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5 Contributions and information will be gratefully received.
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Coins and Medals, British Museum, London WC1B 3DG, Tel. 0171-
323 8227, Fax. 0171-323 8171.

7 Anyone in the UK wishing to be added to the CCNB Newsletter
8 mailing list should send their name and address to Beverley Fryer
8 at the above address.

CLUBBING TOGETHER

Stella Greenall

'Don't be a loner - join the London', as the London Numismatic Club flyer put it. And a very good reason for joining a numismatic club it is too. Most people start coin collecting as a private hobby and can spend years collecting on their own, not realising how much they are missing.

It is a great step to link up with other addicts on a local level. You find out how interesting other people's coins can be. Directly or indirectly, you pick up a lot of information relevant to your own addiction; you may begin to branch out into other series or aspects of your original hobby; and you eventually may discover that there are people - perhaps only one or two but all the more valuable for their rarity - who share your passion for sovereign pennies. And best of all, it dawns upon you one day that there is such an endlessly vast amount to know in numismatics that even the Curator of the Royal Mint, even the Keeper of the British Museum Coin Room, - no, even the President of the Royal himself, - does not know as much about sovereign pennies as you do; and, perhaps even better still, is perfectly willing to say so.

So, join a club, and get involved in its doings. It is a big mistake to go only to those talks which obviously deal with your own series. If someone invites you to contribute a short talk, or to bring a coin along to talk about - have a go. If your local club rarely musters more than six people at its meetings - so much the easier will it be to give them three minutes on that York sovereign penny (the one that got away). So, jump in, and enjoy it!

A SCOTTISH SUCCESS

James Mackay

In 1997 the Glasgow and South West of Scotland Numismatic Society will celebrate its golden jubilee. It was in 1947 that a small group of collectors, led by George R. Maxwell and Walter Allan, got together and produced a modest leaflet appealing to all those interested in coin collecting to join the proposed society. Although this was the first club of its kind north of the border, the founders balked at the idea of calling themselves the Scottish Numismatic Society, taking the view that that title would more properly belong to a society based in Edinburgh, should it ever materialise.

The initial appeal was successful, and the society was launched that year. From the outset it had the enthusiastic backing of Miss (later Professor) Anne S. Robertson of the Hunterian Museum, and there have been strong ties between the society and the museum ever since. Indeed, Professor Robertson, now Honorary President of the Society, is proud of the fact that she still possesses her membership card of 1947 with the membership number 1. Our immediate past president, Dr Donal Bateson, maintains this close connection between the museum and the society.

Since its inception the society has usually met on the second Thursday of each month, from October till May. For many years meetings were held in the British Legion Hall in Renfrew Street in the city centre, but since 1972 they have been held within the precincts of the university. For twenty years these took place in the Adam Smith Building, but since the beginning of the 1991-92 session they have been in the congenial atmosphere of the College Club.

Over the years, the society built up and maintained a comprehensive library of numismatic monographs, handbooks, sale catalogues and runs of periodicals, but

the move in 1991 forced it to dispose of its library. Fortunately, the university library, the departmental library of the Hunterian Museum, and the Mitchell Library (one of the largest municipal libraries in Europe) all contain excellent holdings of numismatic literature. The disposal of the library yielded a substantial four-figure sum, which considerably boosted the society's funds and ensured its survival.

The society probably boasts more distinguished numismatists, past and present, among its membership than any other outside London. These include such eminent figures as the late Dr John Walker, R.A.G. Carson and Marion Archibald.

By 1948 the society had forty members, a figure which has remained fairly constant ever since, although in the 1950s it rose as high as seventy. This was due in large part to the fact that, in December 1951, members pooled their resources to mount a spectacular exhibition devoted to all aspects of coins, medals, tokens and currency in the Kelvingrove Museum. This attracted widespread media coverage. In the past year alone, however, growth has again been dramatic, with a dozen new recruits bringing renewed vitality to the society. A similar exhibition is one of the projects currently under consideration to mark our golden jubilee in September 1997. And moves are afoot to change the society's name to the Scottish Numismatic Society.

