

# MONEY & MEDALS



The Newsletter for Numismatics in Britain

69 | December 2016

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Money & Medals is the newsletter associated with the Money and Medals Network based at the British Museum and in association with the RNS, BNS and a number of key partners. The Network aims to act as an information exchange for museum professionals within the UK whose collections include coins,

medals and other objects relating to monetary and economic history and numismatics.

To contribute information or articles to the Newsletter or to subscribe by email please send your name and email address to the editor at [newsletter@moneyandmedals.org.uk](mailto:newsletter@moneyandmedals.org.uk) or by post to Department of Coins and Medals, British Museum, Great Russell Street, London WC1B 3DG, fax: 020 7323 8171. Auction and fair details for inclusion in the next edition should be sent to Peter Preston-Morley at [ppm@dnw.co.uk](mailto:ppm@dnw.co.uk)



The British Museum



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## NEWS

### Wold Newton Hoard Acquired

Generous donations of more than £44,000 have been given to the Yorkshire Museum to buy the largest Tetrarchic hoard ever discovered in the North of England. Hundreds of people from around the world have donated to the keep the hoard in a public collection. A portion of the hoard, as well as the ceramic vessel it was found in, will remain on public display at the Yorkshire Museum until January 11 2017. The hoard will then be taken for conservation, with the full hoard being revealed at next summer's Eboracum Roman Festival on June 1-4, 2017. Keep up to date on progress by following the hashtag #WoldNewtonHoard



### Coin Discovery at Knowsley Hall, Merseyside

*Stephen Lloyd, Curator of the Derby Collection*

Following my discovery during 2012 in the archive at Knowsley of a collection of 670 previously unrecorded coins – mostly Roman – wrapped in a piece of mid-nineteenth-century paper and stored in one of the boxes relating to the 17th Earl of Derby's passion for racing and breeding of thoroughbreds, I contacted Henry Flynn for advice at the Money and Medals network based at the British Museum. Having published an article for the M&M Newsletter about the discovery of this accumulation of coins by various Earls of Derby, I was contacted by the Ormskirk and West Lancashire

Numismatic Society. Since then two of their members, Alan Dawson and Graham Jones, have been assiduously cataloguing these coins at Knowsley on a volunteer basis, one day a month. A compact 28-drawer Crozier mahogany cabinet has been made to store the coins, having been constructed by Peter Nichols of Nottingham. In 2014 Henry Flynn chaired a roundtable seminar at Knowsley Hall, where discoveries concerning the Knowsley hoard were presented to local museum curators from the North West. I was also able to make a short presentation that same year about the coins at a M&M Network study day at the British Museum. Research is continuing into the history and provenance of the Knowsley miscellany of coins, which date from the reign of Julius Caesar up until the late eighteenth century. Perhaps the rarest object is a South Carolina Elephant token of 1694, which was struck in copper in London, and which were thought to be a form of advertising jettons to promote interest in the young American colony (below).



### ICOMON report

*Henry Flynn*

At the 2015 International Numismatic Congress I was invited to speak about the Money and Medals Network at the International Committee of Money and Banking Museums (ICOMON)'s annual meeting. ICOMON members were particularly interested in the Money and Medals training programme and its potential benefits, so I was invited back to

run a half-day's worth of training at their July 2016 meeting which was held in Milan.

I ran three workshop sessions based on Money and Medals training days. First, I spoke about the Network itself, how it was set up and the benefits it offers through site visits and training. Secondly, I spoke about best practice in numismatic storage which is an essential part of looking after a museum collection. Finally I spoke about approaches to displaying coins, medals and banknotes based on examples from the British Museum as well as other UK museums participating in the Network. This was followed by a short discussion. Interest in setting up an international network of museums with numismatic collections was clear, and is something that could be of great benefit to the wider numismatic museum community. The idea of setting up a system for the sharing of numismatic expertise internationally, based on the MMN model, is an interesting one and I am very much looking forward to working together on this with ICOMON in the future. I would like to thank Effrosyni Nomikou, Eleni Zapiti and Mieka Harris for inviting me to contribute to the meeting in Milan.

### Money & Medals Network Training roundup

The Money and Medals training programme has been very active in recent months with events held in the East and West Midlands, the East of England, the South West and London. April's event featured a number of talks – Tanya Szrajber from the British Museum spoke about numismatic documentation, Megan Gooch from Historic Royal Palaces spoke about using numismatics in education sessions and Janet Larkin, also from the BM, gave an introduction to commemorative medals. The subject of conservation was covered by the BM's Pippa Pearce. I gave an update on the work of the national Network and also led a practical pinning techniques session.

