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at the British Museum

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The *CCNB Newsletter* is supported by the British Museum, the Royal Numismatic Society and the British Numismatic Society. The Newsletter appears three times a year, in January, April and September, and is received by those members of the RNS and BNS resident in the United Kingdom, and by others with an interest in numismatics. Under an agreement with the British Numismatic Trade Association, copies are also sent to the BNTA for despatch to its members.

Contributions and information will be gratefully received. Items for the April issue should arrive by 21 February 1997, and should be sent to Gareth Williams or Beverley Fryer, Department of Coins and Medals, British Museum, London WC1B 3DG, tel. 0171-323 8227, fax. 0171-323 8171.

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

CREATING THE HSBC MONEY GALLERY

Joe Cribb

When I first joined the Department of Coins and Medals at the British Museum in 1970, I was told, 'No, there isn't a Coins and Medals Gallery, but we hope to have one soon.' 27 years later that hope will become a reality when the HSBC Money Gallery opens to the public on 31 January 1997.

The process towards achieving this goal began in 1985. To coincide with the 150th anniversary of the Royal Numismatic Society and the 1986 International Numismatic Congress, the Department of Coins and Medals organised a major exhibition, *Money: from Cowrie Shells to Credit Cards*. Rather than presenting a purely numismatic display we chose to focus the exhibition on money, thereby placing coins, banknotes, ingots, coin weights, etc., in a broader monetary and cultural context. This allowed us to present the growing diversity of our collection and to reach a wider audience than just the visitors to the International Congress.

By the end of the exhibition we were certain the right choice had been made. It drew large crowds, and at the same time the admiration of the numismatic community. Since then the exhibition and its catalogue have inspired museum curators around the world to present their collections in a similar way. The success of this exhibition encouraged us to push forward our objective of having a permanent display of our collections in the Museum and to develop it on the basis of the 1986 exhibition. The Department secured the promise of a room if the necessary funds for refurbishment could be found, and in 1995 we found a suitable donor to provide the backing we needed.

The room, Gallery 68 on the Museum's upper floor, provided a framework within which to redevelop the successful ideas of the 1986 exhibition. Its long rectangular shape and location on a major route around the Museum had to be important factors in the shaping



Silver denarius of the Roman Republic, c. 46 BC. The coin carries the image of the goddess Juno Moneta, in whose temple coins were minted. The term 'money' derives from her name.

of the display. The gallery can be entered from both ends so the material in the gallery had to be presented in a way which made sense from whichever way it was entered. This helped us decide to use a chronological frame for the arrangement, so that visitors could start from one end with the familiar money of today and progress back in time; or start from the other end and begin with the earliest evidence of money and move forward.

The architecture divides the room into three areas, and this feature had to be part of the design. The Museum now ensures that new displays respect the heritage of the architecture created in the 1840s when the present Museum structure was built (during reconstruction work cast-iron beams supporting the roof were found to bear the date 1842). The design uses the divisions of the room as the means of expressing a chronological framework, creating three spaces representing periods of time: (1) c.2500 BC-AD 600; (2) AD 600-1700; and (3) 1700 to the present day. These divisions allow a clear and yet simple idea of historical development to be seen, while the precise divisions between each section reflect actual watersheds of monetary development: AD 600 corresponds approximately with the end of the Roman Empire, the rise of Islam, the end of Gupta rule in India, and the origin of the Tang Dynasty in China, while AD 1700 corresponds approximately to the beginning of paper money in Europe and America.



English silver and gold coins of the Tudor and Stuart periods from a hoard deposited with the Chancery Court in London, c. 1700.

Within this framework a worldwide coverage of monetary history is achieved by presenting the major developments in the story of money as a series of thematic units. There are four of these themes in each of the three chronological sections. A wall case is devoted to each theme. Within the case the theme is subdivided into three or four smaller parts each addressing an aspect of the theme. For example, in the middle space (AD 600-1700) there is a display case which focuses on the inter-relationship between metal supplies and the development of currency systems. It is divided into three sections: Gold, Silver and Copper. 'Gold' traces the role of African gold in the development of early Islamic coinage and the re-emergence of gold coinage in medieval Europe. It also shows evidence of the place of gold in Indian Ocean trade. 'Silver' focuses on the Viking, Indian and Chinese exploitation of silver from the Hindu Kush, the emergence of major sources of silver in Central Europe during the Middle Ages and the impact on South East Asia of Burmese silver sources. 'Copper' looks at the role of copper as coined money in the Far East and as uncoined currency in Africa. And the consideration of copper-based currencies leads to that of the development of paper money in China and the use of non-metallic money in Africa.

