



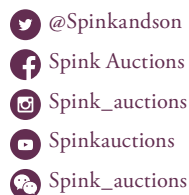
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SPRING 2022

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A WORD FROM OUR CHAIRMAN

Dear Clients and Friends,

As the nights begin to draw out and a feeling of Spring is in the air, it seems fair to reflect that despite current tragic events in the Ukraine a sense of optimism abounds, as life for most of us is finally returning to normal. Indeed, we could hardly have had a better start to 2022, with no less than 25 auctions held worldwide in January across all Spink locations. That was a huge test to the system and I must say we passed it with flying colours. My most sincere thanks to the staff for delivering such an amazing offering. To all specialists of course, but dare I say even more, to all our exceptional support staff at Spink who more than delivered.

Indeed, for years when in meetings with clients or stakeholders presenting Spink's activity, I always mention that Spink does "approximately 80 auctions a year" across all our global locations. In a recent meeting with a client, my COO corrected me and said that in the January to January period we had done 139 auctions (see Number of the Quarter below). Being so involved with the business and our numerous new projects, I had not fully realised that we had grown so much.

Of course I could not mention January without referring to the stunning result achieved at auction by the sale of the Henry III gold penny, a world record for a single coin found in British soil. Realising £648,000, it is the most expensive English medieval coin ever sold at auction and the most expensive coin ever found in British soil. The same day saw another first for us, the sale of the first numismatic NFT coin to be offered by an international auction house, sold for £18,000 – with proceeds being split over charities chosen by the vendor and Spink (specifically The Rodney Cook Memorial Fund and the Himal Foundation).

The concept of NFTs (Non Fungible Tokens) is very relevant for collectables. They are based on the crypto chain, where all information and contracts are recorded in perpetuity and cannot be



THIS
QUARTER'S
NUMBER

139

in the January
2021 to January
2022 period,
Spink brought to
you 139 auctions
and 68,327
lots for your
collections, with
61 fully illustrated
catalogues *

(see note next page)

altered. The market for NFTs is quite wild at the moment, but it has already become too big to ignore. Estimates put the NFT market size in 2021 at US\$20bn to US\$40bn. By comparison the total art market is estimated to be around US\$50bn annually. I believe, for collectables, there are highly attractive NFTs, whilst the majority might not be so attractive. And I am not judging the underlying digital art or image, just the strength of the contract registered on the block chain and confirming the rights conferred to the NFT owner. A fascinating topic indeed, but for another issue of the Insider.

A brief selection of other auction highlights included the superb CB, Indian Mutiny VC group of three awarded to General J Blair, 2nd Bombay Light Cavalry, which realised £216,000; an iconic set of rare Zanzibar currency notes which broke four world records, sold at Spink USA for US\$852,000; a world record for a Chinese postal stationery card used in Tibet (less than 12 recorded), sold by Spink China for \$576,000; and a Hupeh Province, silver 1 tael, Da Qing Yinbi, Year 30 of Guangxu (1904) which realised \$2,580,000. All prices include buyer's premium.

**London 2022 International Stamp Exhibition
– back to meeting with our overseas clients
once again**

February saw our headline sponsorship of London

2022 at the Business Design Centre, delayed from 2020 due to the pandemic – the first such show for 12 years – and it was a source of great joy to see so many of our clients in person again under one roof. Spink hosted a variety of talks and events both at the Design Centre and in-house, and we were delighted to welcome so many old friends to our evening reception in the Spink Gallery. We were delighted to be a key supporter of this first great international show post pandemic. I also had the honour to toast the President of the Royal Philatelic Society of London ((RPSL), Peter Cockburn, at the Guildhall black tie dinner.

A word on the markets: Covid vs Inflation

I have been writing for a while that after an extraordinary two years for the markets, their future rise will be driven by two main engines. First, the **'stay-at-home engine'** which has forced many existing collectors to spend more time with their collections, and to spend more on them as their disposable income could not be spent on many other things. It also brought many past collectors back to their albums, or cabinets, to venture again into the wonderful world of collecting.

This engine has continued to decelerate, as the world (with the notable exception of China) moves into a post-Covid phase where we have to learn to live with the virus; last week alone it was reported that five million people were infected with Covid in the UK alone. It did not create any panic or worries. It is now just part of life, and as the fatalities are low, totally accepted.

But the other engine, the **'inflation engine'** is now in full throttle after a few months of roaring, and affecting mainly business through increase in raw materials and logistics. The Ukrainian crisis, beyond the human tragedy, has accelerated all pre-existing issues and put the inflation at every household's doorstep. In some areas (energy, raw materials ...) the price swings are so vast and sudden, that a new term has been coined by economists: **whackflation**.

It is a global phenomenon and all, to various degrees, are affected. In the Euro-zone, for example, in March 2022 inflation was at a whopping 7.5%. It is fair to assume that inflation will sadly be upon us for a while, and that it will drive collectable prices

higher as we see people taking refuge in tangible assets to protect their liquidities against inflation. Also, we start to hear that with the “weaponisation” of currencies during the current Ukraine crisis, investors – or the average homo economicus – are looking for alternative investments. Equities had a huge run and are subject to wild correction as seen in the first quarter. Bonds look like they will fall to deliver the expected interest rises necessary to combat inflation. Many are long property. Inflation is good there, but rising interest rates not so much. So cryptos are back in play, but they still worry a lot of people especially in our generation of conservative core collectors. Gold has had decent return, but nothing fantastic. So where to park one’s extra cash? Collectables continue to be one of the best areas after all. And they provide so much enjoyment to us. I have personally put my money where my mouth is and bought quite a few collectables, starting new collections during the Covid crisis.

So yes, I am still positive on the outlook for collectables in general, even if some areas which have gone up a lot in the last decade or so might need to take a breather.

What’s New for 2022?

We saw 2021 out in style, launching our new whisky cask collaboration with Cask 88 – one of several new initiatives in the pipeline. Our new Private Treaty online platform is up and running (visit www.shop.spink.com), bringing you unique stamp, coin, banknote, investment gold and other specialist offerings from around the world at fixed prices, allowing you to add to your collection at any time. We are also proud to have announced a long-term collaboration with the artist Ann Carrington, some of whose unique and eye-catching pieces you can see on display in the Spink Gallery. You will no doubt recall that Ann created the banner for the Royal Barge during the Queen’s Golden Jubilee celebrations in 2012, and limited edition prints of Ann’s work will be featured in a special Jubilee collection of art throughout the InterContinental London Park Lane – the site of the house where the young Princess Elizabeth lived.

Talking of the Jubilee, our author Philip Attwood will be curating an official exhibition of

work by the artist Mary Gillick, who designed the effigy of Elizabeth II used on coinage in the United Kingdom and elsewhere from 1953 to 1970, to be held at the British Museum as part of the official celebrations. Spink Books are delighted to announce the publication of *Mary Gillick: Sculptor and Medallist* by Philip to coincide with the opening of the exhibition – books can, as always, be purchased via the Spink Books website, www.spinkbooks.com.

Do look out for us at the many shows we will be attending over the next five months, from the Paper Money Fair at Valkenburg (April) and the Porto International Numismatic Fair (May) to the London Coin Fair and the York Stamp and Coin Fair. As always, free valuations will be offered on our regular advisory days – and do also keep an eye out for an exciting new initiative, to be announced at the Rodney Cook Memorial rally at the beginning of September.

The Rodney Cook Foundation does a huge amount for cancer victims. I am sad to say we lost two of our great friends and philatelists this quarter. First, on 6th January, David Parsons and on 1st April, Frank Walton. All our thoughts are with their families. The hobby will thoroughly miss them for their knowledge, passion and kindness.

Stay tuned for more NFTs, more auctions – please see Forthcoming Events for our full offering, including the remarkable Klempka Family Collection of Great Britain to be sold over 2022 and beyond – more events, more fun and more record-breaking prices!

Have a lovely Easter or Passover Break, with lots of family and friends, and hopefully some easy travel



Olivier D. Stocker, CFA, FRPSL
Chairman and CEO
chairmanoffice@spink.com

* We intend to continue to produce our award-winning catalogues for all important single vendor auctions and prestige auctions at shows or elsewhere.

Our rule is simple: if you keep it, we print it. Otherwise let’s protect our planet.

SPINK

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EXCLUSIVE SPINK BOOKS PRIZE DRAW

Purchase *The Metal in Britain's Coins* by Graham Birch and win a day's metal detecting on the author's private land.

