

Coins and Medals
British Museum

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Contributions and information will be gratefully received. Items for the September issue should arrive by 14 July 2002, and should be sent to Elizabeth Errington, of 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 l.selby@thebritishmuseum.ac.uk

As the *CCNB Newsletter* reaches a mini milestone of its thirtieth issue in April 2002, celebrations to mark 50 years of the Queen's reign are already under way. It seems, therefore, appropriate that this issue should focus on the subject of jubilees with a brief history of past celebrations, the background to Queen Victoria's Jubilee coinage and an account of Queen Elizabeth II's Jubilee crown by the artist responsible for its design. For those interested, a series of exhibitions to mark the occasion of the Golden Jubilee this year are also listed.

On 6 February 2002 HM Queen Elizabeth II celebrated the fiftieth anniversary of her accession. Throughout the history of the United Kingdom this milestone had only previously been passed by King George III (1760–1820) and Queen Victoria (1837–1901). The Department of Coins and Medals at The British Museum has produced a display for the HSBC Money Gallery (Room 68) which examines the history of jubilees, as well as the presentation of the images of reigning queens on British money and medals. The main display will be exhibited in case 10 of the Money Gallery from 23 April. There will also be a paper trail for children, the 'Queen's Trail', which will include two cases on the subject of monarchy in the cloakroom area adjoining the main entrance hall of the Museum.

The celebration of monarchical jubilees has had a long history. Over 5000 years ago, the kings of Early Dynastic Egypt marked the thirtieth year of their reign by celebrating a festival known as the *sed*. Monarchs have often chosen to commemorate the anniversaries of their accessions on coinage for almost as long as the medium has been available. The coinage of ancient Rome frequently bears inscriptions such as VOTA SVSCEPTA DEC III, and later VOTIS X MVLTI XX or SIC XX SIC XXX, all of which announce both the fulfilment and renewal of the Emperor's vows to maintain good stewardship of the state. Although both Henry III (1216-77) and Edward III (1327-77) ruled for at least fifty years, the commemoration of jubilees does not begin in this

Bronze medal, published by N. Hyde, commemorating the Golden Jubilee of George III. The reverse represents the three genii of the United Kingdom holding a flaming heart before Britannia.

country until the Golden Jubilee of King George III in 1810.

As well as having a purely anniversary function, the jubilees of the British monarchy have traditionally focused public attention on national and imperial achievement. The Golden Jubilee of George III was intended to restore public confidence, which had been flagging under the pressures of the Napoleonic Wars and the deteriorating health of the king. When Queen Victoria celebrated her Golden Jubilee (1887) and Diamond Jubilee (1897), the British Empire was at its most powerful, and the lavish celebrations reflected that.

Queen Elizabeth II's Silver Jubilee celebrations of 1977 were intended to raise public moral, at the end of a decade of economic and political stagnation. Opposition to the Jubilee was symptomatic of the growing anti-royalist sentiment, that was characterised by the release of the *Sex Pistols* 'God Save the Queen', and the band's infamous concert on the River Thames. Although Britain

is in a politically and economically stronger position at present, the role of the monarchy in twenty-first-century Britain is still a popular issue of debate.

Although a limited number of medals were produced for the Golden Jubilee of George III, it was not celebrated on the same scale as either Victoria's Golden or Diamond Jubilee. Numerous medals, ranging from the official to the privately commissioned, were released for both of these events. The Golden Jubilee also produced a new portrait for circulating coinage, which replaced the image of the 18 year-old Queen that had appeared on gold and silver denominations for the first 50 years of her reign, with a more contemporary image. Public reaction to the new portrait was hostile and it was changed again in 1893. Both the production of a new coinage and the scale of medal production are indicative of the importance of these jubilees.

The main commemorative issue for the Silver Jubilee of Queen Elizabeth II was the Jubilee crown. By this time, medals represent a less important commemorative form with badges (some of the first badges introduced to this country celebrated the Diamond Jubilee of Queen Victoria), mugs, plates and other memorabilia taking their place. For the Golden Jubilee a commemorative £5 coin (see opposite) has been produced by the Royal Mint, with an additional series of coins for the Commonwealth countries. The scale of production of commemoratives, like the public response to the Jubilee itself, will become clear during the remainder of the Golden Jubilee year.

