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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.

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FOCUS ON COIN DESIGN, Part 1

April 2008 saw the launch of a new design for the coinage of Great Britain and Northern Ireland to replace the familiar Christopher Ironside designs. This two-part focus explores the various ways in which word and image have been utilised on a variety of coinages through time and from different cultures.

THE EARLIEST NAMED PORTRAIT ON A BRITISH COIN?

A rare silver coin of Tincomarus, who ruled in central-southern England during the late Iron Age, can make the claim to be one of the earliest labelled portraits of a ruler from Britain. The present example was discovered by a metal detector user near Shoreham-by-Sea, West Sussex, early in 2007, recorded by the Portable Antiquities Scheme and subsequently acquired by the British Museum.



Silver unit of Tincomarus, c. 20 BC-AD10

Over the years the attribution of this coin has been heavily debated. John Evans, author of the first catalogue of Iron Age coins in 1864, linked the coin with another ruler, Eppillus, in the Supplement to his catalogue, published in 1890. In the second edition of Mack's *Coinage of Ancient Britain* (1964) and Van Arsdell's *Celtic Coinage of Britain* (1989) it was ascribed to the later king Verica. The discovery of a new

example in 1989 finally allowed the type to be correctly attributed to Tincomarus. Although twenty-eight of these coins have been recorded, this is the first example to enter a public collection.

Very little is known about Tincomarus, a situation highlighted by the fact that until 1996, when a new gold stater with a particularly clear legend was discovered as part of the Alton hoard, his name had been read as Tincommius. While he is often identified with the British supplicant TIN mentioned in the *Res Gestae Divi Augusti* (an account of the achievements of Augustus written shortly before the emperor's death in AD 14) only his coins provide reliable testimony to his life. His earliest coins have the legend TINC COMMI F suggesting that he was, or at least claimed to be, a son of Commios, who ruled sometime between about 50 and 20 BC and was the first ruler in Britain to place his name on coins. Whether or not Tincomarus was his son (or some other descendant) of Commios, it seems likely that his reign began sometime between about 30 and 20 BC. Regardless of whether we believe that it was Tincomarus who fled to Augustus sometime before AD 14, it is unlikely that his reign continued any later than this time.

Tincomarus' coinage falls neatly into two groups – those which carry traditional 'celtic' designs, and those revealing Roman influence. It has been suggested that some of the dies used to make the latter may have been imperial gifts from Rome or even that they were struck by Roman craftsmen in Britain. John Creighton has even suggested that the appearance of Roman styled coins could point to the fact that Tincomarus was amongst the political hostages taken to Rome during the Augustan period. The present coin clearly belongs within the earlier group. The reverse shows a left-facing 'Celtic' style horse, while the obverse shows a left-facing diademed portrait coupled with the legend TINC[OMAR][VS] (running anticlockwise from the back of the head). The unusual association of a portrait and name, at such an early date, allow us to identify this type as one of the earliest labelled portraits from the British Isles.

No coins produced by Commios feature labelled portraits, while many of the earliest portrait types from the neighbouring North Thames and Kent regions are uninscribed and are perhaps likely to represent gods or mythical figures. The only possible candidates with a rival claim to have produced the earliest labelled portrait are Tasciovanus, his supposed colleagues Rues, Dias and Andoco and Dubnovellaunos. Given the problems of dating Iron Age rulers and their coins, it is very difficult to determine with any degree of certainty which of these men was the first Briton to take this monumental step.

Ian Leins

THE ROYAL IMAGE ON INDIAN COINS

Who designed coins? In the modern world we have records and accounts of the process, from the conception to the finished item, and can trace the influence of many hands. In the ancient world we have just the coins, and for want of other explanation the ruling monarch usually receives sole credit. Here I will present a moment when that was not the case, in the reign of the Indian king Huvishka (AD c. 150-184). There exists a group of more than 50 coins, all of which were struck from just two obverse dies. These two obverse dies are known as MK Huvishka iii1 and MK Huvishka xii1, or less formally 'the grotty one' and 'the fat chicken' (for reasons that will become apparent).

Huvishka was the fifth emperor of the Kushan Empire, which encompassed parts of modern Afghanistan, Pakistan, Kashmir, and India. In the second century it was the largest of the three Indian Empires, which controlled the trade between Rome and South and East Asia. The Kushan Emperors were also the first to strike a regular gold coinage in India, modeled (in weight and style) on the coins of Rome. Though the mints aspired to a Roman model the production was much smaller (probably about a tenth the size) and they were technically less consistent than their Roman counterparts.



