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

THE BRITISH ASSOCIATION OF NUMISMATIC SOCIETIES

David Sellwood

After the end of the Second World War there was a greatly increased interest in the growth of collecting and studying coins, and a large number of local clubs were set up throughout the United Kingdom. It was soon recognised that these were an important new source of scholarship for a discipline which had been very much restricted to the contributions of a few academics and a much greater number of well-meaning but unsophisticated amateurs. In consequence, in 1953, some eminent numismatists, many of them professionals, proposed the foundation of an organisation which would bring together these smaller groups and permit them at once to benefit from, for example, specialist lectures and, at the same time, conversation with others who were also starting on this fascinating new hobby, a hobby that for many of us has developed into an obsession.

It would perhaps be invidious to single out for mention more than a representative sample of the names that can be found in the records of the Association but amongst these must feature our first president, Humphrey Sutherland, and Philip Whitting, the former a keeper of coins at the Ashmolean Museum in Oxford and the latter the senior history master at St. Paul's School. In terms of publication on the one hand and of willingness to give up time in talking to meetings all over the country on the other, such charismatic figures set an example that we are still trying to follow.

So what, more specifically, are the objectives of the Association? As implied above, local clubs and societies are invited to join and in the first instance send representatives to an annual general meeting where they can raise matters of interest such as the gaining of access to the slide collection or the question of insurance

of premises where lectures are given. At the same time future functions of the Association are discussed and confirmed. These functions include an annual congress held at various venues throughout the country and organised by one or more local societies. During the presidency of the last incumbent, Miss Marion Archibald, the Association was privileged to hold its congress in Glasgow, when it was European city of culture. More recent hosts have included the Bexley Coin Club (who arranged a reception on the *Cutty Sark*), the Wessex Society (who organised the meeting in a luxurious hotel in Bournemouth), the Yorkshire Society (who coped outstandingly well with the death of the congress secretary in the course of the year), and the British Numismatic Society (who took over at relatively short notice when the original hosts dropped out).

All those attending these congresses, which took place over three days from Friday afternoon to Sunday afternoon, have agreed that they were extremely successful, comprising visits to local numismatic attractions such as the Bank of England Museum, in addition to half a dozen or more lectures on a wide range of appropriate topics, including tokens and medals. One of these lectures is financially supported by a bequest from another former president, Howard Linecar, author of many popular books on English coins and a member of staff of Spink, the noted dealers. To encourage attendance of young numismatists at congresses, the Association has set up the Bartlett Memorial Fund which assists with travel and residential costs - Ron Bartlett was an enthusiastic member of the Association, who died unexpectedly in his forties.

Congresses are held during the Easter vacation so that college premises are available, and for the same reason the Association runs lecture courses annually in September. These too are not devoted solely to British numismatics. Recent subjects have included the issues of Alexander the Great and, at the other extreme, a

discussion of the investigations that led to the choice of denomination and size of the current decimal coinage. The latter was a 'Royal Mint Lecture', the cost of which was underwritten by the Mint at the instigation of Graham Dyer, himself a member of the Mint staff and a long-time supporter of the Association's activities. As compared with the congresses, these lecture courses are as it were 'in house' and the Association is grateful to a series of its own committee members, including Frank Snow and currently Joe Bispham, who have undertaken responsibility for the organisation and administration as well as seeking out venues as agreeable as Homerton College in Cambridge and Hertford College in Oxford.

The Association's other main aim is to publish booklets which will be of assistance to collectors. Here again we are helped financially by the Doris Stockwell Bequest. Our first venture into this field was a reprint of the article by Michael Broome on 'The Maria Theresia Thalers' which had originally appeared in the *Numismatic Chronicle*; this has been so popular that we have had to re-order further copies. Most recently Peter Waddell has written for us a pamphlet on *Co-operative Checks*, a topic of 'para-numismatica' which also has a wide appeal.

Further information about the Association's programme and publications can be obtained from the Honorary Secretary of B.A.N.S., Philip Mernick, c/o Bush, Boake, Allen, Blackhorse Lane, London E17 5QP

BANS IN LONDON

Stella Greenall

BANS held its 1994 National Congress at Ramsay Hall, University College, London from 8 to 10 April, hosted by the British Numismatic Society. Seventy-three people attended, from some thirty British numismatic clubs and societies, the IAPN and the Department of Coins and Medals at the British Museum. The weekend began on Friday evening with a splendid reception at the British Museum, with magnificent food produced by Jan Bispham and Angela Curtis - a high note which was to be maintained throughout the Congress.

