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Contributions and information will be gratefully received. Items for the April issue should arrive by 15 February 1998, and should be sent to Gareth Williams or Amanda Gregory, Department of Coins and Medals, British Museum, London WC1B 3DG, tel. 0171-323 8322, 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 Amanda Gregory at the above address.

FOCUS: YOUNG PEOPLE AND NUMISMATICS

One of the liveliest debates at the Panel Discussion of the 12th International Numismatic Congress in Berlin in September was on the question of how best to involve the younger generation in numismatics. A show of hands indicated that many of those present had first become interested in coins as children or teenagers. However, there was a general suggestion that fewer young people today are interested in studying or collecting coins than in the past. Various suggestions were made as to how both museums and numismatic societies can actively encourage young people to develop an interest in coins. This issue of the CCNB looks at how institutions in three different European countries are dealing with the issue.

'TALLY UP!' CHILDREN AND NUMISMATICS IN THE MUSEUM

Henrik Klackenberg

Director of the Royal Coin Cabinet in Stockholm

The Royal Coin Cabinet in Stockholm is one of the oldest and largest coin cabinets in Europe, with its roots in the 16th century and collections comprising over half a million objects. In June 1997 the museum was reinaugurated, after moving into new premises opposite the royal palace in the old part of Stockholm, an excellent location for museum purposes. The new museum has exhibitions spread over three floors, and a total of 1,300 square metres. Amongst the government's requirements in return for the provision of the new exhibition space was that exhibitions and activities should be provided for children and for schools.

The reason for this is, of course, to get young visitors into the museum, and thereby to increase their knowledge of numismatics and monetary history. Getting a higher proportion of younger visitors is a major goal for the government, and one must not forget that education

is one of the most important reasons for having a museum like this. It is also well known that if you can attract children to the museum, you will also get their parents. Furthermore, if you can gain the interest of young people it is an investment for the future; probably they will return in later years with their own children. Finally, to put it more crudely, in a world where high visitor figures are a measure of success, school-classes are important because they give high figures, which if you are lucky gets the museum a larger grant the following year.

Planning the new exhibitions, we chose to dedicate one of the exhibition rooms to children, without excluding other categories of visitors. This exhibition is called *Summa summarum* in Swedish (the English name is Tally up!) and is, as the name suggests, a summary of all the other exhibitions, presented in a more playful fashion. Interactivity is an important element, and visitors have to pull strings, open hatches, etc. to explore the exhibition. The fundamental idea is that the room provides a starting point for groups of visiting children,



Shipwreck installation at the Royal Coin Cabinet, Stockholm

working with their own teachers or with the museum's teacher. To facilitate this, benches and tables have been arranged in the window-bays, so that the children can sit there to work or to eat their packed lunches. The characteristically playful atmosphere of the room is largely the fruit of a rewarding co-operation between the curator Eva Wiséhn and the architect Helena Wennerström.

One of the first things you encounter as you enter the room is a floor consisting of banknotes and coins from all parts of the world, under glass. You see a map of the world, and pull a string that represents a continent; suddenly all other parts of the world switch off on the map, while at the same time banknotes and coins of the chosen continent appear illuminated on the floor. This arrangement encourages curiosity and a willingness to explore further.

In the room you can choose to proceed into a 'gambling-den'; that is, showcases and installations illustrating money in games and play. This section deals with the situations in which children first encounter money; acting the role of shopkeepers, playing financial games, taking part in lotteries, etc. At the end of this 'gambling-den' there is a puppet showing what happens to those who gamble too high. However, this is no ordinary villain; he wears a suit, reads a business magazine, and has a mobile telephone close at hand.

If you choose not to go into the 'gambling-den', you will find a short history of money and trade covering 2,500 years, told by small puppets and authentic objects. You can also find a wall full of safe-deposit boxes, which conceal secret treasures that you might not expect. Opening the hatch you find a scene from the world of literature illustrated in the form of dolls' houses. The scenes are all connected with the topic of 'money' in one form or another: illustrated by the Count of Monte Cristo, Donald Duck's 'Uncle Scrooge', and Pippi Longstocking amongst others. When the hatch is opened, a speaker reads the relevant text.

As in most coin cabinets, medallic art is an important part of our collections and exhibitions. In *Tally up!* we not only have two showcases of actual medals, but also a 'prize stool', where one can hear enthusiastic cheering and receive a medal - even though this is only a picture projected on the wall.

In one corner of the room we have the prow of a shipwreck. This suggestive installation invites the children to explore the wreck in search of sunken treasure. In the interior of the wreck there is a showcase containing an authentic Spanish gold bar and coins of the 18th century, which come from a real shipwreck in Rio de la Plata.

