

CONTENTS

The British Numismatic Trade Association	1	The CCNB Newsletter is supported by the British
The CCNB meets again	2	Museum, the Royal Numismatic Society and the
Hoxne News	3	British Numismatic Society. The Newsletter appears
Visual Methods of Detection of Coin Forgeries	3	three times a year, in January, April and September,
Christie's and Spink	3	and is received by those members of the RNS and BNS
Baldwin's branches out	3	resident in the United Kingdom, and by others with
Fitzwilliam Museum posts	3	an interest in numismatics. Under an agreement with
Erratum	3	the British Numismatic Trade Association, copies are
Exhibitions:		also sent to the BNTA for despatch to its members.
<i>Venice Preserv'd: The Greenall Gift of Venetian Coins</i>	4	Contributions and information will be gratefully
<i>From Counting-House to Court Room: Women at the Bank</i>		received. Items for the April issue should arrive by 21
- <i>A Century of Change</i>	4	February.
<i>Contemporary Art Medals at the Yorkshire Museum</i>	5	They should be sent to Andrew Burnett, Department
Diary:		of Coins and Medals, British Museum, London WC1B
<i>Lectures, Seminars, Colloquia and Conferences</i>	6	3DG, Tel. 071 323 8227, Fax. 071 323 8171.
<i>Temporary Exhibitions</i>	7	
<i>Auctions and Fairs</i>	7	
Recent Books	8	

THE BRITISH NUMISMATIC TRADE ASSOCIATION

Peter Morris

The BNTA, which has been in existence for twenty years, serves a two-fold purpose - to act as an effective voice for the coin trade in its dealings with various official bodies, for example, the British Museum, Customs and Excise, Department of National Heritage, the Royal Mint, and also to serve as a safeguard and guarantee to the collecting public, who can be reassured that any transaction with a BNTA member will be conducted in a fair and honest manner.

For the collector, it is becoming more and more important to know that the dealer with whom they are conducting business is reputable, honest and reliable; in recent years, the national press has been only too willing to make headline news of unscrupulous dealers, offering 'investment packages' to unsuspecting collectors. Members of the public, who wish to dispose of coin or medal collections and accumulations, are not unnaturally wary of the archetypal 'Lovejoy' figure, who offers a knock-down price for their treasures. A very safe way to proceed is to look for the BNTA logo in a dealer's shop or advertisement.

The BNTA was formed in 1973 after a number of meetings among senior members of the coin trade, following the introduction of Value Added Tax, which threatened to add at a stroke 10% to prices. The special scheme of accounting, advocated by the antiques trade, was also adopted by the coin trade for all coins over 100 years of age, as well as for named and gallantry medals. This in turn necessitated more effective methods of stock control by dealers, which had the advantage of publicising more easily available stock items.

Since then, the BNTA has grown into a nationwide body of some seventy firms based throughout England, Wales and Ireland. There is a distinctive logo, which members use on their business stationery

and in their advertisement. Thus regular readers of the numismatic press can more easily recognise BNTA members. Membership of the BNTA is currently restricted to full-time dealers in numismatic and related goods, who are based in the British Isles and are registered for VAT. All members agree to abide by a 10-point Code of Ethics (see below), and are subject to an annual review to ensure that standards are maintained for the benefit of dealers and collectors alike.

The BNTA is governed by a council of eight, who are elected by the membership. Half of the members of the council retire each year, but are eligible for re-election. The day-to-day administration is handled by the executive secretary, to whom all correspondence, enquiries or complaints should be sent. The secretary is currently Peter Morris, who has a shop in Bromley, Kent. The BNTA has an office at his premises, the address of which is given below.

The BNTA organises the only International Coin Fair held in Britain - COINEX, which has taken place for fifteen years in mid-October at the London Marriott Hotel. Most BNTA dealers have a table there, along with many leading overseas dealers from Europe, North America, South Africa, and Australia. There is a preview afternoon on the Thursday, followed by two full trading days on the Friday and Saturday. Each year, there has been a number of special features, which made this a fair that dealers and collectors should not miss. This year, the BNTA offered a special telephone card, celebrating the centenary of Queen Victoria's veiled head obverse on our coins. Only 2,700 were produced. Visitors on the Thursday obtained one with their admission ticket; otherwise they were available from dealers in the room. Some have since been offered

for sale at £25! The Coinex Fair for 1994 will be held on 13-15 October.

Coinex North has been organised since 1982, and is now held at Harrogate, at the Old Swan Hotel. This is a smaller fair than the London Coinex, but offers collectors in the north of the country an opportunity to meet dealers, who they might otherwise know only through mail order. The Coinex North in 1994 will be held on Friday and Saturday 8-9 April.

In 1991, the BNTA became a founder member of the Federation of European Professional Numismatic Associations (FENAP), an umbrella organisation for the numismatic trade associations of EEC countries. This group meets twice yearly, and provides a forum for Europe-wide discussions of matters of interest. Currently, much work is being done on agreeing our approaches to the VAT laws and export licensing. Thanks to an early warning from one of our European colleagues, the FENAP successfully lobbied against a proposed new Euro-directive on hallmarking, which would, if introduced, have required that all gold and silver articles (including old coins!) be hallmarked with a uniform EC stamp.

Much of the work of the BNTA is conducted through its sub-committees, which number at present six: VAT, Heritage/Treasure Trove, Royal Mint, FENAP, Coinex, and Coinex North. Each sub-committee meets regularly and works towards making the coin dealer's life less encumbered with bureaucracy.