Ian Leins

THE GOLDEN JUBILEE OF QUEEN VICTORIA

In 1887, Victoria entered her fiftieth year as Queen Empress of an empire which stretched across five continents and contained amongst its 300 million inhabitants people of a bewildering variety of ethnic origin and religious backgrounds.

In appearance she had changed much in those fifty years, dressed as she was in black and in the fashions of 1861, the year her beloved husband Albert died. The lithe, yet tiny figure of an appealing 18 year-old had become unprepossessing and lumpy, and she needed the help of a walking stick to get around, often preferring to sit in a wheelchair pushed by faithful Indian servants. Nevertheless, Victoria's popularity amongst her subjects was less in question than it was 25 years before, when, after the death of Albert, she retreated into a prolonged and private mourning. Her reappearance in public life gathered momentum after the salutary experience of the Prince of Wales's recovery from near death in 1872, and partly as a consequence of this higher profile, the tide of republican sentiment receded. It is also true to say that the quality of life for many of her subjects had improved steadily during the 1880s, although there were still large sections of the population who had not benefited from this 'Golden Age', and unemployment and disease were still rife amongst the rural and urban poor.

However, these problems were temporarily forgotten in the celebrations and present-giving indulged in by all classes of society to mark the Golden Jubilee of Queen Victoria's reign. The shops were full of 'jubilia', as commercial firms rushed to profit from royalist fervour. Such things as musical bustles which played the national

anthem when the wearer sat down, teapots in the shape of Victoria's head, pottery and porcelain of every description, books, prints and photographs, all were available and many were in questionable taste.

Medals had become a popular form of commemoration, and the Queen agreed to let J. E. Boehm, the sculptor, come to Windsor in 1886 to model a bust of her to be used for both the jubilee coinage and the official commemorative medals. The commercial versions of the latter were manufactured in gold and silver by the Royal Mint and in bronze by Messrs Ralph Heaton of Birmingham. They were sold to the general public for £13-13-0, £2-2-0 and 10/6 respectively; each was housed in a red leather case and they could be purchased from July 1887 until February 1889.

Many more medals were issued by local authorities as mementoes to local school children and were usually made of white metal, a cheap-to-produce amalgam of lead and tin. They nearly all had some form of suspension and were designed to be worn, like a military award, on the day of the celebrations. Larger local authorities usually purchased medals with a standard obverse, coupled with a reverse struck to their own design, whilst smaller authorities tended to use a standard medal, often with a named suspender. Medals made in more expensive materials – bronze, silver and, exceptionally, gold – were presented to school teachers and civic dignitaries; they were not usually holed and are often found cased.

Other medals were issued by churches, educational establishments, the freemasons, railway companies and even public houses. Yet others were given away by firms to advertise their products. The medal manufacturers, most of whom were based in Birmingham, also produced general or standard designs for sale directly to the public through jewellers and other retail outlets. These were also issued, with or without a special ribbon or suspender, by smaller local authorities, businesses, etc., as a cheaper alternative to specially struck medals.

Andrew Whittlestone and Michael Ewing

(Reproduced, with kind permission of the authors, from their book, *Royal Commemorative Medals 1837-1977*, vol. 2, Coins of Beeston 1993).

A FORTUITOUS GOLDEN JUBILEE CELEBRATION

The plethora of national and local medals that commemorated the Golden Jubilee of Queen Victoria in 1887 is, for numismatists, one of the enduring reminders of that great celebration.



The Jubilee coinage portrait by Edgar Boehm.

But probably what comes far more quickly to the mind of the numismatist is the crowned portrait on the gold and silver coins introduced at the time of the Jubilee in June 1887, coins whose issue extended for six years and which are now familiarly known to numismatists as the Jubilee coinage. Yet the marking of the Jubilee by the issue of coins of new design was, paradoxically, something of an accident, for the sculptor Edgar Boehm had started work on the portrait as long ago as 1879. The work had dragged on for years, to the extent that eventually the adoption of the portrait could be timed, happily but quite fortuitously, to coincide with the Queen's Golden Jubilee.

