

# INSIDER

**SPINK**

ISSUE 31

AUTUMN 2018

STAMPS COINS BANKNOTES MEDALS BONDS & SHARES AUTOGRAPHS BOOKS  
WINE & SPIRITS HANDBAGS COLLECTIONS ADVISORY SERVICES SPECIAL COMMISSIONS



ARMISTICE CENTENARY SPECIAL: ALLIED VICTORY MEDALS • OBJECTS OF WAR  
MONARCHY, MONEY & MEDALS • THE 'HERMIONE' COLLECTION OF SEMI-MODERN FRANCE  
THE LIFE AND ART OF JEAN RENOIR PART 2 • BEHIND THE SCENES DURING AUCTION SEASON  
THE WILLIAMS COLLECTION PART III • THE ART OF LIBATION IN CLASSICAL ATHENS



# SPINK

LONDON  
1666

## THE 'HERMIONE' COLLECTION OF SEMI-MODERN FRANCE

21 - 22 November 2018 | London

**The most important collection of this period ever offered at auction**

Over 15 years since the sale of the collection 'La Fayette' in 1999 - the most valuable collection of classic France ever offered at auction - Spink is pleased to announce the sale of the collection 'Hermione'.

The collection features unique varieties, proofs, multiples, postal history including earliest usages and largest frankings. Additionally containing an important assembly of classic France.



1877, 1c. Prussian blue, exhibiting 'Croix de repère' guide marking in sheet margin at top, absolutely superb.



1924-15, 25c. Potier, a spectacular block of six with part of the impression missing.



1928, 'Ile de France' 10fr. with inverted overprint in an exceedingly scarce pair featuring this rare variety, one of the gems of French airmails.



1928, 'Ile de France' 10fr. featuring inverted overprint on cover, one of the greatest rarities of French and worldwide airmails.



1929, 20fr. Pont du Gard, perforation 11, imperforated on one side, only five examples recorded, this being the only multiple known.

**Viewing will take place in London at our premises, as well as at the Hotel Ampère in Paris during the Salon Philatélique d'Automne, 8 - 11 November.**  
**Series of catalogues by issues (for 'Hermione') available on request.**

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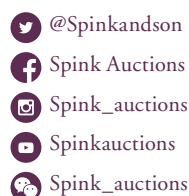
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## A WORD FROM OUR CHAIRMAN

### Dear Clients and Friends,

I hope this issue finds you well after a hot, but hopefully restful, summer. We are looking with enthusiasm at yet another impressive season starting in September in all categories.

### A word on the markets:

If you have been reading this introduction for the last decade or so, you know that, even if collectables as an asset class have been largely decoupled from other asset classes, I have always been mindful of the global economic impact on our beloved collectables markets. I guess my years at JP Morgan have influenced my way of trying to understand our very specific eco-system. The global markets for bonds, property and stocks have been showing in many places signs of momentum loss for a few months. The political environment in many places has given way to populism, leading sometimes to knee jerk reactions rather than cool-headed macro-economic decisions, hence hurting short-term confidence.

It would not be the first time there are macroeconomic clouds on the horizon with no impact on collectables, however we must acknowledge that this time it is combined with a clear turning point in interest rate cycles almost everywhere. We don't know how fast or by how much interest rates will rise – your guess is as good as mine – but it is fair to assume the liquidity binge we have enjoyed for the last decade is clearly behind us.

In some areas this contraction in global liquidity will be combined with major collections coming to the market. Take stamps for example, one of the most mature markets: we have the US collection of Mr Gross; possibly the US and European collections of Mr Haub; the somewhat disappointed investors who





were sold investment portfolios by Stanley Gibbons in the UK and who now wish to divest; and the Hermione collection in France, to cite only a few.

Hence am I worried for our markets? Not at all, but we might see some form of “re-pricing” of specific collectables markets, accompanied by much greater volumes, which would be good for everybody, especially the true collectors who will be attracted again by a large offering, and who might be able to pick up great rarities at slightly more affordable levels. It is a very healthy development in our markets and it will also accelerate the generational change and concentration of the industry in a smaller group of truly global and reputable dealers and auction houses. It is good for all participants, but more importantly so for the collectors. In most categories, Spink and other major players will sell more and more items, albeit at possibly a slightly lower price.

As I have said many times before, there will be no better time to start new collections. I myself started three new collections in the last two years when the opportunity to buy quantity and quality presented itself at auction.

#### **A quick glance in the rear mirror:**

We have had an exciting few months in our offices worldwide, kicking off in April with our inaugural handbags sale in Hong Kong which was a great success, showing yet again the power of the Spink brand when it comes to collectables (even with a new type of collectable targeted at a new audience) which saw Spink breaking world records yet again (see Asia News for further details on prices achieved). Also that month we celebrated the 100th anniversary of the RAF with a spectacular exhibition and auction at our offices in London, at which Spink staff and clients were privileged to be able to view a selection of the incredible lots on offer.

May was an incredibly busy and

successful month in London, with our sale of the Dr Paul Ramsay Collection of Hand Painted Envelopes, sold for the benefit of the Royal Philatelic Society, London. Fierce bidding by collectors ensured that 100% of the lots found buyers and established numerous eye-popping realisations. It was a great way to kick-start the “Tomorrow’s Royal” of the RPSL and prepare the move to a new home in the City of London. It will be located in a dedicated building, formerly home of a gentlemen’s club. I had the privilege of visiting the premises and I can tell you that when it opens in under a year’s time it will be quite something! Who said that stamp collecting was a dusty, backward looking hobby? It is firmly turned towards the future and the RPSL is leading the way. Stamp collecting is of course evolving, as less of our children pick up the hobby, but it is resolutely modern, especially when it comes to thematic issues, postal history or competitive exhibitions!

The Chartwell Collection of Australian States and Commonwealth for the benefit of the Chartwell Philanthropic Educational Programme in late May saw 100% of the 800+ lots sold, with some fierce and extremely generous bidding, showing again strength in the market.

Also that month we were thrilled to hear that our authors Paul Stevens and Dario Calomino both won prestigious numismatic literary prizes, for their books *The Coins of the English East India Company* and *Defacing the Past* respectively. [Copies of both can of course be bought via the Spink Books website, [www.spinkbooks.com](http://www.spinkbooks.com), and are highly recommended.]

July saw Part II of the Williams Collection of Anglo-Saxon, Viking and Norman Coins achieve some excellent prices for academic pieces. In the last few years, records were concentrated in trophy coins, sometime bought by a new type of collectors, now the more complicated academic segment for

THIS QUARTER’S  
NUMBER

100  
%

Percentage of  
the 805 lots sold  
in the Chartwell  
Australia auction  
realising over  
£2 million

specialists is also very strong.

**Looking forward to a busy Autumn season:**

The pressure doesn't let up as we head into auction season, kicking off with two of the year's major shows in London in September – Stampex from 12th-15th September, followed hot on its heels by Coinex on 28th and 29th September. You can visit our specialists and peruse our new books at both: we will be launching the *Spink Maury catalogue de Timbres de France 2019* at Stampex, and Kevin Clancy's book on currency in times of conflict, *Objects of War*, at Coinex, where Dr Paul Stevens will also be awarded the IAPN book prize.

We have a fantastic programme of sales coming up, from the Pywell-Phillips Collection to the Williams Collection Part III for our coin department in London; October's World Banknotes Sale and another part of the Ibrahim Salem collection of World currency notes for our Banknotes department; our November Medals auction; and of course our many Stamp sales taking place in Singapore, London and New York (for further details please see Forthcoming Events). One of the highlights will be the "Hermione" collection of French stamps. Simply the most amazing collection of varieties ever assembled of the 1876-1940 period, often referred to as the golden age of French stamp production with amazing works of art being produced issue after issue. If you wish to start a beautiful new collection look at the 1924 Olympic Games, the Ile de France or the American Legion section in the Hermione catalogues.

October also sees the launch of Jeremy Cheek's book *Monarchy, Money and Medals*, a selection of highlights from the numismatic collection of HM The Queen, in collaboration with the Royal Collection. Many of you will have seen the BBC's fabulous season of programmes exploring the story and art of the Royal Collection earlier

this year, which brought both masterpieces and lesser-known works of art from the Royal Collection to audiences across Britain, but sadly no coins, medals or banknotes! Spink Books are aiming to rectify this by making some of the RC's most fascinating numismatic items available to audiences in book form – an important and high profile project for us.

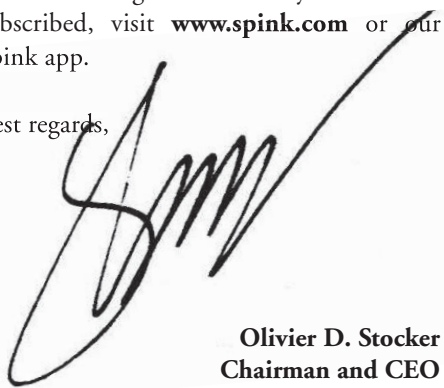
Finally, as our hobby is constantly evolving we are delighted to have welcomed a few days ago to our London flagship building the Certified Collectibles Group which has graded to date over 40 million banknotes and coins, mainly through its subsidiaries NGC and PMG. The grading industry after convincing first American and Asian collectors is now desired by a growing number of European collectors.

So get ready for an amazing season between now and January 2019, during which Spink will offer major items for sale, from rare pre-loved handbags, whisky casks, amazing collections of stamps, banknotes, coins and medals to autographs, bonds and shares. In the next few weeks we will run a dozen auctions in London, New York, Singapore, Hong Kong and possibly Tokyo.

If you want to buy or sell, the international footprint has never been so important!

I hope all of you will find something fun or exciting in our upcoming avalanche of catalogues. If you do not wish to miss a relevant catalogue for which you have not subscribed, visit [www.spink.com](http://www.spink.com) or our Spink app.

Best regards,

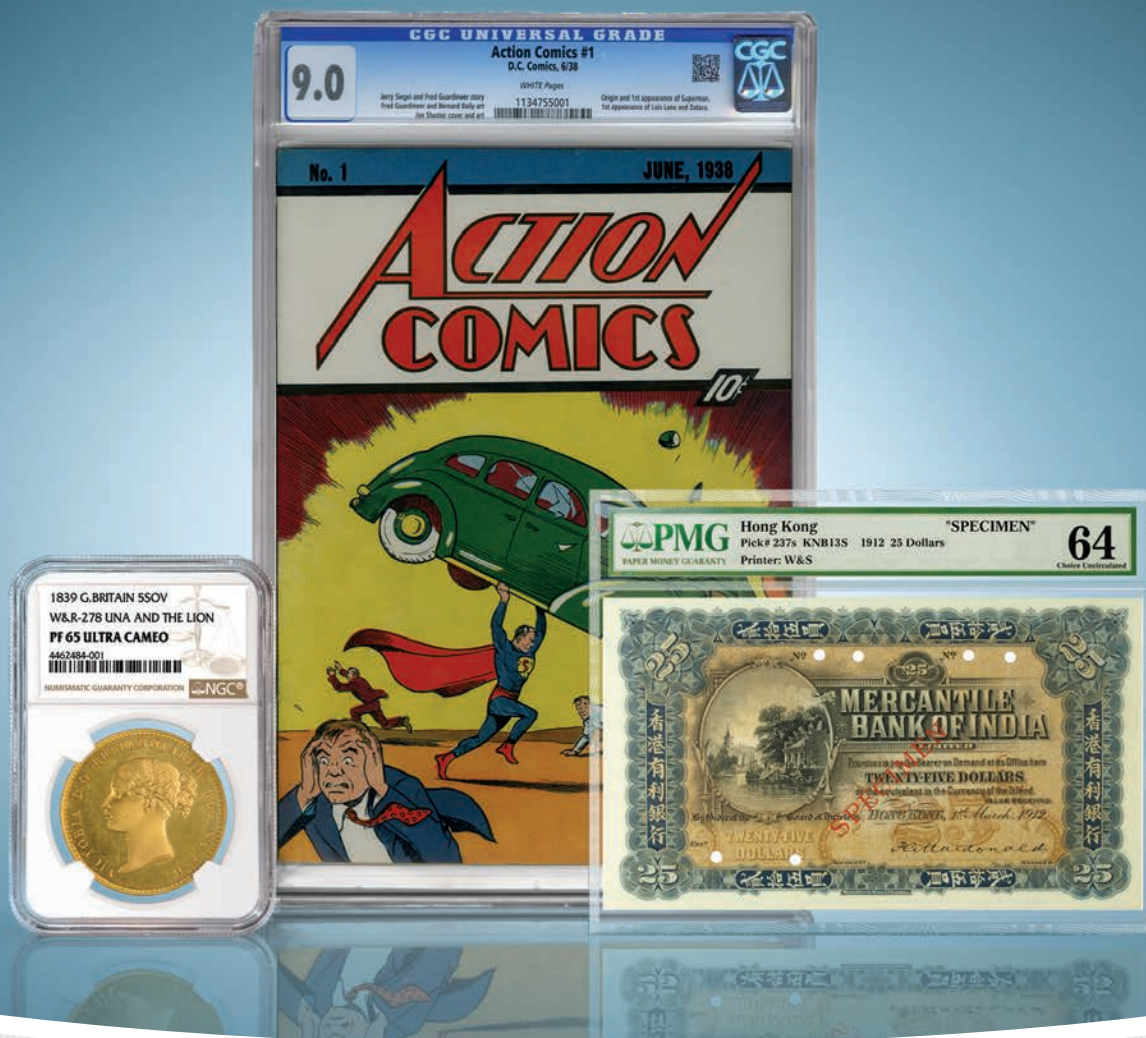


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## ASIA NEWS

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### SPINK SETS NEW WORLD RECORD AT ITS INAUGURAL AUCTION OF HANDBAGS AND ACCESSORIES

Hong Kong, 18th April 2018

On 18th April 2018, Spink China broke into the lifestyle collectors' market with its first Handbags and Accessories auction, in partnership with Brand Connection – specialists with more than 12 years of expertise in this area – proving to be a dream team. Hong Kong, with its dynamism and penchant for luxury goods, was of course the perfect location for the sale, with many Hermès connoisseurs attending the public viewing as well as the auction.

All the eyes were on the masterpiece, Lot 59 – the full sterling silver Kelly 15cm, a collector's piece that sold for HKD \$500,000 achieving a new world record for a sterling silver Kelly sold at auction.

The sale was comprised of over 100 handbags and accessories, each one different in shape and form. Of the wonderfully bright Spring collection, ironically two of the most popular lots happened to be in full black; the Kelly Moonlight and the Birkin So Black.

After this successful start we are very pleased to announce that our next auction of Handbags and Accessories will be in late October 2018 – for further details please visit our website, [www.spink.com](http://www.spink.com).







Muriel Eymery

## TAISEI X SPINK RENEW THEIR LONG LEGACY OF BREAKING NUMISMATIC WORLD RECORDS IN TOKYO

Tokyo, 29th April 2018

With 833 lots ranging from high value rarities to more affordable lots across countries and eras to catch a wide range of interests, the Taisei x Spink official TICC auction had everything to please worldwide collectors. It also renewed a long-term tradition, established back in 1988, of featuring some of the best rarities and achieving record prices. The highlight of the sale was the iconic 1837 Una and the Lion 5 Pounds, Small LE 6 scrolls variety (R4) graded PCGS PR 62DCAM, which sold for 38,400,000 JPY (351,850 USD or 255,330 GBP) breaking the world record for such a coin in this condition.

The auction took place during the Tokyo International Coin Convention (TICC), the major Japanese show, which is organised by the Japanese Numismatic Dealer's Association once a year. Coinciding with the Golden Week Festival, the show further drove the auction frenzy on the floor, as needless to say the Taisei x Spink catalogue included many gold rarities.

The auction was split into three parts - Japanese, Chinese and World coins - and saw a rotating full room of bidders, joined by a power house of Japanese, Chinese and international collectors, dealers and agents. In addition to a pre-auction mail book covering already close to 70% of the book, active online participants added to the amazing results, taking advantage for the first time of the trilingual online bidding in English, Chinese and Japanese.

The auction started strongly with the Japanese section and went wild when the auctioneer opened the Chinese lots. The third part was dedicated to World coinage and showcased, among others, many French rarities, including the Hubert Lariviere Collection, previous



Lot 58



Lot 168



Lot 182



Lot 204



Lot 493



Lot 495

Monnaie de Paris Chief Engraver, and a rare Russian Nicolas I Platinum 12 Rubles, 1832-CNB (PCGS AU58).

A Taisei x Spink auction would not be memorable without a unique selection of some of the best historical British rarities. As well as the emblematic Una and the Lion 1837, Taisei x Spink was proud to offer a striking 1826 George IV (NGC PF63 CAMEO), which sold for ¥16,800,000 (USD \$150,772), a 5 Pounds, 1826 (NGC PF61 Ultra Cameo) and an extremely rare 11-coin Proof set, 1826 with the jewel of this set, the Gold Proof 5 Pounds lettered Edge variety, graded PCGS PR63DCAM, as well as a double British historical rarity, a Gold Triple Unite, Oxford mint, (Fr 258. S.2726), extremely rare variety (LEG instead of LEGIT) from the renowned JG Murdoch Collection (Sotheby's, 8 June 1903, lot 5), which realized ¥8,400,000 (USD \$150,772).

Being able to offer our consignors a direct conduit to Japanese high-spending collectors is a definitive advantage: Spink and Taisei are already preparing their 2019 Tokyo auction and look forward to your consignments and to breaking more world price records together!

**For more information or to schedule a home visit please contact Muriel Eymery, Global Head of Coins & Medals and Auction CEO for Taisei x Spink sales, [meymery@spink.com](mailto:meymery@spink.com) or telephone +336 8403 0543.**

(Include both observe and reverse of coin images)

**NEW JAPAN AUCTION RECORD** Lot 495. Great Britain, Victoria (1837-1901). Gold Proof 5 Pounds Una and the Lion, 1837. Variety Type (R4) Small LE - 6 scrolls (DIRIGE DEUS GRESSUS MEOS). Extremely rare R4. PCGS PR62DCAM. Price realised: ¥38,400,000 / US\$352,128.

Lot 58. Japan, Old type 1 Yen (Gold) Reduced rare Key date AU Proof Like 1880, NGC MS63PL. Price realised: ¥9,000,000 / US\$82,530.

Lot 204. China, Lunar Series / The Year of the Tiger 1000 Yuan (12oz) Gold Serial number "16" is inscribed. Proof 1998. Price realised: ¥19,800,000 / US\$181,566.

Lot 182. China, The Romance of Three Kingdom series 2 500 Yuan (5oz) Gold Serial number "50" is inscribed. With a certificate and an original box Proof 1996, with certificate PR68DCAM. Price realised: ¥7,800,000 / US\$71,526.



Lot 168. China, 12th anniversary of Lunar coin series 200 Yuan (1kg) Silver Proof 1992, Certificate No 142. Price realised: ¥3,120,000 / US\$28,610.



Lot 705. Thailand, Silver 1 Baht Pattern (ESSAI), RS127P (1908), struck at the Paris Mint (Baht variety A030-02) designed by Henri-Auguste Patey, PCGS SP64. Price realised: ¥2,520,000 / US\$22,612.

Lot 708. Russia, Empire, Nicolas I Platinum 12 Roubles, 1832-CNB. Saint Petersburg Mint. Platinum. Weight 41,41 grs. Bit-41, Fr-158; C-179; Sev-607; Spassky-pg. 512, fig. 171; Harris-351. A decree authorised the issuance of the platinum 12 Ruble in September 12, 1830. They were struck only in very limited quantities for less than 20 years until 1845, the year in which they were recalled from circulation, hence their extreme rarity. PCGS AU58. Price realised: ¥7,200,000 / US\$66,024.

Lot 573. Great Britain, Elizabeth II Gold, 2014 Proof 6-coin Britannia set. With mint box and certificate. Number 168. Mintage of 250 presentation boxes. 100 Pounds PCGS PR70DC, 50 Pounds PCGS PR70DC, 25 Pounds PCGS PR70DC, 10 Pounds PCGS PR69DC, 1 Pounds PCGS PR69DC and 1/2p PCGS PR69DC. Price realised: ¥1,680,000 / US\$15,406.

Lot 493. Great Britain 1826 George IV Five Pounds (NGC PF63 CAMEO). Price realised: ¥16,800,000 / US\$150,772.



Lot 484. Triple Unite, 1643, renowned JG Murdoch Collection (Sotheby's, 8th June 1903, lot 5). Price realised: ¥8,400,000 / US\$75,383.



Lot 573



Lot 708

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## ASIA NEWS

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### AN EVENING OF GREAT WHISKIES

Hong Kong, 21st August 2018

Another splendid cask of Macallan was offered in our Hong Kong whisky auction on 21st August 2018, achieving HK\$1,342,000 against an estimate of HK\$1,100,000 – \$1,600,000.

This 28-year-old barrel, filled in January 1990 by the Macallan Distillery, was a fine example of a Speyside malt beautifully matured in a sherry hogshead.

The barrel was measured at 48.49% alcohol by volume with 136 litres in bulk content, meaning it would fill 194 bottles of whiskies at its current strength. It was kept in a bonded warehouse at the Macallan Distillery and offered to the public for the very first time.

More about the *uisge beathast*!:

Nose: sweet toffee, tropical fruits and golden syrup.

Palate: surprisingly spicy compared to the sweet tone on the nose. Ginger, dried fruit with a thickness of malt.

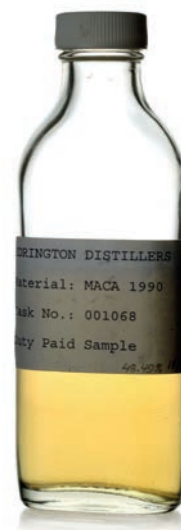
Finish: good length with a note of barley sugar, while the ginger lingers.

Conclusion: a beautiful twist on the traditional Macallan with a hint of provocation.

The barrel was a major talking point among connoisseurs as soon as the samples were sent out for private tasting, immediately before the news of it being offered at auction was released. It has a palate so unique that both the distillery masters and the experts who came across it concluded that the cask is too good to be vatted. In fact, it has every chance of becoming one of the best examples of modern style Single Cask bottling of Macallan ever to be offered in public.

#### A summary of the journey

Another talking point, of course, is how Spink seems to have all the luck in getting all these very sought-after casks into public auction again and again.







Angie Ihlo Fung



19<sup>th</sup> April 2014, Spink sold a Macallan 1989 25-year-old barrel at HK\$793,000. The cask was to produce 174 bottles at natural strength at time of auction, which resulted in an average price of HK\$4,560 per bottle.

Spink broke the world record for the highest price for organic whisky achieved at auction on 15<sup>th</sup> January 2016, while a 1992 Dà Mhile Organic Springbank cask realised HK\$560,000.

World record again for the highest price of whisky cask being sold at auction when Spink's gavel went down for the large Macallan 1991 23-year-old barrel at HK\$1,952,000 on 4<sup>th</sup> July 2014. The barrel held enough whisky to fill 490 bottles at cask strength, resulting in a HK\$3,950 per bottle unit price.

Two new world records were achieved for both the most expensive whisky cask, as well as the most

expensive per-bottle whisky cask ever sold at auction, when Spink hammered the 1987 Macallan #3335 sherry hogshead for HK\$2,928,000, on 3<sup>rd</sup> October 2017. The then-30-year-old sherry hogshead was in a good 50.5% ABV, with enough spirits to fill 288 bottles at cask strength. The new world record for the per-bottle price was therefore HK\$10,170.

### In the future

Spink has already been working with various cask owners to monitor the maturations of their precious stocks worldwide, and is constantly getting dram samples globally. But what is to be offered next? PX sherry wood or mizunara oak? Stay tuned for our next auction in November 2018, with a consignment deadline of 1<sup>st</sup> October 2018.

*'uisge beatha* ['ʊʃkʲə 'bɛhə] in Scottish Gaelic, "Water of Life". The word *uisge* was later anglicised into the more commonly known "whisky".

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## LONDON NEWS

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### THE SPINK CICERO CUP FINAL AT COWDRAY PARK POLO CLUB

Sussex, 28th May 2018

On an extremely hot and sunny Bank Holiday Monday, staff, clients and guests gathered at Cowdray Park Polo Club in West Sussex to watch the grand final of the Spink Cicero Cup from the shady veranda of the clubhouse. Once again, as sponsors of the esteemed club, the Spink Special Commissions Department produced the highly coveted and collectable Members' and Players' badges. Spink also directly sponsors the Spink Cicero Cup – a medium goal tournament (15) played over several weeks, early in the UK polo season.

With more than half of the England polo team playing in the semi-finals, the final match looked to be an exciting showdown and one of

the great events of the season. After a closely fought game between Snake Bite and Confido, the eventual victors were Snake Bite at nine goals to six. Some may remember that they also won the cup last year!

Spink guests and staff, some watching polo for the first time, were glued to the action from start to finish – though some had difficulty tearing themselves away from their Beef Wellington and Lobster! Each table was adorned with equestrian-related Spink silverware such as horse-head stirrup cups and ornate polo trophies

Having waited with anticipation for the players to dismount and file into the members enclosure, the finely made medals were presented by Spink's Edward Hilary Davis, including a special neck decoration for the Best Player of the Match. Special guest His Excellency the Hungarian Ambassador (a former cavalryman) presented the Spink Pony Rug to the Best Playing Pony of the match.

A fabulous day was had by all, perhaps most noticeably due to the spectacular weather!







Edward Hilary Davis





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## LONDON NEWS

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### MEDAL NEWS

London, April and July 2018

In April 2018, the Spink Medal Department held an exhibition to mark the Royal Air Force's Centenary. Highlights included the VC group to Lancaster Pilot Bill Reid and the DSO, DFC and Bar group to Flight Lieutenant Eric Lock, the most successful British-born ace of the Battle of Britain. The private view and drinks party we held on 24<sup>th</sup> April was a memorable evening, and we thank all of our friends and clients who joined us to celebrate the RAF's achievements: *per ardua ad astra*.

Our 25<sup>th</sup>-26<sup>th</sup> April auction began with a special RAF section of 61 Lots, catalogued entirely by David Erskine-Hill. Worthy of special mention is Lot 549, which realised £35,000 against a pre-sale estimate of £6,000-8,000. The lot comprised the 'Punjab' CB group of three to Lieutenant-General Sir William Whish, an unsung hero of the 2<sup>nd</sup> Sikh War who successfully besieged Mooltan before marching to General Gough's relief at Goojerat. The effect of a 'good story' on a medal's value was further demonstrated by the £90,000 paid for the 'Goose Green' MM awarded to Lance-Corporal 'Gaz' Bingley of the Parachute Regiment (Lot 595), against a £50,000-60,000 pre-sale estimate. The highest price realised was for Lot 550, Lieutenant-Colonel WG Cubitt's 'Indian Mutiny' VC, DSO group of five. Awarded for bravely rescuing three comrades from the disaster at Chinhut, Cubitt's Victoria Cross reached its top estimate of £180,000.

Our 24<sup>th</sup>-25<sup>th</sup> July auction was preceded, on 23<sup>rd</sup> July, by a convivial drinks party and 'preview' of the auction's highlights. We plan to hold similar evenings in future. The most remarkable result of our July auction was the





Jack West Sherring



£39,000 realised for the Army of India Medal of Lieutenant-Colonel John Pester (Lot 25). Pester fought bravely at the Battle of Delhi and the Sieges of Allighur and Deig, keeping a diary entitled *War and Sport in India 1802-1806*; the pre-sale estimate was £10,000-12,000. We were privileged to sell the DSO, MC group of five to Captain WH Livens of the Royal Engineers, who invented the 'Livens Projector'. Consigned by his daughter, Livens' medals (Lot 486) fetched £12,000, three times their top estimate. The superb RAF 'Bomber Command' DSO, DFC and Bar, AFC group of nine to Wing Commander EE Rodley (Lot

511) realised £19,000 against a pre-sale estimate of £8,000-12,000, while the BOAC menu signed by the Beatles - who Rodley flew to America in 1965 - reached £6,500 against a pre-sale estimate of £5,000-6,000. The success of militaria in our July sale was very marked. A c. 1790 officer's gorget (Lot 571) reached £1,600 against a pre-sale estimate of £300-350 and we sold four regimental shoulder-belt plates for at least three times their top estimates.