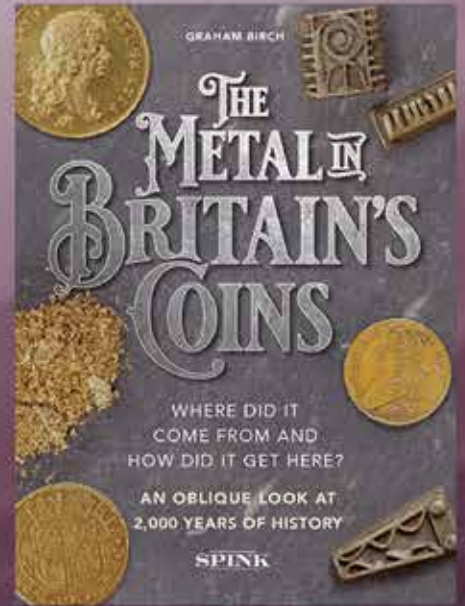
ENTER NOW AND WIN!

CALLING ALL DETECTORISTS!

Have you ever wondered where the metal in your finds actually comes from, or how it was obtained? Graham Birch's book *The Metal in Britain's Coins* examines the provenance of the metals used in British coins and the messages they convey, from Celtic staters to 21st Century silver, and provides a fascinating insight into the stories behind our coinage over two millennia.

Spink Books are delighted to announce a once-in-a-lifetime opportunity to win a day's detecting on private land which has never been previously searched, comprising 1,300 acres of ancient rolling Dorset downland criss-crossed by ancient footpaths. The land houses a number of protected bronze and iron age burial mounds, and searchers will be able to keep what they find. The day will be organised by arrangement with **Spink Books** and author **Graham Birch**, and hosted by *Dig Detectives* presenter **Ben Shires**.

To enter the competition simply purchase a copy of *The Metal in Britain's Coins* from Spink Books or Greenlight Publishing before the end of May and your name will be entered into our prize draw. The lucky winner and up to 3 friends of his/her choice will be informed by email within 7 days of the closing date and must respond within 28 days to claim their prize, when a date will be agreed by arrangement with the author.



Author's private land,
which has never been detected before.




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#SPINK_AUCTIONS      Follow us on social media!

T&Cs: open to UK residents aged 18+. Winner chosen at random. Closing date 11pm on 31st May 2022.

No cash alternative available.

NB: once harvest is over in August the winner could be offered access to virtually anywhere on the farm but access would be more restricted before then.

WWW.SPINK.COM

FORTHCOMING EVENT

THE BEATLES PERFORMANCE IN MUNICH, 1966; AN E-AUCTION OF PHOTOGRAPHIC FUSION NFTS

London, 11-25th April 2022

After a great response to our 'Non Fungible Penny' in January, Spink are excited to offer a series of photographic Fusion NFTs depicting the Beatles' live performance in Munich in 1966, as photographed by Frank Fischbeck, a celebrated freelance photographer.

Employing Fischbeck's skill of inconspicuousness, photographic opportunism and a slick suit, he managed to get closer to the group than any photographer could have hoped. The group of photographs captured are wonderfully intimate, of a rare quality and are as yet unpublished or exhibited.

Fischbeck captured everything from the group's arrival at Bayerischer Hof Hotel in Munich, including private moments in their hotel suite and their performance at the 'Circus-Krone-Bau', to their departure from Munich Central Station.

Through prior knowledge of the Beatles' arrival in the basement of the hotel, Fischbeck simply followed the group into the elevator and through to their room, comfortably passing as an affable member of staff. It is credit to Fischbeck's skill that the four band members appear relaxed and playful in front of the camera; George Harrison and Paul McCartney eat fruit in front of his lens and Ringo Starr even takes Fischbeck's camera to take a picture of himself in the hotel mirror.



“Employing Fischbeck’s skill of inconspicuousness, photographic opportunism and a slick suit, he managed to get closer to the group than any photographer could have hoped”



Fischbeck was then invited back by the group to the concert where he immortalised these impressive close-ups of the band in performance including images of each band member, mostly separately, but also singing together into the same microphone. The following morning, Fischbeck saw the group onto the train, managing to sit with them in their carriages and achieving some of the most striking shots of the collection.

Each Fusion NFT will contain:

- A high resolution file taken from the original 35mm negative
- The original black and white 35mm negative or negatives
- A print and or prints taken from the original negatives and from a very limited run
- Copyright for the negative or negatives included in the lot

For more information, please contact Thomas Fell, tfell@spink.com.

FORTHCOMING EVENT

WORLD BANKNOTES

London, 28th April 2022

As we were all recovering from the excitement of the record-breaking Zanzibar set sold at NYINC back in January, immediately a Middle East 'discovery' piece followed and lined up for April, an issued Palestine £100. Previously only specimen examples were sold at auction and all by Spink. Only five issued examples were previously known, which includes the serial number 1 note. As the highest denomination of the historically important and ever popular Palestine currency series, we hope to see avid bidding from collectors around the world. In addition to an issued £100, the Palestine section also includes a scarce K prefix 500 mils of 1945, consecutive pairs of £5 of 1944 and £10 of 1929.

For British banknotes, we have a group of low number English, Scottish and Irish notes, notably the Bank of England 'Lion and Key' £5 number 40. This first run number 40 is the third lowest number available to public after numbers 3 and 7 (traditionally low numbers are offered to various UK dignitaries). Covering all areas British, a collection of Guernsey including one of the best examples of the 1945 'Liberation' £1 and a collection of Isle of Man with various camp issues will be offered.



There is a strong showing of Middle East/North Africa with a Qatar 50 riyals from the first series. This is one of the series' key notes along with 500 riyals. With grade PMG 65, this is a lovely example with only a handful in a better grade. Also a 10 dinars from the Kuwait Currency Board 1960 issue. There is a near complete set of the Siege of Khartoum notes issued by General Gordon including the highest denomination 50 Egyptian pounds with PMG grade 58. It is truly remarkable to find a note issued during battle over 130 years ago which has remained in near pristine condition.

Other notable mentions include some beautiful large sized notes such as the Singapore specimen \$10,000 from the 'Bird' series and the Madagascar specimen 1,000 francs in striking pink and yellow with various allegorical figures. And to round off the auction, there is a newly discovered Zanzibar 5 rupees with provenance which can be traced back to the island.

We hope everyone will enjoy our spring 2022 offering and look forward to seeing you all at Valkenburg!

The World Banknotes sale will take place at Spink London on 28th April 2022. For further information please contact Elaine Fung, efung@spink.com.





“There is a strong showing of Middle East/North Africa with a Qatar 50 riyals from the first series”



FORTHCOMING EVENT

COINS AND MEDALS SPRING AUCTION

London, 4th May, 2022

How do you move on from the heady highs of January? With the excitement of a May Fayre of course! What better way to celebrate this year, in Her Majesty The Queen's Platinum Jubilee, with a feast of Proof Sets from yesteryear, each celebrating Royal Coronations, Jubilees and/or numismatic milestones over the past two centuries.

The first English 'Proof Set' remains a debatable topic, with both the silver issues of 1746 under King George II and even the Patterns and Proofs of 1820 under his grandson proposed contenders. However officially, the first 'Set' as advertised by the Royal Mint came in October 1826, when 'A new coinage of gold, silver and copper has just been completed at the Mint. Four or Five of the principal bankers had each one set as a specimen, and no more'. The *Globe* (Friday, 27th October 1826) penned the following response: 'As these new coinages are frequently made at some expense to the public, we are at a loss to know why the larger gold coins (the 5l and 2l coins) are not put into circulation? In some cases these coins would be convenient as currency, and like crowns and half-crowns in silver, would save trouble in counting. At any rate, if the expense of making the dies be incurred, as many of them should be put into circulation as the public demand, instead of making them, as at present, artificially scarce, for the purpose of apparently giving them a value in the absurd estimation of collectors. Even these worthies might be satisfied, if there were proof impressions exclusively for them'. Fortunately

for collectors today, this outcry prompted a subsequent production of 150 sets. Shockingly, the Director of the Bank of England, John Pearse MP, a beneficiary of one of the original five sets, suffered a home invasion on 30th December 1826, and had his stolen!

Today, the London Coin Department is delighted to offer its first full Proof Set since the mesmerising Stratos sale of September 2020, this time housed in an attractive heart-shaped case, suggestive of reboxing in the 1880s. Accompanying this memorable offering is a host of 1887 Currency and 1902 and 1911 Coronation Specimen Sets. Alongside this fine assemblage is a dedicated collection of late Anglo-Saxon coins to the Wessex Mints of Shaftesbury, Bridport and others struck during the reigns of Aethelred II, Cnut, Edward the Confessor and William the Conqueror. No Spink sale would be complete without a dedicated cabinet, and this Spring sale is no different as the impressive Gentleman's Collection of Crowns from 1551 to 1980 crosses the block. Highlights include a Charles I type 2a, mm harp, once gracing the plates of the Murdoch cabinet, and the unique crown over bell, type 3 issue once in the Alan Barr collection. As the country gears up for unprecedented Jubilee celebrations, Spink is delighted to provide these early numismatic treats for the jamboree!