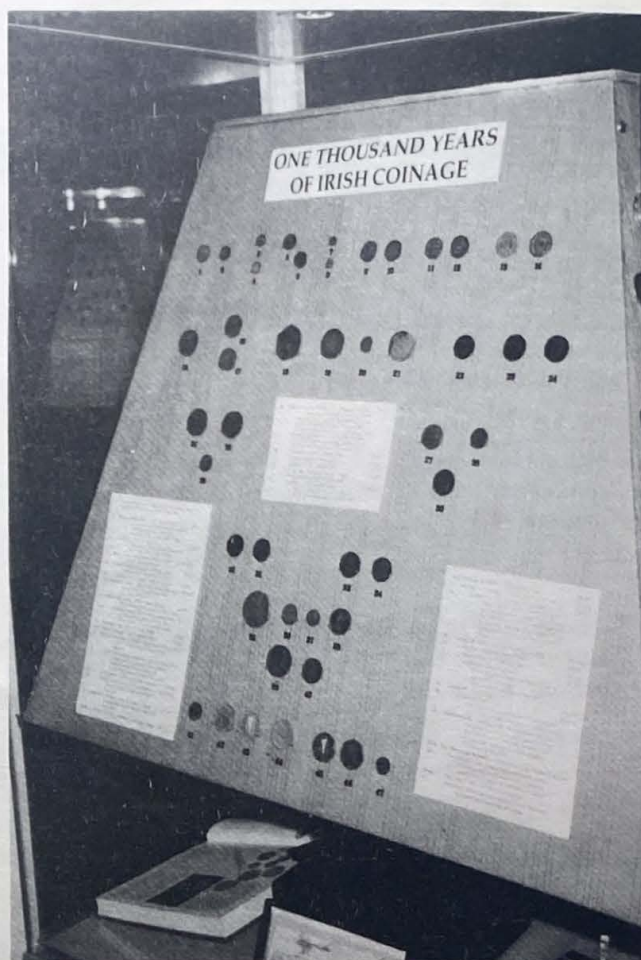
THE ART OF EXHIBITING

Peter Preston-Morley

Putting on an exhibition, whether of coins or anything else, is not something to be tackled lightly. My purpose here is to describe how a provincial numismatic society, the Wessex, tackled the problem of staging an exhibition of coins in Bournemouth, to coincide with the BANS congress in 1992. Much of what we did will be directly relevant to any other society with similar aims.

The congress committee consisted of Yvonne Johnstone, Raymond Lax, and myself. Some civic pressure applied in the right direction had secured for us a gallery in the Russell-Cotes Museum. We were also loaned some glass fronted display cases, and told we could adjust the movable ceiling lights, but that was it. The rest was up to us, for the museum's curator would not lend material.

With hindsight, this was a blessing in disguise, for it meant that we were fully in charge, and made us more determined than ever to put on the best possible show we could, utilising material lent by members of the Wessex Society. One exception to this was an exhibit from the Royal Mint, celebrating the 350th anniversary of the birth of its former master, Sir Isaac Newton. This offering of Newton-related material, including a Queen Anne Vigo 5 guineas and original dies for coins of Oliver Cromwell, was self-contained, with its own display cases and labels, and we were most grateful to Graham Dyer for arranging its loan. Sir Isaac and his coins were assigned to one area of the museum gallery, so now it was down to us to fill the rest.



Part of the Wessex Numismatic Society's 1992 exhibition

Firstly, of course, comes the promise of raw material - in our case, coins from members' collections. Fortunately, the members of the Wessex have a fairly wide range of interests, and our appeal for exhibits that would have a cohesive meaning, or tell a story when suitably mounted on display boards, met with an excellent response. We were loaned over 600 pieces in all, varying from ancient coins to modern paranumismatica. This segregated itself into sixteen separate displays, which, together with wall decorations in the form of numismatic prints, books, a smattering of sale catalogues and a mahogany cabinet or two, made for an impressive show.

Once the members had come forward with their coins, the first thing we had to arrange was insurance cover - at the individual members' valuation, to which we added a 25% excess just in case the worst happened. In our case, the insurance bill was met, at the end of the day, by the Russell-Cotes Museum.

Next, the boards on which the displays would be mounted had to be purpose-made so that they would be self-supporting in the display cases, and the boards covered. A range of colours was chosen for the material, to brighten up the showcases but always mindful of the colour of the coins themselves. The last thing that dark Roman bronzes, for example, need is a dark background colour to sit on!

Once the boards were covered, we laid the coins out, along with dummy exhibit headings and labels, and judged the result by eye. Once satisfied with this, we took measurements for the position and length of the labels, mocked up a visual of the layout showing the position of the coins (noting whether we would be exhibiting obverse or reverse), and then moved on to the next display.