When deciding how to present the material within each case, we were again conscious of the nature of the gallery, both its architectural shape and its position in the Museum. Coins and banknotes need close examination, and so the displays are devised in order that, as far as security and good sense allowed, the objects could be positioned on sloped boards slightly less than arm's length from the viewer with strong lighting above. This enables them to be viewed as though they are being held in the hand when standing by a window. (For conservation reasons we have to reduce the light levels on some of the paper objects on display.)

Very large numbers of people pass through the gallery, as it is on a main circulation route within the Museum, so we have placed the main displays along the walls to protect visitors looking at them from the general traffic. Some smaller cases of more spectacular material (still grouped within the same themes as the wall cases) are placed out in the room to encourage as many of the passing visitors as possible to stop and look further.

The nature of the material on display will draw visitors close to the cases, so each has an introductory text explaining the themes and sections. This is placed at

head height to make it more visible and to prevent it being hidden behind those looking at the displays. Object descriptions are as close to the actual objects as possible. We have them ranged in columns with cross-referenced numbers next to the objects, so that the descriptive text is easy to find and read without detracting from the view of the objects themselves.

Our aim in this new gallery is to introduce the general public to our collections by presenting them in a context which all visitors will recognise. Whatever their country of origin, whatever their age, every person coming to the British Museum is part of the continuing history of money. By setting examples of the money they are familiar with today in the context of more than 4000 years of history, we hope to enable them to reach an understanding of why money takes the form of coins, paper money and bank money, and how those forms have developed since the earliest records of payments, using weighed amounts of silver and baskets of grain, in the cuneiform inscriptions of ancient Mesopotamia.

27 years on, the wait seems very worthwhile. This has been a great opportunity to showcase numismatics to an international audience. The new gallery will place only a part of the Museum's collections on display, but we are confident that the selection in our gallery and the way in which it is presented will serve as an introduction to and appetiser for the collection. It will satisfy and provoke the curiosity of the casual visitor and reveal the immense breadth and depth of our holdings to the specialist, whether numismatist, historian or economist.

We hope you will all come to see our new display. Any local numismatic societies wishing to organise visits should inform the department, so we can arrange for a curator to welcome them and show them round the gallery.

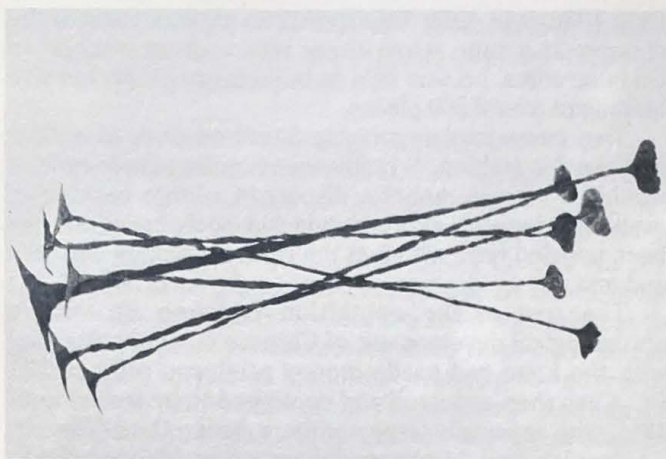
THE HSBC MONEY GALLERY - FINDING THE CASH

Andrew Burnett

Anyone who has ever been involved in the preparation of an exhibition knows that it requires a lot of work and a lot of money to do it properly. The costs of the HSBC Money Gallery project at the British Museum were well over £1 million. The money was needed to cover the cost of:

- a complete renewal of the physical fabric of the gallery including a new roof and a new ventilation system (both particularly expensive in a grade 1 listed building, where, for example, English Heritage require that the roof be covered in copper);
- the installation of a new exhibition, particularly the provision of new high quality cases, which allow for good visibility but offer the best security possible for the objects they contain;
- the provision of educational and other support over a 15 year period;
- producing two books to coincide with the opening and, subsequently, the development of a CD-ROM on the subject.

Once the project had been defined and costed, the search for a benefactor began, and one can say only that success here was partly a matter of luck and partly a matter of planning. The planning involved identifying a likely sector for funds, and the subject of the gallery (the



These twisted iron rods are known as 'Kisi pennies' after the Kisi people of Liberia, who used them as currency until the 1950s.

history of money) made the financial sector a likely choice. The luck consisted in finding a potential partner in the right field whose charitable or sponsorship policy coincided with the aims of the project. Most organisations have a very clearly defined policy - some make large numbers of only small donations, some focus on the educational field, some make gifts to the regions rather than London, and so on.