Without describing every showcase in the room, we can also mention that phenomena such as children's savings, coin finds, inflation, and the making of banknotes are among the themes presented.

Finally, we come to the question of how this room is received by the public. Visitors' immediate reactions are very positive to the exhibition as such, both adults and children alike. It is still too early to tell how co-operation with schools will work out, since we have not yet received the funding to employ a museum teacher as planned. It follows that more systematic work with schools has not yet really begun.

A NUMISMATIC POLDER-MODEL?

Jan Lingen

Former President of the Royal Dutch Numismatic Society

The question of how to attract the younger generation to numismatics and history is an important one for numismatists, and it therefore requires an inside view on how the present generation of collectors started their hobby. The Royal Dutch Numismatic Society therefore organised an inquiry during the annual Holland Coin Fair in the Hague in 1986. This fair attracted over 2200 visitors, and about 900 inquiry-forms were received back.

It is interesting to observe that the largest number of people indicated that they started collecting between the ages of 7 and 15 years old. After that there appeared to be a considerable dip in interest. This interval lasted until about the age of 27, after which interest seemed to pick up again. The largest group of people who took part in the inquiry came between the ages of 30 to 65 years old, while the age of 19/20 years old was virtually absent.

It is therefore important to meet the generation of 7-15 year olds in an informal place where they also have access to information on the subject, for example at the annual Open-Museum-Day at the Royal Coin Cabinet in Leiden, at the Dutch Mint or at one of the major coin fairs.

As one needs first to sow before one can reap, the Royal Dutch Numismatic Society some years ago provided the Royal Coin Cabinet with over 2,000 books, with the simple title 'GELD' ('Money'). These were the unsold publisher's remainder, obtained for just one guilder each, and were to be distributed among young visitors as a premium after a museum-search in which they had to answer some simple questions.

This hardcover book, partly printed in colour, is an introduction to the remarkable world of our circulation medium, from knife money to currency notes; its history, and the way to study and collect it. The major objective of the book is to help the general interested reader to become better acquainted with the fascinating world of numismatics. It also gives an explanation of various numismatic terms and a list of useful literature and magazines as well as the addresses of museums, institutions and coin clubs.

I have seen children quite excited after receiving such a 'valuable' looking book, and such a fine present will not end up in the waste-paper basket but will remain on the bookshelf and, one hopes, be consulted frequently.

The Open Day at the Dutch Mint attracts several thousand visitors each year, including many youngsters (often accompanied by their parents). Much of the premises of the Mint is open to the public, and one may even be able to meet the Mintmaster in person. The Dutch Mint was privatised some years ago and, as a consequence, contacts with potential collectors are of great commercial importance as well. Moreover, the very place where money is manufactured appeals to most people's imagination, not least to the youth. There is even a design competition organised. The winning design will then be the visitors-medal for the following year's Open Day.

In 1997 there was also the chance to try to strike coins as the Romans did, some 2,000 years ago, helped by volunteers dressed as Romans. At the same occasion, the major Dutch coin dealers were also present, and small auctions were held for the benefit of numismatic

institutions. This created a complete representation of the different branches of numismatics, including production, museums, education, the trade, and the hobby.

The Royal Dutch Numismatic Society, as well as regional coin clubs, are also present to provide information about their activities. In particular the regional coin clubs need to serve as the breeding place for future numismatists. The above mentioned institutions join hands at the annual Holland Coin Fair, and are present with information, computers (a major attraction for the young generation), literature and various exhibitions.

One problem for young people as collectors is of course their lack of financial resources. One can't expect them to spend a large part, if not all, of their pocket money on non-current coins. Nevertheless, the fascination of coin collecting is definitely present. The Society therefore buys a few kilos of world coins (to which the dealers present at the fair also make donations) and put them in a big bowl. All the young visitors are allowed to pick up any coin which interests them. After they have made their choice they have to find the coin in the catalogue, and once they have attributed the coin correctly they are allowed to keep it. It is great fun to watch these youngsters searching, and they enjoy it very much.

We believe that this is one of the best incentives to the potential young collectors. It requires them to take a close look at the coin, to read the inscription and to look at the various symbols on it. Only with a careful examination will they be able to locate the piece in the catalogue. Besides this, representatives of the Society also provide additional information on the coin, the country, the particular ruler, etc. This opens the fascinating world of numismatics to young people at an age when they are susceptible to it, but due to their limited financial resources cannot realise their desires.