Specimens of the new coins, some still without their obverse, were forwarded in March 1887 for royal approval. They bore no reference to the Jubilee and Charles Fremantle, the frustrated Deputy Master of the Mint who after eight long years of preparation deserved to be spared further punishment, was soon informed of the Queen's disappointment that there was no word to indicate that the coins were being struck in her Jubilee year. The Chancellor of the Exchequer, George Goschen, while recognising that this might be difficult to achieve, urged careful consideration of the Queen's suggestion.

Fremantle, already struggling to get the coins ready in time, resisted stoutly. He argued that it would be impossible to make any addition to the inscription such as ANNO REGNI LI without rendering the coins unsightly or so abbreviating the necessary words as to make them unintelligible. And, warming perhaps a little too enthusiastically to his theme, he suggested that even a small mintmark might be sufficient to cause members of the public to doubt the authenticity of the coins. It seemed to him much more satisfactory to rely solely on the fact of their issue at the time of the Jubilee celebrations to associate them with the approaching anniversary.

The Queen resigned herself so reluctantly to the impossibility that Goschen urged 'one more intellectual effort' to carry out her wish, perhaps by losing part of the royal titles. Fremantle, sensing victory, would have none

of it. This would be against all rule, he said, and he reminded the Chancellor of the furore that had greeted the omission of DEI GRATIA and FIDEI DEFENSOR on the Godless florin in 1849. He repeated that the introduction of a mintmark might cause unwelcome confusion on the part of the public, and he concluded that, all in all, 'it would be much safer to trust to the coins as they stand telling their own story'.

We may wonder at the bravery of the Deputy Master in twice resisting the Queen, but his deadlines pressed and he had little option. With the benefit of hindsight, we can also concede that he proved to be right and that the coins issued in June 1887, despite the absence of any specific reference, will always be associated with Queen Victoria's Golden Jubilee.

Graham Dyer



The reverse design by Frederic Leighton for the official Golden Jubilee commemorative medal.

DESIGNING THE GOLDEN JUBILEE CROWN

My first thoughts on being asked to enter the competition for the Jubilee crown were how I could maintain a tradition of depicting the Queen on horseback, and yet give a fresh and original look to the coin. Although the Gilbert Ledward Coronation crown of 1953 and the Silver Jubilee crown of 1977 by Arnold Machin had their merits, I felt that the equestrian portrait could be given greater impact by turning to a full profile. This would also enable the complete height of the relief to be utilised, whereas a three-quarter view can sometimes fail to work in purely physical terms as there is not sufficient relief with which to work. As the Queen was not to be in uniform, I took a degree of artistic licence and placed her in a long riding cloak and gave her a younger portrait. It was my intention to present an elegant portrait that would in some way epitomise the hope and aspiration that came with the Queen's accession to the throne in 1952.

As a designer and modeller of coins I prefer a 'crowded' field in contrast to the contemporary fashion for acres of blank polished metal, so I looked to the coinage of Charles I for inspiration. On angels of the period I came across AMOR POPULI PRAESIDIUM REGIS. The love of the people is the king's protection. This surely, if amended slightly for the Queen, was the only legend that could possibly be used for the Golden Jubilee crown, illustrating the affection of the nation at this time. The symmetry of the date 2002 allowed it to be placed in the exergue either side of the shield of the royal arms.

On completion it struck me how well the image would look as a full scale sculpture, and some months later I was invited to compete with three other sculptors for the proposed equestrian statue of Her Majesty to be placed in Windsor Great Park. I await a decision, but I would certainly find it very satisfying to see my image rise from the face of a coin and take its place on a plinth.



The Golden Jubilee crown, obverse and reverse.

