

INSIDER

SPINK

ISSUE 29

WINTER 2017

STAMPS COINS BANKNOTES MEDALS BONDS & SHARES AUTOGRAPHS BOOKS WINES
COLLECTIONS ADVISORY SERVICES SPECIAL COMMISSIONS



**Purple is
the New Black**

LADY HAZEL LAVERY • THE GARDEN OF NINFA
PENINSULAR WAR MEDALS • LUCKY NUMBER NOTES
THE MAHARAJA OF PATIALA • THE LIFE AND ART OF JEAN RENOIR



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A WORD FROM OUR CHAIRMAN

Dear Clients and Friends,

It's what our American friends call "hitting the ground running". My first quarter back at the helm has been an incredibly busy one with amazing auctions and new world records, but more importantly lots of new ideas and a resolve across the firm to disrupt the old ways of our collectables business. Our thinking is reflected on the cover of this issue: purple is the new black!

The last couple of months were marked by many records, like the Tiflis stamp, a new find and the sixth copy known of the first stamp of the Russian empire. But the world record which pleased me the most this quarter was the record for a cask of spirit sold at auction, for just under HK\$3mn, for a cask of Macallan 1987. I liked the spirited bidding by a handful of very keen connoisseurs, but also that the previous record dated back to 2014, and was not with Christie's or Bonhams, or the specialised wine auction houses, but already with Spink! The European vendor was in the room and was absolutely delighted with the outcome of the trilingual auctioneering in Mandarin, Cantonese and English. Moments like this vindicate the time and effort we have spent in building a global franchise for the benefit of our customers, and to date Spink is still the only truly global franchise in the world of collectables.

We had then a flurry of charity auctions, all extremely successful. Bank of England for the new £10 Jane Austin note, hot on the heels of our previous sale for the £5 Winston Churchill note; the Bank of Scotland, also with new issues; and the Christopher Lee awards, graced by the glowing and enchanting presence of Dame Harriet Walters, of Downton Abbey and the The Crown fame, and many other films. We all had great fun at the first evening auction to take place in our showroom. Certainly an experience we want to enjoy more often, so watch your inbox for more such invitations in the future.

Going forward, as I write I am keenly awaiting my trip to Tokyo for our first auction in Japan in



*Olivier D Stocker talking to
Dame Harriet Walter before
the Christopher Lee sale*

over two decades. A very important market of amazing collectors which is very close to my heart too, as my daughter is in boarding school in the land of the rising sun. No other international collectables house holds auctions in Japan.

When I returned from my sabbatical, I found a team eager to disrupt the old ways of thinking and to think outside the box. We will be announcing a major sponsorship project soon with our neighbour in London, The British Museum; which should offer great opportunities to all our customers and will definitely spice up your next visit to 69SR! Lookout for full details when we come back from the festive season. We are also looking at new possibilities to broaden our collectables offering to be able to engage the families of our clients, and are going to offer progressively more items in our internet sales to lighten up our prestige auctions.

If a certain number of our markets are showing healthy signs of consolidation, I am extremely excited by the prospects of the collectables world: it has to be more fun, more global, more mobile, and we intend to continue to lead the industry transformation as we have done for the last 350 years.

You might have noticed that this edition of the Insider has a new look, designed to appeal to the eye and give you a more general flavour of all the things that Spink has been involved in over the past few months, with more in-depth features by our regular contributors: Peter Duckers on the Peninsular War medals and Jonathan Callaway on Lady Lavery. In addition to these we have articles by many of our own experts which I'm sure you will find of interest, along with some fascinating pieces which we hope will have a more general appeal – Esme Howard on the exquisite Garden of Ninfa in Italy; our author Christopher Faulkner on the films of Jean Renoir; and John Fasal on the Maharaja of Patiala's medal collection.

You will also see that we have introduced some new regular features – namely our Numismatic News pages, a forum for any newsworthy items of interest; our 'Story Behind the Stamp' page; and our new Travel feature, designed to focus on cities

around the world which have a collectables link of some kind. If you have any suggestions for future news items do please email them to Insider@spink.com, for possible inclusion in the next edition.

Our forthcoming auctions are, of course, our focus over the coming months, and include treats for all our collectors. In Stamps we will be selling Part 3 of the David Pitts Collection, North America, which includes an example of the first and only twelve pence stamp of Canada – in fantastic condition and generally considered to be the finest used example available in the public domain – in addition to the magnificent Brian Brookes Collection of St Kitts-Nevis.

In January we will have our prestige auctions at NYINC, followed by three days of numismatic auctions with a lot of material for all budgets. This will be immediately followed by a three day bonanza in Hong Kong featuring all our categories: this year we have an amazing collection of Sinkiang, some very fine large dragons covers, and our usual very strong offering of banknotes and coins of Asia. Of course a whisky auction with tasting will wrap up this extremely important week.

Further away in March, but already worth pencilling in for all British numismatists, we shall offer for sale the first part of the Williams Collection of almost 900 coins, put together over 30 years, which will include coins of the various Anglo Saxon kingdoms and the early years of the kingdom of all England, as well as the contemporary Viking coinages.

As the New Year will soon be upon us, I would like to take this opportunity to wish all of you and your families a very joyful festive season, filled with very special moments with your loved ones and your collectables.

Olivier D. Stocker
Chairman and CEO
chairmanoffice@spink.com

**MY FAVOURITE
NUMBER
THIS QUARTER**

90%

We have all seen that the Ali baba e-commerce platform in China sold for an eye popping US\$25.4 billion in one day, on 11th November 2017. But what I think is most telling is that 90% of these purchases were made from a mobile phone.



SPINK BREAKS TWO WORLD RECORDS FOR SALE OF MACALLAN WHISKY CASK AT AUCTION





Angie Ihlo Fung

A full cask of Macallan 1987 Single Malt Scotch whisky fetched HK\$2,928,000 (£282,890 or US\$374,839) at Spink's Hong Kong auction on the 3rd Oct 2017, setting a new world record for both the sale of a whisky cask and for the most expensive per-bottle cask sold at auction.

As part of an Evening of Fine and Rare Whiskies at Spink's prestigious Hong Kong facilities, lot 88 was a showstopper: the single malt was distilled by The Macallan Glenlivet Distillery on 13th April 1987 and aged for 30 years in a sherry hogshead. This record-breaking whisky is currently stored at The Macallan bonded warehouse in Speyside, Scotland and was measured 102 RLA 50.5% as of April 2017. The buyer was offered options to further mature the Eau de Vie in the cask or to bottle it at any point in the future.

This recent sale exceeds the previous record of just under HK\$2 million, also held by a cask of Macallan whisky sold at Spink on Friday 4th July 2014.

"We estimated that it would sell for around HK\$2,300,000 as it is very rare to see an aged Macallan sherry cask. Never before has anything like that been offered to the public – after all, it is a rather small barrel, yielding less than 300 bottles even if you flip the cask upside-down!" said Angie Ihlo Fung, Auctioneer and Whisky Specialist of Spink. "As the action went on, we saw determination from buyers participating from different parts of the world, and it reached a price it certainly deserves; we are most content."

The in-demand cask does not only hold the title of most expensive cask sold at auction, but it is also the most expensive per-bottle cask sold in auction worldwide. It would produce only 288 bottles at cask strength, yielding a price of HK\$10,166 per bottle.

Adding to this achievement, Angie further noted: "A couple of decades ago no-one was looking for single cask whiskies. Instead of styles, consistency was the ultimate goal at that time, hence very few casks were kept for ageing into their unique characters, and certainly even less sherry barrels were hidden away. This is definitely the rarest cask auctioned in history, and sadly might well be the rarest cask people will have seen in many years to come."

Tasting notes by Scotland's leading whisky expert, Charles MacLean, describe the cask as having the appearance of "deep umber; old polished oak." He describes the aroma as having "a mild nose-feel effect, and a relatively closed nose initially. A warm and welcoming aroma - mellow and gentle, with top notes of dry oloroso sherry, mid notes of Christmas cake (with marzipan and icing) and a slightly burnt base note." As for the taste, "At natural strength the mouth-feel is drying. The taste is sweet, but not cloying - indeed there are traces of crystallized orange peel and angelica and some cooking spice in the long finish." He concludes by commenting "This is a terrific, understated, example of The Macallan. Gentle, sophisticated and unassuming, but still vivacious."



ASIA NEWS

SPINK x TAISEI INTERNATIONAL NUMISMATIC AUCTION

Tokyo, 26th November 2017

30 years after the introductory Spink x Taisei auctions in Singapore in 1986 and Tokyo in 1988, Spink and Taisei resumed auctioning together in Japan. Given their historical long-standing relationship, which saw them running prestigious joint auctions while leading the development of the numismatic markets in Asia, reviving their partnership was a natural continuation for the 21st century.

The auction began with a signing ceremony and speeches from Mr. Oka, Chairman of Taisei Coins Corporation, and Olivier Stocker, CEO of Spink.

With only 301 lots, and a total hammer price of ¥ 59 811 600 Yens (USD 532,064), the sale was designed as a test in preparation for the main TICC official auction next April. It was conducted for the first time live online in Japanese, English and Chinese, attracting many local bidders and foreigners, and a selection of rare Japanese, Chinese, British, French and other World coins – ranging from early hammered coins to modern commemorative issues – were on offer.

The second major auction will take place at the Tokyo International Coin Convention, the largest coin show in Japan, on 29th April 2018. These joint auctions provide a direct conduit to high-end Japanese collectors, which only the unique Spink x Taisei association can offer its world vendors, to the benefit of all Japanese and foreign coin lovers.





ANNUAL PHILATELIC SALE

Singapore, 28th October 2017

The annual philatelic sale took place on the 28th October at the Hilton Hotel in Singapore. As usual it was well attended with virtually all the major collectors in Singapore present, plus overseas collectors from Malaysia, Australia, New Zealand and the United Kingdom.

The morning session was the Yen Boon Swee Gold Medal Collection of Malayan Airmails. This proved very popular with many lots exceeding expectations. The majority of lots went to the locals but there was also spirited bidding on Spink Live from bidders in Australia, India and the UK. The afternoon session was the Stamps and Covers of South East Asia. Whilst it was a smaller offering than normal, there was still much to be sought after. India used in the Straits Settlements, Straits Settlements high values and King George VI die proofs, and the Malaysian Bird, Butterfly and Orchid issues were all eagerly sought after.

In photograph, from left to right, are Choy Yang Yan, Tim, Richard Tan, Vincent Ong and Tan Ah Ee



NEW YORK NEWS

OUTSTANDING PHILATELIC SALES

New York, 6th–7th December 2017

Spink were pleased to host this outstanding event at our New York premises, with three sales including the “Inclinados” of Brazil, Classic Russia and the general Collectors’ Series Sale.

The “Inclinados” Issue of Brazil is of great importance in South American philately, being considered as one of the two rarest regular issued series of stamps of South America. This issue was printed on three different papers, and the early printing (which appeared in 1844, making this one of the earliest issues in the world) was printed on a thick local paper which was used to produce the “Bull’s Eyes”, this being the first issue of the Americas. The “Inclinados” on “Bull’s Eye” paper are exceedingly rare and registered in the RHM catalogue of Brazil as different stamps within the “Inclindos” and therefore catalogued with different numbers. This sale offered a surprising assembly of 22 lots of pieces printed on “Bull’s Eye” paper, also including very rare postal history. Another 51 lots completed this offer, including “Inclinados” printed on other thinner papers, and also featuring some important rarities.



Lot 66: 90r on thin paper in block of 15, the two bottom horizontal rows showing repeats of the types I, demonstrating that two consecutive horizontal rows of the same type were printed at base, instead of alternating a row with types II, considered as the most important used multiple of the “Inclinados”. Ex Studart and Hubbard.

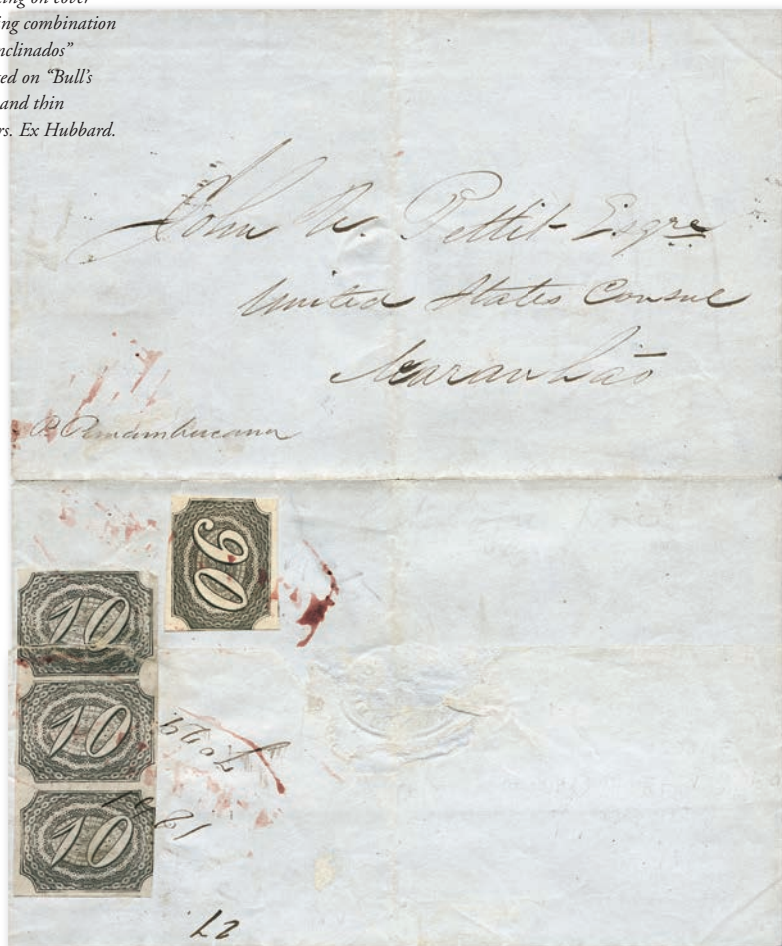
Lot 4: 30r, type II, printed on “Bull’s Eye” paper, the rarest stamp of classic Brazilian philately, with only four recorded. Ex Hubbard.



Lot 19: 90r, types I and II, printed on “Bull’s Eye” paper, in block of 12. Ex Burrus, Kuyas, Lima and Hubbard.

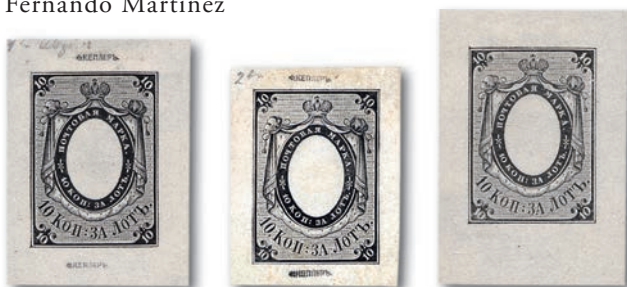


Lot 22: 90r type I on “Bull’s Eye” paper and 10r on thin greyish paper, a unique mixed franking on cover bearing combination of “Inclinados” printed on “Bull’s Eye” and thin papers. Ex Hubbard.





Fernando Martinez



Lot 103: The unique set of progressive proofs for the first stamp of Russia, produced by the engraver Franz Kepler, a delightful execution and an extraordinary rarity boasting a highly prestigious provenance. Ex Breitfuss, Fabergé, Goss, Baughman, Epstein, Mehrtens and Bianchi.



Lot 105: The "2nd January 1858" First Day Cover, one of only two recorded for the "Number One" of Russian philately. Ex Liphschutz and Bianchi.

Lot 113: The largest recorded multiple of Second Issue 20k on cover -this being a very rare value on cover in any form-, one of the two greatest gems of Russian philately. Ex Liphschutz and Bianchi.



The second sale, dedicated to Russia and comprising a selection of 18 lots, included exceptional gems of the classic period. Russia possesses various features which make it highly fascinating: its vast extension and intricate weather conditions, which made communications a challenge; the elegance of the designs executed in its postage stamps; and its significance in history. These make it one of the important countries in worldwide philately.

This sale comprised a significant portion of the most important items of this country, consequently forming an extraordinary assembly and comprehensive foundation for a most advanced and significant collection of Russia, with gems which may elevate an exhibit to a Grand Prix award in a world stamp exhibition.

All pieces in the catalogue have graced one or more of the most important collections ever formed of Russia, including the following provenances: Breitfuss, Fabergé, Goss, Baughman, Epstein, Mehrtens, Liphschutz, Mikulski and Bianchi.

Lot 115: The only recorded mixed franking on cover of the "Number One" and the very rare Second Issue 20k, one of the most important items of Russian philately. Ex Small, Mikulski and Bianchi.



NEW YORK NEWS

The Collectors' Series Sale featured the first part of the Federico Borromeo D'Adda collection dedicated to the British West Indies, mainly including stampless postal history and Great Britain stamps used in these territories. The foreign section of the sale also contained some important rarities, and the usual United States section, with stamps and postal history, including an attractive assembly of mint stamps and fancy cancels collection.



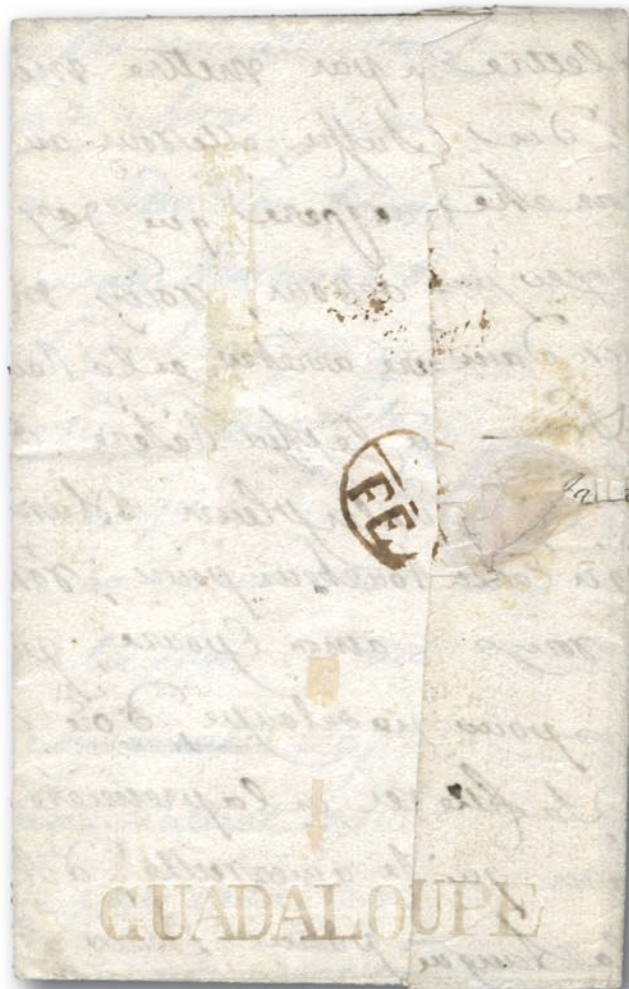
Lot 1165: Chile, 1910 1c Inverted Centre, the finest of only two recorded, one of the three most important rarities of Chilean philately.

Lot 1096: "Paid/At/ Tobago" second-type crowned circle, a magnificent example of this very rare crowned postmark.

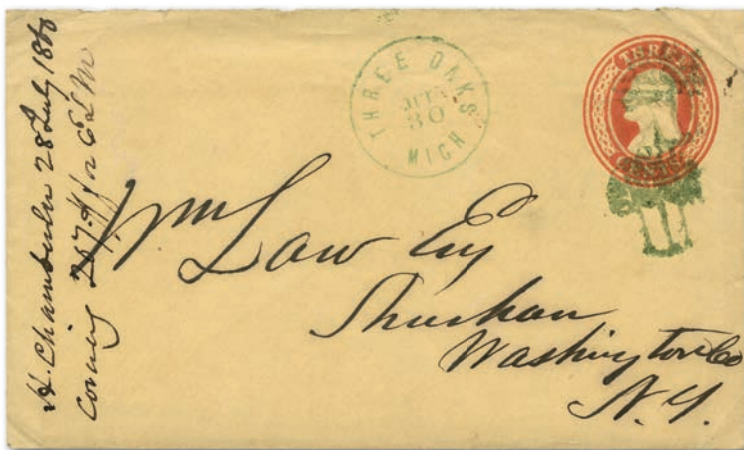


Lot 1030: 1762 First British Occupation of Guadeloupe, folded letter to Marseilles originating from Saint Pierre on Martinique Island, which was then also conquered by the British, struck on reverse in transit with British "Guadeloupe" straight line handstamp, being the only item recorded giving evidence to the usage of this British postmark.

During the Seven Years War, Guadeloupe was occupied by the British in April 1759, and Martinique on March 2, 1762. Both were handed back to French administration in July 1763. In Martinique no British postal markings were into usage at that time, meanwhile in Guadeloupe, during this first period of British occupation, only this straight line handstamp was into use.



Lot 1186: China, 1915 \$2
Inverted Centre, position 6,
one of the 'Four Treasures of
the Republic', a major gem of
Chinese philately.



Lot 1545: United States, Three Oaks datestamp matching unlisted fancy illustrated cancel on 3c stationery envelope to Shushan N.Y. Ex Skinner.

