

MONEY & MEDALS



The Newsletter for Numismatics in Britain

60 | January 2014

NEWS	1
FOCUS: COIN DESIGN	4
EXHIBITIONS & DIARY	7

Money & Medals is the numismatic publication associated with the Money and Medals Network based at the British Museum and in association with the RNS, BNS and a number of key partner museums. The Network aims to act as an information exchange for curators 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 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



The British
Museum



BAMS Weekend Conference, Brighton

Friday 11th – Sunday 13th April 2014

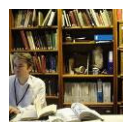
In 2014 the BAMS Annual Conference will be held in Brighton, East Sussex and will be based at the historic Old Ship Hotel on Brighton's famous seafront. Proceedings will begin on Friday the 11th with an evening drinks reception and dinner at the hotel. Delegates will have the opportunity to view the medals that artists, collectors and dealers have brought with them. For any delegates able to arrive earlier on Friday afternoon, there is an optional extra on offer, with a guided tour of the magnificently ornate Royal Pavilion. See the separate booking form enclosed and do join BAMS for an afternoon amidst the splendour of the Prince Regent's seaside retreat. It's not to be missed!

On Saturday morning, a programme of three lectures held at the hotel will focus on a range of medallic subjects. Kate Ive will talk about her work one year on from her participation in the BAMS New Medallist Scheme, and talks by Aaron Jaffar and Joseph Hone will discuss imperial iconography on British medals and the historical context of a coronation medal. The BAMS AGM will take place before a buffet lunch. Natasha Ratcliffe and Phoebe Stannard will lead a practical BAMS workshop on Saturday afternoon. In the early evening delegates take a short walk along the seafront to the nearby Hilton Metropole Hotel for a drinks reception and dinner.

On Sunday morning, delegates will board a coach for the short ride to the village of Ditchling to visit the acclaimed Museum of Art and Craft, recently reopened after a 2.3 million pound refit. The many artists and craftspeople who lived and worked in Ditchling from the beginning of the 20th

century onwards established the village as one of the most important places for the visual arts in Britain. The museum houses a nationally important collection, and offers a unique opportunity to experience an extraordinary body of work by such artists as Eric Gill, Philip Hagreen, Frank Brangwyn, Edward Johnston, Ethel Mairet, Hilary Pepler and David Jones in the same village in which it was created. Delegates will have time to explore the village and visit the church before the coach returns to the Old Ship Hotel for a buffet lunch.

All delegates are invited to bring medals for display (at their own risk.) A lockable room will be available at the hotel from 5pm on Friday until 2pm on Sunday with specific opening times advertised in the programme. There will be an opportunity for some of those taking this option to give a short presentation on their medals. A full programme will be sent to registered delegates in advance of the weekend. Fees for the weekend are £280 for residential delegates and £150 for non-residential delegates. Booking forms are enclosed. We very much look forward to seeing you beside the seaside in Brighton!



Faith and Fortune: Visualising the Divine on Byzantine and Early Islamic Coinage at The Barber Institute of Fine Arts – a review

Robert Bracey

This exhibition inhabits a small alcove with five substantial cases, around forty coins, and two manuscripts. Approaching the exhibition there are two introductory panels; an Umayyad quarter dinar on the left and to the right a Byzantine emergency silver issue. Central themes for

the exhibition – religious imagery on coins, contrasts between calligraphy and images, the relationship between money and its visual appearance – are introduced here. Though the exhibition nods to Sasanian coinage it is essentially a juxtaposition of Arab and Byzantine, Islam and Christianity.

Inside, two facing cases act as further introduction. An alcove on the left introduces the Sasanian, Byzantine, and Umayyad empires, and some of the curators' central themes about how coins function, why religious imagery features, and how coins portray 'competing messages of faith', are introduced. There are some radical deviations from the norms of numismatic display in this exhibition. Open questions in the text and the sheer volume of text demand the visitor's active attention. And while the Barber has beautiful coins most used here are the simple copper of everyday transactions.