The portrait on the reverse presented its own problems. Without an inscription, the portrait would become the focus of attention, and yet a distraction for the eye was necessary. It seemed appropriate to show Her Majesty with the trappings of monarchy in her Jubilee year, thereby introducing elements of decorative detail into what would otherwise have been an austere rendering of the subject. The denomination FIVE POUNDS was placed beneath the portrait as requested

by the Royal Mint Advisory Committee. In retrospect I would have preferred to see a decorated rim instead of the rather plain stepped rim.

However, I hope this coin will find favour with numismatists, as well as the public, in its portrayal of a Golden Jubilee, something which we may not see again for several generations.

Ian Rank-Broadley

EXHIBITIONS

ROYAL PORTRAIT

Bank of England Museum, 21 March – 27 June

Royal Portrait is an exhibition in the Bank of England Museum marking the fiftieth anniversary of the Queen's accession to the throne. It will focus on the monarch and the Bank and particularly on the 1960 one pound note – the first Bank of England note to bear the portrait of a reigning monarch. As well as weekly demonstrations of figurative engraving, there will be on display a '£1,000 note', signed in 1952 by the Queen on her first visit to the Bank, and the gold bar weighing 1lb troy, which she gave to Westminster Abbey as her oblation at her Coronation.

OXFORD'S GOLDEN JUBILEE EXHIBITION

Ashmolean Museum, 30 April – 4 August

The Ashmolean is marking the Queen's Golden Jubilee with a special coinage exhibition. The exhibition will focus on the Royal Mint's special commemorative five pound coin, and on the planning process and design competition from which it has emerged. This provides an opportunity to celebrate the Queen's achievement, and also to explore the process of coin design from the artists' drawing boards to plaster model, to coin die, to the final resulting coin. The exhibition will feature the work of the four leading artists who were invited to submit designs: Avril Vaughan, Ian Rank-Broadley, James Butler and Robert Lowe. Butler is a distinguished Royal Academician, not previously noted for work on coins, while the others may be regarded as established

figures in the numismatic world. Lowe is a Royal Mint engraver, Rank-Broadley's portrait of the Queen adorns contemporary issues of the regular coinage, and Vaughan's distinctive 'Flags' design was chosen for the reverse of the Queen's seventieth birthday crown in 1996. The exhibition will allow the public an insight into the way in which images evolve and designs are chosen, and allow them to judge for themselves whether they agree with the committee's choice for the Golden Jubilee crown. Above all, it will celebrate fifty momentous years which have changed the face of Britain.

Nick Mayhew

CELEBRATION – IN SILVER AND GOLD

The Golden Jubilee Exhibition at Goldsmiths' Hall, Foster Lane, London, 30 May – 12 July

In honour of the Queen's Golden Jubilee, the Goldsmiths' Company is staging an important exhibition that will feature some of the most outstanding commissions of recent years. The exhibition, as well as including items specially made to commemorate the Golden Jubilee, will also contain pieces dating back to the Coronation and the Silver Jubilee. It will be an opportunity to experience, in one place, a collection of celebratory works encompassing the fifty years of the Queen's reign.

For further information, contact Barbara Stott on 020 7606 7010.

REFLECTIONS OF GLORY: THE MEDALLIC ART OF 16TH-CENTURY ITALY

British Museum Gallery 90, 13 June – 22 September

The British Museum's collection of late Renaissance medals is one of the finest in the world, and yet an exhibition has never before been devoted specifically to them. This exhibition, which will include works by such celebrated artists as the goldsmith Benvenuto Cellini and the sculptor Leone Leoni, will examine the development of the art form during this crucial period in its history, and will also look at how artists set about making medals, what messages were being communicated through the medals, and how the medals themselves were used by the people who commissioned them. A final section will be devoted to the appeal that these works of art have exerted on British collectors over the centuries, from the antiquarians and Grand Tourists of the seventeenth and eighteenth centuries to art-lovers of more recent times.



Jacopo da Trezzo: Mary Tudor / The state of England, 1554, cast gold, 69mm.

