Dr B J Cook
Coins and Medals
British Museum

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 14 February 2002, and should be sent to Elizabeth Errington or Louisa Selby, Department of Coins and Medals, British Museum, London WC1B 3DG, tel. 020 7323 8139/8269, 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 Louisa Selby at the above address, or alternatively e-mail her at lselby@thebritishmuseum.ac.uk

FOCUS ON THE EURO

The New Year marked the advent of a new European single currency. How will Britain's opting out from joining Europe's monetary union be viewed in the future: as a wise decision, a missed opportunity, or a temporary blip quickly remedied? The outcome largely depends on the success or failure of the euro. In the meantime, this issue celebrates the event by providing some general information on the new currency, together with a view of the eurozone from one of the participating countries and a survey of monetary unions of the past.

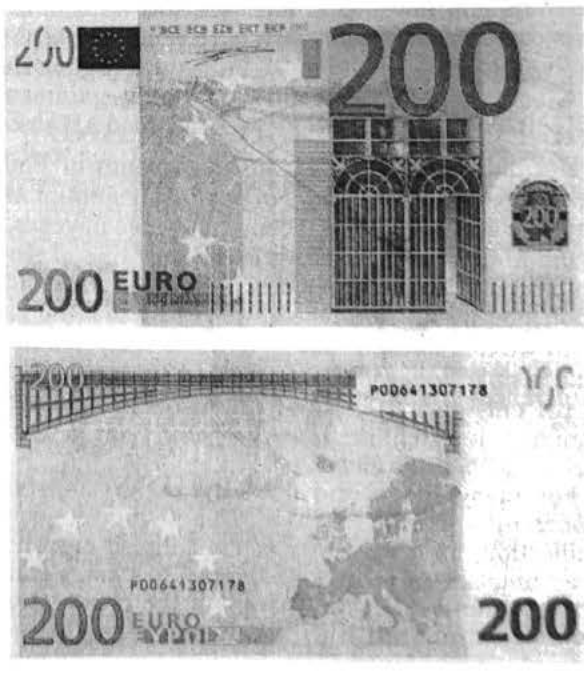
RING OUT THE OLD, RING IN THE NEW

By the time you read this, twelve countries in Europe will have started using the euro, the new European single currency, in place of their traditional national currencies. Within the eurozone - currently consisting of Austria, Belgium, Finland, France, Germany, Greece, Ireland, Italy, Luxembourg, the Netherlands, Portugal and Spain - euro coins and notes are being issued by each country's national central bank, and put into circulation via banks and Automated Teller Machines (ATMs). Indeed, some ATMs began dispensing euros from midnight on 31 December 2001!

British visitors to these countries should now be asking their bank or bureau de change for euros. If you still have money from previous trips to use up, you need to travel soon, as the 'dual circulation period', when the old currencies can still be used alongside the euros, is short. In Germany, the changeover was instant; since 31 December, D-marks have no longer been legal tender, and must be exchanged at banks. Most of the other national currencies will cease to be legal tender on 28 February 2002, but in some cases the date is earlier: 28 January in the Netherlands; 9 February in the Irish Republic; and 17 February in France. After these dates, you will be able to exchange old coins and notes at national banks for several years.

The scale of production of the euro is immense. Coins and notes to the value of 664 billion euros are being produced, in the form of 50 billion coins and 14.5 billion banknotes. Of these, ten billion notes will have gone into circulation in January, with 4.5 billion kept in reserve, ready to meet future changes in demand. Both the notes, designed by Robert Kalina of the Österreichische Nationalbank, and the coins, designed by Luc Luycx of the Belgian Royal Mint, are being produced in all the countries of the eurozone except Luxembourg, with Germany, France, Italy and Spain being the biggest suppliers. In the interests of security, common standards and quality control are being strictly applied. The banknotes are printed on fine quality paper made from cotton, and their architectural images of bridges, windows and gateways are protected by an impressive number of security features including watermarks, intaglio printing, security threads, hologram foils, iridescent stripes and colour-shifting inks.

The designer of the notes has said that the images of open gates 'stand for the view into the future'. Thus in design and purpose euro coins and banknotes are the



The 200 euro note. The 7 different banknote denominations (5 to 500 euro) carry the same designs throughout the eurozone.

The obverse designs of the 50 and 5 euro cent coins. The obverses of the 8 different coin denominations (1 cent to 2 euro) are common to all 12 countries; the reverse designs are country specific.

public, everyday face of an economic and political process begun almost fifty years ago, when the Treaty of Rome of 1958 created the common market, aimed at increasing prosperity and promoting greater union among the peoples of Europe. Launching the countdown to E-day, Wim Duisenberg, the president of the European Central Bank, re-affirmed that vision saying 'the euro is much more than just a currency, it is a symbol of European integration in every sense of the word.' Just as national currencies have come to represent national identities and ideals, so the euro may be both symbol and agent of a cross-national economic identity. Though the designs of the notes are intended also to reflect shared cultural traditions, it is the perceived loss of national autonomy that causes uncertainty, not least here in Britain, about the benefits of joining the eurozone. But for some other countries, especially in central and eastern Europe, there are fewer doubts. Even countries that have proudly begun issuing their own banknotes as part of building a newly independent state, look westwards to the single currency for the future. For smaller countries such as, say, Estonia, the reality of joining the European Union, containing traditionally more dominant economies, may bring problems; even so, this is still seen as the way to sustained growth - more secure than an isolated independence, and preferable to past experience as part of the Soviet Union.