One very useful service which the BNTA offers to all collectors and dealers alike is the Early Warning System, whereby details of thefts of coins and medals and counterfeits are circulated speedily to all BNTA members, the major museums and the police. In the event of a theft, the victim should contact the secretary with a list, preferably typed, of the articles taken with as much detail as possible, along with the name and telephone number of the police station handling the case. In recent months, we have been successful in recovering a number of stolen coins and medals, thanks to the speed with which the EWN was sent out, and the vigilance of BNTA members in protecting themselves from unwittingly purchasing stolen goods. At present this service is provided free of charge, although a contribution might be sought towards costs in certain cases.

Any complaints made about a BNTA member, whether from a collector or another dealer, are thoroughly investigated by the council, and members must agree to abide by council's decision. If a member of the collecting public has a complaint to make about a BNTA member, they should write to the Secretary.

Every year a *Membership Directory* is produced, listing all the members of the BNTA, together with details of their specialities. Members are listed both alphabetically and by county, and under each heading are notes on each member's address, shop hours (if applicable) and telephone and fax numbers. If you would like a copy, please write to the executive secretary, Peter Morris, at PO Box 448, Bromley, Kent BR1 48Q; telephone 081-466 8501; fax 081-466 8502.

THE BNTA CODE OF ETHICS

A breach of the following shall be considered as prejudicial to the reputation of the Association and cause for action by the Council.

1. I agree to be bound by and support the Articles of the

Association and any further such Articles and policies as may be agreed by the Association.

2. I agree to conduct my business in such a way as to bring no discredit on the Association or its Members and to take suitable action through the Association against flagrant breach of such business conduct.

3. I agree to maintain adequate records of purchases so that any enquiries from proper authorities can be satisfied.

4. I agree never knowingly to offer, exhibit or advertise counterfeits, copies, restrikes or reproductions without their being clearly described as such. In no way will I knowingly represent such items as being the genuine article.

5. I agree to take all reasonable steps to correct an error made in a normal transaction. In the event of a dispute, I would agree to submit the facts to the Council of the Association for arbitration.

6. I agree to conform to accepted standards of advertising within the meaning of the Trades Description Act.

7. I will not supply any goods on trade terms to anyone who does not order them in writing on suitably headed trade stationery or who does not produce a trade card when buying in person.

8. I will place to the credit account of any customer money paid to me by the customer. I will refund all or any part of the money in respect of the value of any goods which I am not able to supply if such repayment is demanded. If no such demand is made, I will hold the money to the credit of the customer for a reasonable time. In the event that the customer lives outside the currency area of my country, I will deduct from repayment no more than is expended on normal bank conversion charges.

9. I agree to fulfil all contracts made by me either orally or in writing. I further agree to pay on delivery for any material accepted from a customer unless otherwise desired or on monthly account for such material supplied by a Member of the Association. I will accept the return of any material which may be proved to be unsatisfactory, either from a customer or from a Member of the Association.

10. I agree to help Members of the Association and any others of serious intent in the furtherance of numismatic knowledge and research.

THE CCNB MEETS AGAIN

The CCNB's third meeting was held in the British Museum on 23 October. Those attending were able to view items from the Hoxne hoard, and were brought up-to-date on progress on the hoard.

The arrangement whereby the *CCNB Newsletter* is sent directly to all UK members of the RNS and BNS, and also to the BNTA for despatch to its members was mentioned. The increased circulation has made it possible to print rather than photocopy the *Newsletter*. Material is placed on disc in the Department of Coins and Medals of the British Museum, and the remaining typesetting and printing is done by Galataprint. As the CCNB now handles some small sums of money, it was agreed that accounts should be produced and a treasurer appointed. Donal Bateson was duly elected.

It was felt that the enlarged readership did not necessarily have good access to either Spink's *Numismatic Circular* or the *International Numismatic Newsletter* and that there was therefore a case for listing titles of books, but not for including reviews.

The subject of numismatic articles in non-numismatic periodicals was raised, and it was thought that the CCNB could perhaps help in organising regular listings of these, but not in its own *Newsletter*.

The Society of Museum Archaeologists' working party's proposal that coins could be disposed of after publication (reported at the CCNB meeting in Durham) had been dropped, following representations by the CCNB and other bodies.

Andrew Burnett reported that there was little new to add to the report on Treasure Trove made at Durham. The attitude of the Department of National Heritage, which had taken over Treasure Trove in April 1993, to the proposed new bill was still unclear, as was the timing of its introduction into the House of Lords by Lord Perth. The composition and work of the Treasure Trove Reviewing Committee was

discussed, and it was agreed that it would make a good subject for a future *Newsletter*. Other issues relating to metal detecting were also brought up - codes of practice, licensing, landowners, etc., and there was general agreement that there was more need for dialogue with metal detectorists, which the CCNB, the British Museum and other bodies could pursue.