The medal, first created in the princely courts of Renaissance Italy, was in the sixteenth century transformed into a recognisably modern form. Developed in the 1430s as a means of conveying personal statements about princes and members of their courts, by 1600 it was being mass-produced as an instrument of state propaganda. Central to this development was the introduction of the striking process. Whereas earlier medals had been produced by casting, many sixteenth-century medals were made by the increasingly sophisticated technique of striking. Cellini, one of the first artists to use the screw-press, produced delicately worked struck medals for Pope Clement VII and other patrons, two of which will feature in the exhibition. At the same time the continuation of the casting tradition will be exemplified by the large cast works of such artists as Leone Leoni and Jacopo da Trezzo. Jacopo's exquisitely chased cast gold medal of Mary Tudor, made during a visit the artist made to London in 1554, will be one of the highlights of the show.

Some of the medals in the exhibition were made to highlight the virtues claimed by the individuals portrayed on them. Others commemorated events, ranging from

the building of the Uffizi in Florence to the Spanish conquest of America and the St Bartholomew's Day massacre in France. This last medal, produced in Rome and showing Pope Gregory XIII on one side and on the other a sword-wielding angel advancing over the bodies of the slain, was to fascinate and appall British collectors in equal measure.

The exhibition is being held to mark the publication of a major catalogue of sixteenth-century Italian medals in public collections in Great Britain. The catalogue is to be published by British Museum Press.

Philip Attwood

NEWS

THE YA'AKOV MESHORER NUMISMATIC PRIZE

Congratulations are extended to Dr Andrew Burnett, Keeper of the Department of Coins and Medals at the British Museum, for winning the Ya'akov Meshorer Numismatic Prize for 2002. Following the award ceremony on 6 March, at the Israel Museum, Jerusalem, he gave a lecture on *Roman coins and Greek culture in the 3rd century BCE*.

FORGING NUMISMATIC LINKS WITH THE NATIONAL MUSEUM OF IRAN

From mid January to early February this year, two curators from the Department of Coins and Medals, British Museum, had the opportunity to do research in the Department of Coins, Seals and Tablets at the National Museum of Iran in Tehran, thanks to the Director of the Museum, Mr Mohammad-Reza Karegar and the Curator of Coins, Mrs Elahé Askari. Andrew Meadows worked on the Malayer hoard of Greek coins, while Vesta Curtis did further work on the Sasanian coin collection. The latter research forms part of an ongoing collaborative project between the National Museum, the British Museum and the British Institute of Persian Studies, to catalogue and publish the Sasanian coins in the collection of the National Museum.

THE HIRAYAMA TRAINEE CURATORSHIPS FOR 2002

At the end of February, the Department of Coins and Medals at the British Museum was pleased to welcome Dr Gul Rahim Khan from Pakistan as the latest Hirayama Trainee Curator in Silk Road Numismatics, funded by the Institute of Silk Road Studies, Kamakura, Japan. Gul Rahim did his PhD. on Late Kushan coins and is now the lecturer in numismatics in the Department of Archaeology at Peshawar University. Apart from making the most of his opportunity to study Kushan gold coins (Peshawar University has many copper Kushan coins, but only one gold example in its collection), he will also spend time on the coins of all periods from the North-West Frontier region, in order to further his knowledge in the subject he has to teach. His visit of four months will overlap with that of his colleague, Dr Nasim Khan, lecturer in epigraphy, also at Peshawar, who is returning for a follow-up session as a Hirayama Curator in May (see *CCNB Newsletter* No. 28). Since going back to Pakistan in July last year, Nasim has conducted his own successful trial excavation at the important cave site of Kashmir Smast in the Peshawar Valley, with funding from the RNS Kreitman Fund. While at the British Museum, he will continue working on the coin evidence from the site (particularly the little-known Hun coinage).

A NEW ADDRESS FOR THE BNTA

The BNTA have moved. Their new address is P. O. Box 33, Hayling Island, PO11 9WF, tel./fax: 023 9246 3131. For further information, contact the General Secretary, Mrs Carol Carter.