CHILDREN'S ACTIVITIES AT THE BRITISH MUSEUM

John Orna-Ornstein

Curator in the Department of Coins and Medals at the British Museum

A frequent criticism levelled at museums by teachers and children is the lack of opportunity to handle objects. This criticism is often justified, particularly in the case of coins. Coins, more than many museum objects, need to be *given* life. Most coins, after all, look similar. They are small and have inscriptions that are difficult to read and images that can be difficult for children and adults alike to understand. For these reasons they are not ideal objects for traditional museum display and can seem uninteresting to young visitors in particular.

A partial solution is to display coins in as accessible a way as possible. The British Museum has tried to do this with their thematic Money Gallery (See CCNB issue 14). The HSBC Money Gallery provides variety by interspersing coins with other objects and 'layers' the information it presents so that there is something accessible for most age ranges. The Royal Coin Cabinet in Stockholm goes even further by having a separate coin display specifically for children (See Henrik Klacken-



Richard Woff of the British Museum's Education Department working with a group of children

berg's article above). However, any numismatist, dealer or collector knows how stimulating and informative it can be to handle coins, rather than just looking at them. Holding a 'piece of eight' can conjure up exotic images of pirates and buried treasure. A Roman denarius can take a child back to the time of Christ. A shilling of Elizabeth I can be used to paint a vivid picture of the English court in the 16th century.

Fortunately, most coins are durable. With care, they can be handled even by young children in a way that Greek vases or Mexican textiles could not be. The Department of Coins and Medals is therefore providing increasing opportunities for young people from the age of about six upwards to make use of its students' room. Children normally come in organised school groups and spend up to an hour learning about the coins of, say, the Romans (the most popular topic because it fits in well with the requirements of the National Curriculum).

The sessions are carefully structured and include activities ranging from comparing modern and ancient coins to striking mock coinage. Sessions can normally be tailored to accommodate particular requirements of individual classes, and are also offered on less conventional topics such as Sasanian coinage. Plans are currently being made to offer these sessions to groups of children with special needs ranging from learning difficulties to physical disabilities.

The Department of Coins and Medals and the Museum's Education Department also ran a week of special events in the February (1997) school half-term to mark the opening of the Money Gallery. These events were aimed at children from the ages of four to twelve and involved coin handling, a treasure hunt, poetry about money, and various art and craft activities.

The response from children to all of these sessions and activities has been enthusiastic. Young children in particular are delighted and astonished when they understand that the coins they are holding are 2,000 years old. And they are just as excited simply to be 'behind the scenes' in a museum (the department's thick steel doors, window bars and security cameras are invariably a source of wonder).

Of course, there are limits. Some coins are too rare or fragile for frequent handling, and working with children is both labour and space intensive; after all, the Department has a wide range of students and visitors to

cater for. Nevertheless, children are the future of numismatics and the future of coin collecting. They are worth the investment of time and effort.

A 'Resource Pack for Teachers' is available, priced £6, from the British Museum Education Service, Great Russell Street, London WC1B 3DG, Tel: 0171 636 1555. It includes the children's book 'The Story of Money' by John Orna-Ornstein, as well as information on Money and the National Curriculum, Classroom Activities, and HSBC Money Gallery Activities. It also contains a list of Numismatic Resources, including books, replica coins, and contact addresses for numismatic societies and museums.

EXHIBITIONS

MODERNISM IN FRENCH MEDAL DESIGN Stephen Coppel

This informative exhibition provided an overview of the development of the medal as an art form in France from the late 19th century to the present day. It was shown in tandem with another on modernist printmaking in Paris spanning approximately the same period in the adjoining gallery of the British Museum. Paired in this way, parallels could be drawn between medals and prints produced in this century. Both art forms have been relegated to a lower status than they enjoyed in earlier periods. Medals and prints would seem to have no place in the modernist high-art pantheon where painting and sculpture are esteemed for their uniqueness. Whenever the notion of artistic originality is tied to uniqueness, medals and prints fall victim to the same misconceptions. Both art forms involve mechanical processes in their making and require the artist to work in collaboration with skilled technicians, and both can be produced in large numbers. Within a modernist framework, these two factors - mechanisation and replication - would seem to diminish the standing of medals and prints as independent works of art.

Yet, as this medal exhibition so clearly showed, there was a strong demand for medallic art by a sophisticated clientele in France from the late 19th century. Crucial to the support and promotion of the art medal was the role of the Monnaie de Paris in commissioning artists to make medals. Although the official nature of the Monnaie de Paris necessarily meant that most art medals retained a commemorative function, the activity of this institution enabled Paris to maintain an international reputation for medal-making. In this respect it was not unlike the network of ateliers in Paris, like those of Clot, Lacourière and Mourlot, that gave artists the opportunity to make prints on an unprecedented scale. When viewed alongside the prints produced in Paris, however, the art medals, by virtue of being commissioned by official bodies and of their traditional commemorative role, steer towards a more belated and conservative expression of the tendencies in modern art.