What made HSBC Holdings the ideal company for the Money gallery was the similarity of their interests in the project. They are the biggest UK financial and banking company (owning, for example, the Midland Bank), but also have extensive interests throughout the world; the British Museum is the biggest UK museum, and one of the leading museums in the world. The proposed exhibition focuses on the history of money in its global setting, again fitting well with both HSBC's and the Museum's interests and international role. Then came the preparation of a business plan, drawn up together with our fund-raising department (the British Museum Development Trust), and the establishment of initial contacts, to see if there was any likelihood of interest. It was important not to be too optimistic at this point, since the majority of such approaches lead to nothing. But things went well and the big day came, and with it the crunch meeting, which I will certainly remember for a long time as one of the most tense periods of my life, waiting to judge from the initial words of the other side whether or not the reaction is going to be favourable.

It was, but even after an initial agreement in principle, before the project could actually start, there was a need for much work. Much of this concerned tax, and much thought was needed to ensure that any agreement took the best advantage of the tax situation of both parties. It is not, for example, generally known that sponsorship is VATable: if the British Museum is given sponsorship of £1 million it must either charge the sponsor an additional £175,000 or else effectively reduce the £1 million to £850,000, both equally undesirable. Gifts, on the other hand, do not attract VAT, but clearly a donor cannot expect as much recognition as a sponsor, as Customs and Excise will object and impose VAT.

After negotiations a formal agreement was made. Then the hard work began. You will see the result on 31 January.

BEYOND THE MONEY GALLERY

John Orna-Ornstein

The HSBC Money Gallery itself is only one part of a major drive to increase public access to, and knowledge about, the Museum's unparalleled collection of coins, banknotes and medals. Two new publications will accompany the Gallery's opening. *Money: a History* presents an accessible and authoritative introduction to the history of money. Written by a team of curators from the Department of Coins and Medals, it examines the origins, spread and, especially, the cultural diversity of monetary exchange throughout the world, viewed against a broader economic and social background. *The Story of Money* is a lively introduction to the subject of money for children aged between eight and eleven years. The core of the book tells the story of the development of money around the world in a series of chronologically and geographically organised spreads. These are complemented by thematic spreads answering questions as varied as 'what can historians learn from money' and 'what are the largest and smallest coins?' In addition, a special edition of the British Museum Society souvenir magazine, published in late January, will focus on the subject of money.

The opening of the Gallery will also be marked by an introductory series of lectures and gallery talks held between 4 February and 25 March. The gallery talks will focus on periods in the history of money while the lectures address more specific topics, such as 'Princely Gifts: coins for presentation and display.' These events, for which there is no need to book in advance, are included in the listings below.

Money is an ideal classroom topic: it can be used to teach about history, geography, mathematics, art and design, and so on. To reflect this, handling sessions for groups of school children will be held in the Department of Coins and Medals on a fortnightly basis from mid-April onwards. A teacher's pack to be used by schools visiting the gallery is also being produced, and sessions to introduce teachers to the opportunities offered by coins are being held on two dates in March.

Finally, HSBC Holding's generous gift not only made possible the new Money Gallery, but also provides for the production of a computer CD on the subject of money. The CD will be written and designed by British Museum staff in conjunction with a major software company. Using all the advantages of computer technology, such as moving images and voice-overs, it will make the history of money as accessible as possible to the numismatist, historian and the general public. The CD is expected to be published in the spring of 1998.

EXHIBITIONS

GLASGOW'S NEW COINS AND MEDALS GALLERY

On 13 November a new permanent gallery was opened at the Hunterian Museum. The display is very extensive and is situated in an upstairs mezzanine gallery, off the main hall, which has allowed an informal but 'study-like' atmosphere to be created, ideal for displaying small object.

The display includes some 2000 objects, predominantly drawn from the founding collection of Dr

William Hunter, a collection which was formed over a very short time (1770 to Hunter's death in 1783) but remains one of the best in the world, not least for the super quality of the pieces it contains.

The exhibition is structured around the strengths of the collection, and its core consists of four sections devoted to Greek, Roman, Medieval (including Scottish) and Medals (the last being one of the unappreciated strengths of the collection. Around this core the subject is introduced with sections on 'primitive money' (emphasis on the quotation marks!) and coin manufacture; there are also sections for DIY identification, Scottish communion tokens, and modern European currency (including a copy of the Maastricht treaty). A final part of the exhibition is intended for changing displays - the first is a unique assemblage of Burnsiana drawn from the private collections of Drs Mackay and Morrall. At the very end of the exhibition, one is confronted by a large box containing what looks like the contents of a hoover bag: the caption, however, tells us that it is actually the remains of a million pounds of banknotes, recently destroyed, and donated, by the Bank of England. In some sense, a million pound donation!