An important part of any exhibition is the labelling. Standard printer fonts and typesizes were utilised throughout, for headings, introductory text and captions. The matter of typeface is, like the condition of a coin, all in the eye of the beholder. I used Palatino, a popular serifed font, for all but the introductory text - to make this different I used Helvetica, a sans serif typeface. A word of warning here. Don't use too much sans serif text. After a while people find it difficult to focus on, and consequently to read.

Type sizes are naturally important. You may be constrained by the amount of information you are trying to convey, but it is important to bear in mind that your labels might have to be read from anything up to a foot away. The amount of space between lines of text can make the difference between a nice easily read label and one where the lines seem to merge.

All the labels were done on an Apple Mac system. However, perfectly good results can be had from an ordinary desktop PC running Windows, as long as the PC has a range of good usable fonts installed. The snag might come with the printing out. Access to an A3 printer is extremely desirable, but A4 laser printers can cope with everything bar the size of the headings we used. Avoid at all costs using dot matrix printers for labels, and bubble-jet and inkjet printers are a cheap compromise.

There are two ways of compiling the information on the labels. Either the lender will help with item descriptions and introductory text - or you have to do it. I found myself tackling everything from subjects I know well, like Dorset tokens and the development of English coin portraiture, to subjects that are a little out of my main sphere, like the currency of Burma and a display of pre-1910 Chinese material. Fortunately, when faced with something like Chinese that isn't in Krause-Mishler, there's always someone who'll know the answer, and Joe Cribb at the British Museum kindly came to my rescue.

Once the labels were printed, I stuck them to stiff art board, using 3M's top of the range spray mount. One needs to work near an open window because of the fumes it can give off, but at the back of our minds was a worst case scenario when a label unglues itself and no-one can effect a quick fix because the museum staff are not authorised to open the display cases. Once pasted to the art board, the labels need to be trimmed with a guillotine.

The next step is to mount the coins and labels on the display board, using the mock-ups. The problem of mounting the coins was quickly solved when John Kent divulged the name of a supplier of model railway accessories in Cornwall. Tiny nails for pinning down sleepers act as perfect supports for coins. Self-adhesive numbers identified each item, and the labels were secured using cow gum. Once each board was complete, we remounted all the coins to make a final check. Then

they were put carefully away to await transportation to the museum.

There was also the matter of wall decoration to be considered. We had a group of eighteenth-century framed prints of coins, information panels on our society, and attention grabbing photographs of a locally found hoard of Roman coins being unearthed. In the cases themselves we also exhibited associated ephemera, such as a Roman pot with coins coming out of it, a jigsaw puzzle of a Roman mosaic, and dolls dressed in period costume alongside English coins of the Stuarts and Hanoverians. These, we felt, lightened the exhibition and added a touch more interest.

We did not include enlarged photographs of any exhibits, although pieces such as dark-coloured trade tokens or small Roman bronzes, which can look insignificant on a board, can really be brought to life with a good photograph, and it doesn't need to be colour. A black and white polaroid of something like a seventeenth-century token, even at only twice life size, can reveal a surprising amount of detail, and may make the difference between the lay person taking a second look, or just passing your display by.

Above all, before taking the plunge and deciding to stage a numismatic exhibition, have a good look to see how the professionals do it. The ever-changing displays in the gallery outside the British Museum's Coin Department are a particularly good focal point for ideas for those in London or able to visit. If you're not often in London, or near another major city museum with a coin display such as Cambridge, then there are always tips on presentation, labelling and lighting that can be gleaned by visiting your local museum or art gallery.

To finish with, a few tips. Give yourself plenty of time. Even with 1995 technology, for a large exhibition such as the one we staged, six months is the bare minimum. Remember, unlike the museum professionals, you can't give up the day job!

Take a really good look at the proposed exhibition area, particularly the lighting. Modern museum and galleries have movable ceiling lights that can be trained to throw extra light onto your display, or diffuse it in the case of, say, a Ming banknote or a precious document. Libraries may not be so well-blessed with movable lights. Strategically placed uplighters can then be used, but you need to plan all this carefully.

Security. This can't be stressed enough. Remember, you will probably be handling loaned material. Display cases must be locked, and preferably wired to the premises' alarm system if at all possible. Museums and galleries will of course have supervisory security staff on hand. Above all, everything must be insured from the time you take delivery of the exhibits until the coins are returned to their owners.

