CCNB Newsletter

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Coordinating Committee for Numismatics in Britain

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Contributions and information will be gratefully received. Items for the April issue should arrive by 14th February 2001, and should be sent to Elizabeth Errington or Brendan Moore, Department of Coins and Medals, British Museum, London WC1B 3DG, tel. 020 7323 8139/8255, fax. 020 7323 8171, e-mail coins@thebritishmuseum.ac.uk.

Anyone in the UK wishing to be added to the *CCNB Newsletter* mailing list should send their name and address to Brendan Moore at the above address, or alternatively e-mail him at bmoore@thebritishmuseum.ac.uk

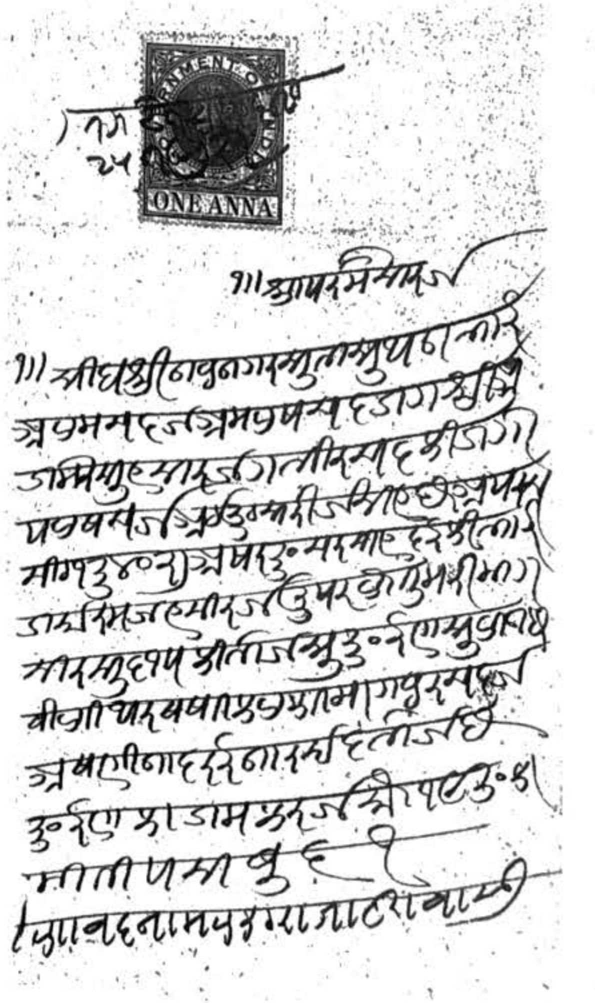
FOCUS ON PAPER MONEY

Apart from a short digression into the early forms of paper money in India, this issue focuses on various projects investigating the use of imagery on modern banknotes, from such diverse regions as central and eastern Europe, Central Asia and China. All, coincidentally, discuss the development of banknote designs in former or existing communist countries, many of which are still undergoing political change.

HUNDI AND *HAWALA*: INDIGENOUS FORMS OF PAPER MONEY IN INDIA

The indigenous mechanism for transferring funds safely from one merchant to another in India was the ***hundi***, which the earliest literary references date from the eleventh century AD. In its simplest form, the *hundi* was a bill of exchange. A banker drew it on his account, from one branch of his business to another, or to a branch of his associate banking house. It could be cashed on demand, when presented to the branch upon which it was drawn, thus eliminating the need to carry large amounts of currency from one place to another. Its text usually specified the names of the issuer and the receiver (the drawee himself or a bearer), the period in which it could be cashed, the amount and often a small transfer fee. The seal of the issuer authenticated the document.

Hundis were also used to extend credit in the payment of goods. An elaborate system of classification evolved depending on their types and roles. By dropping one or other of the elements mentioned above from the text, the character of each ***hundi*** and the way it functioned could be subtly altered. Even though ***hundis*** were not banknotes in their strictest sense, because they never had currency reserves backing them, such modifications often helped them evolve practical features of their use that were very similar to the modern banknote. For example, when the name of bearer was excluded from the text, the ***hundi*** could be cashed by anyone. Also, ***hundis*** from reputed banking houses



An Indian hundi *dated VS 1930 (AD 1874). The text gives details of money transactions.*

were always honoured, and when the text of such a *hundi* gave no time limit on encashment, it could function essentially as a banknote in the mercantile community.

Early banknotes in India used the technical terminology of the *hundi* system, thereby utilising a familiar concept to make the new one acceptable to the Indian mercantile community. The Bank of Bombay, for example, was formed by banking houses in Bombay with active involvement from the Government of Bombay Presidency in February 1840, with powers to issue banknotes of denominations from 10 to 10,000 Rupees. The earliest issues bear the promise text in the four common languages of the merchants of Bombay, namely Marathi, Gujarati, Persian and Arabic. In these texts the note has been called a *Shahajogi*: this is the term for a hundi that does not have the bearer's name and can be cashed by anyone. The appearance of this term on the early banknotes of Bombay not only attests the popularity of the *hundi* system, but also forms a bridge between the indigenous and non-indigenous concepts of paper money.

