

Coordinating Committee for Numismatics in Britain

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

Contributions and information will be gratefully received. Items for the next issue should arrive by 3 October 2003, and should be sent to Virginia Hewitt or Louisa Selby, Department of Coins and Medals, British Museum, London WC1B 3DG, tel: 020 7323 8228/8269, 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 BRITISH MUSEUM'S BIRTHDAY

This summer edition of the Newsletter celebrates the 250th anniversary of the British Museum, looking at the evolution of the Department of Coins and Medals, past and present, and the new King's Library, due to open later this year, which will explore the 18th century world of collecting and study into which the Museum was born. Another article reveals the remarkable boyhood coin collection of James de Rothschild.

This year is also the centenary of the British Numismatic Society - fittingly celebrated at the British Museum! - and we hope to have more on this in the next issue.

THE BRITISH MUSEUM: THE EARLY YEARS

The British Museum was founded in 1753, and so this year we are celebrating our 250th anniversary. The Museum was formed from the collection of Sir Hans Sloane, an extraordinary assemblage of books, natural history specimens and material from cultures all over the world, including some 20,000 coins. From this modest beginning, the Museum's own collection gradually grew, but for more than two generations the coin collection was small compared with those in Paris and Vienna. Only from the middle of the 19th century, funded primarily by 'English gold', did the collection acquire pre-eminence.

What of the study of numismatics in the early British Museum? The first numismatist was Rev. Andrew Gifford (1700-84), who worked in the Museum from 1756 until his death. His principal numismatic work was the completion of Martin Folkes' *Table of English Silver Coins* in 1763 with 68 plates, a third of which were prepared by Gifford after Folkes' death, and descriptions of some 700 coins,

including those in the British Museum. The plates were later used for the early editions of Ruding's *Annals* well into the 19th century, so they have had a seminal role in the study of the subject. Gifford was succeeded by the Rev. Richard Southgate (1749-95). He too is supposed to have worked on the English coinage, especially Anglo-Saxon, but was apparently lazy, 'corpulent', and 'committed none of his writings to the press'!

In 1803 coins and medals were put in the charge of the newly appointed Taylor Combe, who in 1807 was promoted to be in charge of the new Department of Antiquities, which comprised antiquities, coins and medals. This began a period of astonishing growth for the Museum's collection, with the acquisition of the Rosetta Stone, the enormous collection of Charles Townley's classical antiquities, the Bassae temple, the Salt collections of Egyptian antiquities, the Assyrian collections of C.J. Rich, and most famously the Parthenon marbles from Lord Elgin. It is nice to think that the transformation of the Museum from what had mainly been a library into a museum of antiquities was the work of a numismatist! As well as adding to the collection, Combe wrote several volumes of the catalogues of ancient terracottas and marbles. The energy implicit in all this was also shown in the growth of the coin collection, including large acquisitions from some of the sources already mentioned, as well as those of Payne Knight and King George III. Taylor Combe's interest in coins derived from that of his father, the Charles Combe who had published the Greek coins in William Hunter's collection in 1782 (now the wonderful collection in the Hunterian Museum), a book praised at the time for its brilliance. Perhaps because of his pedigree Taylor was also a productive numismatist. He published the Museum's first

coin catalogue, *The Coins of Ancient Peoples and Kings Preserved in the British Museum*, in 1814, while his last work, the *Description of the Anglo-Gallic Coins in the British Museum*, was published in the year of his regrettably early death in 1826, at the age of only 52.

The importance of Taylor Combe lies, however, not just in his own energy and productivity. It was he who really opened up Britain to the continental tradition of numismatic scholarship and especially to the influence of the great Viennese scholar Eckhel, the man whose *Science of Ancient Coins* laid the modern foundations of the subject. Taylor acknowledged that he was following Eckhel's system, and thereby set the scene was for the great BM catalogues of Greek and Roman coins that dominated numismatics for the next 150 years. The British Museum had arrived.