The design of the exhibition is varied, and uses cases of a number of different designs, ranging from some used when the museum first opened in 1807 to modern ones made specially for the exhibition by Chubbs. They are attractively laid out with good accompanying graphics, although in some cases the lighting is not as strong as it might be.

On the wall above the display are large coloured reproductions of some pieces, such as the medal of Hunter and the gold coin of Athens given to him by George III to help enrich his catalogue (the *Descriptio* by Charles Combe published in 1782). These large discs help to draw the visitor upstairs from the gallery below.

There is much to see and enjoy here. Rarities like the gold noble of David II jostle with provocative reconstructions of the 30 pieces of silver (completed by a Roman nail from Inchtuthill!), and Roman bronzes depicting Antinous and the Colosseum. Throughout the exhibition, one is constantly reminded of the superb quality of the collection, though 'archaeology' is also represented by some battered Roman bronze coins from Scottish sites.

This is a big and good exhibition. We are all in the debt of the Museums and Galleries Improvement Fund (the Wolfson charities and the Department of National Heritage) for providing a generous grant, and to the team of people who worked on the display, especially Donal Bateson, who has succeeded admirably in achieving his goal with characteristic modesty.

The Museum is at the University of Glasgow, and is open Monday to Saturday 9.30-5pm. Admission is free.

Andrew Burnett

CHINESE COINS

Chinese coins are synonymous with cash and, having been issued in vast quantities, are relatively common. Yet the minimal design and the Chinese inscriptions make them something of a mystery to all but a few. This exhibition aims to make Chinese coins more intelligible to the general audience. At the same time it displays a recent acquisition, being a selection from the collection of the Rev. Ernest S. Box, an English missionary in China

from 1926 until 1951. Ministering in various parts of the country at a time when there was a great interest in Chinese coins, he was able to build up a comprehensive holding of over 2,500 pieces.

Two cases explain what is found on cash in a clear and concise fashion. It really seems quite simple now. It would be easy to mount a display of a large number of cash with lengthy explanations but such boredom has been avoided here with just the right amount of material and text.

The rest of the exhibition is taken up with a chronological development of Chinese currency, starting with the knife and spade money produced prior to 221 BC. Cash then appeared and continued to be issued until 1911, with especially large numbers during the 1770s.

Spanish and Mexican dollars often 'chopmarked', were used for tax payments from the eighteenth century. However more familiar are the silver dollars of the Republic (1911-1949), and a fine run of these makes a bright contrast to the duller cash. Finally there is a case of Hell Money, copies made for ancestor offerings at the New Year. The cut-out cash and cardboard Mexican and Chinese dollars are amazing. China is, of course, associated with paper money and this too is included with a detailed explanation of what is found on a Chinese banknote.

A small quibble might be the lack of more than a mention of the manufacturing process and the actual use of the cash. There are none of the swords and daggers made up of cash and only a single string of 1,000 cash is included. However, there is a hint that this particular collection might not contain any, for apparently collectors were wont to break them up in search of any rarer pieces that might have been included.

Overall this is an excellent introduction to Chinese coins and the accompanying leaflet is good value at 20p. At present, because of work on the new Money Gallery, the visitor has to make a long detour to reach the Chinese display (in Gallery 69a) but the effort is well worthwhile.

Donal Bateson

NEWS

THE WORTHAM HOARD OF PLATED DENARII

The British Museum recently acquired 90 coins from a hoard of at least 172 plated Roman denarii found near Wortham in Suffolk. Almost half of the coins had previously been sold to British dealers, but the vast majority (if not all) of the hoard was recorded and photographed by Museum staff. The principal interest of the coins lies in the fact that all but four are contemporary forgeries of the Roman emperor Claudius. The remaining coins are forgeries of denarii of his predecessors Augustus and Tiberius. Only three other hoards of forged denarii are known from the Roman Empire, and this example attests the speed with which the introduction of Roman coinage to Britain after AD 43 was followed by the manufacture of forgeries. Internal evidence of die links suggests that the coins were made shortly before their deposition, probably in the neighbourhood of their place of discovery. Twenty-two dies are represented amongst the Claudian copies. Most of these are skilfully executed, although a number of dies include obvious errors; one legend begins 'T CAVD', for

example, instead of 'T CLAVD'. These errors strongly suggest that the coins are forgeries, rather than being official products of any sort.