This is one of only two examples recorded of the most significant variety of Chile, this example having been recently discovered. The other example recorded was brought to light in 1955; it is important to state the history of this "1955" piece, which reveals the significance of this variety, from the moment at which it was offered at an international auction for the first time. That point in time occurred in the year of 1971, when it was sold in New York at \$4,000, to be subsequently acquired, by private treaty, by the famous Chilean collector Joaquín Gálvez. In the 1980s it was offered again at auction, on this occasion in Geneva, being acquired, for about \$25,000, by another renowned collector of Chile, the Swiss philatelist Gerhard Blank. In 1989, Mr. Blank sold the stamp privately for \$50,000 to Renè Lazo, a distinguished philatelist of Concepción in Chile. In 2004 the stamp changed hands and now graces the collection of an anonymous Spanish philatelist, after he paid a similar figure to the \$50,000 for which it was sold in 1989.



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LONDON NEWS

CHRISTOPHER LEE AUCTION

London, 1st November 2017

Many of you may remember our very successful 2013 Spink China sale, in which we offered a selection of memorabilia associated with famous actor Bruce Lee. Four years on we held the first evening auction to take place in our Spink London gallery, in honour of another famous and iconic British actor: Sir Christopher Lee.

The rostrum was literally moved to the boardroom, all the sliding doors were opened, and our velvet chairs and sofas were arranged to recreate the atmosphere of an auction, but with added glamour! Our guests enjoyed a welcome glass of wine and canapés surrounded by the beautifully showcased lots, while on screen Sir Christopher Lee played heavy metal and songs such as “Jingle Hell” from his symphonic metal concept album “Charlemagne: By the Sword and the Cross.” This was a side of the actor unknown to most of us until that evening.

At 7pm we were honoured to have Dame Harriet Walter, Sir Christopher Lee’s niece (whose work includes *Donwtown Abbey*, *The Crown* and *Star Wars*) opening the sale with a moving speech about her late uncle and how some of the proceeds from the evening would be donated to Denville Hall, a home for actors and other members of the theatrical profession.

Our two Medal specialists and auctioneers, David and Marcus, fiercely took the gavel and started the sale with Lot 1: The Knight Bachelor’s badge, C.B.E., C.St. J and Second World War medals bestowed upon Sir Christopher Lee; after intense bidding this lot achieved three times the estimated value and went under the hammer for £9,400. David and Marcus switched batting





Rita Ariete



with the gavel throughout the sale, and being closer to the audience they enjoyed a less formal role out of the rostrum, which had a very good response from bidders.

Most bidders were in the room, and we were very pleased to have a “different” crowd, with many familiar faces and clients from across all categories, plus new faces such as devoted fans who had never been to or bid at an auction before. Many of our new buyers were brave enough to ask for a paddle and give it a go, and commented to me personally after the auction, “we absolutely loved it and want more!”

One of our regular Medal collectors emailed before the sale to say, “*Your catalogue for the Christopher Lee sale was very well put together I must say and there was a quite refreshing variety of material in there which I am sure will do well, as he was a terrific figure. I never knew about his potential SOE involvement, for that matter.*”

Interestingly enough some of our philatelic collectors even attended the sale, and one emailed me the day after to say “*it was the most fun auction I’ve ever been to!*” Some new collectors who had never been at Spink before related the auction to ‘the fun auctions of the XVIIIth century’.

Overall the evening was a great success, both as a fun event and a ‘white glove’ sale – you could feel how each one of us (including me!) wanted to take home a piece of it. We look forward to welcoming you to our next event, and for those of you who could not attend we hope to see you next time.

LONDON NEWS

MEDAL DEPARTMENT WINTER AUCTION REVIEW

London, 4th and 5th December 2017

2017 has undoubtedly been a busy and successful year for the Spink Medal Department, with our three advertised sales being supplemented with the Evening Charity Auction in November of the Military and related Film Awards of Sir Christopher Lee.

The final auction for the Medal Department in 2017 was held across two days on 4th and 5th December. Day 1 comprised our Foreign Orders, Decorations and Medals together with Miniature Awards from the Collection of the late Stefan Rath while Day 2 included British Orders, Decorations, Medals and Militaria.

Here I shall discuss a few of the highlights from what was a truly exceptional auction:

We would like to thank all of our friends and clients for their support this year and wish them the very best for a prosperous New Year. David and I shall be travelling regularly in 2018 so do not hesitate to make contact should we be able to pay you a visit.

For the moment we are accepting consignments for a celebration of the Centenary of the Foundation of the Royal Air Force in our Spring Auction.



Lot 682: The outstanding G.C.B. and Army Gold Cross awarded to General Sir Matthew Whitworth-Aylmer, 5th Baron Aylmer, was unsurprisingly fiercely contested following a pre-Sale estimate of £20,000-£30,000. Aylmer was a long-served and gallant officer of the 49th Foot and Coldstream Guards, who rose to the command of a Brigade in the Peninsular. Highly regarded by the Duke of Wellington, the latter recommended him as a worthy recipient of the newly instituted Army Gold Medal, writing that '... there are no Officers in the army who are more deserving of His Majesty's favour ...'. Wellington's high opinion of Aylmer continued for at least the next two decades and culminated in his appointment as Governor-General of Lower Canada in the 1830s, a challenging appointment undertaken in the face of unflinching resentment from the French-Canadian community. Yet Aylmer, who was blessed with both physical and moral courage – and an unstinting sense of duty – gained the respect of his most determined detractors: that sense of duty well stood the test of time for, in his 70s, he turned out as a special constable during the Chartist disturbances in London in 1848.

Unusually the Lot was accompanied by the original cases of issue for both awards and following strong bidding from both the telephones and in the room, Aylmer's awards eventually sold for £76,000 (including BP).



Marcus Budgen



Lot 724: The outstanding Great War 'Battle of Passchendaele 1917' V.C. group of ten awarded to Corporal C. Barron, 3rd Canadian Infantry (1st Central Ontario Regiment), our cover Lot. With the announcement of the sale of Barron's awards being made exactly a century after his gallantry on 6th November 1917 at 'Vine Cottage', the auction had unsurprisingly created a large amount of press coverage, both in the United Kingdom but especially in Canada. Sold as the final Lot of the auction, a busy room was met with spirited bidding both in the room and on the telephones. Having carried a pre-sale estimate of CAN\$250,000-300,000, his awards were eventually sold in the room for a remarkable CAN\$420,000 (including BP). We are delighted to be able to confirm that the group was purchased by the Canadian War Museum in conjunction with Lesley Barron-Kerr, the great-granddaughter of the recipient.

Mark O'Neill, President and CEO of the Canadian War Museum commented, "These medals are a testament to one soldier's courage and a symbol of the service and sacrifice of all Canadian soldiers who fought on the Western Front a century ago. Their acquisition is especially meaningful this year as we commemorate the centenary of Passchendaele, Vimy Ridge and other iconic battles of the First World War."

We understand the awards will go on public display shortly at the Museum in Ottawa together with five other Victoria Crosses awarded to the Canadians for the Battle of Passchendaele.



Lot 94: Our back cover Lot, this exceptional Imperial Russian Order of St Catherine Grand Cross sash Badge soared beyond the pre-Sale estimate of £15,000-20,000 to achieve £118,000 (including BP). In remarkable condition and accompanied with the original embroidered sash riband, the Badge was also set with approximately 10.00 carats of diamonds. The Order itself was instituted in November 1714 by Peter the Great and was the highest Order exclusively bestowed upon ladies. Its statutes stated the recipients should be '...married and unmarried ladies of spotless and religious character.'

In practice those who were bestowed the Order comprised the upper echelons of the Imperial Russian Family, court nobility, foreign Queens and other princesses. The Grand Cross Greater Badge was strictly limited to just 12 members besides the Imperial Family (Russian Orders, Decorations and Medals, R. Werlich, refers).

A Badge of extremely similar manufacture, as awarded to Queen Alexandra and dated to approximately 1860, is observed in Royal Insignia by S. Patterson, pages 66-69.

EVENTS ROUNDUP

SPINK AND ACTION ON HEARING LOSS

London, 18th September 2017

You are sitting in an auction room. The next lot is called, the item for which you have been searching and have waited so long to find. The bidding opens; you see a hand go up. Another bid comes in on the telephone. The man in the room bids again. The telephone reciprocates. You bide your time, waiting for the opportune moment to strike. Now! You raise your finger in front of the auctioneer ... and yet he overlooks you, and takes another bid. Frustrated, you try again. He still takes no notice. Again and again you raise your finger, trying to bid, but you are invisible to the auctioneer. The lot is sold to somebody else.

The value of communication, and of connection cannot be overstated. If the auctioneer had seen you, you would have won your item. The valuable connection that comes from communication is an essential part of being human. When a person loses their hearing, this channel of communication can be broken, leading to isolation, loneliness and depression.

There are 11 million people living in the UK living with hearing loss, deafness or tinnitus; Action on Hearing Loss exists to make sure that everyone can enjoy the human bond of communication, regardless of these conditions. A national charity since 1911, Action on Hearing Loss works to remove the barriers stopping sufferers from living the life they choose.

Spink and Son recognise that non-verbal communication is just as valuable as spoken communication: the auction room is an environment where everyone can be heard. On 18th September, in partnership with Action on Hearing Loss, Spink hosted a reception to preview highlights of the forthcoming autumn sales at its London offices and raise awareness of this



important charity. It was a wonderful evening where we saw some familiar faces, and had the chance to meet new collectors in a much more relaxed environment than auction days. It was a pleasure for everyone there to meet the Action on Hearing Loss team and learn about their fascinating and valuable work in supporting people who are confronting life-changing deafness, tinnitus and hearing loss.

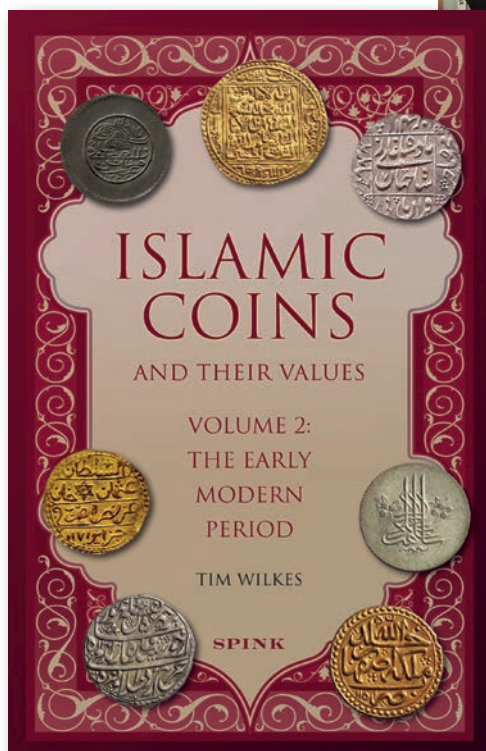


COINEX 2017

London, 22nd and 23rd September 2017

It was generally considered to be a slow year for most dealers at Coinex in September, with some well-known names reporting that sales were down by as much as 90%. Footfall was sluggish, but luckily we had the launch of Tim Wilkes's *Islamic Coins and Their Values Volume 2* to generate some excitement at the Spink stand! Tim was on hand to sign copies, and they flew off the shelf like proverbial hotcakes – a fine accompaniment to Volume 1, covering the early modern period and completing the set. Both volumes can be bought for a limited period at the special price of £60 (RRP £40 each).

To order copies of all Spink titles please visit www.spinkbooks.com or call Spink Books on 020 7563 4119.



PERSIAN NIGHTS AT SPINK

London, 26th September 2017

As the auction season heated up after the summer break Spink marked the occasion by holding an evening to celebrate all things Persian. Tuesday 26th September was the ideal time to showcase the Shamshir and Lion collection of Persian Banknotes that were going under the hammer the next day. There was also an opportunity to preview the coins of The Ambassador Marzban Collection that was sold in London on 7th December. Both collections were beautifully complemented with some paintings by Manou Marzban, son of the late Ambassador. The paintings, full of colour, portrayed some of the Persian kings that appear on the coins and banknotes; it was a great way to jazz up the evening and attract different collectors with one common interest, Persia.

The banknotes included examples of some of the very earliest issued in Persia, a few known only from pictures. The sale proved a great success and all of 86 lots (100%) were sold; against a pre-sale high estimate of £127,000, the total realised was £404,000. The Persian coins from the collection of His Excellency Ambassador Manoucher Marzban also attracted much interest. The Ambassador had a wide circle of friends and acquaintances within the Persian community who were keen to view such a magnificent array of gold coins and specially struck medallions.

The collection contains coins and medals from the Safavid period up to the Iranian Revolution of 1979, but the focus is on the fabulous high denomination issues of the Qajar and Pahlavi dynasties. It was started in the late 19th century by the Ambassador's father, Dr. Esmail Marzban, a landowner and court minister for Reza Shah Pahlavi. During the 20th century the collection was much improved and enlarged by the Ambassador who had a passion for collecting coins, stamps and books.

The coins are beautiful in their own right, and most are preserved to a high grade rarely seen on the market today.



Lot 94: Pahlavi Dynasty, Muhammad Reza Shah (1941-79), gold portrait 10-Pahlavi, MS2537 (1978) Estimate £4000-5000



Lot 19: Qajar Dynasty, Nasir al-Din Shah (1848-96), gold portrait 2-Toman, Dar al-Dawla Kirmanshaban, AH1271 Estimate £2000-2500



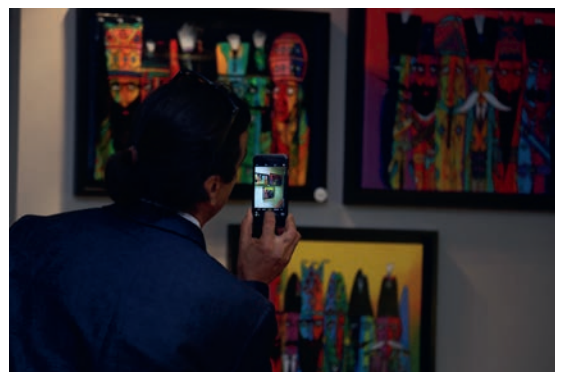
Lot 86: Pahlavi Dynasty, Reza Shah (1925-41), gold portrait 5-Pahlavi, SH1306 (1927) Estimate £2000-2500



*Lot 58: Qajar Dynasty, Ahmad Shah (1909-25), gold portrait
10-Toman, Tehran, AH1334 Estimate £12,000-15,000*



*Lot 40: Qajar Dynasty, Muzaffar al-Din Shah (1896-1907), gold
portrait 10-Toman, Tehran, AH1314 Estimate £12,000-15,000*



SPINK AT OLYMPIA FINE ARTS AND ANTIQUE FAIR

London, 31st October to 5th November 2017

For the first time SPINK had a stand at the November London Olympia Fine Arts and Antique Fair.

The attractive display showcased items from each of the departments at SPINK, enabling a wide public to appreciate the nature of our global business.

Specialist books were popular and potential new collectors bought titles covering coins, share certificates, orders and decorations and medals.

There was interest from the public in the rare coins that were on offer, including a Richard 111 groat that found a new home. An attractive selection of banknotes caught the eye of a sophisticated art collector, who was impressed by

the designs and has now started a new collection.

The beautiful objects available through Special Commissions were on show and advice was given as to their availability as corporate gifts. Our staff were also approached as to the display and care of medals. Groups of military medals with their history from both World Wars caught the attention of visitors.

A range of stamp boxes and philatelic items were available as were signed royal presentation photographs.

Spink staff were able to meet new clients and advise them on either adding to their existing collections, or the best way to sell via both auction and private treaty through our offices in various parts of the world.



“Spink staff were able to meet new clients and advise them on adding to their existing collections”

SALON PHILATELIQUE D'AUTOMNE 2017

Paris, 9th to 12th November 2017

Spink were proud to launch the 2018 edition of the Spink / Maury Catalogue de Timbres de France at the Salon Philatelique d'Automne in Paris on 9th November. The catalogue appeared for the first time in two volumes, and there was a lot of interest around the new format, with over 2,000 visitors to our stand. Sales were healthy despite the rain, and the French editors even enjoyed a game at the Stade de France on the penultimate night of the show as France took on the All Blacks. A great show all round!



SPINK INTERNS

Following the announcement of Spink's new Global Internship Scheme, we have had a very busy autumn with several new interns joining us – many of whom may now be familiar faces to you. The interns have completed a structured, rotating programme with our specialist departments and key support departments, observing and participating in the day-to-day operations of the company and being mentored by one of our experts.

We spoke to one of our London interns, Ella Longmore, about her experience at Spink:

What did you do before you started the Spink Internship?

I had just finished my A-Levels at senior school. Although originally I had considered going straight to university like many of my peers, I decided I wanted to get a taste of what the workplace was like. This was important because, after two years of studying for my exams, I felt I needed a change of scene and a new challenge before going back into another study-based institution.

What the Spink Internship involve?

It provides different learning opportunities such as understanding the process surrounding auctions, but also taking part in them. I have also been given the task of helping to manage Spink's social media campaigns, which requires interns to develop a sense of teamwork, as demonstrated by the co-ordination of the social media promotions for the Christopher Lee sale on 1st November.

What have you learnt and how will this help you in your future career?

I think the most important thing I have learnt from this internship is that you need confidence in the real world. Prior to working here, I felt



awkward and uncomfortable talking to people I didn't know. Now, after being put into a position where I have interacted with Spink clients in person and over the phone, I have learnt that it really isn't as hard as I thought it was. This new-found ability to have confidence and feel at ease talking to people I don't know is such a gift to have been given because I don't think I would have been able to pick it up as quickly if I had gone straight to university.

What have you enjoyed the most during the internship?

The highlight of my internship has been the exclusive opportunities I've been given. For example, as someone who studied the Tudors for history A-Level I found it really interesting to be able to see all the Tudor coins and the development of debasement throughout the reigns. Furthermore, I was able to express my interests to the specialists at Spink and get the chance to learn more about the history I'm interested in by taking a look at coins, banknotes, medals and stamps. If you are interested in this opportunity, please email your CV and a covering letter to jobs@spink.com describing your reasons for applying, and what you hope to achieve from the internship.





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THE STORY BEHIND THE STAMP



FROM THE DAVID PITTS COLLECTION, TO BE
OFFERED FOR SALE BY SPINK DURING 2018



David Parsons

THE FIRST AND ONLY TWELVE PENCE STAMP OF CANADA

The first adhesive postage labels to be issued in British North America were mentioned in the Journals of the Legislative Assembly where a resolution to adopt adhesive postage stamps was made on 22nd May 1849 “that postage stamps for prepayment be allowed and that Colonial stamps be engraved”. This was passed on 25th May and approved by Council on the following day

It was decided that the first series of stamps should comprise 3d., 6d. and 1/- values

Essays for the 3d. and 1/- stamps were prepared by Sir Sandford Fleming (1827-1915), a Scottish Canadian engineer and inventor who proposed worldwide standard time zones, left a huge body of surveying and map making, and who also engineered much of the Canadian Pacific Railway

Both his designs showed the Canadian Beaver, the 3d. design being adopted though as the other two values were intended chiefly for use on letters leaving the country it was decided that they should show the Queen and her Consort, Prince Albert

The contract for the printing of these labels was given to the well-known firm of engravers, Rawdon, Wright, Hatch & Edson, of New York who were contractors to the Canadian Government for debentures as well as banknote engravers for several Canadian banks. They held the contract until 1867, having in the meantime changed their title to the now familiar American Bank Note Co., New York

Printing plates were produced for all three values in sheets of 200 in two panes of 100 and plate proofs were produced with the 12d. being overprinted “SPECIMEN” in carmine both vertically and diagonally, and in green vertically

The issued stamps were printed on hand-made crisp laid paper

The 12 pence stamp shows a stunning shoulder portrait of the Queen taken from Alfred Edward Chalon’s full length painting of the Queen in her State robes upon going to the House of Lords for her first official act, the prorogation of the Parliament, on 17 July 1837

Some 51,000 of the 12d. stamp were ordered on 27 March 1851 and delivered on 14 May. The poor quality paper irritated both the mailing public and the postal authorities. The plate was not of fine manufacture and the plate was extensively re-entered, so much so in fact that a normal is rarer than one showing evidence of re-entering

Although there was just one delivery of the stamp, there was extensive correspondence between the contractors and the Post Office department who wrote to James Morris, the Postmaster-General in Toronto on 8 May that “the stamps would have been sent to you on Saturday next, but on examining them we found them to be so badly printed that they will have to be reprinted, and the present ones destroyed. They will be sent on Wednesday next”

The stamp saw little use, not only because of its high denomination but because it’s adhesive and paper did not adhere well to envelopes. During the few years that it was on sale only 1,450 were sold. The stamp was discontinued on 4 December 1854 and were, in accordance with the practice, in cases of the discontinuance of stamps, destroyed. A sorry tale for what is a beautiful looking stamp

Few unused examples are recorded and of those used few are in optimum condition

The example from the David Pitts Collection, to be offered in London during 2018, is in fantastic condition and is generally considered to be the finest used example available in the public domain

“The stamp saw little use, not only because of its high denomination but because it’s adhesive and paper did not adhere well to envelopes. During the few years that it was on sale only 1,450 were sold. ”

COLLECTOR'S CORNER



Gulf Monetary Authority, the only known essays for planned banknotes from this joint Gulf Monetary Authority which was never established



Jakob von Uexkull

SELLING COLLECTIONS TO HELP SOLVE GLOBAL CHALLENGES



Tunisia, 1870, cover from the Italian P.O. in Tunis to Athens. The only recorded mixed franking.



Algeria, 1925, 60c. with overprint inverted. The only recorded example on cover. Sold by Spink 2011.



UAE, 1961, Trucial States, original drawing for the first stamp issue.

When he was nine years old, Jakob von Uexkull's father offered to exchange his son's toy pistols for a stamp collection. Jakob agreed and never regretted his decision. A few years later, after moving from Sweden to Germany, he noticed that Swedish and German stamps were considerably more expensive in their respective home countries and began dealing in his free time. His business grew and when he won a scholarship to Oxford, his college complained that he was receiving more mail than the Dean ...