Andrew Burnett

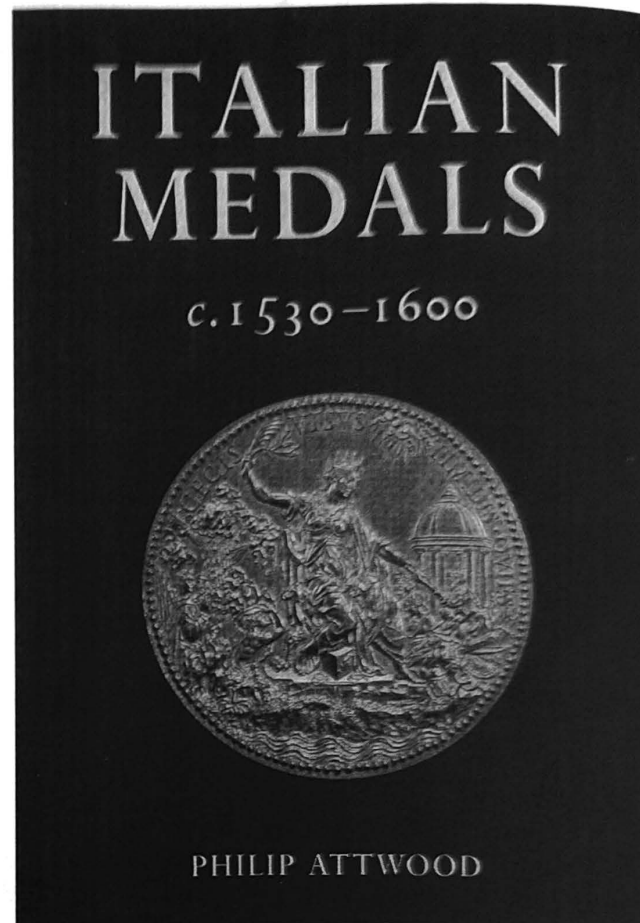
(The above is taken from a lecture given to the RNS entitled: "1753 and all that: how the British Museum invented the study of numismatics in Britain")

250 YEARS ON...

Since 1753 the Department of Coin and Medals at the British Museum has seen many changes, but perhaps none as great as those of the last ten years. Over 250 years the collection has grown to about 400 times its original size, and increased its range to include paper money and badges. Originally it was seen as part of the Museum's library, a reference resource for scholars, looked after by a corpulent gentleman of a lazy disposition (as Andrew Burnett's researches have discovered). However, things soon got better and the collection began to grow rapidly from the 1850s.

The first change in approach was the imposition of a rigorous academic programme of acquisition and research, focussed particularly on the production of catalogues, led at first by Reginald Stuart Poole from 1873. Poole initiated the renowned British Museum Catalogue series, which has expanded over the last hundred and thirty years to cover the Greek, Roman Republican and Imperial Series, Byzantine, Oriental (Islamic), Indian, Chinese, British, Iron Age and Axumite coin series and Italian, British and French Medals.

This rigorous programme continues to the present day and is fundamental to the Department's activities, but it has moved on in new directions: recent catalogues aim to cover the series in different ways, either as corpuses of the Museum's collection along with material from other collections, or as sylloges, an internationally agreed system of presenting collections in a fully illustrated format. The first catalogues were simply listings of the collection, but they quickly developed into detailed studies of a series with lengthy introductions presenting the latest academic analysis of the material being catalogued. The latest addition to the series, Philip Attwood's *Italian Medals c. 1530-1600 in British Public Collections*, is 840 pages of densely packed text and illustrations, presenting an authoritative account not only



of the medals and their iconography, but also of the processes by which they were made, used and collected. As the catalogue title suggests, it includes medals drawn from collections outside the Museum. This new publication represents the best of the programme initiated by Poole, making the Museum available to the scholarly community while at the same time adding to the progress of scholarship.

The tradition of scholarly service and high academic standards have served the Department and the Museum well over the last hundred and thirty years and remains fundamental to all it does, but over the last ten years we have sought to do so much more.

Alongside the publication of catalogues another activity, less a programme than a response to chance, developed from the 1870s. Since then the Department has gradually adopted the responsibility of recording and publishing English hoards. In the twentieth century the Department took on a more official role as the processor of Treasure for the Crown, providing Coroners' courts with official advice. The Department's relationship with English coin hoards changed with the Treasure Act of 1996. The change in legislation, guided by Roger Bland on secondment to the Department of Culture, Media and Sport, brought a new role for the Department and enabled it to work more closely with regional museums to promote the prompt study and publication of hoards, while ensuring that treasure finds were more evenly distributed for display across the country. In 1997 Roger was also instrumental in setting up what has become the

national Portable Antiquities scheme and he continues to manage this, having now returned to Coins and Medals.