CORPUS OF EARLY MEDIEVAL COIN FINDS

A new project has been established at the Fitzwilliam Museum to compile a *Corpus of Early Medieval Coin Finds from the British Isles, c.410-1180*, which will be comparable to the Celtic Coin Index at Oxford. Jens Christian Moesgaard, former curator of coins at the Musée des Antiquités, Rouen, has been appointed as the project's Research Associate for three years from January 1997. The corpus is intended primarily to record the 7,000 or so single finds of the Anglo-Saxon, Norman and Plantagenet periods to 1180, and to make them available for study by numismatists and students of other disciplines. The database, which has been developed specially for numismatics by the British Academy, will include images scanned from photographs, and it will eventually be made available over the Internet and World Wide Web. In the third year a monograph will be prepared presenting the data in a variety of tabular and graphical forms, and offering a preliminary interpretation of the evidence. The project has been funded by a generous £78,000 grant from the Leverhulme Trust.

The *British Numismatic Journal's* 'Coin Register' will continue to be the main vehicle for the publication of new finds, but information about any early medieval finds would also be appreciated for the corpus. Contact the Department of Coins and Medals, Fitzwilliam Museum, Cambridge, CB2 1RD (tel. 01223 332917).

TREASURE ACT: CODE OF PRACTICE

The Act, which received the Royal Assent in July, will not come into force until a Code of Practice has been drawn up in consultation with interested parties and approved by Parliament; this is unlikely to be before September 1997. A draft of the Code which explains the requirements of the Act, provides guidance to finders of treasure and sets out the guidelines on rewards was issued on 17 December and comments are invited by 14 February 1997. Copies are available (free of charge) from:

Iain Newton, Buildings, Monuments and Sites Division, Department of National Heritage, 2-4 Cockspur Street, London SW1Y 6QS.

At the same time the Department announced that, following its discussion document on Portable Antiquities, it will provide funding for pilot schemes for the voluntary recording of all archaeological finds (including coins) in three or four areas of England for a period of two years starting 1 September 1997. £50,000 will be available in 1997-98. The scheme will be co-ordinated at the Department of National Heritage and the money will be channelled through the Museums and Galleries Commission. Museums and other bodies (County Planning Departments or archaeological units) that would like to apply for funding are invited to write to Mr Newton, as above.

CCNB MEETING

The next meeting, to which all are invited, will be held at the Cumberland Coin Fair on Saturday 1 February at 2.30pm. The subject of the meeting will be to hear about the draft Code of Practice which is being prepared for the new Treasure Act and also the proposals for a pilot

scheme for the voluntary recording of all archaeological objects (including coin finds). This will provide you with another chance to find out what is proposed and to make your suggestions and criticisms. Thanks are due to Simmons and Simmons for enabling the meeting to take place.

MUSEUM CUTS

Local government reorganisation (implemented in Wales in April 1996) and the continuing squeeze on spending has claimed its first numismatic victim, with the enforced redundancy of Newport Museum's assistant keeper of archaeology and numismatics, Rodney Hudson. Despite many letters of protest, petitions and demonstrations, and a one-day strike by museum staff, the new Newport County Borough Council ratified its decision on 1 October. The case now goes to an industrial tribunal.

The loss of this experienced member of staff leaves Newport Museum with no numismatic expertise at a time when demand for such a service is likely to rise. Carefully nurtured contacts with metal-detectorists and collectors in Monmouthshire will be lost; and already material of local provenance hitherto loaned to Newport Museum is being withdrawn by its owners.

EXPENDITURE REVIEW AT THE BRITISH MUSEUM

Following cuts in Government funding, and pending potential further cuts over the next three years, the British Museum commissioned an expenditure review, carried out by Andrew Edwards, formerly a Deputy Secretary in the Treasury. Mr Edwards' report has been submitted to the Museum's Board of Trustees, and is now publicly available.

The report considers both the Museum's expenditure and the efficiency with which the Museum carries out its service to the public. A range of options for future development are explored, including the possibility of staff cuts and the introduction of charges for entrance to the Museum.

It is not yet certain precisely what implications the financial situation, and the findings of this report, will have on the service that the Museum continues to offer to the public, and to numismatists in particular. Further information will be forthcoming as soon as is practicable.

Copies of the report are available on request from the Museum's Press and Public Relations Office. Please contact Andrew Hamilton or Jill Ravenscroft, tel. 0171-323 8987/8126.