We are accepting consignments for our November 2018 auction, a sale with a special focus on the end of the First World War. A commemorative exhibition will precede it.



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## LONDON NEWS

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### THE WILLIAMS COLLECTION PART II

London, 3rd and 4th July 2018

The second sale of coins from the Williams collection held at Spink London on 3<sup>rd</sup> and 4<sup>th</sup> July included another selection of 100 Anglo-Saxon coins together with a very good collection of 150 Anglo-Scandinavian coins, commonly known as 'Viking' coins. These were from the Scandinavian kingdom of York and the area of England known as the Danelaw, as well as other imitations of Anglo-Saxon coins produced in other areas including back home in Scandinavia. Also included was a good small collection of the official early Scandinavian issues. Thus Viking kings such as Eric Bloodaxe and Harold Bluetooth made their appearance alongside the more familiar Anglo-Saxon kings such as Alfred the Great and Aethelred the Unready.



Highlights from the sale included lot 239, an extremely rare and desirable Hiberno-Norse Vikings of York, Eric Blood-Axe (second reign, 952-954), Penny, struck at York by the moneyer Ingelgar, only the third Sword type Penny of Eric Blood-Axe to be offered in the last sixty years, which realised £30,000;



lot 135, a Wessex, Alfred (871-899), Penny, Portrait / London Monogram type, London, in good very fine condition, which realised £22,800;



lot 179, an extremely rare Agnus Dei Penny of Aethelred II, struck at Malmesbury by the moneyer Ealdred which realised: £21,600;



lot 126, a Mercia, Berhtwulf (840-852), Penny, from the famous Trehiddle hoard discovered in 1774 which realised £14,400; and



lot 238, an Hiberno-Norse Vikings of York, Anlaf Guthfrithsson (939-41), Penny, Raven type, from York, struck by the moneyer Athelferd, which realised £10,200





Thomas Fell

## AUTOGRAPHS, HISTORICAL DOCUMENTS, EPHEMERA AND POSTAL HISTORY

London, 12th July 2018

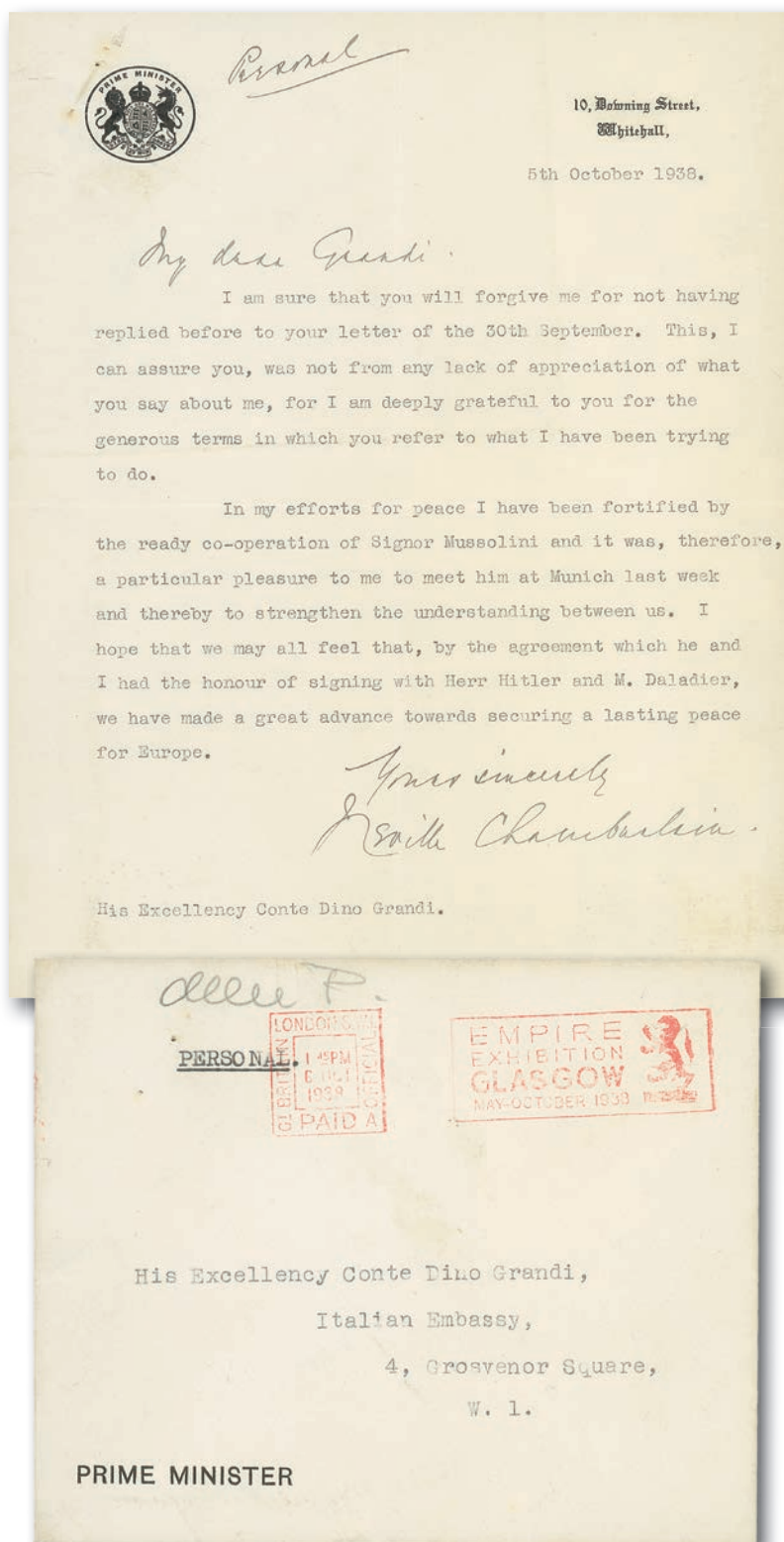
Our ever-growing Autographs, Historical Documents, Ephemera and Postal History department achieved great success on 12<sup>th</sup> July with items of national importance filling up the catalogue. The sale's success marks a bright future for the department.

Of particular significance were the collection of documents relating to WWII. Over four lots, the turning points of the war can be seen:

Lot 3096, a typewritten letter from Neville Chamberlain to the Italian Ambassador in London expressing Chamberlain's personal feelings on the Munich Agreement. Its personal touch made this a highly important lot, fetching a total of £36,000.

In contrast, lot 3097 provided a rare insight into the personal views of the royal family on matters of national importance. The autograph memorandum written by Queen Mary, Queen Consort to King George V, expressed her reservations about the effectiveness of the Munich Agreement. The lot fetched a total of £780.

With a crushing turn of fate came lot 3097A, the Naval War Telegrams (3<sup>rd</sup> September 1939) announcing the beginning of WWII, one of which reads "A state of war exists between FRANCE and GERMANY from 1700 today 3<sup>rd</sup> September". This remarkable collection achieved a total of £2,520.



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## LONDON NEWS

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Finally, lot 3098 marked the end of WWII with the Unconditional Surrender of Germany on 7<sup>th</sup> May 1945: the back copy of the telex notification from SHEAF Allied Headquarters in Rheims, France for Winston Churchill in the War Rooms, signed on the reverse by the members of staff present in the office at the time.

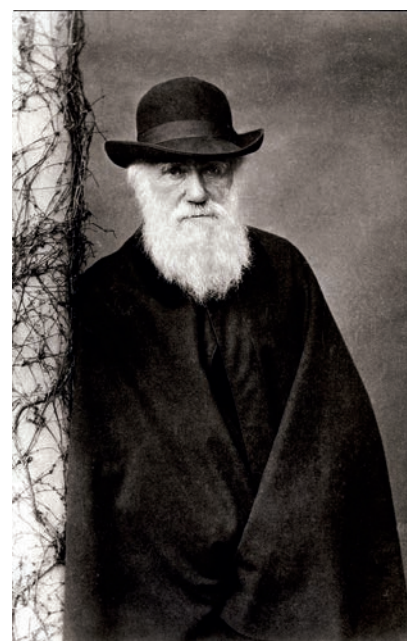
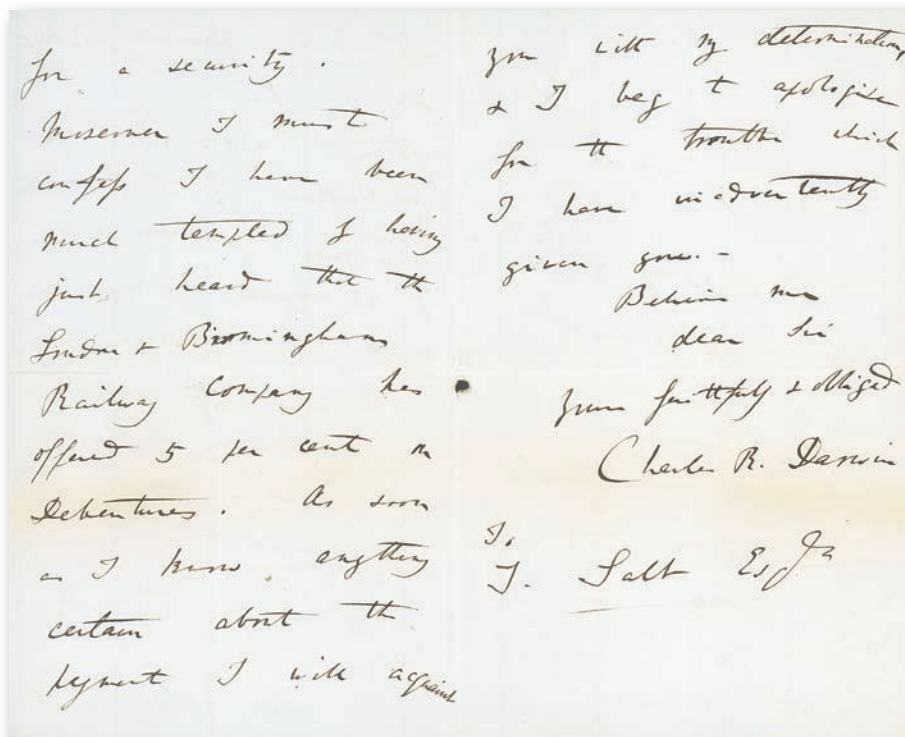
This group of lots are a sign of the gravity of items handled at Spink, and of the quality you can expect to find within our catalogues.

Other standout lots and collections included 3069, an extensive collection of autograph signed letters from the hand of Charles Darwin and his family including Josiah Wedgewood, to their

family solicitors. An extremely scarce collection shedding light on an aspect of Darwin's life that was hitherto little known, easily justifying the £34,800 total price.

Also featured was a comprehensive and insightful collection of documents relating to the reign of James I and Charles I including documents signed by regicides, alongside important documents relating to the Treasury and raising of funds for war.

We look forward to seeing what comes through our doors in the coming months and presenting them to you at auction.



# SPINK

## USA

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New York, 12th-13th September 2018

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Great Britain and British Commonwealth*



*Australia, 1916 £1, never  
hinged, one of only three  
JBC monograms mint  
recorded*



*Canada #3, one of the finest  
used examples in existence,  
ex-Caspary*



*St. Pierre and Miquelon,  
1942 3Fr, the rarest of the  
black "France Libre"  
overprints*

For more information contact George Eveleth and Fernando Martinez:

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## EVENTS ROUNDUP

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### GOD CALLS ME GOD: THE ORDER OF ST MICHAEL & ST GEORGE BICENTENARY

London, 28th April 2018

28<sup>th</sup> April this year saw the 200<sup>th</sup> anniversary of the founding of the Order of St Michael and St George, the famous British Order of Chivalry commonly associated with the diplomatic, overseas and civil service. Spink Special Commissions and Medal Services specialists were delighted to attend the special bicentennial service at St Paul's Cathedral – the location of the Order's chapel – in the Presence of HM The Queen and HRH The Duke of Kent, the Grand Master of the Order. The service in St Paul's was preceded by a grand reception at the Foreign and Commonwealth Office the night before.

In popular culture, this esteemed Order has become famous on the television screen. Many will recall the episode of *Yes, Minister* where Bernard explains to Hacker, the Minister, the three grades of the Order, Commander (CMG), Knight Commander (KCMG), and Knight Grand Cross (GCMG). However, he continues:

**Bernard:** "...of course, in the service, CMG stands for Call Me God. And KCMG for Kindly Call Me God".

**Hacker:** "What about GCMG?"

**Bernard:** "God Calls Me God"

(Some have suggested that the female equivalent for KCMG – DCMG – might be 'Do call me God'!)

The GCMG, being a symbol of reaching 'godly' heights in one's civil service career, was more recently used in the James Bond Film

*Skyfall*, when the retiring 'M' (played by Dame Judi Dench CH DBE) is offered a Dame Grand Cross of the Order as part of her retirement. This gesture is true enough in reality; Eliza Manningham-Buller, former Director General of MI5 (a 'real-life' M, you could say), was given a Damehood (albeit, in a different Order). Ian Fleming gave his James Bond a CMG in 1953. More recently, Hollywood has been acquainted with the Order with the appointment of Angelina Jolie as an honorary DCMG for services to the UK's foreign policy (she is a UN Special Envoy). The insignia were presented to her by the Queen in a private audience at Buckingham Palace in 2014.

However, the Order has not always been a way of rewarding diplomats and ambassadors; in fact, it has surprising origins. It was founded in 1818 by the Prince Regent (later George IV) to commemorate the British Protectorate of the Ionian Islands which were granted a constitution in 1817 as the United States of the Ionian Islands. The new order was awarded to reward "*natives of the Ionian Islands and of the island of Malta* and its dependencies, and for such other subjects of His Majesty as may hold high and confidential situations in the *Mediterranean*".

When the Ionian Islands were eventually returned to Greece in 1864, and the British protectorate ended, the Order was revised to reward those who "hold high and confidential offices within Her Majesty's colonial possessions, and in reward for services rendered to the Crown in relation to the foreign affairs of the Empire". It is after this that we see Governor Generals, Ambassadors, and overseas civil servants being invested into the Order, hitherto they had more often been given the Order of the Bath. Women were permitted to be members of the Order in 1965, the first being appointed a CMG two years later.

The Chapel of the Order was originally at the residence of the Lord High Commissioner of the Ionian Islands' residence – the Palace of St Michael and St George in Corfu; however, since 1906 it has been a small side chapel within St Paul's Cathedral



in London. Other Orders have their own chapels there such as the British Empire and the Imperial Society of Knights Bachelor. Members and Members' children may ask permission to marry at the Cathedral.

The Sovereign, the officers and knights grand cross are allotted stalls in the chapel and may display their heraldic banner above the stalls – a custom similar to the older tradition of doing so for Garter knights at St George's Chapel. Small brass plaques of the knight/dame's name and coat of arms are placed on their stall. On their death their banner is removed (and replaced with the next knight or dame) but their plaque

remains, therefore the stalls are a memorial to all knights/dames grand cross since 1906. Though the sovereign is the head of the Order, as the *Fons Honorum*, she may appoint a Grand Master of the Order. Today, it is the Queen's cousin, HRH The Duke of Kent. The order has a limited membership of 125 Knights Grand Cross, 375 Knight Commanders and 1,750 Companions.

*A revised edition of The Order of St Michael and St George by Peter Galloway will be published by Spink Books in December 2018 to commemorate the bicentenary of the Order. Please visit [www.spinkbooks.com](http://www.spinkbooks.com) to order your copy, or call us on 020 7563 4119 to pre-order a copy.*



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## EVENTS ROUNDUP

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### A BATH IS IN ORDER

London, 24th May 2018

In May the Special Commissions Department specialists, appropriately attired, attended the ceremony of the installation of Knights of the Most Honourable Order of the Bath in Westminster Abbey. The service was attended by HRH the Prince of Wales – the Great Master of the Order.

Today the Order is one of the highest levels of knighthood, preceded only by Knights of the Garter, the Thistle and Baronets. The order has its origins in medieval forms of knighthood. It is split into civil and military divisions but is perhaps more typically associated with the military. In the Middle Ages, a man being knighted was usually a grand and elaborate ceremony, typically involving an all-night vigil, confession, ceremonial robes, a belt and spurs, dubbing on the neck or shoulders with a sword, but also a bath! The bathing was a form of ceremonial spiritual purification – from this the Order takes its name. A ceremony of this sort happened mostly at English Coronations in Westminster Abbey until the 16<sup>th</sup>-17<sup>th</sup> centuries.

The Henry VII chapel in Westminster Abbey, perhaps the finest example of English High Gothic Medieval architecture, is the home of the Order and is adorned with the banners and crests of current Knights Grand Cross displayed above their respective stalls, as well as brass plaques displaying their coats of arms – Lord Nelson's coat of arms can still be seen on his former stall. Today the highest rank of the Order consists of senior Military figures like Field Marshal Lord Bramall, as well as civilians such as Lord Geidt, former Private Secretary to the Queen. Honorary members (who are not subjects of the Queen) may be appointed, and these are quite often



foreign Heads of State or military figures, such as America's President Eisenhower, or Russia's Marshal Zhukov. Currently, honorary members include George W Bush, Nicolas Sarkozy and the Sultan of Oman (to name a few).

The current Order was founded under George I, with the support of Sir Robert Walpole, the First Prime Minister, who hoped to be able to use it as a political bargaining tool – handing out favours. Yet, as early as the reign of James I, Knights of the Order were using the motto *Tria Juncta In Uno* [Three joined in one], and wearing a badge of three conjoined crowns. Though this is a reference to the Holy Trinity, it is perhaps simultaneously symbolic of the three Kingdoms being brought under one monarch – England Scotland and Ireland (or France, as it was still claimed then).

As it would be impossible to fit the congregation as well as the knights into the Henry VII chapel, the splendid ceremony – involving bowing, kneeling and the sheathing and un-sheathing of swords – is displayed for all in the Abbey to see on television screens while the choir sing anthems. This is preceded and proceeded by an elaborate procession of the Knights, Officers and Great Master in their full length scarlet silk gowns and collar chains of the Order. Sadly (or perhaps fortunately), the actual bathing ritual is no longer performed!





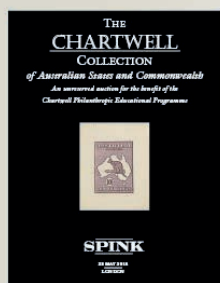
## THE CHARTWELL COLLECTION OF AUSTRALIAN STATES AND COMMONWEALTH

London, 23rd May 2018

In a £2 million unreserved charity auction for the benefit of the Chartwell Philanthropic Educational Programme, Spink completed the largest-grossing run of auctions in British and Commonwealth philatelic history on 23rd May, realising £18,000,000.

Over 5,000 lots were auctioned in total over the past few years, and 100% of the latest series of this fine collection was sold, raising over £2,000,000 for a noble educational purpose.

“Who said philatelists were not philanthropists? Just two weeks after having raised £200,000 for the new building of the prestigious Royal Philatelic Society of London we are delighted to once again raise funds for a charitable cause. We value our relationships with clients and it gives me great pride to be the auction house of choice for vendors again and again.” says Olivier D. Stocker, Spink Chairman and CEO.



**THE CHARTWELL  
COLLECTION** of Australian  
States and Commonwealth, an  
unreserved auction for the benefit  
of the Chartwell Philanthropic  
Educational Programme

London  
23 May 2018 | 10:00

## ROYAL WINDSOR CUP FINAL

Windsor, 24th June 2018

The Spink Special Commissions Department were honoured with an invite to the Royal Windsor Cup Final at Guards Polo Club in Windsor Great Park, attended by HM The Queen and HRH The Duke of Edinburgh. Specialist Edward Hilary Davis was commissioned to design and produce a silver gilt medal (incorporating the club badge and polo players) in a leather presentation case. On an extremely hot day, after an impressive match involving the ‘world’s number one’ player, Adolfo Cambiaso, and before a crowd of thousands, the medallion was presented by HM The Queen to David Matsumoto of Out-Sourcing Inc. There followed a wonderful after-party attended by polo players from across the world.



T. S. HARRISON,  
AUSTRALIAN NOTE AND STAMP PRINTER.

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## EVENTS ROUNDUP

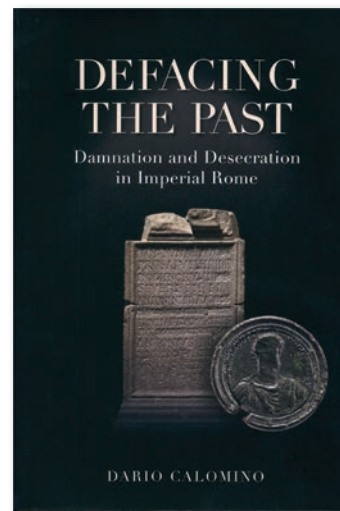
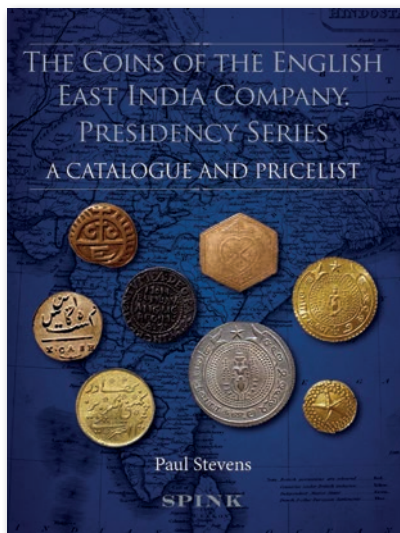
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### DOUBLE WIN FOR SPINK BOOKS!

In May it was announced that Dr Paul Stevens had won the IAPN Book Prize 2018 for his *Coins of the English East India Company, Presidency Series*, beating 21 other entrants to the award. The Prize will be presented at the pre-Coinex cocktail party on 27<sup>th</sup> September hosted by the BNTA, when copies will be available for purchase at a special promotional price. Copies can be ordered in the meantime via our website, [www.spinkbooks.com](http://www.spinkbooks.com).

Hot on the heels of Dr Stevens' triumph came success for Dario Calomino, whose book *Defacing the Past: Damnation and Desecration in Imperial Rome*, published to coincide with the 2016-2017 British Museum exhibition of the same name, was joint winner of the RNS's Lhotka Book Prize 2018. Our congratulations go to both authors on their well-deserved wins.

*Spink Books in action at June's London Coin Show!*

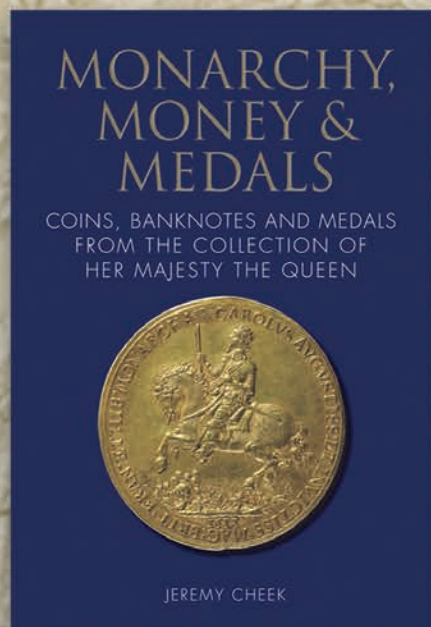




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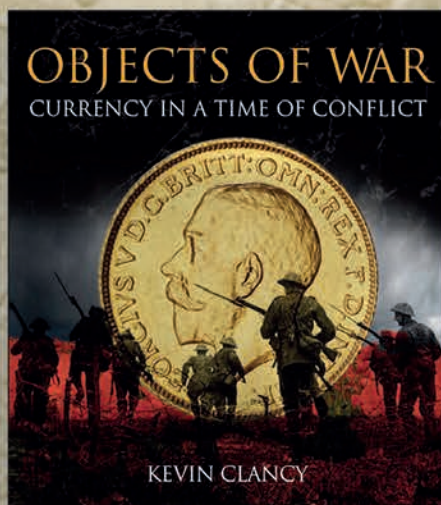
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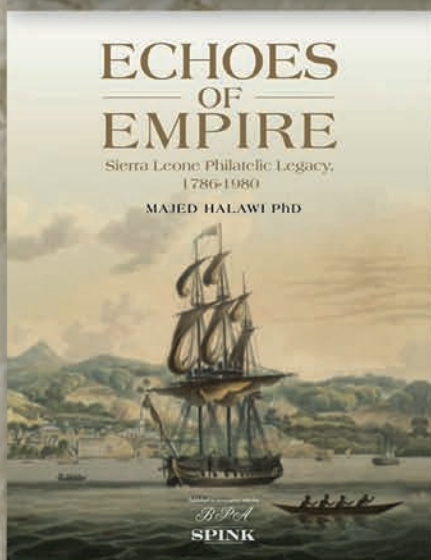
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# THE STORY BEHIND THE MEDAL







Iain Goodman

## THE MAN BEHIND THE MEDAL: MAJOR B. C. LUPTON, WEST RIDING REGIMENT

**B**asil Cautley Lupton was born at Bramley, Yorkshire on 4<sup>th</sup> September 1894, the second son of William Arthur Lupton and his wife Constance. He entered a family which for generations had been intimately associated with the commercial and municipal development of Leeds and with the educational and religious life of the City at the very highest quarters. The prominence of the Lupton family could be traced back to the sixteenth century and Roger Lupton, provost of Eton College and chaplain to Henry VII and Henry VIII. Described in the City's archives as "landed gentry, a political and business dynasty," they had become successful woollen cloth manufacturers and merchants who prospered during the Industrial Revolution and traded throughout northern Europe, the Americas and Australia.

Basil lived with his father, mother and elder brother Geoffrey at Red Gables, Ilkley, a beautiful Victorian manor today converted into a care home for those with dementia. His early education took place nearby at Ghyll Royd School, Ilkley, and in 1907 he followed Geoffrey and boarded at The Leys School, Cambridge, where he flourished as an academic, earning an honorary scholarship and winning the Chubb Scripture Prize. He was also a Prefect in 1912 and editor of *Leys Fortnightly*, the school magazine. It was in this capacity that he would have worked alongside W.H. Baggins, a Senior Classical Master at The Leys who oversaw the magazine and was

purportedly the inspiration for the protagonist, Chips, in James Hilton's popular novel and play, *Goodbye Mr Chips*. Baggins's academic output included translations of Sophocles, Euripides and Lysias and he edited classical works including Xenophon. Clearly his passion rubbed off on the Lupton boys, for Geoffrey would also win an honorary scholarship, and prizes for classics, Greek verse and speech, and the Chubb English literature prize.



The choice for the boys to board may be explained in part by the death of their mother Constance Lupton on 13<sup>th</sup> June 1899, aged just 38. William would go on to marry Laura Mabel who would become Basil's stepmother, but it is clear from the British Newspaper Archive that he devoted a huge proportion of his time to running his firm of Solicitors, Lupton & Fawcett, based at 26 and 27 Bond Street, Leeds. As a member of the Lupton family, he was also heavily involved in overseeing the family business, W Lupton & Sons of Whitehall Road, a woollen manufacturer which employed hundreds of people in the local factories and was a hugely successful going concern, generating considerable wealth. Run by Francis Lupton and, following his death in 1921, his brother Arthur Greenhow Lupton, Pro-Chancellor of Leeds University (1904-1920), the profits generated by the business and philanthropic leanings of the family would be instrumental in the success of the University. In November 1920, Arthur

35 98-1-21 BWNM

Name	Corps	Rank	Regtl. No.
L U P T O N	# 14 W. Rid. R.	2nd Lt.	
Basil Bantley	24. ... Sgt. H. G. B. J.	# 2nd Lt. Major	
Medal	Roll	Page	Remarks
VICTORY*	OFF/126	24	1V.2140/14/28/1/21. 7076/4859
BRITISH	— No —	No	
14-15 STAR W. Rid. R.	OFF 126	14	1V.1930/0.0/10.8.20.14/16/4859
Theatre of War first served in	France		
Date of entry therein	14/15		

NW/6/4859. 933/6163. K 1380.

would donate £2,270 of his own money towards a £500,000 appeal for the extension of Leeds University, a gift which no doubt resulted in the “Lupton Residences” being named after him and his daughter Elinor, who in 1945 earned an honorary doctorate of law for services to the University.