September brought two MMN training days, one in the East Midlands and one in the West Midlands. The first event was hosted by the University of Nottingham Museum and had a focus on outreach as well as coinage of the Ancient Mediterranean. Matthew Ball spoke about the numismatic consultancy work he has been involved in with North West museums, Andrew Woods spoke about York Museums Trust's numismatic outreach projects and Julia Tubman from Gunnersbury Park Museum gave a talk on conservation. I introduced the day with a talk about the Network, and the day concluded with a Greek and Roman coin handling session led by the BM's Amelia Dowler and the hosting museum's numismatist Anja Rohde. September's second event was the first follow-up training day held by the West Midlands numismatic network at the Department of Classics and Ancient History, University of Warwick. Led by network coordinator Dr Stanley Ireland, the day focused on the identification of Roman coinage and featured contributions from Warwick University's Dr Clare Rowan and Sara Wear from the Warwickshire Museum. Also in September the Money and Medals Network collaborated with the HLF-funded British Museum Collections Care Skills Sharing programme for the provision of numismatic training at the BM. This took the form of a Stage 1 MMN-style event and focused on storage, display, documentation, conservation and pinning techniques.

The Money and Medals Network brought training to the South West for the first time in October with an event at Bristol Museum & Art Gallery. This Stage 1 event featured the British Museum's Ben Alsop, Tanya Szrajber and myself speaking about display, documentation and storage respectively. The day also featured a pinning training session and Medieval coinage identification training led by Dr Martin Allen from the Fitzwilliam Museum.

Many thanks to Sue Giles from Bristol Museum for hosting this well-attended event and to everyone who organised, contributed to and attended these events. Plans for future training are afoot with a day to be held in Northern Ireland on the 10th of March and an event in Wales in Spring 2017. Information on these events and more will be circulated very soon!



### Exhibition review - *Minted: Making Money and Meaning*, Grosvenor Museum

The numismatic collection at the Grosvenor Museum in Chester is a particularly strong one and a longstanding ambition of theirs to put more of it on display came to fruition in 2016, with the help and support of Museum Development North West. The exhibition, *Minted: Making Money and Meaning*, took a thematic approach to numismatics and utilised a wide range of coins from many different periods. Without focusing on one period or type of coinage, the exhibition sought to challenge people's perceptions of money itself and encouraged them to think about the change in their own pockets in new ways. The exhibition explored portraiture, inscriptions, propaganda and hoarding, as well as the process of making coins, in every case making good use of the Grosvenor's own collection. A nice touch was the inclusion of modern coins in a number of showcases, in an effort to draw parallels with recent events and concepts, thereby lending the exhibition a relevant and contemporary feel.

Numismatic objects are famously challenging to display in ways that make them engaging to the public and have the added hindrance of being small and tricky to see. Pleasingly, this exhibition made successful attempts to make the subject matter appealing to visitors of all ages through the use of a number of innovations. The coins themselves were displayed lying flat in table cases with magnifying glasses. Younger audiences were also catered for through the use of simple but effective interactive features – these included a stand for coin rubbings, the provision of paper and pencils so children (of all ages) could design their own coins, and a dressing up box so people could pose as a portrait image on a coin. I have to confess that, when no one was looking, I gave this a go!

One particular innovation that really helped to bring the subject to life was the use of photography. Professional photos were taken of members of the public who had had their hair styled to emulate various portraits on coins. These recreated hairstyles were displayed prominently in roundels next to images of the specific coins they were intended to imitate.

The exhibition closed in October but has proven to be such a success with visitors to the Grosvenor that elements of it have now been incorporated into the museum's permanent displays. This means that this engaging, innovative and genuinely thought-provoking approach to numismatics can continue to be enjoyed for years to come.

**Review - *Defacing the past: damnation and desecration in imperial Rome.* 13 October 2016 – 7 May 2017, British Museum Room 69a, Free**

*Murray Andrews, Institute of Archaeology, UCL*

At the beginning of the third century a freed slave turned Roman official, Antonius, commissioned a marble stele thanking the goddess Fortuna for the safe return of the imperial family. Within a decade two members of that family, Geta and Plautilla, lay dead at the hands of a relative, Caracalla, who ordered that their names and images - and with them their memories - be excised from the record. Antonius' monument, scarred by chisel-marks erasing their names and titles, bears the traces of this deliberate *damnatio memoriae*. As this new exhibition demonstrates, however, inscriptions were not the only targets of censorious zeal; from the grandest statue to the smallest coin, material culture provided a critical medium for the exercise of official condemnation and civic protest.