The change to the UK (as opposed to EC) export licence system was reported, namely that now all coins found on UK sites required a licence. While it was generally agreed that this was too restrictive (a Victorian penny found in your garden would require a licence) and potentially involved an enormous amount of work for dealers, it was nevertheless pointed out that the previous system (whereby only coins worth more than £35,000 required a licence) was too liberal, as, for example, the Snettisham torcs would have required a licence, but not the accompanying coins. Peter Morris and Andrew Burnett outlined several ways of approaching the question which could be pursued further, although there was still the difficulty of there being *two* sets of licence regulations, one from the UK and one from the EC. It was also pointed out that no regulations (as opposed to enforcement) would have much effect on those who wished to defy them; the aim was to help dealers act legitimately while recognising the importance to our heritage of having some controls. It was also pointed out that, in many cases, a licence was likely to be granted.

Sam Moorhead outlined his thoughts regarding numismatics and schools. One of the major considerations was cost. No school would buy even a book like *The Coin Atlas*. Material had, ideally, to be suitable for photocopying. There were obvious openings for numismatics in some A level subjects (for example, Ancient History), and at GCSE and at primary level there were courses on such topics as classical civilisations. The problem was to get teachers interested. One avenue might be through bodies like JACT (Joint Association of Classical Teachers), or through publications and publishers like *History Today* or Longmans. Sam Moorhead said that he thought that teachers would be more likely to be interested if any material involved an activity. Mention was made of Birmingham Museum's educational package and a previous BNTA/Royal Mint teaching pack.

The next meeting of the CCNB is to be held on 14 May in Birmingham. David Symons agreed to organise it.

HOXNE NEWS

The Hoxne Hoard of late Roman gold and silver was valued by the Treasure Trove Reviewing Committee in November at £1,750,000. The British Museum hopes to acquire the whole hoard, but must first raise the money to pay the finder Eric Lawes (who has an agreement to split the money with the farmer, Peter Whatling).

The exhibition of material from the hoard, staged at the British Museum from 7 September until 16 January, attracted large numbers of visitors, and for the first few days queues stretched around the adjacent gallery. By the start of November over 45,000 people had visited the exhibition.

British Museum Press have published a booklet on the hoard. Written by Roger Bland and Catherine Johns, it includes colour pictures of the best objects. It is priced at £4.95, and is available from BMP, 46 Bloomsbury Street, London WC1B 3QQ. Tel. 071-323 1234. Fax. 071-436 7315.

VISUAL METHODS OF DETECTION OF COIN FORGERIES

A special afternoon meeting of the RNS, BNS and BANS to discuss 'Visual methods of detection of coin forgeries' will be

held in conjunction with the London Coin Fair in February.

Speakers will include Andrew Burnett, Keeper of Coins and Medals, British Museum, Graham Dyer, President of the British Numismatic Society, and David Sellwood, President of the British Association of Numismatic Societies.

The meeting will be held at the London Coin Fair, The Cumberland Hotel, Marble Arch, London W1 at 2.30pm on Saturday 5 February 1994, by kind permission of the fair organisers Simmons and Simmons Ltd. Fellows, members of the Societies and members of the public are invited to attend.

CHRISTIE'S AND SPINK

Christie's have announced that their intention in taking over Spink is to develop the firm's name worldwide. They are particularly keen to expand their activities around the globe, and will be conducting Spink Coin and Banknote auctions in the Far East. The first 'stand alone' Spink sales will take place in June in Singapore, and in Hong Kong in the Autumn.

Spink's traditional approach to numismatic publications and the *Numismatic Circular* will not change, and their commitment to publications such as *Roman Imperial Coinage* remains. They support Douglas Saville's involvement with the *syllage* series and his general policy towards academic publications.

Patrick Finn has left to pursue his own interests elsewhere and Andre de Clermont will now be acting as a consultant. The numismatic department is under the new directorship of Mark Rasmussen and May Sinclair.

BALDWIN'S BRANCHES OUT

A.H. Baldwin & Sons have announced two extensions to their activities, which, however, leave their traditional dealing business unchanged.

In October they made known their plans to hold coin and medal auctions in London. The following month, following Spink's withdrawal from its alliance with Taisei Stamps and Coins of Singapore and Hong Kong, they stepped in as partners with Taisei to ensure the continued success of the annual Singapore coin auction held in February and the Hong Kong coin auction held in September each year.

Both auctions are held in conjunction with an international numismatic convention and draw buyers from all over the world. Baldwin's already have much experience of the Far Eastern market and are confident that their partnership will continue the tradition of successful auctions established by Taisei.

Ron Gillio of Santa Barbara, California, will be affiliated with both auctions as a consignment agent.

FITZWILLIAM MUSEUM POSTS

The post of Assistant Keeper in the Department of Coins and Medals at the Fitzwilliam Museum will be advertised in February, for appointment to take effect from October 1994. The person will have particular responsibility for Greek, Roman, and Celtic coinages. Anyone interested in receiving particulars when the advert appears may write now to the Director, Fitzwilliam Museum, Cambridge CB2 1RB. A one year Research Assistantship in medieval coinage will also be available soon; for details contact the Keeper of Coins and Medals.

ERRATUM

The address of the Department of National Heritage given in the last issue should have read 2-4 Cockspur Street, London SW1Y 5DH.

VENICE PRESERV'D: THE GREENALL GIFT OF VENETIAN COINS

Barrie Cook

The coinage of Venice has always had a particular allure for both collectors and historians. The immense impact of Venice throughout Italy, Europe and the entire Mediterranean world was such that it is essential for any significant coin cabinet to have its own substantial Venetian collection. The British Museum's existing collection has recently been bolstered by an important donation of rare scale and range, the Greenall gift of Venetian coins, which is the subject of a British Museum exhibition to take place from 18 January until 15 May.