Marion Archibald, the opening speaker on Saturday morning, gave an initial account of the recently discovered Woodham Walter hoard, a large find of Anglo-Saxon sceattas from the middle period, previously unrepresented in hoards. Many interesting types included one based on the Roman image of two standing facing figures, possibly a reference to St Peter and St. Paul viewed as *milites Christi*; another reading found - MTA (for MONETA) SCORUM ('money of the saints') - might also have been issued by a religious foundation dedicated to the saints. The hoard represented a large contemporary value, possibly relating to trade with Frisia, including slaves, as the find spot was by the road inland from Maldon. It was most fortunate that the finders, having previously heard a lecture by Joe Bispham on the system of treasure trove, fully understood the procedures and were prepared to report their important find.

A stimulating lecture by David Carpenter on Henry III's gold penny of 1257 gave insight into the

amassing of gold in the King's Wardrobe equivalent to a full year's revenue - gold intended originally to finance a Crusade, which was all spent in Gascony in 1253/4, and latterly for the conquest of Sicily for his son Edmund. The origins of the design of the king enthroned were discussed, and also the form in which the gold was stored; and whether the City of London's opposition to the coin, leading to its rapid withdrawal, was really due to its causing a fall in the price of gold and not to opposition by the goldsmiths to a threat to their livelihood.

Three short papers followed, each with a London theme. Christopher Challis gave an account of the close and long-term family links between the Goldsmiths' Company and the Mint. Joe Bispham dealt with the history of the mint at Durham House, the people involved, and the Edward VI coins produced there. And Thomas Curtis discussed the development of school prize medals, including some made by John Kirk of St Paul's Churchyard, which were awarded to pupils at St. Saviour's School, Southwark, and other London Schools. In the afternoon members enjoyed a visit to the Bank of England Museum.

The Congress dinner was preceded by a sherry reception for Robert Bridge, guest of honour at the dinner, formerly treasurer of BANS, and a past president of the London Numismatic Club. Peter Clayton, LNC president, presented a splendid ninetieth birthday cake to Robert with the legend VOT XC - MULT C - and a motif of the Danubian Bridge coin of Trajan, which very aptly recalled Robert's scholarly and collecting interests in Roman coins.

Sunday morning began with John Casey's inimitably lively onslaught on the problems of paying the Roman squaddie. This included a clear and deceptively simple demonstration of the increases in rates of pay needed to maintain a legionary's purchasing power through a lengthy period of sharply falling money values.

Joe Cribb then gave the Howard Linecar memorial lecture on the origins of the Hong Kong coinage, a case study in which he drew on a wealth of material from the Royal Mint archives of the 1860s, in order to analyse the development of the designs and denominations of a new coinage in exact and illuminating detail.

The Congress closed with three short papers on tokens. First came George Boon's fascinating account of Welsh seventeenth-century tokens that have appeared since he published *Welsh tokens of the seventeenth century* in 1973; the paper was read in his absence by Robert Thompson. The paper also included an account of an extended study of the broken six-foil rosette punch which - excluding London and Southwark tokens - amounted to some 365 different dies, including 133 dies dated 1669.

Next Michael Dickinson discussed the difficulties in Dalton and Hamer's listing of tokens, and outlined his proposed recategorisation of the eighteenth-century token series, which he was undertaking whilst working on a revised edition of Seaby's *British token coins and their values*.

The last paper, given by the president of the host society, Graham Dyer, dealt with the eighteenth-century tokens of his home town of Sudbury in Suffolk, issued by Thomas Goldsmith. Tokens were also

issued by William Goldsmith of Braintree in Essex, and here, as elsewhere, cataloguing by counties could conceal links, as the two issuers were almost certainly of the same family. Two obverse and two reverse dies, with two edges and two die axes, produced seven different and surprisingly self-contained types in his sample of about 140 Sudbury tokens. This suggested that the tokens, though all dated 1793, were struck in batches over several years, a proposition supported by contemporary evidence. In discussion David Sellwood suggested that, as the letter punches used on the two reverse dies were clearly the same, the dies were made at the same time, as they showed no signs of wear.

In closing the Congress, David Sellwood, president of BANS, thanked Joe Bispham and Thomas Curtis and all those who had contributed to a very successful weekend. Finally, Mr Cox of the South Wales and Monmouth Society invited the BANS 1995 congress to convene at Caerleon in a year's time; meanwhile the next BANS weekend will be held at Hertford College, Oxford, from 16 to 18 September 1994.