Opposite the introduction is a display of Artuqid coins. These are eleventh century Anatolian coins using Christian images but were issued by Islamic rulers. It brings the two visual traditions together effectively though its late date feels a little odd on first viewing.



A Pre-reform Arab Dinar displayed in the exhibition (4.499). It illustrates the strength of the Barber's collection that George Miles, in his study 'The Earliest Arab Gold Coinage', was aware of only eight examples of this type, not including this example.

Moving into the exhibit, the only flat case (thankfully all of the coins are mounted on vertical panels where they can be seen clearly) displays two religious texts, Arab and Byzantine. This brings us back to the introductory quarter dinar and the great break with tradition, the abolition of images in favour of the written word. The next display contrasts the development of a Christian iconography with development of a distinctive Islamic coinage in the reforms of Abd al-Malik. The earliest Arab coins are simple imitations, with increasingly elaborate additions of Islamic text representing either secular or religious authority (mint cities, invocations of god) until the reign of Abd al-Malik. In his reign there is a period of experimentation, during which various coins are made (including the famous 'standing caliph') which seem to fit Islamic elements into an existing numismatic framework. Then, quite surprisingly, over a few years, this experiment is abandoned (in silver and gold) and a radically new coin type (the 'reformed') is introduced.

One case is not a lot of room to handle both this and the development of Christian iconography (from the symbolic chi-ro to images of Jesus), and probably nowhere near enough to examine all of the subtleties. For example, the exhibition doesn't treat Sasanian coinage in detail but the story of Abd al-Malik's reform is as much the Sasanians as Roman Syria. This isn't a criticism of the choices, the space would hardly have allowed for the additional material.

Every case has a designed panel behind the coin rather than fabric. No simple vertical strips of numbered labels here. This allows for every coin to be placed in a shaded circular space and an enlarged image of the other side to be placed next to it. The visual impact is stunning and it allows for more complicated displays. The comparison of Christian and Islamic iconography is the most complex use. Five coins, from the Byzantine, and five Islamic are arranged in two circles, each beginning at the outer edge of the case and finishing in the centre. If that sounds confusing it is when you see it. Some effort is needed to orientate yourself in this display. However, the curatorial team are not trying to confuse their visitors. The labels explain complex problems as simply and clearly as possible. What they do is refuse to pretend that the problems are not complex. This case bears comparison with the Radio 4's *History of the World* which did try to elide the complexities in the reform of Islamic coinage and was misleading as a result.

Turning left the last two cases focus on the Byzantine world. One shows a map following Justinian's re-conquest of parts of the Western Empire and displays coins minted in five different locations (from Sicily to Constantinople). Again bronze, coins people actually used, are those displayed. They are accompanied by digressions on the different regions of the Empire. The second case presents the career of the Byzantine Emperor Heraclius (610-41). For each event a coin with a related image is presented. When it comes to Heraclius decisive victory over the Sasanian Empire no coins relate to this. Rather than avoid the exhibition leaves a blank space and open question. The exhibition is not afraid to make its audience think, and I found this simple absence the most effective of those attempts.

Short labels aimed at a child's reading age avoiding technical terms and intellectual ideas attached to as many pretty objects as possible (preferably not coins if you can manage it) are the sacred cows of designing numismatic exhibitions. For those sacred cows this exhibition is an abattoir. Its brilliance is to treat the audience as equals, to engage with them rather than lecture them.

There are some misfires: an overstruck nummi is shown at the bottom of the fourth case and in the space available it conflates over-striking (a sanctioned procedure) and double striking (a technical error) while failing to mention the coin has been trimmed for weight. Most of the audience won't follow the description. In fact I've met enough museum visitors to know some won't follow most of the exhibit. I think they are a smaller group than is often assumed and for those who do engage the experience of this exhibition will be greatly enhanced by the boldness of the curators. Where it works this exhibition works well but perhaps it works in a fine art institute on a University Campus in a way it could not in a national institution with hordes of school age children.