For information on the euro, how it works and what the coins and notes look like, see the website of the European Central Bank at www.euro.ecb.int.

Virginia Hewitt

THE EURO COMES TO FINLAND

In December 2001, the National Museum of Finland opened an exhibition called *Farewell to the Finnish Mark*. When we started thinking about it a couple of years ago, we did not foresee that it would be only one of several exhibitions in Finland commemorating the demise of the national currency. Neither did we realise that the name, which we had chosen rather light-heartedly, would, for some people, be deadly serious. And we were certainly not the only ones to hit upon the name: in Belgium, for example, the catchline *Adieu au franc belge* is used for marketing coin sets dated 2001.

For many Finns, the mark (*markka*) is still an important national symbol. This has a certain justification, for the history of the Finnish currency is rather unusual. Sweden, for example, has had a coinage of its own for a thousand years, but the crown (*krona*) was only introduced with the Scandinavian monetary union of 1873. In Finland, on the other hand, the mark is associated with national awakening and the development towards statehood. After being incorporated into the Russian Empire in 1809, Finland, a former province of Sweden, attained autonomous status and, by the end of the nineteenth century, it was known in Europe as a semi-independent state. This impression had, without doubt, been reinforced by the fact that, since 1860, Finland had a monetary unit of its own. How the Russians came to grant this favour is too long a story to be told here, but the result was that Finland acquired an independent monetary system several decades before becoming an independent state in 1917.

After 1917, the mark did not, however, fare especially well. The strong inflation during the First World War was followed by a relatively stable period in the 1920s and 1930s (when the mark was connected with sterling), but after the Second World War inflation was continuous. In 1963, the mark followed the example of the French franc and became a 'new mark', equalling one hundred old ones.

In 1995, Finland joined the EU and in 1998/99 the EMU. These were not easy decisions and distrust of the Union has remained commonplace, especially in the countryside. Against this background, it was almost surprising that, in mid-October 2001, the approval rate of the euro was reported to be 65%, as compared with 54% earlier in 2001. Among the male population it was no less than 72%.

In practice, the change-over to the new money will be easier in Finland than in some other countries, for the euro equals almost exactly six marks.

Do the majority of the Finns believe that the euro will bring us prosperity? Or will it be a weak and short-lived currency? For the moment, most people seem to have adopted a wait and see attitude. The relatively high approval rate seems, however, to indicate that there are many who look forward to the new money with optimistic curiosity, as something worth trying, something that belongs to the new millennium.

Tuukka Talvio

The 2 euro coin showing the common obverse and the reverse design of Finland.

EUROPEAN MONETARY UNIONS THROUGHOUT HISTORY

Plans to introduce the euro have proved controversial, and a key issue in this controversy is the link between a national currency and a concept of national sovereignty. Opponents of the euro often seek to justify their opposition with appeals to 'history' or 'tradition', however ill-founded. To give an example, some British europhobes make much of the fact that euro notes would not carry a picture of the queen, ignoring the fact that our current queen was the first British monarch whose portrait appeared on Bank of England notes.

A more considered study of monetary history shows that monetary union is nothing new, especially in Europe. Coinage was introduced in what is now western Turkey around 625 BC, and its use spread rapidly throughout the

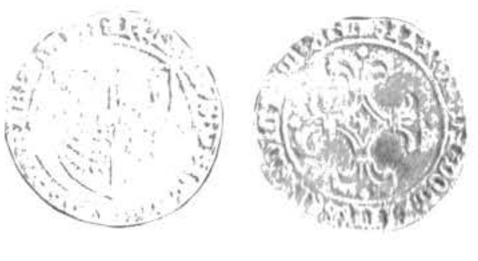
Greek world. It grew out of a well-established economy based on the valuation of precious metals by bullion weight. The only difference between coins and other forms of bullion was that they were produced to regular standards of weight and metal quality, and carried marks to identify the issuer who guaranteed their quality. However, there was a variety of different weight standards, which caused complications when it came to trade between different city-states. The solution was for different city-states to agree to issue coins to a common standard, and by the fifth century BC this was already taking place. For example, the cities of Mytilene on Lesbos and Phocaea on the Turkish mainland agreed to issue a common coinage, with each city taking it in turns to mint coins.

These early unions concerned only small city-states, and although the influence of Greek coinage spread right across Europe (the earliest British coins, for example, being ultimately derived from staters of Philip II of Macedonia), the first wider European monetary union did not develop until the rise of the Roman Empire. The gradual extension of the Empire across most of western Europe and around the Mediterranean meant that Roman currency - although more diverse than is often appreciated - covered a broader area than any later currency, including the new euro.