THE CCNB IN BIRMINGHAM

The fourth meeting of the Coordinating Committee for Numismatics in Britain was held in Birmingham Museum and Art Gallery on 14 May 1994. The arrangements for the meeting were made by David Symons.

Roger Bland reported on the Perth bill, which had then passed through the House of Lords and was due for introduction into the Commons. There was some discussion on the scope of the bill and on several issues which arose or might arise from it. The main change, from the numismatic point of view, was that base metal hoards of the later Roman empire would be treated as Treasure, and it was thought that this would be welcomed by most people. There would, as now, be difficulties with: dealing with scattered hoards; making the regulations known (an information campaign, including a leaflet for manufacturers of metal detectors was discussed); reporting (should it be the responsibility of the police or museums?); and speeding up the process (the speed of inquests, etc).

Peter Morris reported that it was hoped to announce shortly the details of the Department of National Heritage's proposal to give British Numismatic Trade Association members Open Individual Export Licences, allowing them to export material up to a certain value each year without a licence. This move was welcomed as a way of reducing paperwork and as a useful encouragement to other dealers to join the BNTA.

It was reported that the *CCNB Newsletter* was now sent to BANS members, and that the RNS was intending to send it also to its UK institutional members. There was discussion of the possible focus of some future issues (for example, the Royal Mint, English Heritage and metal detectors, the Treasure Trove Reviewing Committee, Reproductions, Fenap). The suggestion to include foreign sales was not thought appropriate. A suggestion had been made that the style of the *Newsletter* was too academic, but this was not the view of the meeting.

Meetings were still being organised on the same days, and there was a need for more information to be

sent to the CCNB calendar (Department of Coins and Medals, British Museum, London WC1B 3DG) to help avoid this.

The discussion on education was postponed until Sam Moorhead was present. A copy of the BNTA/Royal Mint teaching pack was circulated. There was also a short discussion about how more travelling exhibitions could be arranged, to help increase the level of numismatic display.

The proposal to set up a sub-committee of ICOM (International Committee of Museums) devoted to numismatic museums was discussed, but there was little enthusiasm for the initiative.

David Symons reported on his discussion with Peter Clayton about continuing the notification of numismatic articles in local or national non-numismatic journals. He agreed to talk to the Society of Antiquaries and Edward Besly (UK editor of *Numismatic Literature*) prior to making a proposal which will be published in the *Newsletter*.

Reproductions of coins were causing two types of problems: they were being sold subsequently as genuine pieces and they were threatening to distort archaeological records. It was reported that the making and selling of reproductions was illegal in France, unless they were clearly marked as such, and Andrew Burnett said he would take up this idea with the British government.

THE IMAGE OF VENICE

Sidney Hoffman

Early in January 1994 the Department of Coins and Medals at the British Museum staged an exhibition *Venice Preserv'd: The Greenall gift of Venetian coins*. The exhibition commemorated the recent gift by Mrs Stella Greenall to the British Museum of almost nine hundred Venetian coins and medals collected by her late husband, Philip Greenall.

As a complement to the exhibition, the museum arranged a one-day conference on 20 January entitled *The Image of Venice*, chaired by Barrie Cook, a curator in the Department of Coins and Medals. The theme of the conference was the official art and imagery of the Venetian state.

The first paper, by Jennifer Fletcher of the Courtauld Institute, dealt with the immensely complicated system of rules and regulations by which the doges had to abide. Every new doge on election had to accept a *promissione* designed to prevent too much self-aggrandisement. He swore to abide by minute and exact regulations about his movements, his dress, his representation on the coinage, and the ceremonial duties of his office. The *promissione* also laid down regulations for the minting of *oselle*, the silver coins which were struck for presentation to prescribed dignitaries in lieu of the ducks and waterfowl which the lagoon could no longer provide in sufficient quantity.

A paper on *The Art of celebration in Renaissance Venice* was then presented by Iain Fenlon of King's College, Cambridge. He began with an account of the expansion of Turkish power during the sixteenth century, which posed a serious threat to Venetian commerce and settlements in Greece and the eastern

shores of the Adriatic. In 1570 the Turks had demanded the cession of Cyprus, and attempts to relieve the island had ended in fiasco. This all made more understandable the great outburst of exultation and civic rejoicing which followed upon the great naval victory at Lepanto in 1571, which seemed - and indeed was - a turning point in the history of Turkish expansion.