There are some issues I might take with the interpretation. Too often it is assumed here that coin design is driven by the ability of coins to deliver messages, '*coinage was one of the most important ways in which all three empires communicated with their subjects*' as the introductory panel suggests. This came dangerously close to the misguided idea of coins as propaganda. I seriously doubt that ancient users examined coins any more closely than modern users do. That is, they notice radical change but can't say what is on them without looking. Ancient coin design does not separate

image, weight, or metal, all of it is basically functional. The purpose is to make the coins perform as money. To this end coins look like coins, tapping familiarity, and deploy images of gods, or rulers, or quotations from a holy book, to rest their claim to be money on an external authority.

I found this particularly in the Artuqid case where I really didn't buy the idea of cultural assimilation as an explanation. The much simpler need for the new coins to use familiar designs is a perfectly adequate explanation. You could also call the team on the idea that the replacement of icons with calligraphy was the most radical break in the reform coinage. That political authority suddenly vanishes with the reform, or that Allah now takes the prestige position on the obverse when gods had been relegated to the conceptually supportive position on the reverse since the time of Alexander, could both be seen as more radical breaks than the abolition of images? The space might be restrictive, it really is a small gallery. I had the opportunity to view it without interruption but in a crowd much of the order and relationship of displays could easily be lost. These are however minor gripes. If you have an interest in numismatics, Islamic or Byzantine history, museum displays, or simply an hour to kill in Birmingham you should see this. The exhibition runs from 8 November 2013 to 30 November 2014.



Coins and Kings: New educational resources at the Tower

Megan Gooch
New educational resources, developed to accompany the exhibition *Coins and Kings: The Royal Mint at the Tower* are now available online. The topics cover a range of curriculum areas at Key Stages 2 and 3 including history, art and design and English, and can be used before or after a visit to the site. Topics include Life in the Tudor Mint, Monarchs and the Mint: Making the Nation's Coins, and Faking It.

<http://www.hrp.org.uk/TowerOfLondon/stories/palacehighlights/CoinsandKings/visiting>



Elizabeth I visited the Mint on 10 July 1561
© Historic Royal Palaces & Royal Mint Museum.

British Numismatic Society Bursaries

This year the BNS ran a new scheme to promote the study of British numismatics amongst students. The scheme offered a bursary for three students to undertake a 4-week placement within the coins and medals department of a museum and received over 30 applicants.



Eleanor at work in the Ashmolean © Eleanor Smith

This year, bursaries were awarded to Emily Wyatt, who worked the British Museum on the publication of Marion Archibald's forthcoming book on Anglo-Saxon and early Norman hoards; Eleanor Smith who worked at the Ashmolean Museum on several projects including researching Notgeld for a new exhibition marking the anniversary of World War I; and Rachel Wilkinson who worked at the Fitzwilliam Museum to develop her skills in cataloguing Flavian coins and understand museum documentation. The BNS hopes to offer the scheme again in the future.

<http://www.britnumsoc.org/mpandf/Bursary.shtml>

The 1st Medallion Congress

It is proposed to hold a Congress on Saturday June 14th 2014 for collectors and others with an interest in commemorative and historical medallions. The daylong event will be staged at the Hilton Hotel, Warwick – this is conveniently located on the A429 within 200 yards of junction 15 on the M40. For further details and bookings (for both Congress and hotel accommodation) please contact John Cumbers on 01384 486893 or email to medallioncongress14@gmail.com.

Focus | Coin Design

This month's *Focus* looks at coin design, from the ancient and modern worlds in three articles focussing specifically on aspects of Greek, Chinese and modern British coin design.