CHANGE OF EDITOR

Philip Attwood, who has jointly edited the CCNB Newsletter since 1993, is now stepping down from this position. The editorial board are sure that readers will share their gratitude to Philip for all his work on the Newsletter up to now. His replacement as joint-editor with Beverley Fryer is Gareth Williams, Curator of Early Medieval Coins at the British Museum.

BNS ANNIVERSARY MEETING

The Anniversary meeting of the British Numismatic Society was held at the Warburg Institute on 26 November. Graham Dyer, librarian and curator of the Royal Mint, was re-elected president, and Messrs M. Anderson, J. Davies, D. Dykes, J. Morton and P. Wise were elected as new members of the council for 1997. There was a unanimous vote to present Professor Philip

Grierson with a special striking of the Sanford Saltus Medal in recognition of his outstanding contribution to numismatics. Mr Dyer delivered his presidential address on the survey of the copper coinage carried out in 1857. It was announced that the 1997 Special Meeting of the Society will be held in Winchester. The evening concluded with a most enjoyable champagne party.

BURSARIES FOR INC

The Royal Numismatic Society is offering up to four bursaries to cover expenses in attending the International Numismatic Congress in Berlin in 1997. Each bursary will be up to £250, to cover basic costs of registration, transport and subsistence. Applicants should submit a short *curriculum vitae* and the names of one or two referees, and should also specify any other sources of funding they will receive or are seeking.

Applications should be sent to the Secretary, Royal Numismatic Society, c/o Department of Coins and Medals, British Museum, London WC1B 3DG by 28 February 1997.

CALL FOR PAPERS

Papers are invited for *The Yorkshire Numismatist*, Volume III, to be published early in 1997.

These should fall into one of two categories:

1. Substantial articles (3-10,000 words).

A general theme of numismatic evidence in British archaeology, social or economic history is encouraged (but not mandatory). Articles on historical medals would be particularly welcome. Articles should be addressed broadly to the reader as historian/numismatist, emphasising the human element, rather than at a specialist audience. A prize will be given for the most illuminating contribution.

2. Short articles. A section on 'Observations' will be included, intended for shorter items of interest.

Anyone interested in contributing should contact Tony Abramson, 20 Belvedere Avenue, Leeds, LS17 8BW. Tel: 0113 269 6161. Fax: 0113 225 0680. E-mail: 106015, 463.

BANS IN CHESTER AND MANCHESTER

Chester, once home of the Twentieth Legion, and still with its circuit of walls, made a most attractive venue for the April Congress. The talks ranged over Celtic, Saxon, milled and Scottish, Indian, Byzantine and Spanish, and

even seals. The Lord Mayor received us at the Town Hall, and we visited the Gardner collection at the Grosvenor Museum. With a fine Congress dinner and Keith Sugden's sherry reception, the weekend gave us all great pleasure and we felt most grateful to Jonathan Morris for his very efficient organisation.

The excellent attendance at the Congress was not repeated at September's Lecture Course in Manchester, although Keith Sugden had arranged an interesting and varied series of talks. Those who came enjoyed it and felt he had done an excellent job. It may be that the closeness in date of the Token Congress made some people feel that they could not attend both. They missed some very interesting talks.

A.J. Holmes

CHESTER AND NORTH WALES COIN AND BANKNOTE SOCIETY

Following the report in the *CCNB Newsletter* no.13, of the revival of the Edinburgh Numismatic Society, it is good to announce the establishment and growth of another society. The Chester and North Wales Coin and Banknote Society meets at The Liver Hotel, 110 Brook Street, Chester on a Tuesday every month at 8pm (except August and December). Anyone interested in attending/joining should contact Dr Simon Bean, Curator of British Antiquities and Numismatics, Liverpool Museum, William Brown Street, Liverpool L3 8EN, tel. 0151-478 4293.

MEDALS AND THE MINSTER

The annual weekend conference of the British Art Medal Society will this year be held in York. Following the successful format of previous years, the programme will include lectures, visits and a practical workshop. Jacqueline Stieger and other celebrated artists will discuss their work in a series of talks to be held in the Yorkshire Museum, where an exhibition of the most recent works by British medallists will be on display. Visits will be made to the Yorkshire Sculpture Park and to the Henry Moore Centre in Leeds, and there will be dinners in York's spectacular Merchant Adventurers' Hall and Grand Assembly Rooms. The conference will take place on 11-13 July. For more information, contact BAMS at the address below.