It was not only the doges who had elaborately prepared definitions of their powers and obligations. Officers and functionaries of the state all received appropriate documents upon appointment, and these were beautifully written by scribes who practised the art of manuscript writing and illumination long after those skills had died out in other parts of Christendom. David Chambers of the Warburg Institute examined the title pages of these in a paper on *The Image in miniature: State documents of appointment in Venice*.

A fourth paper, *Death in Venice: Tombs and social hierarchy in the Renaissance*, was presented by Bruce Boucher of University College, London. From the fourteenth century onwards increasingly elaborate funeral monuments sought to enhance the importance of individuals and families. Great mural tombs which might occupy the whole wall of a church had large sarcophagi with elaborate architectural decoration surrounding them, complete with niches for saints and angels. Military leaders, foreign as well as native, were celebrated in such tombs, but the most ostentatious monuments belonged to the doges, whose families strove to overshadow the magnificence of their predecessors.

Martin Lowry (Warwick University) chose to speak on a very limited period, the last quarter of the fifteenth century, in his paper on *Coinage and culture*. At this time the arts of the mint and the printer overlapped, since similar metallurgical skills were used in the striking of coins as in the die-making for the founding of metallic type. Both coincided with a greater awareness of the classical heritage. Jensen, who had learned his skills in the French mint, brought to Venice a virtuoso precision and clarity in the production of type which helped to make Venice the greatest centre of book-production in Europe. All this coincided with a great crisis in the Venetian currency in 1472-3. The Tyrolean silver mines were not yet on stream and there was a general shortage of precious metals. Amid rumours of forgery and adulteration the whole silver coinage had to be withdrawn, re-assayed and re-issued in large forms. A cry for scapegoats led to widespread arrests, including a number of workers in the Venetian mint. One effect was a dramatic reduction in the number of printers in Venice; they were in danger from public suspicion and circumspectly vanished. The importance of metal-working in Venice was illustrated by the career of Alessandro Leopardi, trained for several years in the mint, exiled for five years for the forgery of a seal, and recalled after two to supervise the bronze casting of the Colleoni equestrian statue, still in wax form when Verrocchio died. He successfully produced one of the greatest bronze statues of Renaissance art and at the same time earned for himself a permanent position in the mint and an annual pension of one hundred ducats. It has not been possible to link any specific coins to Leopardi's designs, but the Greenall collection may help scholars to trace designers, and perhaps the forgers too.

NEW APPOINTMENTS AT THE FITZWILLIAM

Koray Konuk has been appointed an Assistant Keeper at the Fitzwilliam Museum, Cambridge. He will have particular responsibility for curating the collections of Greek, Roman and Celtic coins and for teaching ancient numismatics. Koray, who is 26, was born and brought up in Belgium, though his parents are Turkish and hence he enjoys dual nationality. He studied at the Catholic University of Louvain under Professor Tony Hackens, taking an MA in classical archaeology and history of art, and he subsequently took a further MA at Louvain in international relations. Since 1991 he has been working on a DPhil on 'The Coinage of the Halikarnassos Peninsula', supervised by Chris Howgego. In 1993 he was awarded the first travelling scholarship by the International Numismatic Commission. In his second year at Oxford he was elected President of the Middle Common Room at his college, St Edmund Hall. He takes up the new post in October.

Starting in September, Cor de Graaf will take up a one-year Research Assistantship in the Fitzwilliam Coin Room to complete the work on Christopher Blunt's collection of medieval coins begun by Kevin Butcher. There are two further parts of the study photographs to be prepared and work to be done on the Museum's general collections before the Blunt collection can be integrated with them. Cor (short for Cornelis) is 25 and a history graduate of Leiden University, where he prepared a thesis on coin forgery and punishment in later Middle Ages. Over the past five years he has worked on a number of projects in the Royal Dutch Coin Cabinet at Leiden. His publications include a substantial report on a fifteenth-century hoard from Maastricht in the last issue of *JMP*.

The Fitzwilliam Coin Room has a record of remarkably long service - the first post to be established, that of Museum Assistant, was held by just three people (Harry Chapman, Harold Shrubbs, and Geoff Thoday) from 1908 to 1993, while the first Keeper, Graham Pollard, worked in the Museum for 41 years, and our Honorary Keeper, Philip Grierson, has held that title now for 45 years. However, these two new appointments, following those of Mark Blackburn as Keeper in 1991, Lucia Travaini as Senior Research Associate in 1992, and Stephen Doolan as Museum Assistant in 1993, give the Fitzwilliam quite a new team.