BNS NEWS

At the end of last year Tim Webb Ware stood down as Treasurer of the British Numismatic Society having served for fifteen years. Over that period he safely marshalled the Society's finances and has been a ready and sound source of advice; his informed contributions will be missed at Council meetings. He is being replaced by Philip Mernick and, in addition to Kevin Clancy assuming the duties of Director in place of Edward Besly, further changes include David Symons taking over as production editor of the *British Numismatic Journal* from Gareth Williams.

RNS NEWS

The Royal Numismatic Society is pleased to announce the election of Graham Dyer, Michael Mitchiner and H. D. Schultz to Honorary Fellowship. The Lhotka Prize has this year been awarded to Ivan Buck for his book *Medieval English Groats*.

The Society expresses warm thanks to Nick Mayhew, who has stepped down after four years as joint editor of the *Numismatic Chronicle*. He is replaced by Marcus Phillips; Richard Ashton continues as editor of the *Chronicle* and Special Publications.

TEMPORARY EXHIBITIONS

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

Royal Portrait
Bank of England Museum, 21 March – 27 June

Golden Jubilee Exhibition
Ashmolean Museum, Oxford, 30 April – 4 August

Celebration – in Silver and Gold
Goldsmiths' Hall, Foster Lane, London, 30 May – 12 July

Reflections of Glory: The Medalllic Art of 16th-century Italy
British Museum Gallery 90, 13 June – 22 September

LECTURES, SEMINARS, COLLOQUIA AND CONFERENCES

B.A.N.S. CONGRESS 2002

Wellington Park Hotel, Belfast, 5–7 April

The Numismatic Society of Ireland (Northern Branch) is acting as host to the annual BANS Congress this year. Since the event is being held in Ireland for the first time, many of the talks will be on Irish themes. The Congress will begin on Friday evening (7.30pm) with a lecture and buffet in the Ulster Museum, and will end after lunch on Sunday. The weekend will, of course, include the traditional Saturday afternoon tour, which will be to the Bangor Heritage Centre and to Mount Stewart House

and Estate. Speakers include Dr Donal Bateson (Hunterian Museum, Glasgow), *Prize medals and the agricultural revolution*; Joe Bispham (President of BANS), *Eye to the main chance: official countermarks on Edward VI base shillings 1561*; Graham Dyer (Royal Mint) and John Rainey (NSI Northern Branch), *Royal Mint contracts on 18th-century Irish coinage*; Colm Gallaher (NSI Dublin), *Profit, prestige and some artists – the Irish Free State coinage of 1928*; Robert Heslip (Ulster Museum), *The history of the Ulster Museum collection*; Michael Kenny (National Museum of Ireland, Dublin), title to be announced; Harry Manville (Washington, DC), *Early milled English misstrikes*; Noel Simpson (NSI Northern Branch), *An introduction to Northern Ireland banknotes*; John Stafford-Langan (NSI Dublin), *The English and Irish medieval economy compared and contrasted*; and Robert Thompson (British Library), *David Ramage and his tokens for England, Wales and Ireland*.

For further information, contact the Congress co-ordinator, Neil McCormick, tel: 028 9146 6743, e-mail: numsocirelandnb@aol.com, or visit the website <http://hometown.aol.co.uk/numsocirelandnb/myhome/page/hobby.html>.

CURRENCY AND NATIONALISM

Institute of Historical Research, London University, 5 June

The strong links between currency and national identity are taken for granted in the twenty-first century. The European Central Bank has taken great pains to render its new bank notes devoid of any element that might be identified with an individual nation. At the same time it has deliberately retained a national structure for the coinage and allowed the issuing authorities of the eurozone free rein in the choice of design for the euro coins. The result has been an efflorescence of national expression that belies the supra-national nature, and spirit, of Europe's new currency. Old habits die hard.

Yet how old are these habits? A one-day conference, to be held on 5 June and organised jointly by the British Museum and the University of London's Institute of Historical Research, will explore the history of the relationship between currency and national identity. A series of eminent speakers have been invited to trace the history of currency-nationalism from its eighteenth-century roots in the creation of the nation states of modern Europe, as well as to consider the future of the national currencies in the twenty-first centuries and beyond.