The second indigenous form of paper currency in India was the *hawala*, which was similar to a bearer's bond. It was essentially a kind of *hundi*, but the issuing authority in this case was invariably the State. This form of paper currency was used extensively by the rulers of various Princely States to pay of their creditors. Most *hawala*s were cashed at the state's chief treasury, but in rare cases provincial treasuries were given authority to cash them and in such instances, the *hawala*s attained the status of a valid paper currency within the state. Known specimens of such *hawala*s include those from the states of Morbi, Dhrangadhra and Nawanagar, with denominations ranging from 10 to 1000 rupees. Most of them were issued during the shortfall of metallic currency in the First World War and all bear the signatures of the Maharaja and one or more administrative officers, including treasury officials.

Shailendra Bhandare

IDENTIFYING FEATURES RESEARCHING THE PAPER MONEY OF CENTRAL AND EASTERN EUROPE

In recent years there has been a growing interest in the imagery on paper money, and how its symbolism might be interpreted. Inevitably much of this is speculative, as records of banks or printers are not always easy to find, and in any case, rarely explain the thinking behind the choice of design. However, projects looking at contemporary note issues offer the opportunity to acquire information at first hand. Virginia Hewitt of the Department of Coins and Medals in the British Museum and Tim Unwin, Head of Geography at Royal Holloway, the University of London, are currently collaborating on just such a project, studying the notes of central and eastern Europe to see if and how they reflect a new sense of national identity after the fall of communism and the collapse of the Soviet Union.

The project falls into two parts. First, we are constructing a database giving images and descriptions of all the notes, using information from websites, publications and from the staff of central banks. In due course we hope to make the database available on a website. Secondly, with the generous help of funding from the British Academy, we are able to visit some of the countries we are studying, and to interview people involved in the process of choosing designs on notes. So far we have travelled to Hungary, Lithuania and Estonia, and have talked to bank executives, those who served on committees, and two designers, both of whom spoke of their work with quiet passion. By the time you read this we will also have been to Latvia, and several more trips are planned for 2001. Of course, we cannot be sure that everything we are told is true, but by asking the same questions of different people, we can try to build up a more accurate picture; and there is a definite buzz in talking to someone who negotiated directly with Gorbachev!

Our research has shown that in these countries banknotes are an important vehicle for celebrating national identity. There is tremendous variety in the designs, but some dominant themes emerge. National heroes, usually male, are common for the fronts of notes while the backs may show scenes related to their lives and work, or important buildings or landscapes. Christianity is another evident theme, perhaps in acknowledgement of new freedom to worship openly. We have also learnt that some characteristics are not thought suitable: beards are unacceptable in one country, disability in another, anyone with a 'past' in the Soviet era is ruled out in a third. But past glory is one of the most popular subjects, put on display as a foundation of current and future growth. As the histories of these countries differ, so do the aspects of the past they choose for their notes: thus Hungary portrays rulers dating back to King Stephen in the late tenth century, emphasising a long-established national identity, while Estonia, knowing only short periods of independence, has focused on cultural figures from the nineteenth-century National Awakening, many of whom worked to preserve a distinct identity in the face of foreign rule. Some notes are even known colloquially by the name of the person portrayed; so the hundred kroon is called a 'Koidula' after Lydia Koidula, a much-loved national poet.

Of course such themes are found in the imagery of paper money world-wide, but they have particular resonance for countries undergoing profound political change. There, new note issues are a crucial part of establishing or maintaining economic independence. This is important, indeed necessary, even for the countries which have applied to join the European Union and the single currency: if they are successful, their national currencies will in time be replaced by the euro, but this only adds to the significance of the notes they issue now, and how they define their cultural heritage. Talking directly to those who chose and created the designs has not only given us insights into the different processes by which this might be done, but has also brought home to us the emotion which the images arouse. In the west we take our notes for granted - in Britain, for instance, the Bank of England's new ten pound note with Charles Darwin has made a low-key entrance - but this is the luxury of relative stability. It is sobering to be told that in Estonia when people exchanged roubles for the new kroons, the new notes were used to buy bread. Now they are the proud symbols of ten years of independence.