After graduating he travelled the world, combining journalism – following in his father's footsteps – with philately. He also worked as a freelance describer for several major auction houses, to deepen his knowledge of postal history and rare stamps. He loved hunting rare covers from exotic countries, but eventually decided to specialise in the Arab world.

He was particularly fascinated by the postal history of Saudi Arabia, of which very little was known. Seeking out and visiting specialists, he secretly assembled a unique collection of rare covers which was first displayed at the WIPA Exhibition in Vienna in 1981 where it was awarded the first International Large Gold Medal ever for a collection of Saudi Arabia. It was later shown at the Collectors Club, New York, and featured in publications like ARAMCO World Magazine.

But, to von Uexkull, rare stamps and postal history, while fascinating, were always a means to an end. "I could never understand," he says, "why we live with problems we can solve."

Bahrain, 1960 (ca.), unique essay of an unissued 1D. banknote. No banknotes inscribed "BAHRAIN GOVERNMENT" were ever issued.

During his travels, he not only discovered philatelic rarities, but also pioneering individuals working on solutions to many global challenges, and he decided to make them better known.

Having grown up in Sweden, Jakob knew that Nobel Prizes confer instant fame and recognition. He therefore proposed to the Nobel Foundation the introduction of an additional Nobel Prize for the Environment as, he says, "a healthy natural environment is the pre-condition for everything else."

To ensure that his proposal was taken seriously, he offered to fund the new award at the beginning and was prepared to sell his collection and stock of other rare stamps to do this. When the Nobel Foundation turned him down, he decided to go ahead on his own, with a new prize he called The Right Livelihood Award, highlighting the need to "live lightly on the Earth and not use more than our fair share of its resources." As they were presented in Stockholm just before the Nobel Prize ceremony, his awards soon became known as 'The Alternative Nobel Prize'.

Right Livelihood prize money is less than the Nobels, as, von Uexkull jokes, "dealing in postage stamps is less profitable than inventing dynamite!" But they have become globally well-known and respected, with inspiring and courageous recipients, and for many years have been presented in the Swedish Parliament.

While managing the awards and hunting for worthy recipients, von Uexkull continued his philatelic career, both as a professional and collector. He also managed a short foray into politics, serving one term as a Member of the European Parliament "to understand how our political system works."

He expanded to collecting the postal history – and old bank notes – of all the countries of the Arab league, showing extracts from his collections in Abu Dhabi (Invitee Class 2011) and at the Doha UPU Congress in 2012, where he won one of only two International Gold Medals awarded at that exclusive exhibition. Many of his country collections have been displayed at the Royal Philatelic Society in London, and his Postal History of Muscat and



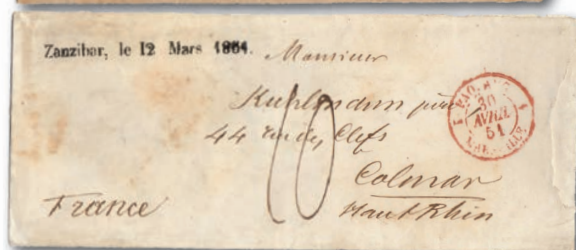
Syria, 1918, Aleppo provisional issued by the Hejazi forces. Only 4 covers known.



Yemen, 1892, Ottoman "Umran" negative seal postmark on the only recorded cover



Muscat, 1851, the unique cover with the first handstamp of Zanzibar, which was then the capital of the Muscat Sultanate



Oman, 1992, “Encyclopedia of Arab Names” 100B and 200B. in an unissued design. The only unissued set from Oman. One sheet of 50 of each exists, of which most are in the von Uexkull collection.



Sudan, 1951, Camel 10M. with the centre inverted. The only known example. Sold by Spink in 2011.



Oman was recently featured at the Museum for Communication in Berlin.

Needless to say, von Uexkull has been a long-standing client of Spink, where he has acquired many rare items. His recent decision to part with some of his collections and sell them through Spink is another fascinating story, after he realised there was still a piece of the puzzle missing if we want to give our children and grandchildren the same opportunities we have, especially a healthy planet.

His conclusion is that this requires not just the promotion of best practises, but also spreading “best policies” – the best available policy solutions to important problems. “I realised we need a ‘race to the top’ of best policies,” he says. “When you start looking, you almost always find a policy solution in some city, region or country which is very effective in tackling a specific issue. Thus, the Brazilian city of Belo Horizonte has a remarkable food security policy which has reduced hunger by 75%;

"Fight Hunger not War!" With a lifesize tank made of bread the World Future Council called upon the Rio+20 during the UN Summit in Rio 2012 to redirect its military spendings to fund human needs and sustainable development.



Two mayors and a technical team from Namibia visited the Brazilian city of Belo Horizonte to learn about the city's highly successful food security programme. It reduced malnutrition by 75% and child mortality by 60%.



World Future Council Founder Jakob von Uexkull during his speech at the Future Policy Award 2015 that was dedicated to policies protecting and strengthening the rights of children. The award is the first of its kind that celebrates policies rather than persons at the international level.



Rwanda has the most effective re-forestation policy; the Pacific island nation of Palau the best policies to protect ocean and coasts; Costa Rica the best biodiversity laws; Germany the most effective policy to speed up renewable energy production; and the US State of Maryland the best environmental education policy.

To publicise and spread such exemplary policies, von Uexkull brought together 50 global pioneers in the World Future Council (WFC). The WFC enables MPs, Mayors and other dignitaries to learn from each other how such policies work and can be adapted to their needs. It bridges the gap between academic research and the day-to-day needs of busy policy-makers for information and capacity-building, using WFC's "unique convening powers" (to quote a Canadian MP).

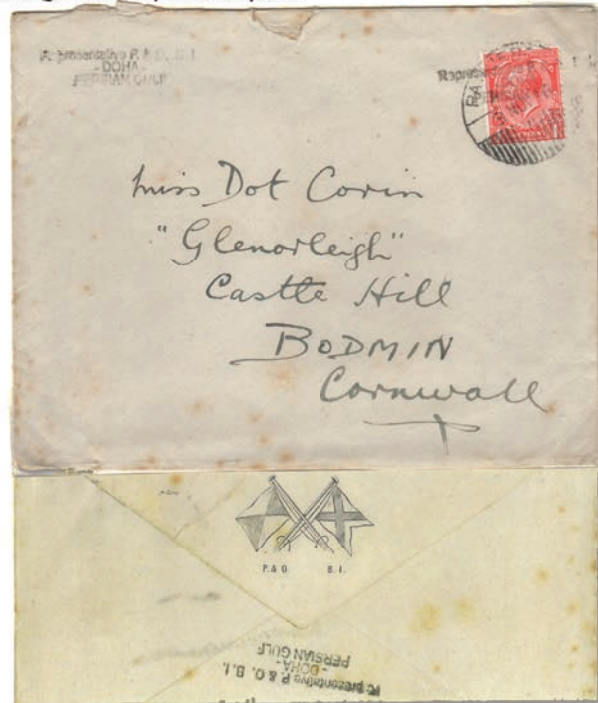
The WFC—with its broad global membership — also works to ensure that future generations are not forgotten when decisions affecting them are taken. Thus, it has promoted the concept of 'Guardians of Future Generations', like the Sustainable Futures Commissioner recently established in Wales, and is now working to create a UN High Commissioner for Future Generations.

While this work is clearly vital to safeguard our shared future, von Uexkull is still looking for partners to help take it forward. In the meantime, he is selling his collections to keep the WFC going, quoting Winston Churchill: "In a crisis it is not enough to do your best. You have to do what is necessary."

Qatar

1916, the unique "Doha" cover to England.

From the P&O. B.I. Line (Peninsular & Oriental British India Steam Navigation Company) representative, with the company's imprint on the reverse, franked with GB 1d. cancelled by the sender's handstamp "Representative P&O B.I./Doha/PERSIAN GULF", repeated on the left and on the back, taken by a British ship to Aden, where the stamp was postmarked with the ADEN Paquebot CDS (3.Nov.) – the day of the signing of the Britain-Qatar treaty! – before being sent on to England. A remarkable discovery and showpiece, predating the previously earliest known Qatari cover by almost 25 years!



Qatar, 1916, the first recorded cover from Qatar, sent by the P&O line Shipping Agent via Aden.

RODERICK RICHARDSON

Numismatist

WANTED Choice Collections and Individual Items

The 1643 Rawlins Pound



Type: Silver Pound
Date: 1643
Grade: NEF

Description:

Charles 1 Rawlins Pound 1643 Obv by Thomas Rawlins. Artistic portrait of king on strident horse trampling over arms. Rev Three Oxford plumes & mark of value above declaration with date below. Ex Sotheby 9/10/1979 lot133: Spink 27/3/91 lot 138: Spink 5/10/2000 lot 501 (Illustrated on cover). Some die striations to Obv apparent but a desirable piece with good detail & a great presence. Extremely Rare so fine NEF.

Status: Available
Price: £59,500.00

SPECIAL FEATURES

SOME BRITISH AWARDS FOR THE PENINSULAR WAR, 1808–14



A Regimental Medal of the Napoleonic War period, in this case of the 27th Regiment.



Regimental Medal of the 77th Regiment, this one awarded for the action at El Bodon in 1812.



The Small Gold Medal for Vittoria, with clasp awarded for the siege of San Sebastian.

Between 1808 and 1814 - a period of time as long as the Second World War - British armies in association with their Portuguese and Spanish allies fought an almost continuous series of campaigns in the Iberian peninsula. Some of their sieges and battles, like Talavera, Badajoz, Albuhera and Salamanca, have gone down in British military history as amongst the greatest of victories; at least one - the battle of Vittoria in June 1813 - had Europe-wide repercussions, such was its military and political significance. The Duke of Wellington's triumph in the battle, in which the French occupation forces of King Joseph Bonaparte were comprehensively defeated, demonstrated forcibly that Napoleon's power in Europe, already shaken by the disas-

trous Russian campaign of 1812, was perhaps coming to an end. The victory was celebrated as far away as St. Petersburg and in Vienna Beethoven was moved to compose his "Wellington's Victory or the Battle of Vittoria". As a direct result, the Austrians declared war on France and both the Emperors of Russia and Austria offered Wellington command of their armies - which he declined.

Yet it seems remarkable that for all their battles, engagements, sieges and defences, British soldiers received no official medals for the fighting or for their gallantry or meritorious service. Quite simply, there was at that time no nationally established system of awarding campaign medals *per se* - although the East India



Peter Duckers



Obverse (left) and reverse (right) of the Small Gold Medal. Reverse for Salamanca 1812. The gold ribbon buckle was an integral part of the award.



Obverse (left) and reverse (right) of the Small Gold Medal. Reverse for Toulouse 1814.

Company had begun the general process of giving such awards to its Indian soldiers over twenty years earlier.

It is quite clear that this lack of rewards in the face of a major war caused concern in some quarters, since one of the medallic features of the Peninsular War period is the sudden appearance of *regimental* medals. These were instituted under the auspices of a commanding officer, a group of officers or other individuals as rewards for their own soldiers, recognising gallantry in action or meritorious service or simply participation in a notable regimental action. By no means all regiments or units produced these awards, but some that did created attractive and highly-regarded medals (then and now) which, if they are named to the recipient, offer a distinctive and interesting possibility of research.

The only “campaign” awards produced at the time were the very elegant and distinctive gold crosses and medals granted to officers. The first example, perhaps establishing a precedence, came in 1806 in the form of the Gold Medal awarded by order of the Commander in Chief, the Duke of York, to 17 officers for their service at the battle of Maida in Calabria. This featured on its obverse the profile and titles of Prince George as Regent, while its reverse bore the name of the battle and a bellicose Britannia advancing with spear and shield, being crowned with laurel by a “Winged Victory”. For some reason, this design prototype was not continued - the Army Gold Medals eventually established in 1810 were plainer, carrying on the obverse an image of Britannia seated on a globe, proffering a laurel wreath in her right hand, and in her left hand, which rests upon a Union shield leaning against a globe, a palm leaf; at her feet lies the “British lion”. The reverse simply carried the name of the action being commemorated, enclosed within a laurel wreath.

Apart from the distinctive Maida version, there were eventually three types of award - the Large Gold Medal (restricted to General officers), the Small Gold Medal (to lower-ranking officers) and the Army Gold Cross. They originate from an Order of 9th of September

1810 which authorized the bestowal of a gold medal on 107 senior officers for their distinguished service at the battles of Roleia and Vimiera (1808), the cavalry actions of Sahagun and Benevente (1808), Corunna and Talavera (1809). The awards were added to (later battles commemorated) as the war progressed.

Both the Army Gold Cross and the Gold Medal were only awarded, with just a few known exceptions, to Field Officers (i.e. those who commanded a unit) or higher-ranking staff officers, such as

action within a decorative foliage surround.

The Gold Cross was awarded to officers who already possessed the Gold Medal with two clasps (i.e. rewards for three actions); the Cross then showed on its obverse arms the names of the initial three actions and the fourth for which the Cross became the reward. The reverse was the same. It too could be awarded with extra clasps, if earned - the Duke of Wellington's carried no fewer than 9 extra clasps (i.e. representing 13 awards) and can now be seen at his residence, Apsley House, in London.

“By no means all regiments or units produced these awards, but some that did created attractive and highly-regarded medals (then and now) which, if they are named to the recipient, offer a distinctive and interesting possibility of research.”

Divisional or Brigade commanders. They really represent rewards for distinguished service in command “under fire”, rather than being specifically gallantry or general service medals - though undoubtedly many recipients did display gallantry in the relevant action.

It was originally intended to give a separate gold medal for each action to which the recipient became entitled (i.e. one officer could wear more than one medal) but in 1813 it was announced that gold clasps would be awarded to the original medal, just carrying the name of the battle. Each medal was enclosed in glass lunettes whose frame bore the name of the recipient engraved on its rim. They were worn from what became known as “the Military Ribbon of Great Britain” - dark red with narrow blue edges; the Army Gold Crosses and Large Gold Medals were worn around the neck and the Small Gold Medal on the breast. They were awarded with extra clasps, as earned, these taking the form of chunky gold bars simple bearing the name of the



The Army Gold Cross - actually with five actions shown: Roleia and Vimiero (as one), Corunna, Talavera and Busaco.



The Gold Cross, showing extra clasps for San Sebastian and Toulouse.



The Military General Service Medal, obverse shown, with 10 clasps to a soldier of the Rifle Brigade. Recipients of medals like this saw an inordinate amount of fighting - and marching!



The Military General Service Medal with 9 clasps, all for the Peninsular War.

In all, only 165 Crosses and clasps, 88 Large Medals and clasps, and 596 Small Medals and clasps were awarded. The medals ceased to be conferred after the re-organisation of the Order of the Bath in January 1815 to create a new lower tier, the grade of "Companion" (CB), to which military officers could be admitted for distinguished service - "to the end that those Officers who have had the opportunities of signalling themselves by eminent services during the late war may share in the honours of the said Order".

The "Other Ranks" of the British army had to wait more than a generation before they too were awarded an official medal for their previous service. By the mid 1840s, general campaign medals were at last beginning to be awarded (e.g. for China and Afghanistan) and while "the Great War" - as the Revolutionary and Napoleonic Wars were once known - faded into the past and into the realms of nostalgia, there was a growing public awareness that the surviving veterans had nothing to show for their often arduous service so many years ago. Under the auspices of the Duke of Richmond, a public and press campaign to grant a medal to surviving veterans finally bore fruit. What became known as *The Military General Service Medal* was authorized by a General Order of 1st June, 1847 and, once rolls had been laboriously compiled, issued in 1848. Many clasp claims by individuals were denied on investigation and many more must have gone unclaimed by old men who simply

could not recall where they had served!

The medal rewarded participation in a large number of military actions between 1793-1814, encompassing service in the French Revolutionary and Napoleonic Wars and the Anglo-American War of 1812. Of the 29 clasps eventually authorised, the majority (21) were granted for the battles of the Peninsular War, with others conferred for service in Egypt (in 1801), at Maida in Italy in 1806, on the Canadian frontier 1812-14, in the West Indies (Guadeloupe 1809 and Martinique 1810) and even the far east (Java 1811). Each recipient would receive the medal with one or more battle clasps to commemorate his presence in a particular action. Remarkably, up to 15 clasps are known to one medal (2 known from the rolls), while 12 men qualified for fourteen clasps and 44 for 13 clasps; 10 or more clasps would be considered rare, whilst medals with 4-9 clasps are frequently seen. The medal, like the earlier officers' gold awards and the Waterloo Medal of 1815, was worn from "the Military Ribbon of Great Britain".

It was observed at the time that many significant Peninsular actions were not included - e.g. the sizeable battles at Arroyos-dos-Molinos, El Bodon or Almaraz, to name but a few - and that the majority represented actions at which the Duke of Wellington commanded. This is not strictly true; at Barrosa near Cadiz in 1811, Lt. General Thomas Graham was in command, while at Albuhera in 1811, it was Lord Beresford. But there may have been some truth in the observation that Wellington dominated - it is interesting that the medal itself bears on its reverse the figure of Queen Victoria (who was not born at the time of any of the actions!) crowning with a laurel wreath a kneeling figure of the Duke of Wellington. In general, Wellington did not agree with the award of simple campaign medals - he is on record as stating that soldiers were *paid* to do their duty!

The medal was awarded only to surviving claimants; next of kin could not apply on behalf of a deceased relative, although the medal was issued to the next of kin of those who had died in



The reverse of the MGS - in this case with four clasps - showing Wellington being crowned with a laurel wreath by Queen



A fine and rare medal group to a recipient who received the Army Gold Cross, the Army Gold Medal with clasp and a Military General Service Medal with 11 clasps.

the period between application and issue. There were only some 25,650 applications in total and there must have been many old, illiterate or incapacitated veterans who never knew about it or simply never claimed.

Interestingly, those veterans who were not present in one of the designated actions received no award, even though they might have spent years on active service or been wounded or injured on campaign. The idea of giving a medal without clasp to these men does not seem to have occurred.

Nowadays, the Peninsular regimental medals and MGS, with its multiple clasps, are a very popular collecting theme. Whilst examples of the MGS are easily available on the collectors' market, they can be very expensive if they carry rare clasps (e.g. the single "Sahagun") or clasps which are rare to a particular regiment or those with 10 or more clasps. Needless to say, all the Gold Medals - Large or Small - and the Army Gold Crosses are very rare and command high prices on the occasions that they do occur in auction.

The Peninsular War clasps awarded with the Military General Service Medal were :

Roleia	17th Aug. 1808
Vimiera	21st Aug. 1808
Sahagun	21st December 1808 - rare as a single clasp
Benevente	29th Dec. 1808 - the rarest of all the clasps; approx 10 awarded.
Sahagun & Benevente	to those present at both actions
Corunna	16th Jan. 1809
Talavera	27-28th July 1809
Busaco	27th Sept. 1810
Barrosa	5th March 1811
Fuentes d'Onor	3-6th May 1811
Albuhera	16th May 1811
Ciudad Rodrigo	8-19th Jan. 1812
Badajoz	17th March - 6th April 1812
Salamanca	22nd July 1812
Vittoria	21st June 1813
Pyrenees	25th July - 2nd Aug. 1813
St. Sebastian	17th July - 8th Sept. 1813
Nivelle	10th Nov. 1813 [southern France]
Nive	9-13th Dec. 1813 [southern France]
Orthes	27th Feb. 1814 [southern France]
Toulouse	10th April 1814 [southern France] - after the war had ended!



Jack West-Sherring

SOME TALK OF ALEXANDER

Alexander the Great's victory over the Indian king Porus at the River Hydaspes (326 BC) was celebrated in commemorative Decadrachms known as 'Porus medallions'. Discovered in Afghanistan in the late 19th century and bequeathed in 1926 to the British Museum, the example known as the 'Frank medallion' (see below) features on its obverse a Macedonian cavalryman locked in mortal combat with two Indian warriors astride a large elephant. The right-hand Indian's feet are shown dangling below the elephant's belly, implying his great height: this figure can only be Porus himself, for Ancient sources recorded Porus to have been "about six and a half feet tall" (Plutarch, *Alex.* 60.93). Porus' Macedonian opponent appears diminutive in comparison yet is undoubtedly Alexander, his Phrygian helmet sporting the two white plumes defined by Plutarch as Alexander's insignia (*Alex.* 16.7).

This image of Alexander is quite different from portraits depicted on the Tetradrachms of his Successors, of which there were two fine examples in Spink's 25-26 September 2017 sale (lots 9 & 32). The Porus medallions, struck in Babylon c. 324 BC, offer us a lifetime portrait of Alexander and a glimpse of how Alexander himself wished to be portrayed.

In Curtius 8.14.46, Alexander is quoted as claiming "that his own greatness could be...increased proportionately by the greatness of the peoples he defeated." The obverse of the Porus medallion reflects Alexander's claim, the disparity between Porus' imposing size and Alexander's smallness drawing attention to Alexander's valour in taking on such a formidable foe. This combat between Porus and Alexander never actually

happened; Alexander was aware of cavalry's limitations against elephants, which frightened horses. Alexander defeated Porus at the River Hydaspes by ordering his skirmishers to "release a thick barrage against the elephants and riders" (Curtius 8.14.25) before "the Macedonian phalanx responded with their own attack on the elephants, spearing their riders and, with a ring of men around them, inflicting multiple wounds on the animals" (Arrian 5.17.3). Such systematic execution is a far cry from Alexander's heroic appearance on the Porus medallion, charging towards uncertain danger on a rearing horse, his cloak billowing in the wind. Coinage was Alexander's means of rewriting history; with the Porus medallion, tales of his brave exploits could be spread throughout conquered lands, instilling fear and inspiring obedience.

