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Contributions and information will be gratefully received. Items for the September issue should arrive by 15 July. They should be sent to Andrew Burnett, Department of Coins and Medals, British Museum, London WC1B 3DG, Tel. 071 323 8227, Fax. 071 323 8171.

Anyone wishing to be added to the *CCNB Newsletter* mailing list should send their name and address to Beverley Fryer at the above address.



Head of Britannia, designed by Stephen Gooden RA, from the first coloured £5 note issued by the Bank of England, 1957

THE BANK OF ENGLAND TERCENTENARY

John Keyworth

Later this year, on 27 July to be precise, the Old Lady of Threadneedle Street celebrates her 300th birthday. On that day 300 years ago the Bank of England's founding charter was sealed and the new corporation opened for business.

Above the very first entry in the Cash Book is the invocation in Latin 'Laus Deo' (Praise be to God), and, rather appropriately, the actual tercentenary date is being marked with a Service of Thanksgiving in St Paul's Cathedral. It is the culmination of almost a year of events, which began in November last year with a Bank entry in the Lord Mayor's Show.

Since then there have been two museum exhibitions - one charting the role of women in the Bank over the last century, and another on the £2 coin issued by the Royal Mint to commemorate the tercentenary - and there are two more to come. On 20 April a new £50 note will be issued and an exhibition detailing its design and production will open on that day. In May a new illustrated history of the Bank's notes, *Promises to Pay* written by Derrick Byatt, will be published. It is hoped that copies will be available at the evening reception at the Bank on 20 May for those attending the colloquium 'The Banker's Art'.

The celebrations continue in June with a concert at the Barbican Hall including the first performance of a specially commissioned work by the composer Geoffrey Burgon, and later in the month with a symposium on the evolution and modern role of central banks.

Finally, the official birthday will be marked not only with the service in St Paul's but also with a museum exhibition entitled *From a National to a Central Bank*. In classical museum style this will compare and contrast the activities of the 1694 Bank with those of its modern successor and illustrate some of the watersheds in the institution's history.

BEAUTY, BANKS AND BIRTHDAYS...

Virginia Hewitt

On its foundation in 1694, the Bank of England decorated its first notes with a small figure of Britannia - and unwittingly started a trend in banknote design which has endured across the centuries and throughout the world. These two themes - the foundation of the Bank, and the use of female images on paper money - provide the springboard for a series of events in the British Museum this summer.

To mark the occasion of the Bank of England's 300th anniversary, the Department of Coins and Medals is mounting a special exhibition entitled *Beauty and the Banknote: Images of women on paper money*, accompanied by an illustrated book of the same title. Drawing on the splendid collections of the British Museum and the Chartered Institute of Bankers, material spanning two centuries and five continents reveals the diverse ways in which women have been depicted on notes, and how they confirm to the specific function of note design, yet also reflect our wider perceptions of women.

Proud Britannias and crowned monarchs, glamour-girls and cotton-pickers have all been summoned to proclaim the wealth of a bank, the power of a state, or the glory of a nation. Yet the message conveyed is often ambivalent, as the positive images of wealth and well-being do not always coincide with either real political and economic circumstances, or the actual status of women. Thus nineteenth-century allegories personify authority when women had little or no power; women's bodies are used to symbolise prosperity as healthy peasants in Eastern Europe, contented colonial subjects, or emancipated tractor drivers in communist China; and portraits of women renowned for individual achievement appear as ciphers to represent their countries. Such ambiguities mirror real conflicts about the status of women in society, but illustrations on national currency may also strengthen deep-rooted assumptions, for the official nature of currency, mass-produced for millions to use, gives validity to the images it carries. *Beauty and the Banknote* explores different interpretations of female imagery on notes, and suggests that it is the everyday objects we take entirely for granted which we should question most closely.

This, and many other aspects of banking history and note issue will also be examined in a two-day colloquium, 'The Banker's Art', to be held in the British Museum on 19 and 20 May. Speakers from

central banks and museums throughout the world will present papers on themes including growth of private banks, revolutionary note issues, forgery as economic warfare, banknote printing, and the symbolism of note designs. Those attending the colloquium will also be able to enjoy a private view of *Beauty and the Banknote*, and an evening reception at the Bank of England.