Virginia Hewitt

RECOGNISING THE PAST? DESIGNS ON THE MODERN MONEY OF THE CENTRAL ASIAN REPUBLICS

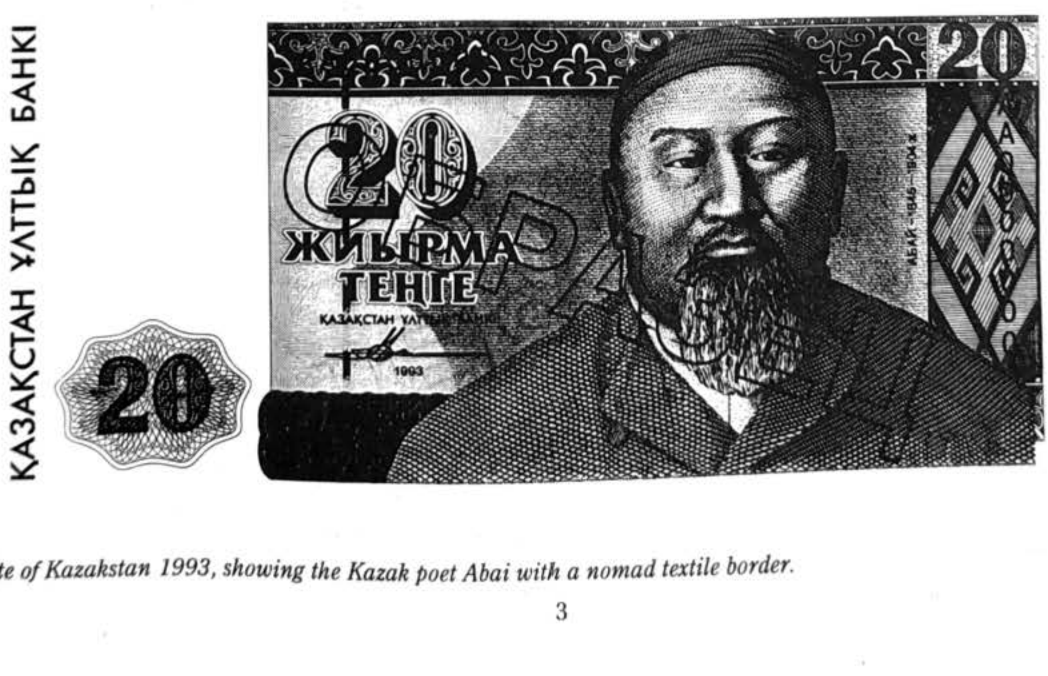
The collapse of the Soviet Union in 1991 and the end of Russian rule in Central Asia has had many effects on the region. One of these was the introduction of new monetary systems for the new independent republics of Uzbekistan, Kazakstan, Kyrgyzstan, Turkmenistan and Tajikistan. These new systems involved the issue of new paper money and coinage. As well as serving the economic, political and social needs of the new republics, the new currencies can be seen as both a vehicle and a metaphor for change. The designs for the new paper money and coins provide a vivid insight into the search for a new distinctive identity for each of the new republics as they threw off the shared identity of the Soviet Union. For some republics the process of establishing the new identity was immediate, but for others it is still in progress.

The role of money as an expression of national sovereignty has a long tradition in the region predating the incursion of Russian domination. The local khanates of Khiva (Khwarezm), Bukhara, Fergana (Khokand), now in Uzbekistan, all issued coins in the Islamic tradition before the Russian takeover. Bukhara and Khiva also issued their own paper money. The new currencies could not return to those traditions for two reasons.

Firstly, the period of Russian rule had ended the use of the Arabic script which predominated the designs of the region's pre-Soviet money. Secondly, the new technical demands of mass-producing a currency secure from forgery radically changed the design demands for a modern currency. As a result of Soviet centralisation, none of the new republics had the resources to create a new currency for itself. Economic advice was sought from the Russian Federation and from western countries in the setting up of the new currency units and their exchange rates, but for the technical skills involved in creating the notes and coins they mostly turned to British security printers (Harrisons and De La Rue) and mints (Royal Mint and Pobjoy) for advice.

The only republic which did not make use of this expertise was Tajikistan. Riven by civil war from its foundation, it retained its Russian links and issued Russian-style notes printed by the Russian State Banknote Printing Works (Goznac) at Perm. The choice of British technical support created a radical new approach to paper money design, helping the rest to abandon the Russian dominated designs of Soviet currency. The security features made available by the British firms enabled them to combine a full range of printing techniques: multi-colour intaglio, four-colour litho, micro, ultra-violet sensitive, metallic and magnetic inks, braille marks, expanding numbers, register marks, optically variable devices, latent images and secure paper with water-marks, enclosed threads and metallised plastic strip (some with inscription).

The four republics using British help in banknote production each adopted a distinctive form of design, stressing what they felt was important for establishing their own sense of emerging nationhood. Kazakstan featured portraits of important figures in Kazak history, such as al-Farabi, Islamic political theorist (870-950), and Abai, the Kazak poet (1845-1904), with a range of views of Kazakstan, mountains, rock art and Islamic shrines, both set against patterns taken from nomad textiles. Kyrgyzstan followed a similar programme of design, but with more emphasis on the artistic traditions of the Kyrgyz people and including modern buildings in the capital Bishkek. Uzbekistan chose to put more emphasis on its Islamic heritage rather than the history of the Uzbek people. The main designs were Islamic shrines in Tashkent, Samarkand and Bukhara and modern cultural buildings in Tashkent, set in patterns derived from Islamic architecture and tile-work. Turkmenistan, under the dictatorship of Saparmurad Niyazov 'Turkmenbashi', has his portrait on most notes, with a modern building in the capital Ashkhabad on the front and an Islamic building on the back. As an indication of the political system, Turkmenistan's notes have more recently restricted the buildings used in their designs to the Presidential Palace as the modern building and the presidential mosque as the Islamic one.



20 tenge note of Kazakstan 1993, showing the Kazak poet Abai with a nomad textile border.

The designs speak for themselves in showing the varied importance placed by the different republics on their past and on their present political state: Kazakstan and Kyrgyztan laying emphasis respectively on the heritage of their majority racial groups, Uzbekistan focusing on its Islamic past, Turkmenistan celebrating its present political leadership and war-torn Tajikistan not yet having the opportunity to address its separation from Russia and establishing its new identity. National aspirations and British technology have combined to create a visually appealing and though-provoking symbol of the changing world we live in.

Joe Cribb

(Abridged from a paper given at a British Museum Study Day on nomad and national identity in Central Asia, showing how the new currencies use the traditional identities of the region to forge a sense of independence in the post-Soviet period.)