Supported by Stephen and Julie Fitzgerald and drawing on research funded by the Leverhulme Trust, *Defacing the past* charts the history of the *damnatio memoriae* - the deliberate condemnation of the memory of dishonoured individuals - in the Roman world across a diverse range of artefactual sources. Visual media, a key platform for the construction and persistence of imperial authority, naturally became a target for those challenging authority, and while defaced inscriptions, jewellery, papyri and statues reveal how symbols of power were contested through physical destruction, it is coinage - the most ubiquitous medium of official communication - that takes centre stage in this exhibition. An effective selection of coins illustrates how the practice of official *damnatio* operated in the everyday, with examples like a bronze coin of disgraced emperor Domitian - whose bust was obliterated following his assassination in AD 96 - showing careful attempts to eradicate the memories of those whose bodies were now physically destroyed.



*Bronze coin of Domitian and his wife Domitia from which face of the emperor has been erased; Cibyra (Turkey), c. AD 93-96. © The Trustees of the British Museum*

Other specimens demonstrate how the practice of condemning deposed rulers persisted in official policy well into the later days of the Empire, though we learn that its original targets were in fact officials like Gallus and Sejanus, whose titles and names were erased from coins in the reign of Tiberius. All stood, however, in a long line of authority figures - from Egyptian and Mesopotamian

rulers whose statues were defaced, to modern politicians in Iraq and Libya - whose personages have been attacked through their images and names, a context helpfully displayed through coins, photographs and sculpture.



*Bronze medallion of Commodus set in a wider rim, showing his facing bust, whose face has been erased; Rome, AD 191. © The Trustees of the British Museum*

However, challenging power through visual media was by no means the sole preserve of post-mortem official politics. An Egyptian basanite bust of Germanicus, his nose mutilated and forehead inscribed with a cross, shows how religious communities could confront the images of rulers whose depictions, like those on a bronze medallion of Commodus and the sestertii of Antoninus Pius and Faustina, proclaimed divine attributes in life and death. As the exhibition suggests, however, we should not understand these processes as wholly negative actions; by defacing a condemned image, like the copper *as* countermarked with the legend 'SPQR' across the portrait of the late Emperor Nero, communities could very literally reassert their own values in the face of their opponents.

An exceptionally well-produced exhibition, *Defacing the past* demonstrates the central place of visual media in the articulation of complex socio-political disputes, challenging the viewer to think about how image and text act not only to construct and reinforce power relations but also provide the means through which they might be dismantled. Displaying coins alongside conventional 'high art' objects emphasises their coexistence in a wider material and visual culture, and stressing the importance of numismatic evidence underlines the value of a source so frequently dismissed as boring and mundane in wider academic and museum contexts. A companion book published by the British Museum and Spink provides further context to the exhibition. Both are warmly recommended.



*Bronze coin of Caracalla and Geta (erased); Mytilene (Turkey), AD 209-211/212. © The Trustees of the British Museum*



*Panoramic view of the exhibition, courtesy of Iain Birkett*

# FOCUS

## NEW NUMISMATIC GALLERIES

This month we celebrate the opening of brand new exhibition spaces at two of the country's most important institutions for numismatics and monetary history - the Royal Mint and the Bank of England.

### Bank of England Museum Banknote Gallery

Jenni Adam

This autumn saw the issue of the Bank of England's first polymer banknote, the Winston Churchill £5 note. To coincide with this launch, the Bank of England Museum opened a completely refurbished Banknote Gallery, which explores the history of the Bank's notes from 1694 to the present day. The issue of the new fiver presented the ideal opportunity for us to re-tell the story of the Bank of England's banknotes in a fresh and engaging way. We reopened the Banknote Gallery in early September as a bright, open and accessible space, with a totally new display that includes both artefacts and interactive exhibits.

From the beginning of the development process it was important that the gallery would showcase a wide range of items from our collections. As the repository for the Bank of England's social history, our collections contain a great variety of material beyond the notes themselves, from the designs and test prints to a huge array of equipment used at all stages of the production process. Once a note is in circulation it then inspires another set of material – counterfeiters, flash and skit notes, satirical drawings, novelties including jewellery, cigarette cases, pocket tissues and more – all of which also features in our collections. These varied collections gave us rich material to work with to create this gallery.

Maintaining confidence in the currency is one of the Bank of England's key responsibilities as the United Kingdom's central bank. Over time, banknotes have evolved from simple, hand-written receipts into complex security documents made with advanced manufacturing techniques. The gallery examines how the design, printing techniques and the material notes are made from combine to create a note that is difficult to counterfeit, and can be trusted by the user. It's a note's familiarity that first inspires our trust – the particular form of lettering, the Queen's portrait, the sum block and signatures in a particular location. But after that initial overall impression, the tiny details of the design act as the first security features.