After the fall of Rome, Europe still saw a more or less unified coinage across several independent states. Byzantine coins set a standard which was closely followed in the west in the new Germanic kingdoms of the Franks, Visigoths, Burgundians, Ostrogoths and Lombards: they copied the designs and weights of Byzantine coins, and their earliest gold coins were struck in the name of the reigning Byzantine emperor. It was only gradually that the new kingdoms adopted their own designs and weight standards and developed more 'national' coinages.

Even after the development of national coinage, monetary alliances continued. Although we know almost nothing of the political relationships around the North Sea in the late seventh and early eighth centuries AD, coins of comparable weight and purity were issued in several of the Anglo-Saxon kingdoms in England, as well as in Frisia (modern Belgium and the Netherlands) and probably also at Ribe in Denmark. Coins from all these areas circulated more or less interchangeably, and recent excavations suggest that the western side of this North Sea monetary zone extended right up to the east coast of Scotland.

The massive growth in the use of coinage and the development of long-distance trade in Europe during the later Middle Ages resulted in the widespread imitation of popular and successful currencies (such as the English sterling penny and the Florentine florin) and also gave rise to the development of formal monetary unions.



Burgundian double patard. Coins like this circulated as legal tender in England in the late 15th to early 16th century.

British pattern 1 franc, produced in 1867 when Britain was considering membership of the Latin Monetary Union.

For example, in the wealthy Rhineland, the Elector-Palatine and the archbishops of Cologne, Mainz and Trier formed the so-called Rhenish Monetary Union in 1385, whereby all four cities issued coins to common standards of weight and metal content. The main design for each city was normally its own coat of arms, but the coins also displayed the arms of the partner cities.

The period which shows the most striking resemblance to today's European monetary union, however, is the nineteenth century. Germany was unified by Otto von Bismarck in 1871, but this political union was anticipated by the treaty of Vienna in 1857, which created a common currency, based on the Vereinsthaler, across the German states. A second important union was the Scandinavian Monetary Union of 1875, whereby Denmark, Norway and Sweden adopted a standardised currency based on the krone or krona. The greatest nineteenth-century monetary union, however, was the Latin Monetary Union of 1865: France, Italy, Belgium and Switzerland agreed to produce coinage based on the standards of the popular French franc, which was still comparatively unusual in being a decimal currency. Although many other states considered joining the union, ultimately the only one to do so was Greece. But even in Britain - with the mixture of opinions that we still see today - there was considerable enthusiasm for the idea, and designs were created for British coins based on the franc, before euro-scepticism triumphed and the idea was abandoned. A number of other states, although they did not formally join the union, issued coins to the same standards of weight and purity.

Monetary unions can be introduced in a number of different ways. These have been characterised by Andrew Meadows as 'top-down', 'bottom-up' and 'consenting unions'. A 'top-down' monetary union is forced by a powerful state on weaker states whether they like it or not. A 'bottom-up' union is one which develops without any pressure, simply because the people using the currencies concerned find it expedient to allow foreign currency to circulate alongside their own. Unions in this category may not even be officially recognised, but carry on regardless, because those involved in commerce choose to ignore the views of government. 'Consenting unions' lie somewhere between the two extremes. They are deliberately formed by more or less equal states on the premise that they will be of economic benefit by facilitating trade and commercial growth for all concerned.

Examples of all three types can be found in European history. 'Top-down' unions have been extremely rare, despite the fears of those euro-sceptics who see the new euro as a tyrannical imposition from Brussels. Contrary to popular conceptions, contemporary records show that the spread of both the Athenian 'owl' and the currency of the Roman Empire was not the result of imperialist aggression, but of commercial success. Neighbouring states freely chose to adopt both currencies. 'Top-down' unions are not unknown, however. The king of Pontus, Mithridates VI (120-63 BC), chose to enforce a single currency across a total of nine city-states in what is now northern Turkey. More substantial examples can be seen in the imperial coinage of both Charlemagne and Napoleon.

'Bottom-up' unions, like those of Athens and Rome, are much more common. One of the most successful coinages of the Middle Ages was the gold florin of Florence: not only was it widely accepted throughout Europe, but many other states chose to mint gold issues in imitation of this particular coin. In the period *c.* 1250-1350, over 130 versions of the florin were produced, primarily in western Europe. 'Bottom-up' currencies have continued in use more recently as well. Silver thalers of the Austro-Hungarian Empire, issued from the late eighteenth century in the name of the empress, Maria Theresa, became widely accepted in the Ottoman Empire and throughout the Middle East. They continued to be accepted in the area long after the fall of the Ottoman Empire, and were so useful for trade and diplomacy that imitations were produced in both London and Paris.

These examples of consenting unions are obviously the ancestors of the current European Monetary Union. The most successful were flexible enough to accommodate change. The Rhenish Monetary Union of the later Middle Ages, for example, should be more accurately regarded as a series of unions. Altogether, between 1385 and 1515, there were twenty-five separate treaties, each set for a designated period.