Don't overdo it. Give your exhibits space to 'breathe' in the context of their surroundings.

And lastly, don't be afraid to blow your own society's trumpet. Credit those people who've helped along the way, but remember if you're going to put their name up in lights, do ask their permission first!

The three of us had an awful lot of fun producing an exhibition that we all felt immensely proud of. We proved it can be done, so my message to other societies is: what are you waiting for?

THE BANS 1995 CONGRESS

Anthony Gilbert

Every year the British Association of Numismatic Societies brings members of local clubs together. This year's event was hosted by the South Wales and Monmouthshire Numismatic Society over the weekend of 7-9 April. The venue was the Gwent College of Higher Education at Caerleon, which is situated on a bend in the River Usk and approximately two miles north of Newport.

A total of seventy-one people from twenty-five numismatic societies attended the congress, which began on the Friday evening with a reception at the Roman Legionary Museum, hosted by the National Museum of Wales and the Royal Mint.

The opening talk on the Saturday morning was given by Edward Besly, assistant keeper of numismatics at the National Museum of Wales. 'Coins from Shipwrecks' was an ideal opening talk, appealing to all tastes and interests. Dr David Dykes next spoke on 'Virtuoso's Companion: The Literature of Trade Tokens'. Former secretary and director of the National Museum of Wales, David can be described as a virtuoso in his own right, and this paper demonstrated his lifetime's work and devotion to the subject of the literature on eighteenth-century tokens. After a short break, we were treated to a refreshingly lightweight but nonetheless intriguing talk by Richard O'Connell, an arts teacher, on 'Pistrucci and the Wyons: an artist's view'.

The Howard Linecar Memorial Lecture is held each year in memory of, and as a tribute to, the former head of Spink's book department, who died in 1985. Professor Glyn Davies delivered this year's lecture, 'The Rise and Fall of the Coinage Empire: Long-term trends in the economic significance of coins'. A senior economic advisor to the Secretary of State for Wales, Professor Davies gave a somewhat controversial exposition, full of dry wit, but constructive, informative and critical.

On the Saturday afternoon there was a visit to Newport Museum and Art Gallery, where Rodney Hudson, president of the host society, gave a short talk on 'The Coinage of Gwent'. The remainder of the afternoon was available to explore the wealth of Roman remains in Caerleon. The sherry reception and congress dinner was hosted by Rodney Hudson. Each person attending the dinner received a 'token' of their visit to the first BANS congress to be held in South Wales, a newly struck 'Welsh Alfred penny' in white metal, complete with the BANS motif!

'Toy Money', the first talk on Sunday morning, was given by David Magnay. The recent publication, *Toy Money* by Dr David Rogers, to which the speaker had made a major contribution, was referred to, and we were informed that a supplement to this work is in preparation. David Sellwood, the immediate past president of BANS, then gave a talk on 'Running a Parthian Mint', delivered in his usual friendly and knowledgeable style. Paul Withers who, together with his wife Bente, has published the much acclaimed work *British Coin Weights*, gave us an update on recent developments and discoveries in this field. 'Cyanide and New Pennies' was the final talk of the

weekend. Dr Peter Hatherley, manager of Materials Development in the Scientific Department of the Royal Mint, outlined the gradual change to cheaper materials and combinations of materials in the Royal Mint's coin production. It is now minting pennies in copper-plated steel, which is where the worrying cyanide came into the title, cyanide being used in the preparation process.

The 1996 congress will be held in Chester on 21 April. It will be hosted by the Merseyside Numismatic Society, with Jonathan Morris acting as congress secretary.

SPINK'S PUBLICATIONS

Douglas Saville

For over one hundred years Spink have been publishing books in all areas of numismatics. The *Numismatic circular* was founded in 1892 by Leonard Forrer, the manager of our Coin and Medal Department, and it continues to thrive today, with subscribers in many parts of the world.

At the turn of the century there was no publisher specialising in numismatics. Accordingly, Spink developed that side of its activities, and from a small start we have grown into the largest publisher and dealer in numismatic books. Often we have published the most obscure of works simply because we felt that the author deserved to have his work published.

That principle is still maintained - although we are now rather more conscious of the commercial factor - and 1994 saw the publication of no less than six major books, some of which had been in preparation for many years. Since 1979, when the second edition of Volume I of Jeffrey North's *English Hammered Coinage* appeared, the author had been adding to and revising it in readiness for a possible third edition. The coinage of the tenth century, in particular, needed heavy revision, as did the coinages of Henry I and Stephen and the Anarchy. All new information was incorporated in the new third edition, which appeared in March.