The first Bank of England notes, known as 'running cash' notes, were little more than hand-written receipts for money that customers had deposited at the Bank. When printed notes were introduced, these followed the overall design of the handwritten notes, with a deceptively simple style of black calligraphy against a white background. Yet even these are more complex than they first appear. A set of twelve Britannia vignettes from the eighteenth century (of which three are illustrated here) looks identical at first

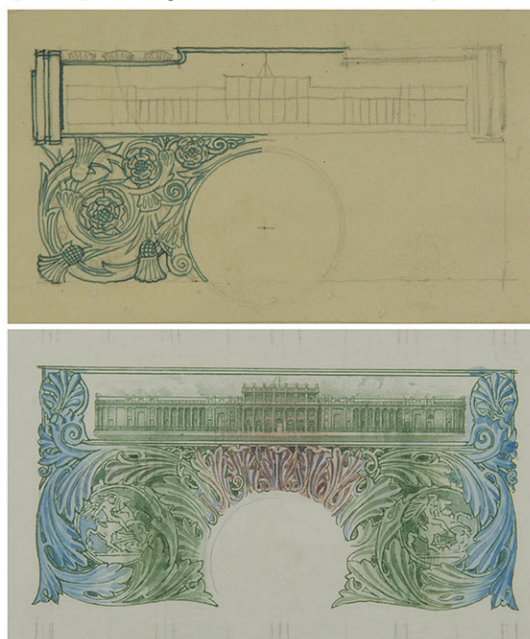
glance. A closer look reveals minute differences between the vignettes used for different denominations, a fact that could be easily overlooked by a counterfeiter making copies of multiple denominations.



Three Britannia vignettes for the £1, £5 and £10

These early secret marks have their echo in the microlettering employed on modern notes – too small to be distinguished by the naked eye, and incredibly difficult to reproduce. Today's notes also include security features that can only be seen under ultraviolet light, another test of a genuine note. The details we can't see with the naked eye are thus as important as those we can. Our sense of touch also helps us verify whether a note is genuine. The intaglio printing technique, used for features such as the lettering on the front and the Queen's portrait, gives banknotes that distinctive feel which subconsciously assures us a note is 'right', before we have examined it more closely. Visitors to the gallery can touch a genuine intaglio printing plate used to produce £50 notes - though they may be disappointed to discover we don't give samples of the note itself for comparison...

The sketches and designs in our collections give a fascinating insight into the development of a banknote. Before the advent of computer-aided design, each element was painstakingly drawn by hand. W.M. Keese's designs for the 1928 £1 note reveal an early proposal which included the plants of the home nations. The early drawing, production die and final version of the rose foil detail of a 1994 £50 note reveal the refinement of the design – the early sketch perhaps being too detailed for final production.



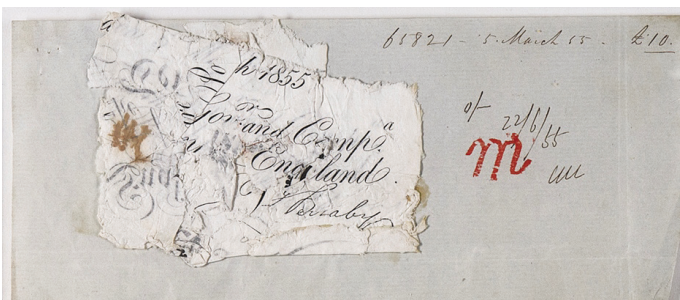
Artwork by W.M. Keese for the 1928 £1



Rose foil detail

We are also fortunate to be able to display the reconstructed 'studio' of the Bank's engraver Allan Lye, alongside photographs of Lye working on intaglio plates for the Series C notes in the 1960s.

The printed design of a banknote, however, is just part of the story when it comes to protecting against counterfeiting, as the material a note is made of is just as important. The Bank of England was one of the first companies to use watermarks as a security feature for its banknotes, embedding a protection against forgery in the very material of the note. Even as the printed design of the note remained much the same between 1855 and 1956, the watermark continued to increase in complexity as paper-making technology improved. Modern paper notes contain elaborate figurative watermarks, as well as inclusions such as metallic threads, or special fibres which react under UV light. In this context, the shift to a polymer banknote is a natural evolution: the new fiver is printed on a material that is near impossible to recreate.



Viscountess Maynard detail

Another key benefit of polymer is its durability and resistance to stains and water damage. Also on display is a set of 1855 banknotes notes which were hidden in the stays of the Viscountess Maynard when she travelled to Switzerland that year. Having arrived at her destination, she sent her dress to be laundered, forgetting to remove the notes. Fortunately for the lady, enough remained of the banknotes for the Bank of England's clerks to issue replacements. Fortunately for us, polymer banknotes are much more likely to survive our washing machines.