An early portrait, struck by die iii1

During the reign of Huvishka the two quite distinct styles of portrait are known, an early portrait in which the king wears a simple tunic and crown, and holds the hilt of his sword in his left hand, and a late portrait with more elaborate regal dress in which the king holds a spear or standard over his shoulder. Die iii1 was the last die of the early type, and die xii1 the first of the late type to be employed at one of the Kushan mints. In both styles Huvishka holds before him a device, an object on a stick, which was intended to be a club. When die xii1 was introduced the club had been redesigned as a stack of small pellets, but pretty soon the die began to crack just at the top of the club. The crack spread sufficiently to obscure part of the legend and thus obliged the mint to recut the die.



Progression of Die xii1 from stylized club to 'fat chicken'

It is unlikely that the mint engraver intended a bird, but the resemblance is sufficiently close that a number of modern scholars have interpreted it as such, even going so far as to speculate what event Huvishka may have been intending to commemorate. On this occasion, however, the design (about half the coins known show this embellishment) is the result of chance rather than royal instruction.



A coin struck by die iii1 in its 'grotty' final stages

Die iii1 on the other hand was a case of intent rather than chance. The die was employed for an unusually long period and as a result deteriorated quite badly, and required recutting on at least three occasions. The engraver took these opportunities to make some imaginative leaps. By the final stage the king's jacket and helm have been embellished like later dies but with details chosen by this particular engraver who also added a flower represented by four dots above the club, a dramatic change to a central part of the king's image. These are just two examples from the coinage of one king, but they indicate how even in an ancient coinage the whims of chance and individual officials as well could have as large an impact on the iconography of kingship as the will of a king.

Robert Bracey

One of the objectives of the ongoing Kushan Coins Project at the British Museum is to try and understand why designs on coins were chosen, and who chose them. Results like this are only possible when very large numbers of coins struck from the same dies survive. The project is always looking for new images of coins to improve our understanding of the period. If you have a gold Kushan or Gupta coin, a stater of Diodotus, a tetradrachm of Eucratides, Menander, Antialkidas or Heliocles, a drachm of Antialkidas, or a silver coin of the Western Ksatrap Visvasena, and would like to provide an image it would be gratefully received, please contact Robert Bracey (rbracey@thebritishmuseum.ac.uk).

ANGLO-SAXON COIN DESIGN

The first indigenous Anglo-Saxon coinage emerged in southern England in the early seventh century. The designs on the new gold *scillingas* were for the most part based on reinterpretations of Roman and Merovingian gold coins, including a variety of busts, standards, crosses and pseudo-legends. However, around the 670s, a much larger and more innovative coinage of small, thick silver pieces (*sceattas*) emerged. The period from then down to about A.D. 750 saw

the production of some of the most imaginative and accomplished numismatic artwork in English history. Although largely devoid of legends, sceattas carry well over a hundred varieties of design, among them human figures, animals, birds and intricate geometric patterns. Some of these designs are highly symbolic, and reveal familiarity with Christian learning as manifested in the iconography of other artistic media such as manuscript illumination and stone sculpture.



A series V sceattas with wolf and twins/bird on vine designs

A revitalised series of sceattas with the royal title and a fantastic beast characterised the coinage of the kingdom of Northumbria from the 730s onwards; but in the south, the last sceattas gave way in the 750s and 60s to a new coinage of broad silver pennies. Again based on continental precedents, these placed a stronger emphasis on legends naming the king and moneyer, often doing so with elegant calligraphic lettering. The quality of the designs themselves also remained high initially, above all in the reign of Offa of Mercia (757–96), whose coins carry a beautiful array of busts and elaborate crosses. Greater formality overtook coin design for much of the later ninth and tenth centuries, despite the occasional flourishing of portraits and other, exceptional designs. At the end of the reign of Edgar (959–75) a major reform reinstated a portrait coinage across the country, which looked back to the high standards of Roman and earlier English coinage.

Rory Naismith

THE DESIGN OF SIKH COINS

As the Mughal Empire began to decline in Northern India in the late 18th century, the Sikhs formed their own political power base and dominated the state of the Punjab. Twelve separate confederacies known as the Sikh Misls governed from 1765 to 1799 A.D. Following the example of their contemporaries, coins issued by the Sikhs were similar to those of the Mughals and Afghans. The main design feature of the Sikh Misl coins were the elaborate Persian inscriptions on both the obverse and reverse of the coin. As with the Islamic coins of the period no images of the ruler or king formed part of the design.