A PORTRAIT OF MAO

To mark the fiftieth anniversary of the founding of the People's Republic of China, on 1 October 1999, a new 100-yuan banknote was issued by the People's Bank of China. It is printed primarily in red, has a portrait of Mao Zedong on the front, and features the Great Hall of the People on the back. It is a fine-looking note, yet the closer we look at the background history to it, the more striking the image of Mao becomes. It is only his second ever appearance on the national legal currency of the People's Republic of China: his first appearance was alongside Zhu De, Liu Shaoqi and Zhou Enlai, on the 100-yuan note featuring the four founders of New China, in a design reminiscent of the Mount Rushmore National Memorial. The note was dated 1980, but first issued on 10 May 1988, almost twelve years after his death. Why were there no portraits of Mao Zedong on paper money of the People's Republic of China during his lifetime, when his face appeared on millions of stamps, badges, posters and paintings?

Before the Communist takeover in 1949, various banks in the Communist revolutionary base areas had issued notes featuring Mao's portrait. When the provisional central government of the Chinese Soviet Republic was established in 1931, with Mao as Chairman, it created the Guojia Yinhang (National Bank) and prepared to issue paper money. The designer, Huang Yaguang, proposed a portrait of Mao, but Mao disagreed. Even after 1949, Mao refused to allow his portrait to appear on banknotes. For the first series of renminbi, Mao said 'Renminbi belong to the people, and they are issued by the government. I am the chairman of the Party, not the chairman of the government. How can my portrait go on the notes?' Designs for the second series of notes were prepared with (a) ethnic minorities holding high his portrait, (b) his portrait hanging at Tiananmen Square, and (c) his portrait on the front of an approaching train. Mao refused them all, saying that the designs should respect the Resolution of the Second Plenum of the Seventh Central Committee of 1949, which argued against eulogising the individual. Consequently, Mao is conspicuously absent from Chinese banknotes; even Tiananmen is featured without its famous portrait of Mao!

Why was Mao so adamant about this issue? Portraits of Sun Yat-sen and Chiang Kai-shek had been standard elements of Chinese banknote design earlier in the twentieth century, and the designers of renminbi notes thought it appropriate to portray Mao on the notes. Perhaps there was the obvious clash between communism and capitalism, with money representative of capitalism; or the commonly-held view of money as dirty, which might tarnish the clean image. The tangible fact remains, however, that from 1949 issue of paper money was the responsibility of the People's Bank of China, which came directly under the State Council. Banknote designs were sent to the highest level for approval, and the designs portraying Mao were refused.

Helen Wang

(Abridged version of the paper 'Mao on Money', presented at *The East is Red* Study Day, at the Victoria and Albert Museum, 24 October 1999. The full text is awaiting publication in *Arts of Asia*.)

EXHIBITIONS

Illegal Tender: Counterfeit Money through the Ages
Gallery 69a, British Museum, 16 August 2000 - 7 January 2001

The latest in the British Museum's excellent series of temporary money-related exhibitions in Room 69a featured the murkier sides of coinage, currency and collecting. Its subtitle, indeed, 'Counterfeiting *through the Ages*' hints at this activity's status as the 'second oldest profession'. The wide variety of exhibits ranged from the ancient world to the modern £1 coin (fake £2s have since been sighted, at least in Wales). Old favourites, such as William Booth, the Halifax coiners and Operation Bernhard were joined by the likes of James Steele, who got two years jail for his highly convincing 1954 florins. How fakes are made, how they are detected (visitors were invited to test their own £20 notes - did any duds show up?) and topics such as copies, replicas and faking to deceive collectors were also covered in a customarily elegant display.

Other means of fraud, such as clipping, were also touched upon, vividly illustrated - though not adequately interpreted - by part of a recent hoard from Yorkshire. Although clipping was indeed endemic at the time, the great rash during the 1690s was in fact a response to Government error, a promise to redeem money for recoinage at its face value if not clipped beyond the inside of its legends. The consequent losses of the Great Recoinage of 1696 gave us the Window Tax, which was not finally abolished until 1851.

This entertaining exhibition was timed to coincide with an excellent Royal Numismatic Society Symposium on *Counterfeiting Ancient and Modern*, the proceedings of which are to be published in the 'Metallurgy in Numismatics' series.

Edward Besly

OBITUARIES

John Kent 1928-2000

John Kent, Keeper of Coins and Medals in the British Museum from 1983 until his retirement in 1990, died on 22 October aged seventy two. Born in Enfield, he was educated at University College, London, and after national service in the Royal Army Pay Corps joined the Museum in 1953. He was the world's leading authority on the coinage of the late Roman Empire and his crowning achievements are his masterly volumes VIII and X of the *Roman Imperial Coinage*. While specialising in the

Roman series, particularly of the fourth and fifth centuries, he also made innovative contributions to Iron Age, Byzantine, medieval and modern numismatics. This exceptional expertise he put at the disposal of others, spending hours discussing their work and offering fresh insights into its problems. He was President of the Royal Numismatic Society, 1984-90, and was awarded the society's medal in 1990 and that of the American Numismatic Society in 1993. He served on the International Numismatic Commission, 1986-91, and was elected a Fellow of the British Academy in 1986. An excellent speaker, he gave regular university courses on numismatics, notably at Birmingham, and was tireless in lecturing to numismatic and archaeological societies, including BANS, of which he was President from 1974 to 78. His outside interests included monumental brasses, railways both full-size and model, medieval music and songs of the Victorian and Edwardian music hall. He excavated South Mimms castle in his youth, and maintained a life-long interest in the history of his native region. Shortly before his death he had completed a book based on his presidential addresses to the London and Middlesex Archaeological Society, 1985-88, about the currency of London. John Kent was a great scholar, but wore his learning lightly; many will remember not only his expertise but gatherings enlivened by his wit and infectious good spirits. Marion Archibald