And so emerged the story we want the gallery to tell: banknotes are complicated documents, which have always used some of the most technical processes available. Each note combines many different security features, from the material it's printed on, to the design, the method of printing it, and in the modern world, features like foils, holograms and special inks. These materials, designs and production processes come together to create banknotes that are clean, secure and durable, so that the public can have trust in their currency.

The new Banknote Gallery is now open at the Bank of England Museum, on Bartholomew Lane, London EC2R 8AH. The Museum is open 10.00-17.00 on weekdays, except Bank Holidays. Visit [www.bankofengland.co.uk/museum](http://www.bankofengland.co.uk/museum) for more information.



### The opening of The Royal Mint Experience

Abigail Kenvyn

In May 2016, The Royal Mint Experience opened its doors to visitors for the first time. The brand-new attraction is the culmination of many years hard work and allows visitors to access the Mint in a way that has never before been possible.

The multi-million pound project is comprised of a factory experience, exhibition area, education space, café and retail shop. Visitors are given a guided tour of the circulating coin factory, where all the coins for the United Kingdom and many countries around the world are manufactured. They can witness, first-hand, the sights and sounds of thousands of freshly struck coins tumble from coining presses at the rate of around 750 a minute. As part of the tour visitors have the opportunity to have a photograph taken next to stillages full of coins, as well as a chance to 'strike your own coin', which is proving to be hugely popular with children and adults alike. On finishing the factory experience visitors are brought back into the main building to a large free-flow exhibition area where 1,100 years of the Royal Mint's history can be explored through a mixture of Museum objects and interactive displays.



Entrance to the new visitor centre

## *The Exhibition*

As with any large-scale exhibition, there is a considerable amount of preparatory work that needs to be undertaken before putting objects on display. Working with the Design and Interpretation Company Mather & Co, object lists, stories and key messages were finalised and display case layouts were considered. In addition to the exhibition narrative, photography, cleaning and conservation assessments of the objects required for display were all done in the months leading up to installation. The exhibition has been the main area of focus for the Museum and has been split subtly into six thematic zones, allowing the long and diverse story of The Royal Mint's history to be told. The exhibition area has provided an avenue to showcase the Museum's core collection of coins, medals and seals, with highlights including the 1933 penny, a sovereign of Edward VIII and the London 2012 Olympic and Paralympic medals.



In addition however, it has also presented an opportunity for the Museum to display some of its more surprising items such as artwork, machinery, books and posters which epitomise the Museum's extraordinarily varied collection. With over 300 objects, some of which have never before been viewed by the public, populating more than 30 display cases, a substantial amount of text and a large number of supporting historical images were needed to create the richly illustrated graphic panels. With support from colleagues in The Royal Mint, interpretation for all the objects, AV interactives, and a guidebook have all been created, ensuring that the objects and stories have been communicated in an accurate and engaging way. The exhibition is also supported by a free family trail to encourage children to explore the space.

## *Primary Schools Programme*

As well as catering for members of the public, an education programme has been developed by the Museum to attract school groups to The Royal Mint Experience. Aimed at primary school children, the programme is the first opportunity the Museum has had to engage this particular audience other than through outreach. A large bespoke education space was designed to accommodate the new programme and two workshops aimed at pupils in Key Stage 2 are now being offered, in addition to entry to The Royal Mint Experience itself.

In order to put together an attractive proposition to schools, an 18-month project was undertaken which involved three key phases of research, development and implementation. The research phase was particularly important in allowing the Museum to assess what other organisations were doing that was successful, but also to allow the Museum to become familiar with the expectations of teachers looking from the outside-in at The Royal Mint. We were able to balance these expectations with the Museum's own ideas of what topics would be effective to develop the final product. The workshops created by the Museum are titled 'Fakes and Forgeries' and 'Coin Designer', and are directly inspired by the history and activities of The Royal Mint.

The priority for the Museum was to emphasise the direct links between activities the children would be engaged in during the workshops, and activities simultaneously taking place on The Royal Mint site. As such, in the Fakes and Forgeries workshop children are asked to try and identify fake coins from the Museum's collection, use magnifiers and eye-glasses to inspect the coins in their pockets and identify features, travel back in time to help Sir Isaac Newton catch counterfeiters, and work together to put a £1 coin through a series of scientific tests to determine whether it is a counterfeit or not.

The workshop shows links between past, present and future as the children finish by learning about The Royal Mint's commitment to coin security and the introduction of the new 12-sided £1 coin. Likewise, the Coin Designer workshop teaches pupils about the skills required to design one of the coins in their pocket, and engages them in this skill through an activity where they create and then emboss their own coin design into foil, which is then made into a badge for them to take home. Since opening to schools in June 2016 the programme has been taken up by over 800 children and has gained excellent feedback.