THE CURRENCY OF FAME: PORTRAIT MEDALS OF THE RENAISSANCE

Wendy Fisher

Stephen K Scher's stated aim in organising the *Currency of Fame* exhibition was, 'to gather some of the finest specimens of the greatest medals by the most celebrated artists and to demonstrate that these deserve to be considered as important works of Renaissance sculpture, not merely as a somewhat neglected branch of numismatics'. Major public and private collections in America and Europe allowed their medals to travel

to the National Gallery of Art, Washington DC (January-May), the Frick Museum, New York (May-August), and, from September 1994 to January 1995 they may be seen at the National Gallery of Scotland, Edinburgh. The quality of the medals displayed in Washington and subsequently in New York paid eloquent tribute to Dr Scher's powers of persuasion. Most have now gone on to Edinburgh.

'The medium is the message' applied to the display at the National Gallery of Art. After negotiating the vast public spaces of the Dome and the Sculpture Hall, the West Garden Court provided a suitably intimate and small-scale setting appropriate to the medals themselves. In addition, the design of the exhibition and its lighting created a quiet atmosphere in which to concentrate on the more than 170 medals displayed in twenty-one cases. The free-standing cases, with perspex centre panels, afforded views of both obverse and reverse - a bonus which more than compensated for a labelling system that was not always easy to apply to the objects themselves.

The medals were grouped by national or regional production in a chronological thread beginning with those depicting Constantine the Great and Heraclius (Paris, Bibliothèque Nationale, cat. nos 1 & 2) from the collection of Jean de France, duc de Berry (1340-1416), and the Alberti uniface self-portrait (Washington, National Gallery of Art, Kress Collection, no.3), and ending with medals from England and the Low Countries during the sixteenth and early seventeenth centuries, such as that of Elizabeth I of England by Nicholas Hilliard (London, British Museum, no.164).

In taking portraiture as its central theme, the exhibition traced the rise and fall of individuals and dynasties. The visitor's gentle progress from case to case stood in contrast to the upheavals of the political and social history of Renaissance Europe, but it was here, in the presentation of history in miniature sculptural form, that the exhibition succeeded in opening up the study of medals beyond the connoisseur, collector and curator to a more general, less specialist public.

The boxwood model by Hans Schwarz of Katharina Starck, née Imhoff (1493-1550), (London, Victoria and Albert Museum, no.83) and that of Christoph Weiditz for Magdalene Rudolff, née Honoldt (b.1495), (Berlin, Staatliche Museen, Münzkabinett, no.88) are for medals commemorating women of some independent standing in their own right. The forthright, uncompromising plainness of these portraits parallels a similar strand in the development of Renaissance portrait types, found in both Italian sculpture and painting of around the same date, examples of which might include the terracotta bust of *A Lady of the Lupari Family* (London, Victoria and Albert Museum, inv. no. 320-1867) and Titian's *Portrait of a Woman* (London, National Gallery, 5385). These finely carved boxwood models, used in the casting of German medals, are also of great interest for the light they shed on the creative process.

Medals are sometimes considered only in the context of relief sculpture, but, as with other small Renaissance bronzes, their three-dimensionality should not be overlooked. Their virtuoso modelling and casting ensured that they would always have been appreciated most in the hand. The exhibition, in displaying the finest available examples, affords

opportunities to appreciate the variety of relief attainable. This is exemplified by the cast silver medal by Jean Warin of Antoine Coeffier, called Ruzé, marquis d'Effiat (1581-1632), (London, British Museum, cat. no.152), which is of such quality that the bent, left arm of Hercules stands clear of the field. The existence of this superb cast is a salutary lesson in the appreciation of quality when studying medals. This is apparent when comparing it with examples where the cast is solid in this area, as for instance with another version in London at the Victoria and Albert Museum (inv. no. A.326-1910).

A brief word should be said about the catalogue. This permanent record of the exhibition has entries by an international team of experts, is lavishly illustrated with over five hundred high quality black and white photographs, boasts more than a hundred colour illustrations, and seems set to become a standard work for the study of Renaissance medals.