Constance’s side of the family are potentially no less interesting however, for the *Bradford Daily Telegraph* of Monday 12<sup>th</sup> June 1899 gives an indication that she too came from a highly successful family who had generated considerable wealth from the woollen industry in Leeds: Her uncle, Mr William H Denby of Tong Park, Baildon, Otley, of the firm William Denby & Sons, worsted spinners and manufacturers, had died on 20<sup>th</sup> of May leaving personal assets valued at £214,102, 4s, 5d, net. As one of ten nieces, Constance received a bequest of £6,250, equivalent today to £731,000, and as the daughter of John Lupton, brother to the deceased, a share of his residuary estate which was left in trust for her generation. How cruel it was that she would die a day after the announcement in the local paper; the money would pass to William, Geoffrey and Basil.

As Geoffrey and Basil prepared for their first

term at The Leys School, tragedy very nearly struck the family twice when their father was involved in a cycling accident. The *Leeds Mercury* of Monday 22<sup>nd</sup> July 1907 takes up the tale:

*Leeds Solicitor Injured*

*Mr W. A. Lupton, Solicitor, of the firm of Messrs Lupton & Fawcett, Leeds, was cycling between Bolton Abbey and Barden Tower on Saturday, when, in descending the hill beyond The Riddings Farm he had a nasty accident. He lost control of his machine, and from the injuries he received appeared to have been thrown against the wall. He was taken in an unconscious state, very severely cut about the head and face, in addition to bruises about the body. Later in the day Mr Lupton was removed to his Ilkley residence, The Red Gables.*

William survived, but for the Lupton family worse was to come with the outbreak of the Great War.

In the summer of 1914 Basil was about to embark upon his second year at Trinity College, Cambridge reading Classics. However, he decided to leave his studies and was Commissioned 2<sup>nd</sup> Lieutenant in the 1/7<sup>th</sup> West Riding Regiment Territorial Force in August 1914. He proceeded to France on 14<sup>th</sup> April 1915 as part of the 147<sup>th</sup> (2<sup>nd</sup> West Riding) Brigade in the 49<sup>th</sup> (West Riding) Division, and





prepared for his first major action, the Battle of the Somme. He also took the opportunity to visit Talbot House on 10<sup>th</sup> January 1916, his signature noted on page 17 of the officer's book.

On 1<sup>st</sup> July 1916, Basil's Battalion remained resolutely in reserve as part of the 49<sup>th</sup> Division. Such was the scale of the disaster that they were not pressed forward, and thankfully Basil and his men escaped adding to the 57,470 casualties that the Fourth Army took that day. On 3<sup>rd</sup> September 1916 the 49<sup>th</sup> got their first bleeding; it failed wretchedly. The British Commander in Chief, General Sir Douglas Haig, was furious. He wrote scathingly in his diary:

“Such was the scale of the disaster that they were not pressed forward, and thankfully Basil and his men escaped adding to the 57,470 casualties that the Fourth Army took that day.”

*‘The total losses of this Division are less than 1,000!’*

According to the author Peter Rhodes in his book *For a Shilling a Day*, ‘in the grim arithmetic of the Somme, where every yard was measured in deaths, the West Riding lads were not dying quickly enough.’

To infuriate the top brass somewhat further, some of the Division's troops failed to salute a visiting General. This probably explains the terse entry in the 1/7<sup>th</sup> Battalion's diary for 8<sup>th</sup> September: ‘Games before breakfast followed by saluting drill.’ It was in such a mood of humiliation, with the whiff of cowardice in the air, that three companies of the 7<sup>th</sup> Battalion, comprising approximately 600 men including Basil, moved forward for the attack:

At 6pm on Sunday, 17<sup>th</sup> September, a disastrous error occurred. The attack was to be preceded by a storm of bombs upon the German trenches, which would be fired by the Battalion's stokes mortars. The inexperienced and very young mortar men got the range wrong. Within seconds, their mortar bombs

began to fall into the 1/7<sup>th</sup> front line trenches, one of which exploded a store of hand grenades. According to Peter Rhodes, ‘It must have been hell on earth.’ One young soldier, Private Alvin Smith (pictured), was blown to pieces, his body obliterated along with a number of other men acting as water carriers. In the horror and confusion, Basil climbed onto the trench parapet and rallied his men. In so by doing, he would set himself upon the path to winning his first Military Cross:

2<sup>nd</sup> Lt (temp Capt) Basil Cantley (*sic*) Lupton, W Rid R

*“For conspicuous gallantry in action. He commanded and rallied a detachment with great gallantry under very heavy fire. He was wounded.”* (London Gazette, 14<sup>th</sup> November 1916)

No mention is made of the fact that the ‘very heavy fire’ was British. Interestingly, the *Leeds Mercury* of 19<sup>th</sup> October 1916 contains a citation for the same incident:

*“For most conspicuous gallantry and leadership when commanding a special detachment detailed to capture the main German line under heavy fire, near Thiepval, on the 17<sup>th</sup> September, 1916.”*

The second adds more detail, but it is clear how the term ‘special detachment’ was toned down and the date removed so as not to link the award with such a specific event. Peter Rhodes notes in *For a Shilling a Day*, ‘But he could not be mentioned in the authorised history without revealing the horrific mistake with the mortars. And so his heroism and the horror of that friendly-fire incident were hushed up. Astonishingly, the untried Yorkshire Territorials, many no more than teenagers in their first front-line attack, recovered from the mortar calamity and fought like lions.’

The Germans broke and fled and in a little over an hour Basil and his men had advanced over 130 yards beyond their objectives, a massive distance in trench-warfare terms. But the cost had been high; at roll-call the next day, 220 men, over a third of those taking part, were dead, wounded or missing. Soon after the attack, the men were visited by Lieutenant-General Hubert Gough who desired to congratulate the Yorkshire Territorials on their success; according to clues

taken from the Battalion diary, once again the men refused to go on parade!

For Basil, he had survived this incident, but tragedy would strike his family once again. His brother Geoffrey had been declined a commission into the West Riding Regiment on the grounds of poor eyesight, but had managed to join up as a Private with the Royal Fusiliers; on 17<sup>th</sup> February 1917, aged just 23 and promoted Lance Corporal, he was killed in action serving with "A" Company of the 23<sup>rd</sup> Battalion. He was buried in Regina Trench Cemetery. In the records of probate for 1917, Geoffrey's estate, valued at £12,507 1s 6d, was administered by his father. The same record lists a cousin, Major Francis Ashford Lupton of the West Yorkshire Regiment, who died in France two days after Geoffrey. Probate lists the name of Olive Christiana Middleton, the wife of Richard Noel Middleton, but more of that later.

As an experienced officer, Basil was transferred to the 2/4<sup>th</sup> Battalion, West Riding Regiment, Territorial Force which landed in France in January 1917. The Battalion fought at Arras, Cambrai, during the Spring Offensive and the Hundred Days, and it was during the latter that Basil would win the Bar to his Military Cross:

Capt Basil Cantley (*sic*) Lupton, MC, 7<sup>th</sup> Bn, att'd. 2/4<sup>th</sup> Bn, W Rid R, TF

*"For conspicuous gallantry and good leadership in the operations before Rumilly from September 29<sup>th</sup> to October 1<sup>st</sup>, 1918. He commanded his company with great skill during the attack on Rumilly. When the enemy counter-attacked, and entered his trench, he organised bombing attacks, endeavouring to clear them, and when another company commander was wounded he took command of two companies. He continued to hold his position, collecting such ammunition as he could from the dead and wounded."*

Following the Armistice, Basil remained in France and then served as part of the Allied occupation force in the Rhineland. He had been twice wounded. Promoted Major, he left the army in the early 1920s and returned home.

Following such sadness, Basil resolved to set up a new life in London and moved to 33b De Vere Gardens, Kensington, today regarded as

the fifth most expensive street in the United Kingdom. On 7<sup>th</sup> March 1929 he married Miss Winifred Foulkes of Clanricarde Gardens, W2, and they honeymooned in Corsica. Winifred is herself a potentially fascinating character, for she served for five years as organiser in the East End of London of the London Society of Women's Suffrage. She was one of just four women to take the hazardous trip to Russia during the Great Famine of 1921-22 on behalf of Save the Children, a mission led by Eglantyne Jebb; according to the website of Save the Children, they filled a ship with 600 tons of aid, which kept 300,000 children and 350,000 adults alive for just a shilling per person per week.

Interestingly, when one examines Basil's family history, one can trace a connection to suffrage and human rights via Joseph Lupton (1816-1894), a committed Liberal who was on the executive of the National Reform Union and a passionate anti-slavery campaigner. He supported the campaign for votes for women, sitting on the committee for the National Society for Women's Suffrage.

Following such a privileged yet somewhat tragic early life, I would like to think that Basil found peace with Winifred and enjoyed his life. There is no doubt much more to tell; he died in 1972 in Bournemouth, aged 77.

As a final chapter in this story, I return once more to Francis Martineau Lupton's eldest daughter Olive, who was educated at Roedean and was accepted to study at Cambridge University, but remained at home with her father. In 1914, she married solicitor Richard Noel Middleton who subsequently became a director of William Lupton & Co. During the Great War she volunteered to work at Gledhow Hall, the home of her second cousin, Lady Airedale, as a VAD nurse. Her sister-in-law Gertrude Middleton also volunteered. In 1920, Olive and Noel had a son, Peter, who would go on to be educated at Oxford; Peter Middleton (1920-2010) was the grandfather of Catherine, Duchess of Cambridge, Pippa Middleton and James William Middleton.





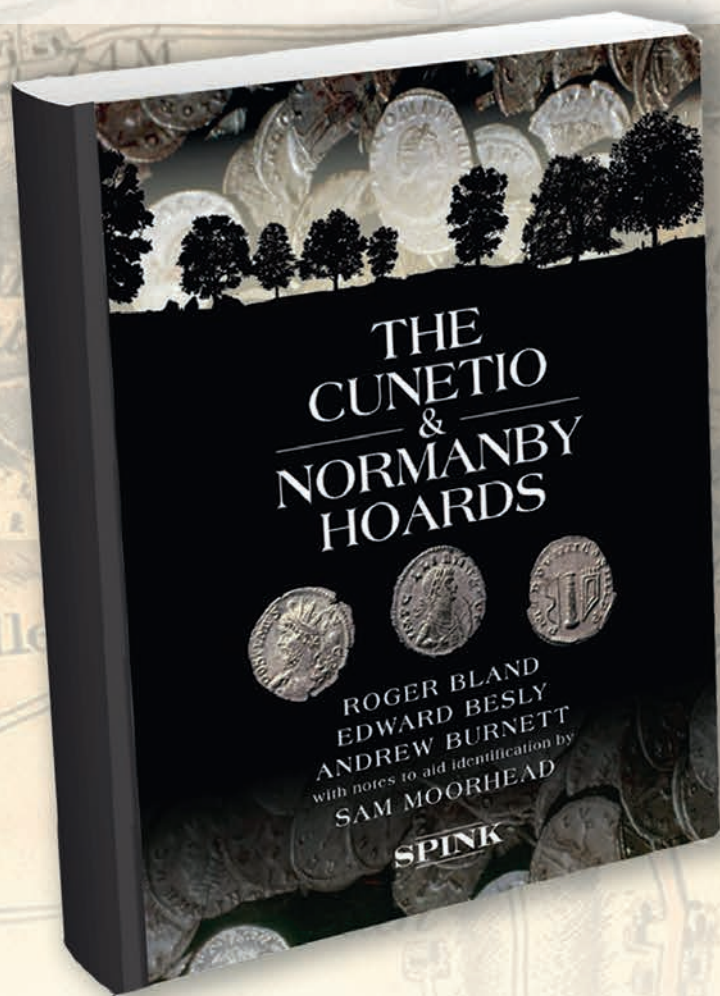
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## COLLECTOR'S CORNER



*Upper left corner block of six with inter-pane wing margin at left and sheet margin at top. Believed to be the largest recorded multiple from the first printing.*



*Strip of three of the 1897 Revenue overprints showing, from left, Types A, D, and B. One of only two strips known to exist.*





Emma Howard

## AN INTERVIEW WITH MAJED HALAWI, AUTHOR OF ECHOES OF EMPIRE

A LOOK AT SIERRA LEONE'S PHILATELIC  
LEGACY VIA MAJOR EVENTS IN ITS HISTORY –  
AVAILABLE FROM SPINK BOOKS IN AUTUMN 2018

Note: Majed Halawi is referred to throughout the interview as MH and Emma Howard as EH.

### **How did you first become interested in collecting stamps?**

My interest in stamp collecting started in secondary school when a favourite teacher of French used to award stamps to the students who achieved the highest scores in grammar. I clearly recall the first set I got: it was the 1964 visit of Pope Paul VI to Jordan. Also, I used to play dice for stamps with other collector friends.

My interest took a back seat to other hobbies as I grew older, although I kept my collection which included the Sierra Leone free forms that I used to buy from the local post office when visiting my parents on holiday. It started again on and off first with my complete collection of Lebanon, and seriously took off when I started working in Saudi Arabia, continuing ever since.

### **What are your primary areas of interest?**

From my collection of Lebanon, I moved on to other Middle Eastern countries like Syria, Egypt and Jordan, and from there back to Sierra Leone and on to British Africa.

Recently, I have decided to focus on a few countries in British Africa, namely Sierra Leone, Gold Coast, British East Africa and

Zanzibar, and Southern Africa. Therefore, I have decided to trim my collection of the Middle East only to those iconic sets from each country.

### **Why Sierra Leone?**

I was born in Sierra Leone. My relationship to the country goes back to my maternal grandfather who, like many Lebanese of his generation, emigrated to Africa in search of opportunity. And although I grew up in Lebanon where I went to school, my parents stayed in Sierra Leone until the onset of the civil war in the country. They are now retired in the USA.

Therefore, collecting Sierra Leone is very personal. In many ways, it has allowed me to explore the history of the country, its culture, and traditions in more depth. It has also given me the motivation to build a strong collection of stamps and postal history, which consequently led me to write my book, *Echoes of Empire*.

### **Tell us a bit more about *Echoes of Empire***

As the publicity for the book indicates, *Echoes of Empire* provides a glimpse of major events in the history of Sierra Leone through a presentation of its stamps and postal history from inception through to the early 1980s. I am a political scientist by training, and so I tried to place the

country's philatelic legacy within the historical context of the times and to integrate it into its cultural, social, and political narrative. In some chapters, like the critical Wilberforce issue, you could even say that I tried to provide a counter-narrative to some prevailing ideas about African societies that I felt were reflected, albeit inadvertently, in the stamps, a post-colonial interpretation of sorts. At another level, the book is a record of Sierra Leone stamps and postal history, and I am glad that I have managed to put together what many would consider to be one of the finest collections of Sierra Leone philatelic material to have been assembled to date.

**What is the favourite piece in your collection?**

A difficult question. Indeed, many pieces come to mind. The 1922-7 Kenya and Uganda KGV £100 in red and black is a magnificent piece in every respect. But since we are on Sierra Leone, it must be the equally stunning strip of three of the 1897 Queen Victoria overprints showing the three different types A, B, and D (SG 67, SG68, and SG70). Only one other such strip is known to exist.

**If you could add one piece to your collection, what would it be and why?**

Another difficult question. It must be the 1939-51 British Solomon Islands King George VI 2½d block of four, imperforate horizontally with full imprint, since it is the first piece that I thought of when I heard your question. The beautiful design is accentuated by the combination of the magenta and sage green colours. Another magnificent showpiece. It came up at the auction of Lord Steinberg's collection by Sotheby's in September 2011. I bought a few lots from that auction and have regretted not bidding on this lot. It has not come back to the market since then.

**How would you encourage an interest in new, younger collectors?**

Design and visuals are as important as content. Therefore, to attract young collectors, I believe that the case for and narrative of philately as a hobby, including presentations, publications, etc, must balance between content and form,

which has not been the case for a long time. Stamps are also pieces of art and stamp printers had dedicated artists who spent hours designing stamps.

In my opinion, this part of the story has been neglected in favour of the technical, and I might add dry, aspects of the stamp production process, requisitions, numbers produced, etc. The reason for this may have been the high cost of producing art books. Well, this is no longer the case, and there is no reason why nowadays philatelic books should not be enjoyed for both their content and presentation.

**Tell us more about the history and people of Sierra Leone, your memory of the country, and why their postage stamps are integral to/an important part of that history.**

Sierra Leone has a special significance in the history of the transatlantic slave trade. Its capital, Freetown, was founded in 1787 as a home for repatriated former slaves from London and the Americas. Sitting on a coastal peninsula, the city overlooks the Sierra Leone harbour, the world's third largest natural harbour.

For a bit of history, the first written records of Sierra Leone are those of the Portuguese explorers in the fifteenth century. First named by Pedro da Cintra about the year 1460 AD, the Portuguese later built, but after a few years abandoned, a fortress on the shore of the Sierra Leone River. During the next two centuries, adventurers from other countries followed, not as colonisers, but as pirates and slave traders.

The Colony of Sierra Leone originated in the cession of a portion of land in 1788 by an indigenous King to a captain of His Britannic Majesty on behalf of "the free community of settlers, their heirs and successors, lately arrived from England, and under the protection of the British Government." The new community was the inspiration of Granville Sharp, a friend of William Wilberforce, and a leader in the movement to abolish slavery. Sharp was instrumental in sending out the first settlers, consisting in the main of slaves freed and destitute in England, to what he called "The Province of Freedom."





*The two essays that De La Rue prepared for the first KGV issue which, for the first time on a Sierra Leone stamp, incorporated the Arms of the Colony. In its letter to the Crown Agents, the printer confirmed, "we have inserted the head of his late Majesty, as we have not yet received the new portrait."*

Despite early vicissitudes, the settlement gradually prospered and in the 1790s more settlers, freed after the American War of Independence, joined the new community. In 1808, the territory was made a Crown Colony, but an event of perhaps wider significance had occurred the previous year when the British Parliament passed an Act making the slave trade illegal. The new Colony was to be the base from which the Act could be enforced. A naval squadron was stationed on the coast to intercept slave ships and a Court of Vice-Admiralty set up in Freetown to try slave traders.

With the steady increase in population, legitimate trade with the interior grew, and additional land to the north and east was leased or ceded by various treaties with the local chiefs. In 1896, a Protectorate was declared over these additional lands.

The Colony had its own Executive and Legislative Council as early as 1863, and subsequently passed through various stages of constitutional development. On 27 April 1961, Sierra Leone achieved independence, and was sponsored by Her Majesty's Government for full independent membership of the British Commonwealth of Nations. In 1971, the country was declared a Republic.

Sierra Leone is home to about sixteen indigenous ethnic groups, each with its own distinct language. Membership of an ethnic group often overlaps with a shared religious identity. The country's economy stems from its rich natural resources but is still recovering from a civil war that destroyed most institutions before ending in the early 2000s. Agriculture, as the primary occupation, still employs nearly two-thirds of the labour force.

Sierra Leone possesses substantial mineral resources, particularly iron ore, and has relied on mining for its economic base in recent years. In addition, the country is among the largest producers of titanium and bauxite, a major producer of gold, and in the top ten diamond-producing nations.

What I remember from my early years and



Upper left marginal block of four of the £1 value from the Wilberforce set with sheet number.



Marginal block of four of the 1938 KGVI £1 with full imprint.



Block of six from the Churchill-Margai commemorative overprints showing the 20c value omitted.



subsequent visits to Sierra Leone is the railway, which captivated me every time I saw it passing by; the ample rainfall which makes the country the wettest country in West Africa; the ceremonial dances, with each ethnic community having its own masks and style of costume and music; and, of course, the free form stamps, the coloured eagles in particular.

The stamps of Sierra Leone can spark many an inquiry about the country and its history. The Rice Fields pictorials of the 1930s, for instance, led me to inquire about the importance of this crop to the people of Sierra Leone and learn that it was the slaves from Sierra Leone and other parts of the African Rice Coast who introduced rice cultivation to the Carolinas in the United States of America.



*Block of four from the Second Anniversary of Independence overprints with full imprint.*

From the Queen Victoria sixpence of 1859 (the first in West Africa), the Wilberforce set, the pictorials of the Queen Elizabeth era, the independence series, to the beautiful free forms of 1964-71, each stamp carries a story. Indeed, each stamp is a witness to a particular moment in history and can tell multiple stories ranging from concept, art and design, to production and usage, often with tales of politics, history, technology, biography, ethnicity, geography, economics, catastrophe, and triumph. The lens of philately can offer a fresh and engaging glimpse into the history of Sierra Leone, its culture and identity, and as such can help deepen the understanding of world cultures.

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**Majed Halawi**

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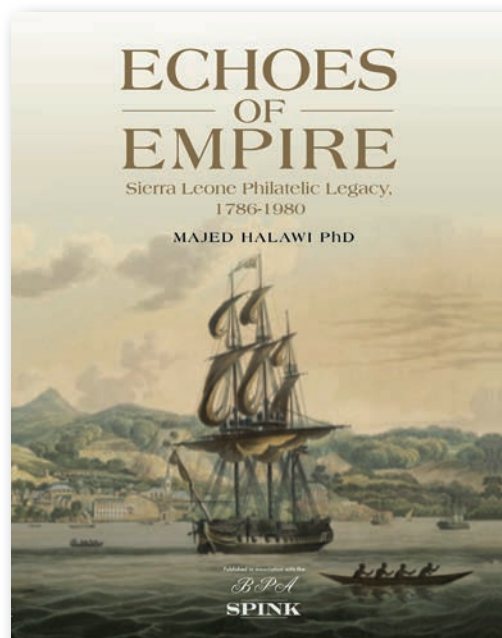
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September 2018



# SPECIAL FEATURES



Louis Blériot, one of those who achieved fame and fortune, produced a splendid illustrated certificate in 1905 - lamps fitted to cars, ships, speedboats and locomotives are the theme. The share value of this certificate was 100 Francs and Blériot was hoping to raise 1,300,000 Francs with this issue.



The French accessory agent and manufacturer Mestres and Blatge was formed in 1907, so no apology for showing this magnificent certificate issued in 1921. Their premises and examples of motoring accessories are clearly shown; perhaps the supply of racing cars and open-drive limousines was a figment of their imagination? This certificate bears a facsimile signature of Mons. A Mestres.



A similarly well-illustrated certificate was that issued by Automobiles Charron, Girardot and Voigt in 1905, better known as CGV. This Art Nouveau-inspired document illustrates not only examples of motor vehicles, but also a strange airship and an elegant river launch.



Part of the fiscal history of Hispano-Suiza is shown by the capital of the company being published as 1,500,000 Pesetas in January 1916, signed by the company president and two administrators. This elegant certificate was designed by the Spanish artist Ramon Casas i Carbo. Actress Teresa Marini is next to her pride and joy.



## SHARE CERTIFICATES AS MOTORING HISTORY

*A fine certificate, which probably accurately illustrates the range of vehicles built by the Compagnie Parisienne des Electrique (Procedes des Krieger) was issued in 1900. Vignettes of open, closed and commercial electric cars are shown within 'art-nouveau' frames; beneath the text of the certificate are two landscapes, possibly showing other Krieger electrics being driven through the Bois de Boulogne signed by the artist G Bonnet. This is indeed an historic document.*

One of the most fascinating aspects of the Edwardian period was the myriad number of motor car manufacturers that sprang up, both within continental Europe but also in the Americas, each one hoping to produce a worthwhile vehicle to be sold in sufficient quantity in order that the promoters would reap a handsome reward, and even perhaps fame.

Some of these manufacturers realised their dreams, but far more failed in their task through lack of finance or unconvincing projects and heavy competition from those who were more successful in raising capital, engaging gifted designers, engineers and publicity agents. Some, indeed not just a few, were fraudsters who were able to manipulate or promote companies, form syndicates, and via heavyweight advertising and the issue of useless shares and bonds

made fortunes. Their story is one of great fascination for those interested in the social and manufacturing history of motor vehicles, tyres, accessories and associated ephemera.

By their very nature, share certificates of the Edwardian era give us an insight into the social history of some of these companies. In order to prepare the way for potential investors, many certificates were not only beautifully designed but the artwork was engraved to the highest 'banknote' standard on copper plates. These beautiful certificates' main purpose was to make the company in question appear an attractive investment opportunity.

Certificates of successful, unsuccessful or stillborn companies are now much collected, so much so that over the last decade prices, both retail and at auction, have risen steadily. To date there is not a catalogue or a price list to be had, so it is very much up to the individual collector to decide what he or she wishes to pay for an item on offer. Many certificates are true works of art and as paper ephemera hugely important as part of the history of a marque, whether successful or not. A few examples are shown here which will hopefully be of interest to readers.

### Electric vehicles are nothing new!

A fine certificate, which probably accurately illustrates the range of vehicles built by the Compagnie Parisienne des Electrique (Procedes des Krieger), was issued in 1900. Vignettes of open, closed and commercial electric cars are shown within Art Nouveau frames; beneath the text of the certificate are two landscapes, possibly showing other Krieger electrics being driven through the Bois de Boulogne signed by the artist G. Bonnet. This is indeed an historic document.



Louis Bleriot, one of those who achieved fame and fortune, produced a splendid illustrated certificate in 1905: lamps fitted to cars, ships, speedboats and locomotives are the theme. The share value of this certificate was 100 Francs and Bleriot was hoping to raise 1,300,000 Francs with this issue.

The French accessories agent and manufacturer Mestre and Blatge was formed in 1907, so no apologies for showing this magnificent certificate issued in 1921. Its retail premises and examples of motoring accessories are clearly shown; perhaps the supply of racing cars and open-drive limousines was a figment of their imagination? This certificate bears a facsimile signature of Mons A Mestre.

A similarly well-illustrated certificate was that issued by Automobiles Charron, Girardot and Voigt in 1905, better known as CGV. This Art Nouveau-inspired document illustrates not only examples of motor vehicles, but also a strange airship and an elegant river launch.

Part of the social history of Hispano-Suiza is shown by the capital of the company being published as 1,500,000 Pesetas in July 1906, rising to 5,500,000 Pesetas in January 1916; two similar but differently coloured certificates bearing images of an elegantly clad lady in front of her Hispano-Suiza give a brief history of the company. Both are signed by the company President and two administrators.

Société Athenienne d'Automobiles "Athena," founded in November 1918, issued a fascinating certificate in 1920 – Edwardian to Vintage, so no apology here! This is worthy of note for it illustrates the head of 'Minerva' flanked by

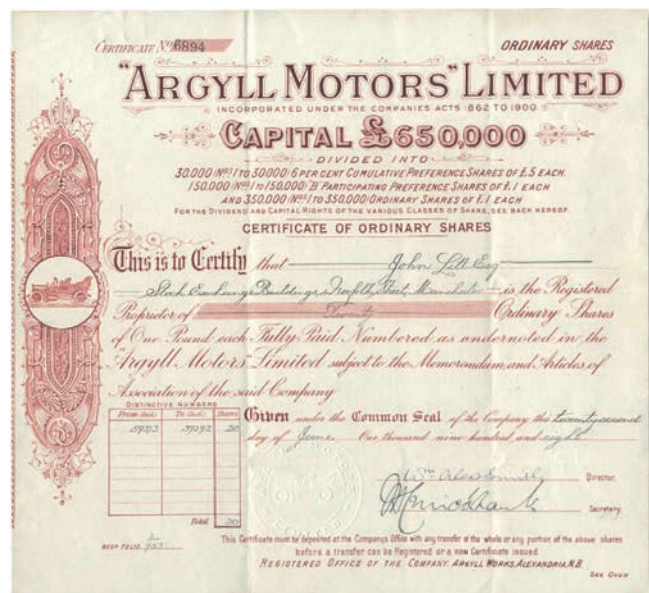


Société Athenienne d'Automobiles "Athena" founded in November 1918 issued a fascinating certificate in 1920 – Edwardian to Vintage so no apology here. This is worthy of note for it illustrates the head of 'Minerva' flanked by two Renault 40 cv, an open drive limousine and a torpedo, a motor cycle combination (oddly it is shown as being set up for driving on the left); a biplane shown in what any flying instructor would call "an unusual attitude" completes the scene.