1997 also saw the opening of the Department's HSBC Money Gallery, a public manifestation of the changing position of the Department. Previous displays of coins in the Museum had been of a much less ambitious scale and stuck very much to the needs of the numismatic community. From the 1880s until the Second World War the displays were of electrotype copies of coins and medals in the collection, set out in rows according to their numismatic series. A brief display in the 1970s presented a mixture of coins, medals and electrotypes presenting the British series in chronological order. The HSBC Gallery attempts to meet the needs of the general public, placing the Department's collections in a context which visitors can understand immediately – Money. By showing contemporary forms of money alongside older objects, the display helps the public to understand the meaning and scope of the Museum's important collection from the standpoint of their own everyday experiences of money. The Department of Coins and Medals also puts on a broad range of special exhibitions in its temporary display space (Room 69a), this year presenting the medal for the Museum's 250th Anniversary, followed by *Cityscape*, showing numismatic portraits of cities, to coincide with the Museum's *London 1753* exhibition.

The opening of the HSBC Money Gallery and the special exhibition programme have given the Department an arena in which to further engage with wider audiences and has enabled us to set up a range of educational programmes for all ages. Central to this approach is the introduction of handling collections, manned by British Museum Friends volunteers, in the Money Gallery (Hands On) and elsewhere in the Museum, where visitors to the Museum can handle coins, medals, banknotes and other forms of money related to those on display – again bringing the Department's collections closer to the general public. This approach will also be a feature of the Treasure exhibition and the King's Library, both opening later this year as part of the Museum's 250th Anniversary celebrations. Andrew Burnett has led the King's Library project, and staff from Coins and Medals are part of the team leading the Treasure Exhibition programme. In keeping with the Department's desire to work closely with regional museums, the Treasure exhibition will go on tour after it closes in the Museum and later this year the Money Gallery at Manchester Museum, a joint project with the Department will open to the public. An exciting start to the next 250 years....

Joe Cribb

A VOICE FROM OUTSIDE: VISITING COINS & MEDALS IN THE BRITISH MUSEUM

For people destined to have a career in the numismatic world, whether as collectors, dealers, scholars or, by association as their unlucky families, the British Museum

may arrive in their lives chronologically slightly after the teddy bear (sometimes both of them continue to have a parallel role, but that is perhaps unusual). At the beginning the BM is an authority which can destroy your hopes to have found that wonderful rarity as someone asks "And have you checked in BMC?" And so for many the BM may soon be identified with those expensive all-embracing catalogues inside which everything is found. But growing up, both as a human being and as a numismatist (not necessarily the same thing), the BM will become something more: a very polite and friendly letter (now more likely an e-mail) which gives to you all the information you had asked for, but always with a sentence or two creating the suspicion that probably there is a lot more and so you didn't ask for everything you could have; a study room where an incredibly helpful and enthusiastic curator assists you (and all the non-English speakers will understand what kind of brainstorm can be caused by a loquacious British speaker on your first travels in England!); large, square photographs where the one or two pieces which interest you are among innumerable other pieces of the most strange mints (sometimes it looks more like a jigsaw, to tell the truth, but it is a smart and affordable way to acquire photographs); and finally, the curators you meet speaking in some congress, who unfailingly look and are much younger than you would expect from the work they have already published.

Earlier this year I had the chance of a closer encounter, thanks to a grant from the Robinson Trust to do research in the Department, and I can say that I have rarely been so happy with my job. Of course this was a lot to do with the facilities available: the almost complete library, a huge collection in all series; wooden coin cabinets and books surrounding my desk – a kind of numismatist's dream! As well as the three flights of stairs, which allow you to lose weight even at work, in less than one square kilometre from your working place, are the British Library and the University library, which may allow you to find even that pre-Estonian 18th century pamphlet surprisingly lacking from the shelves of the Department. Having accommodation in central London gave me the possibility to have my family with me for a week and even to give a party for my younger daughter's third birthday: probably enough to make me one of the most envied people by many Londoners, if they would have known! But, above all, it was so nice for the people I met there, who did everything to make my visit profitable and pleasant. Perhaps I was lucky, but I must to say that other Italian colleagues or collectors who have spent a period in the British Museum, even many years ago, have reported the same impression to me. So it seems to me that there is a kind of tradition in the helpful and friendly attitude of the BM staff members towards their visitors, a tradition which deserves to be celebrated no less than the glorious collections kept at Great Russell Street.