There are also some instances of two different types of union functioning at the same time in the same place. For example, in 1469 England entered a formal monetary convention with the Duchy of Burgundy, by which the coinage of either country should be accepted in the other. However, it is clear from the numismatic evidence that the populace largely ignored the convention, despite the edicts attempting to enforce it. At the same time, England also experienced an unofficial 'bottom-up' monetary union resulting from extensive maritime trading links with the Italian city state of Venice. Venetian galleys brought both trade-goods and coins, including small silver coins called soldini (known in English as 'galley ha'pence'). They were accepted and circulated widely in England, despite edicts forbidding their use and despite English pressure on Venice.

What can we learn from this? The first point is that monetary unions have generally been effective only when they have the backing of the population. Commercial confidence is the key to success, rather than government sponsorship, as the contrast between the circulation of Burgundian and Venetian coins in late medieval England shows. A related issue is that 'top-down' unions have been scarce, and generally both quite short-lived and unpopular. The euro is not a 'top-down' union, but it is regarded as such by many euro-sceptics. For the euro to be successful it will be necessary for people to believe that it is their own choice to accept it, not that it has been imposed by Brussels. Convincing people of this point will be an important element in spreading the euro to other European countries. Finally, although some monetary unions have been very brief, or even failed from the beginning, others lasted for hundreds of years. Those that endured were forced to adapt repeatedly in the course of their existence in order to survive, and it is likely that the same will be true of the euro. The question, therefore, is not whether the euro in its current form will be both lasting and successful, but whether it can adapt over the years to meet the needs of the people using it.

Gareth Williams

EXHIBITIONS

COUNTRY VIEWS: PLACE AND IDENTITY ON BRITISH PAPER MONEY

British Museum Gallery 69a, until 17 February 2002

As twelve of our European neighbours yield their national currencies, continuing debate in Britain over the single currency has highlighted the role of our banknotes as a symbol of sovereignty. But what image do they convey? Are the familiar features of the Queen on Bank of England notes the public face of Britain? Drawing on the extensive collections of the British Museum and the Chartered Institute of Bankers, this exhibition reveals a changing and many-faceted picture of Britain reflected on three centuries of paper money.

In fact portraits of the monarch are a fairly recent innovation; furthermore they now appear only on Bank of England notes, and so are not particularly representative either historically or geographically. In the past ploughed fields, factory chimneys and church steeples have all had pride of place on British banknotes, while today the distinctive notes still issued in Scotland and Northern Ireland recall the variety of the nineteenth century, when every town had its own banks with notes illustrating local loyalties. Charming vignettes, some the work of well-known engravers such as Thomas Bewick or W. H. Lizars, offer miniature views of landscapes, fine buildings and local industry. Their subjects range from the architectural splendour of York Minster or the domes of Brighton's Royal Pavilion to the homely sight of washing fluttering on the line by the banks of the River Eden in Carlisle. Sturdy sheep and cattle show the importance of agriculture throughout Britain, while coastal towns parade fresh fish and sweeping harbours. In contrast, however, some local banks enhanced their status by using national emblems, such as graceful allegories of Britannia and her lion, Hibernia and her Irish wolfhound, or Scotia dressed in feather bonnet and plaid.

Unexpected as these scenes may now be, they have left their legacy on modern notes. Every Bank of England note still carries a small figure of Britannia, echoing its very first issues, while imposing castles adorn the back of notes in Scotland and Northern Ireland. Formal statehood is embodied in the royal portrait, a subject introduced on patriotic issues of the First World War, but national glory is also expressed through the faces of great figures: warriors and writers, missionaries and scientists. Some, such as Shakespeare or Robert Burns, are particularly associated with the country of their birth; the achievements of all, from Elgar's music to Dunlop's tyres, are renowned throughout the world. Yet even portraits of heroes are accompanied by scenes of their lives and work, again associating identity with a sense of place and community.

Running until 17 February, the exhibition is arranged in four thematic sections, exploring love of town and country in Landscape and Architecture; the economic importance of Agriculture, Trade and Industry; honour paid to Monarchs and Heroes; and graceful Personifications and elegant coats of arms as Symbols of Identity.

Virginia Hewitt

BRIEF LIVES: CHANGING CURRENCIES IN WESTERN EUROPE

British Museum Gallery 69a, 21 February - 8 September 2002

Changing money is one of the most tangible features about crossing a border into a foreign country. It brings it home to us that we are no longer at home, that some things are really different abroad. But within most of western Europe this is an experience that will not be on offer for very much longer. For here, in its birthplace, the age of the national currency seems to be drawing to a close.

On 1 January, the euro supplanted twelve of the world's major currencies in the countries of the eurozone. By the end of February, the old coins and notes in these countries will no longer be legal tender. These important elements of national difference are soon to disappear from the daily lives of 300 million Western Europeans, maybe forever.

This new exhibition marks the passing of some of the most important currencies in history, including the French franc, the German D-mark, the Italian lira and the Dutch guilder. It looks at their life-stories through the coins and banknotes, and finds them to be surprisingly brief – hence the title. For none of the currencies in question is much more than 200 years old. The franc was introduced as the standard currency unit of Revolutionary France in 1795; while the mighty D-mark is a sprightly fifty-something. Also on display will be the new, international coins and notes of the euro which millions of Britons will meet and use for the first time on their summer holidays on the Continent.