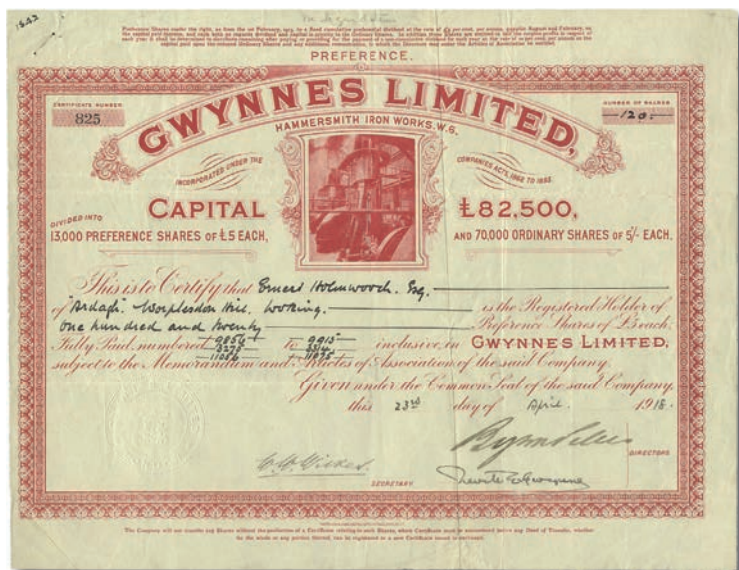


British manufacturers' share certificates are not known for their pictorial effect and rarely are motor vehicles or accessories illustrated. Perhaps more interesting are the 'letter-headed' type company titles together with the names of subscribers and signatures of Directors and Secretaries, many of whom became well known in the industry. Of interest is the inclusion of an artist's impression of the manufacturing premises of the Vulcan Motor and Engineering Co (1906) Ltd, the company embossed seal at the time and a vignette of 'Vulcan' at his anvil.

Argyll Motors produced an elegant certificate in 1906 that includes a touring car of unknown type within a decorative cartouche; once again an embossed company seal and various signatures complete the certificate.







A Gwynne certificate of 1918 is signed by Neville Gwynne and has also the company embossed seal together with an illustration of the factory pumping station.



Lt Col Arthur Gray of East Bolton, Alnwick, Northumberland was obviously an enthusiast of the Britannia Motor Carriage Co Ltd, for in June 1896 he purchased 25 Ordinary Shares of £1 each; furthermore in June 1900 he purchased another 25 shares in the now renamed Improved Britannia Motors Ltd. The company's attractive certificate bears witness to this, but strangely neither company appears in Georgano (The Beaulieu Encyclopaedia of the Automobile, HMSO 2000) so perhaps this is a chapter of motoring history as yet unknown?

two Renault 40 CVs, an open drive limousine and a torpedo, a motorcycle combination (oddly shown as being set up for driving on the left), and a biplane shown in what any flying instructor would call "an unusual attitude" complete the scene.

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Many Edwardian American certificates are illustrated with delightful allegorical figures of scantily clad maidens and curious animals. The short-lived Dile Motor Car Company of Reading, Pennsylvania struggled to exist during the period 1914-1917 – its most beautiful engraved vignette of a group of figures, seemingly with nothing to do with motor car manufacture, apparently did nothing to promote its 11 HP two seater roadster.

Similarly the Ben-Hur Motor Company of 1916 was no more successful, even though its gold-embossed company logo featured a Roman chariot and a side view of its six-cylinder Buda engine roadster – despite claiming ‘Form, Endurance and Speed’ and capital of one million dollars, the company had failed by 1918.

Another American company of the Edwardian period, the Victor Motor Company, capitalised to the extent of two million dollars in 1916, is illustrated by a delightful well- engraved vignette of its 16.9 HP touring car designed by CV Stahl. To obtain finance, Stahl is known to have moved his company from location to location. On the certificate shown here he appears to have been in the State of Delaware on 9<sup>th</sup> September 1916 when he signed in person as President. The Victor was a fine looking car, but sadly Stahl was unable to raise the finance to continue production, the company going into receivership in 1917.

In the introduction to this piece, mention was made of those fraudsters and their involvement with promoting motor companies and subsequent share dealing during the Edwardian period. One such was Henry John Lawson, also known as Harry Lawson, who formed and floated the Daimler Motor Company Ltd in 1896 and who in the same year organised the Emancipation Day London-Brighton run. Lawson was a Picaroon of a fellow – a petty rascal who lived by his wits. As an adventurer his motor trade dealings should have been included in the Romance of Roguery. He was active throughout the Edwardian period: his story, or at least some of it most relevant to Edwardians within our section, will be told at a later date.

#### *Illustrations from “Scorpio” Collection*

*Article reproduced by kind permission of the Vintage Sports Car Club.*

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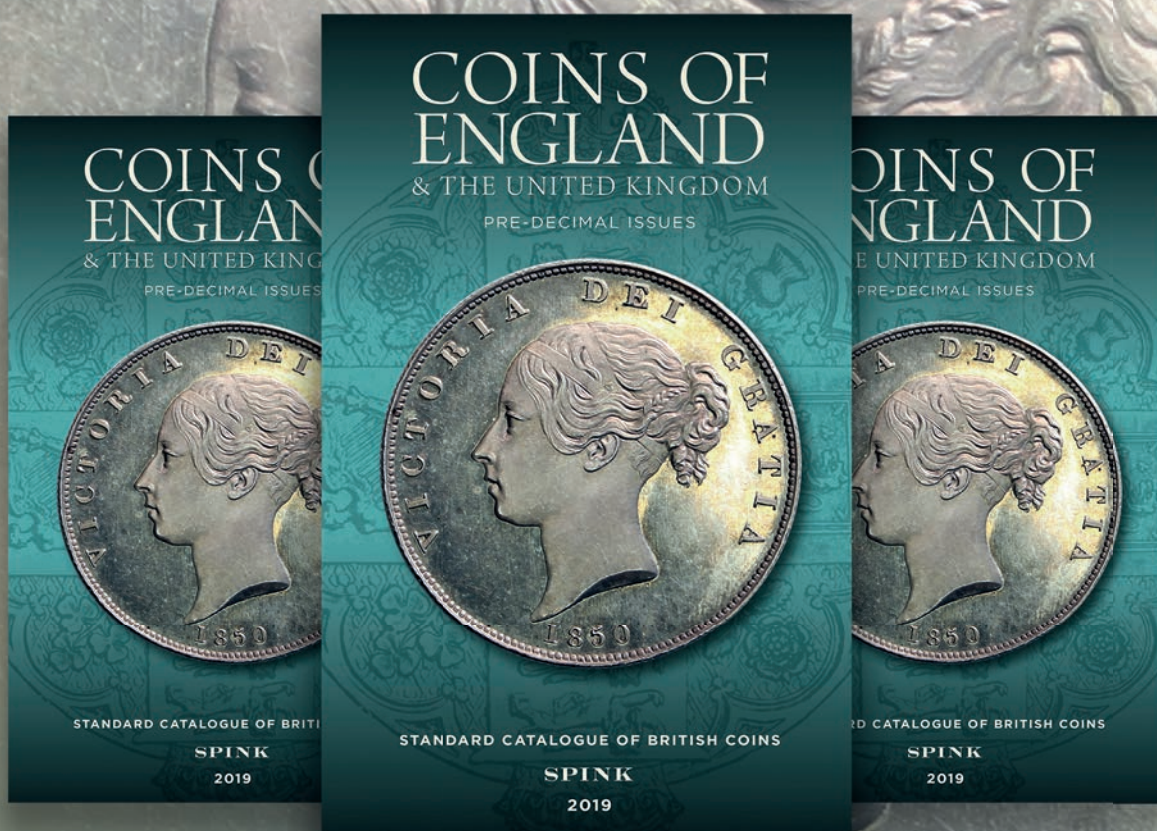




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*The Victory Medal (far right) as commonly seen with other British WWI medals - the 1914-15 Star and British War Medal. The Victory Medal was never awarded by itself but always in conjunction with another campaign award.*



*The very rare (and much faked) Brazilian Victory Medal.*





Peter Duckers

## THE ALLIED VICTORY MEDALS

In token of the approaching centenary of the end of “The Great War”, Peter Duckers looks at the medals given by the Allies to reflect their part in the victory.

It had been common enough practice in earlier times for nations to award their own campaign medals to the armed forces of their allies. The British, for example, awarded their Crimean War medal to French and Sardinian troops who served alongside them in the Crimea and the Ottoman Empire awarded the familiar ‘Turkish Crimea’ to allied forces. Other well-known examples of allied awards are the Khedive’s Stars given for service in Egypt and the Sudan, 1882-89 and the later Khedive’s Sudan Medals.

However, when it came to rewarding service in World War One, the allies faced a huge problem in this respect. If all the Allies gave their own version of the war medal to all the forces of their allies, there would have been a complex exchange of literally millions of different medals and the average soldier would have ended up with a chestful of awards! It would have looked impressive but would have been an administrative and financial nightmare.

It was therefore decided at the Conference of Versailles in 1919 that instead of a huge interchange of medals between the Allies, each country would award a standardised type of medal to its own forces, each type resembling that of its allies in terms of ribbon and elements of design. This standardisation would reflect the common effort and achievement by all the Allied powers but not over-issue campaign medals.

The ribbon was to be standardised as a colourful ‘double rainbow’ – thus avoiding any particular heraldic or national connotations; it is the only other medallion series besides the United Nations Korea Medal to use the same ribbon

design regardless of the issuing country.

The obverse of the awards was generally fixed as some form of classical ‘Winged Victory’ or *Nike*, although Japan and Siam, with different cultural and religious sensitivities, adopted their own war-related iconography.

The reverses of the medals were more varied, according to the wishes of the awarding nation, some featuring, for example, the coat of arms of the country and its name and the names of the Allies. Several of these medals are rare, since some of the issuing states had only small forces committed during the war. Those of Brazil and Siam are especially uncommon and original copies are infrequently found, but dangerous fakes exist.

Apart from the British and associated South African issues, the medals were awarded unnamed though they are occasionally found privately named by their recipient.

### The British Victory Medal.

The British authorities agreed at the Versailles Conference in 1919 to award a medal standardised with those of other Allies to those who had “entered a theatre of war”. It was authorised by Army Order 301 of 1919, with amendments into 1923.

The bronze medal was the standard 36 mm in diameter. The first types, once regarded as special officers’ versions, were of dull, matt bronze but this type was discontinued by December 1920, to be replaced by the more familiar version coated with a thin gold wash. This coating was easily removed by polishing or wear and the medal was regarded by many as a cheap and tawdry object, unworthy of the service it stood to commemorate. Since approx. 5,725,000 were issued to British and Imperial forces, it is one of the commonest British medals.

*The Victory Medal with “mentioned in dispatches” oakleaves emblem. For 1914-18 the MID emblem was only worn on the ribbon of this medal, if the medal had been awarded.*



The medal was designed by William McMillan (1887-1977), whose initials are embossed on the obverse, lower right. He also designed the British War Medal and submitted a highly-commended design for the bronze Memorial Plaque.

To conform to the agreed format, with other Allied versions, it bore on the obverse a 'winged Victory' and is unusual in the British series of medals in that it has no wording – nor does it bear the effigy and titles of the monarch. The reverse, again conforming to the generally agreed Allied design, simply has: THE GREAT WAR FOR CIVILISATION 1914-19 in a wreath, the dates being extended to 1919 to cover service during the British intervention in the Russian Civil War. All the Allied versions carried this legend as some part of their design.

The ribbon, rather wider than usual, was standardised with those of the other Allied versions as a series of stripes comprising a "double rainbow". It is carried by a small brass ring attached to a mount fitted directly to the medal.

The medal is machine-named (sometimes faintly) in the same way as the British War Medal. However, it should be noted that perfectly genuine and 'issued' types were given unnamed to many Indian Army recipients. Medal groups found to Indians with an unnamed Victory Medal are often regarded by collectors as 'wrong' but it is known that they were awarded in this form simply to speed-up the process in view of the sheer scale of the issue and the matter of getting them to their recipients in a reasonable time.

It should be noted that the British medal was *never awarded by itself*: it is always found with at least the British War Medal and any others the recipient might have earned.

#### **The other Allied Victory Medals.**

The most detailed study of these awards is by Alexander J. Laslo, in *THE INTERALLIED VICTORY MEDALS OF WORLD WAR I* (1st edition-1986, reprinted 1992). It is a detailed and comprehensive work.

**Belgium** – designed by Paul DuBois - over 300,000 issued.

Laslo also identifies three unofficial issues and a French copy.



*Obverses of the Greek and Romanian awards.*



*The British Victory Medal, obverse and reverse.*





*The very rare Siamese award, obverse and reverse. Another much faked type.*



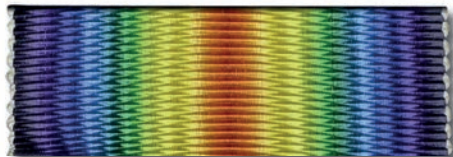
*The reverse of the Rumanian award, listing the names of the Allies.*



*The obverse of the Italian medal, with maker's mark to obverse. There are many named Italian makers.*



*The bi-lingual South African reverse.*



*The 'double rainbow' ribbon adopted for all Allied Victory Medals.*



*A modern copy of the Siamese medal.*

**Brazil** – designed by Jorge Soubre – with approx. 2500 issued, one of the rarest types.

The official type has CASA DA MOEDARIO impressed on rim; unofficial types are unmarked.

**Cuba** - 6,000-7000 awarded. A scarce and much copied issue.

The Cuban Victory Medal used the obverse of a rejected French 'Charles'.

Laslo states that the official type has the Chobillon maker's mark and BRONZE impressed on the rim; copies have MADE IN FRANCE and BRONZE and cast copies are known.

**Czechoslovakia** – designed by Otakar Spaniel - about 90,000 issued.

A state which did not exist during the war.

Laslo states that there were two reissues after World War II without Spaniel's name, as well as four unofficial types and one copy, which is believed to have been French made.

**France** – designed by Alexandre Morlon – approx. 2,000,000 awarded.

A rejected design by Charles and a version by M. Pautot also appear and according to Laslo there are five other unofficial French types made by different manufacturers and showing some variation in detail.

**Greece** – designed by Henry Nocq – approx. 200,000 issued.

According to Laslo, there are also three unofficial types.

**Italy** – designed by G. Orsolini – found marked to various makers.

Laslo has identified five official types, two official re-issues and three unofficial types. Cast copies also exist.

**Japan** – approx. 700,000 issued.

The original type has a ring with 'tube' suspension; copies have a ball suspension and may or may not have MADE IN FRANCE on rim.

Because of the very different culture of Japan, this issue did not feature an angel on the reverse but instead substituted a warrior drawn from Japanese mythology, wielding a spear.



*Reverse of the Portuguese medal - which does not have 'the Great War for Civilisation'.*



*The reverse of the Greek medal - which has a more elaborate suspension.*



*The rare Cuban issue - obverse and reverse. A much-faked award.*



**Portugal** – designed by Joao da Silva.

The first type had a small ball or 2 ring suspension; examples are rare.

A later version has no designer named and has a ball suspension - 100,000 believed awarded.

Laslo states there are two unofficial types and two identified types of copy. There may be more.

**Rumania** – designed by Kristesko – approx. 300,000 issued. One of the less common issues.

Laslo identifies three unofficial types and cast copies are known.

**Siam** - approx. 1,500 issued.

The rarest and therefore the most expensive of the series but dangerous copies exist.

As with Japan, the angel on the obverse was replaced for cultural and religious reasons with an image of the God of War seated on a mythological beast.





Obverse and reverse of the official French award, with maker's name (Morlon) to obverse.

Laslo states there are two distinct copy types but there may be others; cast copies seen.

**The Union of South Africa** – approx. 75,000 issued.

The Victory Medal awarded to personnel of the Dominion of South Africa was identical to that awarded to other British and Imperial forces except that it had a variant reverse. The standard wording appeared in English as *THE GREAT WAR FOR CIVILISATION 1914-19*, with an added Afrikaans/Dutch version below: *DE GROTE OORLOG VOOR DE BESCHAVING 1914-19*. They are named in slightly irregular impressed lettering.

It is interesting that linguistically variant versions were not produced for other Imperial territories: Canadian recipients might have had an added French text or Indians might have had one with Hindi and/or Urdu.

**The United States of America** – approx. 2,500,000 of the standard issue with knob suspension. Another type has a wire loop or ring suspension and a third version is similar but is stamped USM with 1 or 2 digits; examples of the last are rare.

There are also much more modern restrikes and Laslo refers to five other known copy types.

The US version, authorised in 1919 for service between 6<sup>th</sup> April 1917 and 11<sup>th</sup> November 1918, is undoubtedly the most interesting in the series from a military history point of view. It was the only one of the type to carry campaign clasps and it was in effect not simply the US 'Victory

Medal' but their standard campaign award for the war – the US did not award a specific 1914-18 medal other than this.

Nineteen different slide-on clasps were authorised for the US army - for 'general' or 'area' service or for specific campaigns within the war. In addition to the general *Defensive Sector*, the five area clasps were *France, England, Siberia, Italy, and Russia*, given to those who did not qualify for a specific campaign clasp, of which thirteen were conferred (e.g. *Cambrai, Vittorio Veneto, Somme Offensive, Ypres-Lys, St. Mihiel, Aisne-Marne* etc.). Medals are seen with multiple clasps, four-five being not uncommon.

When ribbons alone were being worn, bronze stars were worn, one for each campaign clasp awarded; silver stars represented gallantry citations which were not rewarded with a specific medal. Similarly, a small bronze cross *pattee* was worn on the ribbon of US naval and marine forces who had served in France.

The US navy and Marine Corps, which were eligible for some of the Army clasps, also had nineteen of their own, most of these being 'branch of service' types (like *Escort, Mine Layer, Transport, Atlantic Fleet, Naval Battery, Grand Fleet* etc.) and included two 'zone' types *White Sea* and *West Indies*. Some of these clasps are very rare and have been extensively faked and there are also several completely unofficial clasps for other areas and campaign theatres.

Of course, not all the Allies of 1914-18 are represented by awards of the Victory Medal. Serbia, for example, had been expanded to form the new Kingdom of Yugoslavia by the Treaty of St. Germain and though she later awarded a general 1914-18 medal, she did not enter into the 'Victory Medal' scheme. Russia equally did not award any general campaign medal, since its wartime ruler, Tsar Nicholas II, and his entire dynasty had fallen to the Russian Revolution in 1917. Luxembourg, Montenegro, China and Panama also did not participate in the scheme.

The series represents an interesting theme for a collection, given the range of countries involved and the many design variations that can be found and most are easily and cheaply available.



*Henriette on the swing (Partie de campagne)*



*Sunshine and shadow (Partie de campagne)*



*Lunch on the grass (Partie de campagne)*



*Lovers in the bower (Partie de campagne)*



*Trees and grasses against the wind (Partie de campagne)*



*The past behind, the future ahead (Partie de campagne)*

The first part of Spink author Christopher Faulkner's piece on Jean Renoir appeared in Issue 29 of the Insider, which can be viewed on our website, [www.spink.com](http://www.spink.com). He is Emeritus Professor and Distinguished Research Professor at Carleton University in Ottawa, Canada and 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 PART II

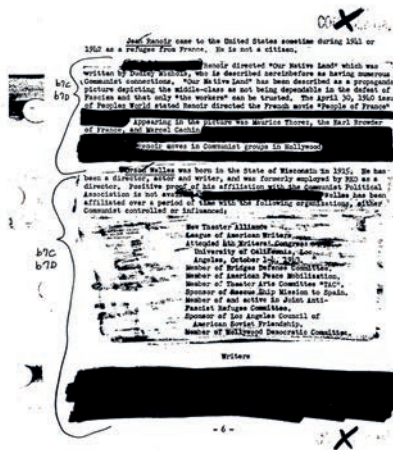
“The film’s  
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If Pierre-Auguste Renoir (1840-1919) was among the most successful of nineteenth-century French Impressionist painters, Jean Renoir (1895-1979) may have outdone his father in becoming the greatest of twentieth-century French filmmakers. “I have spent my life trying to determine the extent of the influence of my father upon me,” wrote Renoir *films* in his autobiography, *My Life and My Films* (1971). That same Oedipal drama has played out between many a father and son, although sons who live in the shadow of famous fathers understandably might feel the pressure to perform more acutely than most.

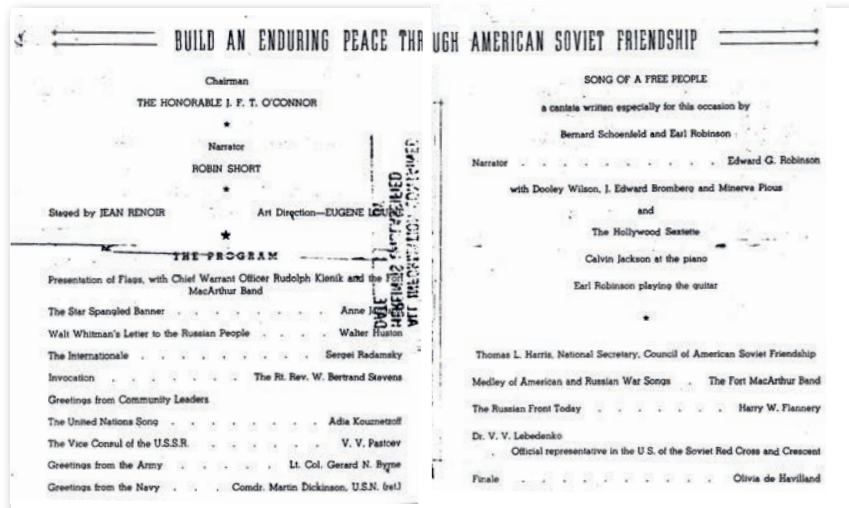
For the first half of his career from 1924 to 1939, Jean never acknowledged his father publicly, in print, or on film – with one notable exception. In 1936, in the middle of the Popular Front and his commitment to the French Communist Party, Renoir directed *Partie de campagne* *A Day in the Country*, a short 40 minute film adapted from the story by Guy de Maupassant and set in 1881. However, because the film was never quite finished, few people at the time were aware that he had made this film until its eventual release – still incomplete by five minutes or so – in 1946 when it was justifiably hailed as a minor masterpiece. Because Pierre-Auguste Renoir was basically a-political and fundamentally anti-intellectual, he would have been unlikely to approve his son’s commitment to various causes and the company he kept in the nineteen-thirties. Did Jean therefore make *Partie de campagne* as a retreat from or reaction to his current political involvement? Is it evidence of his internal conflict over his father? In any event, he did not see any contradiction between making a militant film for the French Communist Party one month and a bitter-sweet period film about a young girl’s loss of innocence three months later.

Renoir’s style in *Partie de campagne* is consistent with the realist tropes of his mature work from the middle and late thirties with its moving camera, long takes, depth of field, internal framing achieved by shooting through doors and windows, and the use of direct sound on location so that character and story are embedded in the environment which gives them social definition. However, Renoir has determinedly brought the setting of *Partie de campagne* within the orbit of French Impressionism by choosing a location exterior on the edge of the Forest of Fontainebleau where the Impressionists painted *en plein air* and introducing conventional subjects such as a boating party and an obligatory picnic on the grass (even to the point of acknowledging the cliché in a remark by one of the characters). The film directly and indirectly alludes to certain paintings by Renoir *père*, such as “La Balançoire” (1876), “La Promenade” (1875), “Les Amoureux” (1875), and “La Seine à Asnières” (1880).

The film’s nod to Impressionism is most convincing when it captures fleeting and evanescent effects, such as sunshine across moving water, the play of light and shade in the rustle of leaves, or the wind through trees and grasses against darkening sky, effects which mirror the characters’ – and especially the young female character’s – subtle shifts of mood and feeling (the character, Henriette, played brilliantly by Sylvia Bataille). Nowhere is this more evident than with the shots which close the film’s penultimate sequence following the seduction scene. As the sky darkens and rain falls, the camera gives us a view of the river from the stern of the rapid, forward movement of the skiff, a setting, a movement, and a camera setup which capture the pull of two temporalities simultaneously, the immediate time past of Henriette’s disappearing youth, and the impending future of her empty



One of more than 200 pages from FBI files which mentions Renoir (with mistakes)



The American-Soviet Friendship program from FBI files

life to come. Not only has she surrendered her innocence, all future agency has been lost. It is not the depiction of the story's climactic moment of seduction which is important, but the effect it produces in her and on us. Renoir has created a cinema of sensation.

Before Renoir can realise fully what is merely incipient in *Partie de campagne*, he will endure a succession of disappointments in the United States. Forced to emigrate because of his political history or face certain imprisonment by Vichy and the occupying Germans, he arrived in Los Angeles on 10<sup>th</sup> January 1941, and attempted to resume his film career with the same commitment to topical stories and a realist style which had earned him success in France. However, Hollywood studios of the 1940s eschewed his kind of filmmaking. They preferred not to shoot on location, avoided moving the camera in favour of repetitive shot reverse-shot editing patterns, were content with post-

synchronised sound, and employed their own contract personnel. Unhappy with the obduracy in these matters of Darryl F Zanuck, the boss at Twentieth-Century Fox, Renoir summarily dubbed the studio "Fifteenth-Century Fox." Renoir made five feature films in the United States, only one of which is memorable. *The Southerner* (1945), a film about the struggles for survival of a family of marginalised Texas sharecroppers, is the one American film to achieve something of the verisimilitude which Renoir sought. If it is undone by its melodrama and over-acting, a measure of redemption can be found in its location shooting and the social reality of the family's plight.

What did carry forward into his American period from the nineteen-thirties was Renoir's involvement in social justice issues. To that end, he delivered radio talks, wrote essays, supported anti-fascist, pro-labour causes, and even directed a stage spectacle in 1943 at the Shrine



Temple stairs along the Ganges (*The River*)



A snake charmer (*The River*)



Celebrating the festival of Holi (*The River*)



Auditorium in Los Angeles in support of US-Soviet friendship. Not surprisingly, among his friends and colleagues in Hollywood were other émigrés like himself who had fled European fascism, such as Bertolt Brecht (whom he had known in the early thirties), the composer Hanns Eisler (who wrote the music for Renoir's *Woman on the Beach*), and American fellow-travellers such as Clifford Odets and Irving Pichel. These activities and associations would prove to have repercussions. During the worst period of McCarthy red-baiting and Hollywood blacklisting in the late forties, many of these activities were circumscribed and the persons involved in them under surveillance by the FBI. Renoir's name appears in numerous FBI files to do with friends and colleagues, some of whom fled the United States (Brecht), or were deported (Eisler, who went to East Germany, where he composed its national anthem), or recanted (Odets). Renoir does not appear to have been formally blacklisted by the Hollywood studios, but he may have been "graylisted" as a risk to security (and profit) by virtue of his connections and affiliations. In any case, he would never make another film in America.

That turn of events proved to be fortuitous because it opened the door onto the major accomplishments of the second half of his career, a second half that could not be more different than the first. If, in the first half of his career from 1924 to 1939, Renoir was a national filmmaker whose work was highly political, in the second half he became an international one and abjured

politics altogether. Whereas he once filmed in realistic environments, now he preferred to pursue what he called "internal truth" through external artifice. With the financial backing of a Hollywood florist and his fascination with a novel by Rumer Godden, Renoir went to India in 1949-50 to shoot *The River* (1951). A rather mawkish story about the coming of age of Harriet, a young girl from a British colonial family, is a meditation on death in the garden of innocence, the disappointment of first love, and the restorative power of art. His first film in colour and the first Technicolor film to be made in India induced Renoir to indulge an outsider's eye and ear for the unexpected sights and sounds of India. The film occasionally abandons its story to depict Hindu rituals such as the spring festival of Holi, which is celebrated with a riot of coloured powders thrown in the air, or Diwali, the harvest festival of lights, along with other attractions of Indian life such as kite flying, snake charming, and the varied temple stairs along the Ganges. The centre-piece of the film is a spectacular dance sequence which is outside the space and time of its story and represents the courtship of Lord Krishna and Lady Radha. Because the roles of Krishna and Radha are assumed by two of the film's Indian characters, we are to take the meaning of their dance as transmutational and the film's story as cyclical.