“As the country gears up for unprecedented Jubilee celebrations, Spink is delighted to provide these early numismatic treats for the jamboree”



FORTHCOMING EVENT

THE KLEMPKA FAMILY COLLECTION OF GREAT BRITAIN

London, 2022-2023

SPINK are proud to announce the sale of ***The Klemпка Family Collection of Great Britain*** formed by the late Edward Klemпка in a series of spectacular sales to be held over 2022 and 2023.

From Queen Victoria to Queen Elizabeth II, lovers of Great Britain stamps are sure to be thrilled by the depth and quality of the material to be offered.

A few highlights include undoubtedly the finest collection of Parliamentary Envelopes to have been assembled. Mulreadies with superb proofs; complete sheets of twelve of both values, several pre May 6 1840 usages, caricatures, remarkable frankings including the famous 2d. envelope to Agra additionally franked by 1840 2d. blue block of four and single, later postal stationery with some striking advertising rings.

A trove of Line Engraved issues including Rainbow colour trials with sheets, Postal Notices including the famous April 1840 example bearing a pair of Penny Blacks. A fabulous range of 1840 Penny Blacks and Two Penny Blues, including multiples, tremendous covers, coloured and distinctive cancellations.

1841-53 Penny Reds with remarkable blocks, covers, trial separations including Treasury roulettes and Archer trials.

Embossed issues include a range of superb covers. Surface Printed issues containing Proofs, spectacular covers, multiples, and a lovely



Trial Print

example of the 1883 “Before and After the Stamp Committee” book.

There are many hand-drawn essays including the 1924 Wembley 1/- and the P.U.C. £1 with many many more to follow in QEII issues.

A remarkable collection of Telegraphs, College stamps and Railways stamps will be sure to attract much attention from the discerning collector.

The Klemпка Family Collection sale catalogues will be a tribute to a great philatelist and an enormously valuable reference for lovers of Great Britain for generations to come.

For further information on The Klemпка Family Collection of Great Britain, please contact Dominic Savastano, dsavastano@spink.com or Iain Murphy, imurphy@spink.com.



Serpentine Roulette Pair



1883 Essay



“A truly remarkable collection”

Hand-drawn essays
in black and red ink -
signed by the designer



A fabulously rare Plate
5 mint block of 18

FORTHCOMING EVENT



A remarkable 1902-10 £1 block of four



Exceptionally desirable Rainbow Colour Trial sheet in blue

A dramatic and visually stunning Penny Black cover to Taunton





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FORTHCOMING EVENT

THE LIBRA COLLECTION OF KING GEORGE V

London, 20th April 2022

The Libra collection is a lifetime labour of love comprising rare and high quality British Commonwealth items with focus on King George V.

The collector selected only the best items to satisfy his sophisticated philatelic taste and vary from Specimens, Proofs and hand painted Essays including Bechuanaland 1932 4d. with unadopted portrait; a spectacular Gibraltar 1925-32 £5 plate block of four and a St. Helena 1922-37 15/- block of four; some postal history with many high values rarely seen on cover. This sale will also feature a selection of delightful collections and ranges.

The Libra Collection of King George V will take place at the Royal Philatelic Society, London on 20th April 2022. For further information please contact Iain Murphy, imurphy@spink.com or Nick Startup at nstartup@spink.com





“A lifetime
labour of love”



FORTHCOMING EVENT

THE JEWELS OF INDIA

London, 12th May 2022

Spink is proud to introduce, for connoisseurs of Indian philately, a hand-picked selection of rare and unique items - any one of which would truly be the jewel of an India exhibit or collection.

The highlights include India's first stamp, the red Scinde Dawk - probably the best example we have ever offered, Queen Victoria 4 Annas - one of the finest used singles (2nd printing); and an unused pair of the rare 3rd printing - the finer of just two pairs in private hands.

Alongside this will be one of the only known complete sets of 324 colour trials for the 1895 Queen Victoria issue, offered with the De La Rue archive pages - a truly remarkable offering. The largest multiple (block of 8) in private hands of the 1948 Gandhi 12a. with SERVICE overprint, a very important item of post-1947 Indian Philately.

Together with multiples of the unissued 1854 ½a. vermilion 9½ Arches and 1855 ½a. blue, a unique imperforate sheet of 1856-64 ½a. blue, De La Rue essays for the 1911-22 King George V 25r., and 1948 Gandhi SPECIMEN set; this is a mouth-watering selection, never to be repeated.

For further details of the items to be included and to register your interest please contact Iain Murphy, imurphy@spink.com





“a mouth-watering selection, never to be repeated”



FORTHCOMING EVENT

THE “M” COLLECTION OF CLASSIC INDIA AND INDIAN FEUDATORY STATES

London, TBA 2022

This remarkable collection concentrates on Scinde Dawks, the 1854 Issue and the Feudatory States.

The range of Scinde Dawks include a superb ½a. white unused marginal pair and a used vertical pair, ½a. blue used and a very nice ½a. scarlet ex the Vestey collection. The 1854 issue covers all denominations with a wide range of the various Dies. Among the highlights are a ½a. vermillion 9½ arches lower left corner block of ten and two examples of the famous 4a. with inverted head, of which about twenty-one are in private hands.

The Indian Feudatory States includes many interesting items including Bhopal 1872 double frame ¼a. black used, Dungapur 1944 1a. 3p. mint lower right corner example and Jammu and Kashmir 1866 native paper 4a. ultramarine used pair.

For further information please contact Nick Startup, nstartup@spink.com





FORTHCOMING EVENT

THE ROBIN GWYNN COLLECTION OF NEW ZEALAND

London, Summer 2022

Spink has a long history of offering powerful and prestigious specialised New Zealand sales; over the years, we have had the privilege of offering award-winning collections including those formed by Major Henry Dumas, Len Jury, Joseph Hackmey and most recently both the Philip Hoare and “Lionheart” collections. This year we carry on the fine tradition and are proud to announce that we will be offering the Dr Robin Gwynn RDP FRPSL collection.

As a diverse, knowledgeable and well-known collector and international philatelic judge, the announcement of the sale of Robin’s collection will doubtless bring much excitement to the world of New Zealand philately, not least because it covers such a wide range of issues.

From the Chalon heads, which include some unusual usages, the collection moves forward with a very strong and specialised section of Sidefaces including die proofs, essays, varieties, postal usage and large multiples of the issued stamps. Other sections of note include a lovely group of the 1898-1907 Pictorials, fine assemblies of early commemoratives, King George V later issues and Postal Fiscals. Proofs associated with the NZ stamp designers and engravers William Bock and Alfred Cousins extend the geographic coverage into the Pacific region. The collection is strong in all three aspects of New Zealand stamps which are unique and without parallel in world philately – the 1893 Advertisements, the Government Life Insurance Department issues and the 1898-99 Great Barrier Island Pigeon Post.

For further information please contact Josh Barber, jbarber@spink.com



“The collection is strong in all three aspects of New Zealand stamps which are unique and without parallel in world philately”



FORTHCOMING EVENT

NEW GUINEA AND PAPUA

London, Autumn 2022

A superb single-vendor offering of mint rarities which is due to come to market in late 2022. The New Guinea will include a magnificent section of G.R.I. overprints with an exciting range of rarities and varieties followed by NWPI issues. The Papua has all the great Lakatoi rarities including the 1905 BNG 2/6d., 1907 Brisbane overprints with varieties alongside the Airmail issues with all the 1929-30 errors.

This sale is a must for anyone with even the vaguest interest.

For further information please contact Iain Murphy, imurphy@spink.com



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FORTHCOMING EVENT

HISTORICAL DOCUMENTS, POSTAL HISTORY AND AUTOGRAPHS

London, July 2022

This summer, Spink are pleased to present our latest Historical Documents, Postal History and Autographs auction, featuring the 'Robin Hunt Collection of Royal, Napoleonic and Historical ephemera'.

The Robin Hunt Collection is focused on paper ephemera and objects of historical significance including a piece of the flag taken by the Duke of Wellington at the battle of Assaye and a lock of King Louis XVI of France's hair affixed to an entire letter dated 1814.