Greek coin designs with special reference to Sicily

Keith Rutter



Figure 1. Silver tetradrachm of Akragas
© Trustees of the British Museum (RPK,p222B.3.Agr)

As far as the Greek world as a whole was concerned a coin was for the most part a small circular object with designs on both sides and in the earlier stages at least coins were made of precious metal, usually silver. The engraver of the dies was not necessarily bound by the 'tyranny of the circle' (in Humphrey Sutherland's phrase): he could include a ground-line to cut off part of the circle and form a base on which his design could rest, or he could sink a square 'incuse' shape into the circular framework and create his design within that. But still, the circular shape dominated and Greek die-engravers were masters at fitting their designs into it. The human head was a common choice but great ingenuity was shown in adapting any subject to its field. The task was not an easy one, but few if any die engravers showed more skill or brilliance in carrying out their commissions than those of Sicily. This short essay concentrates on the fifth century BC but the same high standards can be observed over centuries of activity. The overall quality of the Sicilian dies is something that marks out the coinage of the island. This was no peripheral production and it included not just coinage in precious metals – the same care was taken over dies for coinage in bronze.



Figure 2. Silver tetradrachm of Gela.
© Trustees of the British Museum (1946,0101.953)

Turning to the designs themselves we start with the bold simplicity of coins of Akragas, on one side the eagle, on the other a crab (Figure 1). The eagle on this tetradrachm fits slantwise across the circle, head at top left, tail at bottom

right, complemented by the lettering of the city's name, while the crab fits well into the circular frame. The designs of Gela are more complex: the obverse of this tetradrachm shows a four-horse chariot walking on a ground-line (the area below is filled with a motif too, as often happens), while on the reverse only the fore-part of a man-faced bull is depicted (Figure 2). He is the river god Gelas and his legs are bent in a position indicating swimming, helpfully enabling him to fit within the frame.



Figure 3. Silver tetradrachm of Syracuse
© Trustees of the British Museum (1841,0726.287)

The contrast between obverse and reverse designs is developed at Syracuse (Figure 3). On the obverse of this tetradrachm a chariot again, while on the reverse the head of the local divinity Arethusa, a fresh-water spring on the island of Ortygia that was the nucleus of Syracuse, is framed not only by the four dolphins but also by the letters of the name of the Syracusans who issued the coin. Here both dolphins and lettering serve to enhance the circular frame in which the head is set. Some coins from Himera go a stage further in pictorialism: on the reverse of this tetradrachm the nymph Himera herself offers sacrifice over an altar at the left; at the right the altar is balanced by the figure of a satyr, a goat-man, taking a shower from a lion-headed water spout (Figure 4).



Figure 4. Silver tetradrachm of Himera
© Trustees of the British Museum (1946,0101.1019)

The area of Himera was famous for its hot springs, created according to legend by the goddess Athena for the refreshment of the hero Heracles no less.

Why were these coin types chosen? Literary evidence helps us to provide some of the answers. In the fifth century many of the elite of Sicilian cities competed in the great international games of the Greeks, Olympic, Pythian, Nemean or Isthmian. Victors frequently commissioned odes from the best poets of the day to celebrate their success, and an important feature of such victory odes was praise of the victor's city including any notable topographical features. Such features in several victory odes parallel precisely some of the coin types: for Akragas, the river of that name (symbolised by the fresh-water crab); for Gela

also its river; for Syracuse the remarkable spring Arethusa, and for Himera the hot springs. Both odes and coins present as it were the 'logo' of the relevant city, in each of the cases cited connected with a vital resource - water.