Small symbols and mint marks however gave an indication of the leadership. Many silver rupees of the Sikh Misl period have a symbol of a small punch dagger on the reverse of the coin. This symbolised the militant nature of the Misls and the martial aspect of the Sikh religion. In 1799 A.D, the Misls

were united under Ranjit Singh, who declared himself Maharaja in 1801 A.D. The coins produced during the reign of the Maharaja reflect the grandeur of the empire. The inscriptions on the coins are more cursive in style in comparison to the coins of the Misl period and symbols such as flags, canopies and peacock feathers often appear on these coins. Generally however the coins were fairly simple in design.

The most distinctive symbol of coins of the Sikh empire was the leaf. It appeared universally on Sikh coins from all the mints up until the annexation of the Punjab in 1849 A.D. There are many theories regarding the origin of the leaf, some of which include it being a symbol of fertility. The leaf has also been traced as being a Pipal leaf belonging to a Pipal tree, a tree sacred to Punjabi's as the Bodi tree is to Buddhists.



Although Sikh coin design was similar to that of the Islamic coins in terms of the elaborate calligraphy of the legends, the meaning of the inscriptions was rather different. Sikh coin inscriptions did not include the name of the ruler in any way. Instead the legend specified the names of the First and the tenth Sikh Gurus:

گنردب ترسن حتف و حگت و حگد
گنرس دنبوگ و روگ کنان زاتفی

“Abundance, power and victory [and] assistance without delay, are the gifts of Nanak [and] Guru Gobind Singh.”

According to the Sikh philosophy of humility and living by the word of God, this legend suggests that the Maharaja was a humble and devoted person. The simple design of the coins is a reflection of the Sikh ideology of simplicity and humility. Many similarities can be drawn when comparing Sikh and Islamic coins, the meaning of the inscriptions and the different symbols however give Sikh coins their own identity.

Paramdip Khera

NEWS

BAMS ANNUAL WEEKEND CONFERENCE - NEWCASTLE 27-29 JUNE 2008

The first official function of the event was a drinks reception in the Balmoral Room of the hotel where conference attendees could mingle, catch up with old friends and meet new people. The reception was followed by dinner in the Victoria Room where a very pleasant meal was served. Unperturbed by the thumping bass of dance music clearly audible briefly from the floor below, society President Philip Attwood welcomed everyone to the conference. This concluded the first day of the conference and everyone was left to their own devices for the rest of the evening. Saturday was the first full day of the conference and featured the bulk of the lectures. The first talk was given by Mark Jones, Director of the V&A Museum, and it detailed the life and achievements of French medallist Jean

Warin. Warin was the French rival to Bernini in his day and yet now he is all but forgotten. Mark Jones' talk sought to redress the balance and I found the story of the 17th Century medallist, sculptor and occasional coin forger deeply fascinating.

Philip Attwood, Curator of Medals at the BM and President of BAMS presented the next lecture. He chose to talk about Medals of Dishonour, a new exhibition due to be held at the British Museum between June and September 2009. Philip began by outlining the origins of the exhibition and explaining the concepts it will focus upon. Medals have frequently been used throughout history to glorify and honour individuals and their achievements, however, there is also a tradition of medals that do the exact opposite – they ridicule, mock and generally dishonour their subjects. This is the central premise of the exhibition. The exhibition will feature historic medals from the BM collection as well as contemporary medals, including twelve that have been specially commissioned. Philip discussed the significance of several examples of historic medals that will be included and gave us a sneak preview of a number of the new commissions.

After a short break, the lectures took on a slight change in emphasis in order to capitalise upon the conference's Newcastle setting. Irene Brown, an artist who specialises in public sculpture, addressed the audience and spoke of her work and that of other artists in the city. She described how attitudes towards public sculpture have changed as the city itself has been forced to adapt in the wake of the death of the coal and shipbuilding industries in the mid-90s. Some of the work has been accepted by the public and some of it remains controversial, but the importance of public sculpture to helping the area find a new sense of purpose and identity cannot be denied.

The last talk of the morning was on recent sculpture projects by Peter Randall-Page. A number of themes permeate Peter's work and he showed us numerous examples of each. The dominant themes were those of a continuous coil motif, fruit and seeds and boulders split in two to reveal the artistic design inside. After an enjoyable buffet lunch we went on a visit to the Laing Gallery in the heart of Newcastle city centre. Curator Julie Milne gave the group a most informative introduction to the gallery. Founded in 1901 by local entrepreneur Alexander Laing who wanted to give something back to the city that had made him rich, the collection now includes works by such luminaries as Burn-Jones, Gauguin, John Martin and JMW Turner.