Among other items of historical significance to be included in this auction is a 1569 (16 September) letter signed 'Elizabeth R' 'By the Queen' Elizabeth I. The document gives instructions to the Earl of Shrewsbury, in whose care Elizabeth had placed Mary Queen of Scots. Notably, the document relates to Dacre's attempted liberation of the Queen of Scotland just weeks before. Having been held by a private collector since 1962, this item is certain to attract a great deal of attention.

If you would like to enquire into consigning to this auction, or require any further information, please get in touch with Thomas Fell, tfell@spink.com or Ian Shapiro, ishapiro@spink.com

“certain to attract a
great deal of attention”



chevalier de S. A. R., Monsieur,
Comte d'Artois. 1814.

Il m'ont été remis par son Valet de
chambre ordinaire, M^r Buffet, un
instant après être coupé.

La (H^{de} de Gournay)

Elizabeth R

[illegible]

LONDON NEWS

COINS ROUND-UP

January 2022

NYINC

Building on the successes of January 2021, the NYINC programme was again made virtual this year owing to uncertainty presented by the spread of Omicron. Our annual New York roadshow was more than accommodated in our London Headquarters as the jewels of the Count Emeryk Hutten-Czapski, Masek and Bernard Pearl cabinets came under the hammer. The pride of the 1839 Proof Set offered in 2021 gave way to the prancing charm of King Wenceslaus on the fabulous run of extremely rare 1930s 10-Ducatu from Czechoslovakia in 2022. Both are symbolic; veritable guiding lights for their respective peoples, and both were eagerly pursued until the final gavel. Despite not presenting any lot over \$50,000 this year, the extraordinary assemblage of 556 lots of English and World Gold coins and Historical Medals would prove to eclipse last year's titans and amass an impressive \$2.1million (including BP) by day's end. Contributing to that excellent result was an unrecorded 1641 10-Ducats of Graz, struck from Thaler dies. Topped up by a generous third-party grade of MS60, the provisional \$20,000-30,000 estimate was easily beaten as clients jostled for position up to a superb \$102,000 (including BP). The English market is never far off the pace with astonishing results posted for an MS61 Unite at \$27,600 and a generously-graded MS64 Richard III Angel with the RICAD spelling error at \$38,400 (both including BP). With an unusually strong contingent of Czech, Austro-Hungarian and Polish material this year, each lot truly felt like it had a 'Lady in the Clouds' silver lining.

The Masek collection of gold coins brought by an ancestor of the vendor to Britain in the 1930s presented one of the best series of 20th Century Czech gold coins to appear in the market place in living memory. Bidders acknowledged this in droves as they pushed prices to an





outstanding sellout \$314,000 (including BP) from only 65 lots tendered. At that time, few of us could have predicted that a similar humanitarian crisis would befall Eastern Europe again within mere weeks. The privilege to offer a second part of the Count Emeryk Hutten-Czapski collection after a nine year hiatus was warmly received at Spink. Despite the captivating 1661 10-Ducat failing to reach its reserve, clientele from around Europe, America and the Far East eagerly bid on this world-famous reference collection formulated in the late 19th Century and curated with utmost care over several generations of the same noble family. The rarity of the opportunity was not lost with the Sigismund III Vasa issues proving especially sought after. The impressive run of gold Ducats, some with original custom-made Hutten-Czapski tickets crossed the block, with the glorious 1595 Danzig specimen fetching an extraordinary \$26,400 (including BP), swiftly followed by the excessively rare 1632 over 1 issue posting another \$20,400 (including BP). Earlier a 1599 issue from the comprehensive George Webber Collection posted an equally thrilling \$31,200 (including BP). This esteemed collection was also notable for its Ancient coins, a returning theme that proved a fan favourite with our nearly 600 global registrants as Syracuse Tetradrachms and Julius Caesar battled it out for bidder accolades. The Dolphins would ultimately cast the die as the two issues of Euainetos & Eumenos and Eukleidas posted \$13,200 and \$14,400 respectively against a combined total of \$21,200 for the ten-coin contingent of the Dictator. Et tu, Syracuse?

A notable auction moment came with the offering of the fabulous 'Canadian Royal Visit' gold Medal presented to 15th Governor General, The Right Honourable John Buchan, 1st Baron Tweedsmuir, whose legacy is not only felt in his championing the rights of the Canadian people, and especially the *'individuality of the indigenous ethnic groups who each make a contribution to the national character'* but also among the reading collective for whom his penned spy thriller *The Thirty Nine Steps* remains one of the most influential novels in this crowded and popular genre. The conservative provisional estimate of \$10,000 was easily eclipsed as interest from Canada and Europe propelled this unique Royal gold medal to the exalted heights of \$54,000 - a world record price of a 20th Century Gold Medal from Britain and the Commonwealth. A fitting tribute to an important advocate of liberty, inclusivity and co-operative nation statehood.

LONDON NEWS

VANMEERBEECK, SIMON ENGLISH ESQ AND THAT GOLD PENNY

With the dust barely settled on a seismic weekend at Spink, the promise of four more coin catalogues across two big auctions only seven days later loomed large.

The omens for the Tudor portrait collection of Jean-Marie Vanmeerbeeck were improving with every early lot, with a choice collection of English Civil War provincial silver pieces. As the sale progressed, the interest flowed from the desirable Carlisle Shilling (£20,400 including BP), to the arresting Holbeinesque image of Henry VIII on his Testoon (£50,400 including BP) and on to the superlative Sixpence of Edward VI (£22,800 including BP). Eyes then rested on Elizabeth's extraordinary 'Large Issue' Milled Shilling, a coin regularly described as 'the finest known' and enjoying an unbroken pedigree chain through no fewer than twelve of the greatest collections ever formed back to 1802. Today it once again enchanted the collectors as a furious battle finally ended with the gavel falling for a worthy £36,000 (including BP), adding a respectable zero to the last time it had sold in 1983. After the delights of Wyon's much-vaunted Gothic Crown (£24,000 including BP), focus then shifted again, from English royalty to the Flandrian house of Dampierre.

An exceptional offering of Louis II van Malen followed, with two highly determined telephones willing to set new world records to obtain this highly perfected series. The back-to-back blockbuster of the 1/2-Golden Lion (£27,600 including BP); Old Gouden Helm (£20,400





including BP) and the 1/3-Gouden Helm (£54,000 including BP) will undoubtedly cement the Vanmeerbeek legacy within both English and Flandrian numismatics.

Without pause for breath the much awaited Simon English Esq collection appeared, a cabinet that had been secretly worked on by Spink specialists for over a decade – now finally revealed to the world as a ‘student of Hird’ and worthy sequel to the Alderman himself. This remarkable 36-coin parcel complimented the original collector with both breadth and depth in areas not seen together since the original Hird dispersals in the 1960s. Indeed, several of the coins held by Simon English Esq actually came directly from these sales, not just in 1961/62 but also from his last sale in 1988. The technical acquisition of the Third Period gold specie and fractions of Edward VI and indeed the First, Second and Third Coinages of James I was not lost on the cataloguers or indeed the bidders as new frontiers were blasted in this thrilling prelude to ‘the big one’.

The Edward IV Ryal became an early favourite, after exhaustive pedigree work by auctioneer Gregory Edmund uncovered its appearance in the important Rashleigh cabinet of 1909, and prior to that within the trays of Stanesby Alchorne, Assay Master of the Royal Mint between 1764 and 1798. As the sale tempo passed from the extremely rare Edward VI gold Halfcrown (£31,400 including BP) to the amazing ‘Bloody Mary’ 1553 Sovereign (£132,000 including BP), anxiety increased. The warm reception for the only James I First Coinage Half-Sovereign to appear at auction for over seventy years was reflected in its record price (£54,000 including BP), swiftly accompanied by its elder brother, the full Sovereign (£60,000 including BP). Further innovative research by Edmund in tracking down the pedigree for the Jacobean Ship Ryal (£84,000 including BP) and the 1650 Unite to the plate illustrations of the Montagu Collection (£38,400 including BP) helped propel the rare final assemblage of 17th Century patterns and proofs to a thrilling climax and a gross total of over £1.064m (including BP).

LONDON NEWS

THE HEMYOCK PENNY

But all was not done, of course, for this multitude of records would ultimately serve as the appetiser to the main event – the auction of a Henry III Gold Penny. Would it beat the American result? Would its condition hinder the price? Should Spink have straightened it?