This year has marked the bicentenary of the Royal Mint Museum. With the opening of the Royal Mint Experience, a venue for displaying a large number of objects on its own site since the move to Wales has been created. This situation, taken for granted by so many Museums, has meant that public access and awareness of the Royal Mint Museum is at an all-time high, a rather appropriate way to commemorate 200 years of this extraordinary collection.

## TEMPORARY EXHIBITIONS

### *The Wold Newton Hoard*

Yorkshire Museum | until 11 January 2017

A portion of the Wold Newton hoard (see above for details), as well as the ceramic vessel it was found in, will remain on public display at the Yorkshire Museum.

### *Moments in History: William Hunter's British Medals*

Hunterian Art Gallery, Glasgow | 10 March 2016 - 29 January 2017

This showcases Hunter's outstanding collection of British historical medals from the early 16th to the late 18th century.

### *King Alfred's Coins: Viking Treasure*

Ashmolean Museum, Oxford | England Gallery (Floor 2) | 1 November 2016 - 31 January 2017

The Ashmolean has a unique opportunity to acquire the momentous Watlington Hoard. The first large Viking hoard discovered in Oxfordshire, it contains over 200 Anglo-Saxon coins, including many examples of previously rare coins of Alfred the Great, King of Wessex (871-899) and his less well-known contemporary, King Ceolwulf II of Mercia (874-879). We have already managed to raise 80% of the £1.35m we need. We now have until 31 January 2017 to raise the remaining funds. During the fundraising appeal, the hoard is on display at the Ashmolean where it can be seen together with the Alfred Jewel.

### *Uncovering Hoards: an exhibition of coin hoards held at the Barber Institute*

Barber Institute of Fine Arts, Birmingham | Coin Gallery | 6 May 2016 - 26 February 2017

This exhibition explores the nature of coin hoards from the Roman, Byzantine and Turkman worlds.

### *The Dollar: Rise of a global currency*

Fitzwilliam Museum, Cambridge | 4 October 2016 - 26 February 2017

The dollar is a currency that is found the world over. This display traces the story from its origins in 16th century Bohemia and Germany, to its position as the dominant currency in world markets in the 21st.

### *The Legacy of Alexander the Great: Coinage from a common past*

Ashmolean Museum, Oxford | Money Gallery | 15 November 2016 - 23 April 2017

Before Alexander the Great coinage was a phenomenon centred mainly on the Mediterranean world. With his conquest of the Persian Empire, Alexander extended coinage to the east. He issued enormous quantities of coins at many different mints, creating one of the first truly international currencies.

### *Defacing the past: damnation and desecration in imperial Rome*

British Museum | Room 69a | 13 October 2016 - 7 May 2017

The display features a selection of coins, inscriptions, sculptures and papyri that show images and symbols of power being subverted in antiquity. From Sejanus in the rule of Tiberius to the decadent Caligula and Nero, and from the disastrous Domitian and Commodus to the soldier emperors of the later empire, follow Roman history from the view of the defacer.

### *Victorian Life and Leisure*

Fitzwilliam Museum, Cambridge | 28 February to 2 June 2017  
Coins, medals and tokens show how everyday life was

transformed by the coming of the railways and a consumer revolution in Victorian Britain. Shops had a wider range of goods than ever before, and there were many new entertainments and sports for working peoples' limited leisure time. Music, art and culture thrived with the support of the Victorian middle classes.

## LECTURES, SEMINARS, COLLOQUIA AND CONFERENCES

For listings in your local area go to: [www.moneyandmedals.org.uk](http://www.moneyandmedals.org.uk)

### January

- |    |      |   |
|----|------|---|
| 9  | BAMS | Colette Siddiqui, <i>Henry Wellesley (1794-1866), medal collector and connoisseur</i>   |
| 19 | RNS  | Lyce Jankowski, <i>Era names and power regalia on Song coinage, China</i>   |
| 24 | BNS  | D'Maris Coffman, <i>Species of excise-backed paper during the Civil Wars and Interregnum: securitisation versus monetisation, 1643-1660</i> |
| 26 | IBNS | Geoffrey Grant, <i>Exchequer documents of the 17th to 19th centuries</i>  |

### February

- |    |      |   |
|----|------|---|
| 13 | BAMS | Claire Poulter, <i>Shines through hollow lines</i>  |
| 21 | RNS  | Christopher Eimer, <i>Mehmed II and Constantinople: An Early Portrait of the Ottoman Prince</i>   |
| 23 | IBNS | Pam & Pete West, <i>How to Spot a Bernhard</i>  |
| 28 | BNS  | Bridget Millmore, <i>'A remarkable halfpenny with a name engraved upon it': the questions love tokens raise and the stories they tell</i> |