The day's events were concluded with a visit to the Baltic Galleries and a meal at the Riverside Restaurant. The Baltic is a vast complex of galleries with huge exhibition spaces and a viewing platform on the top floor that offers a breathtaking panoramic view of the Tyne, the Tyne Bridge and the Millennium Bridge (which did us the honour of rising during dinner, much to the excitement of practically everyone!) and the city of Newcastle. We were welcomed to the venue at a drinks reception by the Baltic's Ivor Stolliday who was delighted to see a society such as BAMS paying a visit. After this we all sat down to an excellent meal and stayed in the restaurant as the sun set over Newcastle which further enhanced the view of the river.

Sunday's proceedings began at the Fine Art Department of Northumbria University with a lecture from Donald Scarinci entitled *The Cyprus Tree in the Garden, The Empty Cup and Collecting Contemporary Art Medals* which detailed the difficulties, drawbacks and obvious benefits of becoming a medal collector. The problems include the difficulty with finding catalogues, a small collector base and the inevitable costs incurred. The benefits are evidenced in Donald's own

splendid collection – Philip even went so far as to suggest that Donald's collection is in some ways a rival to that of the BM!

The final event of Sunday morning was Nicola Moss' workshop session on the theme of Revealing Nature. This was split into two halves – an introductory session where Nicola explained that we were to experiment for a while until we created some shapes we found pleasing and then scratch these shapes onto a small square of plaster in order to make wax rubbings. The workshop session was followed by another buffet lunch where a number of people took the opportunity to make their farewells and head home. There was one further event however, which was attended by a small number of dedicated individuals. A write-up of this BAMS field mission to Kielder Forest by Marcy Leavitt Bourne can be read below.

Henry Flynn

Kielder Forest Adventure: an optional experience. After Nicola Moss revealed nature to the delegates in the warm and dry art room of Northumbria University, a small band of intrepid explorers set out to discover nature without the walls, at Kielder Water and Forest. Ten years ago Nicky created a treasure hunt of bronze reliefs in a three-mile circuit on Bull Crag Peninsula, fixing the plaques to sturdy gateposts, stone benches, even in the middle of the abandoned forest road. The plaques (10cm x 15cm) depict local history, such as the old farm, abandoned to its watery rest beneath the waters of the reservoir, or illustrate local flora and fauna, such as the deer, deep in a forest glade (on a stone post, also deep in a forest glade). About a dozen ill-equipped BAMS members met at the starting point, where "Kielder Keepsake" packs were acquired, containing a notebook with rubbing paper, sized to fit the plaques, and a fat black crayon for rubbing the reliefs, as we had done with our own efforts in the morning workshop. The day was fine, the grass was high, the sun shone on Kielder Water and the path through the forest was dry. Even a rope swing engaged the child within the grownups. However, by the time plaque four (out of twelve) was reached, the name Kielder Water had acquired a different meaning. Soaked to the skin doesn't quite convey just how wet everyone got. The intrepid band gave themselves over to it, abandoning all hope of staying dry, and desperately – with the use of one umbrella (someone is always prepared for the worst) – protected the little Keepsake notebooks. Shoes were destroyed, jackets muddied, trousers removed (well, okay, that was later), but there was great delight in completing the three miles, twelve plaques, and, as the sun shone once more, there was much appreciation of the beautiful pieces that Nicky had created.

Marcy Leavitt Bourne

THE DE WIT EXHIBITION – FITZWILLIAM'S WOW! FACTOR

Anglo-Saxon Art in the Round:

23 May 2008 - 7 September 2008, Octagon Gallery (Gallery 10)

The Fitzwilliam's Exhibition, largely based on the recently acquired collection of sceattas from Professor Wim de Wit, is a visual sensation. De Wit's material is of the highest quality and rarity and the method of display, with these tiny silver coins angled to sparkle in the light, with large-scale enlargements of each specimen alongside, is inspired. The collection is enhanced by coins and Anglo-Saxon metalwork drawn from the Fitzwilliam and other Museums and from private sources. The latter include two stunning coins from Lord Stewartby - a gold shilling of Eadbald of Kent c 630AD and a Series Q sceat with the head of Christ superimposed on

a crucifix; an Anglo-Saxon gold solidus from Dr Stewart Lyon and a copper alloy brooch derived from a Louis the Pious C9th solidus from Dr Anna Gannon are all lent with customary generosity.

Four display cases entitled *Artistic Influences*, *The Coming of Christ*, *Animal Art and Designing in the Round*, are augmented by a video presentation of medieval coining techniques. These tiny coins present complex iconography and aesthetics, and their success in projecting these themes is largely through the skilled workmanship and artistic technique of their die-cutters. Until recent years sceattas have been underrated by both numismatists and art historians, a situation that has thankfully changed. The Exhibition illustrates both the predecessors and successors to the sceatta iconography and is a major step in restoring the Cinderella of British numismatics to its rightful place.