As must have been the intention, the exhibition has opened up possibilities for further study, fuelling debate and setting in motion a process of scholarly reappraisal. The many learned humanists portrayed on the medals would undoubtedly have approved of such an outcome.



Jean Warin: Antoine Ruzé, 1629, cast and chased silver, 66mm, British Museum

2,500 YEARS OF FRENCH COINAGE

Barrie Cook

Two and a half millennia is a long time, even in numismatics, and in its current temporary exhibition (on show until 28 October) the Fitzwilliam Museum has taken on the tough task of encapsulating the rich and varied tradition of French coinage within the confines of the Cripps Gallery. One must immediately congratulate the staff of the Coins and Medals Department for their success in producing an attractive-looking and professional display which belies the resource constraints of their institution. Excellent enlarged photographs both decorate the gallery walls and make a vital contribution to accessibility by making visible such coins as the tiny oboles of Greek Massalia/Marseille; well produced maps provide essential scene-setting for ancient Gaul and feudal France; and several illustrations (the medieval mint at Figeac, a scene of moneyers at work from a manuscript of Nicholas Oresme's *De Moneta*) give variety to the layout and add a welcome touch of colour.

The structure of the exhibition is primarily historical, with each of the eight cases of the gallery presenting a period of French numismatic history. The first two cases are devoted to France before the French: the first has the origin of minting in the Greek city of Massalia, its spread through the Celtic tribes (including a coin of Vercingetorix), and the advent of Roman colonies; and the second is devoted to Roman Gaul, illustrating issues ascribed to the mint of Lugdunum, coins of the Gallic empire, and material from the later Roman period.

The next four cases are devoted to medieval coins, making an obvious virtue of necessity given the strength of Cambridge in this area, largely thanks, of course, to the presence of the Grierson collection. A splendid sequence of Merovingian and Carolingian material includes a base gold solidus of Childeric II, a solidus of Charlemagne and another superb, framed one of Louis the Pious. The tone of labels throughout is clear and authoritative, with an absorbable amount of information, and is not above the odd value-judgement: the case of feudal deniers is described coolly enough as 'the most complex and least attractive' of the national series. The historical progression is halted briefly by an entire case of Anglo-Gallic coinage, with twice as many coins as for the age of the feudal denier - French visitors may purse their lips at this dose of Anglocentrism, though resentment should be mitigated by the quality of the material thereby depicted. The following case, glittering with French regal gold, shows the challenge to which the medieval English kings were responding and culminates in the triumphant Gothic of the silver gilt medal struck in 1453 to commemorate the expulsion of the English from France.

The last two cases in the exhibition bring the story up-to-date. The early modern period seems somewhat short-changed here, though this again presumably represents the nature of the Cambridge collection. Some interesting rarities are illustrated courtesy of a loan from Mr John Porteous, notably milled testons of Henri II, a teston of the future Henri IV as king of Navarre (showing facing portraits of himself and his wife, Marguerite de Valois), and a quarter-écu of

'Charles X', the cardinal de Bourbon. The introduction of copper low denomination money is not represented at all, and it is reasonable to note that low denominations are in general under-represented, although one certainly appreciates the aesthetic impulse behind this - few curators would want to leave out, say the pavillon on Philippe VI to make room for one of his deniers tournois.

The last case rushes at a gallop though two centuries of social and political upheaval. The revolutionary period gets its due, and paper money is allowed to put in an appearance with five assignats, but the 'historical survey' approach more or less stops with the Hundred Days. No room is found to indicate the scope of French colonial currency from the seventeenth century onwards, and republicans might also have fair cause to complain. Just two small groups of material, one on the image of the personified Republic and the other on the effects of inflation on the coinage, are virtually all that bridge the gap from the first Napoleon to modern times, the latter represented by a display of modern coins, banknotes and phone cards.

Mentioning the under-represented areas in the exhibition is not meant to be a serious criticism. Any museum display will rightly play to the collection's strengths, and questions of probable public interest, resources and availability of space will all play their part in the planning of an exhibition's scope and the selection of its content. The Coin Room staff at the Fitzwilliam have created an excellent display: well-organised, informative, and with a quantity of spectacular pieces sufficient to make a visit a worthwhile diversion for anyone within range of Cambridge. It is unfortunate that many casual visitors to the Fitzwilliam must miss it completely through the museum's restricted opening, which means the gallery is accessible for just two hours a day (10 till 12am) four days a week (Tuesday-Friday). This would be sad for a permanent display, but for a temporary exhibition of such interest is deeply unsatisfactory.