The Bank of England was founded in 1694, and, as part of the Bank's tercentenary celebrations, Spink was commissioned to publish *Promises to Pay: the first three hundred years of Bank of England notes*. Written in a highly readable style by Derrick Byatt, it is both humorous and authoritative, and beautifully printed, illustrating material from the Bank's own archives, much of which has never been published before.

Since 1972 Ernest Quarmby had been working quietly on a possible second edition of his *Banknotes and banking in the Isle of Man*. During those twenty years or so, original research had produced considerable new information on Manx paper currency, all of which is included in the new second edition.

Each new edition of Vincent Duggleby's now standard guide book *English paper money* is an improvement on the previous. The new fifth edition, published in October, is no exception, including no less than 77 new illustrations, a new beginners' guide,

expanded price guide, new prefix charts showing how the issues are linked, and separate entries for the first run in all series since 1950.

The life of the Duke of Wellington has caught the imagination of a public eager for souvenirs of his military campaigns and political office. Amongst these are the medals, many of which are widely available to the private collector, often for relatively small sums. With Chris Eimer's *Medallic portraits of the Duke of Wellington*, some two hundred portrait medals are brought together, of which no less than forty have not been published before. The work also includes some fifty tokens depicting Wellington.

John Kent was awarded the Huntindon Medal of the American Numismatic Society last year for his work on Roman numismatics, and in particular for his Volume VIII of *The Roman Imperial Coinage, The Family of Constantine AD337-364*, published in 1981. Volume X, published last year, is a remarkable achievement. It is the second major volume the author has compiled in this monumental series, and has no less than eighty plates, far and away more than any other RIC volume.

It is 71 years since we first published Harold Mattingly's Volume I, the first of a proposed three volume work, which, in Mattingly's words, was to provide '... a handbook... to present... the coinage of Imperial Rome'. The series was to grow and to improve upon Mattingly and Sydenham's original concept as the years passed and as scholarship developed. Spink's commitment remained constant in spite of financial restraints imposed upon the publishing side of our business by activities in our main area of interest, dealing in fine art.

Plans are now in hand to reprint the out of print volumes, so the whole series may be made available again. The revision of Volume V part 1 is nearing completion, and all the earlier volumes are to be revised in due course.

RENAISSANCE MEDALS AND PLAQUETTES OF NORTHERN EUROPE

Marjorie Trusted

Exhibitions of medals can be difficult to appreciate: the objects are usually small; they cannot be handled by the visitor, neither can they be turned over, so that, unless double-sided cases are used, only one side can be studied. The inclusion of plaquettes in the exhibition *Renaissance Medals and Plaquettes of Northern Europe*, on show at the British Museum until 22 October, partly compensates for these handicaps, as plaquettes are uniface, and generally bigger than medals. Unlike the recent *Currency of Fame* exhibition of Renaissance medals (reviewed in the *CCNB Newsletter* no.7), this relatively small scholarly exhibition enables the visitor to judge these works from northern Europe without their being too much overshadowed by the achievements of Italian medallists. Most of the exhibits are from the holdings of the British Museum, supplemented by a small number of loans from the Victoria and Albert Museum.

Undeniably the origins of the medal were in Italy, and the opening section on 'Travellers to Italy' shows medallic portraits of fifteenth- and sixteenth-century diplomatic and other visitors from France, Germany, the Netherlands, Britain and Hungary to Padua, Venice, Rome and elsewhere. As portable and reproducible objects, medals must have been taken or sent back to the homelands of the sitters, and in some instances local artists emulated them.

The development of the medal in northern Europe was also partly shaped by the travels northwards of Italian medallists such as Candida and Cellini, and as one of the panels in the exhibition puts it, 'the travels of such talented practitioners... transformed medal-making from an Italian activity to a European success story.' The French case not only illustrates the employment of Italian artists by the French crown, but also raises the issue of struck and cast medals. The mechanised process of minting coins and medals, formalised by the establishment of the *Monnaie du Moulin* (Mill Mint) in 1552, was both a technical advance, and at the same time a way of controlling the style of the medals produced.