The exhibition *Beauty and the Banknote* runs from 17 May to 18 September 1994 in Gallery 69a of the British Museum. The accompanying book will be published in May by British Museum Press, price £6.95.

For further information on the colloquium, 'The Banker's Art', contact Virginia Hewitt in the Department of Coins and Medals (071-323 8228).

THE LHOTKA AND PARKES WEBER PRIZES

The catalogue of the 1992 Fitzwilliam Museum, Cambridge, exhibition *The Crossroads of Asia* has been awarded the Royal Numismatic Society's Lhotka Prize for 1993. This prize is awarded by the Society each year to the author(s) of the book or article in English published during the previous two years judged to be most helpful to the elementary student of numismatics. The catalogue *The Crossroads of Asia* was awarded the prize for the essays it contained on the numismatics of ancient Central Asia: 'Coins and the Reconstruction of History' and 'Coin designs as evidence of the Art History'. The award was made to Dr Elizabeth Errington, Dr Osmund Bopearachchi and Mr Joe Cribb, who were responsible for the production of these two essays.

The Royal Numismatic Society's Parkes Weber Prize was awarded at the Society's December 1993 meeting. The prize is awarded annually for the best essay on numismatics by someone under the age of 23 years. The 1993 prize has been awarded to an American student Elizabeth Therson for her essay, 'Outlasting Tiberius, the Role of Coins in Archaeological Analysis'. Conditions for entry for the prize are to be found in the *Numismatic Chronicle*, the journal of the Society.

TREASURE TROVE UPDATE

Lord Perth's Treasure Bill had its first reading in the House of Lords in February; it had its second reading on 9 March, when there was, as usual, a debate. Peers from all parties spoke in favour of the bill, notably Lords Renfrew (Professor of Archaeology at Cambridge), Stewartby (well known to readers of the *Newsletter*) and Templeman (a Law Lord). Despite the wide support expressed for the bill outside the House (and unanimous support within it), Lady Trumington, a Minister at the Department of National Heritage, said that, although the government accepted

the need for reform, it would not support the bill in its present form, because it raised certain legal difficulties.

The bill is due to continue its passage through the Lords in the rest of March and April.

The *Newsletter* would welcome any correspondence on the matter.

RNS HONORARY FELLOWS

The Royal Numismatic Society is proud to announce the election of three new Honorary Fellows at its January meeting. This is a distinction bestowed only rarely by the Society on those considered to have made an important contribution to numismatics. This brings the number of Honorary Fellows of the Society to just twenty. The new Honorary Fellows are Professor Philip Grierson of Cambridge, Dr Raymond Weiller of Luxembourg and Mr Neil Kreitman of Corfu.

THE NICHOLAS LOWICK MEMORIAL FUND

The Nicholas Lowick Memorial Fund of the Royal Numismatic Society is making five awards this year. Each award is of £400 to support research in oriental numismatics. The awards are as follows:

To Dr A Ghouchani, Iran Bastan Museum, Teheran. To support his study of the coins of the Hasanwaihidi dynasty, 10-11th century rulers in Kurdistan. He plans to visit London during 1994 and will use the grant to extend his visit so that he can study the coins in the British Museum.

To Mr Stuart Seers, the University of Chicago. To support his research on the Arab imitations of Sasanian coins. He is planning a revision of the series to bring it up to date since Walker's catalogue (1941). He will use the money to cover some of the costs of a visit to London to study the British Museum collection and two important private collections.

Dr Siham Mohammed al-Mahdi, Numismatic Curator, Islamic Art Museum, Cairo. To support her work on a hoard of more than 3,600 gold coins found in Egypt. The hoard, containing Mamluk coins together with European ducats (about 3,000 pieces), was deposited in the late 15th century.

Dr Natalia Smirnova, Head of Numismatic Department, Pushkin Museum, Moscow. To support her work on Indo-Greek coins. She will use the award towards the cost of visiting the Indo-Greek and Bactrian coin collection in the British Museum.

Dr Stuart Munro-Hay, of Mezin, France. To support his work on a catalogue of the Axumite coins in the British Museum. He will use the award to cover the costs of two visits to London to examine the collection.

