores.

I have watched two different TV documentaries in which both the criminal and the police were interviewed. I was impressed by both the dedication of the police to catch the perpetrators and the research effort made by the other

national pride and integrity of the currency, and fully share their goal of combating counterfeiting. I have been to numismatic shows that were attended by Bank of Canada staff exhibiting samples of counterfeit notes, and almost all collectors were able to pick out the fakes. Even though the Bank has publications pointing out security features of notes, and has staff giving seminars to people like tellers, they can not reach all people.

Before I started collecting and researching paper money, I would not have had a clue how to distinguish between a real



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ENS Makes Major Donation to the University of Alberta Numismatic Literature Collection

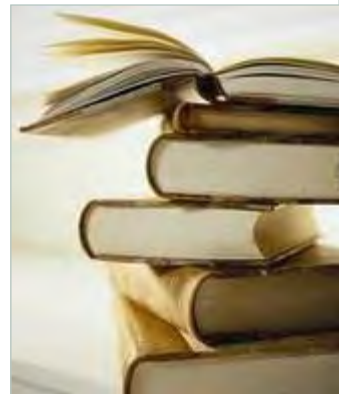
12 August 2010

As part of its mission and continuing efforts to promote and strengthen knowledge in and the study of all areas of numismatics, in Alberta and throughout Canada, the Edmonton Numismatic Society has generously added to the numismatic literature collection at The University of Alberta. This donation amounted to nearly \$500.00 CDN and consisted of four major scholarly publications:

- *Corpus der Munzen der Stadt Amaseia in Pontos (Compendium of the coins of the city of Amaseia in Pontus)*, by Julie Dalaison
- *Corpus Coins of the Aetolian League* - by Dimitra Tsangani
- *Coins of Punic Sicily* - by Kenneth Jenkins
- *The Athenian Decadrachm* - by Wolfgang Fisher- Bossert

These are invaluable to scholars, students and collectors alike, offering research, detailed descriptions and extensive illustrations. The books fill significant gaps in the institution's current numismatic literature holdings and are available for members of the ENS, students and faculty at the U of A, and the general public to consult.

The Edmonton Numismatic Society



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ENS to make arrangements if required.

Print



LE CODE NAPOLEON

By Pierre Driessen



Following the turbulent years of the Revolution, France was exhausted and in desperate need of stability, peace and order. The nation looked to Napoléon Bonaparte as its saviour, a decision with far reaching consequences!

Following the coup d'état of 18 Brumaire (9 November 1799), Napoléon Bonaparte became First Consul of the French Republic. As First Consul he had in fact become dictator with all executive authority and power vested in him. His two co-consuls, Cambacérès and Lebrun, merely had consultative powers. His term of office was initially limited to ten years. On 2 August 1802, however, he was made consul for life.

One of Bonaparte's first orders of business was to establish law and order. The state of affairs was chaotic as a result of the many political factions vying for power, the numerous changes of government since 1789 and in many instances the complete breakdown of any effective authority in large parts of France. One of the chief means by which he sought to achieve this was the complete overhaul of France's legal system.

Before the Revolution of 1789, France's legal framework was the result of the many centuries of consolidation and expansion by the French crown. The land had two legal traditions which divided the nation roughly in half. That of the north was based on common (Germanic) law, while that of the south was based on Roman law. The legal system, to put it mildly, was fragmented and labyrinthine. It was a complicated patchwork of royal, provincial and

local courts, political institutions, departments and officials with competing and overlapping jurisdictions. The privileges and exemptions of the nobility, the church, religious orders, cities and guilds added further



Drawing of Antoine-Denis Chaudet's lifesize statue of 'Napoléon the Legislator'

complexity. Hundreds of different courts adjudicated different statutes in different areas. There was no constitution. The ultimate legal authority was the king, who was above the law. In fact he was the font of the law. As Louis XIV stated: *"l'état c'est moi"* - 'I am the state'. This was a legacy of the mediaeval and absolute monarchy periods.

The law was arbitrary in nature and applied unevenly. Different social classes were subject to different rules. As such, the law garnered little respect, rather it

was used as a blunt instrument of fear by the crown and the elite to keep the rabble under control.

Some reforms were begun under Louis XVI, notably the abolition of the horrific punishments inflicted on those unfortunate to be convicted.

The Revolutionary and early Consular periods only added to the legal confusion; between 1789 - 1802 about 14,000 decrees had been passed. As the writ of most of the Revolutionary governments did not extend much beyond the limits of Paris itself, many of these decrees proved impossible to enforce and as a result were widely ignored.