The immediate donor of these 870 coins and 23 medals is Mrs Stella Greenall, but the collection was built up by her late husband Philip D. Greenall, who died in 1991.

The Greenalls' collection encompasses the thousand years of Venice's numismatic history, beginning with a silver *denaro* in the name of Louis the Pious (814-40) inscribed *VENECIAS*. Thanks to the Greenalls, the British Museum now has a specimen of this issue. The Carolingians had no direct power over Venice, however, and thereafter Venetian coinage determinedly reflected the republic's independence, acknowledging no sovereignty beyond the city itself and St Mark, its patron.

The commercial precocity and power of Venice, its wealth and its empire, encouraged it to be a pioneer in the development and use of money. Venice launched a new era in medieval money by introducing the silver *grosso* under Doge Enrico Dandolo (1192-1205), the first successfully 'heavy' silver coin (a multiple of the old *denaro* or penny), in Europe. The gold ducat, introduced in 1284 (later known as the *zecchino* or *sequin*), became the international trade coin *par excellence* for centuries, and, like the *grosso* before it, spawned families of imitative coinages.

Venice also led in the provision of distinct colonial coinages for use in its possessions overseas and the Greenall collection preserves an otherwise unknown hoard of such coins, *torneselli* from fifteenth-century Greece. Again, it was in the vanguard of the use of copper token money for small change. It also produced what can be termed the first Renaissance coin, combining realistic portraiture with the new large silver denomination (to become known as the *testone*): the *lira* of Niccolo Tron. However, this was the first and last such portrait, as the Venetian oligarchy rejected such a representation of dogal authority on the currency.



Silver osella of Doge Marc' Antonio Giustinian (1684-1688), issued in 1684 and commemorating the doge's election. From the Greenall gift.

Alongside currency coins came the production of *oselle*, medallic coins issued annually from about 1521 for presentation by the doge to dignitaries and friends. In their designs these commemorated notable events, alliances, victories, and civic improvements. Such coins provide a little-known counterpoint to more familiar representations in painting and sculpture.

FROM COUNTING-HOUSE TO COURT ROOM: WOMEN AT THE BANK: A CENTURY OF CHANGE 1894-1994

Virginia Hewitt

In the first of a series of exhibitions to celebrate its tercentenary in July 1994, The Bank of England surveys the rôle allotted to its female employees over the last hundred years. Traditionally, banking is regarded as a male preserve, and, despite the ubiquitous presence of Britannia on every note, and the Bank's feminine nickname, the venerable Old Lady was almost two centuries old before she tentatively authorised the employment of women as lowly clerks.

Superficially, the layout and display of this exhibition suggest a lighthearted approach to the subject. Cases generally consist of a montage of objects, documents and, especially, blown-up black and white photographs of women at work in the Bank, and during war-time evacuation. (Indeed there is a heavy emphasis on World War II, perhaps reflecting the amount of material available.) The repetitive and mechanical nature of the work allocated to women is underlined by the machinery on show: typewriters, adding-machines, and a bakelite telephone, which will evoke nostalgia in some visitors, disbelief in younger ones. Anyone confident of their numeracy skills can have a go at the arithmetic test set to aspiring female clerks in 1894 (swot up on your pecks and bushels first), while those of a literary bent can swoon over the in-house journal's 1962 parody of a women's magazine story: "Stronger elastic", he murmured...

All this is undeniably entertaining, but there are problems. Even an amusing tale would benefit from coherent treatment, but here there is no clear chronological or thematic structure - often objects and photographs of quite different dates are shown together. Furthermore, the information on labels can be frustratingly brief, and some items appear to have no labels at all: for example, an early Bank of England note of 1699 surely merits some identification for the general visitor. The greatest pity of this is that submerged beneath the anecdotal façade, there is a serious story about the perception of women in the Bank, and, indeed, in wider society. Contrary to its title, what the exhibition reveals is not so much change as the tenacious grip of entrenched assumptions. An article in *The Times* for 4 July 1914 reported that, 'Frankly the work at present open to women in banks cannot be described as exhilarating. The duties of sorting bank-notes and coupons call for manual dexterity and accuracy, but not for a high mentality'. An 'excellent' authority attributed the lack of prospects for women to their bad manners, because they had trouble remembering to rise when senior male officers

entered the room - this being, of course, a reversal of usual social courtesy. Eighty years on, changing attitudes have removed that obstacle (and perhaps some of the courtesy, sex and status notwithstanding), but others remain. A short video film includes footage from the 1960s of women in the Bank seated in neat rows, typing or taking dictation from male colleagues; in a documentary from 1988 the typewriters have been replaced by computers, but the work is still routine sorting, checking, and counting. Even the good intentions of 'equal opportunities' introduced in the 1970s could produce misguided results: thus recruitment brochures - aimed specifically at women! - illustrate mini-skirted blonde models, and promise 'a wide range of clerical, typing and secretarial work', 'bright, comfortable offices', and days broken up with morning coffee, lunch and tea. Just the thing for a go-ahead girl... Even now, with one woman appointed to the Court of Directors, the Bank has some way to go before achieving its goals for improving women's prospects as part of the Opportunity 2000 campaign.