There is a podcast and digitised online exhibition on the Fitzwilliam website, and an accompanying programme of lunch-time lectures, handling sessions and children's workshops. The exhibition will move on to Norwich Castle Museum (20 Sept. 2008 – 18 Jan. 2009) and Ipswich Town Hall Galleries (6 March – 5 Sept. 2009). This exhibition is a must!

Tony Abramson

BNS/RNS SUMMER MEETING – CAMBRIDGE

The beautiful setting of Gonville and Caius College, Cambridge played host to the Summer Meeting of the British Numismatic Society and the Royal Numismatic Society on 5th July 2008. There was a friendly and welcoming atmosphere for the approximately seventy participants, some attending for the first time, some old hands. After a welcome from Dr Mark Blackburn, President of the BNS, there was an interesting assortment of lectures by six excellent speakers. These ranged from ancient to modern examples of the art of coining, and were well illustrated with beautiful examples of coins, medals, and other art sources. John Porteous, started the proceedings with a talk about Humphrey Sutherland's work and the aesthetics of coinage design. This lecture covered designs from those of the classical Greeks to modern times, but also fascinating details of John's personal involvement with Sutherland himself.

This was followed by some interesting examples of design from lettering artist, Stephen Raw, whose talk of two halves still managed to fascinate the audience. He spoke of the sophisticated visual language inherent in writing styles, let alone in the actual message.

Dr Anna Gannon, art historian, gave a rapid resume of the 'Aesthetics of Anglo-Saxon Coinage' which included sources of their rich imagery. She managed to amuse and educate her listeners about ancient punk hairstyles. As she said 'Art should not leave the observer indifferent' and this certainly applied to the sources used in the coins of the Anglo Saxon period. Some of these were almost abstract art.

After lunch, when Stephen completed his interrupted talk, the proceedings continued with an instructive paper from Professor Niels Hannestad from the University of Aarhus, Denmark on art and propaganda in the Roman Empire. Coins are a perfect medium for propaganda, being durable portable and relatively inexpensive. As a historical source, they can be of a high artistic standard; and the stylistic changes can be dated, as well as the particular policy. This theme was also followed by Professor Charles Rosenberg who discussed the art of numismatics in Italian Renaissance coinage. He told the audience that medals were often seen as examples of the material culture of the Renaissance, but not usually as art objects. They are a rich resource in the history of images,

propaganda, iconography and of high aesthetic value.

The final lecture of the day was by Ian Rank-Broadley, one of the foremost sculptors and coin artists working today. His effigy of Queen Elizabeth II has appeared on all UK and Commonwealth coinage since 1998. He spoke about what inspired him in the design of coin and medals, from the Renaissance to the present day. He concluded that a good design can elaborate a coin into an art form, but equally we could end up with the euro!

The day was rounded off by Phillip Attwood, who thanked the speakers and the able organizer Dr Kevin Clancy; and the conference concluded with the audience having heard a lot about the Art of Coinage and aesthetic pleasures of numismatic research.

Sue Tungate

SYMPOSIUM IN EARLY MEDIEVAL COINAGE AT THE LEEDS INTERNATIONAL MEDIEVAL CONGRESS, TUESDAY JULY 8TH 2008

Following the successful 2006 symposium in the Fitzwilliam Museum, Cambridge, it was something of an experiment to carve an autonomous numismatic niche into this world-renowned, annual, medieval studies event. Whilst the disproportionately high day rate for the congress undoubtedly took a heavy toll on prospective attendance from numismatists and collectors, the "passing traffic" of internationally recognised medievalists, archaeologists and art historians more than compensated. One of the objectives was to bring a fresh perspective to numismatic studies of the period and this was certainly achieved through the attendance and participation of both experienced academics and enthusiastic postgraduates.

Set in the salubrious Weetwood Hall in the leafy and well-healed suburb of Adel, with its remarkable Anglo-Saxon church, the surroundings could not have been more conducive to lively discussion. Indeed the cascade of new and challenging ideas from virtually every speaker demonstrated how much work still remains to be done in what is rapidly becoming one of the most exciting areas of British numismatics. This year's congress theme of *The Natural World* guided much of the content.

The publishers of the Proceedings of the 2006 symposium, *Studies in Early Medieval Coinage 1: Two Decades of Discovery* (see <http://www.boydell.co.uk>), were keen to point out that the hot topics of the Congress seemed to be the Anglo-Saxon period and iconography – both happily combined in the two morning sessions as well as Anna Gannon's very well-attended keynote lunchtime lecture.