Andrea Saccocci, Udine, Italy

RESTORING THE KING'S LIBRARY

The centrepiece of the Museum's 250th anniversary celebrations will be the restoration of the King's Library and the opening of the new permanent exhibition, 'Enlightenment: Discovering the World in the 18th Century', will form. The King's Library formerly housed the library of George III - now transferred to the British Library in St Pancras - and is the earliest part of the present museum building. A Grade I listed interior, it was constructed in the 1820s and remains an unspoilt architectural gem, the finest and largest neo-classical interior in London. By the end of 2003, this unique space will be fully restored and reopened as Room 1 of the British Museum. The accompanying exhibition - an intellectual complement to this historic and spectacular visual setting - will focus on the Enlightenment in Britain during the 18th and early 19th centuries, the great age of discovery and learning into which the Museum itself was born in 1753.

The Enlightenment was a period of intense activity devoted to the discovery, study and interpretation of the natural world, the past and other civilisations. Classification, collecting and deciphering were all important stages on the way to understanding the world and the new exhibition will show how the British Museum was fundamental to this process. Its foundation was one of the most potent acts of the Enlightenment - free to all, the Museum was intended not only to satisfy the desire of the 'curious', but was for the improvement, knowledge and information of all persons and the good of the nation. The Act of Parliament with which it was founded drew upon the universal ideas of the Enlightenment to proclaim that all arts and sciences were connected. By displaying nearly 5,000 objects from the reserve collections of the Museum, including generous loans from the institutions that later sprang from it, the Natural History Museum and the British Library, the new exhibition will enable visitors to see, experience and examine Enlightenment collections and ideas for themselves.

'Natural and artificial [man-made] rarities', of the type that filled Montagu House, the original 17th century home of the Museum on the present site, will be displayed in the original furniture of the King's Library: floor cases originally designed for displaying manuscripts, and glazed shelves built to house books, have been carefully and sympathetically restored and adapted for the display of a magnificent array of objects. They will be interspersed with a generous long term loan of volumes from the House of Commons Library, busts of Enlightenment luminaries and collectors, and classical sculpture of the type collected by Grand Tourists such as Sir William Hamilton, Richard Payne Knight and Charles Townley - recently brought out of storage and carefully restored with the generous assistance of the British Museum Friends. The seldom-seen Piranesi vase will form a striking centrepiece to the room.

Providing a new understanding of the British

Enlightenment, the King's Library and its accompanying exhibition will also act as a magnificent introduction to the Museum as a whole. Nowhere else in the Museum will such a broad range of the objects from its collections be visible. At the same time their presentation in an unusual and historic manner will complement and contrast with the Museum's other galleries so that visitors, as they enter and enjoy this wonderful space, will be prompted to reflect on the way that our understanding of the world has changed over the last 250 years.

Kim Sloan

The Age of Enlightenment: Discovering the World in the 18th century, twenty-five essays by the curators of the exhibition, edited by K Sloan and Andrew Burnett, will be published in the autumn by British Museum Press (270 mostly colour plates; 304 pages).

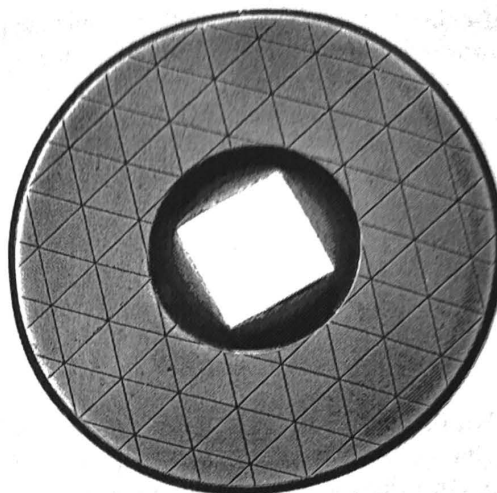
THE BRITISH MUSEUM'S 250TH ANNIVERSARY MEDAL

As part of its 250th anniversary celebrations, the British Museum has commissioned a medal to commemorate this historic occasion. John Maine's design was selected from drawings submitted by four celebrated contemporary British artists in a competition organised by the British Museum. The other artists were Stephen Cox, Cathy de Monchaux and Tom Phillips, RA. These very diverse artists were selected for their strong national and international profiles, their work's engagement with different world cultures, and their shared appreciation of the cultural value of The British Museum.

