

## CONTENTS

### FOCUS ON COIN DESIGN 2

### NEWS

*The East Leicestershire hoard*

*Anglo-Saxon Art in the Round arrives at Ipswich Museum*

*BAMS News*

*12th seventh-century Syrian round table 2009*

## EXHIBITIONS

## DIARY

The CCNB Newsletter is supported by the British Museum, the Royal Numismatic Society and the British Numismatic Society. The Newsletter appears triannually, and is received by those members of the RNS and BNS resident in the United Kingdom, and by others with an interest in numismatics and related fields.

Contributions and information will be gratefully received. Items for the next issue should be sent to Megan Gooch or Richard Kelleher, Department of Coins and Medals, British Museum, Great Russell Street, London WC1B 3DG, tel: 020 7323 8255/8640 fax: 020 7323 8171, e-mail: [mgooch@thebritishmuseum.ac.uk](mailto:mgooch@thebritishmuseum.ac.uk) [rkelleher@thebritishmuseum.ac.uk](mailto:rkelleher@thebritishmuseum.ac.uk).

Anyone in the UK wishing to be added to the CCNB Newsletter mailing list should send their name and address to Richard Kelleher at the above address, or alternatively e-mail him at [rkelleher@thebritishmuseum.ac.uk](mailto:rkelleher@thebritishmuseum.ac.uk).

---

## FOCUS ON COIN DESIGN, Part 2

With the launch of the new British coin designs the previous issue of the Newsletter focused on aspects of early Iron Age, Anglo-Saxon and Sikh coin design. This issue continues the theme with a look at Britannia's origins and royal portraiture on coins of the later middle ages.

### BRITANNIA'S ANCIENT ORIGIN

Modern British coins often feature the figure of Britannia, the personification of the island of Britain and she has had her familiar place on the modern 50p ever since decimalisation. In fact Britannia has been on British coins continuously from 1672 to 2008, but she is much older than that. Now that she has just been discontinued on our everyday coinage it is worth reminding ourselves of her ancient origins.

Britannia is the Roman personification of the province of Britain and first appears on copper coins (then known as asses) of the Emperor Hadrian (AD 117-38), who visited Britain in AD 122 and ordered the building of the famous Wall. However, she appears to have been created before the emperor had set foot on the island. Although the combination of the emperor's titles indicates that it was made between AD 119 and 128, the style of coin suggests it was unlikely to be after AD 121. The Romans visualised their imperial provinces as figures equipped appropriately to their region. Britain was a military province located on the frontier, so she is on guard with spear and shield. She is well wrapped up in cloak against the northern cold. She also sits on a pile of rocks. Other mountainous Roman provinces are depicted sitting on or holding rocks, so perhaps Britannia sits on the Scottish Highlands that had been the furthest reach of the Empire. (The rocks are unlikely to represent Hadrian's Wall as it had not yet been built.)



*Copper As of Hadrian AD 119/20*

Why Britannia should suddenly appear around AD 119/20 is curious. Fighting in Roman Britain is reported about this time but she does not obviously celebrate any sort of victory. Interestingly, this coin is almost always found in Britain or the near part of the continent and forms one of several batches of coppers apparently deliberately supplied as small change for the area in the late 1st-2nd century AD. These batches stand out by virtue of their exclusively British association against the other regularly supplied issues of small change to Britain in the years AD c.96-197. The first such batch occurs under Nerva (AD 96-8) and are asses featuring an image of Neptune. Although not a specific reference to Britain, the type of the sea-god was certainly appropriate to select for supply to the island province.

Most likely in AD 119/20 it was simply known at the Roman mint where the shipment was destined early enough to create an appropriate design from scratch. After this chance event Britannia occasionally reappeared on Roman coins. The first such occasion was a direct reprise of the design on later coins of Hadrian – part of a series commemorating a number of the provinces during the AD 130s. In this case she appears not just on the copper as but also on the brass 2-as dupondius (one die with spelling variant BRITTANNIA) and 4-as sestertius. The AD 130s coins do not seem to have any direct British association in terms of findspot evidence.

The next appearance shows Britannia in a pose closest to her modern incarnation on the 50p. Again it is as part of a short series of brass sestertii celebrating the provinces, this time issued by Hadrian's successor, the other wall building emperor Antoninus Pius. The series was struck around the time of the advance to the Antonine Wall (AD 143/4), and Britannia surely gets pride of place in the gallery for hosting the emperor's showpiece military adventure. It is also tempting to see her rocks as the turfs of the new Antonine barrier, but the same caveat applies here. In any case she strikes a fine pose with elbow on shield and a Roman army standard thrust proudly forward. She also clearly wears trousers, presumably a reference to vernacular dress or more generally the cold climate!