Anyone wishing to be considered for an award from this fund to support their research on original numismatics is invited to write for information to the Secretary of the RNS, c/o Department of Coins and Medals, British Museum.

FRUIT WINS £100

Central St Martin's student Deborah Sadler has received a cheque for one hundred pounds for her medal *Fruit*. The prize was handed over by Terence Mullaly, president of the British Art Medal Society, at a reception held at Plantation House, Fenchurch Street, on 12 January.

Alec Tiranti, suppliers of sculptors' tools and materials, sponsored the prize, which was awarded for the best medal by a student in a college project initiated by BAMS last autumn. The students, most of whom were previously without experience in this field, were encouraged to experiment. The medals were cast in the college, using a technique for casting small objects in bronze and other metals devised by David Reid, sculptor, teacher and Leverhulme fellow at the college.

The students' medals were shown in a BAMS exhibition held at Plantation House in January and February. Also on display were medals by students of the Royal College of Art, and former Loughborough College of Art student Karen Emerton's *Battle of Worcester* medal, which won first prize in last year's Royal Society of British Sculptors student travel bursary competition. Medallion work by established British artists and medallists from Eastern Europe completed the exhibition.

Deborah Sadler, whose winning medal was a very personal statement of antipathy towards an increasingly materialistic society, has now been commissioned to produce a medal for the British Art Medal Society.

THE SNETTISHAM TREASURE AT CARDIFF

G.C. Boon

On show at the National Museum of Wales from 4 December 1993 until 27 February 1994, this was a loan exhibition from the British Museum and the Norfolk County Museum Service, which holds the earliest finds. These were made in the lavender-field at Ken Hill in 1948 and 1950, and the 'great torque' from Hoard E was specially drawn by Alan Sorrell for Sir Cyril Fox, former director of the National Museum of Wales, whose seminal study of Late Iron Age art, *Pattern and Purpose*, appeared with the NMW imprint in 1958. Little could Fox have imagined the continuing tremendous wealth which that field was to yield down to 1990-91, when under the skilled direction of Dr Ian Stead of the British Museum the whole area was carefully searched and excavated. *Current Archaeology* carried an excellent account in its August/September number last year, a follow-up from its September/October 1991 report. The treasure is unexplained; whether it remains inexplicable, only time will tell. There is something of the numinous about it; but also something of the practical, in the scrap and signs of metalworking. One notion is that it was

the 'treasury' of the Iceni or their royal house; but no vestige of a structure came to light. Even more curiously, the twenty-acre site was enclosed by a polygonal line of ditch, apparently in Roman times: it must have replaced an earlier boundary.

Fox would have rejoiced to know that the 'great torque' would be brought to the National Museum, the cynosure and climax of a wonderful display of 177 Snettisham pieces arranged under the direction of Ken Brassil of the Department of Archaeology and Numismatics, in a setting fittingly chosen as the simplest, where tiny spotlights unobtrusively picked out the relief and decoration. Explanation was left to stylish wall-panels by Tony Daley, the senior illustrator. One could perhaps have done without Rowlands' Mona druid (which was Conrad Celtis's, via Selden and Aylett Sammes), and likewise Sammes's Boudica, who, in accurately following the Greek of Cassius Dio (*streptos*) under the lineaments of a restoration beauty, sports a necklace rather than the torque (from here?) which she must surely have worn. Instead, why not the Euffigneix deity, with his tubular torque like those from the find, and the large boar on his breastplate; and above all the magnificent Vachères warrior chief in his Hellenistic mail shirt, with shield, sword, and prominent tubular torc (Espérandieu thought him Augustan)? A case might be made, too, for the Reims Cernunnos, given his torque and river of coin, for we must always remember that there was coin in some quantity at Snettisham. But these are points of details and do not detract from a handsome and successful display, well-executed by Martin Rees and Simon Tozzo of the Museum's display team.