John Maine, RA, has worked in many localities around the world, including Italy, Australia and Japan, as well as in Britain. The square, the circle and the triangle of his British Museum medal suggest the geometry underpinning the culturally diverse objects within the collections of the museum. On one side the implied cubic form encircled by the border of the medal evokes an object within the Museum's care; such objects have been at the core of the Museum's activities for two hundred and fifty years. On the other side a further allusion to the spectacular roof of the Great Court points to the present and future of the Museum.

An exhibition centring on the medal, held in the Museum's Room 69a, closed in June, but a virtual exhibition can be found under 'Tours' at www.thebritishmuseum.ac.uk/compass/. The medal has been produced by the Royal Mint, and is available in two versions, as a large cast bronze piece and a smaller struck cupronickel piece. Enquiries should be addressed to The British Museum Company, 46 Bloomsbury Street, London WC1B 3QQ; e-mail sales.products@bmcompany.co.uk; tel. free 0800 085 0864.

Philip Attwood



John Maine's British Museum 250th Anniversary Medal.

EXHIBITIONS

A Boyhood Passion: The James de Rothschild Collection of Ancient Coins

The Ashmolean Museum, Oxford, 29 April – 27 July 2003
Rothschild and money go together like bees and honey, say some. This exhibition of particularly rare Greek and Roman coins, at the Ashmolean from 29 April to 27 July, celebrated not the Rothschild skill in making money, but that of *collecting* money.

As a coin collection, the modest cabinet of James de Rothschild (1878 – 1957) is little known when compared to other more famous collections of the late nineteenth century, such as those of M.H. Montagu, Count Albéric du Chastel, or Sir Arthur Evans. As a collection formed by a member of the Rothschild family, it is likewise only of modest significance when compared to numerous collections of fine and decorative arts housed at Waddesdon and other Rothschild estates. However, as a collection formed during James' boyhood and early adult years, it is outstanding not only for its overall quality, but also as evidence for his boyhood passion for collecting. Like so many of his family, collecting came both naturally and at a young age for James.

James' collection should be viewed as part of an age when coins were often acquired as fine art and as part of a classical education. Consisting of 306 ancient coins, this modest collection is striking for its overall quality and as evidence for James' young taste for choice coins. His interest and ability in purchasing excellent specimens of Roman gold has left its impression: notable are superb specimens of Roman gold, such as a gold aureus of Sextus Pompey and his dazzling array of imperial portraiture. Among the Greek coins, he collected only silver and gold coins, omitting the more plentiful but less attractive bronzes, and with a preference for coins of large denominations. A number stand out, including a very fine gold octradrachm of Arsinoe I, and several fine silver Hellenistic tetradrachms of the cities of Myrina and Lebedus.

Little is known about the history of James' collecting, but we do know that he began in 1887 at the age of nine and continued adding coins to his collection until 1910. What inspired him to choose coins at such a young age is impossible to say, but one can imagine the influence of his father Baron Edmund, who at exactly the same age began his illustrious career of collecting engravings. By tracing individual coins through auction catalogues from the 1890s, we can see that James made numerous purchases throughout his youth. Six of the gold aurei came from the famous Montagu sale of Roman gold of 1897, and the silver tetradrachm of Antigonos Gonatos came from the Montagu sale of Greek silver in the same year. His collecting days drew to an end in 1910 when he made his final purchases of a selection of Greek coins through Sothebys and the Italian dealer O. Vitalini.

Looking back even further, it is probable that his family may have had some influence in his choice of coins, as James was by no means the first Rothschild to have an interest in numismatics. The founder of the Rothschild banking family, Mayer Amschel Rothschild, actively collected and traded rare coins between 1770 and his death in 1812, publishing a catalogue of his coins nearly every year during his collecting days. It is also believed that a number of James' uncles collected coins, probably also during their boyhood years, before putting their collections to the side once they reached their adult years.

After James' death in 1957 the collection stayed at Waddesdon, and has on occasion been displayed alongside the other treasures of the estate. In 1987, following the death of his wife, Mrs Dorothy Rothschild, 39 of the choicest coins were bequeathed to the National Trust and are part of the collections of Waddesdon Manor. It was from the remainder of the collection that the exhibition at the Ashmolean was created, in collaboration with Waddesdon Manor and the National Trust. Further examples can be seen on view in a new permanent display of ancient coins at Waddesdon Manor.