LECTURES, SEMINARS, COLLOQUIA AND CONFERENCES

January

- 14 BAMS
Little and Large: design sources for medals and plaquettes in 16th-century Germany
Antje Schmitt
- 21 RNS
Banknotes as a National Portrait Gallery: the changing faces of modern note design
Tuukka Talvio
- 28 BNS
The Durham Mint in the fifteenth century
Martin Allen

February

- 4 HSBC Money Gallery: *Introduction*
Andrew Burnett
British Museum Lecture Theatre
- 4 HSBC Money Gallery: *Introduction*
Joe Cribb
British Museum Gallery Talk: Gallery 68
- 11 BAMS
Lost and Found: cire perdue bronze casting - an explanation
Irene Gunston
- 11 HSBC Money Gallery: *Money in the Age of discovery*
Barrie Cook
British Museum Gallery Talk: Gallery 68

- 18 RNS
Ionian Ladies: Archaic fractional issues from Phocaea
Herbert Cahn
- 18 HSBC Money Gallery: *Money in the Ancient World*
Andy Meadows
British Museum Gallery Talk: Gallery 68
- 25 BNS
The reformation of the coinage of Madras at the beginning of the nineteenth century
Paul Stevens
- 25 HSBC Money Gallery: *Money in the Modern World*
Virginia Hewitt
British Museum Gallery Talk: Gallery 68
- 28/1 March
Local coins, foreign coins, Italy and Europe 10th - 15th centuries: numismatic and documentary evidence
A Cambridge symposium: speakers include: Peter Spufford, Andrea Saccocci, A. Finetti, Lucia Travaini, Marc Bompaire, Barrie Cook, Ulrich Klein
Contact: Lucia Travaini, Department of Coins and Medals, Fitzwilliam Museum, tel. 01223 332916
- March
4 HSBC Money Gallery: *In the shadow of gold: Empire and the spread of paper money*
Virginia Hewitt
British Museum Lecture Theatre
- 11 BAMS Annual General Meeting
The Poetic Object
Anne-Marie Watkins
AGM at 4.30pm, to be followed by lecture and reception
- 11 HSBC Money Gallery: *From treasure to currency: money in early Anglo-Saxon England*
Marion Archibald
British Museum Lecture Theatre
- 18 RNS
Getting it wrong: mistakes intended and unintended at the Roman mints
John Kent
- 18 Science Week/HSBC Money Gallery: *Science and Coins*
Mike Cowell
British Museum Lecture Theatre
- 25 BNS
John Stubbs Jorden, die sinker, medallist and glasshouse manufacturer
David Dykes
- 25 HSBC Money Gallery: *Coins and Money in the Islamic World*
Venetia Porter
British Museum Lecture Theatre
- April
1 HSBC Money Gallery: *Princely Gifts: coins for presentation and display*
Barrie Cook
British Museum Lecture Theatre
- 11-13 BAMS
Annual Congress
Culford School, Bury St Edmunds, Suffolk
Papers to be announced
Contact: David Palmer, tel. 01842 812569
- 15 RNS
The coinage of John Comnenus-Ducas of Thessalonica, 1237-1244
Simon Bendall
- 22 BNS
A spark may yet remain: the medals of the Royal Humane Society
Craig Barclay
- May
20 RNS
Kaniska again - Numismatic insights into dating Ancient Indian kings
Joe Cribb
- 27 BNS
Folklore and Treasure Trove
Paul Robinson
- June
17 RNS
Annual General Meeting and Presidential Address
Viking Age Numismatics 3. Islamic dirhams in the Northern Lands
Michael Metcalf
- 24 BNS
The silver exchange of 1817
Kevin Clancy
- July
5 BNS
Special one-day meeting at the Guildhall, Winchester
Mints and Coinage in Winchester and Wessex
- 11-13 BAMS
Annual weekend conference
York
Contact: Philip Attwood, tel. 0171-323 8260
- September
19-21 BAMS
Weekend Lecture Course
Hatfield College, Durham University
Contact: Joe Bispham, tel. 01702 230950
- 23 BNS
The Linecar Lecture
Peasants and coins: the uses of money in the later Middle Ages
Christopher Dyer
- Contacts:
British Art Medal Society (BAMS)
Mr P Attwood, Department of Coins and Medals, British Museum, London WC1B 3DG, tel. 0171-323 8260. 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, tel. 0181-523 6531.
British Numismatic Society (BNS)
Dr D Bateson, Hunterian Museum, Glasgow University, Glasgow G12 8QQ, tel. 0141-330 4289. 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, tel. 0171-323 8585.
Royal Numismatic Society (RNS)
Ms V Hewitt, Department of Coins and Medals, British Museum, London WC1B 3DG, tel. 0171-323 8228. Unless otherwise stated all meetings held at 5.30pm, Society of Antiquaries, Burlington House, Piccadilly, London WC1.