All would be revealed over a tense six-minute telephone and room battle, all of which started with utter silence. As Edmund gave the pre-amble to the discovery, SpinkLive ticked up £270,000 with the pre-bid, a tense few seconds that felt like hours dragged out before a firm room hand progressed the sale. Then a mystery telephone surfaced, surprising both the room and the auctioneer. Therein followed a remarkable domino effect ... £300,000 ... £400,000 ... £440,000 ... both the house record and the world record now broken ... £500,000 ... *half-a-million pounds!* The first time a Spink Auctioneer has ever expressed those words for a coin officially on the rostrum! A new increment ... £520,000 ... £540,000 ... and the phone goes quiet. History made, as the most expensive single coin find from British soil, and a vindication of Spink's steadfast commitment to sell the story of the find to achieve far beyond what had been thought possible. A fitting end to a coin that had been consigned on the day of the Hird sale, and we have only Michael Leigh-Mallory to thank for his trust in Spink, as well as his dedication to the highest standards of metal detecting good practice which ultimately helped to bring this 'feel good' story to life.



SPINK NUMISMATIC E-CIRCULARS

Yet more auction thrills and spills followed with our popular Numismatic e-Circular programme, now entering its third year with dedicated themes of the 50th Anniversary of Decimalisation, the Alan Perkins Collection of Halfcrowns, a Gentleman's Collection of English Gold Coins and Indian and Islamic Coins. 2022 is going to be a highly intriguing year for the development of this market, with further instalments of these exciting and regular online-only sales to keep collectors entertained throughout the uncertainty of gas prices, the war in Ukraine and the next excuse from No 10 ... Spink very much looks forward to providing a welcome antidote to the world at large!



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LONDON NEWS

NON FUNGIBLE PENNY

23rd January 2022

Who could possibly have missed the feverish excitement which surrounded the sale of the Henry III gold penny, “Britain’s first gold coin”, which realised £648,000 and set a world record for a single coin found in British soil, in addition to being the most expensive English medieval coin ever sold at auction.

But on 23rd January 2022 Spink also proudly sold its first NFT, the first Numismatic NFT Coin to be offered by an international auction house.

NFT stands for Non Fungible Token, and is a non-interchangeable unit of data stored on a blockchain.

Where did NFTs start, and why is everyone talking about them?

To understand better we need to go back to the very first NFT ...

Terra Nullius was the first NFT, minted on 7th August 2015; however this NFT was not transferable and therefore could not fulfil the function of buying and selling.

Once cryptographers developed transferability function, Etheria v1.1 AKA (**Blockplots**) was minted in 2015 and was the first NFT on Ethereum with a transfer function. The Blockplots allowed you to own block tiles on a map and its supply was limited to 457 pieces.

Famous **Crypto Punks** were minted on 9th June 2017 with 10,000 unique CryptoPunks. Each of them usually sells between \$350,000 and \$500,000.

From then on NFTs started accelerating at incredible pace. NBA Top Shot was found, trading famous NBA shots (company currently valued at \$7.6Billion). Market places like Binance and Coinbase launched their own NFTs, Crypto.com, which subsequently bought naming rights to the famous Staples Center in a \$700 million deal and now calls it the Crypto.com arena.

Now there are even live NFTs, which transform through time – one of the simplest is a clock that shows live time – and virtual pets that grow etc. With interest firstly from Crypto



enthusiasts and later from the general public, NFTs started changing hands (in January 2022 trading volume exceeded \$6 billion).

Now back to the Gold Penny of Henry III, and the idea of minting an NFT from it ...

The Hemyock soil was finally removed after 765 years and the most important single coin was found in Britain for over a decade. This special occasion demanded a very special way to capture the emotion and thrill of this wonderful discovery. For this reason, we selected its most familiar image in the soil.

The moment is forever encapsulated by the new technology of Blockchain, and adding it to the auction was a logical move. Interestingly, ‘NON FUNGIBLE PENNY’ did not have an estimate and bidding started at £5, as it was the first Numismatic Coin to be minted so there was no active market for it.

With intense international bidding, it sold for an astounding £18,000, with proceeds being split between charities chosen by the vendor and Spink, specifically The Rodney Cook Memorial Fund and the HIMAL Foundation.

What exactly did the buyer get?

The owner of this NFT will now hold the digital ownership title (DOT) to the private and commercial licences described therein (T&Cs) with respect to the video Mp4 4k Ultra High Definition (UHD) file of the New Gold Penny of Henry III, which is an 8-second video of (24 frames per second).

In other words, the successful bidder will own every single frame in the video. As analogy, it might be useful to think about it as owning the physical tape of a short film, just that the tape is digital now.

We are very thankful for our collaboration with Coinllectibles who have assisted us in minting, promoting and transferring the NFT, as well as accepting bids on their platform <https://coinllectibles.art> both in BNB and COTK.

STAMPS AND COVERS OF ASIA

9th March 2022

On 9th March Spink London oversaw a specialised sale of stamps and covers of Asia. The auction was held in London at the Royal Philatelic Society, instead of the once-regular Singapore location due to ongoing Covid restrictions; however this did nothing to dampen the excitement surrounding the occasion, in fact this highly anticipated auction was very well attended both physically and online and the spirited bidding resulted in almost 95% of lots selling, in many cases well above even the high estimates.

The sale featured specialised sections of Burma postal history, China postal history with a particularly popular group of IPO covers, including some very rare Post offices, which all sold well beyond expectations, the long-awaited Marcus Samuel collection of Specimen Stamps of India, and the JGA Latham collection of China Expeditionary Force.

Within the China postal history section, lot 125, a rare and desirable 'Santua' 1901 (24th May) envelope to Ireland, bearing ICP 10c tieprint, with an estimate of £600, realised an astonishing £10,000 (excluding BP); Lot 126, a 'Swatow' Type 1 1899 (4th May) envelope registered to Austria, bearing ICP 5c tieprint also more than doubled its £800 estimate, realising £1,700.00 (excluding BP).

Bidders from across the globe took to Spinklive in their droves, Spink staff manned the busy phones and the Royal Philatelic Society venue saw a goodly number attend in person to bid or watch dumbstruck as their families' long prized collections far outstripped expectations.

For further information, or if you are interesting in consigning to or buying from our next specialised sale of Asia stamps and postal history, please contact Nick Startup, nstartup@spink.com or Iain Murphy, imurphy@spink.com.

India, The remarkable collection formed by Marcus Samuel, FRPSL. 1911 King George V Essays ½a yellow-green (1907 issue) and 2r rose-red and yellow-brown King Edward VII values overprinted "service" and handstamped "cancelled" Type 25, used as essays for the forthcoming King George V issue and affixed to De La Rue "Appendix" piece



LONDON NEWS

“Bidders from across the globe took to Spinklive in their droves,”

China, Santuao: 1901 (24 May) envelope to Ireland, bearing I.C.P. 10c. tied by pencil stroke and a fine strike of Santuao bilingual c.d.s. with a second strike alongside, with Hong Kong 10c. blue cancelled by the boxed “I.P.O.” tieprint



China Foreign Post Office Pagoda Anchorage: 1898 (15th December) envelope to Paris, bearing ICP 10c green tied by neat 'pa-kua' with a fine strike of Pagoda Anchorage Dollar chop on lower corner with Hong Kong 10c purple on red



China, Swatow: Type 1; 1899 (4 May) envelope registered to Austria, bearing I.C.P. 5c. (4) tied by Swatow Dollar dater with a fine strike of the boxed Swatow registered handstamp in red, with Hong Kong 20c. on 30c. grey-green cancelled by the type 1 boxed “I.P.O.” tieprint



British Post Office in Siam (Bangkok) 1884 (27th May) envelope to Germany with printed “SJ Smith’s Printing Office, Bangk’olém, Bangkok, Siam” at upper right

UP NEXT GALA AT THE NATIONAL THEATRE

22nd March 2022

Emma Howard of the Book Department was honoured to be invited to the National Theatre's biannual gala, Up Next 2022, by author Graham Barker (whose *Imperial Legitimation* is available from Spink Books) for a spectacular evening of entertainment and fine dining, topped off with (appropriately enough!) a fundraising auction, which raised a staggering £1.7m for the National Theatre's work with theatre-makers.

“fundraising raised a staggering £1.7m for the National Theatre's work with theatre-makers”

Prizes included an exclusive tour of the Van Gogh Museum with Willem van Gogh, the opportunity to walk the red carpet at the *Wonka* premiere, tickets to the men's Wimbledon finals, a day's golfing with Damian Lewis, dinner cooked by *Celebrity Best Home Cook* winner Ed Balls, and a private evening at home with Rufus Norris and Cate Blanchett.