The case devoted to the Netherlands of necessity begins with the medal of Erasmus by Quentin Matsys. But equally important was the international prominence of the Netherlands during the sixteenth century, because of the presence of the Hapsburg court, which drew Italian medallists to Brussels to seek imperial patronage. Later the creation of the United Provinces led to the appearance of political medals, whose subject matter was entirely different from the earlier portrait medal.

The German case outlines the genesis of the German medal in coins and show-coins (*Schaulmünzen*). The 1521 medal of the young Charles V, based on a design by Dürer, and produced by Hans Krafft, was to be presented to the new emperor by the city of Nuremberg, and its manufacture, involving both striking and casting, was intended to demonstrate the technical prowess of the city. The range of techniques derived from coins, goldsmiths' work and sculpture can be seen in the German works exhibited. A number of models are included, such as Christoph Weiditz's exquisite boxwood portrait of Lux Meringer. A wax model on slate dating from the end of the sixteenth century indicates how the earlier practice of relying on wood or stone models was giving way to the use of wax in the Italian mode.

The exhibition coincides with the larger show of German Renaissance prints in the adjacent spaces of the prints and drawings gallery. Valuable though this is, it is also frustrating. Tantalising parallels are displayed several metres apart, such as Barthel Beham's engraving of a *Mother and Child with Skull and Hourglass*, the source of Lorenz Rosenbaum's lead plaquette of the same subject, displayed in the medals and plaquettes exhibition. Also in the prints exhibition are, for example, woodcuts by Flötner, prints from the Danube School, and an engraving of Euterpe by Georg Pencz; all of these (and others) might have illuminated the German plaquettes and medals which are shown nearby, but sadly not near enough.

In the last case are displayed the English medals with their clear similarities to the art of the miniature and the work of goldsmiths. The gold coronation

medal of Edward VI, and the reverse of the medal of Elizabeth I by Hilliard are amongst the finest pieces in this case.

The medals are clearly displayed, and the labelling and text-panels are informative, in effect presenting a brief history of the production of the Renaissance medal north of the Alps. This in part makes up for the lack of a catalogue, but only in part. The lack of even a simple handlist is regrettable, and will mean that when it closes the exhibition will have been recorded only in a most limited and fragmented way. Nevertheless this is a greatly enjoyable show, which surveys intelligently a field given too little attention by some art historians.

NEWS

MARTIN PRICE (1939-1995)

Martin Price, who died on 28 April, had for many years been the world's leading authority on Greek coins. He worked at the British Museum from 1966 until 1994, and in those twenty-eight years he published many scholarly studies and general works, notable among which were *Archaic Greek coinage: the Asyut hoard* (1975) and *Greek coins and cities: architecture on the ancient coins of Greece, Rome and Palestine* (1977). His greatest work was his *Coinage in the name of Alexander the Great and Philip Arrhidaeus* (1991), a volume on which he had worked for almost all his career and which, for the first time, sorted out the complicated and confusing coinage of Alexander the Great (336-323 BC), and presented it in a way that has made it accessible to scholars and collectors alike. In 1994 Martin left the Museum to become Director of the British School at Athens.

Martin was an extremely generous and warm person, always ready to give his time to scholars, collectors and indeed anyone who expressed the slightest interest in coins. To mark his helpfulness and achievements, a fund is being set up through the Royal Numismatic Society which will be used to further the study of Greek numismatics, especially by younger persons: if you would like to contribute please send a cheque payable to the Royal Numismatic Society (Martin Price fund) to the RNS at the address given on page 7. In addition, a memorial service will be held on 27 October at St George's Church Bloomsbury (near the British Museum) and a seminar on the 28th at the Institute of Classical Studies, where the speakers will include Georges Le Rider, Christof Boehringer, Ya'akov Meshorer and Andrew Burnett.

BLACKBURN MUSEUM

A display of 135 coins which trace a thousand years of Irish currency has opened in the numismatic gallery at Blackburn Museum. Rarities include examples of the Charles II halfpenny in silver of 1681 and the Mossop pattern penny of 1789 depicting Britannia and Hibernia holding hands.

Blackburn Museum is in Museum Street, Blackburn, Lancashire, tel. 0125 667 130.



Portrait of Alexander the Great on a coin of Lysimachus, c.285 B.C., on show in the British Museum's new Hellenistic gallery

THE HELLENISTIC WORLD

A new permanent gallery at the British Museum presents the richness and diversity of the Hellenistic era. Opened by HRH the Duke of Edinburgh on 12 July, the gallery includes displays of coins struck by the Hellenistic kings.