Patrick Finn 1942-2000

Patrick Finn was born in Cumbria in April 1942. As a teenager he attended the Ushaw Seminary in Durham, where he trained for the priesthood. At seventeen, however, to use his own words, he 'discovered rock and roll' and left the Seminary. He began a life-long love affair with numismatics in 1960 when he joined the Coin Room at the British Museum. In 1965 he moved to Spink where, under the guidance of Douglas Liddell, he was given the opportunity to develop his knowledge of hammered coinage.

In 1969 Patrick co-wrote with Anthony Dowle *The Guidebook to the Coinage of Ireland*, which remains the principal reference work on Irish coins. Patrick's ability to match academic knowledge with commercial skills contributed enormously in bringing the two worlds together and he retained a close relationship with all the museums both within the UK and worldwide. A recognition of his standing was his appointment by English Heritage to the Treasure Trove Committee.

In 1978 Patrick was appointed to Spink's Board of Directors. In the same year, he was the driving force in establishing Spink Coin Auctions, which were a success from the outset. He assumed full responsibility for running the Coin Department when Douglas Liddell retired in 1986. Patrick always had time for his colleagues: he held the affection and respect of all who worked at Spink. In 1993 he left to establish his own business at Kendal, in Cumbria. His coin lists became the heart of the hammered market and were distributed around the world.

Patrick was a wonderful friend. His interests were diverse: literature, the theatre, cinema, cricket, football, and above all, music, from classical Baroque to rock. As a numismatist he was at his peak, with the potential to achieve much more. His premature death at 58 is a great loss. Andre P. de Clermont

(Abridged from the December issue of *Numismatic Circular*)

NEWS

BANS Autumn Weekend 8-10 September 2000

This was a very fine weekend: both in weather and content! Nottingham Trent University provided excellent facilities, including our own bar both nights, so we could chat and look at coins. What more could one want? The BANS Annual Congress 2000 opened with Dr Matthew Ponting's erudite talk on the scientific analysis of coins, with special reference to surface enrichment, which drew some erudite questions from the audience. Dr Simon Bean demonstrated the interest and significance of eighteen-century North American coinage. Graham Dyer gave such a fascinating and amusing Royal Mint Lecture - on the development of the 'Millennium Crown' design - one wished he could do this every year!

John Orna-Ornstein spoke on 'Counterfeit Money through the Ages', relating this to his current exhibition on the subject at the British Museum. Dr Kevin Clancy told us about the use of the reducing machine from the time of Boulton (1817) to the present day, when a computerised machine can supplement the mechanical one in use for 100 years. Finally Henry Kim examined the way coins express images of authority, with an intriguing excursus into Renaissance misidentifications of classical portraits: how natural to assume the name on the back refers to the bust on the front, when there is no catalogue to guide you.

Our warmest thanks go to the University, the speakers; and to Joe Bispham who made it all possible.

A. J. Holmes

Counterfeiting: Ancient and Modern

This successful and enjoyable conference, organised by the British Museum and the Royal Numismatic Society on the 14-15 September at the Society of Antiquaries, covered over 2000 years of deception. The theme was counterfeiting of currency and the covered all aspects of the topic, from the technology to the people involved.

The talks were arranged chronologically. The first day opened with Roman and Parthian forgeries, continued with Medieval Scottish and English forgeries and closed with eighteenth-century English and Irish counterfeits. The morning was dominated by Roman coins of a variety of denominations and compositions, with most talks covering the analysis, technology and manufacture of forgeries. The problem of determining the original appearance of the coins compared with the current or assumed appearance was introduced by Christoph Raub, whilst Mike Cowell's suggestion that recycling of Roman forgeries may have contributed to the debasement of later issues raised the question of the fate of counterfeits. The diverse reasons for forgery were highlighted by Shailendra Bhandare's overview of local Indian imitations of imported issues from the Roman period onwards, many of which were used for non-monetary purposes, such as jewellery. The afternoon session had a more Medieval flavour and again raised the question of the original appearance of both counterfeit and genuine coins. The day ended with a reception at the British Museum, which gave delegates a chance to see the *Illegal Tender* exhibition.

The second day was concerned mainly with eighteenth-century and later counterfeiting, including modern forgeries of medieval material. Talks about the individuals involved with counterfeiting, and the organisation required, provided a different slant to the more analytical and technological studies presented the day before. Both Stephen Minnitt and Paul Robinson gave fascinating insights into the people involved, including manufacturers, agents, utterers and prosecutors, and illustrated the importance of examining all documentary and numismatic evidence. Graham Dyer's presentation on counterfeiting of British gold sovereigns provided a reminder of the diverse factors affecting counterfeiting, as this activity was controlled largely by the relative gold and platinum prices, despite the best attempts of the police.