The exhibition could usefully have followed the sequence of information in the free accompanying booklet, which presents an illustrated chronological summary. As it is we are given an entertaining display, with more serious content for those willing to work a little. *Women at the Bank* runs until 26 January 1994: admission is free, and will also give access to the Bank's permanent display, including its history, architecture, and note issues, gold bars, and interactive videos on banking and money markets today. Entrance to the Bank of England Museum is in Bartholomew Lane.

CONTEMPORARY ART MEDALS AT THE YORKSHIRE MUSEUM

Fiona Young

Originally on display at the Barbican as part of an exhibition entitled *Sculpture in the Square Mile*, Philip Attwood's introduction to the contemporary art medal has been adapted for the Yorkshire Museum, where it remains until 29 February 1994.

Intended for the non-specialist, and including a description of the design and production process, the display is an overview of this versatile, attractive and increasingly popular art form. Many of the pieces here are the work of young British artists, some of whom work exclusively in the art medal field.

Emphasis is placed upon the surprisingly wide scope which an apparently rigid medium provides for the imagination of the contemporary medallist. For some, the discipline of the circular, two-sided form, is a virtue in itself, as evidenced by Dhruva Mistry's *Maya Medallion: The Dark One*; it lends balance and restraint to the figure without detracting from its rhythm and movement. Others break the bounds of the circle altogether or make partial use of it and adapt it to the needs of their design, as does Marian Fountain with *The Muse and the Mother*. There are free standing medals; Jane McAdam-Freud's *Sisyphus* is virtually a sculpture in the round.

Techniques of surface decoration are examined in a section which contains some of the most immediately attractive pieces. Far from being dull, metallic discs, art medals can be burnished, coloured and embellished. In *Osprey*, Fred Rich suggests the power of the ocean not only by the texture and patina of the cast bronze, but also by foamy touches of purple and white. He adds a coloured silk tassel, like a wind-torn medal ribbon. The hard edges of the diamond on Lynn Chadwick's eponymous work are emphasised by burnished brightness which contrasts with the soft curved lines of the nude female figure.

Attention is drawn to the wide range of subject matter and the suitability of the medal as a medium for a message. Myth and Legend, Protest and Politics, Portraiture, medals commissioned by individuals and associations, medals to commemorate anniversaries and events all appear here. The first two categories give the artist a free hand and scope to experiment. The environment and the horrors of war are popular themes, lending themselves well to the format of the medal which, as well as its immediate visual power can also carry a written message. The artist's intention may be communicated in more subtle ways; Malcolm Appleby's *Fall Out* suggests, by the exquisitely detailed design splash-struck into an unworked piece of silver, natural resources remodelled by human hands.

On the whole the medals produced within the constraints of a commission are uninspiring by comparison. The medallist is obliged to incorporate a variety of elements which do not necessarily contribute anything positive to the design, as exemplified by Jacqueline Stieger's rather pedestrian 150th anniversary medal for Cunard, a medal which fares poorly in comparison with the same artist's thought-provoking *Destruction of the Town*.

There are exceptions however: Danuta Solowiej-Wedderburn's lively treatment of a simple theme in her *Girl Scouts' Award*, for example. The portraits, too, even those commissioned by the subject, show a wide range of styles, from conventional to highly impressionistic.

The exhibition finishes, appropriately enough, with a group of medals on the theme of collecting, and Robin Ashby's lighthearted *Medal Lover* provides the full stop.

Overall, the display is an excellent introduction to a subject much neglected by museums and galleries. The Yorkshire Museum is to be congratulated for helping to bring the contemporary art medal to the attention of a wider public. This is an exhibition which amply repays the visitor who is prepared to spend some time on it; a quick glance is not sufficient. Fortunately its location on the first floor, away from the bustle of the main temporary exhibition galleries, enables it to be studied in relative peace and quiet.

The art medal incorporates elements of engraving and of sculpture. It is portable, expressive, tactile and, as original works of art go, inexpensive. These qualities make it highly collectable and this exhibition is an ideal starting point for any would-be collector.

LECTURES, SEMINARS, COLLOQUIA AND CONFERENCES

January 1994

- 18 RNS Luke Treadwell
The coinage of Iraq and Iran during the Buyid period (930s-1040s AD)
- 20 Venetian State Imagery Day Conference
Department of Coins and Medals, British Museum
Contact: Barrie Cook, tel. 071 323-8265
- 25 BNS R.H. Thompson
Oxford city tokens and the problem of die output
- 29 Ron Kerridge
Curious Currencies
Worthing Museum, Sussex
Contact: University of Sussex, Brighton BN1 9RG, tel. Brighton 678527.

February 1994

- 2 Dr M. Price
Samaria: where east meets west
Institute of Classical Studies, 31-34 Gordon Square, London WC1
- 5 Dr Andrew Burnett, Graham Dyer, David Sellwood
Visual methods of detection of coin forgeries
London Coin Fair, The Cumberland Hotel, Marble Arch, London W1
Contact: Frances Simmons, tel. 081-989 8097
- 8 BAMS Linda Crook
Figures in a landscape
- 15 RNS Stewart Lyon
Anglo-Saxon coinage: Some unanswered questions
- 22 BNS D. Sellwood
The coinage of Philip, King of Spain and England

March 1994

- 1 Keith Rutter
The coinage of Syracuse in the early fifth century BC
Greek Numismatic Seminar, Lecture Room, Ashmolean Museum
- 2 M. Stephanakis
Coins and legends of Western Crete
Institute of Classical Studies, 31-34 Gordon Square, London WC1H 0PY
- 8 BAMS Barrie Cook
Showpieces: The medallion coin in early modern Europe
- 15 RNS Dominique Gerin
A hoard of Numidian coins in the Ashmolean Museum
- 22 BNS J.E.L. Murray
The coinage of Robert II