The central contention of this exhibition is that the national currencies of Europe are modern inventions, like the nations that made them. In this country we like to think our state, and our currency, are somehow different, that they have been around forever, that giving up the pound would somehow mean the end of Britain. But in reality the pound has had a far more complex history than we tend to imagine. For example, the first pound note was not issued until 1797, while the Queen's head on English banknotes, which seems to have become such a point of national pride, dates back no further than 1960.

There are of course hard economic questions to be answered before Britain decides whether or not to join the euro. What this exhibition reveals is that the phenomenon of national currencies may be nothing more than a passing phase in the fast-moving history of Europe.

Jonathan Williams

NEWS

APOLOGIES AND A CORRECTION

The editors wish to apologise to Derek Chick for a typing error which occurred in his article 'A hoard of Offa's coins from Aiskew, North Yorkshire', *CCNB Newsletter*, No. 28, September 2001, p. 3, regarding the last coin he lists: '*Autumn 2000?* Offa, moneyer, Ibba. B 65. 1.20g? Private sale'. The next sentence should have read 'This coin was not found by Mr Court but was reported to the Fitzwilliam Museum'.

A TEMPORARY NEW EDITOR

In October 2001, Louisa Selby was seconded to work for 3 months with Brendan Moore (her predecessor on *CCNB*) on the King's Library Project: the creation of a new exhibition space for the British Museum in the magnificent room on the east side of the Great Court, formerly occupied by the British Library. A vote of thanks must go to Kirstin Munro, who has cheerfully helped to produce this issue of the *Newsletter* in Louisa's absence. Kirstin initially joined the Reading Room staff at the British Museum, but has been a Museum Assistant in the Department of Coins and Medals since August 2001.

COIN HANDLING

The British Museum launched a programme of coin handling in its galleries in January 2001. By the end of the year, the service had allowed almost 50,000 museum visitors to handle a range of ancient and modern coins and related material. The Museum hopes to expand the programme to reach approximately 100,000 visitors this year, but is seeking support for this expansion, either in the form of sponsorship or donations of objects. For more information, please contact John Orna-Ornstein, tel: 020 7323 8266, e-mail: jornaornstein@thebritish museum.ac.uk.

MONEY WEEK AT THE BRITISH MUSEUM, 23-28 March.

This year's Money Week will celebrate the Queen's golden jubilee with the theme 'Elizabeth I to Elizabeth II'. Events will include an 'Elizabethan' moneyer striking coins, an interactive family show in one of the Museum's theatres, and the opportunity to create your own commemorative medals. For more information please contact John Orna-Ornstein, tel: 020 7323 8266, e-mail: jornaornstein@thebritishmuseum.ac.uk.

THE CHADDESLEY CORBETT ROMAN COIN HOARD

Worcester County Museum has acquired a hoard of 420 Roman coins found in 1999 at Chaddesley Corbett, Worcestershire, an area with a known Romano-British presence. On 27 June 1999, Mr Phil Harriman, a metal detectorist based in Kidderminster, discovered 264 bronze Roman coins with 25 associated sherds of Severn Valley ware in a field at Chaddesley Corbett in North Worcestershire. The finds were reported to H. M. Coroner, as they met the criteria of age and quantity set out in the Treasure Act (1996). Two subsequent investigations by Mr Harriman of the same site in August 1999 yielded a further 157 coins and 13 sherds. The whole assemblage was deposited at Worcestershire County Museum. The hoard was subsequently removed to Warwick Museum for identification by Stanley Taylor, a member of the museum's volunteer staff, and then taken to the Coins and Medals Department of the British Museum, under the curatorship of Jonathan Williams.

The Coroner's Court found the hoard to be 'Treasure', apart from one coin. It was felt that this particular example had a patination and wear pattern indicating considerable circulation, unlike its companions. It was therefore judged a 'chance loss' and has subsequently been returned to Mr Harriman. Worcestershire County Museum decided to acquire the hoard and were successful in their application for a Resource/V&A Purchase Grant. The coins and sherds were collected from the British Museum in March 2001 and a selection is on display in the County Museum's archaeology gallery.

The hoard now comprises 420 coins and 39 Severn

Valley Ware pot sherds. The coins date from the reign of the emperor Carus (AD 282-3) through to that of Constantine I, 'the Great' (AD 306-37). As the latest coin provides a date of 318 as a *terminus ante quem*, the hoard is likely to have been interred in the 320s. With the exception of one antoninianus of Carus, all the coins are AE types 1 to 4. They were minted at Londinium (London), Lugdunum (Lyons) and Arelate (Arles) in France, Treveri (Trier, Germany), Rome, Ostia (Port of Rome), Aquileia (near Trieste) and Ticinum (Pavia) in Italy, Siscia (Sisak, former Yugoslavia) and Carthago (Carthage). The latter is noteworthy in not being a western European mint.