The reverse of the Porus medallion propounds the message that Alexander's victory at the Hydaspes resulted from divine intervention. Alexander is depicted with Zeus' thunderbolts in his right hand: an allusion to the heavy rainstorms which concealed Alexander's troop movements from Porus' scouts, allowing him to cross the Hydaspes River undetected and gain the element of surprise (Arrian 5.12.3). Zeus, already considered Alexander's father, did not desert his son at the hour of need. To the Ancient mind, this was proof enough of Alexander's divinity. The Porus medallion testifies Alexander's desire to be celebrated as a Homeric hero, blessed by the gods and 'talked of for eternity at the same level as Hercules, Hector and Lysander.





Kelvin Cheung

COLLECTING 'LUCKY' NUMBER NOTES IN ASIA

Lucky number banknotes have always been a popular collecting theme in the Far East. When I started to collect banknotes in earnest in the early 2000's I always sought them out as a priority. The first thing all burgeoning collectors must be clear on is what defines a 'lucky' number?

Definition and types:

In my opinion, the traditional lucky numbers are number 1's, solid 1's to solid 9's, 1 million (or equivalent of the last note in the prefix run) and the ascending/descending serial numbers that start with '1' and '9' respectively (123456/654321 and not 234567/765432). This makes a total of 13 notes within a prefix run.

In recent years, however, the local market has evolved to include the following fancy/semi lucky number varieties:

- 'Low numbers' – usually defined as number 000100 or below, or under '1000' if the prefix run is large.
- 'Step by step' – usually considered a complete or partial set of numbers with an increasing number of a single number, e.g. 000008, 000088, 000888, 008888, 088888 and 888888.

- 'Rising number' – a single digit moving up the print run e.g. 000008, 000080, 000800, 008000, 080000 and 800000.
- 'Leopard numbers' – the last three digits are the same, irrespective of the first three e.g. 357888, 543777. A sub variety includes 'double leopard' numbers when the first 3 digits are the same and the last 3 digits are the same e.g. 111999, 444888.
- 'Lion numbers' – the last four digits are the same, irrespective of the digits in front e.g. 136666, 459999
- 'Dinosaur number' – the last five digits are the same, and the same principle as the above.
- 'Radar number' when the numbers are a mirror reflection of each side as if there is a mirror at the centre of the number group e.g. 912219, 123321 etc.
- Advanced collectors will also include the prefix as part of the lucky numbers too such as:
 - collecting solid number notes with the prefix letters being the same e.g. RR666666 as opposed to RS666666.
 - matching the prefixes and serial numbers between different notes e.g. RR666666 on a \$10 and a \$20

a set of 10 traditional lucky numbers bearing the first 'GA' prefix for this type sold for HKD\$120,000. Similar sets with a normal prefix sell for around HKD\$26,000-\$30,000 whilst normal single notes from HKD\$60 to \$500, barring the rare key dates.



“Traditionally, lucky numbers command a very large premium compared to that of a normal note”



a set of 9 'binary numbers' selling for HKD\$7200. Normal notes sell for \$250-300 each.



a replacement prefix ZZ000001 \$1000 selling for HKD\$300,000. A very good example of a special number and a special prefix. Normal notes sell for HKD\$8000-10,000

- Using the prefix as part of the number
e.g. BB888888 will be seen as 'eight 8s',
GG666666 will be seen as 'eight 6s'.

The prefix itself is sometimes a collecting theme as a 'replacement', 'first prefix', 'first sub-series' etc. But this topic is beyond the scope of this article. The above all command a healthy premium over notes with 'normal' serial numbers.

What is point?

The most obvious answer to this question is value. Traditionally, lucky numbers command a very large premium compared to that of a normal note. For example, Spink China sold a 1985 \$1000 with the serial number ZZ000001 in January 2017 for HKD\$300,000 compared to \$15000 for a note with a normal serial number. However, within the traditional lucky numbers a large difference exists. The list below gives a ranking from most to least desired numbers for notes of the same value issued in the same year and in the same condition.

888888 – the most desired since the pronunciation of '8' in Chinese is similar to 'wealth'

1000000 – Valuable because it is the only note with a 7 digit serial number and no longer issued in Hong Kong

000001 – the smallest number and 'number 1'

999999 – 9's are popular because the pronunciation is the same as 'forever' which extrapolates to longevity.

333333 – 3's are popular because the pronunciation is similar to that for 'life'

666666 – 6's translates to 'liu liu da shun' (liu is the pronunciation for 6 and the phrase loosely means the six harmonies). Explanations for this saying could be one of the following:

- Traditionally harvest is over by the sixth day of the sixth month of the lunar calendar. This means agricultural workers are free to visit to their relatives in different places resulting in joyful reunions.
- An ancient Chinese text 'Zuo Zhuan' states peace in society can be achieved through the 'six harmonies' e.g. Monarch's benevolence, Official's adherence to law and duty, Family



Above: A '888888' notes selling for HKD\$120,000 whilst the '333333' for the same type and in BETTER condition sold for HKD\$72,000. Normal uncirculated notes sell for around HKD\$12,000-\$15,000



Below: A 1977 Chartered Bank \$500 with the serial number Z/P 1000000 to be sold in Spink's Hong Kong auction in January 2018 with a low estimate of HKD\$150,000





Collectors often like collecting the same lucky number for different prefixes - hence a single buyer bought A1000000, B1000000 and C1000000. The notes sold for HKD\$55200, \$48000 and \$32400 respectively. Normal notes sell for around HKD\$80-100



A 1977 Chartered Bank \$500 bearing the serial number Z/Q 000001 was sold for HKD\$384,000 in Spink's Hong Kong auction in August 2017

patriarch's love for the family/clan, Children's filial piety to elders, Elder brother's love for the young and a Younger brother's respect for the elders.

555555 – no special meaning but the large the digit the better, hence:

222222

111111

777777 – Not popular because the pronunciation for '7' is similar to 'misery'

444444 – Not popular because the pronunciation for '4' is similar to 'death'

123456, 654321 – I can only guess these are not popular because they are not as aesthetically pleasing as they others.

'Lucky' numbers create a new cohort of collectors and since prices have risen steadily over the last 10 years or so new collectors have started to buy the fancy numbers as they are still relatively cheap. This 'market within a market' is healthy as it enables novice collectors to collect economically and gradually advance to serious collecting. Having more and more young collectors join in this hobby is a good sign for the future of collectables.

I hope this article serves as a basic introduction to 'number' collecting in the Far East with a definition of what they are, why there is a growing market and the reasons for differences in price. As prices for good quality, vintage banknotes are growing beyond the reach of some people, having a new collector's market in lucky/fancy serial numbers is important for the future of our hobby. This is very evident in the charity sales conducted by our London team for the Bank of England, Bank of Scotland and Clydesdale Bank. The banks have very kindly provided us with special number banknotes for auction and the high prices reached were, in part, due to Far Eastern bidders.





Esme Howard

NINFA, CAETANI AND COINS

The romantic garden of Ninfa, just 65 miles south of Rome, was created by the Caetani family almost one hundred years ago, and lies among the eloquent ruins of a small but affluent medieval town, which in turn grew out of Roman and papal settlements, and passed to the Caetani in the early fourteenth century. Their family history marks every stretch of the Tyrrhenian coastland – from Pisa, Rome, Cisterna, Ninfa, and Sermoneta and on down to Fondi, Gaeta and Naples. In the family history *Domus Caietana*, the ninth-century Anatolio, Lord of Gaeta, is the first of the Caetani to gain regional prominence. By the thirteenth century, the Caetani were a powerful Latium dynasty, with two family popes, several cardinals and considerable military prowess. They held sway over the entire Pontine region to the south of Rome.

The history of Ninfa is therefore almost a history in coins; whether in display cabinets or lying deep in the pockets of the ordinary man,

coins have spoken in the course of history of the power and authority of sovereigns, emperors, popes, anti-popes and even a minor cardinal here or there. Most civilisations have been affected by the actions of those entitled to be ‘minted’, so to speak, or by the volatility of their coinage in terms of economic value. The medieval relationship between empire and papacy in the minting of coins, indeed in the exercise of power, was often fraught, and few of Italy’s dynastic families can have been more affected by that relationship than the Caetani, who were never far removed from the actions of those whose heads appeared on the portrait coins of their times.

Pliny the Younger, writing in the first century, records the existence of a small Roman temple dedicated to the water nymphs, close to an abundant spring at the foot of the Lepini hills. By the end of the Roman Empire, with the Appian Way in disrepair and repeatedly flooded by the famous Pontine marshes, the stretch between





Cisterna and Monte Circeo was abandoned and 're-sited' inland, a few meters above sea level, at the foot of the Monti Lepini and passing close to those alluring spring waters. A settlement inevitably grew up there, travellers rested, watered their horses, and paid a toll. The spring waters were dammed and harnessed for milling and other purposes. Ninfa ceased to be an imperial possession in the eighth century, when the Holy Roman Emperor Constantine V (718–775) made a gift of it to Pope Zacharias (741–752), one of the earliest popes in whose honour a coin was minted.



and wrecked the town, but it rose up again, adding further to its fortifications. Alexander died in 1181.



The little town grew in size and in commercial importance. Mirroring Rome, seven churches were built, the most imposing of which was Santa Maria Maggiore, whose ruins date from the tenth century and are imposing to this day. Holy Roman emperors were often at odds with the papacy, the Holy See being twice occupied by the Caetani. In 1118, Giovanni da Gaeta succeeded Paschal II to become Pope Gelasius II. Persecuted by Emperor Henry V (1086–1125), whom he fruitlessly excommunicated, Gelasius lasted just one year as pope, dying in exile in 1119. In 1159, the elected pope, Alexander III (c. 1100–1181), escaping from the Roman supporters of Emperor Frederick I's anti-pope Victor IV, took refuge in Ninfa where he was formally consecrated on 20 September 1159 in Santa Maria Maggiore. Frederick, or Barbarossa as he was known (1122–1190), took his revenge



Caetani history gives way now to Benedetto Gaetani (1235–1303), whose family had settled in Anagni, between Gaeta and Rome. In 1294, succeeding the hermitic St. Celestine V, he was elected pope and took the now notorious name of Boniface VIII. A competent canon lawyer and patron of the arts, he founded the Rome University of La Sapienza and renewed the Vatican Library. His pontificate, however, was mired by constant disputes with Philip IV of France (1269–1314).





“Pietro’s iconic 40-metre tower, which still stands tall over the garden today, and Ninfa’s double girdle of fortified walls, were not enough to save the town from being ruthlessly sacked”

His provocative Bull *Unam Sanctam* (1302), an extreme affirmation of papal supremacy, led to the humiliating circumstances of his arrest in Anagni in September 1303, and the pillaging of his palace by Henry’s forces. Outraged and shaken, the elderly Boniface died a month later. Always controversial, he was perhaps the last of the medieval emperor-popes.

In his lifetime, the opportunist Boniface heightened the power of his family through territorial expansion. Notable was his personal acquisition of burgeoning Ninfa, of which he then made a gift to his nephew Pietro Caetani in 1301. Pietro’s iconic 40-metre tower, which still stands tall over the garden today, and Ninfa’s double girdle of fortified walls, were not enough to save the town from being ruthlessly sacked in 1381 against a background of schism, papal wars and inter-family territorial disputes.

For five fallow centuries, during which Ninfa’s ghostly ruins almost vanished in a growing forest of vines and thickets, an incubator of the dreaded malaria, the dynastic feuds carried on. A simmering rivalry between the Caetani and Colonna families was followed in 1499 by a drama of potentially crippling consequences – the confiscation of all Caetani properties by the Borgia pope, Alexander VI.



Happily these were restored by Pope Julius II



in 1504, soon after his accession. In spite of this confrontational climate, the Caetani increased their influence, particularly in the Pontine region. The impregnable Castle of Sermoneta is today’s enduring monument to the family’s medieval power.

This lush Pontine heartland of the Caetanis, essentially the Sermoneta estates, peaked with a boundary of over 100 miles. From ancient times, though, there remained one colossal challenge, namely the marshes. Successive attempts were made to restore what Pliny described as the ‘blossoming landscape’ that existed at the time of the Volsci tribal settlers in 500 BC. For centuries, Roman emperors, including Trajan,



vainly sought the means; then, with Ninfa a papal possession, popes tried their hand, including Boniface VIII and Sixtus V



who died of malaria in 1590 after a visit to the marshes. The seventeenth and eighteenth-century dukes of Sermoneta were likewise unsuccessful. Only in the twentieth century was the challenge met, and the genius behind it was Gelasio Caetani (1877-1934). Cultivated and resourceful like so many of his family, Gelasio was a trained engineer who worked in his early career with several American mining

companies. He used his knowledge of explosives to devastating effect during the war with Austria, between 1915 and 1917. The war over, he now turned those same skills to devising a plan for the marshes. The reclamation work, which included the use of explosives to create a series of drainage canals, was carried out in collaboration with armies of labour, some immigrant, provided by the Italian State. It was completed in the early 1930s.

Palaces and strongholds associated with the Caetani remain – in Rome, Cisterna, Sermoneta and Fondi. Looking back, though, the Caetani story is not just one of power or survival. The twentieth century alone produced a generation of Caetani steeped in the arts, in scholarship and in music. One calls to mind two of Gelasio's brothers – Leone (1869–1935), the renowned Islamist scholar, and Roffredo (1871–1961), a gifted composer, and last duke. Gelasio is remembered for many things, among them his extraordinary vision in clearing the ruined medieval site of Ninfa and, with his English mother, laying out the unique garden we see today and planting the first cypresses and roses. Within three decades Ninfa was to capture the imagination of musicians, artists, poets and gardeners from all over the world.

“The twentieth century alone produced a generation of Caetani steeped in the arts, in scholarship and in music”



Opinions have always differed as to whether the appeal of Ninfa, its enchantment or *incanto*, relies more on its natural and environmental advantages, in particular that life-enhancing supply of water, or on its spectacular ruins – a fine double girdle of fortified walls, a castle, a town hall (now a villa), churches, and an array of private homes to the 2,500 inhabitants of the town at its medieval peak. At every turn a new and absorbing vista: exquisite plantings in the Caetani tradition, lavender-lined walkways, roses climbing into the heights of 100-year-old cypresses, ruined walls and towers no longer crushed and obscured by vegetation but adorned by complementary planting of the highest order, bursts of spring blossom and brilliant contrasts between light and shade on the best of many sunny days. There is no easy answer, but one simply cannot imagine Ninfa without these foundational elements.

Duke Roffredo's daughter Lelia, last of the Caetani heirs, died without issue in 1977, having set up a foundation to own and manage all her country estates, including Ninfa. Designated a Natural Monument by the Italian State in 2000, Ninfa's greatly reduced boundaries, once

threatened by hostile armies, contend these days with the press of tourism – some 65,000 visitors a year from all over the world. The *incanto*, however, remains.

Ninfa is open to the public for a limited number of days between April and October. For more information, and to arrange special group visits, please go to: www.fondazionecaetani.org

Esme Howard is a nephew of Donna Lelia Caetani, a member of the general council of the Roffredo Caetani Foundation that owns Ninfa, and founder and coordinator of the International Friends of Ninfa (UK).

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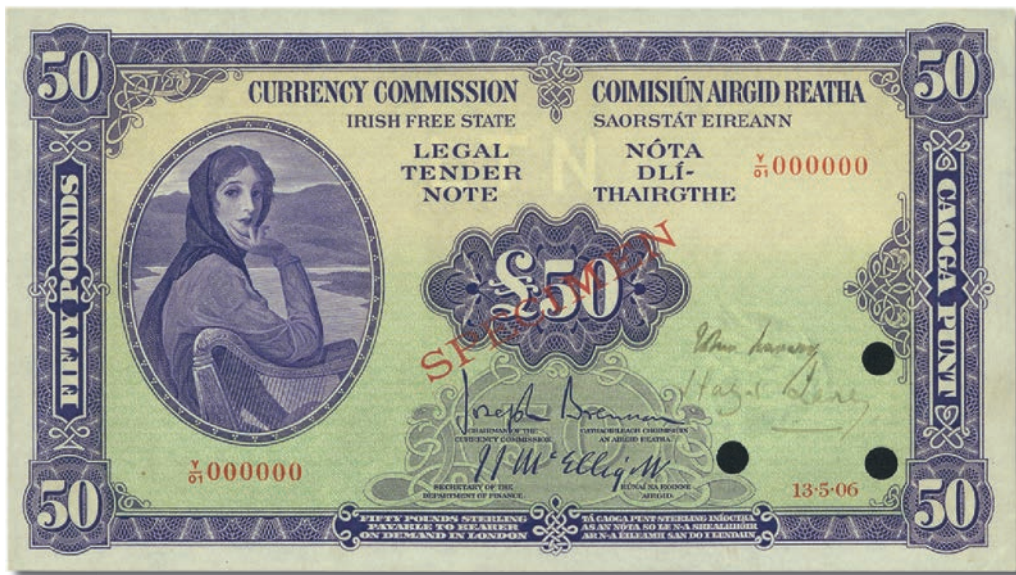
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(Published by McGill-Queen's University Press, 2017)

This unique £50 specimen note was signed by Hazel and John Lavery who presented it to Winston Churchill; he in turn gifted it to his chauffeur



“The extent to which her flirtations, always known to and tolerated by her husband, became full-blown affairs is somewhat uncertain”



A photograph of Hazel taken in c.1916



Portrait entitled Woman in the Golden Turban



Hazel depicted on a hammock in a later portrait entitled The Red Fan



Jonathan Callaway

THE STORY OF HAZEL, LADY LAVERY

THE WOMAN BEHIND THE BANKNOTE CLASSIC

Ireland's Legal Tender notes, first issued in 1928, count amongst the most iconic and beautiful of all modern banknotes. The story of how Hazel, Lady Lavery, an American woman born as Hazel Martyn, came to appear on Ireland's banknotes for nearly fifty years (over seventy if one includes the watermark on later issues) is fascinating and intriguing. This article looks at her life and the genesis of the classic banknote design.

Hazel's Early Years

Hazel Martyn was born in Chicago on 14th March 1880. She was a sixth-generation Irish-American descended from a branch of the Martin family of Galway, one of whose members had emigrated to America in the 17th century. The Martins count as one of the so-called fourteen tribes of Galway, wealthy merchant families mostly of Norman origin who dominated Galway life from the 13th to the 16th centuries and beyond.

Her father was a successful businessman but sadly, when Hazel was just 17, he died and the family's fortunes suffered as a result. She was nevertheless sent to finishing school and became well known in Chicago high society circles as an astonishingly beautiful young woman with many male suitors, attracted not only by her beauty but also her exuberant and, some have said, somewhat flirtatious character. She travelled regularly to Europe to pursue her artistic studies and was developing as a talented painter when she first met John Lavery in 1903 at an artists' retreat in Brittany. He was an already famous Belfast-born, Scottish-raised and London-based society portraitist and landscape painter and 24 years older than her. Her mother disapproved of

what appeared to be a blossoming relationship and shipped her back to New York to marry her fiancé Ned Trudeau later the same year. Tragically he died months later when she was already expecting her daughter Alice. The birth was difficult and she needed many months to recover, during which time she began writing again to John Lavery.

Hazel travelled to England with her mother in June 1905 to stay at a spa in the Malvern Hills. Lavery became a regular visitor and painted what is believed to be his earliest portrait of her, *La Dame en Noir* (*The Lady in Black*). Another 400 portraits followed over her lifetime. He was clearly totally smitten! Her mother's constant presence deterred the renewal of the relationship – she remained adamantly opposed to Hazel marrying the much older man – and it was only her death in June 1909 that allowed them finally to marry. Prior to that Hazel had briefly been engaged to another man, Leonard Thomas, a wealthy American diplomat she had met in Rome in 1906, but that did not last.

Who was the man she finally married, having fallen for him several years earlier? Born in the Irish province of Ulster in 1856 to a Catholic family, raised in Scotland where he first began his artistic career, he achieved celebrity status in England as a portraitist to royalty and high society. John Lavery was a very determined and single-minded, ambitious and extremely hard-working man (to some, a driven workaholic who had neglected his family). He became one of the Glasgow School of artists and first came to national prominence in 1888 when he painted the scene of Queen Victoria's State

The framed portrait has been on permanent loan to the National Gallery since 2002



The portrait of Hazel as submitted to the Currency Commission by Sir John



Visit to Glasgow. He individually detailed the faces of all 253 attendees at the formal audience (working from photographs), then made sure he was subsequently introduced to each one of them to gain further commissions.

He moved to London soon after and continued to build his reputation as the society portraitist of choice. He was thus very well established when he first met and so impressed Hazel. After they married in 1909 they moved into his spacious and luxurious home at 5 Cromwell Place, near the Victoria & Albert Museum, where Hazel took on the role of a London society hostess, presiding over endless dinners and soirees, all the while charming the men who came to visit and guiding them carefully into her husband's studio for yet another society portrait.

The extent to which her flirtations, always known to and tolerated by her husband, became full-blown affairs is somewhat uncertain but she did strike up firm and very close friendships with a number of notable men, not least Winston Churchill who credited her with teaching him to paint while he himself was sitting for John. She certainly subordinated her own artistic ambitions to her husband's – and became his muse instead. But it is clear she enjoyed being the centre of attention and her role as a London society hostess enabled her to exploit that to the full. Jealous rivals hinted at vanity and suggested she exaggerated the degree of affection some

male admirers developed for her.

In 1913 John painted King George V and his family, the portrait becoming a great popular success. When war broke out in 1914 he was appointed as an official war artist and produced many memorable canvases. He was knighted in 1918 and elected to the Royal Academy.