April 1994

- 8-10 BANS Annual Congress
University College London, London WC1
Contact: B. Thomas Curtis, 11 Adelphi Terrace, London WC2N 6BJ, tel. 071-930 6879
- 19 RNS Luke Syson
Holes: The display and collection of medals in Renaissance Italy

- 23 ONS Speaker to be announced
Department of Coins and Medals, British Museum
Contact: Joe Cribb, 071-323 8585

- 26 BNS J. May
Recent work on the coinage of the Corieltauvi

May 1994

- 1 Dr M. Price
The first coinage of Alexander the Great
Institute of Classical Studies, 31-34 Gordon Square, London WC1
- 7 BAMS Day Congress and AGM
Birmingham
- 17 RNS Carmen Arnold-Biucchi
Lysimachus and the Lysimachi
- 19-20 The Banker's Art: Paper Money Colloquium
Department of Coins and Medals, British Museum
Contact: Virginia Hewitt, tel. 071 323 8228
- 24 BNS R.G. Doty
American numismatic collections
M. D'Ambrosio
American numismatic libraries
- 28 ONS Indian Coin Study Day
Department of Coins and Medals, British Museum
Contact: Joe Cribb, tel. 071-323 8585

June 1994

- 11 BAMS Casting demonstration
Danuta Solowiej-Wedderburn's studio, King's Cross, London
- 21 RNS Annual General Meeting and Presidential Address
- 28 BNS B. Cook
The Reigate (Brokes Road) hoard

September 1994

- 16-18 BANS Lecture Course
Hertford College, Oxford
Contact: Joe Bispham, 103 Ferry Road, Hullbridge, Essex SS5 6EL
- 16-18 Exeter Token Congress
St. Lukes campus, Exeter
Contact: Mike Crew, Childs House, North Street, Exeter EX4 3QR, tel. 0392-494626
- 22-24 BM/RNS Symposium on the application of scientific methods for investigating coins and coinage
Department of Conservation, British Museum,
Contact: Miss K Havercroft, tel. 071 323-8223
- 24 ONS Speaker to be announced
Department of Coins and Medals, British Museum
Contact: Joe Cribb, 071-323 8585
- 27 BNS J. Keyworth
Paper vs gold

October 1994

- 25 BNS Y. Harvey
Anglo-Saxon mints and hoards: England and Scandinavia

Contacts:

British Art Medal Society (BAMS) Mr P. Attwood, Department of Coins and Medals, British Museum, London WC1B 3DG. Unless otherwise stated all meetings held at 5.30pm, Cutlers' Hall, Warwick Lane, London EC4.

British Association of Numismatic Societies (BANS) Mr P H Mernick, c/o Bush, Boake, Allen Ltd, Blackhorse Lane, London, E17 5QP.

British Numismatic Society (BNS) Mr G.P. Dyer, Royal Mint, Llantrisant, Pontyclun, Mid-Glamorgan, CF7 8YT. Unless otherwise stated all meetings held at 6.00pm, Warburg Institute, Woburn Square, London WC1.

Oriental Numismatic Society (ONS) Mr J Cribb, Department of Coins and Medals, British Museum, London WC1B 3DG.

Royal Numismatic Society (RNS) Dr R Bland, Department of Coins and Medals, British Museum, London WC1B 3DG. Unless otherwise stated all meetings held at 5.30pm, Society of Antiquaries, Burlington House, Piccadilly, London WC1.

TEMPORARY EXHIBITIONS

7 September 1993 - 16 January 1994 London

The Hoxne Hoard: gold and silver from late Roman Britain
Gallery 69a, British Museum

4 October 1993 - 21 February 1994 York

The Contemporary Art Medal

Yorkshire Museum

(BAMS travelling exhibition)

1 November 1993 - 15 January 1994 Aberdeen

1837 Gold Sovereign: A Victorian Rarity

Aberdeen Art Gallery, Schoolhill

10 November 1993 - 31 March 1994 London

Medals of Pope John Paul II

Sikorski Museum

20 Princes Gate, SW7

(Check opening times before going, tel. 071-589 9249)

12 November 1993 - 26 January 1994 London

Women in the Bank: A Century of Change 1894-1994

Bank of England Museum, Bartholomew Lane, EC2

15 November 1993 - 15 June 1994 London

The Peopling of London

Museum of London, 150 London Wall, EC2

29 November 1993 - 4 March 1994 Cardiff

Snettisham Celtic Treasure

National Museum of Wales

4 December 1993 - 22 January 1994 Aberdeen

Long to Reign Over Us

James Dun's House, Schoolhill

6 December 1993 - 26 February 1994 Aberdeen

Recent Acquisitions

Provost Skene's House, Guestrow

8 January 1994 - 19 February 1994 Nottingham

Artistic Circles: The Medal in Britain 1880-1918

University Art Gallery

(British Museum travelling exhibition)

10 January 1994 - 25 February 1994 London

Art Medals Today

Plantation House, Fenchurch Street, EC3

(BAMS exhibition)