Three principal periods of medal-making were identified in this exhibition: Art Nouveau from the 1890s to the First World War, Art Deco between the wars, and the contemporary medal from the 1960s. These highpoints in medallic art correspond to periods when the decorative arts flourished more generally. The technical perfection of the reducing machine by the



Les échecs (Chess), c. 1898, by Alexandre Charpentier

1890s allowed sculptors like Alexandre Charpentier and Pierre Roche to make medals as an extension of their involvement in the decorative arts. Charpentier's extraordinary pair of chess and dominoes players were originally intended as silver lids for boxes; however the sculptor also saw their potential as independent decorative pieces and turned them into superb bronze plaquettes. With their soft modelling and sinuous natural forms, Art Nouveau medals often expressed allegorical subjects using the diffusive language of the Symbolists. For instance Ovide Yencesse wittily appropriated the painter Carrière's typically vague composition of a mother and child to express the harmony of nations in his medal of 1907, *Conciliation Internationale*.

By the mid-1920s Cubist-derived geometric abstraction had become a decorative commonplace. Pierre Turin and Paul Dammann applied these principles in their medal design, creating some of the purest expressions of Art Deco. Combining both a decorative and commemorative function, the French medals of the 1920s and 1930s celebrate the era's fascination with machine speed on land, water and air and with the new technologies of the wireless, cinema and television. The stylistic features of the medals from this period were clearly demonstrated, showing for instance the emphasis on geometrical forms, the monumentalising of the figures and a preference for classical subjects. Often bucolic and bacchanal in theme, the classicising medals reflect the modernist interest in neo-classicism, also exemplified in the prints of Picasso and Matisse at this time.

In the period from the 1960s the painter Roger Bezombes was singled out as the most influential figure who brought new approaches and a wide range of influences to the contemporary French medal. Incorporating found materials like glass and ball-bearings, Bezombes' medals derive from Picasso's Cubist collages and still-lives. Several of Bezombes' portrait medals equally play on the facial features found in Picasso's ceramics from the 1950s. The exhibition concluded with medals expressing abstract intellectual ideas. Here for instance the abstract painter Georges Mathieu appropriately expresses the beauty of mathematics in his medal of 1971 commemorating the achievements of the mathematicians, John von Neumann and Oskar Morgenstein.

Organised by Philip Attwood, this well-arranged exhibition gave a proper introduction to the modern French art medal. It offered much to delight those new to the field as well as providing specialists with an opportunity to view, within an historical context, a wide array of works. The selection was drawn principally from

the British Museum's collection, supplemented with loans from several public and private collections.

Modernism in French Medal Design was on show at the British Museum from 23 May to 14 September 1997

THE COLOUR OF MONEY

Philip J Wise

In my experience as a museum curator it is very difficult to display coins in an interesting and attractive manner. However 'The Colour of Money' exhibition at Birmingham succeeded splendidly in its presentation of the story of the development, design and minting of the new bi-colour £2 coin. The exhibition was divided into several sections which cover the history of previous £2 and bi-colour coins, the design competition and the technology of minting. It is particularly appropriate that the exhibition was shown in Birmingham, the city of Joseph Moore, a medallist, who produced 'model' coins in two colours in the 1840s at the time when official coinage was in short supply.

There were some unusual historic items including a £2 banknote issued by the Bank of England during the Napoleonic War. Also shown were examples of the two guinea pieces minted during the reigns of Charles II to George II accompanied by their dies. A range of bi-colour coins struck by the Royal Mint for overseas customers like Hong Kong complete the review of the historical and contemporary context of the new British coin.

The inspiration for the winning design of concentric rings by Bruce Rushin was drawn from the history of technology. Few perhaps would immediately recognise the progression from Iron Age roundel to Steam Age machine to Computer Age microchips to the Internet shown on the coin. Also displayed were a number of the short-listed designs grouped into four themes - heraldry, buildings and monuments, birds, and ships and boats. It was fascinating to see the range of designs submitted and I particularly liked the Sutton Hoo helmet.

Although the detailed description of the minting process would not necessarily appeal to all, many will have found the raw materials and equipment used to produce the new coin of interest. This is especially true of the large plaster models of various sections of the reverse design and the coining dies themselves.

Overall, 'The Colour of Money' was a very attractive exhibition with well placed and lit objects, clear labels and excellent illustrations. It is clear that considerable thought had been given to supporting the exhibited coins with large reproductions of their designs. Very helpfully for the collector and curator, much of the main text is reproduced in an accompanying leaflet.