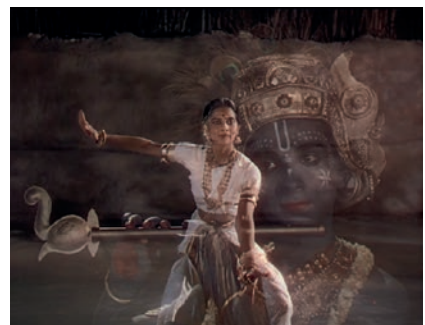
Not coincidentally, after his return from India Renoir published his first account of his father, "My Memories of Renoir," for *Life* magazine. In this short piece, accompanied by colour



Diwali, the festival of light (*The River*)



Lady Radha dances for Lord Krishna (*The River*)



Lady Radha dances for Lord Krishna (*The River*)



*The opening shot (The Golden Coach)*



*The golden coach (The Golden Coach)*



*The commedia dell'arte troupe (The Golden Coach)*

illustrations of numerous paintings, Jean recalls the last, painful years of his father's life when he was crippled by arthritis. This article, like others to come over the next ten years, finds its way into his marvellous biography, *Renoir, My Father* (1962). As much autobiography as biography, it offers us insight into the acknowledged influence of the painter father on the filmmaker son, an influence which is largely a matter of a general philosophical outlook rather than a question of style or choice of subject matter. *Renoir, My Father* articulates that outlook by way of a number of "theories." The world is one,

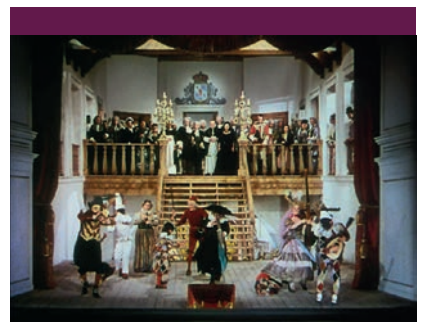
perfection is to be resisted, progress opposed, appearances mistrusted and, famously, there is the so-called cork theory. This is the conviction that despite our struggles we are carried along through life pretty much like a cork on a stream and there is not much we can do about it. The outlook on life represented by these precepts is generous, a-political, and acquiescent. We should, it seems, take the advice of Melanie, the principal Indian character in *The River*, and "consent – to everything." We are being advised, apparently, to relinquish our agency in the world, a condition which hearkens back to the plight



*Adjacent doors create adjacent prosceniums (The Golden Coach)*



*Framed by window openings (The Golden Coach)*



*Camilla renounces the coach for the stage (The Golden Coach)*





*A Montmartre street set (French Cancan)*



*An echo of Manet (French Cancan)*



*A Painter on Montmartre (French Cancan)*

of Henriette in *Partie de campagne*. There, however, it was a tragedy without remission. Now, we are to embrace the world of art as our consolation.

Such, indeed, is the theme of *The Golden Coach/Le Carrosse d'or* (1953), *French Cancan* (1955), and *Elena et les hommes/Elena and the Men* (1956), all of which are films about women and form a trilogy on the power of art (theatre, cinema, painting, music) to unite and console. *The Golden Coach* brought Renoir back to Europe for the first time since 1940. Shot on the sound stages of Cinecittà in Rome, it stars Anna Magnani as Camilla/Columbine, a member of a *commedia dell'arte* troupe which travels to eighteenth century colonial Peru accompanied by a golden coach that the resident Viceroy intends to present to his mistress. Renoir described his film as a “light comedy”; consequently, there is (almost) nothing (intentionally) political about its colonial setting. Camilla is wooed by the Viceroy, by a bullfighter, and by a handsome soldier, all three of whom she renounces by film’s end for the theatre. In truth, what she renounces is life. When the camera shoots through doors and windows, the purpose is to emphasise the theatricality of the framing by drawing attention to the proscenium, so that what we see are so many layered, boxed, or adjacent playing spaces. The illusion is of theatre within theatre ad infinitum and an erosion of the distinction between theatre and life. The “stars” of the film are not the actors (most of whose performances are wooden and uneven), but the dazzling sets, costumes, and props. This is a film intended to pleasure the eye. What we might take away from *The Golden Coach* is the unintended precept that the nearer cinema comes to pure spectacle, the further it is removed from actual life.

The female performers in *French Cancan* (1955) sacrifice themselves for their art as do the performers in *The Golden Coach*, but here there is recognition of a price to be paid, which is one reason why this is the best of Renoir’s postwar films. The subject of *French Cancan* is the founding of the Moulin Rouge in 1889. Danglard (played by Jean Gabin) is an impecunious impresario who decides to re-invent a popular working class dance as the cancan and showcase it in a magnificent new Montmartre dance hall. His *protégée* is the laundress Nini (played by Françoise Arnoul), who will become his mistress and the star of the cancan. The peripeteias of the plot involve a tangle of romantic and sexual jealousies which impede Danglard’s efforts to gather a troupe and raise money for the building of the Moulin Rouge. *French Cancan* is a remarkably infectious film from start to finish because of its actors, their constant movement and the movement of the camera, because of its music and songs (the theme song written by Renoir himself), and because of the attention to



*A hint of Degas (French Cancan)*



*Stairs on Montmartre (French Cancan)*



*An allusion to P-A. Renoir (French Cancan)*

detail of its colourful sets. The alert viewer will observe shots which refer to but do not precisely replicate many familiar paintings of the period by Manet, Monet, Degas, Pierre-Auguste Renoir, and Toulouse-Lautrec. The recreation on a sound stage of Montmartre street life and its character types is beautifully evoked and produces some excellent set pieces, such as the sequence in which the well-to-do go slumming and join the working class dancers in the *chahut*, the dance which will be the basis for the cancan; the sequence in which Danglard follows Nini through the streets to engage her services; the scene at a dance studio in which the girls are first taught the cancan; the sequence in which Nini is escorted around the clubs of Paris to hear the popular songs of the day (sung by Edith Piaf, Patachou, André Claveau, et al). Then there is the film's conclusion, which

explodes in a kaleidoscope of colour with an eight minute performance of the cancan. The numerous close shots of the dancers' spread thighs during the cancan remind us that the sacrifice they have made to become performers has made them objects of both sexual and financial exploitation. The film's exposure of the nexus between sex, money, and performance might be taken as the film's honesty with respect to its own conditions of production.

The reluctant observation that the only place a woman can exercise power and influence is on the stage, but that the stage (theatre, cinema) has no real power to change the world is treated with even greater cynicism in *Elena et les hommes/Elena and the Men* (1956). Its story is slight but its conclusion disturbing. Ingrid Bergman plays Elena, a Polish princess, who



*Cancan dancers (French Cancan)*



*The French cancan (French Cancan)*



*Crowds cheer General Rollan on Bastille Day (Elena et les hommes)*





*Elena is introduced to the General by Henri  
(Elena et les hommes)*



*The General, in disguise, makes his getaway with  
his mistress*



*Elena and Henri, disguised as the General, kiss at  
the brothel window (Elena et les hommes)*

“Perhaps what these written works and the films of the second half of his career tell us is that Jean’s attachment to political causes was always opportunistic and reactive rather than a deep, ideological commitment”

attempts to persuade General Rollan (a thin disguise for the populist, would be autocrat, General Georges Boulanger) to assume political power. Boulanger was the hope of the French right for the restoration of France’s prestige after its defeat in the Franco-Prussian war. His popularity was at its height in the mid-1880s, which is when the film is set. The film turns on Elena’s attempt to act as the agent of her own interests, both with respect to her ambition for General Rollan and

with respect to her choice in marriage. In effect, she wants to be the (unconventional) subject of the film’s narrative and not its (conventional) object. She is thwarted in her efforts through a series of ruses and mistaken identities engineered by men. The film concludes in a brothel, whose metaphorical meaning for the betrayal of Elena is unmistakable. Before an adoring crowd at a brothel window, Elena is tricked into embracing the man whom she will marry while he impersonates the General so that the latter can make his getaway with his mistress. Elena has no more influence over political affairs or affairs of the heart than a prostitute. She cannot change either the public or the private spheres. Elena/Ingrid Bergman is returned to her proper place in society as the object of (sexual) desire rather than its subject. The only power that means anything, so the film seems to say, is the power of performance. The rest is farce. As though to bear that out, the film’s strength lies with the dazzling presence of Ingrid Bergman.

If the first four films of Renoir’s postwar career are largely successful, the last four, made between 1959 and 1970, are disappointing. However, as Renoir made fewer films, he turned to writing. In addition to the biography of his father and his autobiography, there are two plays, the best of which is *Orvet* (performed by Leslie Caron in 1955), and four novels, the best of which is *Les Cahiers du capitaine Georges/ The Notebooks of Captain Georges* (1966). Interestingly, all of these fictional works are inspired by circumstances from his own life, circumstances which take him and us back to the formative years before the death of his father in 1919. Perhaps what these written works and the films of the second half of his career tell us is that Jean’s attachment to political causes was always opportunistic and reactive rather than a deep, ideological commitment. As the curtain falls, Oedipus is reconciled; Jean Renoir was always his father’s son.

# SPINK BOOKS SPECIAL: COINS, MEDALS & BANKNOTES FROM THE ROYAL COLLECTION

*Monarchy, Money & Medals – Coins, Banknotes and Medals from the Collection of Her Majesty the Queen* by Jeremy Cheek will be published by Spink in association with the Royal Collection Trust in October this year.

Spink are honoured to be associated with the Royal Collection and to have been given the opportunity to publish this prestigious book. Jeremy Cheek has been Honorary Numismatic Consultant to the Royal Collection for the last ten years, where he has been responsible for cataloguing and advising on the coins and medals held in the Royal Collection at Windsor Castle. Spink are Royal Warrant Holders as Medallists and Philatelists, in addition to being leading numismatic publishers, so the renewed partnership with Jeremy, who worked for 12 years in a senior position in Spink's Coin Department, seemed a natural match.

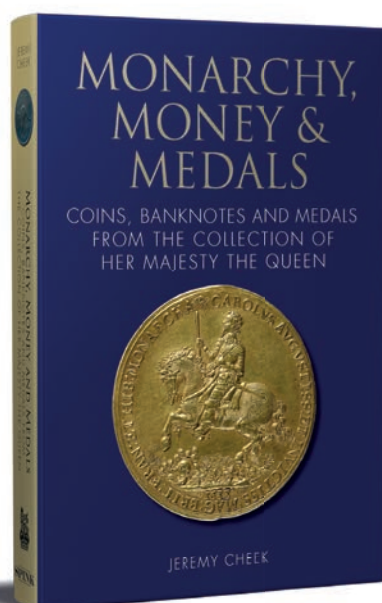
The Royal Collection is perhaps the finest and most famous private art collection in the world; however, the fine art and many precious objects in the Collection, including the largest group of Leonardo da Vinci drawings in the world, tend to overshadow the coins and medals – in the BBC documentary earlier this year which described items in the Royal Collection at length, neither coins nor medals were mentioned. To redress this balance Jeremy has been researching the background to the outstanding numismatic rarities held by the Queen, and the result is this joint publication. The book illustrates and describes the highlights of the coins, medals and banknotes in

the Royal Collection today, and explains the turbulent history of the Collection, with its many gains and losses over the centuries. Jeremy states in the introduction that his aim is to shine a light on this little-known corner of the Collection and share its treasures with a wider public.

Probably the most famous coins in Windsor Castle consist of a set of pattern coins for Edward VIII, whose proposed coinage was abandoned when news broke of his impending abdication. Sometimes described as 'the most important set of coins in the world', only six sets exist; many of the designs were revolutionary in their time. No gold coins were issued for the Queen's coronation in 1953, but there are two sets of 1953 gold coins in the Collection which were especially struck for the Royal Family and for museums; around 10 sets exist.

Other highlights include an exquisite engraved gold plaque of Elizabeth I by Simon van de Passe, produced shortly after the Queen's death. The plaque was presented to Queen Elizabeth II by the Sultan of Oman on a State Visit in 1982. The plaque is thought to be unique and is from the Heckett (1977) and Goulburn (1962) collections.

Also illustrated is a gold medal commemorating the Expedition to Vigo Bay in 1702. During a raid on a Spanish treasure fleet a large amount of silver was captured and struck as the familiar *Vigo* silver, but very little gold was taken; as a result the *Vigo* gold coins, particularly the 5 guineas, are







Jeremy Cheek



extremely rare. The *Vigo* gold medal, also struck from captured gold, is rarer even than the *Vigo* 5 guineas – none are recorded in *Medallic Illustrations*, although the Royal Collection boasts two specimens in gold.

On the successful conclusion of the Great Siege of Gibraltar in 1783, when a small and heavily outnumbered British garrison survived the longest siege in British military history, the commander General Eliott personally commissioned silver medals for survivors, and presented gold medals to the Royal Family, one of which is also now in the Collection. Also

illustrated are a rare pattern Waterloo medal of 1815 and the first prototype Victoria Cross.

All of the banknotes in the Royal Collection are listed, including the first notes issued of each new design numbered 01, which have been presented to the monarch since 1928, as well as many extremely rare specimens; however perhaps the highlights of this section are the fascinating prototype Australian banknotes of Edward VIII and George VI.

Other rarities, many with fascinating stories behind them, await discovery in this exciting publication.



# MEET TWO OF OUR BUDDING SPECIALISTS

**Meet two of our budding specialists, Jack West-Sherring and Thomas Fell, who are currently working in the Medal and Stamp & Autograph departments:**

**What first drew you to working at Spink?**

**Jack:** I became aware of Spink while working at Saltwood Castle, near Hythe in Kent. Saltwood was home to Sir Kenneth Clark, esteemed art historian and author of *Civilisation* (1969). Four years ago his daughter-in-law, Jane Clark, commissioned me to catalogue the Library at Saltwood. In addition to rare books, I felt inspired by the superb militaria, particularly a cabinet of regimental shoulder-belt plates. The name 'Spink' surfaced repeatedly, and a seed was planted in my mind. When I left the Courtauld Institute last year with an MA in History of Art, a friend drew my attention to Spink's 3-month internships. Now in the Medals Department, I enjoy Spink immensely.

**Tom:** Expertise of staff and privilege of working in a place to which people bring their interesting things.

**When did your interest in collectables / medals / stamps first begin, and how were you encouraged to pursue your hobby (if applicable)?**

**Tom:** Although new to stamps, since working at Spink my eyes have been opened to the thrill of scarcity. Increasingly in modern life objects are impersonal and common; to be able to lay claim or interact with a truly rare object is to know and experience something unique. With that in mind, I have a new, reinforced appreciation of unique objects with 'one-off' histories.

**What has been the most interesting project you've been involved in so far at Spink?**

**Jack:** The exhibition Spink held in April to mark the 100th Anniversary of the Royal Air Force. Given the role of curator, I felt privileged to handle, research and display medals worn by personalities such as 'Cat's Eyes' Cunningham, Bill Reid VC, and Eric Lock, the most successful British-born ace of the Battle of Britain. I learnt about the largely forgotten role of the RAF in Iraq during the 1920s, and met some fascinating people at the drinks party and viewing on 24<sup>th</sup> April. It was an unforgettable experience.

**Tom:** Helping put together our Autograph and Historical Documents sale for July. Nowhere is history more accessible than in the written word. It was a pleasure to research documents of such historical importance such as a letter from Charles I concerning military funds, the outbreak, and surrender of WWII.

**How has your experience encouraged you to pursue a career as a specialist?**

**Jack:** Spink is remarkable for the level of opportunity it gives to interns and Junior Specialists. I had barely been at the firm two weeks when I was asked to help out at the Winter Art & Antiques Fair at Olympia; now I'm being trained as an auctioneer! Some of my friends have been interns at other auction houses, and they always comment on the difficulty of forging a career. Given my experience to date, I know that a career as a Spink specialist will be fulfilling, exciting and unpredictable.

**Tom:** The ability to uncover rarities and unique stories is one that I would never tire of, nor the





Jack West Sherring



Thomas Fell

“Spink is remarkable for the level of opportunity it gives to interns and Junior Specialists. I had barely been at the firm two weeks when I was asked to help out at the Winter Art & Antiques Fair at Olympia; now I’m being trained as an auctioneer!”

ability to unite these incredible objects with new and appreciative homes. It’s a very niche kind of recycling that sustains histories and stories that might otherwise disappear.

**If you could add one item to your collection, what would it be?**

**Jack:** The leather-bound copy of *Historical Records of the 24th Regiment* (1892) owned by Major-General Sir William Penn Symons, which formed Lot 598 in our 24<sup>th</sup>-25<sup>th</sup> July auction of Orders, Decorations and Medals. A mine of information, it contains nine original signed watercolours by the renowned military painter Richard Simkin (1850-1926). The book is especially poignant given that its owner took it to South Africa for reference when visiting Isandhlwana and Rorke’s Drift, but was killed by the Boers at Talana in 1899.

**Tom:** A document relating to the hay days of Cornish tin mining – an area of history close to my heart, being a Cornish lad, and one that I believe to be particularly interesting. Lot 3004 from our Autograph sale really captured my interest.

**Extra question from Tom to Jack: What is your favourite medal and why?**

Any medal which harks back to Greek & Roman Antiquity will grab my attention, as I have always been fascinated by classical art. The reverse of the Naval General Service Medal 1793-1840 shows Britannia, trident in hand, riding Nereus’ mythical hippocamp. It is a wonderful, bombastic image which reveals Britain’s self-confidence at that time. The medal’s clasps include a host of obscure naval actions which never fail to excite interest.

**Extra questions from Jack to Tom: What makes an autograph popular or valuable?**

I can only see this market getting more and more popular. With the advent of a digital and mass-produced world, unique items are increasingly rare and sought after. Autographs and Historical Documents offer an antidote to the impersonal. More specifically though, when a document speaks of or relates to an interesting person or period in history it is of particular value, not only because of its relation to these people or events, but because in itself it is uniquely insightful. Reading and interpreting these documents brings you as close to history as it is possible to be, and that is exciting.

**Why are the autographs of infamous people so desirable?**

This is an interesting one, and reveals fascinating aspects of the market. Autographs, as with medals, are items made by their stories and those of the people associated with them. Behind every infamous person is an intriguing personality; key to understanding that personality is often the author’s personal thoughts. More than this though, it is undeniable that infamous people have had a lasting effect on the world we live in, therefore their autographs, documents and letters are of huge interest. There are certain items and people which are too delicate to put up for sale though, as their atrocities outweigh their interest.



*Fig. 1. Dionysus sailing in a ship on the interior of an Attic 6<sup>th</sup>-century BCE wine cup by Exekias. Munich, Staatliche Antikensammlungen.*



## LIBATIONS AND CLASSICAL GREEK ART

The word “libations” conjures up clinking glasses, a flow of alcohol, and a joyful atmosphere. In contrast, classical Greek art probably brings to mind somewhat less light-hearted thoughts. We are likely to picture grand statues, marble monuments and painted pottery or consider questions of high culture and ideal beauty. Libations and Greek art however, have much more in common than most may realise initially, for countless ancient images celebrate the realm of Dionysus, the god of wine. We may encounter him reclining in a ship, holding a horn of plenty, surrounded by dolphins (Fig. 1). Here he is depicted on the interior of a large cup made by the famed artist of the 6<sup>th</sup> century BCE, Exekias. Upon filling the vessel with wine, the god would appear as if sailing in the depths of the beverage, and recall the well-known story about a group of pirates who attempted to abduct Dionysus, who in response turned them into dolphins and transformed the sea into the fruit of the grape - wine. Notably, in this image the god adopts the customary pose

of banqueters in antiquity. Such wine-drinkers are portrayed on the exterior of a painted cup of the first quarter of the fifth century BCE (Fig. 2). They recline on couches, and the wine-cups in their hands are of the same shape as the vessel on which they are depicted. This cup with a depiction of cups tells of its own potential use, as intended for social male gatherings. In fact, a large number of Greek vases seen today in museum collections and admired for their appearance were originally designed for wine consumption. These two cases exemplify how once we conceive of ancient artefacts as integral to daily life, they emerge as far more dynamic and interactive than the silent objects that we see in closed display cases. And we may find that they have many connections to libations. In fact, a close consideration of the original context of ancient imagery as witnessed in a wide array of media, including not only in painted pottery, but also sculpture, reliefs, or coins, demonstrates that there is more to ancient art and libations, even beyond wine consumption.

*Fig. 2. Men at a banquet on the exterior of an Attic 5<sup>th</sup>-century BCE wine cup by Duris. London, British Museum. Courtesy of the Trustees of the British*





Fig. 3. Libation at a sacrifice on a large mixing bowl, from Attica, 5<sup>th</sup>-century BCE, Paris, Louvre.



Fig. 4. Man and woman with libation instruments on a storage vessel from Attica, 5<sup>th</sup>-century BCE, New York, Metropolitan Museum of Art.

Let us first clarify the precise meaning of the term “libation”. The Oxford English Dictionary provides two definitions. First: “The pouring out of wine or other liquid in honour of a god, a drink offering;” and second: “the liquid poured out to be drunk.” The reason behind the dictionary’s two entries can be found in the Greek banquet, where it was customary to intentionally pour out wine on the floor in honour of the gods prior to enjoying a drink. Those familiar with Plato’s *Symposium* may recall how Socrates and his fellow banqueters made libations and chanted before they launched into an in-depth discussion of *Eros*. The religious act of making a liquid offering was not limited to social gatherings and imbibing. In addition to wine, other substances including water, oil, honey or milk were used in libations. The ritual was performed on various occasions such as prayer, animal sacrifice, or when a soldier returned safely from the battlefield, as well as when he was leaving for war. When an agreement was ratified, a libation was made, and a special mixture containing milk and honey was



Fig. 6. A woman with a golden libation bowl and a man at a tomb, funerary oil flask, from Attica, 5<sup>th</sup> century BCE. New Haven, Yale Art Gallery.



Fig. 5. A libation bowl, *phiale*, fifth century BCE. New Haven, Yale Art Gallery.



Fig. 7. The Porch of Caryatids on the Athenian Acropolis.



Fig. 8. Section of the East Side of the Parthenon Frieze. London, British Museum. Courtesy of the Trustees of the British Museum.

poured during a visitation to a tomb. In fact, it appears that making liquid offerings to the gods was the most pervasive religious act in Greek antiquity, and visual culture reflects this ubiquity; libations are the most frequently represented ritual in Greek art. For example, one vase features a group of worshippers around an altar holding spits, while one tilts a jug above the smoking altar, an indication that wine is about to be added to the sacrifice (Fig. 3). Another vase presents us with a quiet scene of a helmeted man and a woman looking at each other, his shield between them. Her pitcher and angled dish suggest the likely possibility of liquid that was poured to the ground. We are invited to imagine another potential flow, from the woman's pitcher to the man's shallow dish and downwards (Fig. 4).

The two figures seen here hold the distinctive implement for libations in ancient Greece. For while there was no rule regarding how precisely the ritual was to be made, and any instrument could have been used, this special handle-less shallow bowl with a distinctive mound in the middle, known as the *phiale* (pronounced as fir-ja-lē) is the instrument most associated with the ritual, and often seen in depictions of libations (Fig. 5). We see such a golden bowl in the hand of a mourner approaching a tomb, as she is about to make an offering of mourning and commemoration (Fig. 6). Notably, the sculpted maidens known as the Caryatids standing on the Athenian Acropolis, also held such bowls. Today, their hands are missing, but archaeological studies reveal that originally they clasped these vessels by their side. (Fig. 7). Similarly, on the Parthenon Frieze, we can note another group of female libation bearers, ready with jugs and *phialai* (Fig. 8). Imagery of libations expands

beyond the realm of mortals, and includes both gods and heroes. A terracotta Aphrodite, the goddess of love, extends the bowl and tilts it slightly, anticipating the inpour that she would trickle down (Fig. 9). And on a fifth century BCE Greek coin the hero Herakles, with his lion skin and club performs the ritual at an altar (Fig. 10).

What to make of this imagery? There are various approaches available to us, but let us pause to consider the profound differences between our perspective, and that of the original patrons, makers and viewers. Today, we look at ancient artworks and artefacts with great caution and care, whether in a gallery, an archaeological site, or in a private collection. In antiquity, they were seen on a daily basis, exchanged in the marketplace, used at home, or viewed in public spaces. To us, they invoke a religious act that is foreign and baffling. Originally, liquid offerings were the norm, part and parcel of the everyday. What insights may we gain from considering them in their ancient context? Take for instance an amphora, or a storage vessel (Fig. 11). An armed man holding a shield and a spear faces a woman who pours liquid from her jug into the bowl in his hand. A red line undulates from her vessel into his, and then continues towards the ground. We are presented with a libation in action. The bond between the two figures is undeniable; it is witnessed in their coordinated actions and eye contact. Whatever the occasion, whether the soldier has come back from war, or is about to leave, looking at the vase, we can tell of his deep attachment to the woman. The libation provides a physical affirmation of their connection.

Obviously, this vase was not designed for the Metropolitan Museum of Art in New York, where visitors can see it today. Rather, it was originally made in Athens, in the fifth century BCE to serve as a storage vessel, quite likely in a domestic setting. There, its imagery echoed the common custom of making libations for soldiers on the occasion of their departure to or return from war. For instance, the great historian Thucydides, describes how all the Athenian people gathered to pour libations into the sea, before the Athenian fleet set out to fight a battle on the shores of Sicily. If we imagine the vase in



*Fig. 9. Statuette of Aphrodite with libation bowl.*

a private residence in Athens, where most men participated in war, it could have articulated the unbreakable bond between that home's soldier and a woman from that household, possibly his wife, mother or sister. Notably, this vase was not found in Greece, for it was reportedly unearthed in Nola, in Italy. At some point already in antiquity, it was exported, and was most likely interred as a grave gift. As in Athens, here too the vase's imagery would have signalled a deep tie between a man and a woman, and if dedicated to a fallen soldier, it would have evoked the undying ties between a female mourner and the man of battle who passed away.





Fig. 10. Coin with Herakles making a libation at an altar. Metapontion, 5<sup>th</sup> century BCE. London, British Museum. Courtesy of the Trustees of the British Museum.

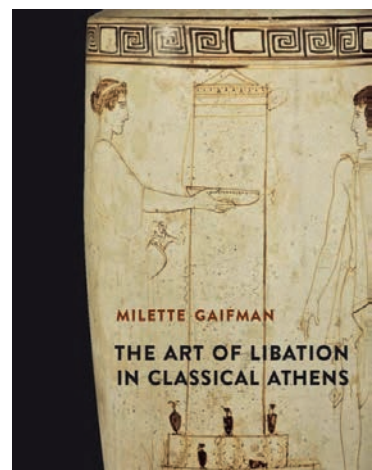


Fig. 11. Soldier and woman performing a libation. Storage vessel from Attica, 5<sup>th</sup> century BCE. New York, Metropolitan Museum of Art.

And what of Herakles making a libation at an altar? The coin seen here was minted in the Greek colony of Metapontion, today's Metapontum in southern Italy. It depicts the son of Zeus and the mortal queen Alkmene in the familiar act of libation at a sacrificial altar, with an ox skull hanging above. Here, he is using a small single-handled cup. The son of a woman performs the same acts as mortals did, but his attributes remind us of his divine powers inherited from the great Father of the Gods. In Metapontion of the fifth century BCE, the minted image revealed the human aspects of Herakles, as he performs the rituals the people of Metapontion did and at the same time celebrated the awesome hero, who ultimately became immortal, and was honoured locally in great sacrifices and libation.