*Sestertius of Antoninus Pius, AD 143/4*

Britannia next appears on another coin of British association, the Britannia asses/dupondii of AD 154/5, also under Antoninus. This Britannia adopts yet a different pose. She is still associated with military equipment but appears slightly more dejected in attitude with hand held to mouth. This has been identified by some scholars as an attitude of mourning (again there are vague rumours of military action under Antoninus). Yet others remain unconvinced and prefer to see an attitude appropriate to personifications of security (she has a Roman army standard next to her which would hardly be appropriate for a defeated enemy of Rome).

Her final labelled Roman appearance occurs on bronze medallions of Commodus issued AD 185 in a pose similar to the AD 143/4 type (but with additional spear). A military victory in Britain had been celebrated on the coinage in the previous year, alongside a rare sword-wielding Britannia type only fully identified in the 1970s. We are left in no doubt of a triumphant Britannia on this occasion. After this there are anonymous figures that most probably represent Britannia on later Roman coins and medals: The British usurper Carausius is shown being welcomed by the rebellious province in AD c.287. His intended nemesis, the official emperor Constantius I, is shown raising a kneeling female figure with spear and shield to indicate his restoration of the lost province after the reconquest of AD 297.

Centuries later Britannia was adapted for modern British coins, and in the more recent she appears more regal and has naval overtones (she wears a fancy helmet and spear is replaced by trident). This befits the centre of an 18th/19th/early 20th century maritime empire but it is worth remembering her origin was a foreign view of a subjugated land.

**Richard Abdy**

## THE SOVEREIGN IMAGE: ROYAL REPRESENTATION ON THE ENGLISH CURRENCY OF THE LATER MIDDLE AGES

The presence of a royal image as the principal design on the obverse side of our currency is something that we rarely question, but the English coinage is highly unusual in the length and persistence of its tradition of utilising the royal image as its principal design, a phenomenon which only becomes clear when English coinage is viewed in its wider European context. A number of reasons lie behind this, reflecting the very specific history of currency issue and control in the English kingdom, as well as more general influences on the history of coinage as a whole.

Between the mid 12th and the early 14th centuries recoinages still occurred, but very infrequently, at about one every forty or so years, so people could go a lifetime without the design on the coins changing at all. This had a curious consequence for the coinage. The first of these long-lasting types, the Cross and Crosslets coinage, came and went during Henry II's own lifetime. This was still recognisably a descendant of the Saxon and Norman design, with the king shown in a fairly impressive way, wearing an elaborate crown, holding a cross-headed sceptre, and with a mantled upper body visible. The problem with the coinage, to modern eyes at least, is its appalling standards of production, with hardly any coins cleanly or well struck. This is a situation that occasionally occurs in coinage, if not in quite so extreme a form: and does point up an ultimate truth: what really matters in a coinage is its underpinning value, whether in terms of its precious metal quantity and quality (weight and fineness), or of the economic strength of the issuing state: a good appearance is fundamentally a dispensable luxury, but the fact that it is so rarely dispensed with is an indication of the awareness of issuing authorities of the potential coinage has for the wide dissemination of an image.

In 1180 Henry II replaced the Cross and Crosslets type after 22 years with a new design, the Short Cross type, carrying just his name and principal title, Henricus Rex, King Henry, as its minimalist obverse legend, around a stylised and very simple royal head, with beard, crown and sceptre its main, indeed only, characteristics. The spareness of the image on these well-struck coins was a marked contrast to the more elaborate but poorly produced Cross and Crosslets design. It may not be hard to see the reason for this change: the scale of the English coinage was expanding dramatically during the later 12th century, and mint output was on a scale never seen before. A simpler design was thus more likely to fare better at the hands of the busy mint workers.



*Type 5b Short Cross penny minted by Hue at Lincoln*

It was during the 12th century that the rather mysterious term sterling had emerged as the normal term to describe the king of England's silver pennies, a term used across much of north-western Europe where these coins were becoming a familiar

and trusted coinage, plentiful, of good silver, and for the time large and valuable, compared to the other pennies of the area, pfennigs and deniers of lower standards. The good standards and high regard these engendered may have encouraged the unusual treatment of the Short Cross design. On Henry II's death in 1189, Richard the Lionheart became king; and on Richard's death in 1199 his brother John followed. But neither of these kings' names was placed on the English coinage, even despite a substantial partial recoinage in c.1204 to remove light-weight coins from the currency. Now, immobilised coinage designs, with even the notional rulers' names not changing, were quite common in 12th century Europe, but not so much at the highest, regal level; and in any case, when Richard reformed the coinages of Poitou and Aquitaine, and John introduced a coinage of English-style pennies to Ireland, they each did this in their own names, so it certainly was not that they didn't care about such things. Bearing in mind the strength of the English kings' control over his money, and the relative sophistication of the monetary environment, a more likely answer lies in the nature of coinage provision at the time: changing the design of new issues too dramatically and frequently, without a wholesale recoinage, so that there would be in effect several types circulating concurrently, would have made it harder to police the coinage and maintain standards, a vital element in the new world of long-lasting coin designs introduced by the Angevins. So, ironically, even when it seems that superficially, the English crown cared least about how it was represented on the coinage, one can interpret this as positive evidence of the extent of their control and concern.