Hazel's Role in the Irish Independence Negotiations

During the wartime years tensions mounted between Ireland and Britain, culminating in the 1916 Easter Uprising and the Anglo-Irish War of 1919 to 1921 following the Sinn Féin election victory of 1918. Both Hazel and John had long been conscious of their Irish roots but now became passionate about the Irish cause, in Hazel's case a powerful motivation being her witnessing of the trial of Roger Casement, a court scene painted by John. Casement was convicted of high treason for seeking to arm Irish rebels with German weapons and was executed in August 1916.

The Laverys wanted to use their social and political contacts on both sides of the Irish Sea to try and reconcile Britain and Ireland. They prevailed on Sir Shane Leslie, an Anglo-Irish landowner (and first cousin of Winston Churchill) who had turned Catholic and become an Irish nationalist, to facilitate contacts on the Irish side. As a result they came to know John Redmond, Michael Collins, Arthur Griffith and other leading Irish figures of the independence campaign.

“The Laverys wanted to use their social and political contacts on both sides of the Irish Sea to try and reconcile Britain and Ireland.”

Blue Plaque for Sir John Lavery outside 5 Cromwell Place



Following the truce in July 1921 the Irish Government despatched a delegation to London for negotiations with the UK Government. The delegation was led by Collins and they became regular visitors to 5 Cromwell Place, felt to be suitably neutral territory and a place where they could meet their interlocutors informally. Some members of the delegation were however suspicious that Hazel, who had begun to develop a close relationship with Collins, might have been a spy. But she won them over with her sincerity and the fact that she courted unpopularity in London society circles due to her increasingly evident Irish nationalist sympathies. She started to describe herself as “*A simple Irish girl*” and converted to Catholicism.

Collins and Churchill met and got to know each other at the Laverys, who also had close social links to other British political figures such as Lloyd George, Austen Chamberlain and Lord Birkenhead. They also knew Lord Londonderry, a leading figure in the Protestant opposition in Northern Ireland. These social links were carefully drawn together by Hazel who used them to enable bitter political opponents to meet away from the conference room. Many contemporaries recognised the valuable role she played and her voluminous correspondence shows she worked hard to influence events and opinions. She was a strong advocate of a united Ireland and campaigned against Partition, to no avail in the end.

It was also rumoured – in fact assumed – that she and Collins began a love affair but he had got engaged only days before he came to London and his fiancée Kitty Kiernan later met and became friendly with Hazel. This plus the fact that they embraced in public at his funeral makes assumptions of an affair rather difficult to sustain. Hazel’s close relationship also with Churchill had led to intense speculation that she had entered into an affair with him too. Maybe; the true facts remain unproven and of course she had close relationships with many other men, most of whom ended up sitting for her husband and were part of her wider social

circle. When Collins was assassinated in 1922 he was carrying a letter he had written to her, addressing her as “*Dearest Hazel*”, sufficient evidence for many that they were

indeed having an affair. Elsewhere the phrase “*romantic infidelities*” was used, allowing enough room for some to believe her liaisons did not extend beyond the platonic. Anita Leslie, wife of Sir Shane Leslie, put it pithily (of Collins and Hazel): “*they were soul mates rather than bed mates*”.

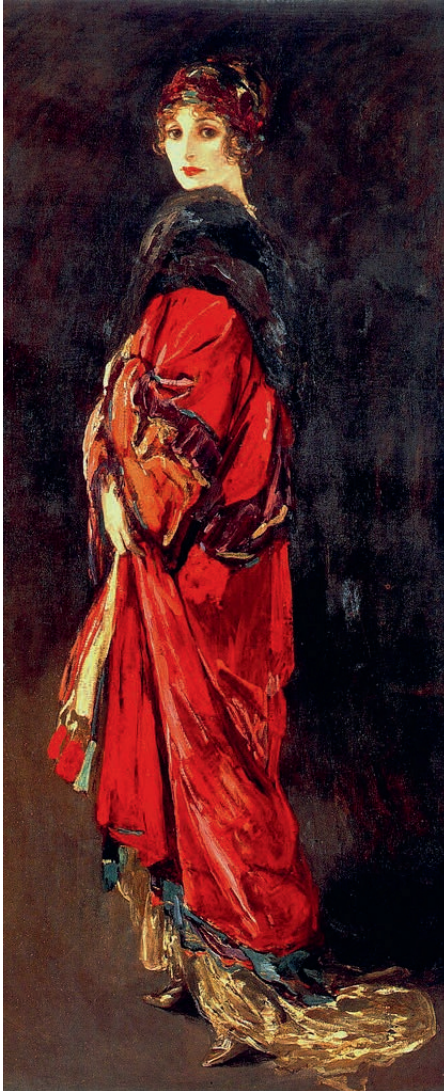
Another prominent Irish politician who became close to Hazel was Kevin O’Higgins. He became an ardent admirer of hers – if not her lover – and was one of those who floated the idea of making Sir John Lavery the first Governor General of Ireland. Hazel would have loved it but realised it was absolutely out of the question: “*Dubliners would have objected violently*”, she said, if “*a Belfast knight and his Irish-American lady*” had taken on this role. The idea never went anywhere and when O’Higgins was assassinated in July 1927, Hazel was left just as distraught as she had been on Collins’s death.

How Hazel’s Image Appeared on Ireland’s New Currency

The events leading to the selection of a portrait of Hazel to adorn the Irish Free State’s new currency illustrate just how close relationships had become between the Laverys and leading members of the new Irish Government.

Soon after Independence in 1922 the decision had been taken to create a new currency for the Irish Free State. Until then the British Pound Sterling had been the currency of Ireland and circulation dominated by the banknotes of the six commercial bank issuers of the day, alongside Bank of England and, after 1914, British Treasury notes. It was however recognised that a distinctive currency and a separate issuing authority needed to be established in the newly independent state.

In March 1926 the Irish Government set up a Commission of Inquiry and its main recommendations were incorporated in the



Above: *Hazel In Black and Gold* c.1920 (one of many so titled)

left: *Hazel in Rose & Gold* 1918

Currency Act of September 1927. This provided for the establishment of a Currency Commission to oversee the introduction of a new Irish currency, the “*Saorstát Pound*” and prepare for the issue of both coins and Legal Tender Notes. These were intended to replace the notes of the six commercial banks, while an interim series of “*Consolidated Bank Notes*” (the famous Ploughman notes) would enable the commercial banks to continue to enjoy some of the benefits of their note issues although now strictly under the auspices of the Currency Commission.

An advisory committee was set up by Joseph Brennan, the Chairman of the Currency Commission, to look at designs for the new notes. Among the individuals appointed were Dermot O’Brien, President of the Royal Hibernian Academy, and two Directors of the National Gallery, Thomas Bodkin and Lucius O’Callaghan. A selection process of sorts took place prior to the commissioning of Sir John Lavery to paint an “*emblematic female figure*” to feature on the new Legal Tender Notes. It is known that printers other than the eventual winners Waterlow & Sons were approached to submit design proposals.

The decision to commission Lavery was taken in December 1927 and he was appointed in January 1928. Bodkin, who had become a close friend of the Laverys, again thanks to Hazel’s efforts, clearly influenced the decision to appoint Lavery. It is also clear that Brennan essentially micro-managed the finalisation of the designs with much of the design detail, choice of watermarks and many other features receiving his close attention. He was however guided on artistic matters by his committee members.

Why was Lavery chosen and how did yet another portrait of his wife, an American woman closely associated with the British aristocracy, become the symbol of Ireland on the new notes? The Commission had already decided they wanted an archetypal Irish *Cailín* or Colleen, symbolic of Irish womanhood, on the notes, the mythical *Cathleen Ni Hoolihan* figure as depicted in the one-act play by W B Yeats.

Was Lavery chosen just because he was available and they needed to move quickly? Was it also in recognition of his close involvement in and support for Irish affairs during the independence negotiations? Shortly prior to Lavery’s appointment Hazel had been trying to get Bodkin appointed as Irish High Commissioner in London, so perhaps there was an element of reciprocity in the decision? Bodkin was hoping amongst other things to persuade the National Gallery to accept some thirty portraits offered as a gift by Lavery. It was certainly Bodkin who first suggested putting an image of her on the notes. Lavery, rightly or wrongly, assumed that this was



Lady Lavery £10 note

the Commission's intention all along and was of course more than content to go along with this.

When Hazel realised her face would be the one on the notes she wrote to Bodkin: *"I really feel that you are too kind and generous when you suggest that my humble head should figure on the note, and you know I said from the first that I thought it wildly improbable, unlikely, impractical, unpopular, impossible that any committee would fall in with such a suggestion. Indeed apart from anything else I think a classic head, some Queen of Ireland, Maeve perhaps, would be best, someone robust and noble and fitted for coinage reproduction ..."*

Lavery produced the painting within a fortnight and charged a fee of 250 guineas. Unusually, but as had been requested, this was completed on an oval canvas which is now in the possession of the Central Bank of Ireland and on permanent loan to the National Museum in Dublin. A demure Hazel is depicted facing left, in a fine Irish shawl, her arm resting on an Irish harp with a classic Irish landscape of lakes and mountains in the background. Once the portrait had been painted and submitted it was quickly accepted by the Commission, but when the notes came out in September 1928 they were accompanied by official denials that it was her.

Kenneth McConkey in his book *"Sir John Lavery"* states that the portrait is not typical of Lavery's work; *"... it lacks the active paint surface which characterises the immediacy of his style. Its colours are dull and muted and in general terms,*

the work has something of a mural-like quality ... These stylistic devices obviously made it easier for the work to be photographed and then engraved".

Rumours abounded that the portrait on the notes was Hazel, hardly surprising as the likeness was rather obvious. The official denials were issued due to worries about a possible backlash given her relationships with both Collins and O'Higgins, but the notes were soon accepted and her portrait taken to be an apolitical portrayal of Ireland, as the Commission had intended from the outset. Sir John Lavery was subsequently awarded the Freedom of Dublin and became the first man to have received that honour from both Dublin and Belfast (where he had also donated numerous portraits to the City Council).

Unlike the original portrait, Hazel is depicted facing right on the notes because it had been decided to place the portrait on the left of the note. The full portrait appears on the four higher denominations of £10 and above but is reduced to a head and shoulders version on the 10/-, £1 and £5 notes.

The reverse of each note featured one of the river masks whose sculptures adorn the facade of the Dublin Custom House. There were fourteen such masks, all sculpted by Edward Smyth in 1790, representing Ireland's thirteen principal rivers and the Atlantic Ocean. Again, the Commission spent time deciding which ones to use and amongst those discarded was the one representing the Liffey, Dublin's own river.



LTN 5 £20 1928



LTN 10s 1928

Acknowledgements

Blake, Bob & Callaway, Jonathan: *Paper Money of Ireland*, London 2009

Brennan, Caroline & Britton, Helen, an educational film 2016: *Hazel: A Simple Irish Girl?*

(A GiantLeap Production available on <http://www.giantleapproductions.ie/hazel-a-simple-irish-girl/>)

Moynihan, Maurice: *Currency and Central Banking in Ireland 1922-60*, Dublin 1975

McConkey, Kenneth, *Sir John Lavery*, Edinburgh 1993

McCoole, Sinéad: *Hazel, A Life of Lady Lavery 1880-1935*, Dublin 1996

MacDevitt, Martán: *Irish Banknotes – Irish Government Paper Money from 1928*, Dublin 1999

Belfast's river, the Lagan, did however make it on to the back of the £5 note. Were artistic or political considerations at play here?

The watermark on the notes, the Head of Erin, was based on a work in the National Museum by the Irish sculptor John Hogan. Hazel had heard that the sculptor had used his Italian wife Cornelia Bevignani as the model and she wrote rather unkindly to Bodkin: "*Do find out if the fat female symbolical figure of 'Erin' as the watermark is a portrait of the late Mrs Hogan and whether she was born and bred in Ireland ...*". She knew the answer full well, of course! One suspects her earlier attempts at modesty at being featured on the new notes were not exactly genuine and she was able to enjoy the irony of sharing the note with another non-Irish female figure.

After 1929 Hazel and John remained based in London but continued to travel frequently to Ireland. Her involvement with Irish affairs continued but as a result of political changes she became less close to those in power in Dublin. Her health, never that good, deteriorated following an operation to remove a wisdom tooth, and she died in January 1935. John survived her, moved permanently to Ireland in 1940 and died in Kilkenny in January 1941. He was buried next to her in London's Putney Vale cemetery, where they share a very simple unadorned gravestone. Outside their former home in Cromwell Place a blue plaque commemorates John but makes no mention of his wife.

Hazel's valuable role in the Irish independence negotiations is largely forgotten today and Sir Shane Leslie's view (quoted by Sinéad McCoole) provides a concise epitaph: "*Had it not been for Hazel's portrait as the colleen of Irish banknotes, her features and even her name would now be forgotten in a land which has never accounted gratitude amongst its theological virtues*".



Barbara Mears

TREASURES OF THE GUPTA EMPIRE

A NEW BOOK BY SANJEEV KUMAR.

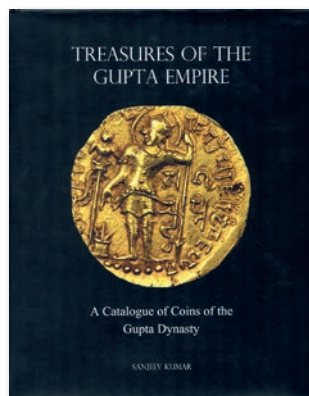
While coins have been made for over 2000 years in India, none have matched the coins of the Gupta Dynasty, issued between the 4th and 6th centuries AD for sheer beauty. The Gupta era is the period that most Indians consider to be the golden age, when art and literature reached its apogee. It was a time when a ruler was defined by his perfection in all things: poetry, music, the arts of love and war, and elegance of attire. The Gupta coins that have come down to us reflect this ideology perfectly.

A surprising fact is that while these exquisite coins have been known about and appreciated by more sophisticated collectors for many years, a full colour catalogue of them has never yet been published. Perhaps this is due to their complexity; for example it would help to understand why a king slaying a lion, or playing a lyre, or a queen feeding grapes to a peacock, was important enough to the courtly tradition to be depicted on the coins. Another mystery is the magnificent horse that appears on some issues. It helps to know that at the start of each reign a stallion was set free from the new ruler's stables and wherever it roamed the land was conquered for the new regime. At the end of a year it

became the focus of an elaborate ceremony, the success of which established if a king was worthy of power and respect.

It is true to say that it is a long awaited work, sure to be popular among all collectors of Indian and Classical coins. When one considers how academic research and numismatic discoveries have moved on since the last publication of this type in 1957 it is not surprising that the coins of the Guptas have been somewhat neglected by collectors in recent years. This book provides a comprehensive catalogue of the gold, silver, copper and lead coins of the Gupta Dynasty, later Guptas and Sasanka coinage of Bengal. It is illustrated in full colour, and goes behind the mere cataloguing of the coins to give a historical account of the dynasty with analysis of why the different designs and legends were chosen for each ruler. It also delves into the subject of metallurgy and metrological analysis to give a rounded picture of the formation and manufacture of the coinage.

We are hoping that Sanjeev Kumar's new work, available at Spink, will serve to place these wonderful coins where they belong: key pieces in the cabinets of every collection of Indian and Classical coins.



“Although at first glance these sapeques looked like the traditional ones, they were way too light and they were hollow inside”





François Joyaux

THE CURIOUS SAPEQUE PATTERN COINS OF ANNAM

In Annam, the former name for Vietnam, the casting of Sapeques was always a financial problem. The buying power of these small coins was always very small: around the early 1900s, one needed a million Sapeques to buy a chicken, and locals often commented that they weighed more than the chicken itself! However, these small denomination coins were needed for many everyday purchases: a cup of tea was only worth two to three sapeques. The problem was how to produce them for less than their actual purchasing power – although manpower was cheap, metal prices (mainly copper and zinc) kept increasing, especially during and after World War I. The Annamit Government, which had retained the right to strike its own coins even during French colonization, was producing very few sapeques due to lack of financial incentive, and from the 1870s to 1880s the lack of small sapeques became a permanent reality in Indochina.

Under the reign of Emperor Bao Dai (1925-1945), the Annamit Government, or so called Court of Hue, proceeded with two issues of traditional sapeques in 1925 (the first year of the reign) and in 1932 (the first year of the Emperor Bao Dai's reign). However these issues were more commemorative, and the struck quantities were inadequate for the monetary needs of a rapidly growing economy.

The colonial administration sought to produce a larger quantity of sapeques, but at a lower cost; however, the French Mint was unable to do this due to the price of its manpower. In Indochina a first minting trial was attempted in 1920, but these sapeques, which were deemed to be too different from the traditional ones, were

rejected by the population. Even after the first 1932 issue, the Mint struggled to mint coins in large quantities, at low cost, which resembled the traditional sapeques.

The colonial administration therefore approached René Mercier, a French engraver who had created medals for Indochina in the 1920s, looking to create 10 sapeque coins with a satisfactory production price. Mercier took as a cast model the more recent sapeques with this value, the sapeques issued under the reign of Emperor Duy Tan (1907-1916), which bore the Emperor's number on the obverse along with *Duy Tan thong bao* (circulating coin of Duy Tan), and on the reverse *thap van* (ten sapeques); this explains why the coins bear the legend Duy Tan, although they were actually minted under the reign of Bao Dai.

The analysis of these pattern coins, made at the Centre Babelon at the University of Orléans, shows that the alloy used by Mercier was not traditional brass, but an alloy made of copper pieces and glass particles, most probably derived from sand, and was not cast but injected under high pressure into the casts – an innovative and brand new production process.

Unfortunately, the end result was not satisfactory. Although at first glance these sapeques looked like the traditional ones, they were way too light and they were hollow inside: almost 1.8g instead of the required 4g for this denomination of coin. They would therefore not have been accepted by the population, and were never issued.

Mercier persisted in his research regardless, and in 1933 succeeded in mechanically striking 100 million small sapeques in brass, with the legend *Bao Dai thong bao* (Circulating Coin of Bao Dai), which were the last sapeques of Extreme Orient.



Left: The pattern coins of Mr. Mercier



A Scene of Intimacy Between an Escaped French Soldier and a German War Widow in La Grande Illusion/Grand Illusion (1937).



A Moment of Intimacy Between Two Escaped French Soldiers, Maréchal (Jean Gabin) and Rosenthal (Marcel Dalio) in La Grande Illusion/Grand Illusion (1937).



The Arrival of the Marquis and Christine, his Wife, at Their Country House in La Règle du jeu/The Rules of the Game (1939).



An Intimate, Private Moment Before a (Closed) Window Between Two Doomed, Aristocratic Career officers in La Grande Illusion/Grand Illusion (1937).



Murder Through an Open Doorway in La Bête humaine/The Human Beast (1938).



Jacques Lantier (Jean Gabin) Sees the Darkness Within in La Bête humaine/The Human Beast (1938).

Spink author Christopher Faulkner is Emeritus Professor and Distinguished Research Professor at Carleton University in Ottawa, Canada. He is the author of *The Holey Dollars and Dumps of Prince Edward Island* (Spink, 2012), and *Coins Are Like Songs: The Upper Canada Coppers, 1815-1841* (Spink, 2017). His primary area of numismatic research is the circulating specie of pre-Confederation Canada.



Christopher Faulkner

JEAN RENOIR: THE CINEMA OF LIFE AND ART

Two questions. What makes Jean Renoir a great filmmaker? What makes his work of the nineteen-thirties pertinent to us today? Both questions admit of the same answer, which is addressed in what follows.

Jean Renoir (1895-1979) says he became a filmmaker to satisfy his first wife, Catherine Hessling (Pierre-Auguste Renoir's last model), who wanted to be a movie star. His earliest films were financed by the sale of valuable paintings bequeathed him by his father, an action he later came to regret. The eight films he made at the end of the silent film period between 1924 and 1929 were an eclectic mix of melodramas, experimental short subjects, costume dramas, and a comedy. There was little here that showed much promise, and he failed to make his wife a movie star.

All that changed with the nineteen-thirties and the advent of sound to motion pictures. Sound (voice, effects, music) grounded Renoir's filmmaking in the realism of character and everyday life. Footfalls on a flight of stairs, radio music resonating across a room, voices cascading in conversations on-screen and off, whenever possible Renoir recorded with direct sound, sound which originated from within the story space of the film rather than being recorded in the studio and post-synchronized. Renoir argued that the practice of dubbing actors' voices was a religious heresy, akin to dividing the body from the soul. Every voice is unique, with its own rhythms of speech, accent, and social definition. Furthermore, when characters are anchored by the space or environment from which they speak, then that space or environment is part of what lends them their identity.

To that end, wherever possible Renoir shot on location rather than in the studio. He favoured long takes and a moving camera.

His signature stylistic effect is shots with great depth of field, so that the foreground, middle ground and background may all be equally in focus. This permits a number of actions to take place simultaneously at different planes within the picture space, actions which may conflict with or complement one another. Another characteristic of Renoir's thirties style is a propensity for shooting through doors and windows to enlarge the playing space, open up a scene, and connect inside and outside so that they become co-extensive. For example, many of Renoir's films of the thirties feature a murder as their climactic scene and in every instance Renoir has his camera make this private act an affair with public implications. Private and public life are never separate worlds in a Renoir film. There is always the sense that what we see or hear on screen at some particular moment is always part of a larger whole which can be revealed to us at any time by a movement of the camera, a sound off-screen, or a window flung open in the background of the shot. The ways in which Renoir uses sound and image to embed his characters in the environments which define them are an important dimension of what makes his cinema a profoundly social cinema.