Thilo Rehren's discussion of nineteenth- and twentieth-century Russian coins provided an excellent example of the range of analytical techniques needed to understand fully the observed phenomena and hence all aspects of the manufacture. Robert Mathews worried the entire audience with his comprehensive talk on a classification system for modern UK £1 forgeries, making us more aware of the extent of recent £1 coin forgeries and setting many to check the change in their pockets.

The question of motives was readdressed by Ken Peters in his study of the eighteenth-century German forger, Carl Becker, and by Peter Bower's account of the forgery of French notes authorised by the British government in the eighteenth century to destabilise the French government and economy. This also raised awareness of the technological challenges involved in copying foreign currency. John Keyworth concentrated on a new theme, the response of the banks, in his discussion of the measures introduced by the Bank of England in the eighteenth century to prevent the forgery of notes, and the reasons these were initially limited.

The conference ended in the twentieth century. Erika Garami returned to counterfeiting aimed against a foreign power with her talk on the extremely unsuccessful collaboration of Germans and Hungarians to counterfeit French notes after the First World War. This again involved both individuals and the government, resulting in political scandal and the destruction of most of the evidence. The final talk, by Mark Bertuello and Gordon Holmes from the counterfeit currency unit of the National Criminal Intelligence Service, returned us to the present day. These officers described recent cases of forgery of bank notes within Britain, startling the audience with the sophistication of the technology involved and the large scale of some operations. Many of the audience seemed perturbed when told that keeping any such notes or coins as part of a collection constituted an offence!

The success of the conference lay in its diversity, with presentations covering a range of periods and topics, from the analytical to the anecdotal. This ensured that there were presentations of direct relevance and importance to all members of the audience, whilst also covering many different aspects of the overall topic. Some of the most fascinating were the range of motives, the distinction between counterfeiting for personal gain or as part of an official government operation, and the consideration of the factors that make counterfeiting profitable and encourage its pursuit. Many of the talks and the following discussions raised similar questions, which linked talks from all periods and cultures. Among these were the issue of the original appearance of the coins and the implication for the manufacturing process, and the awareness of the public to counterfeiting. These questions in turn lead to consideration of the contribution of both these factors to the success of circulation of counterfeits. The conference was both enjoyable and educational and the forthcoming publication of the papers will ensure these issues are remembered and included in future research. Katherine Eremin

From Darius the Great King to Waffenss.com

These are the rather unexpectedly wide chronological limits to a one-day conference on Rebels, Pretenders and Impostors. It was held on 18 October and organised jointly by the British Museum, the Institute of Historical Research and the College of Arms, and attended by about 50 people.

Like the exhibition of the same name at the BM last year, the conference combined a delight in the absurd with a serious look at the nature of legitimacy. Those labelled by history or their enemies as rebels, pretenders and impostors are those who failed; those who succeeded always embarked on a course of self justification. They tried to manipulate public opinion, inter alia by making coins or banknotes to promulgate their claims. Seven themes were investigated by different speakers: Darius, the Persian king around 500 BC, invented an elaborate story to legitimise his seizure of power (Kuhrt). Greek cities embellished the history of their past to justify their actions in the Hellenistic period (Meadows), and we were then taken through the step by step guide of 'How to become a Roman Emperor' (Williams) - handy notes for anyone thinking of time travel. After a leap forward of a thousand years we heard of the changing fortunes of Perkin Warbeck, a pawn in the hands of European rulers (Arthurson) and, for the contemporary world, the way that Russia and Ukraine manipulated the story of the medieval kingdom of Rus, a richly ironic account of the way that they are both trying to provide themselves with a glorious historical past (Wilson). In between we had an interlude on the changing fortunes of different groups in nineteenth-century India (Buettner) and a rather depressing account of neo-Nazi websites in the US (Rieger).

A day with much to think about: does legitimacy depend more on birth, election, military success, on being fit to rule, divine ordinance, ritual, or history and myth? And what about false impostors or invented rebels?! All these possibilities entered the stage from time to time and Clive Cheesman began the day with an intriguing fable that set out to draw them all together. As with many a broad approach to an aspect of history over a long period, we left the day feeling better informed but realising that these matters were much less simple than we had previously thought. The themes can be explored further in Cheesman and Williams, *Rebels, Pretenders and Imposters*, just published. Andrew Burnett

Symposium in honour of Philip Grierson

The latest milestone in the heroic numismatic career of Philip Grierson occurred on 14-15 November 2000, to celebrate his ninetieth birthday on the latter day. The events celebrating Professor Grierson formed the Fourth Cambridge Numismatic Symposium, and attracted friends and scholars from at least twenty countries. The subject of the symposium was chosen as one dear to Professor Grierson's heart, the transmission of ideas between mints in medieval Europe, an entirely appropriate subject indeed, to honour someone so devoted to the transmission of ideas in his own time.

The symposium consisted of sixteen substantial papers, divided broadly chronologically between the two days, 'Mints and monetary policy in the earlier middle ages' on the first day, and 'Mints, policy and personnel in the later middle ages' on the second, following, of course, the necessary chorus of 'Happy Birthday'. The geographical scope of the papers ranged from Anglo-Saxon England to Byzantium, and Scandinavia to Spain, with eastern Europe enjoying particular attention, and it would be hard to pick the star papers from amongst the eminent contributors. The symposium ended with a *tour de force* overview from Peter Spufford, and concluding remarks from Professor Grierson himself.