Figure 5. Silver tetradrachm of Zankle
© Trustees of the British Museum (G.2829)

Topography was clearly a major interest in Sicilian coinage. Another example comes from Zankle (now Messina), whose name as the historian Thucydides tells us derived from a native Sicilian word, 'zanklon', meaning 'sickle' (Figure 5). The name referred to the circular shape of the harbour, clearly engraved on early coins of the city



Figure 6. Silver tetradrachm of Syracuse
© Trustees of the British Museum (1872,0604.8)

Over Greek coinage in general very few engravers signed their dies and no mention is made of their work in ancient accounts of craftsmen-artists. But in Sicily for a brief period in the last years of the fifth century and the early years of the fourth engravers frequently signed their dies, either in full or abbreviated form. Here is one example of such a 'signed die' where the signature of the engraver Eukleida(s) can be read on the front of the Athena's helmet (Figure 6). Explanations for this sudden and limited outburst of 'signing' are complex. The engravers seem to have been more aware than usual of the quality of their work, and proud to identify themselves. It all seems somewhat paradoxical when set against the background of the events of the time: invasion and destruction of Greek cities by the Carthaginians and the rise in Syracuse of the warlord Dionysius I. On the other

hand these craftsmen-artists possessed some of the finest engraving skills of the Greek world; they were aware of the fact and wanted to advertise it.

Calligraphy on Song Dynasty Coins

David Hartill

During the Northern Song Dynasty of China (907–1127), production of square-holed copper cash soared, reaching a level of about 5 billion coins a year by the end of the 11th century. Yet the quality of the coinage did not suffer as a result of this. The coins are renowned for their fine calligraphy, with inscriptions often written by the Emperor himself. Typical of this are these three coins from the Zhi Dao period (995–97) of the reign of Emperor Tai Zong (Figure 1).



Figure 1. Development of the script on coins of Tai Zong

The inscription of the first coin is written in regular script, the second in a running script, and the third is in "grass" script, a very artistic but hard to read script.

Later in the dynasty, larger coins, with an intended value of ten small coins, were issued to meet military expenses. These were not generally accepted by the people, as the following anecdote demonstrates: A certain good fellow was holding a feast, and offered one of these large coins for a glass of wine. When he asked for his change, the wine-seller claimed he had no coins with which to give change, and the customer would have to take his change in drink instead. After drinking five or six glasses, the latter belched and said "What if it had been a 100 cash coin?"



Figure 2. Coins of Hui Zong.

The larger flan displays the calligraphy of the Emperor Hui Zong (1101–25), a noted patron of the arts, to great advantage. The coin on the left is in the *Li* script, which was used by officials. The coin on the right is in the "Slender Gold" script, which was created by the Emperor himself, and is greatly admired to this day. His brushstrokes have been described as "floating orchid leaves," or "bamboo moving in the wind," or like "the legs of dancing cranes". Yet these miniature masterpieces can still be acquired for not much more than the cost of a cup of coffee.



The design of modern British coins

Kevin Clancy

The designs on the coins we use every day are almost certainly taken for granted – even by those of us who have a professional interest in their appearance. But they do change over time and from year to year, carrying designs for subjects judged to be historically important or of contemporary interest. You might, for example, pull out of your pocket a two-pound coin commemorating the 200th anniversary of the birth of Charles Dickens and a fifty pence piece depicting a swimmer from a series issued in connection with the London 2012 Olympic Games.

The extent to which they change is summed up neatly by Sir Christopher Frayling, a former Chairman of the Royal Mint Advisory Committee on the design of coins and medals: ‘everyone has three things in their pocket or bag: keys, mobile phones and coins. Keys have remained much the same for hundreds of years, mobile phones are redesigned every month, while coins are somewhere between the two – nearer keys than phones’.