The state of affairs had deteriorated to such an extent that Napoléon remarked, "We are a nation with 300 books of law yet without laws."¹ During the Revolution significant advances were made, especially in the sphere of legal theory. A combination of idealism and the need to control unruly popular radicalism produced reforms. Revolutionary legal precepts were oriented toward egalitarianism and welfare of the individual.²

Concepts of:

- liberty of the individual,
 - equality before the law,
 - freedom of conscience,
 - freedom of employment,
 - right to livelihood,
- became enshrined.

Revolutionary governments passed many populist laws. The Bouquier Law (19 December 1793) established the principle of compulsory and free primary education.³ The Laws of Ventôse (March 1794) sought to redistribute the property of suspected anti-revolutionaries to the poor.⁴ Ambitious public pension schemes such as the 'Great Register of National Beneficence' were proposed.

The promise was a welfare state. The penal code was simplified and humanized. Cruel and degrading punishments, such as torture, were abolished. A tiered prison system was established to deal with different types of criminals and repeat offenders. Capital punishment was made more humane by the introduction of the Guillotine.

Judges were elected, and the jury system was introduced (adopted from the hated English). The aim of justice became prevention and reconciliation, instead of mere fear.⁵ Through a combination of political concession, radical legal and welfare reforms, outright repression and ideological propaganda the various Revolutionary governments tried to control the mob.⁶ In reality little was actually put into practice. It did however create expectations and brought about a greater respect for the law.⁷

The need to reconcile Revolutionary laws with those which remained of the Ancien Regime and create a uniform legal system was recognized by successive Revolutionary governments. The slow work of codifying France's laws was begun during this period, though no actual code was produced.

Revolutions unfortunately tend to feed on themselves and get out of control. The French Revolution of 1789 was no exception. She devoured her children and created many unintended consequences. One of the most significant of these was the backlash from the newly emerged bourgeoisie, which sought stability and order above all. They had gained many of their new rights, freedoms and much of their property as a result of the Revolution and sought to protect these from the radical mob, i.e. the poor. They became increasingly afraid of the radical mob, which had come to dominate French, especially Parisian politics. Security from the poor was their main concern. It was the bourgeoisie which threw their support behind Napoléon Bonaparte and brought him to power.

Bonaparte promised law, order and peace. Through the sheer energy and determination of the new ruler, matters progressed quickly. On 12 August 1800 a committee of four legal experts - Tronchet,



Antoine-Denis Chaudet's marble bust of Napoléon in the neoclassical (Empire) style.

Portalis, Bigot de Préameneu and Maleville - was established. It drew heavily on the work of a previous legal commission which had been headed by now Second Consul Cambacérès.⁸ On 30 January 1801 the commission presented the original draft of the *Code Civil des Français* (Code Civil of the French People) to First Consul Bonaparte. It was examined by the Council of State for revision. Once this process had been completed it was again reviewed by the Council of State, this time with Napoléon presiding and actively participating.

The extent of Napoléon's involvement in deciding the details of the code has become a matter of debate among historians and part of the Napoleonic legend. Some believe that Bonaparte participated in all discussions and that his influence is to be found throughout the Code. Others believe that his personal involvement was limited to the

sections dealing with family law and that these strongly reflect his conservative Corsican heritage.⁹ Whatever his level of direct personal involvement in the minutia, the nature and general spirit of the Code met with his approval.

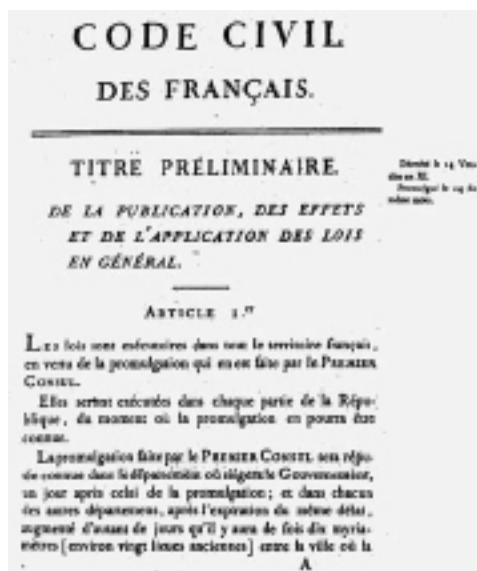
The completed *Code Civil des Français* was presented to the Corps Legislatif on 26 November 1801, where it met with sufficient opposition to force its withdrawal on 30 December 1801. Napoléon was furious. It was a political blow and challenged the myth of his universal popularity and that of his government and its policies. He wrote to Second Consul Cambacérès on 18 January 1802: "*disembarrass us effectively of the ... bad members we have in the constituted authorities. It is the will of the nation that the government not be prevented from doing good and that the head of Medusa not show itself anymore.*"¹⁰

The dissident members of the legislative assemblies were purged. The Code was reintroduced, this time in its entirety. No debate was permitted on its individual articles. It became a take it or leave it affair, and this forced its acceptance.