One historian said of the fifteen films which Renoir directed between 1930 and 1939 that they comprise a "social inventory of our time." Quite properly, this remark makes him the Balzac or Dickens of his era. Renoir's output in the course of those ten years was remarkable, with many of the films among his greatest achievements and at least two films at the end of the decade widely considered masterpieces in the history of cinema. In *La Chiennelle The Bitch* (1931), which is set in Montmartre, the scene of pleasure and crime, a petit-bourgeois cashier is snared in the sordid web of deception spun by a prostitute and her pimp,

“What the film shows us instead is a society closed in upon itself, defensive, hypocritical, cynical, and willing to do anything to preserve its way of life.”



Downing a Pheasant at the Hunt in La Règle du jeu/The Rules of the Game (1939).



The Two Seducers Watch Mother and Daughter Through an Open Window in Partie de Campagne/Day in the Country (1936).



Toni and Other Immigrant Workers Arrive in the South of France. Toni (1934).

until he realizes he has been their gullible prey and is driven to extricate himself through murder. *La Nuit du carrefour*/Night at the Crossroads (1932), a murky narrative involving a theft of jewels and suspected spies, the first film to be adapted from a Georges Simenon novel with Inspector Maigret, was shot largely at night in rain and fog on location at a crossroads north of Paris. This atmospheric precursor of film noir was followed the same year by *Boudu sauvé des eaux*/Boudu Saved From Drowning, a wide-awake comedy about a down and out tramp who is taken in by a sympathetic, middle-class Paris bookseller, only to turn around and expose the hypocrisies of bourgeois life and its pretensions to culture.

With the support of Marcel Pagnol, Renoir went to the south of France in 1934, where he

shot the prescient *Toni*, a film which deals with the circumstances surrounding a crime of passion among Spanish and Italian immigrant workers in an environment hostile to their culture and way of life. Stylistically, and in its choice of subject-matter, *Toni* anticipated Italian neo-realism of the post-war years. (As it happens, two years later Luchino Visconti would assist Renoir with his minor masterpiece, *Partie de campagne*/A Day in the Country.) In late 1935, Renoir undertook *Le Crime de Monsieur Lange*/The Crime of Monsieur Lange, about a co-operative which is set up by a company of typesetters after the flight of their owner, who is a sexual and financial predator. When the owner unexpectedly returns, he is shot by the day-dreaming Monsieur Lange who writes the popular stories – like the film we are



At Work in the Quarry in Toni (1934).



: A Dramatic Shot from Toni (1934).



A Crowd Watches from the Pont des Arts as Boudu Flounders in the Seine in Boudu sauvé des eaux/Boudu Saved from Drowning (1932)

watching – which the co-operative now prints. Lange's action presumably saves the co-operative while ridding the world of an unscrupulous capitalist. The Paris courtyard setting of this film becomes metaphor and metonymy for the whole of French society.

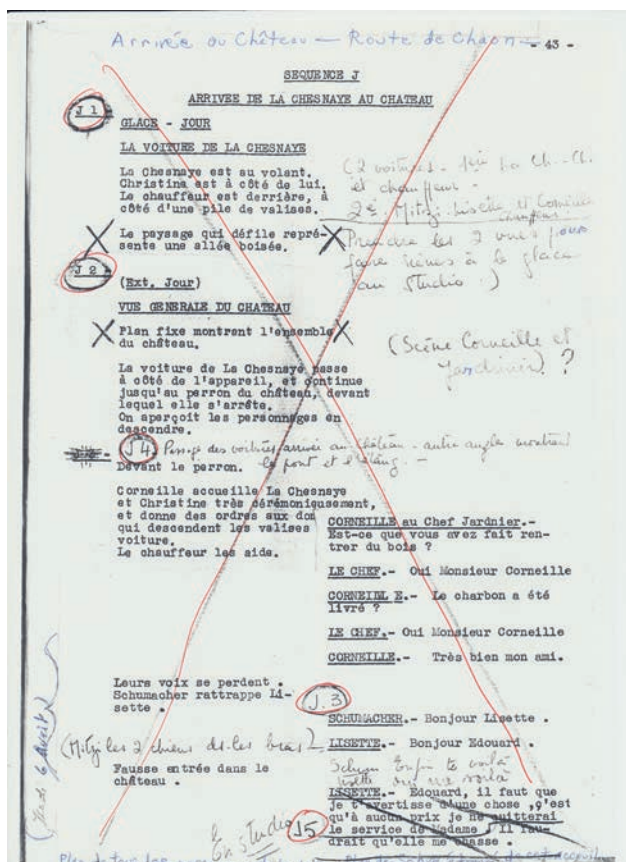
In the context of an increasingly divisive nineteen-thirties, both nationally and internationally, films such as *Toni* and *Le Crime de Monsieur Lange* suited the interests of the political left and Renoir worked to espouse its causes. More particularly, he loaned his support to the French Communist Party for whom he wrote articles, a regular newspaper column, gave speeches, and in the spring of 1936 directed *La Vie est à nous/Life Is Ours*, which was made to help the party in the

1936 elections and shown at party rallies. While continuing his support for the Popular Front coalition which came to power in June 1936 on behalf of the rights of the working class and in opposition to the rise of Fascism, Renoir made *La Grande Illusion/Grand Illusion* in the winter of 1936-37. Renoir's most popular film to this day, it received world-wide attention from the moment of its release. Set during the First World War (although we see nothing of the fighting), it exposed the futility of war. Against the threat posed by the renewed militarism of Nazi Germany, its pacifist message was extremely powerful. In the (newly?) militarised world of today, we can still understand the power of that message.

But the strength and beauty of the film cannot be reduced to its "message." It displays all those characteristics of style with sound and image mentioned above, and it also features extraordinary performances from its actors who embody their characters with an incomparable rightness of gesture and accent. Further, *La Grande Illusion* is a war film that is also a love story or, in truth, a number of love stories. There is the story of the (hopelessly idyllic) relationship at the mountain farm near film's end between the escaped French prisoner, Maréchal, and the German war widow, Elsa, neither of whom speaks the other's language. There is the story of the equally tender relationship between Maréchal (played by the great Jean Gabin), a working-class French Jew. In the prison from which they have escaped, we are witness to the powerful bond between two aristocrats, one a French prisoner, the other his gaoler. They belong to a world of privilege and prejudice which is being left behind, the film says, in favour of a world which bridges class differences, crosses national and linguistic barriers, and overcomes dangerous prejudices such as anti-Semitism. The film's success in conveying the deeply felt nature of the relationships between its characters encourages us to believe that this is our future too.

In the fall of 1938, Renoir directed another international success, *La Bête humaine/The Human Beast*, adapted from the novel by Emile Zola. Set

A Copy of a Page from the Original Shooting Script of *La Règle du jeu/The Rules of the Game* (1939). The Marquis and Christine, his Wife, Arrive at Their Country House.





Inspector Maigret Surveys the Crossroads in *La Nuit du Carrefour*/Night at the Crossroads (1932).



The Atmosphere of *La Nuit du Carrefour*/Night at the Crossroads (1932).



Monsieur Lange writes Popular Westerns for the Co-op, like this French Children's Comic Book from the 1930s. *Le Crime de Monsieur Lange*/The Crime of Monsieur Lange (1936).

among railway workers, this film stars Jean Gabin as Jacques Lantier, a train engineer who witnesses a murder in a passenger compartment but keeps quiet so as not to implicate the wife of the murderer, a classic *femme fatale* with whom he has fallen in love. When urged to kill her husband, he cannot do so, but in a fit of madness kills her instead, and then commits suicide by jumping from his engine as it hurtles down the track. During the making of the film, Renoir wrote a number of articles in support of the railway workers and their union, but the film is a dark, unsettling tale which is less about the rights of workers and more about

masculine obsession, its ties to the technologies of power (embodied by the railroad), and sexual violence against women. Once again, a film which may seem to belong to its moment can also speak to us in our present moment with chilling insight.

Renoir's undoubted masterpiece is *La Règle du jeu*/The Rules of the Game, the film which crowned his thirties career. In its ten-year critics' polls from 1962 to 2002, *Sight and Sound* ranked *La Règle du jeu* as either the second or third greatest film in the entire history of world cinema. In 2012 it ranked fourth. The film has been greatly admired by other filmmakers, from Orson Welles,



A Poster for *la Bête humaine*/The Human Beast (1938).



Most French films were novelized before the Second World War. This is the novelization for Renoir's *Les Bas-Fonds*/The Lower Depths (1936).



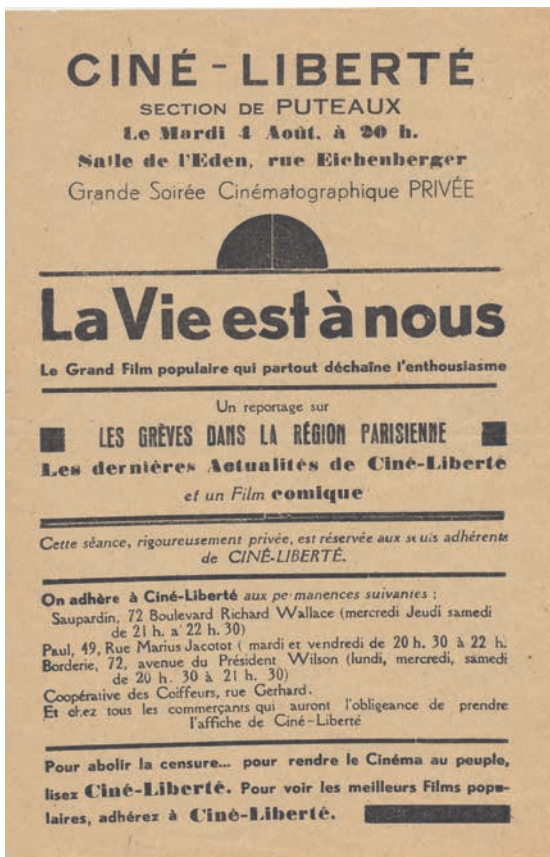
The Poster for *La Grande Illusion*/Grand Illusion (1937).



The Poster for *La Chiennelle/The Bitch* (1931).



A Poster for *Le Crime de Monsieur Lange/The Crime of Monsieur Lange* (1931).



: A Rare Poster for a Screening of *La Vie est à nous/Life Is Ours* (1936).

through François Truffaut, to Robert Altman, and it has been much borrowed from, virtually plagiarized (“the sincerest form of flattery”) with respect to themes, plots, situations, character types, stylistics, and much else besides in films such as *The Shooting Party* (1984) and *Gosford Park* (2001), among others. Something of the film’s reputation arises from the fact that it was released on July 7, 1939, less than two months before the outbreak of the Second World War, a war everyone knew was inevitable. Although it makes no mention of the war, *La Règle du jeu* is a brilliant account of French society “dancing on a volcano” (to quote Renoir himself).

La Règle du jeu is both a comedy of manners and a murder mystery (in this case the question is not whodunnit, but why it was done at all). The characters represent the haute bourgeoisie of French society and their servants, led by a minor aristocrat who is Jewish. The film draws on that hoary staple of both comedies of manners and murder mysteries, the country house, to which it takes its characters to play out their fates. There are upstairs and downstairs intrigues, a masked entertainment, mistaken identities, a shooting party (a massacre of the innocents) and, in its conclusion, a murder which is framed as an accident. *La Règle du jeu* is a film of great complexity because, impossible as it may seem, the death at the film’s end *is* both a murder and an accident. As though to emphasize the intractable situation of a society in crisis, this is but one among many irresolvable contradictions in the film. Truth and falsehood, reality and illusion, theatre and life are presented not so much as either/or contrasts but as both/and paradoxes. Certainty of meaning is indeterminate, unstable. Renoir has suspended the hopes for social transformation to which he had committed himself earlier in the nineteen-thirties. What the film shows us instead is a society closed in upon itself, defensive, hypocritical, cynical, and willing to do anything to preserve its way of life. This is, as it were, the last gasp of a society unwittingly bent on self-destruction. At the same time, there are characters in this society who are charming, generous, and intolerant of xenophobia and anti-Semitism. (*La Règle du jeu* and *La Grande Illusion* are the only two prewar French films made after 1936 which feature a major Jewish character played by a Jewish actor – the delightful Marcel Dalio). Audiences found *La Règle du jeu* difficult because of its mix of genres, because of its shifts of tone from witty comedy to slapstick farce to tragedy, because it is an ensemble film with eight important characters instead of a single protagonist, and



With the Assistance of Passersby, Boudu Is Saved from Drowning in the Seine. The Louvre can Be Seen in the Background of the Shot (1932).



Inspector Maigret Is Fired Upon in La Nuit du Carrefour/Night at the Crossroads (1932).



Murder Through an Open Window in La Chienne/The Bitch (1931).

because it is stylistically demanding, with Renoir having reached the peak of sophistication in his use of sound and image. It demands its audience's sharp attention, but the reward is the pleasure and intelligence that comes with a masterwork on the order of a Mozart opera.

Curiously, the more time passes so increasingly Renoir's films of the nineteen-thirties come to seem like documents of everyday life. That's not what we usually say of fiction films, and of most such films it cannot be said. In a period in which Hollywood and Europe confined most of their production work to the studio, Renoir was one of the few Euro-American filmmakers of the nineteen-thirties who took his work into the streets. His films are thickly textured with the density of the quotidian, with the ebb and flow of people, places, things, ideas and feelings. However,

to say that Renoir's films may be documents is not to say that they are documentary films. As they breathe the life of their particular moment in time, its great events and its minutiae, they body it forth into a living narrative, a moving picture. By unfolding the personal and social lives of his characters in a fictional narrative, Renoir is able to give his films that depth of feeling which lets them speak to us today.

No matter when a film was made, what one values about it is always contemporary with the moment at which one experiences it (or writes about it). We only make meaning out of movies in the context of our everyday existences. Fortunately, because most of Renoir's films are readily available on DVD, with English subtitles, and superior sound and image quality, we can each test that assertion at our leisure.



Street Performers Draw a Crowd During the Murder in La Chienne/The Bitch (1931).



On Location Night-time Exterior in La Chienne/The Bitch (1931).



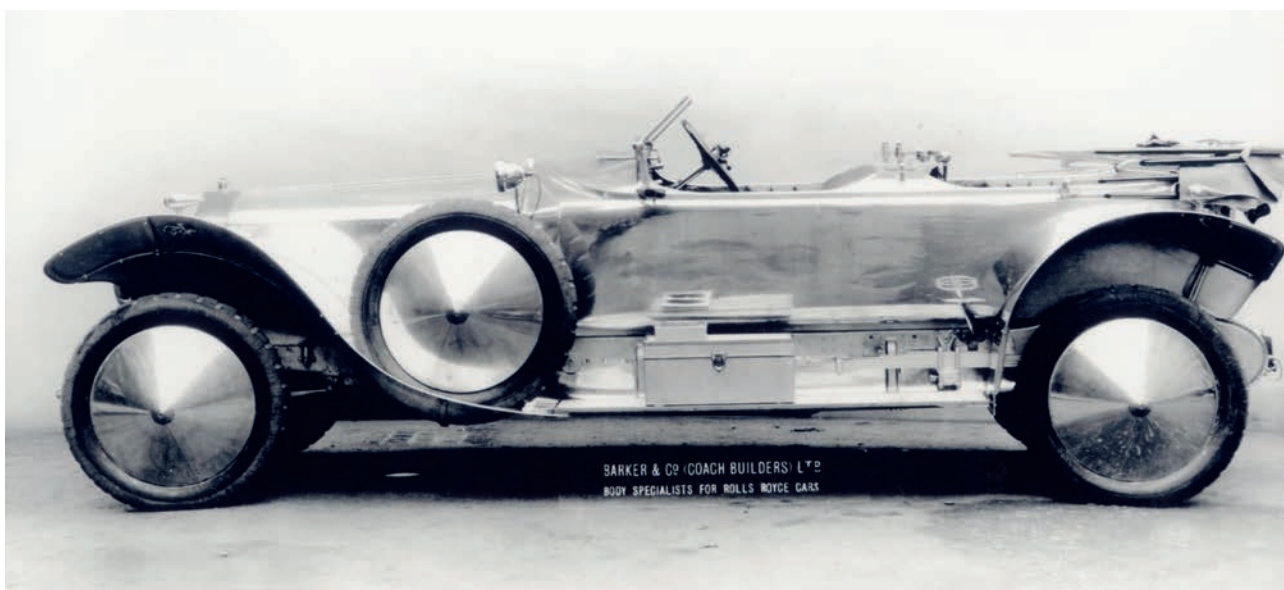
On Location Night-time Exterior in La Chienne/The Bitch (1931).



John Fasal

MEMORIES OF A LIFETIME OF COLLECTING

VIEWING THE MEDAL COLLECTION OF
H.H. THE MAHARAJA OF PATIALA



1919 40/50 hp Rolls-Royce (chassis no. 32 PP) polished aluminium torpedo skiff by Barker & Co. of London; the 16th of the 44 Rolls-Royces supplied to H.H. Patiala

Our family moved from Sydney to London in 1957, and as a young school boy I developed a keen interest in numismatics, and British orders and medals. At prep school in Staffordshire I had managed to save the majority of my meagre £5 per term pocket money to spend during the holidays at the Portobello Road Saturday market, and soon found a lucrative outlet for keeping the best and selling the rest. For two years I sat alongside a school chum who has done better than most with his well-known family business, now a by-word for mechanical diggers: JCB's Anthony Bamford, now elevated to the House of Lords. We were not the brightest pupils in the class.

Memories of regular visits to Seaby's, Douglas

Hall at A.H. Baldwin and Spink & Son (then in St James's) remind me of a time when one could have a three course lunch at a Lyons corner house for half a crown (2/6d.). Before my remarkable father passed away in 1963 I came in for a severe reprimand when failing to properly identify the history and provenance of various pieces. He described me as a hoarder, so with a heavy heart I disposed of the stamps to Stanley Gibbons, the coins to Seaby's and the medals to Spink. Father stated quite firmly that I should specialise, learn my subject, and that the world would come to me. How prophetic these words of wisdom were to be. I retained my modest collection of British orders and among the choice pieces was a beautifully framed G.C.M.G. collar set awarded

“I do not know you, I do not think we have met and I do not sign autographs for strangers, so there we are”

to the first Viscount Portal of Laverstoke, for £100 from Baldwin's; the G.C.V.O. (no. 364) to Sir Arthur Henry McMahon as the master of ceremonies for the 1911 Delhi Durbar, from Spink; the K.C.V.O. (no. 89) to General Sir Reginald Hart, V.C., from Baldwin's. I attended a number of auctions at Glendinings and once sat alongside Field Marshal Sir Gerald Templer at the medal sale. I was also keen on collecting letters from eminent personnel in the armed forces recording their awards, and an amusing anecdote to relate was about a letter I received from Sir Gerald in which he wrote 'I do not know you, I do not think we have met and I do not sign autographs for strangers, so there we are, yours sincerely, (signed) Gerald Templer'.

On January 21st 1961, *Paris Match* ran a wonderful two page spread showing the late Maharaja Sir Yadavindra Singh of Patiala standing in the hallway of the old Motibagh Palace, surrounded by the fabulous collection

of medals Spink supplied to the Maharaja of Patiala. In his office David had a framed 2nd class order of Victoria and Albert which he sold me for £250. There was the same scarce order on display at Hatfield House and the 5th Marquess of Salisbury, K.G., kindly invited me to come and see it; I was able to take with me James Risk, the American collector and authority on the Order of the Bath.

Other friendships at that time included the two secretaries of the Central Chancery of the Orders of Knighthood, Brigadier Sir Ivan de la Bere (1945-1960) and Sir Cyril Colquhoun (1960-1968). Sir Ivan and Lady de la Bere invited me to stay with them in Corfe Castle, Dorset, and I was very fortunate to be allowed into the strong room of the chancery to see the boxed sets of all the Great British Orders, with a particular interest in the collar sets of the Exalted Order of the Star of India and the Eminent Order of the Indian Empire.

*Below and Below left:
The great collector H.H.
Patiala in 1911*

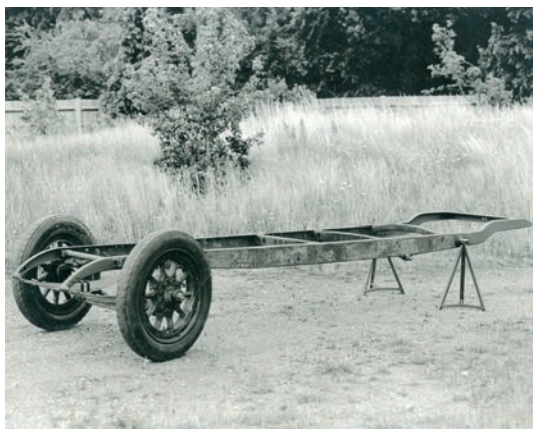


of orders and medals formed by his father. The photo was taken by the Count Vitold de Golish who I contacted, and drove around London. This French explorer had a passion for India and with Princess Indira of Kapurthala produced with the BBC in October 1962 a fascinating documentary on “The Twilight of the Maharajahs”.

I had also befriended David Spink, who said that when I was older I should visit the collection

Life was to change in August 1964 when I purchased, near the Portobello Road, my first car. It was a 1928 20 H.P. Rolls-Royce Saloon with division by Park Ward, now in a very sad condition, for the princely sum of £100! Knowing nothing about cars, I discovered a highly skilled ex Rolls-Royce company mechanic working in my area of Hampstead. His first words of encouragement were 'burn it'. Somewhat deflated, I found a coachbuilder, trimmer, panel

“My insatiable curiosity led me to track down all the Rolls-Royce owners in India and I travelled the length and breadth of India by third class rail”



Above: The 1910 chassis (No. 1419) found as a farm trailer in Kent, 1994



Above right: Returned to its original specification as the Company's Derby demonstration car, 2011

beater and painter and returned a few months later to the engineer Reginald Burlingham, who was amazed at what I had transformed and took me under his wing as ‘the tea boy’ – which I still am to this day. We serviced mainly pre-war Rolls-Royce and Bentley cars in Daleham Mews, Hampstead.