In fact the correlation of the reputation of a king and that of his currency, which would become something of a trope in the middle ages, may even have encouraged this development, with kings less inclined to tamper with the design of a trusted, high-quality coinage: the reflected glory of the sterling standard on this occasion winning out over more overt self-promotion. What would turn out to be the definitive sterling design was introduced by Edward I in 1279, in what was, in the event, the last general recoinage of medieval England: a simple facing bust again, but now rather elegantly modelled, showing a beardless king crowned, even dispensing with the sceptre of the 11th-13th century coinages. The influence of the sterling design was wide-spread. During the 13th century although western kings (except Sicily), and few other princely rulers, used a representation of their own image on coins of their own local tradition, many rulers came to issue imitations of the English sterling penny, as a result of its international popularity as a trading coin: it was a design familiar from Ireland to the Crusader States, and from Livonia to Portugal. Thus between, roughly, the 1290s and 1340s coins of Flanders and Brabant, Hainaut, Luxemburg, Scotland and Norway, even of the German emperor himself, and many others carried a version of the king of England's image, which would be generally recognised as such, since the whole point of the exercise was to piggy-back on the reputation of sterling. Essentially this design continued to be used on all denomination in silver, as these were added to the English monetary system: farthings and halfpennies in 1279-80; and groats and half-groats in 1351, for the rest of the medieval period. Successive reigns by rulers of the same name, three 14th century Edwards and three 15th century Henrys; added to the monotony. There was some development in modelling and engraving, but the basic type remained the same from Edward I until the reign of the first Tudor, Henry VII.

This shift to very long-lasting designs was a feature of late medieval England, again showing it being to a degree out of step with its neighbours. To be sure, there were other coin issuers who rarely changed the look of their issues, but these

tended to be non-monarchical, commercially-oriented powers: thus the Florentine florin and Venetian ducat were altered little across centuries. This is not to say that the potential of coinage for display was ignored in England, however. The revival of gold coinage in western Europe from the mid 13th century gave new opportunities in this area, and on coins which, since they were produced in much smaller quantities than the silver issues and used a softer metal, could receive much more elaborate designs without inhibiting mint productivity. The English kings took to this possibility immediately: in 1257, within a decade of the first appearance of the Florentine florin and Genoese genovino in 1251, Henry III became the first western monarch to follow suit with his gold penny, a coin worth 20 silver pennies. Henry knew what a gold coin should look like, as he had a Treasury full of Byzantine gold coins like this one. His gold penny showed the king full-figure, enthroned and holding sceptre and orb, a complicated and detailed design for such a small coin. It may have been derived from the king's seal, as his goldsmith William of Gloucester (also one of his London moneyers) was responsible for both. In contrast, the first French gold coin, Louis IX's ecu, issued a little later in the 1260s, was much simpler in design, featuring just a shield bearing fleurs-de-lis.



*Obverse of Henry III's gold penny*

This was, however, a false dawn, as Henry III's gold penny did not establish itself in currency, for reasons we need not consider here. English gold coinage only really began a century later under Edward III. In 1344 he responded to the wishes of his own parliament and introduced his own gold coins: a so-called florin (actually a double florin) worth 6 shillings; its half, the leopard, and quarter, the helm. These coins proved short lived, for a number of reasons, and within the year another sequence of coins replaced them, the noble, with its half and quarter, to earn their final form in 1351, after a bit of fiddling with their weight standards. These three gold coins were to remain in production for over a century, until a reform in 1464/5, and the noble, its design only slightly altered, continued thereafter as the rose noble or ryal, on and off until well into Elizabeth I's reign.