Participants include Professor David Cannadine (Director of the IHR), Professor Robert Skidelsky (author of the 3 volume biography of J. M. Keynes), Professor Martin Daunt (author of *Progress and Poverty: an Economic and Social History of Britain 1700–1850*), Nicholas Mayhew (author of *Sterling: The Rise and Fall of a Currency*), Professor Harold James (author of *A German Identity*), Evan Davies (Economics Editor, BBC) and Lord Lawson (former Chancellor of the Exchequer).

The Conference is sponsored by Publicis Groupe SA. For further information and tickets, contact Andrew Meadows or Jonathan Williams, The Department of Coins and Medals, The British Museum, London WC1B 3DG, e-mail: ameadows@thebritishmuseum.ac.uk or jwilliams@thebritishmuseum.ac.uk.

SUMMER MEETING OF THE BRITISH NUMISMATIC SOCIETY

The Guildhall, Bath, 6 July

The annual one-day Summer Meeting of the British Numismatic Society will be held in the Brunswick Room at the historic Guildhall in Bath on Saturday 6 July. It will be on *Coins and Ceremony* and will investigate the non-monetary uses of coins.

The programme will include the following speakers: Dr Richard Reece, *Roman coins in Britain: ritual or reason*; Dr Gareth Williams, *Currency or ceremony: the function of gold coinage in Anglo-Saxon England*; Dr Brian Durrans, *Spending, saving and other ritual uses of coins*; Imogen Wellington, *Coin deposition on votive sites in northern France in the late Iron Age and early Roman period: an archaeological perspective*; Dr Barrie Cook, *Presentation coins of Tudor and Stuart England*; Peter Wright, *The Royal Maundy Ceremony*.

The cost of attending the meeting, including a buffet lunch, will be £12.50. To register for the meeting please send a cheque, made payable to the British Numismatic Society, to Dr K. Clancy, Director, The British Numismatic Society, c/o Royal Mint, Llantrisant, Pontyclun CF72 8YT. For further details contact Dr Clancy on 01443 623005, or e-mail: kevin.clancy@royalmint.gov.uk.

B.A.N.S AUTUMN WEEKEND 2002

Hatfield College, Durham, 6-8 September.

The Royal Mint has for many years supported the B.A.N.S weekend with the Royal Mint Lecture. This year the course has been made possible through the continuing support of the Royal Mint and a generous grant given by the Royal Numismatic Society. The programme is as follows.

Friday, 6 September, 4pm: arrival. The evening lecture will be by Roger Norris (Deputy Chapter Librarian, Durham Cathedral) on *Survey of Durham: something to look out for*.

Saturday, 7 September, 9am-12.45pm: Stewart Lyon, *Stranger than fiction? Die linking in the late Anglo-Saxon coinage*; Marion Archibald, *Coin jewellery and the dating of Sutton Hoo*; and the Royal Mint Lecture by James Butler, R.A., *Designing the new Great Seal of the Realm*.

2pm-7.30pm: an official tour of Durham Cathedral, followed by a lecture by Virginia Hewitt, *Pride of place: identity in maps and landscape on paper money*.

Sunday, 8 September, 9.15am-12.30pm: The R.N.S. Lectures by Dr David Dykes, *The Anglo-Irish coinage of King John*, and Henry Kim, *Classical coins and the Renaissance*.

The full residential cost is £98.00. To register, a deposit of £25 should be sent to J. Bispham, 103 Ferry Road Hullbridge, Essex, SS5 6EL, tel: 01702 230950.

FIDEM

The 28th congress of the Fédération Internationale de la Médaille (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, 11 quai Conti, Paris. Contributing artists include Linda Crook, Ron Dutton, Marian Fountain, Kate Harrison, Jane McAdam Freud, Felicity Powell and Danuta Solowiej. For further information, contact Monnaie de Paris, fax: 00331 4046 5704, e-mail: danielefagot@monnaiedeparis.fr.

LECTURE DIARY

April

- 5-7 BNS Annual Congress, Belfast
- 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*

May

- 21 RNS Philip Attwood, *Looking at 16th-century Italian medals*
- 28 BNS Roger Bland, *The Treasure Act: the first five years*

The Council Sherry Party will be held immediately after the meeting and all members and their guests are cordially invited to attend.