Rufus Norris, Artistic Director and Joint Chief Executive of the National Theatre, made the point that it is theatre-makers who create the magic that inspires young people, communities and audiences across the UK and around the world. If you'd like to make a pledge towards the important work the NT does in the community you can still donate, or for more information about other ways you can support the National Theatre, please email support@nationaltheatre.org.uk.





“When a true collector sees a stamp, or a cover,
that is ‘impossible’ he or she would love to
possess it, even if only as a temporary custodian”



Gavin Littaur

THE ‘IMPOSSIBLE’ 1D BLACK

“How can you write an article about a 1d Black?”, I was asked recently by a key figure in the stamp world, who speaks French fluently, and with exceptional articulacy. “OK, Gavin, you can say it’s a good price for a super, super nice single - but that’s it!” I had to agree with him, given that his shrewd analysis applies to 99.99% of cases.

But then, I was not thinking about the run-of-the-mill; rather, I was considering something exceptional. And not just an exception, but the exception. Perhaps the most staggering single 1d Black in existence, and certainly the best example that I have ever found in over half a century of searching - barring inscriptional examples, and those with distinctive cancellations, both of which carry an obvious advantage and are in a different category altogether. Accepted, there were over 68 million printed of this first stamp in the world, which is precisely why the present one is so very unusual and, I submit, worthy of space in the *Insider*.

When a piece of music is really special, and is played by a genius with an angelic touch (such as Heifetz playing the Second Movement of Beethoven’s Violin Concerto, or Rubinstein playing Chopin’s Waltz in C sharp minor), it moves the soul, and the heart, as well as the mind. If the sound is really special, time stands still and tears fill one’s eyes. When a true collector sees a stamp, or a cover, that is ‘impossible’ - too good to be true, out of this world - he or she would love to possess it, even if only as a temporary custodian. In this article, I will not touch on

ownership marks on the reverse - whether in violet lettering, or perhaps a personal stiletto sign - as I should like to keep the subject tasteful.

Many years ago, when I was a schoolboy, before concentrating on GB Postal History, I collected used 1d Blacks off cover, spending much of my savings on this questionable - yet passionate - pursuit. My interest in the first stamp - and in the sheer beauty of the Queen’s head in profile - intensified when I was a student at Manchester University; another enthusiastic collector sharing not dissimilar interests, Alan Holyoake, is also an alumnus (although rather more senior). I will remember the late Michael Jackson, a renowned and knowledgeable specialist GB dealer, helpfully bidding for me at auction in my enforced absence.

Too late, I came across an ‘All World Rarities’ auction catalogue, dated 16th October 1970, published by Stanley Gibbons, on the back page of which was illustrated, in colour, a monster example of a 1d Black, from Plate 1B, without faults. It enjoyed a part sheet margin, portions of three adjoining stamps, and a lovely red Maltese Cross. Moreover, it had a non-coincident re-entry, showing letters ‘I’ and ‘L’ recut and enlarged - the bonus of a striking variety, with which to be spoiled. It was described as follows: “An outstanding example ... few comparable copies can exist.” Yet, I missed it! In the same sale, a 6th May 1840 1d Mulready envelope, “One of the finest known examples”, fetched £380. The stamp realised £240. I vowed, if it ever appeared in a future auction, not to miss this superlative 1d Black again.



Back page from the original auction catalogue, in which the 'impossible' 1d is illustrated as Lot 270 at the top

We move forward some 51 years to 2021, when Spink published a catalogue dated 15th September, and there, nestling within its sumptuous pages, lay that very stamp, lettered '1L', basking in all its glory, still looking just as beautiful, supreme and tempting as ever. Nobody else had a chance this time, and the stamp was secured for nominally over £2,000. A bargain, given the afore-mentioned price of the exceptional First Day Mulready. Could I relax, and savour the moment now? Unfortunately not exactly, as I had long since moved on to collecting Postal History, and a single 1d Black,

no matter how extraordinary, and - dare one say it - sexy, just did not fit in my collection, or exhibit.

However, I could not break that promise to myself all those decades ago, no excuses being permitted, and the purchase had to be executed. The solution? Write about this unforgettable stamp in the *Insider*, with a suitable illustration, then quietly consider the possibility of enabling another passionate and dedicated collector to take over the enjoyment of this one-off treasure, perhaps the very best of the best - the ultimate, 'impossible' 1d Black.

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A rare 100 rupees 1908 specimen



Jonathan Callaway

ZANZIBAR AND ITS RARE AND ICONIC BANKNOTES

Exotic and alluring Zanzibar, located just south of the equator off the coast of modern Tanzania, occupies a special place in both the imagination and in Africa's long history. The two islands, Zanzibar itself (known as *Unguja* in Swahili) and Pemba, cover only 2,462 sq km, an area slightly smaller than the English county of Cornwall, but the "Spice Islands" have played an outsize role at the centre of regional trade routes, creating a unique blend of African and Arab cultures. Vestiges of Indian and European influences can also still be found.

Portugal was the first European power to explore Africa's long eastern coastline, including Zanzibar, which was under Portuguese control for nearly 200 years from about 1503 to 1698. While they used Zanzibar as a trading base they never settled or established a colony, as they did in some of their other longer-held possessions, such

as Angola, Cape Verde, Mozambique, Portuguese Guinea and Saint Thomas & Prince. And of course they were long gone from Zanzibar before paper money was first introduced in Africa. These five Portuguese colonies did issue paper money and were recently the subject of a detailed catalogue published by Spink and co-authored by Laurence Pope, Andrew Pattison and Parcidio Campos e Matos, entitled *The Portuguese African Paper Money of Banco Nacional Ultramarino*.

Early History

The earliest signs of human settlement in Zanzibar date back about 22,000 years but in recorded history the island seems to have become known to Assyrians, Egyptians, Hindus and Phoenicians, as well as Arabs, Persians, Chinese and Malays, not to mention Africans, from the 1st century AD onwards, all by virtue of seaborne trade and exploration. It is said that the first



Stone Town panorama in 1903, with Sultan Hamoud bin Mohamed



Stone Town and the Sultan's former palace today



Beit al Ajaib, the Sultan's Palace c1910

Chinese explorers reached the Gulf, and possibly the east African coast, as early as 97 AD. The earliest signs of Arab settlement date back to the 7th century, not only in Zanzibar but along the east African coast.

From the 8th and 9th centuries onwards trade between east Africa and the Arab world increased, encouraged by the reliably seasonable trade winds – northeast winds from December to March and southeast winds from May to October. These winds enabled the classic Arab dhows to sail south to Zanzibar loaded with cotton cloth, dates and metal goods while on their return northwards they took ivory, copra,

spices and – increasingly – African slaves from the mainland.

The Arab traders interacted mainly with Bantu-speaking merchants from both coastal Africa and the interior. Traders from Persia, India and Arabia arrived in Zanzibar and some began to settle year-round, not just while waiting for the trade winds to reverse direction. In the absence of safe harbours on the African coast Zanzibar became favoured as an entrepot centre for the region. Meanwhile, Muslim influence took root with the earliest mosque in Zanzibar believed to have been built in Kizimkazi in 1107 AD.



Hurumzi St (colourised postcard)



Market scene c1920

In the 10th century Hassan bin Ali, the Sultan of Shiraz (in present day Iran), moved his sons to East Africa with one settling in Zanzibar and another in Pemba. The Arabic name for the island was coined around this time – *Zinj-el-Bar* (Land of the Blacks) while the inhabitants began to refer to themselves as Shirazis, whether of African, Arab or mixed descent (many Arabs had inter-married with local women). The Bantu language now known as Swahili was strongly influenced by Arabic expressions and loan words, indeed the name itself derives from the Arabic for “coast”.

It was also in the 10th century that Omani sultans first established a loose form of political control, to protect and expand these trade routes. Little changed until the early 15th century when the European Age of Discovery began. Portuguese explorers led the way as they ventured down the west coast of Africa. Soon, they rounded the Cape and headed up the east coast, searching for routes to India. Vasco da Gama visited the region, possibly including Zanzibar, in 1498 en route to India.

The Portuguese Era

Other Portuguese explorers followed and in about 1503 Zanzibar was made part of the Portuguese Empire after Captain Ruy Lourenço Ravasco Marques landed and demanded tribute from the *Mwinyi Mkuu* (the *Great Lord* or spiritual leader). A governor-general was appointed to administer the territory while leaving the local Muslim Arab and African elites in place. The Portuguese went on to conquer not only Mombasa (then by far the largest urban centre in east Africa) but also the Arabian sultanates of Muscat and Oman.