The display opportunities offered by these new coins, especially the noble, the principal coin in the system and the highest denomination coin in regular production in Europe throughout the later middle ages, were seized on immediately. A specific influence was undoubtedly the French regal gold coinage, by this time some decades old, which had created a visual language for monarchical display in this medium. The chaise of Philip VI, Edward III's contemporary and rival, was a familiar coin in England in the 1340s, and we can see its approach (and that of earlier French coins, especially Philip IV's *masse d'or*) echoed in Edward's first coin, the florin, showing the figure of the king enthroned holding an orb and sceptre, beneath a canopy, with fleurs-de-lis as a background, and with two English leopards at his feet. The coin which

replaced the florin, the noble, was to be very different, albeit within the confines of this Gothic style. The king was no longer enthroned, but stands in a ship, a completely unprecedented design in the medieval tradition, and often held to reflect the king's victory at the great sea battle of Sluis in 1340, the first significant battle of the Hundred Years War. This may be the case, although the image of the king as captain of the ship of state was something of a medieval trope, if admittedly in a particularly militant and chivalric form. For Edward contrasts to the more pacific French style by being a distinctly military figure, mailed, instead of robed, holding a shield with the arms of France and England on one arm, and with a drawn sword in the other, instead of sceptre and orb. A slightly later middle English jingle expresses concisely the message of the coin:

*For Foure things our noble sheweth to me  
King, ship and sword, and power of the sea.*

This was the first decade of what would become the Hundred Years War, and Edward III was also, by this time, staking his claim to the throne of France in the legends on the coinage, as well as through the use of the French arms. His splendid gold coinage can be seen as part of this struggle, reflected also in the gold coins produced by Edward and his son the Black Prince in Aquitaine. Once Edward III had established his full range of coins and coin designs in 1351, all but one of the eight denominations in use featured the royal image as their principal design. The five silver coins showed the royal bust, crowned, facing out of the coin; and the gold noble and half-noble showed the mailed king standing in a ship; the little gold quarter-noble was the exception, with its fairly simple design of a shield quartered with the arms of France and England. Once this system was established, the fundamental conservatism of the English coinage re-established itself, and they were left unchanged for over a century, through the reigns of the next four kings.

This does not imply lack of interest, but a reflection that the coins, and their designs were fulfilling the role expected of them: as demonstration of this, one can point to a much more innovative approach taken for the coinage for English-held Aquitaine and Lancastrian France, where a new situation required different answers. An obvious comparison is with the contemporary French regal coinage, which presents a bewildering sequence of changing types, designs and standards, subject to seemingly endless debasements, revaluations, and reforms. English kings did not resort to debasement and monetary manipulations for fiscal ends, and seem to have been proud of this: the stability of their coinage was reflected in its unchanging designs. Monetary historians use this contrast between the two neighbouring kingdoms as paradigmatic for the relative strengths and weaknesses of a strong and a weak monetary policy, and this was also something recognised and expressed by contemporaries in the 14th and 15th century. Nicholas Oresme, a French cleric and royal official active in the 1360s, makes this clear in his *Treatise on the Origin, Nature, Law and Alterations of Money*. He rebukes his own master 'It is a great scandal and contemptible in a prince, that the money of his kingdom never remains the same, but changes from day to day, and is sometimes worth on the same day more in one place than in another... And so there is no certainty in a thing in which certainty is of the highest importance, but rather uncertain and disordered confusion, to the prince's reproach.' And much more in the same vein: the kings of late medieval England were the poster-boys of this almost universal view of the right approach to monetary policy.

In the 1460s Edward IV faced up to ongoing problems in the gold-silver ratio as it affected the English coinage. He slightly reduced the weight of the silver coinage, but left its designs unchanged. The old noble was slightly redesigned, and its weight increased, to be a coin worth ten shillings, the highest denomination yet to be made in England: it continued to be struck on occasions, throughout the 16th century, but its currency role, however, was to be relatively minor. Replacing it as the coin of 6s8d, with its half and quarter, was a new coin, the angel. This coin represents a great departure, one unique in English numismatic history: the major coin in the denominational system for the next half-century or so would not carry a representation, however stylised, of the monarch. The angel's design consisted of the Archangel Michael (feathered all over his body in medieval style) fighting the devil incarnate as a dragon, a scene from the Book of Revelation. Biblical scenes are few and far between on medieval coins, and curiously (or perhaps not so curiously) the only significant precedent was another coin issued by the English kings: their salut made in Lancastrian France in the 1420s-40s, with its depiction of the Annunciation scene, Angel and all (Gabriel in this instance, and not feathered all over).

The advent of the Tudors in 1485 was to see the English coinage catapulted out of its seemingly timeless late-medieval conservatism. Despite his dour reputation, Henry VII had a capacity for the spectacular that is well manifest in his coinage, and demonstrates the English monarchy aligning itself with the most up-to-date monetary trends, the latest fashions from Italy, and not long behind the pioneers. Both late Gothic magnificence and fashionable Italian Renaissance style were prominent features of his coinage, with the static splendour of the former and the dynamic realism of the latter balanced in his two new additions to the denomination system: the first English pound and shilling coins. Late medieval English coinage had had two basic designs, one on the gold and another on the silver. Beginning with Henry VII, early Tudor coins were to be much more varied, perhaps the most varied in English history.