In the first session Michael Metcalf extended our knowledge of the circulation of sceattas in the East Midlands and Mark Blackburn expanded the groundbreaking chronology he first set out in 1984 (*BAR* 128). Tony Abramson illustrated some of the exquisite and rare sceattas from the de Wit collection, currently on display at their new home in the Fitzwilliam Museum, Cambridge. The superbly illustrated Künker catalogue of the collection is available from the Museum. The first two speakers in the second session are senior figures in their fields. Catherine Karkov discussed 'the boat and the cross: church and state in early Anglo-Saxon coinage' and sceattas provided an ideal medium to explore this topic. Equally so for Leslie Webster's paper entitled 'The King's beasts? The sceatta menagerie revisited' exploring some of the magnificent and heraldic beasts inhabiting this coinage. Rory Naismith's 'Kingship and learning on the broad penny coinage of the "Mercian Supremacy"' took the symposium on its first tentative step away from the early Anglo-Saxon coinage.

After an appetising lunchtime buffet, generously sponsored by the UK Numismatic Trust, Anna Gannon extended her many telling contributions to our understanding of the theological iconography of sceattas by arguing, from comparanda, that what has been taken as a winged figure on the rare triquetra cross type is in fact the Virgin Mary, the supposed 'wings' being her robes over outstretched arms. The penultimate session more than fulfilled the requirement to make the congress international, by focussing on the Continental Series of sceattas. Following Wybrand Op den Velde's recent work, jointly with Michael Metcalf, on Series D, they are now courageously tackling Series E. Wybrand joined with other speakers in condemning the conventional but misguided reference to the "porcupine". This is clearly an abstracted diademed bust traceable via the Celtic "goddess" type to origins as far back as Alexander the Great. Frisian folklore refers to them as "moonstones" as every new tide brought new shiny specimen to the shore.

An interesting paper from Gosse Hovinga attempted to resurrect the complex theories of Albert Delahaye, with special reference to the dating, location and political affiliation of continental trading wics, concluding that the wic of Dorestad should be located at Audruicq ("Older Wic"). Claus Feveile continued his discussion of finds of the Series X "Wodan/monster" type at Ribe describing the forensic methodology for die studies that he has now adopted. The simplified schema described by Barrett has been expanded enormously to set a new and exacting standard for future die studies.

The final session moved forward into the Viking Age with Megan Gooch's 'Viking kings, political power and monetization', which provoked healthy debate on coinage as a signifier of economic progress. Barry Ager presented the non-numismatic contents of what is now to be known as the Vale of York hoard. Gareth Williams continued this theme presenting an analysis of the coins strongly indicating a deposition date of c.927, implying that Aethelstan's power was less than secure in rural areas.

The symposium had been preceded on Monday evening by a most enjoyable meal at a local restaurant. The consensus following the symposium seems to be that accommodating the event within the framework of the IMC had been very successful. Anyone wishing to contribute relevant articles to the second volume of *Studies in Early Medieval Coinage* should email t.abramson@ntlworld.com.

Tony Abramson

BANS CONGRESS 2008 - WORTHING

On Friday 4th April some 80 delegates gathered to register for the 61st National Numismatic Congress which had been organised by the Worthing and District Numismatic Society and was held at the Chatsworth Hotel in Worthing. The congress was formally opened by the Mayor of Worthing, Councillor Dr Heather Mercer. We then made our way to the lecture room where Michael Sharp gave the first talk which was entitled "Legends". Michael took us through some of the many legends which have appeared on the English coinage over the years and he gave us the English translations from the Latin and explanations why they had been used at the particular time.

On Saturday after breakfast delegates were formally welcomed to the Congress by the President of BANS, Edward Besly from the National Museum of Wales. We then had two talks from members of the host society each with a local flavour. The first, from Derek Aldred, was entitled "The Beachy Head Hoards". Derek covered the several hoards

which have been found in the land behind Beachy Head and one that was found at the foot of the cliffs after a land slip. Most of the coins found were from the later years of the Roman occupation and one of the finders was a local farmer who took up metal detecting after earlier finds were made on his land. Derek had himself been involved with some of the discoveries and he showed contemporary photographs of the sites as well as the coins. The second talk, entitled "West Sussex Money" was given by Ron Kerridge who took us through the history of West Sussex and its coin and token-making activity.

After a short break for coffee we had two more talks. The first was from Peter Preston Morley whose subject was the "Territorial Gold Coins of the USA". These 'coins' came from those parts of the USA which were involved with the nineteenth century gold rush where the proprietors of some of the main mines produced coin shaped ingots of gold of guaranteed weight, fineness and value. They were intended to be more user-friendly than gold dust and to be more portable and exchangeable than traditional ingots. They had a variety of values ranging mainly from \$1 to \$20 and were used widely to settle mostly local transactions. Most were eventually melted down with the result that known surviving specimens are both very rare and very valuable.