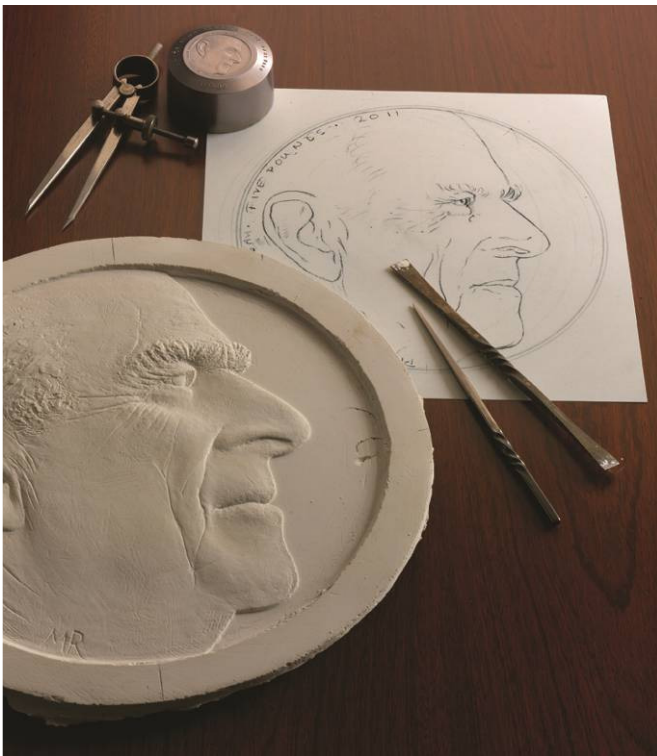
developed into low-relief sculptures. Modern technology has made its presence felt at this stage, too, with designs increasingly being modelled on screen but for high-quality portraiture and more complex figurative compositions, traditional sculpting skills are more frequently required. A final decision is usually made at a subsequent meeting but it can take three or four sessions before a recommendation is put forward to the Chancellor and then to the Queen for approval.



London Underground coin by Barber Osgerby

While coinage design historically was the preserve of engravers, the advent of the reducing machine, whereby larger scale models of a design could be copied and reduced to coin size, opened up the field to artists from other disciplines. Over time the diversity of those approached has expanded so that today the coins in your pocket could have been designed by a painter, wood engraver, jewellery designer, silversmith, graphic designer as well as by the more traditional discipline of sculpture. To make the point more clearly, last year the designers of the Olympic Torch, Ed Barber and Jay Osgerby, were behind the design of one of the two-pound coins issued to celebrate the 150th anniversary of the London Underground, while the talented young silversmith, Jonathan Olliffe, designed an impressive high-denomination coin to mark the 60th anniversary of the Coronation.

Certain organisations, though, have played a key role over many years and that of the Royal Academy has been especially important. Well over a dozen Academicians have been involved in coin design projects in the last decade, with Tom Phillips being especially successful through his wonderfully intelligent Samuel Johnson fifty pence and more recently his design for another fifty pence, this time to celebrate the life and work of Benjamin Britten. Indeed, the Academy has been part of the history of the British coinage for over 200 years, providing coin designers in the shape of William Wyon, Thomas Brock, Edward Poynter, Gilbert Ledward and Arnold Machin to name but a few.



Prince Philip portrait by the sculptor Mark Richard

Although only eight denominations of coins actively circulate, there are dozens of different designs but the process for obtaining and agreeing them is no less robust in every instance. The design Committee, of which Sir Christopher used to be Chairman, is now led by William Waldegrave and he is helped by lettering artists, sculptors, art historians, heralds, numismatists and representatives of the Royal Household. For any subject a number of artists, as well as members of the Royal Mint's Design Department, will be invited to submit ideas, usually in the form of drawings or often these days as computer-generated designs. All the work is presented anonymously to the Committee, which meets about four times a year, and members come to a judgement on a short list of designs which are then



Design for the Benjamin Britten fifty pence by Tom Phillips

Artist members of the British Art Medal Society have also actively engaged with the design of the nation's coinage, with Natasha Ratcliffe and Danuta Solowiej-Wedderburn having successfully designed circulating and commemorative coins.



Drawing for a silver kilo by Tom Phillips issued in connection with the Olympic Games.

The Society of Portrait Sculptors has recently been extremely useful in encouraging their members to engage with the business of low-relief portrait sculpture. But even so there is a danger of traditional skills being lost in the field of portraiture at very low relief. It is a technique that is not taught to any great extent at art colleges and the search for where the classic coinage portraits of the future might come is a concern worth airing.