The Colour of Money was on show at Birmingham Museum and Art Gallery from 6 September 1997 to 4 January 1998.

NOTES OF DISTINCTION:

A SELECTION OF BANKNOTES FROM THE CLYDESDALE BANK COLLECTION

Virginia Hewitt

The Clydesdale Bank was founded in Glasgow almost 160 years ago by liberal middle-class merchants actively involved in the city's business and politics. Drawn entirely from material recently discovered in the Bank's

archives, this attractive exhibition in the Hunterian Museum is arranged thematically to provide glimpses into the Clydesdale's own history and the wider picture of Scottish banking.

A section on 'Takeovers and Mergers', showing the expansion of the Clydesdale Bank, also demonstrates the evolution of banking in Scotland from local companies to broad-based national institutions with branches across the country. Early notes of the Clydesdale and other banks with which it merged - including the Aberdeen Town and County Bank, the Dundee Commercial Bank or the Greenock Banking Company - provide charming examples of nineteenth century note design, often the work of local engravers such as Joseph Swan in Glasgow or James Fenton in Dundee.

Designs for the Clydesdale Bank's own notes are, rightly, an important theme. Introductory panels neatly chart the Clydesdale's life by reproducing the bank's name as it appeared on different note issues from 1838 to the creation of the Clydesdale Bank PLC in 1982 - the stark monogram and no-frills lettering of the last epitomising the lack of grace and spirit in so much modern corporate design. Fortunately, the note designs viewed overall remain characterful.

Enthusiasts will enjoy such rarities as a one pound note dated 7 May 1838, the day the bank opened, or unadopted designs including the pencil sketch of a splendid stag's head for a watermark. A case devoted to Clydesdale notes in the twentieth century shows how the ornamental scrolls and coat of arms of earlier issues came to be replaced by pictorial designs, from Clyde shipping to portraits of famous Scots such as Robert the Bruce at Bannockburn, or Robert Burns with a fieldmouse and a rose to symbolise his poetry! Local heroes include Lord Kelvin (1824-1907), mathematician, physicist and Professor of Natural Philosophy at Glasgow University. Here his portrait on the £100 note is shown with its source, a photograph taken by Annans of Glasgow in 1902, of Kelvin with the compass he invented, which was adopted by the Admiralty.

Two of the most appealing notes in the exhibition are also the most recent: a ten pound note featuring the life and work of Mary Slessor, a Scots missionary in Nigeria, and the latest £100 note with a new reverse design on which Kelvin's lecture theatre is replaced by an imposing view of the University buildings. Finely engraved in sunlit autumnal reds and golds, this image is dramatically reproduced on a huge banner above the stairs to the Museum, appropriately echoing the scene through which the visitor has just passed....

The central story of the Clydesdale is given context by cases on related themes such as notes of other Scottish Banks (including the infamous City of Glasgow Bank which failed in 1878 through mismanagement and fraud); forgeries, including a 'note' produced by an inmate of Peterhead Prison; and a Bank of England ten shilling note of forty or more years ago inscribed 'Home Rule for Scotland' - a cry of renewed if controversial topicality. There are also helpful suggestions for further reading.

'Notes of Distinction' is an engaging and informative display, and as the prospect of a single European currency comes closer, it is a welcome celebration of what has indeed been a distinctive feature of British life. Readers may just be able to catch it before it closes on 17th January.

Notes of Distinction is on display at the Hunterian Museum, University of Glasgow, University Avenue, Glasgow G12 8QQ until 17 January 1998.

NEWS

ANNE ROBERTSON

Professor Anne Strachan Robertson, archaeologist and numismatist, formerly Keeper of the Cultural Collections and of the Hunter Coin Cabinet in the University of Glasgow, died on the 4th of October aged 87 years. In her younger days, she directed excavations on many Roman sites in Scotland, and her publications include the classic account of *The Antonine Wall*. She later increasingly concentrated her energies on numismatics where her scholarship and dedication resulted in the five volume *Catalogue of Roman Imperial Coins in the Hunter Coin Cabinet* which, with her contribution to the *Sylloge of the Coins of the British Isles* on the Hunter Coin Cabinet's Anglo-Saxon collection, ensure her an honoured place in the history of numismatics. A final magnum opus on Roman coin hoards found in Britain is in the press. Her major achievements were recognised by the award of the medals of both the Royal Numismatic Society and the American Numismatic Society. She devoted much time to both professional and amateur organisations, lecturing to a wide range of appreciative audiences. In an age of increasing specialisation Anne Robertson, or 'Wee Annie' as she was affectionately known to her students and many friends, won international respect in two demanding disciplines.