The date of the hoard indicates that the coins were concealed at a time of devaluation of the bronze coinage (now commonly known as folles or nummi), which followed Constantine's replacement, in 312, of the aureus with the lighter solidus as the 'standard' gold coin. This may have been a reason for the coins' interment, although the more likely reason is a short-term concealment or ongoing savings container, either of which (as with many hoards), failed in its purpose since it was never retrieved.

The complete assemblage of coins and pot sherds can be viewed at the Worcestershire County Museum by prior appointment. Telephone David Kendrick on 01299 250416, e-mail: dkendrick@worcestershire.gov.uk. A full catalogue of the coins is available for publication if desired.

David Kendrick

THE ESSEX NUMISMATIC SOCIETY AND THE CHELMSFORD MUSEUM

The Essex Numismatic Society was founded in 1966, shortly before decimalisation, as the Chelmsford & District Numismatic Society, at a time when a general interest in coins was increasing and new numismatic societies were proliferating. As smaller local coin clubs subsequently disappeared, it was decided to change the name and widen the attachment area to the whole of the county. Since then the Essex Numismatic Society has remained one of the premier provincial numismatic societies: one of approximately sixty clubs affiliated to BANS and one which regularly supports their annual congresses and lecture courses. It has run two congresses of its own: one at Clacton in 1979 and another at Chelmsford in 1987. Having occupied several meeting places in Chelmsford over the years, it moved, after the 1987 congress, to its current accommodation in the Chelmsford Museum.

The society has approximately fifty members and meets at 7.30pm on the fourth Friday of every month except December. The quality of its lecture programmes are as diverse as the interests of its members. August is probably the quietest month when, traditionally, there are short talks from members. The AGM in April is usually supplemented by an annual exhibition when members compete for the HVH Everitt Trophy.

The Chelmsford Museum is open 10am-5pm, Monday to Saturday, and 2-5pm on Sunday. Admission is free. Information can be obtained by phoning 01245 615100, or visit the website on www.chelmsfordbc.gov.uk/leisure/museum.shtml. A very large selection of coins (filling eleven cases) are on permanent display. Two cases contain a good collection of Roman coins, many of which were found in the locality of Chelmsford (Roman Caesaromagus). A third case contains almost a full type set of English silver and copper coins from 1760 to 1967, while a fourth contains a fairly comprehensive selection from 1485 to 1760. Another case of coins from AD 600 to 1485 is currently being prepared. The remaining cases contain a wide selection of world coins and paranumismatica, including primitive money, jetons and one of the finest collections of Essex tokens in the country. As the Museum incorporates the Essex Regimental Museum, it also displays the Regiment's collection of campaign and gallantry medals, including the Victoria Cross won by Lieutenant Newton Parsons in South Africa.

Rationalisation of the Roman cases and the 1485-1967 collections was undertaken with the co-operation of the Essex Numismatic Society who, in return for a very reasonable rental agreement, provide unpaid voluntary assistance with the coin collections. The outcome of this has been that, over the last few years, Chelmsford Council has provided addition funding for the Museum to commission the Society to make modest purchases from time to time, to fill gaps in the collections. In addition, the Society has instigated inter-museum loans of coins to fulfill the same purpose. With grant aid from local and national organisations, such as the Essex Heritage Trust, the Heritage Lottery Fund, the National Art Collections Fund and the V&A Purchase Fund, the Museum has also been able to acquire a couple of small treasure hoards of locally found ancient British and Roman gold coins. Acquisitions include a hoard of forty Gallo Belgic A and E staters from Great Leighs, ten Ingoldsthorpe and Westerham staters from Great Waltham and twelve late Roman solidi (including one of Constantine III) from Good Easter. All these coins are on display. The Museum also holds the residue of the Hornchurch hoard of 1938, the whole of the Brentwood hoard of 1968, and representative samples from the Messing and Theydon Mount hoards (found in 1975 and 1977 respectively).

The Hornchurch hoard - probably deposited *c.* 1265 - contained 448 coins (411 the voided long cross series of Henry III; the remainder Scottish, Irish, short cross and forged coins): Chelmsford holds 254 long cross coins, one of the Irish pieces and a single short cross coin. The Brentwood hoard - deposited *c.* 1420 and now at Chelmsford - contained 308 coins: the earliest are pennies of Edward I; the latest are from the middle of the reign of Henry V (1413-22). The hoard is unusually strong in lower denominations: 132 groats, 41 half groats, 134 pennies and a single half penny, providing a total of £3, 2 shillings and a halfpenny, a substantial sum in those days. Most of the coins from this hoard, even the most recent, are quite heavily worn.

The typical Civil War hoard from Messing comprised 2222 coins (from an Edward VI fine issue sixpence to issues of Charles I, *c.* 1640). Just over half the hoard were shillings of Charles I. The total value was *c.* £132, which again represented a significant sum, as an agricultural worker of the day was unlikely to earn more than 10 shillings a week. A small number of coins from Messing are included in Chelmsford's 1485-1760 display.