When Snettisham first came to light, scholars such as Rainbird Clarke of Norwich Museum and especially Cyril Fox were able to assign a date to the objects on archaeological grounds. Fox in *Pattern and Purpose* purposed a date no earlier than about 20 B.C. for the 'great torque', yet it was actually in one of the hollow terminals of the masterpiece that a Gallo-Belgic D quarter-stater was discovered as an original inclusion or component. Irrespective of the rather curious potins which accompanied various parcels of the treasure, the gold coins mostly of Gallo-Belgic type - a selection was included in the Cardiff exhibition - were already being dated much earlier by Derek Allen in his 1958 paper, even 100 B.C. not being 'out of the question'. Modern opinion places the Snettisham series collectively around 70 B.C. There is nothing later, and it is therefore a reasonable, if not necessarily a correct, deduction that the treasure belongs in the main to those years.

It is a thousand pities that a special, highly elegant, selective exhibition from the National Museum's own extensive collection of Celtic coins, to which some important specimens from the British Museum were joined on loan, was set up in a distant part of the building - the Coin Room - with no sign-posting. Its interpretative bearing upon the world of Snettisham

must largely have been lost. True it may be that many of the coins were subsequent, some considerably subsequent, to the Snettisham treasure as dated by its own numismatic components. But Edward Besly's presentation was a thematic one, ranging from 'heroic warriors' to the natural world and the supernatural one, with a special section on torques, including the well-known little potin with a marching, long-haired deity, grasping a torque, for all the world like an Egyptian god with the *ankh*; and like the *ankh*, the torque was borne, or worn, by men and women alike. Held aloft it is, as well as worn, by the Cernunnos of the Gundestrup cauldron; and in Roman times one of a pair of figures on a Saintes sculpture does the same. So, it may be very true that the lock of Gaulish mythology is not to be opened by a Roman key, as Courcelle-Seneuil said long ago; but it is to Roman testimonia that we have perforce to turn more often than not; and if we think of the river of coin running from the lap of the Reims Cernunnos, let us also remember the little Gaulish (?) silver unit from near Petersfield, in this show, with its Cernunnos-head. The connection takes us back to the root of money. The Roman influence among later coins in this series is all obvious. Nevertheless, a little Verica minim (Mack, 132) with a Julio-Claudian head on one side and a torque on the other, enclosing the dynastic C.F. (*Commii Filius*), fitly exemplifies the continuing power of the symbol within twenty years or so of Boudica's wearing of it 'habitually', if Cassius Dio's sketch is right.

A TRICENTENARY TRIBUTE: THE BANK OF ENGLAND £2 COIN

Danuta Solowiej-Wedderburn

This was the second exhibition from the Bank of England's tricentenary diary of celebrations, and marked the issue by the Royal Mint of the tricentenary commemorative £2 coin - thereby striking a strong and close association between these institutions.

The elegant, informative and clear display guided the viewer, step by step, through all the phases of the coin's origins. Royal approval authorised the Royal Mint to launch the competition. Invited to take part were selected free-lance artists, members of the Royal Mint Engraving Department, and designers from the Bank of England. The result was seventy-five drawings from nine artists, with Leslie Durbin dominating all rivals by submitting thirty-four designs. All submissions were on show, along with photographs of the artists and a brief note on each. The cabinets were wittily littered with blanks.

In the competition brief sent to participants (on display) my usual suspicions were aroused by the 'entirely free hand' given to artists - which was immediately contradicted by instructions on subject, size and technical requirements. However, this exhibition proved my doubts to be wrong, and certainly the artists made the most of it.

Among variations on the themes of Britannia, the Bank's architecture and the £ sign, there was a humorous approach inspired by Gillray's cartoon and a catching design by Leslie Durbin with waves formed from % symbols. Surprisingly there was no attempt to update Britannia into a modern icon, apart from Mary Milner Dickens' interpretation of Sir Robert Taylor's sculpture. I was taken by Raphael Maklouf's vigorous drawings, Michael Rizzello's crisp, graphic approach, and Ron Hughes's immaculate draftsmanship, though I wondered how it would translate into bas-relief. It was good to see the presence of younger artists such as Gordon Summers, a trainee engraver recently arrived at the Royal Mint.