*Barrie Cook*

---

## NEWS

### A NEW GALLERY FOR THE EAST LEICESTERSHIRE HOARD

Harborough Museum in Leicestershire has now closed for the planned refurbishment and installation of a Treasure Gallery, designed as a rotunda very central to the Museum. The plans are now in their final stages and text is being prepared with the assistance of JD Hill and Ian Leins from the British Museum but the designers have developed a number of novel interpretive methods for the objects' display. A rotunda, designed to reflect the roughly circular open-air site itself, will be central to the museum with six radiating modules, each featuring an element of the site (the coins, the bones, the ditch deposit and of course the fabulous Roman cavalry helmet). As well as the interpretation, the modules will have low-tech interactives for children and additional information in flipbooks to keep the exhibition up to date as the project develops. As the helmet is in such a delicate state and British Museum conservator Marilyn Hockey needing at least three years to work on it, designers 'Blue' will install a WebCam in the British Museum's Department of Conservation, Documentation and Science that will record the conservation

work prior to the helmet or its facsimile going on display.

As well as the main exhibition in Harborough there will also be a small display at Hallaton, the village closest to the excavation as well as a travelling exhibition for accredited museums and a further touring exhibition for community venues such as libraries and community centres. Only one case in the travelling exhibition will contain real coins – the rest will consist of electrotypes or animal bones and associated objects. The coins not on display will be cared for in a dry store at Leicestershire's Collections Resources Centre in specially cut and numbered plastazote trays. They will be available for researchers to study on request as well as being fully digitised and eventually available on the Celtic Coin index. Helen Sharp, Collections Access Officer has already documented over 2600 using the new typology of Corieltavian silver types being developed by Ian Leins. The majority of the coins are local Corieltavian but other regions are also well represented and there are three examples of a previously unknown type of Cunobelin. As Ian says however, 'the site increases the overall number of known specimens of this regional coinage by around one hundred and fifty percent'. Equally he explains that the coins do not follow a linear sequence as was previously believed but in fact overlap one another which has implications to the society's structure. Furthermore, as the hilltop shrine is a new kind of site there is the potential for future discoveries of similar sites with similar finds now that we know what to look for. The context in which these coins were found also casts more light on the way in which Iron Age coins were used, a fantastic opportunity brought about due to the County-wide fieldwalking survey and the professional manner in which the site was reported, excavated and recorded.

Lastly, as part of the HLF funded project there will be at least two 'roadshow' events each year to further attract interest from members of the public while for the more academic audiences at least one lecture a year will be staged with selected experts discussing related topics.

*Frank Hargrave*

**Anglo-Saxon Art in the Round @ Gallery 3, Ipswich Town Hall Galleries**  
6th March 2009 – 5th September 2009

Opening on March 6th 2009 at Ipswich Town Hall Gallery 3, Colchester and Ipswich Museum Service will be a stunning collection of Anglo-Saxon coins previously seen at the Fitzwilliam Museum, Cambridge and due to travel on tour to Norwich Castle Museum. At the heart of the exhibition are the most outstanding of the 481 early medieval coins collected by Professor G.W. de Wit and recently purchased by the Fitzwilliam Museum with generous support from the Heritage Lottery Fund and The Art Fund. The exhibition focuses on the remarkable artistic achievements of the die-cutters working in the 8th and 9th centuries and confirms their importance in the study of the history of art in England.



It explores the artistic challenges of working 'in the round' at such a small scale and highlights the influence of Christianity in producing a new and vigorous artistic imagination. It celebrates the enduring fascination of the Anglo-Saxons with birds, animals and legendary beasts and the delightful way in which the coin artists explored the world of nature and myth. Star exhibits include a unique English coin - the first to show the face of Christ, a selection of some of Offa of Mercia's finest coins, a mid-7th century Anglo-Saxon gold solidus and a solidus of Louis the Pious set in an exquisite filigree frame. The coins are admirably supported with some of the finest early medieval jewellery in the country, including the famous Boss Hall brooch from Ipswich showcasing the local splendour of Suffolk's Anglo-Saxon treasures.

#### **FREE ENTRY**

**Tue – Sat 10.00am – 5.00pm**

[www.ipswich.gov.uk/Museums](http://www.ipswich.gov.uk/Museums) 01473 433554

#### **STUDIES IN EARLY MEDIEVAL COINAGE VOL. 2: CALL FOR PAPERS**

Following the second successful symposium, held this year as part of the Leeds Medieval Congress Tony Abramson is now putting together the second volume of proceedings. Any further, non-Symposium contributions to the second volume – Studies in Early Medieval Coinage, volume 2 – either as articles or notes would be welcome. Style guide available on request. Submissions to [t.abramson@ntlworld.com](mailto:t.abramson@ntlworld.com)

#### **BAMS NEWS**

The British Association of Numismatic Societies, the national organisation founded in 1953 which represents numismatic societies throughout the United Kingdom, recently held its AGM in London. Tribute was paid to the late Ernest Danson, in all probability the last person who attended the early Coin Days instigated by the late H.A. Seaby in the late 1940s, which evolved into the BANS Congresses. Mr Danson's contribution to local numismatics in the East Midlands was immense and he represented the interests of the Nottinghamshire and Derby societies at BANS for over 40 years.