TEMPORARY EXHIBITIONS

10 September 1996 - 18 May 1997 - London
The Rev. Ernest S. Box: an Englishman's collection of Chinese coins
 Gallery 69a, British Museum

13 November 1996 - 26 April 1997 - Glasgow
Medallic Bard: medals of Robert Burns
 Hunterian Museum

November 1996 - 10 January 1997 - York
On the Edge: medals by Jane McAdam Freud
 Yorkshire Museum

3 January - 21 March 1997 - London
Contemporary Medals
 A BAMS exhibition, Plantation House, Fenchurch Street

1 February - 29 March 1997 - Aberdeen
Beauty and the Banknote
 A British Museum travelling exhibition
 City of Aberdeen Art Gallery, Scooniehill

20 May - 14 September 1997 - London
Coin Jewellery
 Gallery 69a, British Museum

AUCTIONS AND FAIRS

January

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

11 *Coin Fair*
 The Great Western Royal Hotel, Paddington, London
 Contact: Davidson Monk Fairs, tel. 0181 651 3890

12 *Midland Stamp & Coin Fairs*
 National Motor-Cycle Museum, Bickenhill, Birmingham
 Contact: tel. 01203 716160

February

1 *CCNB meeting at the London Coin Fair*
 Cumberland Hotel, Marble Arch, London W1
 Please see News section above.
 Contact: Frances Simmons, tel. 0181 989 8097

9 *Midland Stamp & Coin Fairs*
 National Motor-Cycle Museum, Bickenhill, Birmingham
 Contact: tel. 01203 716160

15 *Coin Fair - please note the change of venue:*
Commonwealth Institute, Kensington High Street, London
 Contact: Davidson Monk Fairs, tel. 0181 651 3891

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

March

4 Ancient, English and Foreign coins and commemorative medals
 Auction: Spink in association with Christie's

6 The John J Slocum Collection of Coins of the Crusades
 Auction: Sotheby's

9 *Midland Stamp & Coin Fairs*
 National Motor-Cycle Museum, Bickenhill, Birmingham
 Contact: tel. 01203 716160

22 *Coin Fair*
 Commonwealth Institute, Kensington High St., London
 Contact: Davidson Monk Fairs, tel. 0181 651 3891

26 Coins and Medals
 Auction: Bonhams

April

2 Coins and Medals
 Auction: Glendining's

13 *Midland Stamp & Coin Fairs*
 National Motor-Cycle Museum, Bickenhill, Birmingham
 Contact: tel. 01203 716160

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

18-19 *Coinex Wales*
 Cardiff City Hall, Cardiff
 Contact: BNTA Secretary, Mrs Carol Carter, tel. 0181 398 4290

19 *Coin Fair*
 Commonwealth Institute, Kensington High St., London
 Contact: Davidson Monk Fairs, tel. 0181 651 3891

22 Banknotes
 Auction: Spink in association with Christie's

24-25 Coins and Medals
 Auction: Sotheby's

May

10 *Coin Fair*
 Commonwealth Institute, Kensington High St., London
 Contact: Davidson Monk Fairs, tel. 0181 651 3891

11 *Midland Stamp & Coin Fairs*
 National Motor-Cycle Museum, Bickenhill, Birmingham
 Contact: tel. 01203 716160

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

27-28 Ancient, British and world coins, medals, tokens, banknotes
 Auction: Baldwin's

June

5 Coins and Medals
 Auction: Bonhams

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

8 *Midland Stamp & Coin Fairs*
 National Motor-Cycle Museum, Bickenhill, Birmingham
 Contact: tel. 01203 716160

25 Coins and Medals
 Auction: Glendining's

July

8 Coins and Medals
 Auction: Sotheby's

9 English and Foreign coins and commemorative medals
 Auction: Spink in association with Christie's

13 *Midland Stamp & Coin Fairs*
 National Motor-Cycle Museum, Bickenhill, Birmingham
 Contact: tel. 01203 716160

August

10 *Midland Stamp & Coin Fairs*
 National Motor-Cycle Museum, Bickenhill, Birmingham
 Contact: tel. 01203 716160

Unless otherwise stated all auctions held at addresses listed.

Dates may be subject to alteration.

Baldwin's: Royal Society of Arts, John Adam Street, London.

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.