For presentation to the judging panel - the Royal Mint Advisory Committee - all entries had to be photographed and reduced to actual coin size. It is worth mentioning that artists were requested not to include any identifications on their drawings, so that they would remain anonymous throughout the competition. Nine designs were selected to be transformed into plaster models. Again Leslie Durbin dominated the scene with six models, beautifully executed by Robert Elderton. One of these was the overall winner, depicting the figure of Britannia from the original seal of the Bank of England, accompanied by the cypher of King William and Queen Mary. Well, I had a little plot of my own, intrigued to find where artists place their signatures. Mary Milner Dickens would get my vote for her initials discreetly engraved on one of the gold ingots in the stack presided over by Britannia.

The display continued with an elucidation of how a plaster model becomes a coin, from the proof making to the Royal approval, and finally the Royal Proclamation confirming its status as official legal tender.

This exhibition exposed the enormous amount of hard work and effort taken to issue just one coin. It was a rare treat to follow all the stages of a competition, which normally remain unknown to the public. Visitors were invited to express their own choice of the short-listed designs in a competition which completed the show.

The Bank of England commemorative £2 coin, in a special presentation pack, can be purchased from the Museum shop for £3.95. Admission to the Museum of the Bank of England is free. The exhibition, which was complemented by a comprehensive booklet, was on show from 4 February until 25 March.

MEDALS OF LATE SCHOOLBOYS: AWARDS OF MERIT 1750-1850

Thomas Curtis

Whatever happened to those pupils of an earlier age who showed such medal-winning promise some 150-200 years ago? John Kempthorne, first prize silver medallist at Truro School in 1787, became a vicar, and wrote the well known hymn, 'Praise the Lord ye

Heavens adore Him', and Richard Thompson, who in 1819-20 carried off the engraved silver medals for Latin, French and Geography and the premium silver palette for drawing, at Messrs. Balaam and Scott's school, Clapham, Surrey became apprentice in the family firm of seal engravers, and was admitted to the Goldsmiths' Company some seven years later.

Most of the people named on prize medals, and no small number of the schools, are now remembered only through these rewards, so that the element of human interest in the identification of schoolmasters, donors and recipients of prize medals is pleasantly stimulating. It is very much part of the exhibition at the Cripps Gallery, the Fitzwilliam Museum's temporary exhibition room of the Department of Coins and Medals. (Entitled *Awards of Merit: School medals of the 18th and 19th centuries*, the exhibition is open Tuesday-Friday 10.00-12.00 am, until 27 May 1994, admission free.)

A visit to the Cripps Gallery is a particular experience, the door sliding slowly closing behind you as you enter the small darkened room where there is nothing to distract from the displays themselves. More than one hundred school medals, mainly silver and bright, reflect back at you from eight surrounding showcases set at a viewing level most comfortable for the average adult (but perhaps too high for today's schoolchild). The exhibition summarises and complements the work on school medals of the late Miss M E Grimshaw, a Mathematics Fellow of Newnham College. In her later years, she made herself a leading expert in this field, and the fine collection covering the period 1750-1850, which she assembled and gave to the Fitzwilliam in 1989, forms the core of the present exhibition. Those who have read her booklets will recognise much of the material, but other medals and ephemera from the Museum's collection are added to good visual effect, not least the competent drawings of heraldic charges and arms that accompany the medals of drawing prize winner Richard Thompson himself. Through the evidence they provide for the curricula and the geographical location of different types of schools, awards of merit comment on the historical development of childrens' education. The type of school influenced its choice of medal, as the layout of the exhibition shows.

Silver pens (an early form of reward) and mathematics badges for bluecoat boys' cloaks lead on to medals of more or less well known public and grammar schools, most of which are struck from dies engraved by recognised medallists. The medals of private schools and charity schools are more often than not discs, with or without frames, engraved simply with names and dates, or one of many favourite themes, Minerva pointing out the temple of fame to a child or a beehive and bees, crossed pens or a globe. Commissioned from silversmiths, they were usually hallmarked, and impressed with the initials of small-workers in silver, who might also have produced wine labels, caddy spoons and snuff boxes, although the

exhibition takes no cognizance of this fact. Occasionally, too, the devices on the medals go unmentioned in the otherwise meticulous labelling, but it is fair to say that they invariably speak for themselves (the very competent engraving of St. Martin and the beggar on the Ascension Day walk medal of St. Martin in the Fields Workhouse school is a case in point).