The morning session ended with the Howard Linecar Memorial Trust Lecture. "The Trial of the Pyx" by the queen's Remembrancer, Master Robert Turner. Robert gave us a detailed but light-hearted tour through the history of the Pyx and told us how it takes place today with few changes from those introduced a century ago. At least three members of his audience had had the privilege of attending the 2007 Trial at Goldsmith's Hall in London and the talk brought back memories of that occasion and provided a detailed explanation of the events of that day.

Sunday morning dawned clear and sunny and curtains in the lecture room had to be drawn tightly to shut out the bright sunlight. Graham Dyer was first on the podium and his subject was "The Double-Florin – Myth or Reality". Graham gave us a detailed history of this short-lived coin which he assured us was not a renewed attempt to decimalise the coinage. He confirmed that the coin had not been formally demonetised and is still, theoretically, legal tender for 20 pence although worth much more as bullion. He also reminded us that examples of this coin remain readily available and that he still had the copies he acquired as a schoolboy when he first developed an interest in coins.

Graham was followed by Joe Bispham who took us through some of the coins of Henry VIII and covered the question of the debasement which occurred during his reign. He mentioned one of the King's nicknames – Old Copper Nose – given because the first point of wear on the debased 'silver' coins was the nose which shone through with a coppery hue! Joe ended by drawing our attention to the legend on the reverse of some of the posthumous groats and half-groats of the Durham House mint – REDDE CVIQUÉ QVOD SVVM EST (Render to each that which is his own). He quoted from Matthew Chapter 22, the familiar story of Christ being questioned over tribute money where he told the Pharisees "Render therefore unto Caesar the things that are Caesar's; and unto God the things that are God's" and left us with the thought of who was saying what to whom.

After coffee Tony Holmes presented a talk entitled "It's all Greek to me" in which he took us through a good number of the main types of Greek coinage over the centuries backed by his knowledge of the meanings and images represented and the history of the times. The final talk of the weekend was from Peter Clayton and was entitled "Ancient Egypt in

Medallions". Peter then took us on a tour of the ancient Egyptian sites as they are represented on somewhat more modern medallions and bought the official part of the weekend to an end where it was formally closed by Edward Besly who thanked all those involved in making the event such a resounding success. He also reminded us that the Autumn Weekend will be in Nottingham in September and that BANS 2009 will be in Scarborough (3-5 April) with the organisers being the Yorkshire Numismatic Society who will be celebrating their centenary.

Robert Thomas

BANS 2008 AUTUMN WEEKEND - NOTTINGHAM

The 2008 BANS Autumn Weekend, the traditional informal gathering of numismatists staged every September, will be held in the Lenton & Wortley Hall of Residence, part of the University of Nottingham, over the weekend of 5-7 September. This year's Weekend will encompass a wide range of topics, from Viking-age hoards and the famous Tealby hoard of Henry II pennies, right down to medieval and later coins from the excavations at the Vintry in London and the 1951 Festival of Britain crown. The organiser, Joe Bispham, has gathered together a particularly high calibre group of lecturers, including Christopher Challis, Kevin Clancy, Alan Dawson, Graham Dyer, Megan Gooch, Richard Kelleher, Philip Mernick, David Noakes and Mike Saxby, ensuring that this is an event not to be missed.

The Weekend enjoys financial support from the Royal Mint, the Royal Numismatic Society, Baldwins, Dix Noonan Webb and Spink. The full residential cost for single rooms, all with en-suite facilities, is £140, the same price as last year. For further details and to secure a place, please send a cheque for £40, made payable to Joe Bispham, to 103 Ferry Road, Hullbridge, Essex SS5 6EL.

About BANS

The British Association of Numismatic Societies is the national organisation which represents numismatic societies throughout the United Kingdom. It exists to promote the study of numismatics by bringing these societies and their members together to share and increase their interest and expertise in coins, tokens, medals of all types and paper currency. Secretaries and team leaders of BANS-affiliated societies are urged to send details of their programmes to the BANS secretary, Phyllis Stoddart, phyllis.stoddart@manchester.ac.uk, for inclusion on the BANS website. BANS can also provide a link to individual Society websites.