At the meeting the organisation's existing officers were re-elected unopposed. Graham Dyer, the immediate past president and architect of the association's new Constitution adopted in 2006, was elected an honorary vice-president. The Treasurer once again reported a healthy increase in income over expenditure, translating into a modest increase in the Society's overall assets. Following a root and branch review of the status of BANS membership, the societies in Cornwall, Glasgow, Preston,

Sheffield, Cleveland, Rotherham and Bedford were disaffiliated for non-payment of dues; on the plus side the thriving society at Ormskirk has now joined the organisation and reports received from elsewhere across the country reflected a positive feeling that numismatics continues to flourish at a local level. Alan Blake, one of the Worthing & District Numismatic Society organising team from the 2008 BANS Congress, reported on a very successful event. The 2009 BANS Congress, organised by the Yorkshire Numismatic Society in their centenary year, is being held from April 3rd-5th at the Royal Hotel, Scarborough, close to the sea front, with easy access by rail and road. The all-inclusive cost of £170 includes accommodation, meals and the Congress Dinner. A full programme of excellent speakers has already

been arranged, including Tony Abramson, Joe Bispham, Kevin Clancy, Peter Clayton, Chris Comber, David Goodall, Keith Sugden, Simon Tomson and Dr Peter Watson. Subjects to be covered range from sceatta finds in Northumbria and the coinage of the Ostrogoths to the influence of early Roman emperors on their coins and the chemical dimensions of numismatics, while the traditional Saturday afternoon excursion will be to Whitby. A medal is being struck to mark the event and further details are available from the Yorkshire NS treasurer, Stephen Skellern, 6 Lynwood Drive, Sandal, Wakefield, West Yorkshire, WF2 7EF, telephone 01924 250473, email stephenelaine.skell@tiscali.co.uk. In 2010 the BANS Congress will be held in Cambridge and, while the venue for 2011 is at present undecided, 2012 will see Congress return to Bournemouth for the first time in 20 years. The informal BANS Autumn Weekend, staged very successfully this year by Joe Bispham at the Lenton & Wortley hall of residence within the University of Nottingham campus, will be held at the same venue in September 2009. The date and further details will be posted on the BANS website, www.coinclubs.freeserve.co.uk, in due course.

#### THE 12th SEVENTH CENTURY SYRIAN NUMISMATIC ROUND TABLE 2009

to be held at Gonville and Caius College, Trinity Street, Cambridge

#### Provisional Programme

##### Saturday 4th April 2009

- 10.30 Coffee
- 11.15 Session 1 – chairman Andrew Oddy  
**James Howard-Johnston - *Reflections on the Middle East in the seventh century***  
**Wolfgang Schulze - *Symbolism on the Syrian Standing Caliph coins – a contribution to the discussion***
- 13.00 Lunch in college
- 14.15 Session 2  
**Stefan Heidermann - *The standing caliph type – the object on the reverse***  
**Tony Goodwin - *Standing caliphs revisited***  
**Ingrid Schulze - *Illustrations of modern forgeries of standing caliph coins***
- 16.00 Tea
- 16.30 Session 3  
**Steve Mansfield - *Heracleian folles of Jerusalem – 614 or later?***  
**Tasha Vorderstrasse - *Monetary circulation in Byzantine and early Islamic Egypt***  
**Charlie Karukstis - *Were any Pseudo Byzantine emissions of municipal origin?***
- 19.00 Dinner in a city centre restaurant

##### Sunday 5th April 2009

- 9.30 Session 4 – Chairman James Howard-Johnston  
**Robert Hoyland - *New theories on Umayyad coins in Syria***  
**Marcus Phillips - *Tabariya and pseudo-Tabariya – the single figure type***
- 11.00 Coffee
- 11.30 Session 5  
**Andrew Oddy - *Constantine IV as a prototype for Early Islamic coins***  
**Ingrid Schulze - *The al-wafa lillah coinage***
- 13.15 Lunch in college
- 14.15 Round table discussion of coins (or photographs) brought by delegates.