The Code Civil, which came into effect on 21 March 1804, was the cornerstone for all subsequent legal reforms. The Code was dual in character - it confirmed the removal of the social and economic system of feudalism, its institutions (such as guilds) and traditions, and the feudal aristocracy. It also confirmed the adoption of the social principles of 1789, namely:

- liberty of the individual,
- equality before the law,
- the secularization of the state,
- freedom of conscience, and
- freedom of employment.^{10a}

Although it purported to embody the spirit of the Revolution and its legal reforms, it brought about fundamental changes to their nature and intent. It was in many regards a step backward for French citizens.¹¹ The Code was a compromise between France's two legal traditions - the common law of the north and the Roman law of the south.¹² It was also a fusion of tradition and the legal, ethical and



The first page of an early version of the Code Napoléon - stating that 'these laws are to be applicable in all French territories and are promulgated and made by the First Consul.

moral concepts which had arisen from the Revolution.¹³ It was in essence the Code of the propertied classes, especially the bourgeoisie. A reaction against the natural course of the Revolution, with true equality in all things for everyone, it was also a reaction against the excesses the progression of this course had caused.¹⁴ The primary concern of the Code was property rights. These came to be regarded as natural rights, absolute and belonging to the individual. Those who owned property were assured of protection, as long as they did not trespass on the authority of the state. There was little mention of, nor anything of substance for, the poor nonpropertied classes. For those who owned nothing, little was done, except the protection of personal freedom by prohibiting the lease or hire of services in perpetuity.¹⁵ They were abandoned to the full force of the free labour

market, with no bargaining power, for economic organizations (the guilds) had been outlawed. The individualism of the Revolution was abandoned and the family restored as the basic social unit.

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The husband and father were given almost despotic powers over the family - wife and children alike. The civil and legal rights of women were severely curtailed. Their property rights and freedom of action were restricted, as were the divorce laws.¹⁷ The code of morality we commonly describe as Victorian has its origins here.¹⁸

The focus on the family, the status and powers of the paterfamilias, and the responsibility one had toward the family mirrored the position the state occupied in the Code. The law promoted the interest of the state, all were subject to it through regulation by the law.

The Revolution, because it had destroyed the chaotic institutions, privileges and feudal rights of the Ancien Regime, gave Napoléon a tabula rasa to start anew.¹⁹ It permitted his regime to centralize authority and subordinate all to the state, to a degree that Louis XIV and his ministers could only have dreamed of. Traditional local freedoms were eliminated and everything was administered from Paris. Practically all freedom of independent action or initiative for local officials was removed.

Additional codes followed in quick succession - The Code of Civil Procedure in 1806, The Commercial Code in 1807, The Criminal Code in 1808 and The Penal Code in 1809. Collectively these came to be known as the Code Napoléon.

Certain of the Revolutionary reforms were reversed. Torture was not restored, but branding, the iron collar and the chopping off of a hand for parricide were reintroduced. Under certain circumstances, citizens could lose all their civil rights. One of the great features which set this Code apart from previous and contemporary codes found in

other European countries was its clarity of division and style.

The result was the creation of a truly unified state - a state which was easier to administer and allowed for the efficient mobilization of its resources and manpower. To accomplish this, the Code allowed for the creation of a police state which relied heavily on a system where the police had the powers of arbitrary and administrative detention and supervision. When accused of a crime, one had to prove one's innocence. Mere suspicion could condemn. The entire system of justice was made more professional and centralized. Officials such as judicial magistrates brought the full powers of the state to bear against an accused citizen.

To train the required officials, law schools were established in 1804, although Napoléon hated lawyers: *"They stir up trouble and are the authors of crimes and treason ... I should like to cut out the tongues of barristers who use them against the government."*²¹

The Code Napoléon has been criticized, often with justification, for being inflexible and failing to take into account local traditions and circumstances; that it took the centralization of state authority too far; that it lacked guarantees which defined and defended the rights of the individual; that it had no presumption of innocence and placed the burden of proof on the individual against the full power and resources of the state; that through judicial magistrates the state had almost absolute powers over its citizens; that it was often harsh and arbitrary.²⁴

Despite its defects and

authoritarian nature, the Code Napoléon was the first unified system of law in a modern nation which was applicable without distinction to all classes of citizens.²² It could be applied efficiently and uniformly throughout the entire country.