The Portuguese continued developing their trading activities until around 1650 when an uprising saw them ejected from Muscat and Oman. This led to the Sultan of Oman gradually asserting regional dominance, culminating in the ejection of the Portuguese from Zanzibar in 1698. According to the first English explorers to land on Zanzibar in 1591, the Portuguese occupation did not extend beyond a trading base. It appears that day to day control of Zanzibar and nearby islands remained with the *Mwinyi Mkuu* and other local sultans.

The Portuguese did, however, establish a fort on Pemba Island in about 1635. They belatedly began to assert more control through their governor but their trading activities never reached a scale that would have justified building a *feitoria*, or fortified trading centre, as they had regularly done elsewhere in their empire.

Omani Sultans Dominate

In 1698 the Sultan of Oman was invited by local leaders to take control of Zanzibar and



1905 postcard of the British Consulate



Portuguese St has since been renamed Gizenga St.jpg

oust the Portuguese. The motivation was simply trade – the Portuguese had grabbed too much of what was once the preserve of Swahili and Arab traders. To consolidate his power the Sultan immediately started the construction of the Old Fort in what became Stone Town, the centre of the city of Zanzibar. By 1701 it was complete and still stands today, symbolically containing the ruins of an earlier Portuguese church within its walls.

The islands were to remain under Omani control for nearly 200 years although European influence began to grow in the early 19th century. In 1784 there had been a brief revolt by local Shirazis against their Omani overlords but dominance was soon reasserted. In 1832 the Sultan of Oman, Seyyid Said ibn Sultan al-Busaidi (1791-1856) made Zanzibar, by then the most prosperous part of his dominions, his capital and main place of residence. He built several palaces and harems and improved Zanzibar's economy, consolidating its position as the principal trading centre in east Africa and the western Indian Ocean. This heralded a golden age of Arab power in the region and the sultan's authority extended well into the interior of Africa until European powers such as Britain and Germany founded their colonies in Tanganyika and Kenya.

In 1828 the Sultan brought the first clove seedlings from Mauritius (the tree originated in the Dutch East Indies, now Indonesia) and ordered Arab and Swahili landowners to use them to replace coconut palms. Cloves quickly became the main cash crop, almost all of which was exported first to Europe and later India. By



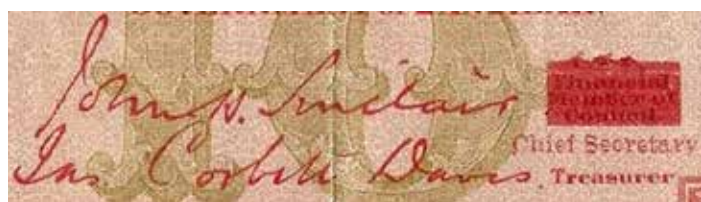
A 1 rupee issued note, rare in uncirculated condition



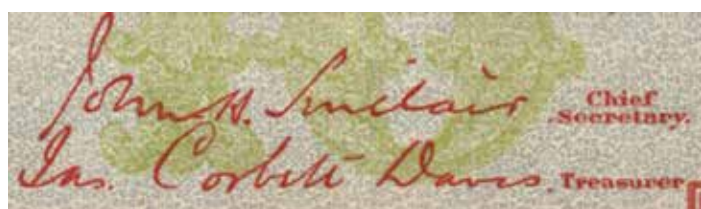
A 5 rupees issued note 1916



A 10 rupees issued note 1916 with overprinted title



Overprinted title on 1916 note



Revised titles on 1916 note



A rare 20 rupees issued note 1916

1900 Zanzibar dominated world supply with over 80% of the market. Measured in frasilas (1 frasila = 35lbs) cloves production reached 799,000 frasilas in 1911-12 and peaked in the 1920s. Cloves remain a key product even today, though the industry is much diminished.

Growing European Influence

As the 19th century progressed, European influence became felt in two ways – through various European nations muscling in on local trade and through pressure from those same nations, especially Britain, to abolish the slave trade.

This pressure was first seen in 1822 when the British consul in Muscat put pressure on Said ibn Sultan to sign the first of a series of anti-slavery treaties with Britain. This prohibited the transport of slaves to southern Africa and eastwards to India. To make up for the loss of revenue the Sultan turned to developing the slave trade in Zanzibar itself though he remained under pressure to abolish slavery altogether.

This did not stop Britain and Zanzibar concluding their first commercial treaty in 1839 and the opening in 1841 of the British Consulate. France, Germany and America followed.

In 1842 Britain announced that it wished to abolish the slave trade to Arabia, Oman, Persia and the Red Sea region, and would use the Royal Navy to enforce this. Unfortunately, the four gunboats they deployed were not enough as ships from France, Spain, Portugal, and America continued to transport slaves. Zanzibar was at this time the largest slave trading centre in east Africa trading between 20,000 and 40,000 African slaves a year to Arab, European and American buyers. In addition, well over 100,000 African slaves worked on the mainly Arab-owned plantations on Zanzibar.

Thanks to the increasing power of the British Empire, trading links to India intensified and in 1856 the Indian silver rupee was introduced and made the official currency. The rupee joined the traditionally popular silver Maria Theresa thalers and Spanish milled dollars in circulation.

When Sultan Said died in 1856 his sons quarrelled over the succession. As a result, in 1861 his domains were divided into two separate sultanates: Zanzibar with its east African

dependencies and Muscat and Oman on the Arabian peninsular.

Barghash ibn Said became sultan in 1870 and, under the threat of a naval blockade, signed the 1873 Anglo-Zanzibari treaty which abolished the slave trade in his territories, closed all slave markets and protected liberated slaves (although on Zanzibar itself plantation slavery was allowed to continue until 1897). 1873 was also the year the Scottish explorer David Livingstone died in central Africa. His body was brought back to Zanzibar before being returned to Britain for burial. A reminder of his connections with east Africa and Zanzibar can be seen on the reverse of the 1972 Clydesdale Bank £10 note featuring three manacled slaves with an Arab overseer on a camel in the background.

Zanzibar as British Protectorate

Zanzibar formally became a British protectorate in 1890 as a consequence of a bizarre Anglo-German land swap. Germany, then establishing its own east African colony in what is today's Tanzania, agreed to recognise the British protectorate over the islands of Zanzibar and Pemba. In exchange the British ceded to Germany the North Sea island of Heligoland, plus certain previously Zanzibar-controlled east African coastal territories, for which the Sultan received a compensation payment of £200,000.

As a British protectorate, sovereignty technically remained with the Sultan of Zanzibar while ultimate political and military control rested with Britain. On a day-to-day basis, the Sultan exercised power through British-appointed officials supervised by the Colonial Office.

Growth in trade was fostered through tariff reductions allowing both entrepot trade and exports to flourish. Zanzibar became Africa's main port for the export of ivory, much of it ending up in Britain, America and India. India's share grew rapidly until it reached nearly half the total and numerous Indian traders moved to Zanzibar to exploit the growing opportunities.

The Shortest War in History

On 25th August 1896 the pro-British Sultan Hamad bin Thuwaini died. He was succeeded by Sultan Khalid bin Barghash, who was not



A 20 rupees 1928 colour trial



A very rare 50 rupees note 1916 issued but cancelled



An extremely rare 500 rupees note 1920 issued but cancelled



Arabic motif featured on all the notes



The vignette on the notes is taken from this postcard



The dhow also features on some Zanzibar stamps

approved of by the British. They issued an ultimatum for him to stand down but he refused. The ensuing Anglo-Zanzibar War started at 9am on 27th August 1896 and lasted between 38 and 45 minutes before Sultan Khalid capitulated following a bombardment of his palace by Royal Navy gunboats. A ceasefire was declared and this still stands as the shortest war in history. He was deposed and went into exile, to be replaced by Sultan Hamood bin Mohammed, who finally abolished slavery on the islands in 1897. Ironically this led to labour shortages on the mostly Arab-owned plantations but the sultan was knighted by Queen Victoria in recognition of his decisive act.

Currency Complexities

During the 19th century the Indian silver rupee became increasingly important in east Africa as well as Zanzibar. Its rate against the British pound sterling, still on the gold standard, fluctuated as the prices of the two precious metals rose and fell. The rate ranged from 15-20 rupees to the pound until it was fixed at 15 to 1 in 1906 and then 10 to 1 in 1920 (after a rise in the price of silver). An Indian rupee was worth 16 annas and an anna worth 4 pice.

From 1882 to 1908, the Zanzibar ryal, sub-divided into 136 pysa, also circulated locally alongside the Indian rupee. The sultan had arranged for the Belgian Royal Mint to produce coins from 1 pysa to 5 ryals but only the 1 pysa coin seems to have circulated to any extent. In 1908 the ryal was replaced by the Zanzibar rupee at the rate of 2½ rupees to the ryal. The Zanzibar rupee was fixed at par to the Indian rupee but sub-divided differently into 100 cents per rupee. Coins for 1, 10 and 20 cents (sants) were prepared but survivors are rare.