MONEY UNDER THE MICROSCOPE

Coins and coinage have long been the subject of scientific enquiry. The Roman historian Pliny, in the 1st century AD, writes that 'a sample of a forged denarius is carefully examined...', and some of the first chemical analyses of antiquities in the eighteenth century were of Roman coins. The exhibition, *Money under the microscope: The application of science to numismatics*, organised by the British Museum's Departments of Scientific Research and Coins and Medals shows how the scientific study of coins, and items associated with their production such as dies, can enhance our knowledge of their use and manufacture. The exhibition runs from 20 September until 22 January in the Museum's room 69a.

Coins are a special type of item for scientific study. Not only are they the form of currency, and therefore a means of understanding early economies, they are dated metal artefacts representing the current state of metal technology at a particular point in antiquity. The exhibition illustrates a variety of ways by which scientific techniques have contributed to numismatics

and also where the currency itself has contributed to our knowledge of ancient technology through scientific investigation.

Different sections demonstrate the investigation of how coins were made, illustrating the various processes involved in manufacturing coins in the ancient world; how the study of the metallic composition provides information about early metal production and alloy development; the ingenious methods by which forgeries of coins have been made at different times; how scientific investigation enables us to trace the progressive debasement of precious metal current in the ancient and medieval worlds; and how natural gold alloys were used and refined to make the world's first coins at Sardis in Lydia in the 6-7th century BC. Because coins were often minted in large numbers they are also open to statistical study. By investigating the statistics of large hoards of coins it is possible to show the supply of coins from different mints to particular geographical areas.

The exhibition coincides with a conference at the British Museum on 22-24 September, organised jointly with the Royal Numismatic Society, on scientific methods for investigating coins and coinage

LECTURES, SEMINARS, COLLOQUIA AND CONFERENCES

September 1994

- 16-18 BANS *Lecture Course*
Hertford College, Oxford
Contact: Joe Bispham, tel. 0702-230950
- 16-18 *Exeter Token Congress*
St. Luke's Campus, Exeter
Contact: Mike Crew, Childs House, North Street, Exeter EX4 3QR, tel. 0392-494626
- 21 *Look after the pennies! Numismatics and conservation in the 1990s*
Conference, Conservation Department, Museum of London
Contact: Joan Edwards, tel. 071-600 3699
- 22-24 BM/RNS *The application of scientific methods for investigating coins and coinage*
Symposium, Department of Conservation, British Museum
Contact: Miss K Havercroft, tel. 071-323 8223
- 23 *The reverse of the medal 1400-1650*
Conference, Royal Museum of Scotland, Edinburgh
Contact: Mark Jones, tel. 031-225 7534
- 23 *Medal Symposium*
Imperial War Museum, Lambeth Road, London SE1
Contact: Diana Condell, tel. 071-416 5271
- 23-25 BAMS *Annual Congress*
Edinburgh
Contact: Mark Jones, tel. 031-225 7534
- 27 BNS J. Keyworth
Paper vs gold

October 1994

- 1 ONS *UK Section Meeting*
Department of Coins and Medals, British Museum
Contact: Joe Cribb, tel. 071-323 8585

- 11 BAMS Julian Cross
Fox and Grapes and Crow: From plaster to patination
- 18 RNS Karl Schmitt-Korte
Nabataean coins: new research into the pre-Islamic coinage of Arabia
- 22 "Such a spirit of industry": Matthew Boulton and the Soho Manufactory
Day school, Birmingham Central Library, Chamberlain Square, Birmingham
Contact: Shena Mason, tel. 021-235 3999
- 25 BNS Y. Harvey
Anglo-Saxon mints and hoards: England and Scandinavia

November 1994

- 5 BANS AGM
YWCA, London
Contact: P. Mernick, tel. 081-980 5673
- 7 BAMS Peta Evelyn
Studying bronzes: Possibilities and limitations
- 15 RNS Richard Reece
British coins and Dacian hoards: the interpretation of Roman coin finds
- 22 BNS *Anniversary meeting and Presidential address*

December 1994

- 14 BAMS *Reception and private view of Artistic Circles: The Medal in Britain 1880-1918*
British Museum, London WC1
- 20 RNS *To be announced*

January 1995

- 10 RNS François de Callatay
A die-study of the tetradrachms of the Parthian rulers Orodes II and Phraates IV from a recent hoard