Heraldry and traditional symbols like Britannia are far from absent or irrelevant on the modern British coinage but it is now more varied in design than it has ever been. If you cannot find the portraits of half a dozen monarchs staring back at you from a handful of change, as was the case in pre-decimal days, you can at least encounter a reasonably eclectic mix that nevertheless aims to retain the dignity of the British coinage.

TEMPORARY EXHIBITIONS

Wise men from the east: Zoroastrian traditions in Persia and beyond

British Museum | Room 69a | 24 Oct 2013 – 27 Apr 2014

Faith and Fortune: Visualising the Divine on Byzantine and Early Islamic Coinage

Barber Institute of Fine Arts, Birmingham | Coin Gallery | 8 Nov 2013 – 30 Nov 2014

The Wickham Market Hoard

Fitzwilliam Museum, Cambridge | Octagon Gallery | Dec 2013 – 2 Mar 2014

The Wealth of the Shires: The Medieval Mint of Ilchester

Ashmolean Museum, Oxford | Money Gallery | Jan – May 2014

Vikings. Life and Legend

British Museum | Sainsbury Exhibitions Gallery | 6 March – 22 Jun 2014

LECTURES, SEMINARS, COLLOQUIA AND CONFERENCES.

For listings in your local area go to:

www.moneyandmedals.org.uk/#/events/4564409875

January

- 14 BAMS Henry Flynn, *Il Duce's Italy: Italian medals 1922-1943*
- 21 RNS Vesta Sarkhosh Curtis, Elizabeth Pendleton & Alexandra Magub, *The Sylloge Nummorum Parthicorum at the British Museum*
- 28 BNS Barrie Cook, *Coins and Literature in early modern England: two case studies*

February

- 11 BAMS Ian d'Alton, Robert Elderton: *life, imagination and medals*
- 18 RNS Philip de Jersey, *The Jersey Hoard: The Story (so far) of the Largest Hoard of Iron Age Coins in Europe*
- 25 BNS Julian Bowsher, *Recent Numismatic finds from London excavations*

March

- 18 RNS David Thorold, *The Fifth Century Gold Hoard from St Albans*
- 25 BNS Robert Rock, *Criminal Skill: the counterfeiter's craft in the long eighteenth century*

April

- 11-13 BAMS Weekend conference and AGM (Brighton)
- 15 RNS Paul Bevan, *Sun Yat-sen, Henry Ford and the Guizhou car dollar of 1928*
- 29 BNS Rory Naismith, *The Forum hoard of Anglo-Saxon coins*

DIARY

January

- 9 Biddle & Webb. Coins and Medals. Ladywood Middleway, Birmingham. www.biddlandwebb.com
- 17-18 York Coin Fair. York Racecourse. www.stampshows.net
- 25-26 Lockdales. Coins, Medals and Banknotes. 52 Barrack Square, Martlesham Heath, Ipswich, Suffolk. www.lockdales.com
- 26 Wakefield Fair. Cedar Court Hotel, Denby Dale Road, Calder Grove, Wakefield, W. Yorkshire.
- 26 Mark Carter Militaria Fair. Leisure Centre, Kennedy Way, Yate, Bristol.

February

- 1 London Coin Fair. Holiday Inn, Coram Street, London WC1. www.coinfairs.co.uk

- 1 Baldwin's Auctions. Argentum Auction. Holiday Inn, Coram Street, London WC1. www.baldwin.co.uk
- 4 Timeline Auctions. Coins. Swedenborg Hall, 20 Bloomsbury Way, London WC1. www.timelineauctions.com
- 9 Cheshunt Militaria Fair. Wolsey Hall, Windmill Lane, Cheshunt. Herts.
- 9 Midland Coin Fair. National Motorcycle Museum, Bickenhill, Birmingham. www.coinfairs.co.uk
- 19 Warwick & Warwick. Medals, Banknotes and Coins. Lord Leycester Hotel, Warwick. www.warwickandwarwick.com
- 23 Wakefield Fair. Cedar Court Hotel, Denby Dale Road, Calder Grove, Wakefield, W. Yorkshire.