Henry Kim

(Photographs of coins are available as follows - please email sarah.brown@ashmus.ox.ac.uk: Greek coin from the city of Myrina, silver tetradrachm, c. 160 BC, head of Apollo / Apollo holding a laurel branch; Roman coin of emperor Claudius, gold aureus, c. 42 AD, portrait of Claudius / Victory; Roman coin of Nero, portrait of Nero / Roma seated)

NEWS

BNS NEWS

The British Numismatic Society held the first celebrations of its centenary, with two events in the British Museum. On Friday 4 July, an evening reception was held in the HSBC Money Gallery, and examples of the Society's specially commissioned anniversary medal were presented to the Department of Coins and Medals, for the Museum's collection, and to the artist, Danuta Solowiej-Wedderburn. On Saturday, the annual summer day of lectures marked the anniversary with lectures reflecting the history of the Society and the Journal, ranging in topic from reminiscences of past members to examples of current numismatic research. The President, David Dykes, presented the Anniversary medal to Peter Gaspar, the Society's Corresponding Member in America.

Further information on the Society's anniversary, including the special Centenary volume of the *British Numismatic Journal*, will appear in the next Newsletter.

BANS CONGRESS 2003

In Spring this year, the British Association of Numismatic Societies returned to the site of its successful 1997 Congress, Culford School at Bury St. Edmunds. The host society was once again the Ipswich Numismatic Society, and thanks are due to the members of that Society, and especially David and Joan Palmer, for all the work put into organising another excellent Congress. With generous support from the British Numismatic Trade Association and a number of individual firms, the price was kept below the benchmark figure of £100, and some fifty participants attended. The meeting took place from 4 to 6 April, and was blessed with unseasonably delightful weather.

On Friday evening we were treated to a short history of the Congress venue, Culford Hall, and its architecture, by David Marriott of Culford School, followed by a civic reception in Bury St. Edmunds Borough Offices hosted by the Mayor of St. Edmundsbury, Councillor Robert Clifton-Brown.

On Saturday morning Peter Christensen spoke on "Constantine's acceptance or non-acceptance of tetrarchy", showing how the system of two emperors and two caesars established by Diocletian disintegrated during the first three decades of the fourth century, with rival augusti and caesars forming a series of alliances with and against their nominal colleagues. The talk was

excellently illustrated, and we were all impressed by Mr Christensen's fluency in delivering without notes a brilliant talk on a complex subject in other than his native language. This was followed by Barrie Cook of the British Museum on "The Sovereign Image: Royal representation on the English and British currency", in which he explained the significance of the various ways in which monarchs from Offa to Elizabeth II have wished to be perceived on their coins: bare-headed, laureate or crowned; head only, bust, half-length, enthroned or equestrian; facing, three-quarter face or profile; realistic or idealised; classical or contemporary; in armour or in civilian attire, illustrated with magnificent examples from the British Museum collection.

On Saturday afternoon those who so wished were taken by coach to Ickworth House, eighteenth century former home of the Earls of Bristol, where we were given knowledgeable guided tours by Joan Palmer and Barbara Collett. In the evening Clive Paine gave us a very entertaining talk on "The true story of King Edmund", describing how the confusion over the true sites of the king's martyrdom and original place of burial had finally been resolved. This was followed by the traditional Congress dinner with toast speeches by Robin Baker on behalf of the Ipswich Numismatic Society, David Sellwood on behalf of the visitors, and Graham Dyer, the new President of BANS.

On Sunday morning Robin Baker and Graham Dyer told us the amazing story of Robin's discovery and acquisition, via the Internet, of a wax model by L.C. Wyon for the Indian Mutiny Medal, now passed to the Royal Mint Museum, and Wayne Anderson explained some of the advantages of digital photography in numismatics. Finally a truly excellent Congress was brought to an end with a talk by Joe Bispham on "English Renaissance; some influences on the Tudor coinage c. 1500 to 1553".

Michael Anderson

BAMS IN IRONBRIDGE

The 2003 conference of the British Art Medal Society was held in Ironbridge in Shropshire's Coalbrookdale, and was generally acclaimed as one of the most interesting and enjoyable to date.