### March

- |    |      |  |
|----|------|--|
| 21 | RNS  | Henry Flynn, <i>Mapping the nation's collections: the Money and Medals Network</i>                   |
| 28 | BNS  | Murray Andrews, <i>Rethinking the 'purse hoard': small hoards and the problems of interpretation</i> |
| 30 | IBNS | Geoffrey Todd, <i>German Notgeld issues 1914-1922</i>  |

### April

- |       |      |   |
|-------|------|---|
| 18    | RNS  | Sabrina Ben Aouicha, <i>The Notgeld collection at the British Museum</i>                              |
| 21-23 | BAMS | <i>Weekend conference/AGM in Carmarthen, details will be sent to members in advance</i>               |
| 25    | BNS  | Jane Kershaw, <i>What did the Vikings use as money? Non-coin currencies of the 9th-12th centuries</i> |
| 27    | IBNS | Iain Stevenson, <i>French paper money from 1720</i>   |

We would like to wish all our readers a very Merry Christmas and a Happy New Year!

## AUCTION DIARY

Courtesy of Peter Preston-Morley. Please note: Dates may be subject to alteration. For latest updates on auctions, see the international auction calendar at [www.dnw.co.uk](http://www.dnw.co.uk)

### January

- 8 Midland Coin Fair. National Motorcycle Museum, Bickenhill, Birmingham. [www.coinfairs.co.uk](http://www.coinfairs.co.uk)
- 10 Wallis & Wallis. Medals and Militaria. West Street, Lewes. [www.wallisandwallis.co.uk](http://www.wallisandwallis.co.uk)
- 14 Stockport Medals and Militaria Fair. Britannia Hotel, Dialstone Lane, Offerton, Stockport.
- 20-21 York Coin and Medal Fair, Knavesmire Stand, York Racecourse. [www.stampshows.net](http://www.stampshows.net)
- 22 Bowburn Militaria & Medal Fair. Bowburn Community Centre, Bowburn, co Durham. [www.themedalcentre.co.uk](http://www.themedalcentre.co.uk)
- 22 Mark Carter Medal Fair. Yate Leisure Centre, Kennedy Way, Yate, Bristol.
- 28-29 Lockdales. Coins, Medals and Banknotes. 52 Barrack Square, Martlesham Heath, Ipswich. [www.lockdales.com](http://www.lockdales.com)

### February

- 4 Baldwin's Auctions. Argentum Auction. Holiday Inn, Coram Street, London WC1. [www.baldwin.co.uk](http://www.baldwin.co.uk)
- 4 London Coin Fair. Holiday Inn, Coram Street, London WC1. [www.coinfairs.co.uk](http://www.coinfairs.co.uk)
- 5 Wakefield Medal Fair. Outwood Memorial Hall, Victoria Street, Outwood, Wakefield. [www.themedalcentre.co.uk](http://www.themedalcentre.co.uk)
- 12 Midland Coin Fair. National Motorcycle Museum, Bickenhill, Birmingham. [www.coinfairs.co.uk](http://www.coinfairs.co.uk)
- 14 Wallis & Wallis. Medals and Militaria. West Street, Lewes. [www.wallisandwallis.co.uk](http://www.wallisandwallis.co.uk)
- 15 Dix Noonan Webb. A Distinguished Collection of Roman Bronze Coins. 16 Bolton Street, London W1. [www.dnw.co.uk](http://www.dnw.co.uk)
- 26 Bromley Medal Fair, Civic Centre, Stockwell Close, Kentish Way, Bromley, Kent.
- 26 Wakefield Fair. Cedar Court Hotel, Denby Dale Road, Calder Grove, Wakefield, W. Yorkshire.