As the French Empire expanded throughout Europe, the Code Napoléon was instituted in the conquered territories. This provided political unity and created in the "Grande Empire" the same social structure as in France itself. It confirmed Napoléon's authority and that of his vassals. It swept aside all other sources of political and economic power which



Obverse of the medal celebrating the Code Napoléon

could be used to oppose French rule.²³ By the vast majority of European peoples the Code was welcomed. Compared to their own laws and codes, if they had one, the Code Napoléon was liberal and enlightened. It swept away the feudal joke. The Code was readily adopted in these territories, and as circumstances demanded, modifications were made to accommodate local conditions.

The Code itself should be viewed and judged based upon 18th and early 19th century norms.



Reverse of the medal celebrating the Code Napoléon

Medal references:

Bramsen - lists two versions:

- #291 - Napoléon facing left
 - #292 - Napoléon facing head-on d'Essling #1005
- Laskey #37 (XXXVII)
 Millin #82 (plate XXV)
 Sammlung Dieter Schwering #951
 Zeitz #37

Medal particulars:

Engraveur:

- obverse: Nicolas Guy Antoine
 Brenet (1773 - 1846)

- reverse: Brenet, N. G. A.

Director: Vivant Denon (1747 - 1825)

Diameter: 42 mm

Thickness: 4 mm

Weight: 38 grams

Composition: bronzed copper

Rim: smooth, not marked

Against these, it was a giant step forward. The influence of the Code Napoléon is remarkable, considering the short duration of Napoléon's rule and French hegemony in Europe. Its introduction set in motion a general process of legal reform throughout Europe, even in areas which had not experienced direct French rule. It forced Austria and Prussia to make fundamental reforms. In Russia, although more slowly, it eventually led to reforms, such as the abolition of serfdom. Throughout Europe it led to general legal reform and a gradual improvement in the rights of ordinary citizens.

Today the code remains the basis, modified and amended, of most civil law in the modern world, even in countries which have a common law tradition.

Besides France, the Code forms the foundation of the legal systems of Belgium, the Netherlands, Romania, Italy, Portugal, Haiti, Dominican Republic and the US State of Louisiana. It has also influenced the legal systems of many Latin-American countries.

In the Canadian province of Québec it forms part of the province's special legal and social history. The Code heavily

influenced the Civil Code of Lower Canada adopted in 1866 and the subsequent Civil Code of Québec adopted in 1994.

The Code Napoléon may rightly be placed among the great legal codes of history, such as the Code of Hammurabi and the Codex Justinianus.

The Medal

To celebrate and commemorate the promulgation of the *Code Civil des Français*, Vivant Denon, head of the Paris Medal Mint, ordered the striking of a medal. The result was a simple, yet elegant design, full of symbolism.

The general concept of the medal was conceived by Denon. The obverse and reverse were engraved by the renowned French medalist Nicolas Guy Antoine Brenet (1773 - 1846).

The obverse shows Napoléon as lawgiver, dressed in a classical Roman senatorial toga. In his right hand he holds a scroll which symbolizes the Code Civil. His head is crowned with the laurel wreath of a victorious general, and behind his left leg can be seen protruding from underneath the toga the scabbard of a sword. It is a strong statement which proclaims to all that Napoléon, through his military prowess and

victories on the battlefield, has brought France law and order.

The full length Napoléon is a depiction of the statue 'Napoléon the Legislator' by Antoine-Denis Chaudet (1763 - 1810) commissioned by the State Council in gratitude for Napoléon's role in formulating and making the Code a reality. It was displayed in the centre of the Council's meeting chamber. Unveiled, amid great fanfare, by Marshals Murat and Masséna on 13 January 1805, this was the first life-size marble statue of Napoléon.

Having just been elevated from First Consul to Emperor of the French, Napoléon and his new regime made a deliberate propaganda statement here. The style of the statue embodied that of the French Empire - neoclassical. This style, known as Empire, was a combination of ancient Egyptian, Greek and Roman motifs. It provided an aura of legitimacy, permanence, and continuity by linking the regime to the glories, legacy and inheritance of the ancient world, especially Rome. Napoléon was the new Augustus, the unifier and protector of his people. He was the bringer of law and order, the great codifier. The head of Chaudet's statue was copied

widely, and its profile served as the template for the official effigy of Napoléon - on coins, medals and busts - throughout the French Empire. Around the medal's edge is found the legend "NAPOLÉON EMPEREUR" - 'Napoleon Emperor'

In 1815, the statue was carried off by the Prussians as a war trophy. What happened to it after that is unknown.