Lunch, coffee and tea on both days £30.00

Bed & breakfast in college 3rd/4th April – student room  
**£40.00**

Bed & breakfast in college 3rd/4th April – ensuite room  
**£85.00\***

Bed & breakfast in college 4th/5th April – student room  
**£40.00**

Bed & breakfast in college 4th/5th April – ensuite room  
**£85.00\***

Bed & breakfast in college 5th/6th April – student room  
**£40.00**

Bed & breakfast in college 5th/6th April – ensuite room  
**£85.00\***

**\*ensuite rooms are available as doubles for a small extra charge**

If you would like to book a place please send you name, address, phone number and email address by post to Marcus Phillips, PO Box 348, Biggleswade, Bedfordshire SG18 8EQ, UK or by email to [senmerv@freenet.co.uk](mailto:senmerv@freenet.co.uk)

#### INTERNATIONAL NUMISMATIC CONGRESS 2009 – GLASGOW

The deadline for proposals has been extended until 31 January 2009, see the website for details of the programme, registration and other information.

<http://www.hunterian.gla.ac.uk/inc-congress/index.htm>

## TEMPORARY EXHIBITIONS

### *'Origins': in search of early Wales*

National Museum of Wales, Cardiff, from December 2007

### *Moving Forward: Changing Landscapes on 19th Century British Banknotes*

Coin Gallery, Barber Institute of Fine Arts, Birmingham, March 2008 – February 2009

### *Designing Change: Coins of Queen Elizabeth II*

Gallery 69a, British Museum, London, 18 September 2008 – February 2009

A book of the same name to accompany the exhibition is available

### *Bordering the Black Sea: Greeks, 'Barbarians' and their Coins*

Octagon Gallery (Gallery 10), Fitzwilliam Museum, Cambridge, 2 October 2008 – 4 January 2009

### *Byzantium 330-1453*

Royal Academy of Arts, London, 25 October 2008 – 22 March 2009

### *Babylon: Myth and Reality*

Gallery 5, British Museum, London, 13 November 2008 – 15 March 2009

### *Anglo-Saxon Art in the Round*

Gallery 3, Ipswich Town Hall Galleries, 6 March 2009 – 5 September 2009 (not open on Mondays)

### *Medals of Dishonour*

Room 90, British Museum, London, 25 June – 27 September 2009

## INTERNATIONAL EXHIBITIONS

### *IMPERIUM KONFLIKT MYTHOS – 2000 Jahre Varusschlacht (Empire Conflict Myth – 2000th anniversary of the Battle of Varus)*

Kalkriese Museum, Germany, mid May to late October 2009  
www.kalkriese-varusschlacht.de

## LECTURES, SEMINARS, COLLOQUIA AND CONFERENCES

### LECTURE DIARY

#### January

- 20 RNS *Roman Provincial coins in Greece - new thoughts on the coinage of Nicopolis*, Dario Calomino
- 27 BNS *The English Coinage in the 1120s and 1150s: Interrupted Continuity?* Martin Allen

#### February

- 10 BAMS *The men behind the medals*, Mark Smith, Royal Artillery Museum
- 17 RNS *Show and Tell*
- 24 BNS *Sir John Evans and the Coins of the Ancient Britons*, Philip De Jersey

#### March

- 17 RNS *The Numismatic Interests of John Ruskin*, Robin Eaglen
- 24 BNS *Kings, Mints and Currency in Southern England c. 750-c. 865*, Rory Naismith
- 31 BAMS Visit to Goldsmiths' Hall. Details will be sent to members in advance

#### April

- 21 RNS Seminar: *Money and Money Museums in Africa* (coordinator: Katie Eagleton)
- 24-26 BAMS Annual Weekend Conference, Falmouth. Details will be sent to members in advance
- 28 BNS *Rationalisation or vandalism: Messrs Webster and the Royal Mint collection, 1871-1874*, Graham Dyer

#### 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

##### **British Association of Numismatic Societies (BANS)**

Phyllis Stoddart, Department of Numismatics, The Manchester Museum, The University of Manchester, Oxford Rd, Manchester M13 9PL. My email address is, phyllis.stoddart@manchester.ac.uk I can be reached by phone on 0161 275 2643 during the day.