Much hospitality surrounded the symposium, courtesy of the Fitzwilliam Museum and of Gonville and Caius College, which hosted the proceedings. It was the contributions of both these institutions, along with the British Academy's financial support, that made the events possible, and Professor Grierson offered especial thanks to the staff of the Fitzwilliam Coin Room under Mark Blackburn, and in particular to Elina Screen for her sterling organisational work

Barrie Cook

A numismatist for Norfolk

In September, the Romanian numismatist, Adi Popescu, was appointed Finds Liaison Officer with the Portable Antiquities Scheme at Norfolk Landscape Archaeology. Adi's areas of expertise is Roman coins and his role in Norfolk is primarily the identification of both stray coin finds and Treasure cases, i.e. work which used to be the responsibility of John Davies.

Golden Jubilee of the Bath and Bristol Numismatic Society

On Thursday 12 October the Society held its Golden Jubilee Dinner at Frys Social Club, Keynsham, near Bristol, which was attended by 24 members and guests. Following a plentiful meal, the Chairman, Tim Sellers, gave an entertaining talk about the early years of the Society. The President, Rosie Clarke, then welcomed Graham Dyer from the Royal Mint who spoke about his early days in numismatics and the people who had helped him. The vote of thanks was given by Mike Shaw and commemorative tokens, struck by Grunal Moneta, were given to all those present. These featured a reverse design combining Poulteney Bridge as seen on eighteenth-century Bath tokens, and the ship as seen on seventeenth-century Bristol farthings.

New members are always welcome: please contact Rosie Clarke, at Bristol & Region Archaeological Services, on 0117 9039010 or baras25@hotmail.com.

Rosie Clarke

Money Week 2000 at the British Museum

October 2000 saw the repeat of Money Week, an annual week of education events intended to promote the history of money. This year's event was bigger and better than ever, with about 40 events serving 2,500 people. Most of the events were aimed at a family audience, bringing a variety of numismatic topics to life with historical re-enactment, drama and music, storytelling, object handling and craft sessions. Once again, the centre point of the week was an open day for coin identification in the HSBC Money Gallery. This year's open day was supported by *Coin News Magazine*, The Royal Mint and Reading Coin Club as well as by conservators and curators from the British Museum.

Anybody interested in supporting money-related education work should contact John Orna-Ornstein, tel. 020 7323 8266, e-mail jornaornstein@thebritishmuseum.ac.uk

Visiting numismatist from Tehran

At the end of November, Mrs Elahe Askari, the Keeper of Coins, Tablets and Seals at the Iranian National Museum, came to London for a month to work with Dr Vesta Curtis on the Sasanian coins in the Department of Coins and Medals at the British Museum. This programme - sponsored by the British Institute of Persian Studies - is part of the joint Sasanian Coin Project between the British Museum and the National Museum of Iran, which has as its aim a catalogue of the Sasanian coins in the Tehran Museum.

RNS/BNS Library

Members of both societies should by now have received a letter and questionnaire regarding new procedures at the joint Library, to resolve problems of security. For information, contact the Secretary on 020 7323 8228, or write to the Librarian, at the Library of the Royal and British Numismatic Societies, c/o Warburg Institute, Woburn Square, London WC1H 0AB.

BNS News

At the anniversary meeting on 28 November, David Dykes reported the year's activities and gave his second Presidential Address on the personalities relating to eighteen-century tokens. The Officers of the Society were re-elected. New members of Council for 2001 are Kristin Bornholdt, Norman Biggs and Philip de Jersey.

The special one day meeting for 2001 will take place at Birmingham Museum on 7 July, on overseas and colonial topics. Speakers will include Shailendra Bhandare, David Dykes, Kevin Clancy, Peter Gaspar and Virginia Hewitt. Details will be circulated to members in January.

LECTURES, SEMINARS, COLLOQUIA AND CONFERENCES

The Townley Lectures 2001

Alexander the Great (lived 356-323 BC) was by far the most famous man in the world for centuries after his death at the romantically youthful age of 32. In the 12 years of his reign as King of Macedon, he conquered an area that stretched from the Balkans to northern India, and overthrew the mighty Persian Empire. This amazing achievement set the standard for all later would-be world-rulers.

To accompany the British Museum exhibition *From Alexander to Mark Antony: images of power on ancient coins* (Gallery 69a, 11 Jan-6 May 2000), the Townley Group of the British Museum Friends is sponsoring a prestigious series of four lectures on the image and impact of Alexander the Great. Given by renowned experts in this fascinating field, together they will investigate Alexander's all-pervading influence on the history and culture of the ancient world, and explain why his fame has stood the test of time to this day.

The lectures will be held in the BP Lecture Theatre, British Museum, on the following Thursdays at 6.30 pm:

1 Feb: Robin Lane Fox (New College, Oxford), *Alexander, image and impact.*

22 Feb: Simon Hornblower (University College London), *New cities in the East. Alexander and his legacy.*

29 Mar: Andrew Stewart (University of California, Berkeley), *Gods on earth? Hellenistic kings and the trappings of divinity.*

26 April: Chris Pelling (University College, Oxford), *'I want to be great too!' The Romans and Alexander.*

Cost per lecture: £6, BM Friends £5, concessions. £3. For tickets, telephone 020 7323 8181.