The Theydon Mount hoard appeared, at first sight, to be another Civil War hoard of 365 silver coins (the earliest, a shilling from the reign of Philip and Mary; the majority, halfcrowns and shillings of Charles I). However, it also contained 3 halfcrowns and a couple of shillings from the Commonwealth period (the latest dated 1656). Chelmsford holds 61 coins and displays a representative selection from this hoard.

All in all the museum is well worth a visit so why not plan a trip to Chelmsford to coincide with one of the Numismatic Society's meetings? You will be made very welcome and there is no charge to visitors. The programme for the next few months is as follows. *25 January*: Exchange & Mart/Cheese & Wine Party; *22 February*: Chris Comber, 'The pattern shillings of Elizabeth I'; *22 March*: John Roberts-Lewis, 'The East India Company outside India'; *26 April*: AGM & Exhibition for the HVH Everitt Trophy; *24 May*: Jonathan Williams, 'Anthony and Cleopatra: coins, portraits and power'; *21 June*: Edmund Redfern, 'Roman tails and tales'. Further information, including a copy of the current programme, can be obtained by writing to the secretary, Bob Thomas, Essex Numismatic Society, c/o The Chelmsford Museum, Oaklands Park, Moulsham Street, Chelmsford CM2 9AQ.

R. I. Thomas

BANS AUTUMN WEEKEND

Gonville and Caius College, Cambridge, 14-16 September 2001

For its 2001 autumn weekend, BANS returned to its 1998 venue at Gonville and Caius College. There were 36 fully residential participants, short of two from the United States because of the events in New York earlier that week, but actual attendance at the lectures was slightly higher.

The weekend commenced on Friday evening with a talk by Philip Wise, Curator of Archaeology at Colchester Museum, on 'Colchester collectors: antiquarian collecting and the growth of Colchester museums', in which he traced the origins of the coin collections in the town, from the MP Isaac Leming Riebow at the end of the seventeenth century, through to Alderman Henry Laver and his son Philip in the twentieth.

On Saturday morning, for the first of the Royal Numismatic Society Lectures, Edward Besly, of the National Museum of Wales, spoke about 'Coinage in Norman and Plantagenet Wales', although he disclaimed responsibility for the title. He illustrated the unique penny attributed to Howel Dda, and traced coinage in Wales from the Cardiff coins of Henry I, through the baronial coinages of the twelfth century anarchy and the great Coed-y-Wanallt hoard, to the Rhuddlan coins of the short cross type. Dr Martin Allen then gave us an introduction to 'Cambridgeshire tokens', including the problems of attribution when there are localities of the same name in more than one county. The morning was rounded off by the Royal Mint lecture, in which the Garter King of Arms, Peter Gwynn-Jones, illustrated the origins of heraldry and the evolution of some heraldic beasts.

For Saturday afternoon, Martin Allen had arranged a visit to the Fitzwilliam Museum, to see the Chesterton Lane hoard (found 10 October 2000), 54 coins of Henry I from the Conte collection (including an incredible five round halfpennies), coins from the Houghton-cum-Nyton hoard and the Pembroke College hoard (both discovered in the 1870s) and a privileged visit to the now closed Anthony de Rothschild Gallery to see medieval European gold coins from Professor Philip Grierson's collection. In the evening, Dr Anna Gannon's paper 'Through the eye of an [*sic*] needle: Anglo-Saxon coins' related designs on early Anglo-Saxon coins to similar designs on sculpture, jewellery, illuminated manuscripts and classical coins.

On Sunday morning, a talk by Professor Ted Buttrey on 'Decimalisation in 19th-century Mexico' described the bumpy transition from the Spanish eight reales and its divisions to the republican peso of 100 centavos. Finally, the second of the Royal Numismatic Society lectures, 'Numismatic originals and copies' by Professor Harold Mattingly, President of the RNS, showed how designs on classical Greek coins were copied in more remote areas of the Greek world.

It was an excellent and most enjoyable weekend, generously supported by the Royal Mint and the Royal Numismatic Society, and superbly organised by Joe Bispham.

R. I. Thomas

BAMS NEWS

More than twelve colleges are participating in this year's Student Medal Project, organised by the British Art Medal Society. The judging of the competition will take place at the British Museum in February, and a selection of the medals, along with other recent works, will be shown at an exhibition entitled 'The Art of the Modern Medal' at Wymondham Heritage Museum from 12 to 27 April. This exhibition will coincide with the BAMS weekend conference, to be held in Norwich and Wymondham on 12-14 April. The varied programme for the conference includes a talk by the celebrated Finnish medallist Raimo Jaatinen, and Francis Cheetham OBE will speak on English alabaster carving. A workshop at which conference participants will be able to try their hand at carving in alabaster will be led by Peter Maris, a sculptor working for York minster. For more information, contact Philip Attwood at the Department of Coins and Medals, British Museum, e-mail: pattwood@thebritish museum.ac.uk.

RNS NEWS

Fellows of the Society should note two dates for their diaries. First, the meeting on 19 March will be held at the British Museum in the Stevenson Theatre (downstairs in the Great Court). We look forward to welcoming fellows in the Museum, at the usual start time of 5.30pm. Secondly, those with sharp eyes may have spotted an error in the programme on the membership card! Please note that the AGM and Presidential Address will take place on Tuesday 18 June, at the Society of Antiquaries.