Medals of girls' schools are a feature of the collection, and awards from schools in Scotland, typically with heavy moulded borders, and Ireland (including a Latin prize medal from a Dublin school to the 'very deserving' great great grandfather of Professor Philip Grierson) receive separate treatment. The remarkable group of monitors' badges of impressive size from Borough Road school were worn by prefects with responsibility for teaching younger children, and clearly conferred dignity and authority on the wearer. They bring to mind the experiments of Lancaster and Bell in providing free schooling for poor children through the 'British and Foreign' and the 'National' schools, and close the exhibition. After the 1830s, the period of state intervention in education began in earnest, and the more stereotyped medals of School Boards, for example, are outside its scope.

The Department of Coins and Medals has extensive permanent exhibitions of European commemorative medals in the galleries of the Fitzwilliam Museum and its collections of earlier medals and plaquettes have been used by the faculties for the teaching of the history of art. Few school awards are likely to be prized for their art, naive as it often is, but the acquisition of the Grimshaw collection has given Cambridge the finest body of published school medal material in the country. It lends itself well to selection for exhibition in a small gallery, but note that it is only open to the public for eight hours in a seven day week. It is sad that this is the case: much careful work has gone into the preparation of the exhibition (and the handlist that compliments it), so reward yourself with a visit. All credit to those responsible. To steal a phrase from the vocabulary of merit, 'Let him who has won the palm bear it' (Palmam qui meruit ferat).

LECTURES, SEMINARS, COLLOQUIA AND CONFERENCES

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: Mr J Cribb, 071-323 8585
- 26 BNS J. May
Recent work on the coinage of the Corieltauvi

May 1994

- 7 BAMS *Day Congress and AGM*
Birmingham Museums and Art Gallery, 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

- 1 Dr M. Price
The first coinage of Alexander the Great. A problem of interpretation
Institute of Classical Studies, 31-34 Gordon Square, London WC1
- 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 *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
- 11 BAMS *Speaker to be announced*
- 25 BNS Y. Harvey
Anglo-Saxon mints and hoards: England and Scandinavia
November 1994
- 7 BAMS *Speaker to be announced*
- 12 ONS *Arab Byzantine coinage study day*
Contact: Marcus Phillips, 0767 312112
- 22 BNS *Anniversary meeting and Presidential address*

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

- 15 November 1993 - 15 June 1994 London
The Peopling of London
Museum of London, 150 London Wall, EC2
- 18 January 1994 - 15 May 1994 London
Venice Preserv'd: The Greenall Gift of Venetian Coins
Gallery 69a, British Museum
- 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 - Bridlington
The Contemporary Art Medal
Sewerby Hall Museum
(BAMS travelling exhibition)
- 20 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 women 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
- 20 September 1994 - 21 January 1995 London
Money under the Microscope: The application of science to numismatics
Gallery 69a, British Museum
- 23 September 1994 - Edinburgh
The Currency of Fame: Portrait medals of the Renaissance
National Gallery of Scotland, Edinburgh
- 23 January 1995 - April 1995 London
High Profiles: Medallion Portraits of the Renaissance
Gallery 69a, British Museum

AUCTIONS AND FAIRS

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 Coin 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: Baldwin's
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
- 17 Coins and Banknotes, Medals and Medallions
Auction: Bonhams
- 21 *Coin Fair*
The Great Western Royal Hotel, Paddington, London W2
Contact: Davidson Monk Fairs, tel. 081-656 4583
- 26 Coin sale
Auction: Sotheby's
- 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

July 1994

- 4-5 Coin sale
Auction: Sotheby's
- 6 General coin sale
Auction: Spink in association with Christie's
- 12 Medal sale
Auction: Spink in association with Christie's
- 16 *Coin Fair*
The Great Western Royal Hotel, Paddington, London W2
Contact: Davidson Monk Fairs, tel. 081-656 4583

August 1994

- 20 *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 Simians, tel. 081 989 8097
13 Coins and Medals
Auction: Bonhams

October 1994

- 5 Roman, Byzantine and other ancient and world coins
Auction: Baldwin's
Royal Society of Arts, John Adam Street, London WC2
Contact: A.H. Baldwin & Sons, tel. 071-930 6879
6-7 Coin sale
Auction: Sotheby's

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.