British Association of Numismatic Societies Annual Congress 2001

Woolton Hall, University of Manchester, 6-8 April

The BANS Annual Congress, to be held in Manchester, will begin at 7 pm on Friday 6 April with a reception at the Manchester Museum. The event will include a welcome by Joe Bispham, President of BANS, and a paper by J. Williams, *Writing on Celtic coins*. The provisional programme for the rest of the Congress is as follows:

Saturday 7 April, 9.15am-12pm: P. Withers, *Medieval round halfpence and farthings: a reassessment*; P. Stoddart, *Edward Carter Preston as medallist.* 1.15pm: Excursion by coach to Liverpool Anglican Cathedral, for a guided tour of Edward Carter Preston's monumental sculpture by the artist's daughter, Julia Carter Preston, followed by a visit to the Lady Lever Art Gallery at Port Sunlight, to see the well-known collection of Pre-Raphaelite paintings and Wedgwood. 7pm: The Linecar Memorial Lecture will be given by V. Hewitt, *Lost and found: national identity on paper money in central and eastern Europe.*

Sunday 8 April, 9.15am-12pm: Three short papers by K. Sugden (ancient), J. Bispham (medieval) and G. Dyer (modern); R. Lyall, *The tokens of Malta*; closing remarks by J. Bispham.

The cost of the Congress, including the excursion, is put provisionally at £108. Woolton Hall is an attractive hall of residence close to the city centre, standing in its own extensive grounds; there is adequate parking at the hall. Accommodation is in the usual single study bedrooms. It is planned to hold a small exhibition of the medallic work of Edward Carter Preston at Woolton Hall during the Congress.

For further information, please contact either Keith Sugden or Phyllis Stoddart, Department of Numismatics, Manchester Museum, Oxford Road, Manchester M13 9PL, tel. 0161 275 2661, fax. 0161 275 2676, e-mail keith.sugden@man.ac.uk.

LECTURE DIARY

January

3 BNS Graham Dyer, *The Royal Mint and the Festival of Britain, 1951.*

16 RNS St. John Simpson, *The Archaeological Context of the Sasanian Coins at Merv.*

February

13 BMS Luke Syson, *Past and Present: 250 years of Medal Collecting at the British Museum.*

20 RNS Andrew Burnett, *The Invisibility of Roman Imperial Mints.*

27 BNS Stephen Minnitt and Richard Abdy, *The Shapwick (Brue Valley) Hoard of Roman Denarii.*

March

13 BMS Ian Carradice, *The Art of Competition: Archery Medals of St Andrews University.*

20 RNS David Sellwood, *Parthians, Romans and the Plague.*

27 BNS Kristin Bornholdt, *Coin Finds and Currency of the Isle of Man in the Viking Age and Later Middle Ages.*

April

10 BAMS Avril Vaughan, *My Life and Work.*

18 RNS Michael Matzke, *Mining and Metallurgy in the Black Forest.*

24 BNS Tim Crafter and Nicholas Mayhew, *The Gayton Hoard of Henry II Cross and Crosslets Pennies.*

Contacts:

British Art Medal Society (BAMS)
Philip Attwood, Department of Coins and Medals, British Museum, London WC1B 3DG, tel. 020 7323 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 E17 5QP, tel. 020 8523 6531

British Numismatic Society (BNS)
Charles Farthing: correspondence: c/o Warburg Institute, Woburn Square, London WC1H 0AB; tel. 01329 284 661. Unless otherwise stated all meetings held at 6.00pm at the Warburg Institute, Woburn Square, London WC1.

British Numismatic Trade Association (BNTA)
Mrs Carol Carter, General Secretary, PO Box 474A, Thames Ditton, Surrey, KT7 0WJ, tel. 020 8398 4290; fax: 020 8398 4291

Oriental Numismatic Society (ONS)
Mr Peter Smith, 9 Grandison Road, London SW11 6LS, tel. 020 7228 2826

Royal Numismatic Society (RNS)
Ms V Hewitt, Department of Coins and Medals, British Museum, London WC1 3DG, tel. 020 7323 8228. Unless otherwise stated all meetings held at 5.30pm, Society of Antiquaries, Burlington House, Piccadilly, London WC1

TEMPORARY EXHIBITIONS

From Alexander to Mark Antony: Images of Power on Ancient Coins
Gallery 69a, British Museum, 11 January - 6 May

AUCTIONS AND FAIRS

Sotheby's now sell coins on-line at www.sothebys.amazon.com. Lots are usually on for two weeks.

February

3 *Coin Fair* Cumberland Hotel, Marble Arch, London W1. 9.30am. 5pm. Enquiries: Simmons, tel. 020 7831 2080, fax. 020 7831 2090, e-mail www.simmonsgallery.co.uk

March

15 *Auction* Ancient, English and foreign coins, commemorative medals. Spink's

21 *Auction* Ancient, British and world coins, tokens, historical and art medals, banknotes and a library of German numismatic books. Regus Conference Centre, 12 St James's Square, London SW1. Enquiries: Dix Noonan Webb, tel. 020 7499 5022

21 *Auction (Mail Bid Sale)* Classical Numismatic Group, Inc. 14 Old Bond Street, London W1S 4PP Enquiries: tel. 020 7495 1888

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
Glendining's: 101 New Bond St, London W1Y 9LG
Christie's/Spink & Son: 69 Southampton Rw, Bloomsbury, London WC1B 4ET
Sotheby's: 34 New Bond St, London W1A 2AA

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