TEMPORARY EXHIBITIONS

Country Views: Place and Identity on British Paper Money
British Museum Gallery 69a, 13 September 2001 - 17 February 2002

Brief Lives: Changing Currencies in Western Europe
British Museum Gallery 69a, 21 February - 8 September 2002

LECTURES, SEMINARS, COLLOQUIA AND CONFERENCES

FIDEM

The 28th congress of the Federation Internationale de la Medaille (FIDEM) is scheduled to take place in Paris on 23-27 September 2002. The accompanying international exhibition of contemporary medals will be held in the Monnaie de Paris.

INTERNATIONAL NUMISMATIC CONGRESS
Madrid, 15-19 September 2003

The 13th International Numismatic Congress, to be held in Madrid in 2003, will be organised on behalf of the Ministry of Education, Culture and Sport by the Department of Numismatics of the National Archaeological Museum, with the collaboration of the International Numismatic Commission. The Congress venue will be the Palace of Exhibitions and Congresses, conveniently situated in the business quarter of Madrid and just a few minutes from the historic centre of the city. During the Congress, the Survey of Numismatic Research (1996-2001) will be published and a medal issued commemorating the 13th International Numismatic Congress.

If you are interested in participating or want to receive further information about the Congress, contact: Museo Arqueológico Nacional, Departamento de Numismática, Serrano 13, 28001 Madrid, Spain, fax 0034 914 316 840, e-mail num@man.es. The official website of the conference is being set up at http://www.mcu.es/cin-madrid; meanwhile more information can be found at www.man.es/congresos/index.htm.

LECTURE DIARY

January

8	BAMS	J. Hinton, *Designs in wax: models for medals by the Hamerani family 1639-1823*
15	RNS	C. Skull, A. Bayliss, M. Archibald, *Ipswich high-precision radiocarbon dates and thrymsa dating*
22	BNS	Virginia Hewitt, *Ploughed fields and washing lines: images of identity on British paper money*

February

12	BAMS	R. Wood, *Five Medals*
19	RNS	Albert Scheffers, *Crossing bridges: the arrival of the euro*
26	BNS	Barrie Cook, *Coin designs and pattern coins in Tudor and early Stuart England*

March

12	BAMS	D. Vigers, *Souvenirs d'Angkor: the French colonial medal and images of Indo-China*
19	RNS	Richard Reece, *Rome, Carthage, Jerusalem and Cirencester: the meaning of Roman coin finds* (Please note this meeting will take place in the Stevenson Theatre, British Museum, at 5.30pm)
26	BNS	Roger Holmes, *Modern commemorative coins: confessions of a Deputy Master*

April

12-14	BAMS	Annual Weekend Conference and AGM, Norfolk
16	RNS	N. Mayhew, *An emotional history of the pound*
23	BNS	Athol Murray, *The Scottish recoinage of 1707-1709 and its aftermath*

Contacts:

British Art Medal Society (BAMS)
Mr 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, e-mail: bams@mernicks.com ; tel: 020 8980 5672.

British Numismatic Society (BNS)
Mr Charles Farthing, 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, P. O. 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.

AUCTIONS AND FAIRS

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

January

17	*Auction*. The New York Sale IV: Greek, Roman, Byzantine, Medieval and later coins. Baldwin's New York, tel: 020 7930 9808, fax: 020 7930 9450, e-mail: auctions@baldwin.sh.
30	*Auction*. Coins. Glendining's, tel: 020 7493 2445, fax: 020 7491 9191, www.phillips-auctions.com.

February

9	*The London Coin Fair*. Holiday Inn, Coram Street, Bloomsbury, London WC1. Enquiries: Simmons Gallery, 52 Lamb's Conduit Street, London WC1N 3NB, tel: 020 7831 2080, fax: 020 7831 2090, e-mail: info@simmonsgallery.co.uk.
9	*Auction*. The Spring Argentum Auction. British and world coins, tokens, commemorative medals and banknotes. Baldwin's. Held in conjunction with the London Coin Fair.

March

14	*Auction*. Singapore Coin Auction No. 34. Far Eastern coins, medals and banknotes. Baldwin's Singapore, tel: 020 7930 9808, fax: 020 7930 9450, e-mail: auctions@baldwin.sh.
23	Spring Coinex. Old Swan Hotel, Harrowgate. www.btna.net
27	*Auction*. Medals. Glendining's, tel: 020 7493 2445, fax: 020 7491 9191, www.phillips-auctions.com.

April

24	*Auction* Coins. Glendining's, tel: 020 7493 2445, fax: 020 7491 9191, www.phillips-auctions.com.

Unless stated otherwise all auctions are held at the addresses listed. Dates may be subject to alteration.
Baldwin's: Royal Society of Arts, John Adam St, London WC2
Glendining's: 101 New Bond St, London W1Y 9LG
Christie's/Spink & Son: 69 Southampton Row, Bloomsbury, London WC1B 4ET

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