18 January 1994 - 15 May 1994 London

Venice Preserv'd: The Greenall Gift of Venetian Coins

Gallery 69a, British Museum

4 February 1994 - 25 March 1994 London

The £2 Coin

Bank of England Museum, Bartholomew Lane, EC2

7 February 1994 - 20 February 1994 Exeter

British Art Medals

Exeter Central Library

(BAMS exhibition)

24 February 1994 - 27 May 1994 Cambridge

Awards of Merit: School Medals of the 18th and 19th Centuries

Cripps Gallery, The Fitzwilliam Museum

26 February 1994 - 10 April 1994 Bridlington

The Contemporary Art Medal

Sewerby Hall Museum

(BAMS travelling exhibition)

1 April 1994 - 15 July 1994 London

The £50 Note

Bank of England Museum, Bartholomew Lane, EC2

25 April 1994 - 1 July 1994 Leeds

Artistic Circles: The Medal in Britain 1880-1918

University Art Collections and Gallery

(British Museum travelling exhibition)

17 May 1994 - 18 September 1994 London

Beauty and the Banknote: Images of woman on paper money

Gallery 69a, British Museum

28 June 1994 - 28 October 1994 Cambridge

2,500 years of French Coinage

Cripps Gallery, The Fitzwilliam Museum

28 July 1994 - 28 October 1994 London

From a National to a Central Bank

Bank of England Museum, Bartholomew Lane, EC2

AUCTIONS AND FAIRS

January 1994

5 Croydon Coin Auctions

Contact: Linda/Graeme Monk, tel.081-656 4583

15 *Coin Fair*

The Great Western Royal Hotel, Paddington, London W2

Contact: Davidson Monk Fairs, tel. 081-656 4583

February 1994

5 *The London Coin Fair*

Cumberland Hotel, Marble Arch, London W1

Contact: Frances Simmons, tel. 081 989 8097

(Accompanied by a discussion on 'Visual methods of detection of coin forgeries' - see lectures)

8 Coins, Medals and Numismatic Books

Auction: Bonhams

9 Croydon Coin Auctions

Contact: Linda/Graeme Monk, tel.081-656 4583

19 *Coin Fair*

The Great Western Royal Hotel, Paddington, London W2

Contact: Davidson Monk Fairs, tel. 081-656 4583

March 1994

2 General coin sale no.102

Auction: Spink in association with Christie's

2 Ancient, British and World Coins

Auction: Glendining's

23 Croydon Coin Auctions

Contact: Linda/Graeme Monk, tel.081-656 4583

- 29 Medal sale
Auction: Spink in association with Christie's
- April 1994
- 8-9 Coinex
Old Swan Hotel, Harrogate
Contact: BNTA Secretary 081-466 8501
- 13 Banknote sale
Auction: Spink in association with Christie's
- 18-19 Coins sale
Auction: Sotheby's
- 30 Coin Fair
The Great Western Royal Hotel, Paddington, London W2
Contact: Davidson Monk Fairs, tel. 081-656 4583
- May 1994
- 4 British and Foreign Coins and Medals
Auction: A.H. Baldwin & Sons Limited
Royal Society of Arts, John Adam Street, London WC2
Contact: A.H. Baldwin & Sons, tel. 071-930 6879
- 4 Croydon Coin Auctions
Contact: Linda/Graeme Monk, tel. 081-656 4583
- 10 Coins, Historical Medals, War Medals and Decorations
Auction: Bonhams
- 21 Coin Fair
The Great Western Royal Hotel, Paddington, London W2
Contact: Davidson Monk Fairs, tel. 081-656 4583
- 28-29 Irish International Coin, Stamp and Collectables Fair
Royal Hospital, Kilmainham, Dublin
Contact: Peter Sheen, 27 Willbrook House, Northbrook Ave., Ranelagh, Dublin 6
- June 1994
- 4 The London Coin Fair
Cumberland Hotel, Marble Arch, London W1
Contact: Frances Simmons, tel. 081 989 8097
- 18 Coin Fair
The Great Western Royal Hotel, Paddington, London W2
Contact: Davidson Monk Fairs, tel. 081-656 4583
- September 1994
- 10 The London Coin Fair
Cumberland Hotel, Marble Arch, London W1
Contact: Frances Simmons, tel. 081 989 8097
- November 1994
- 5 The London Coin Fair
Cumberland Hotel, Marble Arch, London W1
Contact: Frances Simmons, tel. 081 989 8097

Unless otherwise stated all auctions held at addresses listed. Dates may be subject to alteration.

Bonhams: Montpelier Street, Knightsbridge, London, SW7 1HH.
Glendining's: 101 New Bond Street, London W1Y 9LG.
Christie's/Spink & Son: 5-7 King Street, London, SW1Y 6QS.
Sotheby's: 34 New Bond Street, London, W1A 2AA.

RECENT BOOKS

Listed below is a selection of books of numismatic interest published in 1993.

Archibald, M & Cowell, M (eds.), *Metallurgy in Numismatics, volume 3, Royal Numismatic Society Special Publication no.24*, London, 1993.

Bellosi, Luciano, *Francesco di Giorgio e il Rinascimento a Siena, 1450-1500*, exhibition catalogue, Milan, 1993.

Brink, Claudia & Hornbostel, W, *Pegasus und die Künste*, exhibition catalogue, Hamburg, 1993.