### March

- 1-2 Dix Noonan Webb. Orders, Decorations, Medals and Militaria. 16 Bolton Street, London W1. [www.dnw.co.uk](http://www.dnw.co.uk)
- 5 Wakefield Medal Fair. Outwood Memorial Hall, Victoria Street, Outwood, Wakefield. [www.themedalcentre.co.uk](http://www.themedalcentre.co.uk)
- 12 Mark Carter Medal Fair. Stratford Leisure Centre, Bridgefoot, Stratford-upon-Avon.
- 12 Midland Coin Fair. National Motorcycle Museum, Bickenhill, Birmingham. [www.coinfairs.co.uk](http://www.coinfairs.co.uk)
- 15-16 Dix Noonan Webb. Coins, Tokens and Historical Medals. 16 Bolton Street, London W1. [www.dnw.co.uk](http://www.dnw.co.uk)
- 18-19 Lockdales. Coins, Medals and Banknotes. 52 Barrack Square, Martlesham Heath, Ipswich. [www.lockdales.com](http://www.lockdales.com)
- 22 Bonhams. Medals, Bonds, Banknotes and Coins. Montpellier Street, London SW7. [www.bonhams.com](http://www.bonhams.com)
- 26 Bowburn Militaria & Medal Fair. Bowburn Community Centre, Bowburn, co Durham. [www.themedalcentre.co.uk](http://www.themedalcentre.co.uk)
- 26 Wakefield Fair. Cedar Court Hotel, Denby Dale Road, Calder Grove, Wakefield, W. Yorkshire.
- 28 Croydon Coin Auctions. [www.croydoncoinauctions.co.uk](http://www.croydoncoinauctions.co.uk)
- 28 Spink. Lord Stewartby Collection, Part V. 69 Southampton Row, London WC1. [www.spink.com](http://www.spink.com)
- 28 Wallis & Wallis. Medals and Militaria. West Street, Lewes. [www.wallisandwallis.co.uk](http://www.wallisandwallis.co.uk)

28 Woolley & Wallis. Coins and Medals. 51 Castle Street, Salisbury. [www.woolleyandwallis.co.uk](http://www.woolleyandwallis.co.uk)

29-30 Spink. Coins and Medals. 69 Southampton Row, London WC1. [www.spink.com](http://www.spink.com)

### April

- 2 Wakefield Medal Fair. Outwood Memorial Hall, Victoria Street, Outwood, Wakefield. [www.themedalcentre.co.uk](http://www.themedalcentre.co.uk)
- 9 Midland Coin Fair. National Motorcycle Museum, Bickenhill, Birmingham. [www.coinfairs.co.uk](http://www.coinfairs.co.uk)
- 20 Spink. Orders, Decorations, Medals and Militaria. 69 Southampton Row, London WC1. [www.spink.com](http://www.spink.com)
- 23 Mark Carter Medal Fair. Princes Hall, Princes Way, Aldershot.
- 24 Dix Noonan Webb. Paper Money. 16 Bolton Street, London W1. [www.dnw.co.uk](http://www.dnw.co.uk)
- 25-26 Spink. World Banknotes. 69 Southampton Row, London WC1. [www.spink.com](http://www.spink.com)
- 27 Spink. George Cassim Collection of Greek Coins and Banknotes. 69 Southampton Row, London WC1. [www.spink.com](http://www.spink.com)
- 30 Bromley Medal Fair, Civic Centre, Stockwell Close, Kentish Way, Bromley, Kent.
- 30 Wakefield Fair. Cedar Court Hotel, Denby Dale Road, Calder Grove, Wakefield, W. Yorkshire.

Dealers contact details can be found on the British Numismatic Trade Association website at [www.bnta.net](http://www.bnta.net) or the dealers' own websites using the links above.



## CONTACTS

### British Art Medal Society (BAMS)

Janet Larkin, Department of Coins and Medals, British Museum, London WC1B 3DG, tel: 020 7323 8568. Unless otherwise stated, all meetings held at 5.30pm, Cutlers Hall, Warwick Lane, London EC4. [www.bams.org.uk](http://www.bams.org.uk)

### British Association of Numismatic Societies (BANS)

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### British Numismatic Society (BNS)

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### British Numismatic Trade Association (BNTA)

Rosemary Cooke, General Secretary, P.O. Box 2, Rye, East Sussex, TN31 7WE, tel: 01797 229988; fax: 01797 229988; e-mail: [secretary@bnta.net](mailto:secretary@bnta.net). website: [www.bnta.net](http://www.bnta.net)

### International Bank Note Society (IBNS)

Pam West, [pam@britishnotes.co.uk](mailto:pam@britishnotes.co.uk). Website at [www.theibns.org/joomla/index.php](http://www.theibns.org/joomla/index.php)

### Oriental Numismatic Society (ONS)

Mr Peter Smith. Email [pnsmith755@aol.com](mailto:pnsmith755@aol.com), ONS website at [www.orientalnumismaticociety.org/](http://www.orientalnumismaticociety.org/); and on Facebook [www.facebook.com/OrientalNumismaticSociety?ref=hl](http://www.facebook.com/OrientalNumismaticSociety?ref=hl)

### Royal Numismatic Society (RNS)

Dr Helen Wang, Department of Coins and Medals, British Museum, London WC1 3DG, tel: 020 7323 8172. Unless otherwise stated all meetings held at 6.00pm at the Warburg Institute, Woburn Square, London WC1H 0AB. E-mail: [hwang@thebritishmuseum.org](mailto:hwang@thebritishmuseum.org); website: [www.numismatics.org.uk](http://www.numismatics.org.uk)

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