##### **British Numismatic Society (BNS)**

Richard Kelleher, Department of Coins and Medals, British Museum, London, WC1B 3DG, tel: 020 7323 8255. Fax: 020 7323 8171. E-mail: secretary@britnumsoc.org. Membership secretary, Roland Hewson, c/o Warburg Institute, Woburn Square, London WC1H 0AB, tel: 01707 267 958. E-mail: membershipsecretary@britnumsoc.org. Unless otherwise stated all meetings held at 6.00pm at the Warburg Institute, Woburn Square, London WC1. www.britnumsoc.org

##### **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: bnta@lineone.net; website: www.bnta.net.

##### **Oriental Numismatic Society (ONS)**

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

##### **Royal Numismatic Society (RNS)**

Dr Vesta Curtis, Department of Coins and Medals, British Museum, London WC1 3DG, tel: 020 7323 8272. Unless otherwise stated all meetings held at 5.30pm at the Warburg Institute, Woburn Square, London WC1H 0AB. E-mail: vcurtis@thebritishmuseum.ac.uk; website: www.numismatics.org.uk

## AUCTIONS AND FAIRS

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

### February

- 8 **Midland Coin Fair**, The largest monthly coin, medal and banknote fair in the country.
- 14 **Baldwins**, Spring Argentum Auction. British Coins, World Coins and Commemorative Medals to be held in conjunction with the London Coin Fair, Holiday Inn, Bloomsbury, London.

### March

- 7 **Linda Monk Fairs**, English, Foreign, Ancient, Antiquities, Medallions, Tokens and Paper Money.
- 8 **Midland Coin Fair**, The largest monthly coin, medal and banknote fair in the country.
- 10 **Croydon Coin Auctions**
- 14 **Dix Noonan Webb**, The Important Collection of Irish Paper Money formed by Bob Blake (Part II) To be held at the Royal Dublin Society, Ballsbridge, Dublin, Eire.
- 17 **Baldwins**, Islamic Coin Auction 15.
- 18 **Spink & Son**, English and Foreign coins and commemorative medals.
- 18 **Dix Noonan Webb**, British and World Coins; Ancient Coins
- 19 **Spink & Son**, The John Marshall Collection of Hellenistic and other Ancient coins.
- 19 **Dix Noonan Webb**, British Trade Tokens, Tickets and Passes
- 20 **Dix Noonan Webb**, British and World Paper Money
- 20-21 **Harrogate Spring Coin Fair**, Ancient and modern coins, medallions, tokens, paper money, medals, books and antiquities.
- 25 **Spink & Son**, Ancient Greek coins, single vendor collection
- 26 **Spink & Son**, Ancient, British and Foreign coins and historical medals

### April

- 12 **Midland Coin Fair**, The largest monthly coin, medal and banknote fair in the country.

Dix Noonan Webb: Washington Hotel, 5 Curzon Street, Mayfair, London W1., [www.dnw.co.uk](http://www.dnw.co.uk), [auctions@dnw.co.uk](mailto:auctions@dnw.co.uk)

Harrogate Spring Coin Fair: Old Swan Hotel, Swan Road, Harrogate HG1 2SR Simon Monks 01234 270260. [simonmonks@supanet.com](mailto:simonmonks@supanet.com)

Linda Monk Fairs: Jury's Hotel, Great Russell St, London. [www.lindamonkfairs.co.uk](http://www.lindamonkfairs.co.uk) (also incorporating Pam West's Paper Money Fair, [www.londonpapermoneyfair.co.uk](http://www.londonpapermoneyfair.co.uk))

Lockdales: 168 London Road South, Lowestoft, Suffolk, NR32 0BB. (Call Ipswich for enquiries: 01473 218588). [www.lockdales.com](http://www.lockdales.com)

Midland Coin Fair. Mike Veissid. Midland Coin fair, Coin & Medal Fairs Ltd, Hobsley House, Frodesley, Shrewsbury SY5 7HD. Tel: 01694 731439 [www.midlandcoinfair.com](http://www.midlandcoinfair.com)

Morton & Eden Ltd: 45 Maddox Street, London W1S 2PE. [info@mortonandeden.com](mailto:info@mortonandeden.com)

St James's Auctions, 43 Duke Street, St. James's, London SW1Y 6DD. Tel: 0207 930 7597

Spink & Son: 69 Southampton Row, Bloomsbury, London WC1B 4ET. [www.spink.com](http://www.spink.com). Tel: 0207 5634048

Warwick & Warwick Ltd: Chalon House, Scar Bank, Millers Road, Warwick CV34 5DB. [www.warwickandwarwick.com](http://www.warwickandwarwick.com), [info@warwickandwarwick.com](mailto:info@warwickandwarwick.com).

*Printed by Ardent Print, London,  
[ardentprint@btconnect.com](mailto:ardentprint@btconnect.com)*

---

Baldwin's: 11 Adelphi Terrace, London, WC2N 6BJ. [www.baldwin.sh](http://www.baldwin.sh), [auctions@baldwin.sh](mailto:auctions@baldwin.sh)

Bonham's: Montpelier Street, London, SW7 1HH. [www.bonhams.com/coins](http://www.bonhams.com/coins)

Classical Numismatic Group: Electronic auctions on [www.cngcoins.com](http://www.cngcoins.com)

Croydon Coin Auctions: United Reformed Church Hall, Addiscombe Grove, East Croydon.