June

- 20 RNS AGM and Presidential Address: Harold Mattingley, *The coinage of the Athenian Empire*
- 25 BNS Edward Besly, *The Rogiet hoard and the coinage of Allectus*

July

- 6 BNS *Coins and Ceremony: Special Summer Meeting at the Guildhall, Bath*

September

- 24 BNS Michael Metcalf, *How did sceattas circulate? Variations in the composition of the currency at different places in England*

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 is now handling sales of coins and medals through Morton & Eden Ltd, a new company set up by the former staff of Sotheby's coin department.

April

- 13 *Davidson Monk Fair*. 9.30am-2.30pm. Tel: 0208 656 4583, e-mail: graeme@croydoncoinauctions.co.uk.
- 14 *The Midland Coin Fair*. National Motor Cycle Museum, Birmingham, tel: 0247 671 6587, www.midlandcoinfair.co.uk.
- 18 *Auction*. Ancient, Islamic, English and foreign coins, war medals and decorations, and a collection of Renaissance plaquettes. Morton & Eden Ltd, tel: 020 7493 5344, fax: 020 7495 6325, e-mail: info@mortonandeden.com.
- 24 *Auction*. Coins. Glendining's, tel: 020 7493 2445, fax: 020 7491 9191, www.phillips-auctions.com.
- 25 *Auction*. Banknotes. Spink. www.spink-online.com

May

- 4 *Davidson Monk Fair*. Details as above.
- 7-8 *Auction 29*. Ancient, British and world coins. Commemorative medals, banknotes and numismatic books. Baldwins, tel: 020 7930 9808, fax: 020 7930 9450, e-mail: auctions@baldwin.sh.
- 8 *Islamic Coin Auction 4*. Baldwins. Details as above.
- 12 *The Midland Coin Fair*. Details as above.
- 14 *Croydon Coin Auction*. 12.00pm, viewing from 9.30am. Tel: 020 8656 4583, e-mail: graeme@croydoncoinauctions.co.uk.
- 25 *The Summer Argentum Auction*. British and world coins, tokens, commemorative medals and banknotes. Held in conjunction with the London Coin Fair.

June

- 9 *The Midland Coin Fair*. Details as above.
- 15 *Davidson Monk Fair*. Details as above.
- 19 *Auction*. Coins, medals and paper money, to include Part III of the Preston-Morley Buckinghamshire collection. Dix Noonan Webb, tel: 020 7499 5022, www.dnw.co.uk.

July

- 3 *Auction*. Coins. Glendining's. Details as above.
- 9 *Croydon Coin Auction*. Details as above.
- 11 *Auction*. Ancient, English, Islamic and foreign coins. Spink. Details as above.
- 14 *The Midland Coin Fair*. Details as above.
- 17 *Auction*. Medals. Glendining's. Details as above.
- 20 *Davidson Monk Fair*. Details as above.

August

- 8 *The Midland Coin Fair*. Details as above.
- 10 *Croydon Coin Auction*. Details as above.
- 11 *The Midland Coin Fair*. National Motor Cycle Museum, Birmingham, tel: 02476716587, www.midlandcoinfair.co.uk.
- 17 *Davidson Monk Fair*. Details as above.

September

- 8 *The Midland Coin Fair*. Details as above.
- 11 *Auction*. Coins. Glendining's. Details as above.

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.
 Christie's/Spink & Son: 69 Southampton Row, Bloomsbury, London WC1B 4ET.
 Croydon Coin Auctions: United Reformed Church Hall, Addiscombe Grove, East Croydon.
 Davidson Monk Fairs: Commonwealth Institute, High St. Kensington, London.
 Glendining's: 101 New Bond St, London W1Y 9LG.
 Morton & Eden Ltd: 45 Maddox Street, London W1S 2PE.
 Warwick & Warwick Ltd: Chalon House, Scar Bank, Millers Road, Warwick CV34 5DB.