XIV INTERNATIONAL NUMISMATIC CONGRESS (GLASGOW) - CALL FOR PAPERS DEADLINE

20-min papers may be given in English, German, French, Italian or Spanish. Proposals for poster presentations are also invited. Simultaneous translation is not planned. All submissions should be sent electronically using PDF or Word format documents and it is assumed that presentations will be given by PowerPoint. Please send proposals to congress@museum.gla.ac.uk. If there are any problems regarding this please contact us. The deadline for proposals is 30 November 2008. The committee will consider and respond to proposals on a monthly basis until 19 December 2008. For further details see www.hunterian.gla.ac.uk/inc-congress/index.htm.

TEMPORARY EXHIBITIONS

Anglo-Saxon Art in the Round (see Abramson review above)
Octagon Gallery, Fitzwilliam Museum, Cambridge,
23 May – 7 September 2008

Podcast available at www.fitzmuseum.cam.ac.uk/article.html?1167

Icons of Revolution. Mao badges then and now
Gallery 69a, British Museum, London, until 14 September 2008

Hadrian: Empire and Conflict
British Museum, London, 24 July – 26 October 2008
www.britishmuseum.org/whats_on/future_exhibitions/hadrian.aspx

Treasures: Antiquities, Eastern Art, Coins and Casts
Ashmolean Museum, Oxford, 24 May 2006 - 31 December 2008

'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

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

September

- 9 BAMS Designing for change: the Royal Mint engravers, Matthew Bonaccorsi, chief engraver, Royal Mint
23 BNS Company of wolves: contemporary imitations of Constantine's VRBS ROMA series, c.330-348, Dr Adrian Marsden

October

- 14 BAMS Visit to Wolverhampton School of Art and Design and Wolverhampton Art Gallery
21 RNS Insights to Trafalgar medals, Sim Comfort
28 BNS Matthew Boulton and the art of making money, Dr Richard Clay

November

- 11 BAMS Images of power: medals of the Pahlavi dynasty of Iran, Vesta Sarkhosh Curtis, curator of Islamic and Iranian coins, British Museum
18 RNS Seminar: Coins that changed history

- 25 BNS Anniversary Meeting and Presidential Address. Currency under the Vikings: 5. (*Followed by the Anniversary Reception for members and their guests.*)

December

- 16 RNS Interpreting single-finds in a bullion economy: the case of dirhams in Viking-Age Scandinavia, Mark Blackburn. Presentation of Society's Medal to Dr Blackburn and Christmas Party

January

- 13 BAMS How different is it? Painting, sculpture, print, medal, Christopher Le Brun RA, artist
20 RNS Roman Provincial coins in Greece - new thoughts on the coinage of Nicopolis, Dario Calomino

CONTACTS:

British Art Medal Society (BAMS)

Mr Philip Attwood, Department of Coins and Medals, British Museum, London WC1B 3DG, tel: 020 7323 8260. 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.

September

- 14 **Lockdales Auction**, No 68
23-24 **Baldwins Auction**, No's 56 and 57

- 24 **Dix Noonan Webb**, Important British and World Coins including Important Irish coins from a private collection (Part 1)

- 25 **Dix Noonan Webb**, Important Ancient Coins
26-27 **Coinex 2008**, to be held at the Earls Court Conference Centre

October

- 2 **Dix Noonan Webb**, Important British and World Paper Money including the Union Bank of Scotland Collection (Part 111), Irish Banknotes from the collection formed by Bob Blake (Part I)

November

- 7 **St James' Auctions**, Coins and Medals to be held at the Cavendish Hotel, 81 Jermyn Street, London SW1Y 6JF
8 **London Coin Fair**, Holiday Inn London Bloomsbury, Coram Street, London WC1, 9.30am-5pm. Contact: Frances Simmons 020 8989 8097 www.simmonsgallery.co.uk
16 **Lockdales Auction**, No 69

December

- 10 **Dix Noonan Webb**, British and World Coins, Numismatic Books

Baldwin's: 11 Adelphi Terrace, London, WC2N 6BJ. www.baldwin.sh, auctions@baldwin.sh

Bonham's: Montpelier Street, London, SW7 1HH. www.bonhams.com/coins

Classical Numismatic Group: Electronic auctions on www.cngcoins.com

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

Dix Noonan Webb: Washington Hotel, 5 Curzon Street, Mayfair, London W1., www.dnw.co.uk, auctions@dnw.co.uk

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

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

Lockdales: 168 London Road South, Lowestoft, Suffolk, NR32 0BB. (Call Ipswich for enquiries: 01473 218588). 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

Morton & Eden Ltd: 45 Maddox Street, London W1S 2PE. 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

Warwick & Warwick Ltd: Chalon House, Scar Bank, Millers Road, Warwick CV34 5DB. www.warwickandwarwick.com, info@warwickandwarwick.com.

Printed by Ardent Print, London, ardentprint@btconnect.com