FRANK STANLEY SNOW

Numismatics has lost one of its most stalwart supporters with the death in August of Frank Snow. Frank devoted much time to furthering the cause of numismatics, especially among the young, and through local numismatic societies. It was on his initiative that the weekend Course of the British association of Numismatic Societies was set up with a specifically educational focus, and he continued to run it for many years. He was President of BANS from 1983-6, and continued to be a regular participant thereafter at all BANS events. Frank was educated at Jesus College Cambridge, and rowed for the college. During the Second World War, he served as a captain in the Royal Artillery in the European theatre. He was history master at St Pauls School, London, and later headmaster for nineteen years of Newmarket Grammar and Upper schools. Frank was a large man with a large voice, and a heart to match, a life-enhancer who will be sadly missed.

HEBERDEN COIN ROOM 75TH ANNIVERSARY

The Heberden Coin Room celebrated its 75th anniversary in October, with a party modelled on a similar occasion held to mark the 50th anniversary. The coin collections in nineteenth-century Oxford had been divided between the Bodleian Library and the Ashmolean Museum (where they were kept in the Department of Antiquities). Through the persistence of Sir Arthur Evans, the necessary funds were secured to create a properly equipped Coin Room, in 1922. The Bodleian coins, and in due course the various college collections, were transferred to it. An opportune benefaction by Dr

Charles Heberden, the head of Brasenose College, gave the new Coin Room its name. E.T. Leeds was its first head, followed by Humphrey Sutherland and Colin Kraay. Today the staff comprise Michael Metcalf (Byzantine and early medieval coins), Nick Mayhew (later medieval and modern), Cathy King (late Roman and Celtic), Chris Howgego (Roman), Henry Kim (Greek), Luke Treadwell (Islamic), Pamela Nightingale (medieval debt project), Steve Album (Sackler Fellow, Islamic), and Volker Heuchert (Roman Provincial Coins project).

The collections amount to probably a third of a million items, with the emphasis on ancient and medieval coins. Areas of particular strength include archaic and classical Greek coinage, thanks to the benefactions of Sir E.S.G. Robinson. The splendid collection of Islamic coins formed by Mr Samir Shamma is currently on loan for 10 years, and plans are well advanced to publish it in sylloge format.

There is an exhibition gallery in which, of course, only a tiny proportion of the entire collection can be exhibited at any one time. All the coins, however, are accessible, and members of the public may consult them for purposes of numismatic research. It is hoped that the rebuilding of the Ashmolean Library in 1998-2001 will release some extra space for the Coin Room - which has ambitious plans for the next quarter-century.

BANS 1997 LECTURE COURSE

19-21 September, Hatfield College, Durham

Once again we must thank Joe Bispham for finding such an excellent venue and such interesting lectures for us. Dr Andrew Burnett spoke on 'Iron Age coinage in the light of the Worcestershire hoard'; Martin Allen on 'Durham, the mint with holes'; Prof. Ted Buttrey on 'Noah's Ark on the coins of Apamea Phrygiae' and Derrick Byatt, giving the Royal Mint Lecture, spoke on the Bank of England's involvement in coinage and note issues, with interesting accounts of his own experiences.

Three short papers were contributed by Derek Noakes 'An Introduction to the London Institution', Kevin Clancey 'Sir Joseph Banks and the Reform of the Coinage', and Dr Ian Taylor 'Scots Wha-hae!'

We particularly enjoyed a visit to the Dean and Chapter's Library. Roger Norris, Deputy Chapter Librarian, had put on an excellent exhibition of antique numismatic books and material and allowed us to see the Wheeler cabinet of coins, mostly Roman, but also containing part of the Great Lumley Hoard (Mary - Charles I) and a series of coins from the Durham mint.

The meeting was saddened to hear of Frank Snow's death but glad to know that he was as cheerful facing death as we had always found him in life, and especially at these meetings which he did so much to promote.

A.J. Holmes

RETIREMENT OF PETER MITCHELL

Peter Mitchell retired from A H Baldwin and Sons Ltd on 15th October 1997, his 64th birthday, having completed 48 years active service with the Company, having started in August 1949 as a fifteen-year-old fresh from school. Thrown in at the deep end by the sudden death of his father's cousin Albert Baldwin in November 1967, he has been responsible for running the company ever since, assisted initially by Albert's widow Anne and more recently by his cousin Edward Baldwin, Albert's son.