February 1995

- 4 CCNB Meeting, London Coin Fair, Cumberland Hotel, Marble Arch, London W1
Contact: Frances Simmons, tel. 081-989 8097, or Beverley Fryer, tel. 071-323 8271
- 14 BAMS Patrick Eyres
'Athenian' Stuart: Medalllic and architectural designs of the mid eighteenth century
- 21 RNS Osmund Bopearachchi
New evidence from recent Indo-Greek coin hoards

March 1995

- 10-11 BM/Warburg Institute
The Image of the Individual 1400-1550
Conference, Warburg Institute and British Museum
Contact: Luke Syson, tel. 071-323 8658
- 14 BAMS Philomena Davidson Davis
Go with the flow: Sculpture and the business of medals
- 21 RNS Andrew Fitzpatrick
The adoption of coinage in Iron Age Europe

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)
Dr D Bateson, Hunterian Museum, Glasgow University, Glasgow
G12 8QQ. 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

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, Fitzwilliam Museum

28 July 1994 - 28 October 1994

London

From a National to a Central Bank

Bank of England Museum, Bartholomew Lane, EC2

11 September 1994 - 3 October 1994

Edinburgh

Contemporary British Medals

Scottish Gallery, 16 Dundas Street, Edinburgh

20 September 1994 - 22 January 1995

London

*Money under the Microscope: The application of science to
numismatics*

Gallery 69a, British Museum

22 September 1994 - 8 January 1995

Edinburgh

The Currency of Fame: Portrait medals of the Renaissance

National Gallery of Scotland, Edinburgh

23 September 1994 - 8 January 1995

London

Artistic Circles: The Medal in Britain 1880-1918

Gallery 90, British Museum

24 January 1995 - 17 April 1995

London

High Profiles: Portraits of the Italian Renaissance

Gallery 69a, British Museum

AUCTIONS AND FAIRS

September 1994

10 *The London Coin Fair*
Cumberland Hotel, Marble Arch, London W1
Contact: Frances Simmons, tel. 081-989 8097

12 Medieval coins and coin weights
Mail-bid auction
Contact: Frances Simmons, tel. 081-989 8097

13 Coins, medals and banknotes
Auction: Bonhams

17 *Coin Fair*
The Great Western Royal Hotel, Paddington, London
Contact: Davidson Monk Fairs, tel. 081-656 4583

20 *Croydon Coin Auctions*

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

29 Military medals
Auction: Sotheby's (Billinghurst)

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 Banknotes
Auction: Spink in association with Christie's
Contact: Spink, tel. 071-930 7888

6-7 English and foreign coins and banknotes
Auction: Sotheby's

11 *Coin Fair*
The Great Western Royal Hotel, Paddington, London
Contact: Davidson Monk Fairs, tel. 081-656 4583

11-12 Ancient, English and foreign coins and
commemorative medals
Auction: Spink in association with Christie's
Contact: Spink, tel. 071-930 7888

12 Coins sale
Auction: Glendining's

13-15 *Coinex*
London Marriott Hotel, Duke Street, Grosvenor
Square, London W1
Contact: BNTA Secretary tel. 081-466 8501

29 *Coin Fair*
The Great Western Royal Hotel, Paddington, London
Contact: Davidson Monk Fairs, tel. 081-656 4583

November 1994

5 *The London Coin Fair*
Cumberland Hotel, Marble Arch, London W1
Contact: Frances Simmons, tel. 081 989 8097

8 Orders, decorations, campaign medals and militaria
Auction: Spink in association with Christie's
Contact: Spink, tel. 071-930 7888

16 Orders, decorations and medals
Auction: Glendining's

19 *Coin Fair*
The Great Western Royal Hotel, Paddington, London
Contact: Davidson Monk Fairs, tel. 081-656 4583

22 *Croydon Coin Auctions*
Contact: Linda/Graeme Monk, tel. 081 656 4583

22 English coins, tokens and commemorative medals
Auction: Spink in association with Christie's
Contact: Spink, tel. 071-930 7888

December 1994

13 Coins, medals and banknotes
Auction: Bonhams

14 Coins sale
Auction: Glendining's

17 *Coin Fair*
The Great Western Royal Hotel, Paddington, London
Contact: Davidson Monk Fairs, tel. 081-656 4583

January 1995

14 *Coin Fair*
The Great Western Royal Hotel, Paddington, London
Contact: Davidson Monk Fairs, tel. 081-656 4583

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.

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