PLASTIC ENVELOPES

Following David Goodall and Celestine Enderley's contribution to the last *CCNB Newsletter* on storing coins in plastic envelopes David Pottinger has written to us: 'I wonder if readers are aware of "Polyprotec" coin envelopes which claim to contain no PVC, plasticizers or chlorine. These may be a partial solution to the drawbacks of PVC (though I doubt whether they are as good as archival quality storage envelopes). They do not, of course, resolve the potential problem of microclimates described by Celestine Enderley.'

On the subject of MYLAR envelopes, Adrian Lewis, head of Arts Services at Blackburn Museum and Art Galleries, writes of 'the practical difficulty of acquiring them from the USA. Since purchasing in bulk seems to be the only way to approach the suppliers in Ohio it does look as if we would benefit in Britain from a central purchaser'. Would anyone like to volunteer?

LECTURES, SEMINARS, COLLOQUIA AND CONFERENCES

September 1995

1-3 BANS

Lecture course

Hertford College, Oxford

Marion Archibald, *Decorative evidence: coin jewellery through the ages*

Christopher Challis, *Money and movement of prices in early modern England*

Ian Taylor, *Some other Bishops of Durham*

Peter Woodhead, *An introduction to Anglo-Gallic coins*

John Casey, *Coinage and the end of Roman Britain*

Contact: J. Bispham, tel. 01702 230950

15-17 BAMS

Annual Weekend Congress

Magdalene College, Cambridge

Fred Brookes, *Sculpture and the work of a regional arts board*

Kate Harrison, *Making connections: the development of the medal at Loughborough*

Jennifer Montagu, *Papal medals: some evidence on their making from the papers of the Hamerani*

Visits to the Fitzwilliam Museum and Kettle's Yard

Wax modelling workshop led by Ron Dutton

Contact: Janet Larkin, tel. 0171 323 8568

15-17 *Token Congress*

Forte Crest Hotel, Birmingham.

Contact: John Cumbers, 21 Elmwood Road, Wordsley, Stourbridge, West Midlands DY8 5JL

23 ONS

The ONS Study Day has been cancelled (see below, 7 October)

26 BNS

Marion Archibald

The harrying of the north: the Corringham hoard in context

October

7 ONS

Study Day

Stan Goron, *An introduction to the coins of the Indian Sultanates and the Mughals*

Dick Plant, *Arabic coins and how to read them*

10 BAMS

Alison Harry

Striking medals in the seventeenth century: the Roettiers' dies in the British Museum

17 RNS

John Creighton

Imagery, Power and Iron Age Coinage

24 BNS

Sir Conrad Swan

Ars Heraldica in Metallo

The Linecar Lecture

November

14 BAMS

Robin Shelton

Medals, rings and other 'round' things: the interchangeability of ideas in art and design

21 RNS

Jere Bacharach

The interaction of European and Islamic coinage in 15th century Egypt and Syria

28 BNS

Anniversary Meeting and Presidential Address

December

9 *Seventh Century Syrian Numismatic Round Table*

Coins and Medals Department, British Museum

Contact: Venetia Porter, tel. 0171-323 8272

19 RNS

Marcus Phillips

Gros tournois: new hoards and old problems

January 1996

9 BAMS

Marta Ajmar

A reputation cast in bronze: women on medals in Renaissance Italy

16 RNS

Koray Konuk

Carian Coin Legends

February

13 BAMS

Wendy Fisher

'For this relief much thanks': French medals in the context of the V&A's collections

20 RNS

Alan Cameron

Coin versus paper, the experience of Scotland 1680-1850

March

12 BAMS

Graham Dyer

Gallantry and Art: the designing of campaign medals

Contacts:

British Art Medal Society (BAMS)

Mr P. Attwood, Department of Coins and Medals, British Museum, London WC1B 3DG. Unless otherwise stated all meetings held at 5.30pm, Cutlers' Hall, Warwick Lane, London EC4.

British Association of Numismatic Societies (BANS)

Mr P H Mernick, c/o Bush, Boake, Allen Ltd, Blackhorse Lane, London, E17 5QP.

British Numismatic Society (BNS)

Dr D Bateson, Hunterian Museum, Glasgow University, Glasgow G12 8QQ. Unless otherwise stated all meetings held at 6.00pm, Warburg Institute, Woburn Square, London WC1.