March

- 1 Bloomsbury Coin Fair. Bloomsbury Hotel, 16 Great Russell Street, London WC1. www.bloomsburycoinfair.com
- 9 Mark Carter Militaria Fair. Leisure & Visitor Centre, Bridgefoot, Stratford-upon-Avon.
- 9 Midland Coin Fair. National Motorcycle Museum, Bickenhill, Birmingham. www.coinfairs.co.uk
- 13 Reeman Dansie. Coins, Medals and Militaria. 8 Wycombe Road, Severalls Business Park, Colchester, Essex. www.reemandansie.com
- 15-16 Lockdales. Coins, Medals and Banknotes. 52 Barrack Square, Martlesham Heath, Ipswich, Suffolk. www.lockdales.com
- 19 Dix Noonan Webb. British Coins. Washington Hotel, 5 Curzon Street, London W1. www.dnw.co.uk
- 20 Dix Noonan Webb. World Coins. Washington Hotel, 5 Curzon Street, London W1. www.dnw.co.uk
- 23 Cheshunt Militaria Fair. Wolsey Hall, Windmill Lane, Cheshunt. Herts.
- 26-27 Spink. Coins. 69 Southampton Row, London WC1. www.spink.com
- 30 Wakefield Fair. Cedar Court Hotel, Denby Dale Road, Calder Grove, Wakefield, W. Yorkshire.

April

- 2 Dix Noonan Webb. British Trade Tokens. Washington Hotel, 5 Curzon Street, London W1. www.dnw.co.uk
- 13 Midland Coin Fair. National Motorcycle Museum, Bickenhill, Birmingham. www.coinfairs.co.uk
- 15-16 Spink. World Paper Money. 69 Southampton Row, London WC1. www.spink.com
- 16 Warwick & Warwick. Medals, Banknotes and Coins. Lord Leycester Hotel, Warwick. www.warwickandwarwick.com
- 23 Bonhams. Coins and Banknotes. www.bonhams.com
- 24 Spink. Orders, Medals and Decorations. 69 Southampton Row, London WC1. www.spink.com
- 27 Mark Carter Militaria Fair. Princes Hall, Princes Way, Aldershot.
- 27 Wakefield Fair. Cedar Court Hotel, Denby Dale Road, Calder Grove, Wakefield, W. Yorkshire.
- 30 Dix Noonan Webb. British and World Paper Money. Washington Hotel, 5 Curzon Street, London W1. www.dnw.co.uk

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)

Peter Preston-Morley, Dix Noonan Webb, 16 Bolton St, Mayfair, London, W1J 8BQ, Telephone: 020 7016 1700. E-mail: secretary@britnumsoc.org. Membership secretary, Philip Skingley, c/o Spink and Son, 69 Southampton Row, Bloomsbury, London WC1B 4ET, tel: 020 7563 4000. 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. Email pnsmith755@aol.com, ONS website at <http://orientalnumismaticociety.org/>; and on Facebook <https://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 5.30pm at the Warburg Institute, Woburn Square, London WC1H 0AB. E-mail: hwang@thebritishmuseum.ac.uk; website: www.numismatics.org.uk

Dealers contact details

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

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

Douglas Saville - Numismatic Books: Chiltern Thameside, 37c St Peters Avenue, CAVERSHAM, Reading, Berks. RG4 7DH.

info@douglassaville.com, www.douglassaville.com

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: 37 Upper Orwell Street, Ipswich, Suffolk, IP4 1HP (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. Tel: 0207 563 4000

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



www.ardentprint.com email: ardentprint@btconnect.com