PERMANENT REGIONAL COLLECTIONS ON DISPLAY:

WALES

Compiled by E. Besly, National Museum of Wales

ABERYSTWYTH

The Ceredigion Museum, Coliseum, Terrace Road, Aberystwyth, Dyfed SY23 2AQ. Medieval coins from Aberystwyth Castle; Aberystwyth mint coins of Charles I; type series of British coins, 1797 to present. Contact: 0970-634212.

BANGOR

Bangor Museum and Art Gallery, Ffordd Gwynedd, Bangor, Gwynedd LL57 1DT. Coins, medals, tokens and banknotes of local interest. *Note:* The floor of the Museum which includes these displays is at the time of writing closed to the public. Contact: 0248-353368.

BRECON

The Brecknock Museum, Captain's Walk, Brecon, Powys LD3 7DW. Displays include some coins, Roman to present. Contact: 0874-624121.

The South Wales Borderers and Monmouthshire Regimental Museum, The Barracks, Brecon, Powys LD3 7EB. Military awards, including Rorke's Drift 1879 (24th Foot). Contact: 0874-623111, ext.2310.

CAERLEON

Roman Legionary Museum, High Street, Caerleon, Gwent NP6 1AE. Finds from the fortress of the Second Augustan Legion include the Prysg Field denarius hoard and other coins. Branch of National Museum of Wales. Contact: 0633-423134.

CAERNARFON

Royal Welsh Fusiliers Regimental Museum, The Queen's Tower, Caernarfon Castle, Caernarfon, Gwynedd LL55 2AY. Military awards. Contact: 0286-673362.

Segontium Roman Fort Museum, Beddgelert Road, Caernarfon, Gwynedd. Displays include coins found on the site. Branch of National Museum of Wales. Contact: Edward Besly, 0222-397951.

CARDIFF

National Museum of Wales, Cathays Park, Cardiff CF1 3NP. Coins and Medals Gallery: Greek, Celtic, Roman; medieval - modern England and Great Britain; Welsh finds and hoards; Welsh tokens. Campaign, gallantry, life saving and commemorative medals relating to Wales. Temporary displays. Art Galleries: displays include small numbers of Renaissance medals; medals by William Goscombe John. Contact: Edward Besly, 0222-397951.

Regimental Museum of 1st The Queen's Dragoon Guards, Cardiff Castle, Cardiff CF1 2RB. Military awards. Contact: 0222-227611, ext.8232.

Welsh Regiment Museum of the Royal Regiment of Wales, The Black and Barbican Towers, Cardiff Castle, Cardiff CF1 2RB. Military awards (41st/69th Foot). Contact: 0222-229367.

Welsh Folk Museum, St Fagans, Cardiff CF5 6XB. Displays of Eisteddfod medals, School and Sunday School medals, Friendly Society medals; some regional banknotes. Branch of National Museum of Wales. Contact: Christine Stevens, 0222-569441.

CARMARTHEN

Carmarthen Museum, Abergwili, Carmarthen, Dyfed, SA31 2JG. Displays include local finds and tokens. Contact: 0267-231691.

CHEPSTOW

Chepstow Museum, Gwy House, Bridge Street, Chepstow, Gwent NP6 5EZ. Local finds of Roman coins; local tokens; banking and local banknotes. Contact: 0291-625981.

NEWPORT

Newport Museum and Art Gallery, John Frost Square, Newport, Gwent NP1 1HZ. Roman finds from Bassaleg (hoard), Caerleon, Caerwent, Portskewett; medieval and modern Gwent coin finds and tokens; local commemorative medals and badges. Contact: Rodney Hudson, 0633-840064.

TENBY

Tenby Museum, Castle Hill, Tenby, Dyfed SA70 7BP. Displays include locally found coins, and Pembrokeshire banknotes. Contact: 0834-842809.

WELSHPOOL

Powysland Museum and Montgomery Canal Centre, The Canal Yard, Welshpool, Powys SY21 7AQ. Includes small display of British coins. Contact: 0938-554656.