As both a beautiful wooded valley and an early centre of the Industrial Revolution, eighteenth-century Coalbrookdale was quick to attract devotees of the sublime, with painters and poets delighting in its dramatic contrasts. In the 1780s Anna Seward, the 'swan of Lichfield', addressed 'thy knolls and bubbling wells, thy rocks, and streams ... usurpt by Cyclops', and a few years later Turner was among the artists attracted to the place. Nowadays the industry has melted into the landscape and quiet has returned, but the massive cooling towers looming over the tall trees at one end of the valley provoke exhilaration equivalent to that of two centuries ago.

Very appropriately, the majority of the speakers at the BAMS conference focussed their attentions on casting, iron, and industrial design. Much of the Saturday was

given over to these lectures, held in the Ironbridge Gorge Museum. Markus Wesche of the Bavarian Academy of Sciences provided an introduction to the medals of the early twentieth-century German sculptor Karl Goetz, many of which were cast in iron. Steve Hurst, a sculptor and expert on casting, spoke on 'Tribal casting techniques from Cameroon to China'. Cory Gilliland, the US delegate to FIDEM, discussed the diversity of contemporary American medals. John Powell, information officer at the Gorge Museum, introduced delegates to the decorative iron castings produced in nineteenth-century Coalbrookdale. And BAMS member Francis Dineley rounded off the day with a spirited address on the decline of industrial design, centring his attention on the landrover and the Aga cooker. The day ended with a reception and dinner at the Blists Hill open-air museum.

Two workshops – always a highlight of BAMS weekends – were held on the Sunday. Terry Williams, manager of the BAMS website (www.bams.org.uk/), led a hands-on discussion on how to get the best out of a website. Meanwhile Pam Brown, director of the Ironbridge Open Air Museum of Steel Sculpture, supervised a practical session in the museum's workshops, in which delegates carved in the negative into sand moulds. The results will be cast as iron plaques, which will be made available to their creators. Artists, dealers, collectors and academics all got down to creative endeavour, and in the process got to understand a little better the practicalities of the process.

The next BAMS weekend conference is to be held in Chichster on 11-13 June 2004. For more information, contact pattwood@thebritishmuseum.ac.uk.

Philip Attwood

DEPARTMENT OF COINS & MEDALS IN THE BM

Following Andrew Burnett's appointment as Deputy Director of the Museum, Joe Cribb has become Keeper of the Department of Coins and Medals until 2005. We also congratulate Andrew on being elected a Fellow of the British Academy.

TEMPORARY EXHIBITIONS

Cityscapes: panoramic views on European coins and medals

British Museum, Gallery 69a, 19 June – 18 January 2004

London 1753

British Museum, Gallery 90, 23 May – 23 November 2003

Treasure: Finding our past

British Museum, Gallery 35, 21 November 2003 – 14 March 2004

LECTURES, SEMINARS, COLLOQUIA AND CONFERENCES

BAMS AUTUMN WEEKEND 2003

This will take place at Ashbourne hall, University of Manchester, 5-7 September 2003. Speakers will include Christopher Challis, Kevin Clancy, Michael Nevell, Michael Robinson and Keith Sugden. The programme also offers a private view of the new Money Gallery at the Manchester Museum.

Ashburne Hall is a pleasant, old-fashioned hall of residence, set in the grounds of a 19th century Grade 2-listed merchant's house. All rooms have a washbasin, hand towel and bath towel. There are showers, baths and toilets on every floor. Each room is provided with a supply of tea/coffee/milk (although kettles are situated in the pantry on the corridor). The grounds provide adequate parking. Although, sadly, there are no longer bar facilities available on site, alternatives can be found in the surrounding area.

The cost of the weekend is £95; please make cheques payable to "University of Manchester", and send to K Sugden, Dept. of Numismatics, Manchester Museum, Oxford Road, Manchester M13 9PL (tel: 0161-275-2661; email: keith.sugden@man.ac.uk).

XIIIth INTERNATIONAL NUMISMATIC CONGRESS

The XIIIth Numismatic Congress takes place this year in Madrid, from 15 to 19 September. For further information, see the website – www.mcu.es/cin-madrid – or e-mail: num@man.es

RNS NEWS

At the January meeting of the RNS council members Richard Reece, Christoph Boehringer and Nick Rhodes were elected honorary fellows of the society. The election of Nick Rhodes coincides with his retirement from the position of Treasurer after several decades of dedicated service, and he has the Society's warmest thanks for all his hard work in maintaining our sound financial health! The Samir Shamma prize for Islamic Numismatics has been awarded to Stan Goron and J.P. Goenka for their joint publication, *The Coins of the Indian Sultanates: covering the area of present-day India, Pakistan and Bangladesh* (New Delhi, 2001).