I kept an interest in orders and medals and added to the collection the medals awarded to Major the Hon. E.F.L. Wood, Lord Irwin (Viceroy of India, 1926-31) and later Lord Halifax. Further acquisitions were the O.M. of the distinguished scientist Sir Cyril Hinshelwood; the K.C.S.I. & K.C.I.E. of Sir Thomas Holland and a fine early G.C.B. Breast Star of General Sir Henry Johnson (1748-1835), with his coat-of-arms engraved on the reverse side. As time passed these lovely pieces were sold to fund restorations on vintage Rolls-Royce cars and research for the definitive book I wrote and published on the Rolls-Royce Twenty in 1979 which was manufactured by the company between 1922-1929.

Armed with the sum of £100, I sailed on the Cunard Liner R.M.S. ‘Carinthia’ from Liverpool to Montreal in April 1966 and bought a Greyhound bus pass with that amazing offer to foreign visitors – 99 days for 99 dollars. I travelled six times across North America to every state except Alaska, even visiting Mexico, contacting hundreds of Rolls-Royce owners and recording the details of their cars. Little did I imagine at that time that in 2004 I would be invited to judge the famous car show at Pebble Beach,

California! I then went on to Hawaii, Fiji and New Zealand, where in November 1966 I met a modest sheep farmer in Christchurch, Captain Charles Upham, with the rare distinction of being awarded the V.C. and Bar!

In my native Australia I travelled around the entire country taking all sorts of jobs to sustain myself and to visit and discover many more early cars, going on to Singapore, Malaysia, Thailand, Cambodia, Hong Kong, and finally arriving in Calcutta via Air India. At that time the hostesses on this airline all came from good backgrounds and schooled with members of the princely families, so by the time I landed I had obtained introductions to some 15 royal houses including Cooch Behar, Darbhanga, Mayurbhanj and others. At the Jai Vilas palace in Gwalior was a superbly mounted and framed display of the Maharaja's G.C.S.I. and G.C.I.E. collar sets; alas, this fine exhibit in the Durbar Hall has since disappeared. My insatiable curiosity led me to track down all the Rolls-Royce owners in India and I travelled the length and breadth of India by third class rail, now abolished – although cramped like a sardine I was deeply moved by the generosity of my fellow travellers who offered to share the little food they had. My love of the country was established and I have since returned 26 times, including earlier this year as a judge of Rolls-Royce and Bentleys at the prestigious Cartier Concours D'elegance car show at the magnificent Falaknuma Palace owned by the Nizam of Hyderabad family; we hope that the 2019 event will take place in Jaipur.



Following David Spink's advice, I finally got to Patiala state on 21st October 1967 and was warmly greeted by Prince Hirindra Singh, known as 'Harry'. What a delightful gentleman, and one of the 52 'official' children of his late highness: they amusingly call themselves 'the pack of cards'! Harry showed me over the fabulous collection of some 3,000 orders, decorations and medals on display in the Sheesh Mahal. His eldest brother, the Maharaja Sir Yadavindra Singh, the last ruler from 1938 to 1974, gifted this priceless collection to the Punjab government for its museum; as well as an Order of the Garter and a superb Badge of the Order of the Thistle set in diamonds. There are Five Victoria Crosses in the collection, and even a bullet displayed with the V.C. which injured the recipient, Mr. J. Dunley, at the Siege of Lucknow during 1857. All the pieces were beautifully mounted and framed by Spink, and each surmounted with the Patiala Coat of Arms.

Back in the UK, I have a lovely memory of staying with Viscount Chewton to do some work on his vintage Rolls-Royce in Somerset. We visited his father, who knew I was interested in orders; the late Earl of Waldegrave, K.G., G.C.V.O. came down to breakfast in his dressing gown, upon which was pinned the Star of the Garter! A charming gentleman with a good sense of humour.

One of my latest projects is the complete restoration of the Maharaja of Patiala's 1919 40/50 H.P. Silver Ghost polished aluminium torpedo skiff, by Barker & Co. It was ordered in 1915 but production was delayed during

the Great War, and was finally delivered to his highness in 1920 at the Savoy Hotel in London, where his entourage hired the entire top floor. The car was used to convey H.R.H. the Prince of Wales during his royal visit in February 1922 – we even found the original photo of this occasion – and is due to go on display under the rotunda in the Royal Automobile Club in Pall Mall in early 2018. H.H. Patiala was the best client of Rolls-Royce and owned 25 Silver Ghosts and a total of 44 of "the best car in the world". To celebrate the aforementioned visit of the Prince of Wales, his highness ordered a 1450 piece silver-gilt dinner service made by the Goldsmiths & Silversmiths Company, at a cost equivalent to the price of fifteen Rolls-Royce cars! On 13th October 1983 I noticed the distinctive coat of arms of Patiala on a silver salver in the window at Spink; David Spink kindly opened up the strong-room to allow me to photograph this amazing service, which has subsequently been sold at Christie's.

In 1994, following fifteen years research, John Fasal published the definitive volumes on the Edwardian Rolls-Royce, detailing every car made from 1904 until the end of the Great War, when chassis were fitted with armoured car bodies and used as staff cars.

It is now fifty years since he began his two volume definitive study of Rolls-Royce and Bentleys in Princely India, with full details of over 1,000 cars that went to the sub-continent prior to independence, gleaned from factory archives. Over the decades John has searched out some two thousand photographs to enhance the 67 chapters in this forthcoming work, which he hopes to complete and publish next year.



left The 1450 piece silver-gilt dinner service John photographed at Spink in 1983

FORTHCOMING EVENT

THE PHILATELIC COLLECTORS' SERIES

A superb piece of Maritime history is to be offered in the Spink Stamp Department's January Collectors' Series sale. Up for auction with an estimate of £3,500- £4,000 will be the earliest recorded shipwreck cover with an official wreck marking.

The *Bilboena* started her journey in London, and set off for Bilbao Spain, before disaster struck in bad weather on June 4th, 1817. She was driven ashore near Rottingdean with the loss of masts and rigging.

The wreck marking on the reverse flap reads; "*Bilboena, Stranded at Rottingdean / J.B. Stone, agent to Lloyds*" although there is far more to this fascinating item than the marking itself.

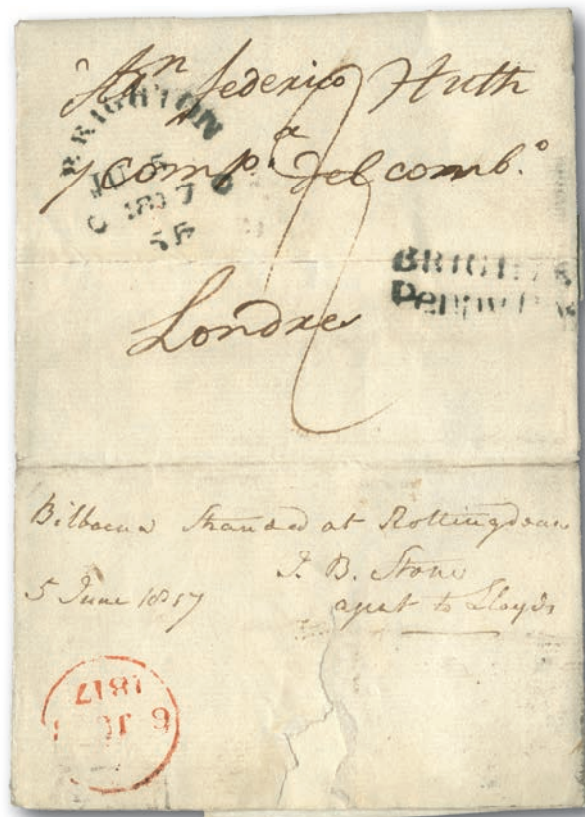
The letter inside is written in Spanish by the shaken and rather panicked captain, Laureano de Arrate, addressed to Messrs. Huth and Co., the owners of the ship, and contains a marvellous first-hand account of the previous day's wreck:

Dear Sir,

"I wish to let your honour know how yesterday morning I unmasted the mast and spars of the prow and in the midst of this with a side wind, the ship was without rudder or means of steering.... I had no choice but to cast anchor on the coast with the sea and the wind that were raging, but I could not lower the two anchors over the edge... with the terrible rolling of the ship."

After further explanation of events he describes the fate of his crew:

"I determined to swim to the shore because they could not save us from the land after the tide had gone out - we should have been lost, (we and the ship), for when the tide is out the coast is nothing but rocks and shingle."



The story does have a happy ending; the crew survived, and at low tide the cargo was salvaged, before the ship was re-floated and taken into Newhaven Harbour, presumably for repairs. As Captain Arrate described in his letter, “

They unloaded the cinnamon and packages almost undamaged and today they unloaded the rest. They say that the ship will sail again."

Despite this happy ending the poor captain wasn't out of trouble; his Spanish wasn't going far in the sleepy coastal village of Rottingdean;

"Your Honour must decide to send to this place a person to take charge of these things for I cannot understand these people!"

It is a privilege for Spink to be offering such an important and fascinating item; even if it isn't a lot destined for your collection, we hope you found the story of the *Bilboena* as fascinating as we did.

George James, Stamp Specialist

The Philatelic Collectors' Series will be held at Spink London on 24th and 25th January 2018. For further information contact Dominic Savastano, dsavastano@spink.com.

FORTHCOMING EVENT

THE BRIAN BROOKES COLLECTION OF ST KITTS-NEVIS

This magnificent collection, formed over forty years, is about as replete as one could get. Comprising the islands of St. Christopher and Nevis, the collection starts with a superb range of early letters and handstamps. The former starts with a 1669 entire letter from Amsterdam to St. Christopher and the latter includes a run of all the St. Kitts handstamps, including a number of unique types, two-line datestamps, fleurons and circular datestamps.

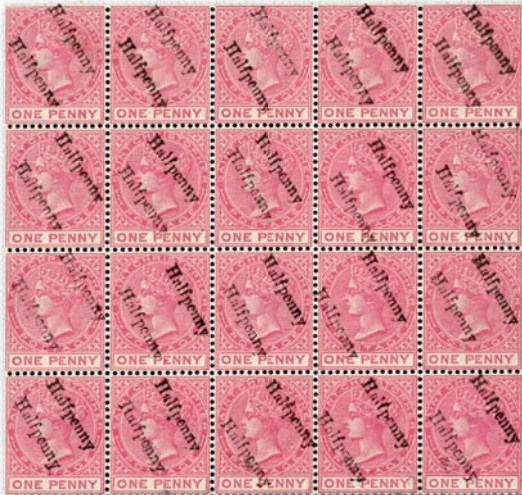
The stamps include essays, a multitude of die

proofs, colour trials, Specimens, issued stamps with multiples and watermark varieties, and an outstanding assembly of stamp usages on cover.

Also to be found in this collection are sections of manuscript and sub-office cancels, revenues and undoubtedly the largest holding of World War 2 Censor covers

The Brian Brookes Collection of St Kitts-Nevis will be sold at auction by Spink London in 2018. For further information contact Nick Startup, nstartup@spink.com.





FORTHCOMING EVENT

THE POSTAL HISTORY OF SINKIANG

Lot 2019. This attractive envelope was sent from Urumchi to Switzerland. The Russian stamps were overprinted with the characters for China. This is the only recorded cover with stamps cancelled by the postmark of the Russian Post Office in Urumchi. Est. HK\$400,000 – 500,000

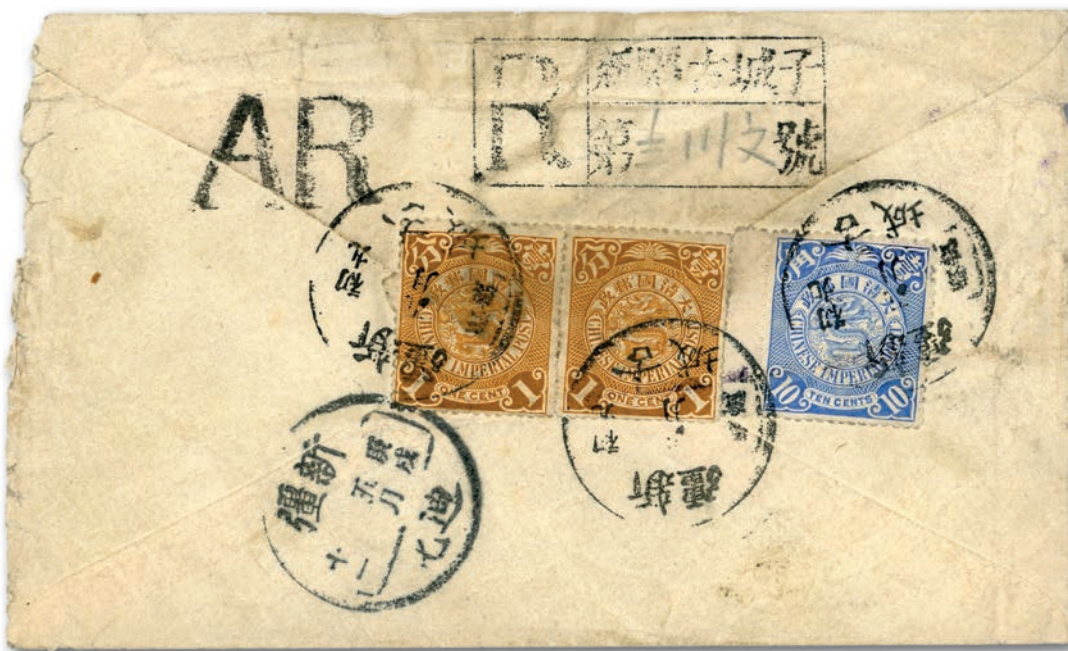


East Turkestan was annexed by China in 1759 and named Sinkiang, or 'New Dominion' (Sin-Kiang). The province is of historical importance due to the Silk Road trading routes running north and south, the roads meeting at Kashgar, at the very western corner of Sinkiang. Kashgar was the main trading post between east and west, situated near the borders with Kyrgyzstan, Tajikistan, Afghanistan and Pakistan.

Russian interest in Sinkiang grew as traders followed some of the early Russian explorers. By 1851 a Russian consulate had been established in Kuldja, with other offices following in the main cities of Kashgar and Chuguchak. In 1881 the Treaty of St. Petersburg provided Russia with increased influence and the Russian Post Office acquired a monopoly, in practice, over the transmission of mail.

China operated a special service for the carriage of official letters, known as I-Chan. This network operated through 185 stations spread throughout Sinkiang. In 1909 the Governor of Sinkiang proposed that a new postal service should be developed. In exchange for half the funds required to run the expensive official service, he organised a Chinese postal service and delivered all government mail free of charge. The Tihwa post office opened its doors on the 20th January 1910 and the earliest recorded letter is dated 12th March 1910.

When the Republic of China was declared in 1912; however, while various factions were still fighting in Sinkiang the newly overprinted stamps did not become immediately available. The district of Yili produced its own stamp. This rather crude stamp was used for about two months before the official supplies arrived.

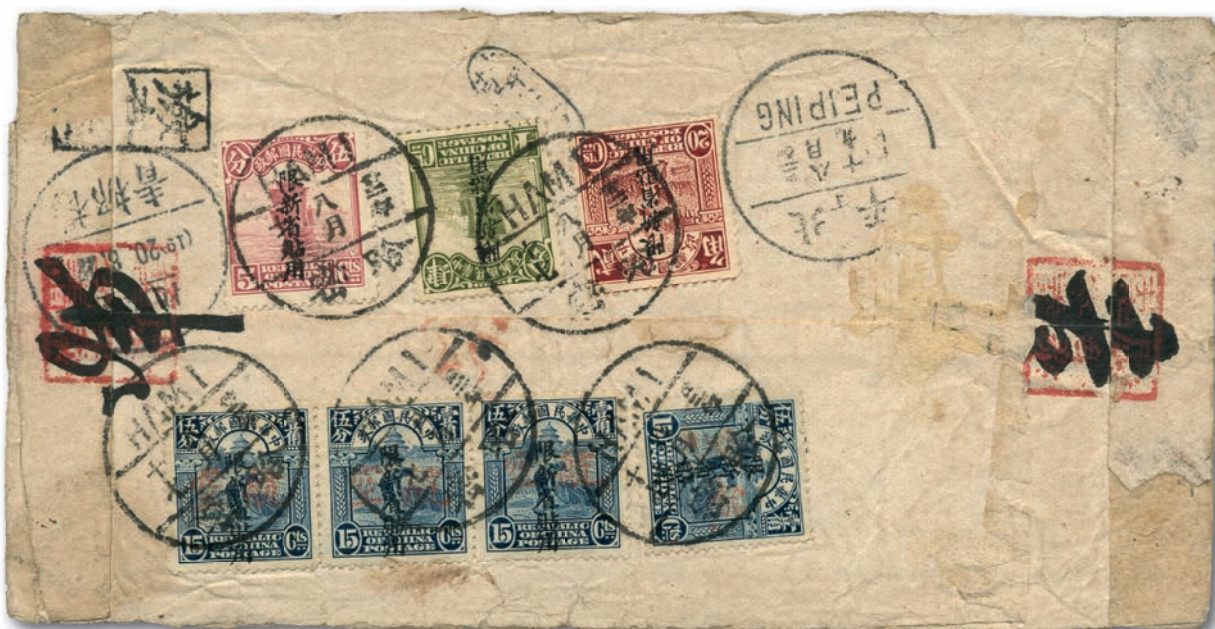


Lot 2052. This very early cover of the Chinese Post Office is dated 9th May 1910. This was sent double registered (the Advice of Receipt was posted back to the sender) from Kuchengtze to the capital, Tihwa. At first the postage was 2c., plus 5c. each for registration and advice of receipt but this was increased on 5th August of the same year. Only six covers are known to exist from this period before the rate increase. Est. HK\$150,000 – 180,000



Lot 2062. The Yili provisional stamp. Only this piece and a cover which had eight examples of this stamp are known. Two of the stamps from the cover have been removed and the pair is also included in this auction. Est. HK\$25,000 – 30,000

“In exchange for half the funds required to run the expensive official service, he organised a Chinese postal service and delivered all government mail free of charge”



Lot 2366. This 1933 cover was flown from Hami to Yangliutsing in China. Although they are difficult to distinguish, the 5c. and all four 10c. stamps have the two-character overprint for air mail struck in red. Hami used its own air mail handstamp, which shows small differences from that used in Tihwa. This is one of only two covers known bearing these Hami provisional air stamps. Est. HK\$120,000 – 150,000

The local currency fluctuated significantly against the national currency and initially it was worth only one third of the national currency. All stamps sold in this region between 1915 and 1945 were overprinted with characters meaning “Restricted for use in Sinkiang” to prevent stamps being sold for a profit in other parts of China. During the Second World War the currency strengthened to being worth five times the national currency and, at this time, stamps were used at five times their face value. After August 1944 the circulation of national currency expanded into Sinkiang and the overprinted stamps were no longer necessary, however, their use was continued until available supplies were exhausted. Thus from August 1944 to December 1945 covers are found bearing mixed frankings of regular and overprinted stamps.

In the 1930’s there was rapid expansion of air transport for carrying mail. The first trial flights into Sinkiang were made in 1931. The aeroplane from Shanghai reached Lanchow (just over the border) without incident but subsequently crashed shortly after taking off from Lanchow. The second plane that was organised had to make an emergency landing soon after take-

off and was damaged. The letters on board were eventually sent to their destination by land, the journey taking nearly two months in total. Sinkiang overprinted some of the regular stamps with the characters “Air Mail” for the return and later flights. These were printed in limited quantities and covers bearing them are keenly sought by collectors.

The difficulties of transporting international mail in turbulent times, particularly during the Japanese invasion and the world war years meant that Sinkiang became a useful route for sending mail out of China. The proximity of the Trans-Siberian Railway and other rail routes meant that distribution was easy; then, from the 1940’s, the Hami – Alma Ata – Moscow route was one of the most popular for transporting letters to Europe.

Following World War II, the Chinese currency suffered rapid inflation and the currency was changed twice, firstly to Gold Yuan, then to Silver Yuan to try and control prices. The rate of inflation is well reflected in the postage rates: for example, the cost of an international letter rose to \$30 in October 1945, to \$300 in September 1946, to \$5,500 in October 1947,

to \$150,000 on 1st August 1948 and it was double this price only three weeks later. The Gold Yuan was introduced after this with a conversion rate of \$1 Gold Yuan equivalent to \$3 million. This strategy had limited success as the rate, which began at 35c. in November 1948, rose to \$300 by March 1949 and reached \$11,000 by 17th April. After the Gold Yuan currency collapsed, the Silver Yuan was introduced, based on the silver dollar. This did have a stabilising effect and postage prices rose only two to three times in the fourteen months of Silver Yuan use.

Sinkiang was prone to frequent political or religious unrest, particularly in the western areas where different races and cultures mixed. The history of this province is characterised by several skirmishes and rebellions. Problems came to a head in 1931 when the Kumul Uyghurs conspired with a Chinese general to overthrow the governor, Jin Shuren. This rebellion rapidly escalated into large-scale fighting as other Uyghur rebels from southern Sinkiang started a separate rebellion for independence. In February 1933 the Khotan Emirate was declared.

“Pre-empting the communists’ arrival and with support of the Soviet Union, the Uyghur inhabitants in Eastern Turkistan launched a rebellion against the Nationalist Government”

Lot 2430. This is the reverse of the envelope which is addressed to the British Consulate in Kashgar. It bears the censor slip in Turki script which reads, “Government of Khotan, seen in the office of Inspection of Mails”. This is the only known cover used during the first East Turkistan Republic. Est. \$120,000 – 150,000



One of the first acts of this new government was to issue banknotes. The government also organised the postal system, providing a far more efficient service from which only one cover is known. The Khotan government was overthrown in March 1934, the Islamic Post came to an end and mail was once again under Chinese control.