Peter formally resigned as Managing Director on the thirtieth anniversary of taking charge. He will retain his seat on the Board, will doubtless lend a helping hand when required, in particular with specialist cataloguing for auctions, and make himself available to meet old clients and friends - providing of course there is no clash with the mid-week outing of the Molesey Veteran Coxed IV.

After Peter's retirement, the day-to-day running of the company will be directed by Edward Baldwin assisted by cousin Timothy Millet (great-great-grandson of the firm's founder) and Thomas Curtis, who has recently joined the board. This is by way of a natural progression in the company's 125th anniversary year, with the fourth and fifth generation family members still in control. The new executive board has long and broad experience of the numismatic world and looks forward to the challenge of taking the Baldwin business forward into the new Millennium.

COINCRAFT - OPENING OF NEW SHOP

Coincraft, one of the largest dealers in coins, banknotes and antiquities in the UK, will open a second shop on 12th January 1998, at number 44 Great Russell Street, next to the current shop at number 45, and directly opposite the British Museum. The new shop will offer a vast array of coins, banknotes, antiquities and numismatic books, as well as a selection of tokens and medallions; the emphasis will, however, be on the more affordable collectors pieces. The well-known numismatist Ian Jull has been appointed manager of the new shop. He has dealt professionally in coins for over twenty years, previously working for Dolphin Coins and Stanley Gibbons Currency Ltd, and more recently running his own coin business. A number of 'Opening Specials' are planned for the first two months, from Monday 1 2th January 1998 until Friday 1 3th March.

For further information contact Emily Eimer (0171-636 1188)

BRITISH NUMISMATIC SOCIETY NEWS

The Society's Anniversary Meeting was held on 25 November 1997. Graham Dyer was re-elected President for a further year, and Mark Blackburn, Melinda Mays and Gareth Williams joined the Council for 1998. It was agreed that the annual subscription should remain at £24. Graham Dyer gave the Presidential Address, speaking on proposals in the latter half of the 19th century to introduce small denomination gold coins. The meeting was followed by a very enjoyable party, sponsored this year by Spink & Son to commemorate Douglas Liddel's fiftieth anniversary as a member of the Society. Members should receive Volume 66 of the British Numismatic Journal by the end of January.

ROYAL NUMISMATIC SOCIETY NEWS

The RNS has made three awards under the terms of the Parkes Weber Prize, given for original essays on numismatics submitted by writers under 23 years of age. Prizes have been awarded to Simon Armstrong for 'Carolingian coin hoards and the impact of the Viking raids in the ninth century'; T C Crafter for 'A re-examination of the chronology and output of the cross-and-crosslets type of Henry II', and Philip Kiernan for 'A study on the religious propaganda of reverse types 313-337'.

CCNB NEWSLETTER NEWS

Last September one of our editors, Beverley Fryer, left the British Museum to study for a degree in English. Her work on the Newsletter since it began in 1992 is much appreciated and we wish her every success in the future. In her place we welcome Amanda Gregory, who takes over as joint editor.

LECTURES, SEMINARS, COLLOQUIA AND CONFERENCES

January

- 13 BAMS
Scientific Soldiers: 19th-century proficiency medals of the Corps of Royal Engineers
Philip Dutton
- 20 RNS
Sir Charles Frederick and the forging of ancient coins in 18th-century Rome
Jeffrey Spier
- 27 BNS
Treasure from the sea: Moroccan gold from the Devon coast
Venetia Porter and Mike Palmer

February

- 13 BAMS
Historia metallica: papal medals and Counter-Reformation narrative
Tobias Kampf
- 17 RNS
Victorian Values: rethinking pub tokens
Yolanda Courtney
- 24 BNS
The international circulation of Spanish American coinage and the financing of the Napoleonic Wars
John M Kleeburg

March

- 7 ONS
Meeting at Department of Coins and Medals, British Museum, 11-4pm
Members' short presentations
- 10 BAMS
Personal fragments: works in rhythm, texture and colour
Dana Krinsky
- 17 RNS
Images of war and peace 1621-1618: the medals
Marjan Scharloo
- 24 BNS
The bezant in Angevin England
Barrie Cook

April

- 21 RNS
Symbols of kingship in ancient Iranian coins
Vesta Curtis
- 28 BNS
Base metal coinage in Scotland
Nicholas Holmes

May

- 19 RNS
Juno Moneta and the mint of Republican Rome
Jonathan Williams
- 22-25 BAMS
Annual BAMS Weekend Conference
Chateau de Chatelperron, France