Oriental Numismatic Society (ONS)

Mr J Cribb, Department of Coins and Medals, British Museum, London WC1B 3DG.

Royal Numismatic Society (RNS)

Ms V Hewitt, Department of Coins and Medals, British Museum, London WC1B 3DG. Unless otherwise stated all meetings held at 5.30pm, Society of Antiquaries, Burlington House, Piccadilly, London WC1.

TEMPORARY EXHIBITIONS

June - 30 September York

Muse and Mother: the medals of Marian Fountain
Yorkshire Museum

16 June - 22 October London

Renaissance medals and plaquettes of Northern Europe
Gallery 90, British Museum

21 June - 12 October London

Rebuilding the Bank of England
Bank of England Museum, Bartholomew Lane, EC2

27 June - 27 October Cambridge

False Money: coin forgeries ancient and modern
Cripps Gallery, Fitzwilliam Museum

11 July - 8 October London

A Nation's Wealth: paper money in Scotland 1695 - 1995
Gallery 69a, British Museum

10 October - 19 November London

'Food for All': coins and medals of the United Nations'
Food and Agriculture Organization
Gallery 69a, British Museum

30 October - 31 March 1996 Glasgow

The White Cockade: medals of the Jacobites
Hunterian Museum

21 November - 3 March London

After Marathon: war, society and money in fifth-century Greece
Gallery 69a, British Museum

AUCTIONS AND FAIRS

October 1995

4-5 Coins and Banknotes
Auction: Sotheby's

4-5 Coins
Auction: Spink in association with Christie's
Contact: Spink, tel. 0171-930 7888

6 Banknotes
Auction: Spink in association with Christie's
Contact: Spink, tel. 0171-930 7888

6-7 *Coinex 95*
London Marriott Hotel, Duke Street, Grosvenor Square, London W1
Contact: British Numismatic Trade Association, tel. 0181 466 8501

8 *Midland Stamp and Coin Fairs*
National Motor-Cycle Museum, Bickenhill, Birmingham
Contact: tel. 01203 715425

9-10 Coins, Medals and Banknotes
Auction: Sotheby's

11 World, Ancient Greek and Roman Coins and Byzantine Gold Coins from the P J Donald Collection
Auction: A.H. Baldwin & Sons, Royal Society of Arts, John Adam Street, tel. 0171-930 6879

17 Coins, Medals and Banknotes
Auction: A.H. Baldwin & Sons, Royal Society of Arts, John Adam Street, tel. 0171-930 6879

17/18 *Croydon Coin Auctions*
Contact: Linda/Graeme Monk, tel. 0181-656 4583

23 Ancient, English and World Coins, Historical Medals and Tokens
Auction: Glendining's

25 Ancient English and World Coins, Historical Medals and Tokens
Auction: Glendining's

27 Coins and Medals
Auction: Bonhams

November

4 *The London Coin Fair*
Cumberland Hotel, Marble Arch, London W1
Contact: Frances Simmons, tel. 0181-989 8097

7 Medals and Militaria
Auction: Spink in association with Christie's
Contact: Spink, tel. 0171-930 7888

12 *Midland Stamp and Coin Fairs*
National Motor-Cycle Museum, Bickenhill, Birmingham
Contact: tel. 01203 715425

15 Medals, Arms, Armour and Militaria
Auction: Glendining's

21 Coins
Auction: Spink in association with Christie's
Contact: Spink, tel. 0171-930 7888

21 *Croydon Coin Auctions*
Contact: Linda/Graeme Monk, tel. 0181-656 4583

28 Medals, Arms, Armour and Militaria
Auction: Sotheby's

December

10 *Midland Stamp and Coin Fairs*
National Motor-Cycle Museum, Bickenhill, Birmingham
Contact: tel. 01203 715425

12 Coins and Medals
Auction: Bonhams

January 1996

9 *Croydon Coin Auctions*
Contact: Linda/Graeme Monk, tel. 0181-656 4583

24 Ancient, English and World Coins
Auction: Glendining's

Unless otherwise stated all auctions held at addresses listed.
Dates may be subject to alteration.

Bonhams: Montpelier Street, Knightsbridge, London, SW7 1HH.
Glendining's: 101 New Bond Street, London W1Y 9LG.
Christie's/Spink & Son: 5-7 King Street, London, SW1Y 6QS.
Sotheby's: 34 New Bond Street, London, W1A 2AA.