The reverse shows the full length statue of the Greek Pallas Athena (the Roman Minerva), goddess of wisdom and power, protectress of the state, the law and the arts. Found at Velletri (near Rome) in 1797, this statue is a Roman copy of a Greek original. It was 'surrendered' by the king of Naples in the fall of 1802 to the French, either purchased or confiscated by them, and arrived in Paris in 1803. Today the Pallas Athena of Velletri can be seen in the Louvre Museum in Paris.

Pallas Athena, classically dressed and with a helmet on her head, leans on the hasta or spear in her right hand for support, while presenting a scroll, symbolizing the Code Napoléon, with her left hand. The symbolism is one of continuity. Napoléon links his code with the wisdom and laws of the ancients. Around the edge is the legend: "EN L'AN XII. LE CODE CIVIL EST DECRETÉ." - 'in the year XII (of the Revolution - i.e. 1804), the Civil Code is decreed'.

One matter which strikes me as curious is the fact that only one medal, with two variants, was struck to commemorate one of the most important events in the political career of Napoléon - an event which

laid the foundation for his centralized French Empire.

References and source material

- 1 - "The War of Wars - The Great European Conflict 1793 - 1815", Robert Harvey, p.326
- 2 - "The Great Nation - France from Louis XIV to Napoleon", Colin Jones, p.482
- 3 - Ibid
- 4 - Ibid
- 5 - Ibid, p.431
- 6 - Ibid, p.430
- 7 - Ibid
- 8 - "The Age of Napoleon", Herold J. Christopher, p.146
- 9 - "Napoleon - From 18 Brumaire to Tilsit 1799 - 1807", George Lefebvre, p.151
- 10 - Ibid
- 10a - Ibid, 152
- 11 - "The Age of Napoleon", p.148
- 12 - "The War of Wars", p.326
- 13 - "Napoleon: For or Against:", Pieter Geyl, p.329
- 14 - Ibid, p.387
- 15 - "Napoleon - From 18 Brumaire to Tilsit 1799 - 1807", p.153
- 16 - "The Age of Napoleon", p.147
- 17 - Ibid
- 18 - Ibid, p.148
- 19 - "Napoleon - From Tilsit 1807 - 1815", George Lefebvre, p.171
- 20 - Ibid, p.167
- 21 - Ibid, p.169
- 22 - "The Age of Napoleon", p.148
- 23 - "Napoleon: For and Against", p.387
- 24 - "The War of Wars", p.764.



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SUPPLIES

NEW MEMBERSHIP APPLICATIONS

Timothy Pare

These individuals have applied for membership into the Edmonton Numismatic Society. Pending any objections from the membership at large, these individuals will be accepted as "Members in Good Standing", effective this publishing date. Any objections to the aforementioned applications must be submitted in writing to the Secretary of the Edmonton Numismatic Society, and will be evaluated by the Executive Committee on a case-by-case basis.

Coming Events

September 8, 2010 - Edmonton Numismatic Society's Annual Pizza Night @ the regular September meeting, begins at 7:00 PM, free for all ENS members.

Sept. 18-19, 2010 - Fall Stamp Market (no exhibits). Sponsored by R.D. Miner Philatelics in conjunction with the Edmonton Stamp Club. Fantasyland Hotel Conference, West Edmonton Mall. Info from www.edmontonstampclub.com.

November 6 & 7, 2010 - Edmonton's Coin Show and Sale (previously known as Edmonton's Money Show), Saturday 10:00 - 17:30 hrs, Sunday 10:00 - 16:30 hrs, Century Casino and Hotel, 13103 Fort Road, Edmonton, Alberta, T5A 1C3, (780) 643-4000, Admission: \$5.00 (under 16 years of age free), info: www.edmontoncoinclub.com or info_ens@yahoo.ca, Dealers wishing to attend please call: (780) 270-6312.

March 12 & 13, 2011 - Edmonton's Coin Show and Sale, Saturday 10:00 - 17:30 hrs, Sunday 10:00 - 16:30 hrs, Century Casino and Hotel, 13103 Fort Road, Edmonton, Alberta, T5A 1C3, (780) 643-4000, Admission: \$5.00 (under 16 years of age free), info: www.edmontoncoinclub.com or info_ens@yahoo.ca Dealers wishing to attend please call: (780) 270-6312.

Mar. 25 - 27, 2011 - Spring National Stamp Show (with competitive exhibits). Sponsored by the Edmonton Stamp Club, at Fantasyland Hotel Conference Centre, West Edmonton Mall. Info from www.edmontonstampclub.com.



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