- 26 Contact L. Goldsmith at BAMS for details
BNS
Land assessment and the silver economy in Norse Scotland
c. 900-1266
Gareth Williams
- June
6 ONS meeting at the London Coin Fair, Cumberland
Hotel (see Auctions and Fairs section
below for details)
- 23 BNS
The production and chronology of the bronze coinage of
Carausius
Hugh Williams
- July
4 BNS
Mints, dies and coinage in the East Midlands
Special one-day meeting at Edward King House, The
Old Palace, Lincoln

Contacts:

British Art Medal Society (BAMS)

Ms L. Goldsmith, Department of Coins and Medals, British Museum,
London WC1B 3DG, tel. 0171-323 8260. Unless otherwise stated all
meetings held at 5.30pm, Cutler's Hall, Warwick Lane, London EC4

British Association of Numismatic Societies (BANS)

Mr P H Mernick, c/o Bush, Boake, Allen Ltd, Blackhorse Lane, London
E 17 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

13 November 1997 -17 January 1998 Glasgow
Notes of distinction - A selection of banknotes from the Clydesdale
Bank Collection
Hunterian Museum

9 December 1997 -1 March 1998 London
Writing Arabic
Gallery 69a, British Museum

30 January - 28 March 1998 Glasgow
On the Edge - A Yorkshire Museum exhibition at the Hunterian
Museum
Hunterian Museum

20 February -14 May 1998 London
Gold! Gold! Gold! - Yesterday, today and tomorrow
The Bank of England Museum, Bartholomew Lane, London

24 February - 4 March 1998 London
BAMS Student Medal Exhibition
Simmons Gallery, 53 Lamb's Conduit Street, London WC1

3 March - 6 May 1998 London
Humphrey Cole: mint, measurement and maps in Elizabethan
England
Gallery 69a, British Museum

8 May - 20 September 1998 London
Making history: English medals and numismatics 1600-1740
Gallery 69a, British Museum

AUCTIONS AND FAIRS

January

- 6 *Croydon Coin Auctions*
Contact: tel. 0181 240 7924
- 11 *The Midland Coin Fair*
National Motor-Cycle Museum, Bickenhill, Birmingham
Contact: tel. 01203 716160
- 17 *Coin Fair*
Commonwealth Institute, Kensington High Street,
London
Contact: Davidson Monk Fairs, tel. 0181 651 3891
- 28 Coins Auction: Glendinings

February

- 7 *The London Coin Fair*
Cumberland Hotel, Marble Arch, London W1
Contact: Frances Simmons, tel. 0171 831 2080
- 8 *The Midland Coin Fair*
National Motor-Cycle Museum, Bickenhill, Birmingham
Contact: tel. 01203 716160
- 21 *Coin Fair*
Commonwealth Institute, Kensington High Street,
London
Contact: Davidson Monk Fairs, tel. 0181 651 3891
- 24 *Croydon Coin Auctions*
Contact: tel. 0181 240 7924

March

- 3 Ancient coins and commemorative medals auction:
Spink
- 8 *The Midland Coin Fair*
National Motor-Cycle Museum, Bickenhill, Birmingham
Contact: tel. 01203 716160
- 21 *Coin Fair*
Commonwealth Institute, Kensington High Street,
London
Contact: Davidson Monk Fairs, tel. 0181 651 3891
- 25 Coins and Medals Auction: Bonham's

April

- 1 Coins Auction: Glendinings
- 7 *Croydon Coin Auctions*
Contact: tel. 0181 240 7924
- 12 *The Midland Coin Fair*
National Motor-Cycle Museum, Bickenhill, Birmingham
Contact: tel. 01203 716160
- 18 *Coin Fair*
Commonwealth Institute, Kensington High Street,
London
Contact: Davidson Monk Fairs, tel. 0181 651 3891
- 23 Coins, Medals and Banknotes auction: Sotheby's
- 28 Banknotes auction: Spink

May

- 6 Orders, Decorations, Campaign Medals and Militaria
auction: Spink
- 16 *Coin Fair*
Commonwealth Institute, Kensington High Street,
London
Contact: Davidson Monk Fairs, tel. 0181 651 3891
- 26 *Croydon Coin Auctions*
Contact: tel. 0181 240 7924

June

- 4 Coins and Medals Auction: Bonham's
- 6 *The London Coin Fair*
Cumberland Hotel, Marble Arch, London W1
Contact: Frances Simmons, tel. 0171 831 2080
- Unless stated otherwise all auctions held at addresses listed.
Dates may be subject to alteration.
Baldwin's: Royal Society of Arts, John Adam St, London
Bonham's: Montpelier St, Knightsbridge, London SW7 1HH
Glendinings: 101 New Bond St, London W1Y 9LG
Christie's/Spink & Son: 5-7 King St, London SW1Y 6QS
Sotheby's: 34 New Bond St, London W1A 2AA