In March the RNS announced that the Gilljam prize for Third Century Numismatics was to be awarded to S. Estiot for 'Le tyran Saturninus: Le dossier numismatique', in G. Bonamente & F. Paschoud (eds) *Historiae Augustae Colloquium VIII* (Bari, 2002).

The Society Medal for 2003 has been awarded jointly to G. & V. Hatz for their continued distinguished service to the study of numismatics.

LECTURE DIARY

September

- 23 BNS Peter Guest, *The Hoxne Treasure and other hoards of gold and silver deposited at the end of Roman Britain.*

October

- 21 RNS Despina Evgenidou, *Moving House: the new Numismatic Museum in Athens.*
28 BNS Peter Mathias, *The evolving use of coinage in the eighteenth century.*

November

- 18 RNS Alex Chengyu Fang, *Chinese charms: symbolism and iconography.*
25 BNS Anniversary Meeting and Presidential Address

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.

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Mr P. H. Mernick, 42 Campbell Road, London E3 4DT, 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 33, Hayling Island, PO11 9WF, tel/fax: 023 9246 3131.

Oriental Numismatic Society (ONS)

Mr Peter Smith, 9 Grandison Road, London SW11 6LS, tel: 020 7228 2826.

Royal Numismatic Society (RNS)

Mr A. Meadows, Department of Coins and Medals, British Museum, London WC1 3DG, tel: 020 7323 8577. Unless otherwise stated all meetings held at 5.30pm, Society of Antiquaries, Burlington House, Piccadilly, London WC1.

AUCTIONS AND FAIRS

August

- 6 Auction, Coins. Glendining's, tel: 020 7493 2445, fax: 020 7491 9191, www.phillips-auctions.com.
10 The Midland Coin Fair, National Motor Cycle Museum, Birmingham, tel: 024 7671 6587, www.midlandcoinfair.co.uk.
16 Fair, Davidson Monk Fairs, tel: 0208 656 4583, www.markdavidsoncoins.co.uk

September

- 9 Auction, Croydon Coin Auctions, tel: 0208 656 4583, www.croydoncoinauctions.co.uk
14 The Midland Coin Fair, National Motor Cycle Museum, Birmingham, tel: 024 7671 6587, www.midlandcoinfair.co.uk.
20 Fair, Davidson Monk Fairs, tel: 0208 656 4583, www.markdavidsoncoins.co.uk

October

- 2 Auction, Bank of England notes. Spink & Son, tel: 020 7563 4000, e-mail info@spinkandson.com.
3 Auction, World banknotes. Spink & Son, tel: 020 7563 4000, e-mail info@spinkandson.com.
3 Auction, The Arthur King Collection of Medals and Decorations, Morton and Eden
7 Auction, Dix Noonan Webb, Ancient British and World coins, paper money. tel: 020 7499 5022, fax: 02074995023, www.dnw.co.uk.
8 Auction, coins. Glendining's, tel 020 7493 2445, fax: 020 7491 9191
8 Auction, coins. Spink & Son, tel: 020 7563 4000, e-mail info@spinkandson.com.
9 Fair, Davidson Monk Fairs, 12-5pm tel: 0208 656 4583, www.markdavidsoncoins.co.uk
10/11 Coinex London 2003, London Marriott Hotel, organised by the BNTA, tel: 01797 229988.
12 Midland Coin Fair, National Motor Cycle Museum, Birmingham, tel: 024 7671 6587, www.midlandcoinfair.co.uk.
13/14 Auction, Baldwins. Greek, Persian and other Ancient English and foreign coins and medals. Baldwins Auctions, tel: 020 7930 9808, fax: 020 7930 9450, e-mail: auctions@badwin.sh.
14 Auction, Baldwins. Islamic coins. Baldwins Auctions, tel: 020 7930 9808, fax: 020 7930 9450, e-mail: auctions@badwin.sh.
25 Fair, Davidson Monk Fairs, tel: 0208 656 4583, www.markdavidsoncoins.co.uk

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.
Dix Noonan Webb: The New Connaught Rooms, 61-65 Great Queen St, London WC2
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.
Classical Numismatic Group: Hold electronic auctions, www.cngcoins.com