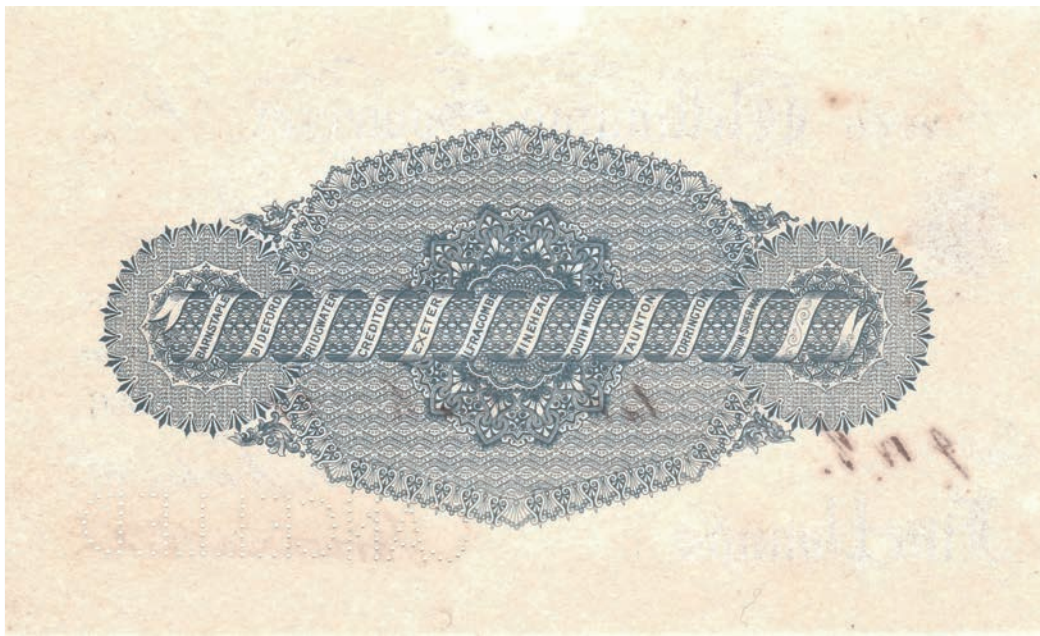
The more we consider classical art in its original context the more we will come to see how libations and images articulated meaningful social and religious connections in private homes, in the public sphere, between the living and the dead and between mortals and immortals. The exploration of art and libations in Greek antiquity gives us a better appreciation of the vital interactive force of ancient visual culture.

For more on art, libations and the ancient Greeks, see Milette Gaifman's *The Art of Libation in Classical Athens*, published by Yale University Press and available at: <https://yalebooks.yale.edu/book/9780300192278/art-libation-classical-athens>.





This is the highest numbered £5 note likely to be available to collectors



Reverse design of £5 note listing 11 branches





Jonathan Callaway

# THE LAST PRIVATE BANKNOTE ISSUER – THE STORY OF FOX, FOWLER & CO

*An earlier version of this article first appeared in Coin News in December 2010*

**T**he simple facts of the Fox, Fowler story are unremarkable: founded in 1787 by Thomas Fox, a woollen manufacturer, run as a small family bank by him and his descendants essentially as an adjunct to their woollen mills, given full independence as a separate firm only in the late 19<sup>th</sup> century, and finally sold by the partners to Lloyds Bank in 1921.

But there are aspects of this story which make the bank's history much more interesting to those who study the development of the banking industry in England and those who collect the banknotes, cheques and other financial ephemera of the provincial or country banks.

The reason most people have heard of Fox, Fowler & Co is that they became justly famous as the last private bank licensed under the 1844 Act to issue its own notes. This right was extinguished when Lloyds took them over and had been exercised from the first day Fox & Co opened for business on 30<sup>th</sup> October 1787. Their banknote register for this day records the issue of 500 notes of five Guineas each, valued at £2,625. Their final issue, of which more below, was of £5 notes dated 1<sup>st</sup> March 1921.

Where the bank's history assumes greater significance is in the history of the Fox family themselves and the many connections they developed with other Quaker families right across England. In the late 18<sup>th</sup> and early 19<sup>th</sup> centuries many small private banks came into being, all on the face of it under-capitalised and vulnerable to changes in the economic climate. A study of the family connections of the Fox family suggests otherwise: by careful choice of marriage partners for younger family members a network of relationships was developed which enabled these small banks to direct business

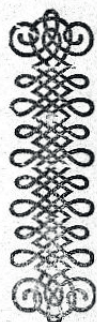
to each other and of course to support each other in times of need. In the case of the Fox family, there were connections also to partners in London banks, a further crucial factor in ensuring their survival in difficult times. The role of the London private banks in financing their country cousins was important at all times and an interdependence developed which reinforced the overall strength of the banking system in the important formative years of the Industrial Revolution.

Returning to the Fox family, Thomas was born in Wadebridge, Cornwall, in 1747 to Edward Fox, a Quaker merchant with his origins in Wellington, Somerset. Edward had married Anna Were, the daughter of a Wellington woollen manufacturer who was also a Quaker. Their second son Thomas was taken into his grandfather's firm and became a partner in 1772. The firm prospered despite difficult trading conditions occasioned by war with France and the American War of Independence. Then in 1783 Thomas married Sarah Smith, the daughter of Thomas Smith, a Quaker banker of substance and senior partner of Smith, Wright & Gray, a well established London private bank with offices in Lombard Street.

How did they meet? A Were family relative introduced them having met Sarah while he was working for the London firm. The pattern was already being established: interlocking family relationships, the judicious choice of marriage partners, a common faith, shared business (and religious) values and a mutual drive for security and prosperity.

At this point in the story, we should look more closely at the Quakers themselves. The Religious Society of Friends had been established in 1647 during the English Civil

No.



No. In consequence of the scarcity of Silver, this ticket is issued by FOX, BROTHERS, as a voucher for ONE SHILLING, in payment of wages.

Persons in trade, and others are requested to take this ticket as money, and present the same for Cash, at Tonedale, in sums not less than One Pound.

Ent<sup>d</sup>.

*The Tonedale woollens business of Fox Brothers issued wage tickets in the early 1800s*

War by George Fox (not related) when he was a travelling preacher. He was imprisoned for blasphemy in Derby in 1650 when the Quaker name was first applied, derogatively, as he urged the judge to “*quake and tremble at the word of the Lord*”. Quakers were much persecuted for their pacifism, their non-violent activism and their refusal to take oaths or pay tithes. Many emigrated to form communities abroad, most notably in Pennsylvania and New England.

Why were Quakers so prominent in banking? Quakers went into business because many other avenues for advancement were closed off to them, eg any form of public office due to their refusal to take an oath, also professions such as the law or medicine. They also excluded themselves from certain activities such as arms manufacturing and distilling as these clashed with their beliefs. Being increasingly recognised for their fairness, integrity and probity – key attributes for bankers – they were often successful in their chosen lines of business and became very prominent during the Industrial Revolution. Another reason why there were so many Quakers in banking is quite simply their success rate: more Quaker banks survived due to their prudent business practices, not to forget the insurance of all those family relationships. Margaret Dawes & C N Ward-Perkins, in ‘*Country Banks of England & Wales*’ published in 2000, referred to a “*national grid*” of family connections covering great areas of the country. By employing family members they ensured loyalty and of course brought in only those who appeared suitably able. In Thomas Fox’s case all six of his sons joined the bank; all became partners and the firm was subsequently renamed Fox Brothers & Co.

Other important industries became popular routes to success for Quakers. Prominent

Quaker family dynasties were founded in industries as diverse as iron and steel manufacture (the Darby family), medicines (the Allen and Hanbury families), railways (the Pease family, who went on from founding the Stockton & Darlington Railway to establish several banks), match manufacture (the Bryant and May families), biscuits (Huntley & Palmer) and shoe manufacture (the Clark family).

Perhaps surprisingly, Quakers also went into brewing, but this was considered acceptable to most (but not all) Quakers as beer was seen as a wholesome drink in those days and a lot safer to drink than much running water, in contrast to the dreaded gin and other strong liquors. Members of the Barclay and Bevan banking families also owned breweries. Chocolate manufacture was chosen as another alternative to the demon alcohol: the Rowntrees, the Cadburys, the Terrys and the Frys were all Quakers.

In the 19<sup>th</sup> century many Quakers became prominent in social reform, for example the philanthropist and penal reformer Elizabeth Fry (née Gurney, yet another Quaker banking family), whose portrait featured on the reverse of the last Bank of England paper £5 note.

According to Dawes & Ward-Perkins there were at one stage 266 Quakers from 126 families who were partners in private banks. Some hostility was inevitably shown towards this impressive network of successful Quaker bankers, for example the Earl of Darlington told his agent to collect all his rents in Backhouse Bank notes and present them all at once in the hope that the bank would be unable to honour them. The Quaker Jonathan Backhouse countered by shipping gold in from London. Potentially another source of irritation was the philosophy espoused by some Quakers,



including the Backhouses: “*in business we don't do nothing for nothing for nobody*”.

Returning to the Fox, Fowler story, we should note that Thomas's first and second sons both married daughters of Dykes Alexander, an Ipswich Quaker banker whose firm became one of the constituents of Barclays Bank, while his fifth and sixth sons married daughters of the Crewdson banking family of Kendal, Westmorland, whose firm also became part of Barclays (via absorption by the Bank of Liverpool).

After the decision to separate the bank from the woollen business in the 1870s a period of relatively rapid expansion followed. Branches and agencies were opened in Devon, Cornwall and Somerset and two small private banks were absorbed, Marshall, Harding & Hiern of Barnstaple in 1888 and Gill, Morshead & Co of Tavistock in 1889. The bank's partners remained exclusively Fox family members until 1879 when William Herbert Fowler joined and the firm's name was accordingly changed to Fox Bros, Fowler & Co (later shortened to Fox, Fowler & Co). By the time Lloyds Bank took them over they had deposits of £3,500,000, 55 branches and sub-branches and R S Sayers in ‘*Lloyds Bank in the History of English Banking*’ (1957) felt able to describe them as “*West Country giants among private banks*”. Clearly the very modest Authorised Circulation of £6,528 under the 1844 Act had not constrained progress.

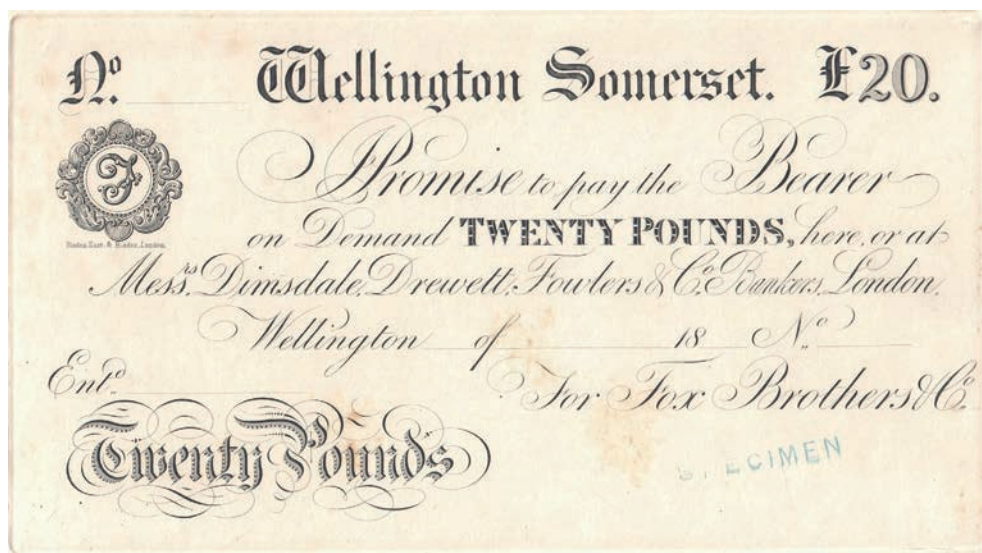
Its main regional rival was the much larger Stuckey's Banking Company which had started life as a private bank in Langport, Somerset, but was reconstituted in 1826 to become one of the earliest joint stock banks with one of the largest note issues – its Authorised Circulation was a considerable £356,976. It opened a branch in Wellington but never seem to have pressured Fox Fowler or threatened its independence.

John Howard Fox, a grandson of Thomas, became a partner in 1908 and later the firm's senior partner. It was his close family connection to the Lloyds, a leading Quaker banking family, which ultimately determined the fate of the bank. His mother was the sister-in-law of Howard Lloyd, a director of Lloyds Bank from 1902 to 1920. The latter had become an informal adviser to Fox, Fowler & Co and had prompted its West Country expansion, partly, according to Sayers, to fill the void left by the failure of the West of England & South Wales District Bank.

When the First World War broke out in August 1914, John Howard Fox feared there might be a run on the bank. He travelled to London to collect what he considered necessary funds to cope with mass withdrawals and returned to Wellington with three unmarked wooden boxes, containing £100,000 in gold and silver coin. There was no run but this was a sign that the future of small private banks might not be so bright.

Cheque issued by Fox Fowler in Ilfracombe listing 16 branches and 15 agencies





No issued £20 notes have survived only this proof note. All issued notes have probably been redeemed

For some years Fox, Fowler's principal London agents had been Barclays, Bevan & Co, forerunners of Barclays Bank, though Lloyds was agent to a few branches (a legacy probably of the two minor acquisitions). Despite the close business connections and family ties to constituents of Barclays Bank, it seems the even closer family connection to Lloyds trumped them when, after World War I, it became ever clearer that successful though the bank had been it was too small to thrive independently in the world of the Big Five banks with their extensive branch networks and substantial capital bases. Talks with Lloyds Bank opened in January 1921. After the take-over was completed John Howard Fox was appointed a director of Lloyds and remained on the board until 1949. Even today, the Lloyds branch in Wellington is known locally as the Fox Branch.

The family had decided to concentrate on its woollens business, which had always been a much larger concern. Indeed it employed nearly 5,000 people at its peak, its Tonedale Mill was the largest in the Southwest, it supplied cloth to Saville Row tailors – and royalty – and it was responsible for introducing khaki to the world, so British soldiers had an alternative to their over-conspicuous red coats. Today, the firm still trades, now as Fox Brothers & Company Ltd. It was acquired by Dragons' Den entrepreneur Deborah

Meaden in 2009 and has re-established itself as a niche producer of fine flannel and worsted cloths, currently employing just 25 people.

#### The banknote issues

The five Guinea and £5 notes issued in 1787 were followed in 1797 by £20 notes. Forgeries appeared and Thomas Fox ordered the printers to include secret marks in his notes, such as a "*chasm in one stroke of the X, a chasm in the I and defects in the G and T of Wellington*" (quoted in '*Quaker Homespun*' by Hubert Fox, published 1958).

The firm went on to issue £1 and later £10 notes. Fox Brothers also issued One Shilling wage tickets in lieu of silver at their Tonedale mill, probably in the early years of the 19<sup>th</sup> century. A number of unissued tickets have survived.

Below is a summary of the bank's note issues, extracted from the surviving note register covering the period from October 1824 to June 1921:

**£1 notes** – last issued in 1827; the last one redeemed in 1834. No examples have survived.

**£5 notes** – 26,998 were issued between 1787 and March 1921. The register records every note as having been redeemed by 1941 but 26 notes were marked as "*cancelled but not burnt*" (including 20790, cancelled in June 1894 but auctioned in the Kirch sale and 20652, known to have survived but whereabouts unknown).



In addition to these 26, a final run of 100 notes numbered 26901 to 27000 and dated 1<sup>st</sup> March 1921 were issued as presentation notes to branches of the bank and to various individuals. None will have been circulated. These notes were marked cancelled (either by rubber stamp or perforation) and described in the register as “*cancelled but not burnt*” (but at least two have survived without being cancelled). Cancellation took place on 29<sup>th</sup> June 1921, when, as stated in John Howard Fox’s own hand, “*the note licence was extinguished on absorption by Lloyds Bank Limited*”. There were two exceptions: 26999, “*issued as a specimen*” to Gerald Fox and 27000 likewise to John Howard Fox.

How many survivors are there of these cancelled notes? Of the 26 mentioned above three went to members of the Fox family and another to the Institute of Bankers (whose collection is now in the British Museum). Of the final 100 notes, 37 notes numbered 26901 to 26937 were burnt in 1941. With at least five of the final 100 known to be in archives or museums, the highest possible number of surviving notes according to the register is 78 but only a tiny fraction of these has ever come

on to the market. The highest serial number of a note in private hands is confirmed as 26996. As the last ever issued private bank note this £5 note is iconic indeed.

Two proof £5 notes are known, prepared for Fox Brothers & Co.

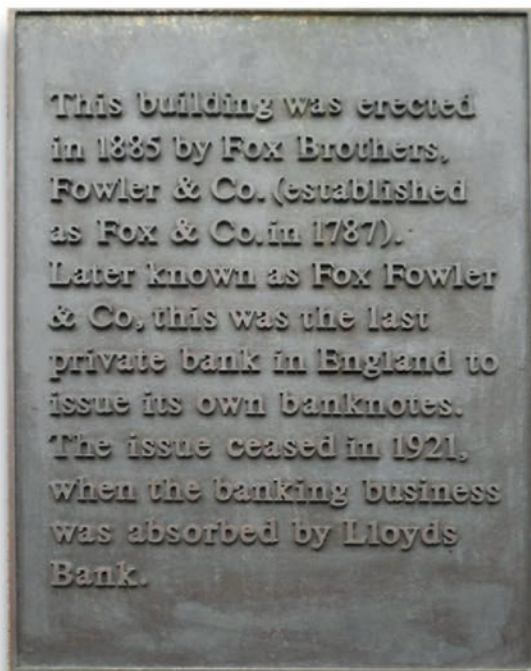
**5 Guineas notes** – only two were outstanding in 1824 and no more were issued after that date. They were finally written off in the books in 1888. Neither note appears to have survived.

**£10 notes** – just 200 were issued between 1879 and 1883. All redeemed by 1886 and no examples have survived.

**£20 notes** – 2,155 were issued between 1787 and 1879. There were only 22 in circulation in 1878 and it seems probable that they were all redeemed though the register is not clear on this point. No examples are known to have survived though it is recorded that John Howard Fox retained a surviving half note “*for his collection*”. From other annotations in the register it seems his collection included several £5 notes as well.

A single proof £20 is known, prepared for Fox Brothers & Co.

Plaque on Lloyds Bank  
Wellington branch



#### Footnote

Fox, Fowler & Co was not actually the last private country bank to be taken over. This was Gunner & Co, of Bishop’s Waltham in Hampshire, who lasted until 1953 when Barclays acquired them. They had however given up their note issue in 1844.

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#### Acknowledgement:

The author acknowledges the assistance provided by Lloyds Banking Group Archives.

# PORTRAITS OF GREEK COINAGE

## MITHRADATES VI EUPATOR DIONYSUS, 'THE GREAT' (120 - 63 BC)



**AR Tetradrachm, 85/4 BC, minted at Pergamum.**

**Obverse:** Diademed head of Mithradates right, portrayed with flowing hair.

**Reverse:** Stag grazing left on a line representing ground. Pellet between legs. To right  $\Delta$  above monogram. Inscription  $\text{ΒΑΣΙΛΕΥΣ}$  above stag and  $\text{ΜΙΘΡΑΔΑΤΟΥ/ΕΥΠΑΤΟΡΟΣ}$  in two lines below. All surrounded by a berried ivy wreath.

16.44g (34 mm diameter), die axis 225°.

Author's collection.





Robin Eaglen

**M**ITHRADATES VI was an extraordinary amalgam of both admirable and deplorable qualities. He became king of Pontus, on the southern coast of the Black Sea, in 120 BC at the age of eleven. His mother, Laodice, acted as regent during his minority but in 113 she was deposed by her enemies and subsequently both she and Mithradates' younger brother were murdered. Thereupon Mithradates became sole king and married his sister, also named Laodice.

Mithradates acquired a legendary reputation for his courage and, in spite of a prodigious appetite for food and alcohol, his athleticism. Cicero ranked his military genius second only to that of Alexander the Great. He was a brilliant linguist and a passionate devotee of art, music and scholarship but, in contrast with these attributes, he was capable of shocking acts of barbarity. These were precipitated, directly or indirectly, by his relentless hostility to Rome and its seemingly inexorable advance towards domination of the Greek world he championed.

His annexation of neighbouring Bithynia and Cappadocia, within Rome's sphere of influence, led to the first Mithradatic War (89 - 85 BC) in which he was victorious in Asia, widely supported in Greece and welcomed even in Athens. This was followed by his ordering tens of thousands of Italians residing in Asia to be exterminated. On a later occasion he reputedly had five hundred of his concubines put to death to ensure that they did not fall into enemy hands. Rome retaliated in 87 when its army, commanded by Sulla, defeated the Pontic forces in Greece, although Mithradates was allowed to return to his kingdom. The Second War (c.83 -81) was no more than a series of inconclusive encounters but the Third, extending over a decade from 74 or 73, was triggered when Mithradates took possession of Bithynia after the death of its ruler who had bequeathed his kingdom to Rome. The Roman general, Lucullus, drove Mithradates out of Pontus but he returned in 68 only to be defeated three years later by Pompey the Great. Fleeing to Ponticapaum, on the north coast of the Black Sea, he made preparations to launch a new campaign. His spirit, however, was finally broken in 63 when his

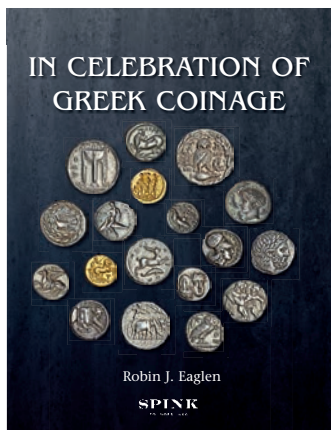
troops, led by his son, Pharnaces, revolted against him. Having over the years taken poison to build up his immunity against such a threat, he had to order one of his mercenaries to run him through with a sword to end his life. He was aged sixty-eight.

Pharnaces was rewarded by Rome for his disloyalty with the throne of Bosphorus, adjoining Pontus. Years later, when civil war broke out between Pompey and Julius Caesar, Pharnaces seized the opportunity to encroach on neighbouring territories. Caesar, however, came with an army in 47 and defeated him with spectacular speed, occasioning his famous boast 'veni, vidi, vici.' On withdrawal to Bosphorus, Pharnaces was killed by an opponent, Asander.

The first tetradrachms of Mithradates were issued in 96 BC. The obverse dies, although clearly inspired by the earlier Hellenistic representations of Alexander the Great, were somewhat wooden in style and showed him with profuse but untidy, tousled hair. In 88, when the campaigns against Rome began, an altogether more attractive portrayal of Mithradates was introduced (Fig A), with clear-cut, handsome features and heroically dynamic, flowing hair. GK Jenkins in his *Ancient Greek Coins* (London, 1972, page 281) considered that 'this portrait remains one of the most striking of later Hellenistic coins'.

The reverses of Mithradates' tetradrachms bore the design of an ivy wreath, an allusion to Dionysus whose name was incorporated in the king's title. Initially the central image within the wreath was of Pegasus but in 88 it was superseded by a grazing stag, possibly representing the goddess Artemis (Fig B). The somewhat cluttered and unimaginative reverse design - a poor companion of the obverse (Fig A) - incorporates ΕΥΠΑΤΟΡΟΣ, 'of a noble master', in the royal inscription. The crescent and star to the left of the stag represents Pontus and Δ (delta) to the right the symbol for the year 85/4. Such dating of dies is very rare in Greek coinage.

**If you enjoyed this article you may be interested in Robin Eaglen's book *In Celebration of Greek Coinage*, a collection of fifty such essays upon coins from his collection, available from Spink Books at £40 + P&P. For further details please visit our website, [www.spinkbooks.com](http://www.spinkbooks.com).**





Emma Howard

## AN INTERVIEW WITH KEVIN CLANCY

Dr Kevin Clancy, Director of the Royal Mint Museum and President of the British Numismatic Society, has published and lectured on the history of the British coinage for over 20 years. The idea of writing a book about the influence war has exercised over money, particularly in the form of coins and notes, arose from a conversation I had with him only 18 months ago, in which we discussed the complexities of the intertwined narrative between the two.

His new book *Objects of War*, published by Spink Books and the Royal Mint Museum in October, is the result of that conversation, offering an accessible account of some of the main themes that have defined money and war. I caught up with him as he was completing the text to ask him a little more about some of the themes he will be covering:

**EH: How would you describe the relationship between a nation's currency and its conflicts:**

KC: Against the backdrop of major turning points, nations have identified themselves through both their currencies and their conflicts. It is the story of the iconography of the victorious prince or the loot sacked from a defeated city; the regular pay of a mercenary army or the heart-warming souvenir created in a muddy trench. Money has buried its thousands of faces in the ground at the threat of troops advancing over the horizon but it has also been the means through which conflict has been sustained, sometimes providing the motivation for going to war in the first place.

**EH: What is the aim of the book, and what areas will you be covering:**

KC: Tempting as it might be to embark upon a history of war and currency in its entirety, *Objects of War* will largely focus on the experience of Britain and be confined mostly to the last 500 years – although stories and evidence from other countries will of course make an appearance from time

to time. War has dominated large tracts of human history, and money has been swept up in its all-embracing influence – the alliance has at times been unholy, but it has also been heroic, as when coins have acted as shields in saving a soldier's life.

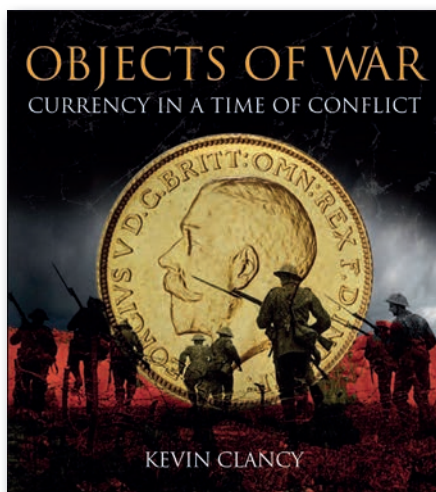
My aim was to explore this relationship through the objects left behind after the guns have fallen silent and unearth some of the moving stories that marry moments of profound change with the detail of everyday life. Money in its broadest sense can be instructive in understanding war, and my purpose was also to unlock some of the stories these objects have to tell us, and to inhabit for a moment or two the lives of the people who made and used them.

**EH: Can you give a recent example of the very real influence war has had on currency:**

KC: During the war in the Balkans in the 1990s a journalist covering the conflict relayed the story of locals going out for a drink and always buying two bottles of beer instead of one because by the time they had drunk the first the second would have gone up in price. It may have been somewhat embellished in the re-telling but the reality of war causing rapid increases in prices and a related fall in the value of a currency is far from unusual.

**EH: What do you see as the ultimate paradox of the relationship between currency and war:**

Successful currencies thrive on stability, whereas war is born of disagreement and disruption to the normal patterns of life. It is, perhaps, the sense in which coins and banknotes bind communities and have created links between cultures that makes them such a poignant casualty of war. A military commander requires money to mobilise his troops and yet the very thing he needs can, on occasion, buckle under the strain of the war he is fighting.





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ON THE WAGES OF THE ROMAN FOOTSOLDIER



ANDREW BURNETT  
RICHARD SIMPSON  
DEBORAH THORPE

NUMISMATIC STUDIES  
No. 36





# DEEP INSIDE THE AUCTION TEAM WITH NIK VON UEXKULL: JULY DIARY

3<sup>rd</sup> July: the first auction of the summer season and it's sweltering. It's a wonder in itself that the marvellous Williams Collection of Anglo Saxon & Viking coins haven't melted\* – perhaps like the rest of us they are still struggling to comprehend British Summer Time? But enough about the weather – despite the early start there's nothing like an absorbing coin auction to awaken the senses, and with a host of familiar faces plus a welcome visit from our Scandinavian friends it proves to be an exceptional sale, with Richard on fine form. All in all a great success, but wait – we have another auction? Is anyone aware of the small matter of England's crunch second round match against Colombia this very evening? To compound matters both Colombian coins sell – a bad omen perhaps?

\*Disclaimer: Spink has the highest standard of storage facilities and would never allow melting coins. Aside from chocolate ones that is.

4<sup>th</sup> July: everyone's smiling on the tube; you'd think England had won a penalty shoot-out! Strange. Basking in this warm glow I share an entertaining email exchange with one of our favourite coin clients Down Under about the footy, the Ashes and coins (of course). The fever appears to have affected everyone, with one client attempting to pay with a well-known pharmacy Loyalty Card – sadly it exceeds the points balance. The telephone is ringing again – a pallet of books has just arrived from France, time to dig out the hard hat and get to work. Upon my return Dora whirls past me in a flash with last second bids whilst Betty has a queue of four clients waiting to collect their coins. Hard hat off, auction hat on. With payment taken and lots received one very affable chap asks who

he can speak to about coin cases – auction hat off, books hat on! I hasten to add that my hat collection rivals Dora's shoe collection though perhaps I lose in the style stakes.