The civil war between the Nationalist Government of the Kuomintang and the communist forces finally reached Sinkiang in 1949. Pre-empting the communists' arrival and with support of the Soviet Union, the Uyghur inhabitants in Eastern Turkistan launched a rebellion against the Nationalist Government. Their forces overran Yili city, establishing their own government - The East Turkistan Republic. The territory spread to districts around the Yili valley in north-west Sinkiang. The Uyghar government later issued their own stamps, a set of four woodblock printings in blue. There are only eleven covers known bearing these elusive stamps.



Lot 2436. This striking cover bears three of the four values issued. The \$1000 pair in the lower left corner shows the two stamps printed tête-bêche. Est. HK\$80,000 – 100,000



Lot 2440. This envelope was used on 25th October 1949 and shows a fine example of the large interim government handstamp used to cancel stamps without the 'People's Republic' overprint. Being the only cover recorded, this is estimated at HK\$60,000 – 80,000

“Stamps and covers from the ‘Liberated Areas’ have become very popular and covers are in particular demand due to their scarcity.”



Lot 2453. This envelope has been opened out for display so that all of the stamps may be seen. Posted to Leipzig on 9th March 1950, the large number of stamps required indicates that inflation was still a problem. Est. HK\$40,000 – 50,000

After the peaceful 'liberation' of Sinkiang in late 1949, the postal service for the whole of the territory was run by the new interim communist government. The available nationalist stamps were handstamped with the characters for People's Post. At first, covers bearing stamps without this special handstamp were accepted, but the unoverprinted stamps were additionally cancelled by a large red handstamp with the legend "Sinkiang Provisional People's Post, Tihwa". Examples of this handstamp are very scarce and only one such cover has been recorded. The stamps of the interim government continued to be used until mid-1950, sometime after the proclamation of the People's Republic of China.

Stamps and covers from the 'Liberated Areas' have become very popular and covers are in particular demand due to their scarcity.

Spink will be auctioning the 'Manhattan' collection of Sinkiang Postal History in Hong Kong on Sunday 21st January 2018. Taking over forty years to compile, this is, without doubt, the finest collection in the world. Offered in nearly 500 lots, the breadth of this collection offers unprecedented opportunities not only for established collectors to improve their own collection but also for others who are inspired to take up a new subject.

Sinkiang Postal History, The 'Manhattan' Collection will take place at Spink China on 21st January 2018. For further information, please contact Neill Granger, ngranger@spink.com.

FORTHCOMING EVENT

THE WILLIAMS COLLECTION OF ANGLO-SAXON, VIKING, AND NORMAN COINS

This collection of almost 900 coins was put together over thirty years. During that time several important collections were dispersed, notably the Norweb, Linzalone, Stack and Conte collections. In the same years many significant finds, hoards and single specimens, have been unearthed by metal detectorists. Consequently many coins have long and interesting pedigrees, some going back to the 19th century, and at least one back to the 18th century, while other very rare and choice coins are being offered at auction for the first time.

The collection falls naturally into several distinct parts, and so will be offered in several sales, the first of which will take place on the 26th March next year. This first sale will include coins of the various Anglo Saxon kingdoms and the early years of the kingdom of all England, as well as the contemporary Viking coinages. The subsequent parts will continue the coinage from the Anglo Saxons to the Norman Conquest, and will then take us into the very interesting period of the 12th century 'Anarchy' under Stephen and Matilda.

We have illustrated here a selection of coins from the first sale.

Offa, King of Mercia (757-796), the most powerful Anglo Saxon king before Alfred the Great. This magnificent portrait Penny, the only one of its type, was found in a garden in Northampton in 1987. The king is depicted in almost classical style, with his title OFFA REX MERCIORU in clear regular lettering around. On the reverse we have LULLA, the name of the

moneyer, around a cross in a circle. Lulla worked in London and was clearly an artist of great skill as he produced some of the finest portrait coins of Offa.



Cynethrith, Queen of the Mercians, the wife of king Offa, was the only Anglo-Saxon queen to be named on the coinage. Here we have a very rare Penny with her name CƿNEƿRƿREGINA around a large M (for Mercia). The reverse has the name of the moneyer, EOBA, one letter in each limb of a lobed cross.



Eadberht, Bishop of London (died c.787/789), a light coinage Penny, a rare coin with the name of OFFA REX within a lozenge, and on the other side the name of the Bishop ADB-ERHT in two lines in a rectangle, the letters EP (for Episcopus) below. While there is a significant series of coins of the Archbishops of Canterbury, which are all scarce, these coins with the name of the Bishop of London are extremely rare.

Berhtwulf, King of Mercia (840-852), Penny. This rare coin is from the Trewhiddle, Cornwall, hoard, found by tin workers in 1774. It has the



“After more than a thousand years resting peacefully in the soil, the coin was launched back into the world and has had a peripatetic existence”



distinctive copper patination characteristic of the uncleaned coins from the hoard. The coin bears the name of the moneyer Deneheah, and the style is slightly crude, especially when compared with the accomplished portraits produced for king Offa.

Wulfred Archbishop of Canterbury (805-832), Penny



This remarkable coin with its lively portrait preserved in extremely fine condition, was unearthed in a field in Buckinghamshire in 1988. After more than a thousand years resting peacefully in the soil, the coin was launched back into the world and has had a peripatetic existence. It was sold at auction in London the next year and was purchased by a Canadian art collector. The coin travelled westward to Canada where it resided for a few years. In 1996 it returned to London, and again appeared at auction. This time it was purchased Allan Williams, and so the coin travelled in the opposite direction and resided in Australia for twenty years. Now the coin has returned to its native shores, and will be offered for a third time in London. Who knows where the journey will take Wulfred this time? The venerable Archbishop would no doubt accept these peregrinations with stoic Anglo-Saxon fortitude. The 9th century Anglo-Saxon poem, *The Wanderer*, opens with a mournful summary of the hard life of the solitary exile here on earth,

‘Though he must traverse
tracts of sea, sick at heart,
- trouble with oars ice-cold waters,



the ways of the exile – Weird is set fast ‘

Alfred, King of Wessex (871-899), Penny, minted in London by the moneyer Tilwine.

Alfred, King of Wessex (871-899), Halfpenny, also minted in London.



Alfred was eventually successful in holding back the Scandinavian armies that came first to raid and later to settle in England. The boundary between the southern and western Anglo-Saxon kingdoms and the ‘Danelaw’, the area to the north and east under the Danes, was drawn along the ancient British pathway, later paved by the Romans, and known in late Anglo-Saxon times as Watlingstrate. The two coins give us very different



portraits of the great king, and on the reverse both have the mint name, London, in monogram.

Hiberno-Norse Vikings of York, St Peter coinage, Penny (c.919-925). St Peter was the patron saint of York Minster. At this period there was a blending of Christian and pagan cultures, but with a sword on the obverse, and a hammer, the weapon of Thor the Norse god of war, on the reverse, the symbolism on this coin could not be plainer.

Aethelstan, king of All England (924-939), Penny of Norwich. Aethelstan, grandson of



Alfred the great, completed the re-conquest of territories controlled by the Danes. He captured York in 927, but battles continued to be won and lost. At the great battle of Brunanburh (937), Aethelstan inflicted a crushing defeat on a great northern alliance composed of armies of Scots,



Aethelred II (978-1016), Long Cross Penny. These coins were used to pay the Danegeld, and were much imitated by the Vikings. This example was minted in Axbridge, Somerset, an ancient borough of the Anglo Saxon kingdom of Wessex, and part of the line of defence established by Alfred against the Vikings. All memory of the Anglo-Saxon mint was lost and it was not until the 20th century that scholars pieced together enough evidence to confirm its former existence.



Strathclyde British, and Norsemen from Ireland. On his coinage he is depicted wearing a crown.

Anlaf Guthfrithsson, king in Dublin and York (939-941), Penny. This coin dates from the period after the great battle of Brunanburh where Guthfrithsson was the leader of the Hiberno-Norse army. His coin shows the raven of the Norse god Odin, a popular motif on banners carried into battle by the Vikings.

In the Anglo Saxon poem The Battle of Maldon we have a contemporary account of the arrival of a Danish army demanding 'Danegeld'.

Then stood on strand and called out sternly
a Viking spokesman. He made speech-
threat in his throat, threw across the seamen's
errand to the Earl where he stood on our shore...
'Art captain here: if thou tak'st this course,
art willing to pay thy people's ransom,
wilt render to Vikings what they think right,
buying our peace at our price,
we shall with that tribute turn back to ship,
fare out on the flood, and hold you as friends.'

At Maldon the Anglo Saxon fyrd, under Bryhtnoth, Ealdorman of Essex, confronted the Viking raiders and refused to pay the Danegeld. In the ensuing battle Bryhtnoth and his loyal hearth- and shoulder-companions were slaughtered.



Anglo-Scandinavian Sigtuna coinage (c.995-1005), a rare example of a Penny struck on a square silver flan. Sigtuna is the oldest town in Sweden and features in Norse Sagas and Skaldic poetry. The coinage imitates the silver Pennies of Aethelred II.



Olaf Skötkonung, king of Sweden (995-1022), Penny from the Sigtuna mint. Olaf was the first Swedish king to issue coins, and his Pennies were made by English moneyers. The reason for this – his name provides a clue. Skötkonung means Tax King.

“Guthfrithsson was the leader of the Hiberno-Norse army. His coin shows the raven of the Norse god Odin, a popular motif on banners carried into battle by the Vikings.”

The Williams Collection Part 1 will be offered for sale by Spink London on 26th March 2018. For further information please contact Richard Bishop, rbishop@spink.com.

The British
Museum

The currency of communism

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100 koruna banknote.
Czechoslovak State Bank, 1961.



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**BANKNOTES OF
CENTRAL AND SOUTH AMERICA AT NY INC
12 JANUARY 2018
NEW YORK, THE GRAND HYATT, NY INC**



Guatemala, El Blanco Colombiano, 1887, serial number 05876, an almost unheard of denomination, with this being the pick plate note.

Est. \$5,000 - \$7,000

Santiago, 25 de febrero de 1886.
In January 2018, Spink will be offering a superb collection of Central and South American Banknotes, to be sold as part of the NY INC auction program. The Collection includes some wonderful rarities from all over the continent, and features more than a dozen plate notes from the *Standard Catalogue of the World Paper Money*.

FORTHCOMING EVENT

THE ANDEAN COLLECTION OF CENTRAL AND SOUTH AMERICA

This January in New York we are holding our first ever auction solely dedicated to the paper currency of South America – a first for Spink, and we cannot recall another uniquely South American paper money auction elsewhere. This field of collecting is really the last frontier for banknotes, the market for which has over the last few decades become a mainstream hobby, with explosions of interest in China and the Far East joining the well established markets for British Commonwealth, European and North American paper. Africa has seen tremendous growth over the last few years too, so let us hope that this auction creates some excitement for the South American collecting fraternity. We have tried to convey the wealth of types, printers, colour and history available in the catalogue – please enjoy!

The Andean Collection of Central and South American Currency will be offered for sale in New York on 12th January 2018. For further information please contact Barnaby Faull, bfaull@spink.com.



Lot 190: Banco de Santiago, Chile, 1 peso, 25 February 1886, serial number 000129, (Pick S411a), fine to about very fine, a very low number and a very rare note, lovely
Estimate US\$2,000-2,500



Lot 224: El Banco Union, 1 peso, Cartagena, 5 January 1888, red serial number 70735, (Pick S866a), rare.
Estimate US\$1,000-1,200

Lot 288: El Banco Occidental, Republica del Salvador, an issued 1 peso, November 1907, series J, (Pick not listed,) the notes is incorrectly categorised in Pick as S172p. This type is only recorded as a proof in a different colour. A very presentable very fine. An incredible find in issued form, excessively rare.
Estimate US\$800-1,200





INSIDER TRAVEL: SINGAPORE



FROM NUMBER 1 TO 10,000

INSIDER TRAVEL: SINGAPORE



Top: an iconic \$10,000 note with portrait of George V; bottom: the important first ever issued portrait \$10 note of the Straights Settlements

"If I had been asked at the beginning of my 43 (and counting!) years at Spink where I would like most to visit, I think Singapore would have been close to, if not top of my wish list – I still find it exotic, different and a pleasure to visit. Of course none of this would have been possible if I hadn't been putting together auctions and collections, and this was only possible because the paper currency of the Straits Settlements (as was) is such a fascinating series. I live in hope that someone will walk into the Spink London office with some paper treasure from Sarawak, Borneo, Malaya or Singapore which would give me the excuse to fly to Changi and hear the bell tinkling in the taxi on the drive into town!

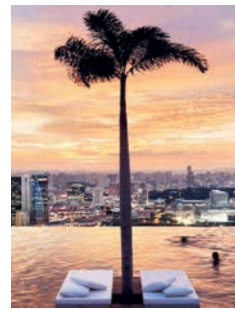
I am proud to say that I have probably handled some of the finest notes from these countries: to find any number 1 note is a remarkable stroke of good fortune and to find the first George V portrait note \$10 to have been printed was a great treat. We recently sold an example of a George V \$10,000 note, which if issued could (probably) have bought a street in Singapore!

I can now look back on decades of auctioneering, and the thrill you get when faced by a packed room of excitable, knowledgeable (and noisy!) bidders is hard to duplicate in any other part of the world – Singapore provides the perfect balance of paper money and location for any collector in this area."

Barnaby Faull, Head of Banknotes

How to get there:

There are countless flights daily from London to Singapore, and also direct from most major European cities – British Airways (www.britishairways.com) and Singapore Airlines (www.singaporeair.com) both operate multiple flights from London Heathrow. You can fly non-stop from the eastern US (Newark) with Singapore Airlines; there is also a daily direct flight (via Frankfurt) from JFK, and in October United Airlines (www.united.com) launched one of the world's longest non-stop flights from Los Angeles to Singapore.



Where to stay:

Barnaby started his auction life at the New Otani Hotel (now known as the Novotel Singapore Clarke Quay, www.novotelclarkequay.com) before the riverfront was modernised; he then moved on to the Oriental (www.mandarinoriental.com) near the spectacular Sands Hotel (www.marinabaysands.com); then the Grand Hyatt (www.singapore.grand.hyatt.com) and all the excitements of Orchard road. He subsequently crossed the road to the Hilton (www.hilton.com) opposite the Thai Embassy, so Barnaby has in effect sold banknotes all over Singapore!



Things to see:

With its temperate climate, world-class hotels and unbeatable options for dining out, Singapore is a great destination year-round. Its shops and restaurants attract visitors from all over the world, and its clean, green spaces (it is often dubbed the "garden city"), including its famous Botanical Gardens, mean that it's an attractive city to visit if (like Barnaby) shopping is not your thing. For those interested in Singapore's rich culture, the National Gallery of Singapore houses the largest collection of modern art in Singapore and Southeast Asia (www.nationalgallery.sg); the National Museum of Singapore (www.nationalmuseum.sg) is home to many important collections of artefacts; the Singapore Philatelic Museum (www.spm.org.sg) is custodian and curator of world treasures of philatelic history; and the Asian Civilisations Museum (www.acm.org.sg) offers a fascinating look at the cultural heritage of both Singapore and Asia in general. A little more wacky are the Lion City Kitty – The Cat Museum, Muses and Mansion (www.thecatmuseum.com.sg) and the Live Turtle and Tortoise Museum (www.turtle-tortoise.com)!

NUMISMATIC NEWS

A GOLD MEDAL FOR THE BRITISH MUSEUM

Philip Attwood

At the end of the nineteenth century Alfred Gilbert was the most important sculptor working in Britain. The creator of the Shaftesbury Memorial ('Eros') in Piccadilly Circus and the very elaborate tomb for the Duke of Clarence at Windsor Castle, he exerted a decisive influence on a generation of British sculptors. The subject of an excellent biography by Richard Dormant, published in 1985, and of a monographic exhibition held at the Royal Academy the following year, he remains a source of fascination for art historians, who still find new ways to approach his innovative work and extraordinarily colourful life.

Devoting himself generally to larger sculptural works, Gilbert made only a few medals, but the ground-breaking nature of his thinking is exemplified just as vividly in these small objects as in the monuments for which he is most famous. The medal commissioned from him by the Art-Union of London to mark Queen Victoria's golden jubilee of 1887 is relatively well-known, as it was issued in silver and bronze to the organisation's lucky prize winners and has been published widely. With its high relief, its sculptural qualities and its reverse redolent of *art nouveau*, this medal represented something quite new in medallic art. The British Museum was fortunate to acquire a bronze example in 1906, when the physician and collector Frederick Parkes Weber generously donated his extensive numismatic collection.

Doubtless, as both a doctor and a lover of medals, Parkes Weber would have been doubly

happy also to own an example of a less well-known medal by Gilbert, which was commissioned by London's St Bartholomew's Hospital (Barts) in 1897, a decade after the Art-Union medal. This was, however, impossible, for the medal was available only to the winner of an annual scholarship at the hospital's medical college. It was not until 2017 that the British Museum was able to add this medal to its collection – and, once again, it was as the result of a gift. In this case the benefactor was the recently deceased Marion Archibald, the Museum's medieval coin specialist from 1963 until her retirement in 1997, whose generous bequest has increased the Museum's ability to buy coins, medals, tokens and banknotes, and provided the means by which Gilbert's medal could be purchased when it appeared on the market a few months ago.

The medal is named after the eminent surgeon and ophthalmologist Sir William Lawrence (1783-1867) and is cast in gold. The recipient of this example, named on the medal as T.J. Horder, was also a highly successful physician, becoming the first Baron Horder in 1933. The date on the medal shows that he was awarded it just one year after Gilbert designed it, making this one of the rare examples produced by the artist himself. As to be expected from Gilbert, nothing is as it would be on a conventional medal. Lawrence's head is shown full-face and is placed within an elaborate border, which is itself encircled by a continuous legend composed of letters of exaggerated height. Even more original is the reverse, which, when the medal was shown in the Royal Academy summer exhibition in 1897, was described in the periodical *Nature* as: 'a youth, full of confidence, presses through the shield dividing him from life, whilst wisdom and science on either hand whisper counsel as they point to the motto on the shield'. The incised Greek motto is Homer's 'Ever to excel'.

Parkes Weber certainly knew of the Lawrence medal, for among his papers now preserved in the British Museum's Department of Coins and Medals is a notebook into which he has pasted the cutting from *Nature*. Given his generosity toward the Museum, he would surely have been pleased to know that the medal has now joined the cutting.



Alfred Gilbert: St Bartholomew's Hospital Lawrence memorial medal, 1897, gold, 55mm., British Museum. (Photo © Trustees of the British Museum)

ASIAN NUMISMATIC MEETING

Coins of the Portuguese Empire in Asia during the XVIth–XXth centuries

On 25th November 2017 the *Numismatique Asiatique* held its third Asian Numismatic Meeting, sponsored by Spink, which took place in the prestigious Museu Oriente of Lisbon. The key topic was Coins of the Portuguese Empire in Asia during the XVI–XXth centuries.

After welcoming representatives of the Fundação Oriente, which manages the museum, Spink's Indian and Islamic Coins Senior Specialist, Barbara Mears, presented recent developments at Spink and a few past auction highlights of Indian and Portuguese coin collections.

The meeting was presided over by Professor Luis Filipe Thomaz of the New University of Lisbon; speakers included highly-regarded specialists and members of the Portuguese Numismatic Society, the Portuguese Numismatic Association, the French Numismatic Society, the Asian Numismatic Society and professors from various Portuguese universities, as well as representatives from the Bank of Portugal. Speeches focused mainly on the beginning of the Indian Portuguese coinage during the XVIth century and on Ceylonese and Macanese coins.

The meeting was preceded by visits to a few of the numismatic collections of Lisbon, including the Portuguese Mint, the superb Collection Carlos Marques da Costa of the Novo Banco, and the extraordinary Asian Art collections of the Museu Oriente.

Minutes of the meeting will be published early in the *Numismatique Asiatique Review* in early 2018.



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SALE CALENDAR 2018

JANUARY

12 January	The Andean Collection of Central and South America at Grand Hyatt, NY INC	New York	338
14 January	The Numismatic Collector's Series Sale (Day 1) at Grand Hyatt, NY INC	New York	339
15/16/17 January	The Numismatic Collector's Series Sale (Days 2-4)	New York	339
18 January	An Evening of Great Whiskies, Cognacs and Rums	Hong Kong	SFW26
19/20 January	Banknotes, Bonds & Shares and Coins of China and Hong Kong	Hong Kong	CSS28
21 January	Sinkiang Postal History	Hong Kong	18008
21 January	Fine Stamps and Covers of China and Hong Kong	Hong Kong	CSS31
23 January	St. Kitts-Nevis, The Brian Brookes Collection	London	18013
24/25 January	The Philatelic Collectors' Series Sale	London	18009

MARCH

6 March	A fine collection of Australian Kangaroo Issues	London	18023
6 March	Rhodesia Double Heads 'the Royal Palm' Collection	London	18024
7 March	The Arthur Gray Collection of Australian Booklets	London	18027
7 March	The 'Lionheart' Collection of Great Britain and British Empire Part VIII	London	18028
15-28 March	Coins_Online@Spink	London	18017
21 March	Bonds and Share Certificates of the World	London	18016
26 March	The Williams Collection of Anglo-Saxon, Viking and Norman Coins - Part I	London	18011
27/28 March	Ancient, British and Foreign Coins and Commemorative Medals	London	18004
27/28 March	The Numismatic Collector's Series Sale	New York	340
29 March-11 April	World Banknotes Timed Auction	London	18014

The above sale dates are subject to change.

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