Campana, Alberto, *Sicilia: Galaria (460-420 a.C.), Herbita (344-337 a.C.), Imachara (343-339 a.C.), Kimissa (339-336 a.C.), Morgantina (465-c.180a.C.) & Piakos (425-400a.C.), Corpus Nummorum Antiquae Italiae (Zecche Minori)* (in 6 parts), Italy, 1993.

Campana, Alberto, *Umbria: Iguvium (270-240 a.C.), Umbria: Ariminum (289-240 a.C.) & Picenum: Ancona (290-268 a.C.), Corpus*

Nummorum Antiquae Italiae (Zecche Minori) (in 3 parts), Italy, 1993.

La monetazione dell'eta dionigiana, Centro Internazionale di Studi Numismatici, 8th Congress, Rome, 1993.

La monetazione corinzia in Occidente, Centro Internazionale di Studi Numismatici, 9th Congress, October 1986, Rome, 1993.

Clarke, John D, *Gallantry medals and awards of the World*, London, 1993.

Crnobrnja, Nikola, *The coins of the province of Dacia in the collection of Svetozar St. Dusanic, City of Belgrave Museum series - Collections and donations*, cat.24, Belgrade, 1993.

Draganov, Dimitar, *The Coinage of Cabyle*, 1993.

Duncan, G L, *Coin Circulation in the Danubian and Balkan provinces of the Roman Empire, AD 294-578*, Royal Numismatic Society Special Publication no.26, London, 1993.

Elayi, J & A, *Trésors de monnaies Phéniciennes et circulation monétaire (5 - 4 siècles avant J.C.), Supplement no 1 à Transeuphratene*, Paris, 1993.

Gobl, Robert, *Die Münzprägung des Kaisers Aurelianus (270/275), Moneta Imperii Romani*, 47, 2 vols. Vienna, 1993.

Guido, Francesco, Lilliu, Caterina, et al., *Genna Maria. Il deposito votivo del mastio e del Cortile*, Università degli Studi di Cagliari, Genna Maria, Italy, 1993.

Hanworth, Rosamond, *The heritage of North Cyprus. A description of the archaeological remains to be found in the Turkish republic of North Cyprus*, 1993.

Herrli, Hans, *The coins of the Sikhs*, Indian Coin Society, Nagpur, India, 1993.

9th National Biennial of Medal Art, June-September 1993, Sopron, Hungary, 1993.

Johnson, Stefano, *Angelo Grilli e Johnson. Medaglie 1974-1993*, Milan, 1993.

Carla Klein beeldhouwster medailleur, 1993.

The 3rd International Quadrennial of Medals, Kremnica, Slovakia, 1993.

Leschhorn, Wolfgang, *Antike Aren*, *Historia Einzelschriften* 81, Stuttgart, 1993.

Marshall, P J, *Trade & Conquest. Studies on the rise of British dominance in India. Variorum Collected Studies CS 409*, Great Britain, 1993.

Metcalfe, D M, *Thrymsas and Sceattas in the Ashmolean Museum Oxford, Royal Numismatic Society Special Publication no.27a*, Oxford, 1993.

Acquisti e Donazioni del Museo Nazionale del Bargello, 1988-1992, Museo Nazionale del Bargello, Florence, Italy.

Numismatic Archives: Coinage of the Julio-Claudians, 27 B.C.-68 A.D. A compendium of auction prices realised, 1972-1992, vol.1, USA, 1993.

Numismatic Archives: Coinage of the Civil Wars and Flavians, 68-96 A.D. A compendium of auction prices realised, 1972-1992, vol.2, USA, 1993.

Perlin, Frank, *The Invisible City. Monetary, administrative and popular infrastructures in Asia and Europe, 1500-1900*, *Variorum Collected Studies CS 387*, Great Britain, 1993.

Price, M, Burnett, A & Bland, R (eds.), *Essays in honour of Robert Carson and Kenneth Jenkins*, London, 1993.

Qian, Yu, *Jin ying huobi de jianing* (Identifying gold and silver coins), 1993.

Seibert, Jakob, *Forschungen zu Hannibal*, Stuttgart, 1993.

Spies, Hans-Bernd & Winter, Helmut, *Die Schlacht bei Dettingen, 1743*, Aschaffenberg, 1993.

Sylloge Nummorum Graecorum, The British Museum. Part 1, The Black Sea, vol.IX, London, 1993.

Touratsoglou, I, *The Coin Circulation in Ancient Macedonia, 200 B.C. - 268-286 A.D.*, *Bibliotheca of the Hellenic Numismatic Society*, 1, 1993.

Villaronga, L, *Trésors monétaires de la péninsule Iberica antérieurs a August: repertori i analisi*, Barcelona, 1993.

Vismara, Novella, *Monetazione arcaica in elettro dell'Asia Minore*, *Civiche Raccolte Numismatiche*, Milan, 1993.

Whittaker, C R, *Land, city and trade in the Roman Empire*, *Variorum Collected Studies Series CS408*, Great Britain, 1993.

Zila'i, Ahmad bin 'Umar, *Rasulid dirhams struck with the name of al-Must'asim billah after his death*, *Yarmouk Numismatics*, 5, 1993, 1993.

Zschucke, Carl-Friedrich, *Die römische Münzstätte Köln, Kleine numismatische Reihe der Trier Münzfreunde e. V. band 8*, Trier, 1993.

Galata Print Ltd., Old White Lion, Llanfyllin, Powys SY22 5BX.
Tel: 0691 648 765