6<sup>th</sup> July: you could fry an egg on the tube but it's little matter as everyone is thinking about Swede success tomorrow. My Friday morning is dampened somewhat by moving the entire Collector's Series, Autographs, GB and David Pitts sales to the auction room from the Stamp Department in sub-tropical conditions. Whoever thinks stamps are light clearly never encountered a 'Collection and Ranges' carton lot. Kudos to Tom for ably assisting your humble narrator on this venture.

11<sup>th</sup> July: anticipation. Nerves. Excitement. Maybe, just maybe. Olivier is buzzing this morning after the snoozefest between France and Belgium, and adorned in his famous tricolour jacket he is eager for an Anglo-Gallic final – with a French victory of course! Feverish bidding opens the Collector's Series with Anguilla and Antigua setting the pulses racing. Less exciting is my beetroot and feta salad that has all the zing of a damp sponge. Russell Square park is abuzz come 6pm with an electricity that hangs in the muggy evening air, all to the distant strains of *'Football's Coming Home...'*

12<sup>th</sup> July: the morning after the night before lingers with that 'what might have been' feeling, snippets of conversation caught in the morning haze invariably containing 'Harry Kane' and 'that chance'. Still, nothing like three auctions in one day to distract a weary mind. The brand new coffee machines cause quite a stir (pun most definitely intended) and much confusion – thankfully Betty remembered to bring in her Barista cap and





Nik von Uexkull



saves the day. There's never a dull day at Spink – one particularly glamorous highlight during a World Banknotes auction found me replacing the toilet paper in the ladies. By 16.30 the Autographs auction is flying along, with a letter concerning the Munich Agreement written by Neville Chamberlain fetching £30,000. The post-auction buzz spills out of the auction room into a whirl of payments, lot collection and aftersales, but as the room empties and the hubbub dies down I catch a whiff of popcorn – it's going to be a long night. Just time for some sustenance but alas, it appears in my morning malaise I bought quinoa and beetroot again. Dora smiles sympathetically but nothing can salvage a supper of quinoa and export licences. It's getting close to 9pm and Dora has been here since 7am – seems futile to return home for a few hours but alas I forgot my sleeping bag ...

24<sup>th</sup> July: arriving at Spink HQ gasping for air and resembling a drowned rat I find myself wondering if it's time to break with convention and start wearing a dress to work. Although many members of the team are in favour it is agreed that for the sake of all our clients I should put some trousers on. On inspecting the auction room we find that some new guests have arrived an hour early for the Medal sale, in bluebottle form – not the buzz Marcus and David intended.

After a brief consultation with Mira concerning references we agree to make all guests NFB; this news does not go down well however, so with a heavy heart I select an old Wines catalogue for some brisk swatting. Like I said, never a dull day at Spink ...

Marcus and David are on electric form, orchestrating a fine morning and afternoon session with 'fingers on buzzers' for online bidders proving particularly pertinent as a red-hot Spink Live engages in a bidding frenzy.

25<sup>th</sup> July: the final furlong and Iain and Jack take us into the home stretch with Stefan Rath's wonderful collection of miniatures. Operating Spink Live for this collection has been a joy, with feverish bidding and estimates simply being blown out of the water. David brings the curtain down on proceedings with aplomb and receives a fitting standing ovation for his final time on the rostrum.

26<sup>th</sup> July: highlight of the day undoubtedly belongs to the chilli chicken udon I savour at around 3pm – an early lunch and no quinoa in sight! It's a frantic day of emails pinging, telephones ringing, whirring card machines and snatched greetings but we made it – all kudos to Dora, Betty, Viola and John for their superhuman efforts. Viola nonchalantly mentions that 72 parcels have been dispatched today alone – now can we have a lie down?

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## FORTHCOMING EVENT

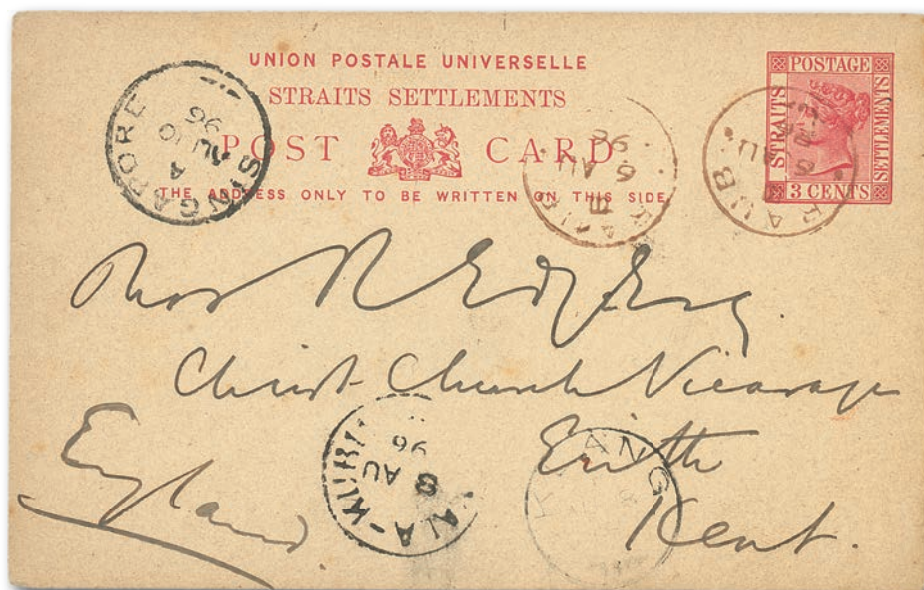
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### THE YEN BOON SWEE COLLECTION OF STRAITS SETTLEMENTS QUEEN VICTORIA POSTAL STATIONERY

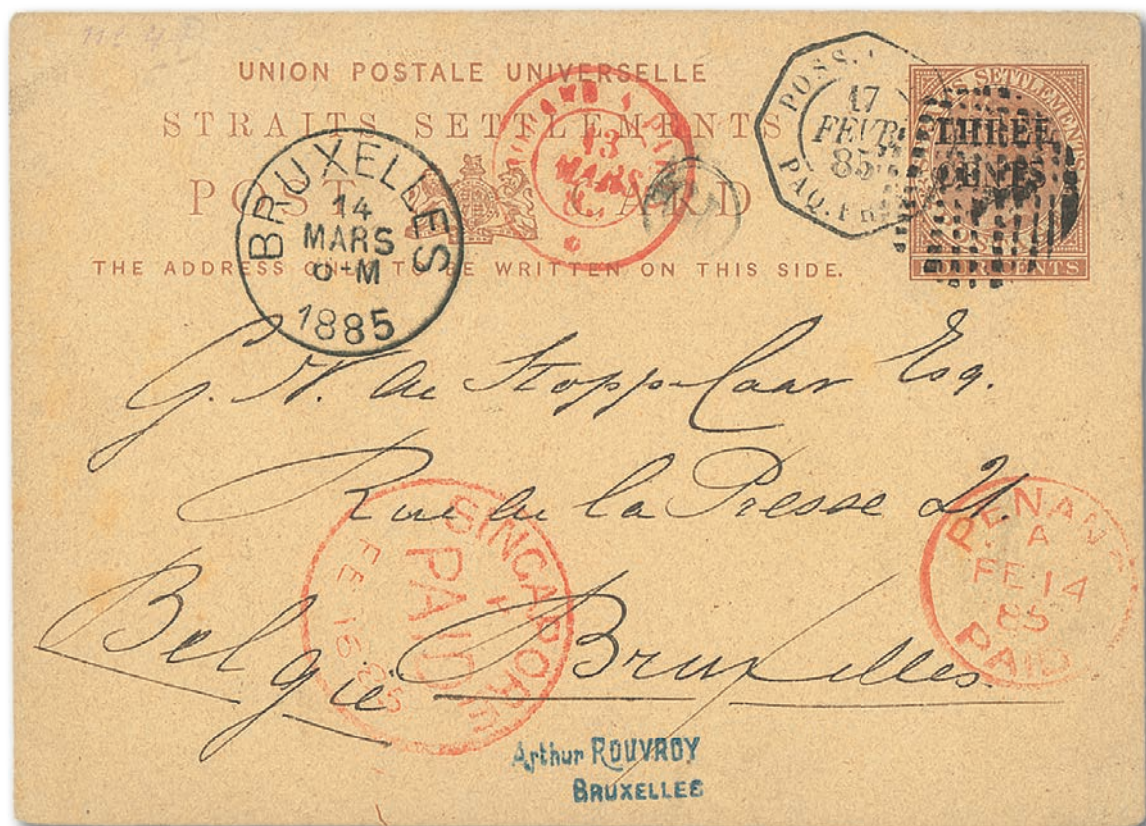
Singapore, 8th September 2018

This sale features the pre-paid postal cards and registered envelopes issued in the Straits Settlements. Virtually all are used and include a wonderful range of destinations around the world. The postal cards include a number that have been registered, usage in Pahang, Selangor and Sarawak, and one in combination with Johore stamps. Other items of interest include those that went by French ships to Europe and usage at the Netherlands East Indies Postal Agents in Penang and Singapore.

**The Yen Boon Swee Collection of Straits Settlements Queen Victoria Postal Stationery will be offered for sale in Singapore on 8th September 2018. For further information please contact Nick Startup, [nstartup@spink.com](mailto:nstartup@spink.com).**









## FORTHCOMING EVENT

### STAMPS AND COVERS OF SOUTH EAST ASIA

Singapore, 8th September 2018

This year's annual Singapore sale features the Dr Cheah Jin Seng collections of Straits Settlements and Kedah and the Iain Dyce collection of Straits Settlements.

The Straits Settlements includes a fine section of pre-adhesive covers from the three settlements, India used in Penang and Singapore with both lithographed and De La Rue issues on cover. There is a fine spread of the issued stamps. Among the star items there is an 1867 on issued cover used on the day of issue plus fine mint examples of the 1906-12 and 1921-33 Script \$500, the latter a corner example with plate number.

The highlight of the Malayan States is the Kedah, which includes a good range of Thai Occupation covers, essay and proof. In the other States there are fine sections of Kelantan and Trengganu with essays and proofs. North Borneo includes a magnificent combination cover from the Locke correspondence and in Sarawak there is a good run of Airmails.

**Stamps and Covers of South East Asia will be offered for sale in Singapore on 8th September 2018. For further information please contact Nick Startup, [nstartup@spink.com](mailto:nstartup@spink.com).**







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## FORTHCOMING EVENT

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### THE PHILATELIC COLLECTORS' SERIES SALE

New York, 12th-13th September 2018

On 12<sup>th</sup> and 13<sup>th</sup> September, the first philatelic auction after the summer holiday season will be held in our premises in New York. The sale will include United States, significant British Commonwealth, and large lots and collections of the World. It features United States with Special Printing rarities and exceptional quality commemorative plate blocks. The British Commonwealth with significant Canada includes a fine used 1851 12d black, formerly in the Caspary collection, and remarkable assemblies comprising single lots of territories such as Australia, Bahamas and the Japanese Occupation of Burma. An excellent display of Great Britain will include a mint £5 Orange and a very fresh 1840 1d V R official. The foreign is highlighted by an offering of quality mint France, as well as St Pierre et Miquelon with "France Libre" overprints complete, and extensive collections of French colonies; this section will be additionally enriched by some important single rarities.

Some rarities of this sale follow:



**Japanese Occupation of Burma.** 1942 1a, Type 5 overprint on postage stamp of King George VI, inverted overprint, the only used block of four recorded. Ex Slemons.



**St. Pierre and Miquelon.** 1942 3Fr Gray brown, the rarest of the black "France Libre" overprints. *The issuance number on this value is far less than any other value with a mere 27 stamps overprinted, of which only eighteen mint copies have been recorded, with only eight examples being never hinged.* A major rarity of not only St. Pierre and Miquelon but of all the French area and especially so in this highly select never hinged quality.

**Canada.** 1851 12d Black on laid paper, one of the finest used examples in existence of this great rarity. *A total of 51,000 stamps (255 sheets each of 200 subjects) were issued, however, the stamp proved to be quite unpopular with the public due to its limited usage for specific postal rates to distant destinations, hence it saw limited distribution, and only a mere 1,450 stamps were*



*ever sold in over three and a half years of use and all remaining stamps were destroyed in 1 May, 1857.* A highly desirable example of this coveted rarity which is missing from most collections.



**Great Britain.** 1882 £5 Bright orange on white paper, an outstanding mint example of this iconic high value.





**Great Britain.** 1840 1d Black, "V.R." Official, a highly select and fresh mint example of this sought-after rarity, possessing numerous desirable physical characteristics which are lacking on most copies, including an overall freshness which belies its age, four ample to large margins, strong unblemished colour and a very good impression.

**Australia.** 1916 £1 Chocolate and dull blue, third watermark, an enormously rare JBC monogram single, never hinged. Like other £1 and £2 monograms of the First and Second Watermark issues, the £1 Third Watermark issue monograms - either CA or JBC - are great rarities. Of the JBC monograms, there are three mint singles (one in the Royal Collection), one of which has the watermark inverted (in the chestnut and blue shade). According to the ACSC, "all examples seen have the monogram (CA or JBC) trimmed at bases to a greater or lesser extent". A remarkable monogram rarity which we believe may be a new discovery.



**Australia.** 1924 £2 Rose and violet brown, handsome and choice top sheet-margin mint example, excellent centering, never hinged.



**Hong Kong.** 1892 \$10.00 Gray green, an attractive mint example of this rare high value postal fiscal, clearly one of the nicest examples available.



**United States.** 1901 4c Pan-American, Centre Inverted, an especially well centred and sound mint example of this sought-after invert, with the perforations clearing the design all around, an uncommon occurrence. An attractive and desirable example of this popular error of which fewer than 100 exist.



**United States.** 10c. Panama-Pacific, orange, a gorgeous bottom margin plate no 6139 block of six, post office fresh and intact, nicely centered. A very elusive plate block, but especially so in this superior quality.

The Philatelic Collectors' Series will be offered for sale in New York on 12<sup>th</sup> and 13<sup>th</sup> September 2018. For further information please contact Fernando Martinez, [fmartinez@spink.com](mailto:fmartinez@spink.com) or George Eveleth, [geveleth@spink.com](mailto:geveleth@spink.com).

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## FORTHCOMING EVENT

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### THE WILLIAMS COLLECTION OF ANGLO- SAXON, VIKING AND NORMAN COINS - PART III COINS OF THE ANARCHY

London, 26th September 2018

The third sale of English silver Pennies from the Allan Williams collection features a selection of Norman coins with an emphasis on the coinage of the reign of King Stephen, a time of civil war that has come to be known as 'The Anarchy'.



*A very rare Penny of William I, struck by the moneyer Aelfwine in the newly established mint at Abergavenny. The style is distinctive, slightly crude, and on the reverse the mint name reads either FANI or FVNI – the name is Y-Fenni in Welsh. Est £2,000-2,500*



*A superb Penny of William II struck by the moneyer Bruninc at Tamworth. The profile portrait is almost as clear as the day it was struck. Here the king holds a sword instead of the usual sceptre. Est £3,000-4,000*

The coinage of late Anglo-Saxon England was the envy of all its neighbours. Most Continental issues, including all the various local coinages of France, could not match the English silver penny for reliability with regard to weight and purity of silver. Nor could they achieve the consistent quality of design, and skill in production. Above all the organisation necessary to maintain numerous mints, all producing similar coins, but with mint signatures that made the various moneyers fully accountable for their individual coins, was beyond the capacity of the feudal rulers of the time.

It is not surprising therefore that the Norman kings continued to strike coins of the same weight and fineness as their Anglo-Saxon predecessors, and under William the Conqueror and his son William Rufus, the reliable silver Pennies of England continued to be produced. It is interesting that the Norman kings did not even attempt to introduce a similar coinage in their homeland.



*A unique Penny of Henry I, struck by the moneyer Godwine at Chichester, the only example of this type to have survived from this mint. Est £3,000-4,000*





*A scarce Penny of Henry I with a double inscription on the reverse. The outer legend tells us the coin was struck by the moneyer Edwine and the inner legend tells us it was struck at London. Es. £1,200-1,500*

Fast forward a generation and it seems there is a remarkable transformation. These were the last years of Anglo-Saxon chronicle, now written at Peterborough, and the descriptions of the various woes that befell the country during the reigns of Henry and his successor Stephen are rightly famous. Firstly, as usual, there are regular complaints about heavy and unjust taxes. For example the account of events for the year 1116 ends 'This land and our people frequently suffered grievous oppression during this year from the taxes which the king levied within boroughs and without.' Two years later there was continual warfare in Normandy, and the chronicler notes 'England paid for all this in numerous taxes from which there was no relief all year.' If the chronicle is to be believed, by the year 1124 the country was in a parlous state. 'The reason for this was the shortage of grain, and the coinage was so debased that if anyone took a pound to market he found it impossible to buy twelve pence worth with it.... In that same year Ralph Basset held a court of the king's thanes at Hundehoh in Leicestershire, and hanged there more thieves than ever before... A very distressful year this was! He who had any money was deprived of it by violent extortions and by oppressive courts. He who had none died of hunger.' And all this during a time of relative peace in the country.

The Assize of Moneyers that took place between Christmas and Epiphany 1124 -1125 was an attempt by the crown to address the situation. Again the Peterborough Chronicle gives us a terse account of proceedings. 'In this year before Christmas king Henry sent from Normandy to England and gave instructions that all moneyers who were in England should be deprived of their members, namely the right hand of each and their testicles below: the reason for this was that anyone who had a pound found it would not buy a penny worth in a market. Bishop Roger of Salisbury sent all over England, and commanded them all to assemble at

Winchester by Christmas. When they came hither they were then taken one by one, and each deprived of their right hand and the testicles below. All this was done in the days between Christmas and Epiphany, and was entirely justified because they had ruined the whole country by the magnitude of their fraud, which they paid for to the full.'

Reading this you may think that, in 'merrie England', things could only get better. Unfortunately, according to the chroniclers, things could, and did, get worse.



*A penny of Stephen struck by the moneyer Walkelin at Derby. The simple portrait is full of character, and the reverse design of four martlets is unusual. Also, note how very clearly the moneyer has placed his name around the reverse. Est £5,000-6,000*



*Coin illustration 819: A Penny of Stephen from Northampton by the moneyer Paien. This very rare Penny is unusual in that it shows a facing bust of Stephen, and it is in superb condition. Est. £6,000-8,000*

The main accounts of the reign of King Stephen, who seized the throne on the death of Henry in 1135, are the *Historia Novella* (the New History) of William of Malmesbury, and the anonymous *Gesta Stephani* (the Acts of Stephen), probably written by Robert, Bishop of Bath. These contemporary 'eye-witness' accounts, and the Peterborough Chronicle which continued until the end of the reign, paint a vivid and at times gruesome picture of the years of civil war and the breakdown in law and order. One of the most famous descriptions in the annals of English history is the sweeping

survey of the state of England in the Peterborough Chronicle. The author, a monk of the monastery of Peterborough, did not mince his words in his condemnation of the behaviour of the nobility. 'They were all forsworn and their oaths broken. For every great man built him castles and held them against the king; and they filled the land with these castles. They sorely burdened the unhappy people of the country with forced labour on the castles, and when the castles were built they filled them with devils and wicked men. By night and by day they seized those whom they believed to have any wealth, whether they were men or women, and in order to get their gold and silver they put them into prison and tortured them with unspeakable tortures.'

Having said they were 'unspeakable', the Chronicler proceeds to describe in detail, and at length, the various types of tortures.

He concludes, somewhat disingenuously, '.... I know not how to, nor am I able to tell of all the atrocities nor all the cruelties which they wrought upon the unhappy people of this country. It lasted throughout the nineteen years that Stephen was king, and always grew worse and worse. At regular intervals they levied a tax, known as 'tenserie' [protection money] upon the villages. When the wretched people had no more to give, they plundered and burned the villages, so that you could easily go a day's journey without ever finding a village inhabited, or a field cultivated.'

The concluding passage is the most famous.

'Wherever the ground was tilled the earth bore no corn, for the land was ruined by such doings. And men said openly that Christ and his saints slept. Such things and others more than we know how to relate we suffered nineteen years for our sins.'



*A Penny of Stephen, showing a regular portrait but with a curious crescent shape in front of his nose. Was this intentional? The reverse tells us the coin was struck by Alvred, a moneyer at London. Est £1,000-1,200*



*A rare penny of Eustace Fitzjohn, the Justiciar of the North under Henry I, and a rebel baron during the anarchy. This coin was struck for him at York by the moneyer Thomas FitzUlf, who was also an Alderman of the city. Est £5,000-6,000*

But are we take the Chronicles at face value, and believe that the reign of Stephen was just nineteen years of unmitigated gloom and doom? Probably not. There were certainly parts of the country badly affected by the civil war between Stephen and Henry's daughter Matilda, particularly the western parts of the country that supported Matilda. And there were indeed areas badly affected by rogue barons who took the law into their own hands. For example in 1144 Cambridgeshire was terrorised by the armed bands of Geoffrey de Mandeville, Earl of Essex, who gave his support to both sides whenever it suited him and was consequently charged with treason (the account of the Peterborough chronicler would certainly be coloured by this). In some parts of the country however there was little or no breakdown of royal authority, and of course warfare was at all times a very small scale and localised affair. It is probably accurate to say that total 'anarchy', if it truly existed to a wide extent, lasted roughly for the five years between 1140 and 1145. In the end the monarchy and the government survived, the law courts continued to operate, and trade continued to flourish. And the English silver Penny survived. The coinage was reorganised by Stephen's successors, and for the next three hundred years the English silver Penny was still admired, and much copied, by many of her Continental neighbours.





*Henry, Duke of Northumberland. A rare Penny, imitating the first coinage of Stephen, struck by the moneyer William at a mint 'B', most probably Bamborough. Henry was the son of David, King of Scotland. He and his father took advantage of the anarchy in England to press their claims to large swathes of the north of the country. They managed to maintain a tenuous grip for a while, but in the long run they were not successful. Est £4,000-5,000*

*David I, King of Scotland, his Penny also imitating the first issue of Stephen. The coin was struck in Edinburgh by the moneyer Derind. Est £2,500-3,000*

**The Williams Collection of Anglo-Saxon, Viking and Norman Coins - Part III will be offered for sale in London on 26<sup>th</sup> September 2018, followed by The Williams Collection of Anglo-Saxon, Viking and Norman Coins - Part IV on 5<sup>th</sup> December 2018. For further information please contact Richard Bishop, [rbishop@spink.com](mailto:rbishop@spink.com).**



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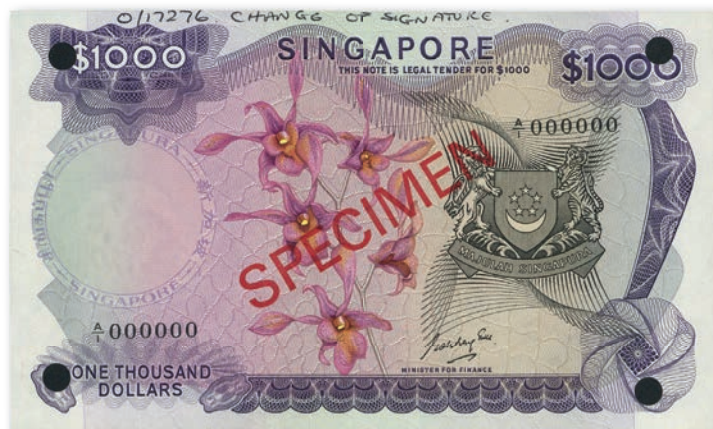
## FORTHCOMING EVENT

### THE IBRAHIM SALEM COLLECTION OF WORLD BANKNOTES

London, 3rd October 2018

This October we are once again privileged to be selling part of the legendary Ibrahim Salem collection of World currency notes, following the success of his 'Africa' collection in 2013. Ibrahim has been a collector at Spink for over a decade now, but he is foremost a friend whose love of collecting has inspired the banknote market to reach new heights and levels of enthusiasm. Ibrahim is now devoting himself to writing a book on the Hashemite dynasty in Iraq following in the footsteps of his remarkable two-volume work: *'Banknotes of Destiny: Fame, Fortune, Fatality'* detailing assassinated leaders featured on banknotes. Ibrahim still retains a superb collection of Commonwealth and Middle East notes together with his unequalled collections of Iraq, Palestine and Jordan.

*Lot 251, Board of Commissioners of Currency, Singapore, specimen \$100, ND (1970), A/1 000000, about uncirculated and extremely rare top margin, perforated, most unusual with no signature and extremely rare. £14,000 - £18,000*



I hope our friends in the collecting world will enjoy the auction in October to be held in two sessions: Part I, World General; and Part II, France, French Colonial, Spain and Portugal. We wish Ibrahim the best of luck.

**The Ibrahim Salem Collection of World Banknotes will be offered for sale by Spink London on 3<sup>rd</sup> October 2018. For further information please contact Barnaby Faull, [bfaull@spink.com](mailto:bfaull@spink.com).**



*Lot 1017, Banco de España, printer's archival specimen 5000 Pesetas, Barcelona, 11 June 1938, fresh and original, about uncirculated, lovely and extremely rare. £12,000 - £16,000*



## WORLD BANKNOTES

London, 4th October 2018

As always we are looking forward to October's World Banknotes sale, in which particular highlights include a handsome and rare 1920 East African 50 Florin note (one of perhaps only two or three in existence); a 1949 Southwest Africa set comprising a 10/-, £1 and £5 note of serial number 000002; a 1836 Union Bank of Calcutta 15 Sicca Rupee note (the UBC only operated for 18 years with this note possibly being the only surviving example); and finally an extremely attractive 1937 Burma 100 Rupee note. Considering the fact that paper does not survive well in the African, Indian and Burmese climates and coupled with the rarity reasons above, we anticipate a well-attended and animated auction on the day with plenty of competitive bidding.

**World Banknotes will be offered for sale by Spink London on 4<sup>th</sup> October 2018. For further information please contact Barnaby Faull, [bfaull@spink.com](mailto:bfaull@spink.com).**



*Lot 2, East African Currency Board 50 Florins, 1 May 1920, A/1 00005, choice about new, a truly splendid banknote with fresh original paper and the bonus of a very low serial number. Handsome and excessively rare. £30,000 - £35,000*



*Lot 2169, an exceptional grade Maori fifty pound note of 1934*



*Lot 1, Burma 100 Rupees, Rangoon, ND (1937), T/32 791932, choice very fine with purple Hup Seng & Co handstamp and a delightful rarity. £22,000 - £26,000*



*Lot 1, Volkskas Bank of Southwest Africa,  
1 June 1949, 000002, uncirculated,  
spectacular and of a superior grade to  
museum-located serial number 000001.  
Very rare. £20,000 - £25,000*



# SPINK

## ROMAN IMPERIAL COINAGE VOLUMES I & X

Both volumes reprinted in handsome new  
editions due to popular demand

### Roman Imperial Coinage Vol. I:

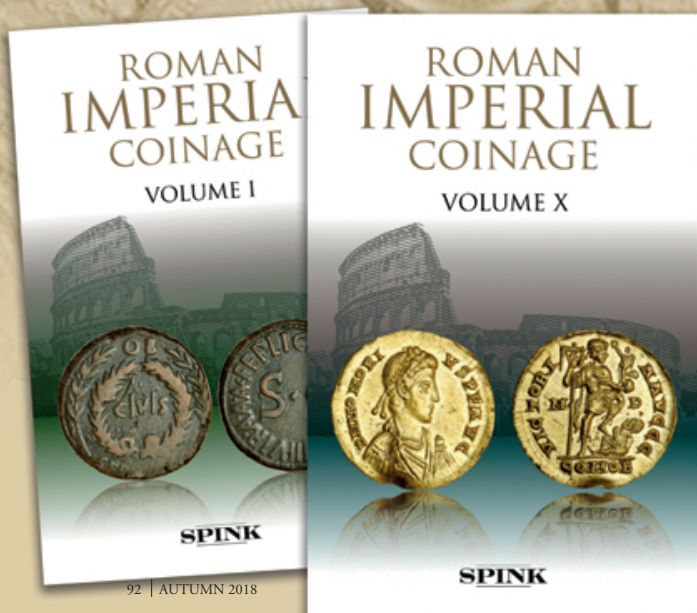
From 31 BC to AD 69 - Augustus to Vitellius by  
Sutherland, C.H.V. and Carson, R.A.G.

**RRP £100**

### Roman Imperial Coinage Vol. X:

The Divided Empire and the Fall of the Western  
Parts 395-491 by Kent, J.P.C. and Carson, R.A.G.

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92 | AUTUMN 2018

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## BRITISH BANKNOTES

London, 10th October 2018

The ever-popular British Banknotes sale includes the Peter White Bank of England collection, the Walter Elliot Scottish collection (a particular highlight being a 1930 North of Scotland Bank Ltd £100) and finally a most unusual 1877 Bank of England Frank May £5. May's chequered career as Chief Cashier (resigning in 1893 having "totally misconceived the nature of his trust") adds an interesting history to this particular series and should encourage bidders to ensure it realises its full potential on the day.



*Leave as currently uncatalogued*



*Lot 11, Bank of England, F. May, £5, London 4 July 1877, 33/A 62031, fresh and original, rare in this condition and a truly lovely example.  
£5,000 - £7,000*

## FORTHCOMING EVENT

### THE 'ON INDIA' PROVISIONAL STAMPS OF ZANZIBAR, THE JOHN GRIFFITH-JONES COLLECTION

London, 24th October 2018

The 'On India' Provisional Stamps of Zanzibar, The John Griffith-Jones Collection, will be offered for sale by Spink London on 24th October 2018. For further information please contact David Parsons, [dparsons@spink.com](mailto:dparsons@spink.com).



*1½a. block, one with error diaeresis over last "a"*

*"2½" on 2a. S.G. Type 7 with error "2" instead of "1" in the fraction*



*½a. with overprint in blue, the mint example exceedingly rare*



*"Zanziba" with error "r" omitted. An exceedingly rare set*





5r. pair, one with error inverted "r"



"On BEA" 1a. pair with overprint double



"2½" on 2a. pair, Type 8/6 pair, Type 6 with Roman "1" in "½". Considered unique



"2½" on 1½ pair with "Zanzidar" error



1½ pair with "Zanibar" error



2½a. pair with antique "z" in "Zanzibar"

## FORTHCOMING EVENT

### THE PHILATELIC COLLECTORS' SERIES SALE

London, 24th and 25th October 2018

Our October Collectors' Series sale is an interesting offering with, as usual, singles, selections and collections from many countries with estimates from a few pounds to many thousands.

For further information please contact Dominic Savastano, [dsavastano@spink.com](mailto:dsavastano@spink.com).



Barbados 1861-70  
rough perf. (4d.)  
imperforate block  
of four. Estimate  
£2,500-3,000

Basutoland  
1880 over from  
the Basutoland  
Rebellion  
Estimate  
£1,000-1,200



Australia first watermark £2 black  
and rose. Estimate £2,000-2,500



Canada 1852-57 6d. grey with  
marginal imprint. Estimate £400-500



Egypt 1838 Birthday  
£1 "Royal" imperforate  
with "Cancelled" on  
the reverse Estimate  
£2,000-2,500



Great Britain  
1979 Rowland  
Hill miniature  
sheet with  
unissued values.  
Estimate  
£10,000-12000

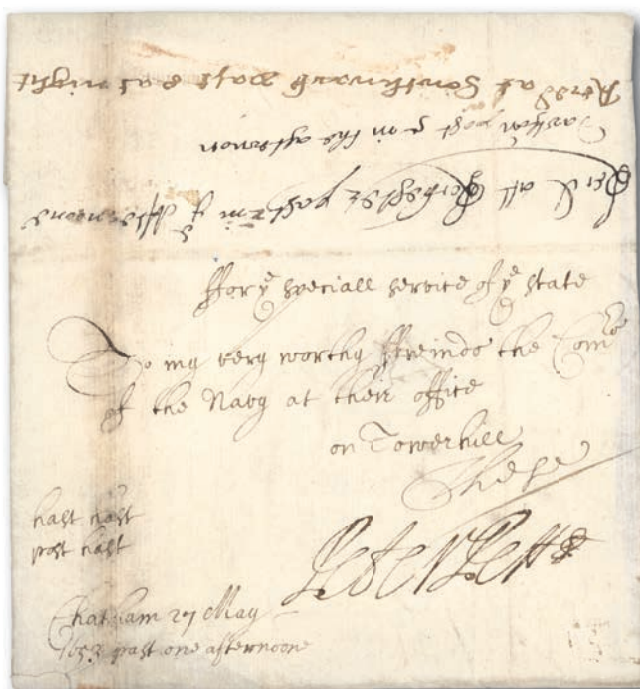


Tobago 1879 £1  
mauve with double  
perforations and top  
and right. Estimate  
£2,500-3,000





Great Britain 1774 entire letter with Dublin Dockwra marking.  
Est £6,000-8,000



Great Britain 1902-10 De La Rue 1/2d double print variety, one of the Great rarities of the Edwardian era Est £25,000-30,000



Tasmania 1855 1d. strip of three Estimate £1,500-2,000



Iraq, Bagdad Arabic date 1a. on 10pa. on 20pa. Estimate £250-300



Ireland 1922-34 2d. perf. 15 x imperf., the famous Gas Works coil Estimate £3,000-5,000



Gibraltar 1889 10c. with value omitted. Estimate £2,500-3,000



Kenya, Uganda and Tanganyika 1922-27 £10 black and green. Estimate £5,000-6,000



New Zealand 1855-58 Blue Paper 1d. red pair. Estimate £3,000-3,500



Barbados 1861-70 rough perf. (1d.) corner strip of six. Estimate £1,000-1,200

## FORTHCOMING EVENT



Basutoland 1954 Revenue £1 and £5 handprinted essays Estimate £1,200-1,500



Figure 20 Great Britain 1902-10 De La Rue 1/2d. double print variety, one of the Great rarities of the Edwardian era Est. £25,000-30,000



Tasmania 1859 cover to London with a wonderful four colour franking Estimate £4,000-5,000



Trinidad, the famous "Lady McLeod" on cover Estimate £12,000-15,000





## THE MICHAEL KELLY COLLECTION OF ROMAN COINS, PART 2

London, 7th November 2018

Spink is delighted to announce the sale of the second instalment of the Michael Kelly collection of Roman Coins this autumn. With over one thousand Roman silver coins the collection represents the late Michael Kelly's lifelong fervour and dedication for the field.

Whilst Roman coins are a regular feature of our general sales, the tremendous size and variety of coins accumulated by Kelly is a feat rarely achieved. In this regard, the auction offers an ideal opportunity to acquire some exceptional pieces to expand or perhaps kick-start one's Roman coin collection.

For the well-seasoned collectors among you, cast your minds back to the autumn of 1997. You may remember the first part of Kelly's collection being sold at our London premises. Jump forward twenty or so years, and while the market for Roman silver coins has changed little, the collection nonetheless presents an interesting and affordable window into a two-thousand year old currency.

What I have found most remarkable about cataloguing this collection are the coin's high state of preservation and the general accessibility of the market. Beside a number of rarities, the majority of the collection is comprised of very fine and extremely fine denarii and antoninianii at comparatively affordable prices.

The collection is comprised of coins from the Roman Republic traditionally dated from 509BC to the silver coinage of Roman emperors

reigning at the beginning of the 5<sup>th</sup> century AD. Unmistakably, the most prominent emperor in this collection is Trajan with over six-hundred denarii from his reign available for sale. This is bound to be one of the most comprehensive collections of his extensive coinage to come to the market for some years. Other notable highlights include coins from the early republic and civil war and the reigns of Hadrian, Septimius Severus, Caracalla, Gordian III and Philip II.

Interestingly, the collection presents the later debasement of Roman silver coins through the introduction of the antoninianus, a feature of the first sale. Despite holding the value of 2 denarii, the antoninianii had a much lower equivalent metal weight which significantly declined throughout the 3<sup>rd</sup> century. Alongside an abundance of denarii and antoninianii, the Kelly collection also boasts a number of later silver Siliqua. Arguably, the Siliqua's size being reduced close to that of a Saxon sceat evidences this coin as forming the premise for the first Saxon coinage.

We are currently exhibiting highlights of the collection in our London showroom.

**The Michael Kelly Collection of Roman Coins, Part 2 will be offered for sale by Spink London during Autumn 2018. For further information please contact Ellie Boot, [eboot@spink.com](mailto:eboot@spink.com).**

## FORTHCOMING EVENT

### THE BRIAN BROOKES COLLECTION OF MARTINIQUE

London, 20th November 2018

The Brian Brookes Collection of Martinique postal history is probably the most complete and comprehensive ever formed.

The collection illustrates the history of the island with the changing British occupations of the eighteenth and nineteenth centuries. The carriage of Mail by boat includes a fabulous selection of the very popular "Mexican" Line covers; French stamps used in Martinique with many high value frankings; French Colonies General issues including several of the 1859-70 "Eagle" 10c "timbre couché" varieties on cover and with many spectacular multi value/colour frankings; Mail coming into Martinique includes British Post Offices Crowned Circle markings, two Ballons Monte etc.

One of Brian Brookes' greatest interests was the sub Post Offices within the Island and within the catalogue will be found a wonderful array of these with many fascinating manuscript markings.

The Brian Brookes Collection of Martinique will be offered for sale by Spink London on 20<sup>th</sup> November 2018 and will be on view in Paris some weeks before the sale. For further information please contact Dominic Savastano, [dsavastano@spink.com](mailto:dsavastano@spink.com).

*1853 (July) entire  
letter to Paris*



*Early Map of the Island of Martinique*



*1835 entire from Martinique to Baltimore carried by Private Ship*





1865 (April) entire letter to France bearing General Issue "Eagle" 10c strip of three with "timbre couché" variety and 40c



1870 (December) Ballon Monte carried out of Paris by "Le General Renault" during the siege of Paris



1870 (October) Ballon Monte carried put of Paris by "Le Washington" during the Siege of Paris

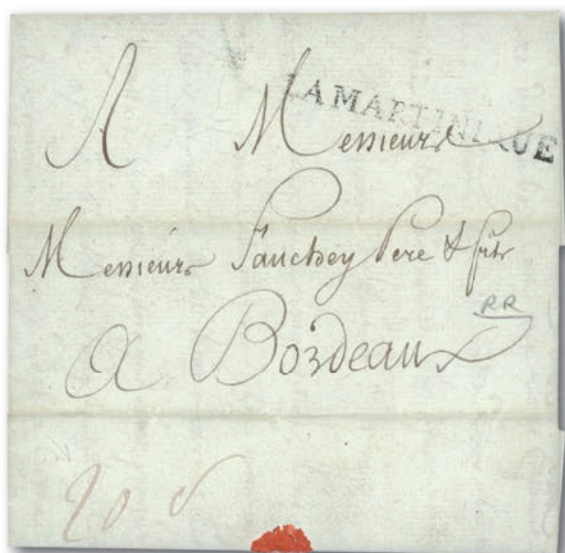
1872 entire to Paris franked 5c, 15c, 40c and 80c



1853 (Jan.) entire from  
Martinique to Paris  
from the sub post office  
"Trinite"



Fig 10 (JPG 7) 1867  
entire letter to Lima  
franked General Issue  
10c and 80c (2)



1877 entire letter to Bordeaux with "LA MARTINIQUE"



1864 entire from Vera Cruz to Bordeaux, with octagonal  
"MEXIQUE/TAMPICO" Ship letter datestamp





# SPINK

## THE PYWELL-PHILLIPS COLLECTION

30 - 31 October 2018 | LONDON



For more information contact

**Richard Bishop** | Tel: +44 (0) 20 7563 4053 | Email: rbishop@spink.com  
**Gregory Edmund** | Tel: +44 (0) 20 7563 4048 | Email: gedmund@spink.com

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## FORTHCOMING EVENT

### THE 'HERMIONE' COLLECTION OF SEMI- MODERN FRANCE The most important collection of this period ever offered at auction

London, 21st and 22nd November 2018

Over fifteen years after the sale of the collection 'La Fayette' in 1999 – the most valuable collection of classic France ever to hit the market – Spink is pleased to announce the sale of the collection 'Hermione,' which must be considered as the most important collection of semi-modern France ever offered at auction. It is an exceptional collection which can only be classified in the same range as 'La Fayette' in terms of importance for semi-modern France.

This highly significant event will be held on 21<sup>st</sup> and 22<sup>nd</sup> November 2018 in London and will undoubtedly attract great attention from collectors of France and worldwide.

The 'Hermione' collection was gathered during more than sixty years of searching, with passion, patience and discernment, with taste for rarity and quality being the norm, making this *the* extraordinary collection of semi-modern France. It comprises the period from 1876 to 1940 and features spectacular varieties of these issues – many of them unique – essays and proofs, blocks and complete sheets, earliest usages recorded and largest frankings known on cover, including examples representing the most important items for many issues, such as the largest franking of the "Pont du Gard" including 29 examples of this high denomination, being one of the most charismatic stamps of the semi-modern period, the famous airmail "Ile de France" with 10 fr red featuring inverted overprint, or the two "Ile de France" values in spectacular corner blocks of four.. Within the



1869, 5fr., a delightful-quality example of this very rare single franking.



1849, 1 fr vermillon, a very fine example of this rare and charismatic stamp on cover.



1869, 5 fr used on cover in conjunction with other "Napoleon Laureated" stamps on cover, featuring the earliest usage recorded, on 13<sup>th</sup> January 1870, representing an exceptional usage before the outbreak of the Franco-Prussian War. Of even greater significance due to the fact that the 5 fr represents the highest denomination used in the classic period.



1929, 20 fr Pont du Gard, perforation 11 – one of the most charismatic semi-modern stamps of France, imperforated on one side, representing two of only five examples recorded, this being the only multiple known





1877, 1 c Prussian blue, exhibiting "Croix de repère" guide marking in sheet margin at top, an absolutely superb example of the most significant stamp in the post-classic period before 1900.



1927, American Legion, compound die essay with blank value tablet, signed by the designer Antonin Delzers, unique.



1928, "Ile de France" 10 fr with inverted overprint in an exceedingly scarce pair featuring this rare variety, one of the gems of French airmails.



1928, "Ile de France" 10 fr featuring inverted overprint on cover, one of the greatest rarities of French and worldwide airmails.



1924-15, 25 c Potier, a spectacular block of six with part of the background impression as well as three denominations in the value tablet missing.

collection, the semi-modern period is enriched by a section of classic France where tête-bêches, first-issue first day covers and rare stamps – such as the 1849 1 fr vermillon used on cover – are found.

The sale will also be promoted in France, including a viewing of the lots while Spink are in Paris for the annual Salon Philatelique d'Automne, being held at the Space Champerret from 8th to 11th November. Viewing during the Salon will be at the Hotel Ampere (300m from the venue) in order to have a quiet viewing for these rarities and allow full inspection. And of course there will be an opportunity for viewing in London and possibly other locations to be announced soon.

In conjunction with this exceptional sale the Brian Brookes Collection of Martinique – one of the most, if not the most, outstanding and important collections of Martinique ever formed – will also be offered for sale on 20th November.

We kindly invite you to participate in this magnificent sale, which will represent an extraordinary moment in the history of French philately. It will be presented in a series of catalogues by issues which will be the reference for years to come in terms of known varieties and prices.

The 'Hermione' Collection of Semi-Modern France will be offered for sale in London on 21<sup>st</sup> and 22<sup>nd</sup> November 2018. For further information please contact Fernando Martínez, [fmartinez@spink.com](mailto:fmartinez@spink.com) or Dominic Savastano, [dsavastano@spink.com](mailto:dsavastano@spink.com).

# SPINK

LONDON  
1666

## THE 'HERMIONE' COLLECTION OF SEMI-MODERN FRANCE

21 - 22 November 2018 | London

### The most important collection of this period ever offered at auction

Over 15 years since the sale of the collection 'La Fayette' in 1999 - the most valuable collection of classic France ever offered at auction - Spink is pleased to announce the sale of the collection 'Hermione'.

The collection features unique varieties, proofs, multiples, postal history including earliest usages and largest frankings. Additionally containing an important assembly of classic France.



1877, 1c. Prussian blue, exhibiting "Croix de repère" guide marking in sheet margin at top, absolutely superb.



1924-15, 25c. Potier, a spectacular block of six with part of the impression missing.



1928, "Ile de France" 10fr. with inverted overprint in an exceedingly scarce pair featuring this rare variety, one of the gems of French airmails.



1928, "Ile de France" 10fr. featuring inverted overprint on cover, one of the greatest rarities of French and worldwide airmails.



1929, 20fr. Pont du Gard, perforation 11, imperforated on one side, only five examples recorded, this being the only multiple known.



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## THE BRIAN BROOKS COLLECTION OF MARTINIQUE

20 November 2018 | London

One of the most, if not the most important collection ever formed. Featuring British occupations, extraordinary frankings with France and French-Colonies issues, very rare usages from small localities and incoming mail.



An outstanding four-colour franking including French-Colonies issues.



An exceptional destination, Martinique, for a Ballon Monté.

Viewing will take place in London at our premises, as well as at the Hotel Ampère in Paris during the Salon Philatélique d'Automne, 8-11 November.

Series of catalogues by issues (for 'Hermione') available on request.

For additional information please contact:  
Fernando Martínez | [fmartinez@spink.com](mailto:fmartinez@spink.com)  
Dominic Savastano | [dsavastano@spink.com](mailto:dsavastano@spink.com)

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## FORTHCOMING EVENT

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### THE LEONARD LICHT COLLECTION OF GREAT BRITAIN SEAHORSE ISSUES

London, 23rd November 2018

The Seahorse high values (2/6d, 5/-, 10/- and £1) are arguably the most attractive stamps of the Georgian era, printed by three different printing companies during the turbulent years of 1913-19: Waterlow Brothers and Layton in 1913, De La Rue and Co in 1915, Bradbury Wilkinson and Co from 1918-19 (and then again in re-engraved format by the original company in 1934).

They were designed by Bertram Mackennal and George W Eve, who were jointly responsible for the first stamps of George V, the three quarter face ½d and 1d of 1911-12 (which were unpopular with the public and apparently with the King himself!). The design shows Britannia, resplendent with helmet, trident and Union Jack emblazoned shield, with three horses in the waves and the profile head of King George V in a laurel wreath.

The work of the three printers is clearly apparent to specialists but can also be worked out by us lesser mortals by examining the size of the impressions and by the minute guide dot that can be seen in the upper margin of most of the Bradbury Wilkinson printing. The De La Rue printing made between September to December 1915 comes in a wide range of shades, some very beautiful and rare, because many of the ingredients for the inks used by the printers came from Germany and were clearly unavailable due to the War.



*1911 Bromide of the master Die*



*Waterlow master Die Proof*



*Waterlow 2/6d. master Die Proof*



*Waterlow 10/- master Die Proof*





*Waterlow £1 Die Proof*



*Waterlow 2/6d. chrome-yellow colour trial*



*Waterlow 2/6d. colour trial in pale carmine*



*Waterlow 5/- imperforate and overprinted "cancelled"*



*Waterlow £1 blue-green*



*Waterlow £1 overprinted "cancelled"*



*De La Rue 5/- watermark inverted*



*De La Rue 5/- without watermark*



*De La Rue 10/- overprinted "cancelled"*

The collection commences with the 1911 Bromide of the Master Due, taken after improvements to the lines of shading of the background, followed by many rare proofs and colour trials, the issued stamps with many superb blocks, “SPECIMEN” and “CANCELLED” overprints, often with impressive Provenances and most accompanied by certificates of authenticity.

Without doubt one of the finest collections of these beautiful stamps to come onto the market for the past two decades at least, the Leonard Licht collection will be a valuable handbook and reference work for specialists for many years to come.

**The Leonard Licht Collection of Great Britain Seahorse Issues will be offered for sale in London on 23<sup>rd</sup> November 2018. For further information please contact Tim Hirsch, [thirsch@spink.com](mailto:thirsch@spink.com).**



*De La Rue 10/- deep blue*



*De La Rue 2/6d. Cinnamon brown*



*De La Rue 10/- Cambridge blue*



*De La Rue 10/- imprimatur*



*Bradbury 10/- Steel blue*





1929 Experimental Plate Proof



1934 re-engraved 10/- imprimatur

1929 Experimental Plate Proof sheet





## INSIDER TRAVEL: ADELAIDE



FROM COFFEE SHOPS TO THE BAROSSA VALLEY  
VIA THE NAVAL MILITARY & AIR FORCE CLUB



**D**uring 2017, the Spink Medal Department undertook two visits to Australia. Having taken in the delights of Adelaide, Sydney, Melbourne and Canberra across both visits, Marcus Budgen gives us a guide to the State Capital of South Australia, Adelaide:

#### **Getting there:**

A short flight and easily accessible from both Sydney and Melbourne, Adelaide is a must for those visiting the east coast of Australia! Despite having been born in New South Wales, one of Australia's most famous sportsmen, Sir Donald Bradman, is beloved in South Australia, as he played for the State for many years. 'The Don' is honoured with a bronze statue outside the Adelaide Oval and you will travel into the city along 'Sir Donald Bradman Drive' from the airport.

#### **Where to Stay:**

Marcus utilised a reciprocal arrangement to stay at the Adelaide Club (North Parade), in the historic heartland of the city. Recently refurbished with sumptuous rooms and an equally sumptuous breakfast, it comes highly recommended! Another venue worthy of mention for the short-list would have to be the Mayfair Hotel (King William Street).



#### **What to Do:**

During their Spring visit, Marcus and David Erskine-Hill were lucky enough to see the commemorations of Anzac Day, being hosted by Squadron Leader Tony Ford, DFC. Having observed the truly exceptional and well-supported procession along North Parade by thousands of serving and retired troops, beside families of servicemen and women, Marcus and David were welcomed to a celebratory lunch at the Naval Military & Air Force Club (Hutt Street). Following a hearty lunch (besides tasting some fine South Australian ales), the Spink pair enjoyed the impressive Medal Room in the Club bar. Together with displaying some highly important Medal groups of Members of the Club, it so happens that David also assisted in the assembly of a display of each campaign Medal awarded to date.

Adelaide also boasts an array of Galleries and Museums, besides the Adelaide Oval, which hosts both cricket and Aussie rules football on a regular basis.

Those looking to enjoy some shopping should look no further than the Adelaide Arcades, boasting charming boutique options on all fronts.

#### **Drinking/Eating:**

Most will know that Australia is famous for its coffee scene; David and Marcus were often found starting the day with a coffee or two at The Bean Bros on Rundle Street.

The local countryside is famous for its wine and a vineyard visit simply must not be ignored; Barossa and McLaren Vale are both within striking distance of the city centre.



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## NUMISMATIC NEWS

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### WITNESSES OF HISTORY

British Museum, from 4th October 2018

That the story of British art before the 19th century is to a great extent the story of artists arriving from other countries is generally recognised. Holbein, Van Dyck, Roubiliac ... the list is virtually endless. What may be less familiar to many is the degree to which this is also true of medallic art. Indeed, medal-making artists from abroad continued to play a decisive role in the development of British medals into the 20th century, and their presence still enlivens this country's medallic landscape.

This is the subject of an exhibition entitled *Witnesses: émigré medallists in Britain*, which will open at the British Museum in October. Foreign artists have been instrumental in the production of British medals from the very beginning. The earliest known work conceived as a medal and made in Britain is the spectacular gold portrait of Mary Tudor of 1554 by the Italian Jacopo da Trezzo, which is permanently displayed in the Museum's Europe 1400-1800 gallery (Gallery 46). This was followed in the 1560s by a remarkable group of medals of non-royal British men and women by the Netherlandish Steven van Herwijck.

Whilst the story of each of the medallists who arrived over the centuries is unique, the motivation for many lay in the employment possibilities Britain offered, with a position at the Royal Mint often being the ultimate goal. In the 17th century the French man Nicolas Briot, the Roettiers brothers from the Netherlands and the German Johann Crocker (anglicised to John Croker) were, each in their turn, successful in this ambition. Croker was followed at the Mint



*Sir Francis Chichester, by Paul Vincze, 1967, silver, 56mm., British Museum. This medal, issued by Spink to celebrate Chichester's single-handed voyage around the world, will be included in the British Museum exhibition. (© The Trustees of the British Museum)*



by another German, Johann Sigismund Tanner, and later in the 18th century the Swiss artist Jacques-Antoine Dassier and in the 19th the great Italian gem-engraver Benedetto Pistrucci followed suit. When they were not working on the coinage (which was often), these artists would produce medals, both official and on their own initiative, portraying the celebrated figures of their times and commemorating many of the important events of British history.

Although their skill is undeniable, the presence of artists such as these could lead to friction with British-born rivals. Following the restoration of Charles II in 1660, London-born Thomas Simon found himself in direct competition with John (formerly Jan) Roettiers, and the first half of the 19th century was marked by personal rivalry between William Wyon (from Birmingham) and Pistrucci, with the supporters of each vociferously asserting their man's superiority. From the 18th century at least, such arguments extended beyond the abilities of the individual artists concerned to the broader subject of 'native talent' contrasted with 'the presumptuous intrusion of foreigners'. Absent from the argument were the facts that Simon was of French descent and Wyon's great-grandfather, a metal-worker, had come over from Germany. From the latter would emerge the pre-eminent Wyon dynasty of British medallists, coin- and seal-engravers and sculptors.

Since the late 19th century artists have often produced medals independently using the casting process. In Britain this development was led by two French artists, the painter Alphonse

Legros and the sculptor Edouard Lanteri, who, as teachers at the Slade and South Kensington art schools respectively, informed a generation of British artists. In the 1930s another fillip to British medals was provided by medallists who arrived among the many refugees fleeing Nazi oppression. As this was a time when few British artists engaged with the medium, the contribution made to medallic art in this country by Fritz (later Fred) Kormis, Artur Loewental and Paul Vincze (from Germany, Austria and Hungary respectively) has a special significance, and in the decades after the war these three were among the very few artists working in Britain to specialise in the medium. Since the 1980s artists from abroad, including as far afield as India and Korea, have contributed to a British medallic revival, which, as the exhibition will show, has been enriched by the diverse cultures from which they have come.

This article first appeared in the autumn issue of *The British Museum Magazine*.

***Witnesses: émigré medallists in Britain, sponsored by Spink, is on show in the British Museum's Gallery 69a from 4th October 2018 until 7th April 2019.***

If you have an item of newsworthy interest you would like to share with other readers, please email your suggestion to [insider@spink.com](mailto:insider@spink.com) for possible inclusion in the next edition of the magazine.

## A TRIBUTE TO JOHN PETT



### JOHN PETT RETIRED FROM SPINK IN 2017, HAVING DEALT WITH A LONG ILLNESS, AND PASSED AWAY ON 22ND APRIL 2018

John Pett was one of the finest Ancient numismatists, with a nice understanding of fine style. I met him in 1979 when he was an assistant in the Ancient coin department of Spink – which he later ran – and his deep expertise of numismatics and history and his good humour brought us friendship, and me a great respect for his ability.

John once told me that public school was like a basic training for life: an ability to withstand any circumstance, and indeed he survived remission from cancer for a decade. His sense of honour and intellect were admirable. Six o'clock would often find him in The Red Lion pub doing the *Times* crossword while sipping a drink. He played cricket well; I attended once, when his lovely wife Adele explained that it was a good reason to drink champagne

in the afternoon. John had a deep interest in music, 1960s and otherwise. Occasionally we would play 'guess the mint' of Alexander tetradrachms, but from obverse style only. Sometimes we would lunch at the Oriental Club, after a fierce morning of coin buying.

John came to America as often as I went to London, attending all the major shows. He dealt with coins of great rarity and beauty, helping to build important collections, and his knowledge of numismatics was such that I could ask his opinion of coins beyond his normal scope. I knew his comments would always be insightful.

John is survived by his wife Adele, and their sons Alex and James. He will be greatly missed as a friend, and numismatics will mourn the loss of a true scholar.