Paper currency made its first appearance in the region in 1905 when the British authorities in the East African Protectorate (comprising Kenya and Uganda) decided to issue notes, a process managed by the Crown Agents (whose surviving archives can be found in the British Library). The notes were denominated in East African rupees, also fixed at par to the Indian rupee. The same year, the German Ostafrikanische Bank issued rupee notes in what later became Tanganyika.

In 1908 the Zanzibar government followed suit and the first of their iconic notes were issued.

Currency changes continued when the East African rupee was replaced first by the florin in 1920 and then the shilling a year later. During the 1920s, currency fluctuations gave the merchants of Zanzibar ample opportunity to smuggle Indian rupee coins either to or from the mainland, whenever the East African shilling (tied to British sterling and thus the gold price) and the Zanzibar rupee (tied to the silver Indian rupee) moved out of line with each other. In 1936 the Zanzibar rupee was abolished and the East African shilling became the legal currency, with the conversion rate set at 1½ shillings to the rupee. Zanzibar's notes were withdrawn and demonetised.

Independence and Merger with Tanzania

Zanzibar was granted its independence in 1963 when the economically and politically dominant Arab population constituted less than 20% of the total. In 1964 the Sultan was overthrown by the populist Afro-Shirazi Party in a violent and bloody revolution which resulted in most Arabs (and other foreign communities) fleeing the country. Zanzibar became a People's Republic but within months it merged with Tanganyika to create the United Republic of Tanzania, led by President Julius Nyerere. Economic decline followed but tourism started to become an important part of the economy, especially after Stone Town was designated a World Heritage Site in 2000, with UNESCO citing it as “an outstanding material manifestation of cultural fusion and harmonisation”.

Zanzibar is today a self-governing region of Tanzania with a population estimated at 1.7 million (compared to 198,914 in the 1910 census, of whom only a few hundred were British). The multicultural character of Zanzibar has endured in the island's music, religious tolerance, food, dress and of course the architecture of Stone Town.

The Last Word

The last word on this beautiful and exotic island should go to an official of the Standard Bank reminiscing about his visit to Zanzibar in 1912:

“The dignity of Zanzibar in those days was

something to remember. Officials, clad in spotless white, went to their offices in rickshaws drawn by uniformed Natives. Dignified Arabs with long whiskers rode on the after-end of small, almost white, donkeys, whilst pedestrians strolled gently along the shady side of the narrow streets ... There was a charm about it which never failed, even on closer acquaintance”.

The Note Issues

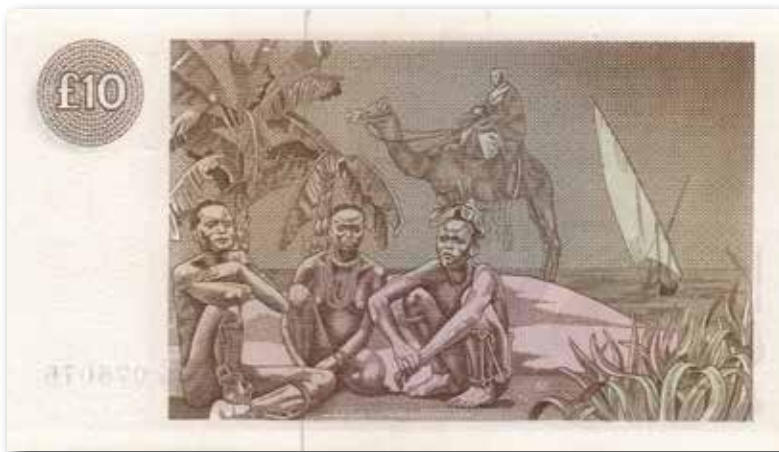
In 1907, the Zanzibar Government decided to issue its own notes. Designs were commissioned from Waterlow & Sons Limited with each denomination the same size (180x110mm) and differentiated only by colour. The first notes, for 5, 10, 20 and 100 rupees and dated January 1st 1908, were issued under the Zanzibar Currency Decree of 11th March 1908 and fully backed by Indian and British government securities. After a year, notes in circulation totaled 1.5m rupees and issuance peaked at 4.8m in 1924, declining gently thereafter until the notes were recalled in 1936.

In 1916 notes for 50 and 500 rupees were added and in 1920 a smaller (122x70mm) note for 1 rupee was issued, this being printed by Thomas De La Rue & Company Limited using Waterlow's design.

The two vignettes on the notes appear to have been taken from old photographs. To the left is an image of a two-masted dhow, sailing by moonlight and symbolic of Zanzibar's trading history and historic connections with Arabia. On the right is a traditional tripod ladder used to pick the cloves harvest. The decorative effects on the note have been drawn from classical Islamic patterns.

Below the English denomination block is the

Slavery scene on the reverse of the 1972 Clydesdale Bank £10 note



amount in Arabic and Swahili text. Numerals are in Latin, Arabic and Swahili. A central circular panel with stylised Arabic calligraphy reads *zinjibār al-saltana* (the Sultanate of Zanzibar). All notes are uniface.

Unfortunately, information on print runs appears not to have survived in the Crown Agents archives, nor have details of notes outstanding. It is however known that 1 rupee notes were printed in three batches, as follows:

On 21 Oct 1920:	A/1 00001 to A/3 50000 = 250,000 notes
On 7 Dec 1920:	A/3 50001 to A/5 100000 = 250,000 notes
On 22 Dec 1920:	A/6 00001 to A/10 100000 = 500,000 notes

From details of issued notes seen, it looks like only those in the first batch were actually issued. However, two 1 rupee specimen notes in the British Library carry the prefix/serials A/10 00000, suggesting that the full order was printed and delivered.

All denominations had two signatures on them in three different combinations featuring five signatories:

Charles Edmond Akers	Financial Member of Council 1907 to 1914
James Corbett Davis	Treasurer 1906 to 1920
John Houston Sinclair	Financial Member of Council 1914 to 1916
	Chief Secretary 1916 to 1927
Richard Hayes Crofton	Chief Secretary from 1927
Norman Blackiston Cox	Treasurer from 1920

Summary of Known Survivors

This table of **issued notes** records the serial number ranges of all those seen, including ones where the serial numbers have subsequently been punch-hole cancelled. This information is drawn from records of auctions and private sales going back over 30 years (though unlikely to be complete).

While the total of 87 surviving issued notes is perhaps higher than expected given the difficulty in acquiring one, many of them, it seems, are residing in long term collections and have only ever been through the market once. All denominations remain highly sought after with the 20 and the 100 rupees hard to find and the 50 and 500 almost impossible.

The high prices realised in recent years reflect the huge mismatch between supply and demand and it a fair bet that few collectors have yet managed to acquire one of each denomination never mind all 18 date and signature varieties! Only two sets are known to have come through the market, one (without a 1 rupee note) sold privately by Spink in 2017 while another set of seven, all in circulated condition, hammered in January for a total of \$710,000. Rare and precious beasts indeed!

Specimens are recorded, where they have been seen, but it is difficult to know how many are in private hands, especially the ultra-rare 50 and 500 rupees notes. Most of those recorded are in museums and archives although a rare 1908 set of four was sold by Spink in 2011 for \$240,000.

Colour trials of the 20 rupees note in dark purple with a yellow/orange underlay have been recorded on two dates. They will have come from the commercial specimen books Waterlows used to provide to their salesmen. An estimated four or five of each date exist.



Obverse of the uncommon 1908 10c coin



Reverse of 1908 10c coin

1 Rupee	Blue, with light green & orange underlay; black serials		
	1 Sep 1920	Sinclair & Davis A/1 18707 to A/3 42916	Total recorded 19 (+ specimens)
5 rupees	Dark grey, with pale green & orange underlay; red serials		
	Jan 1 1908	Akers & Davis 1005 to 10434	Total recorded 11 (+ specimens)
	1 Aug 1916	Sinclair (title over stamped) & Davis 13350 to 19277	Total recorded 6
	1 Aug 1916	Sinclair & Davis 39619 to 91904	Total recorded 12 (+ specimens)
	1 Feb 1928	Crofton & Cox 93836 to 99327, A100798	Total recorded 3 (+ specimens)
10 Rupees	Red, with pale green underlay; blue serials		
	Jan 1 1908	Akers & Davis 23348 to 34674	Total recorded 2 (+ specimens)
	1 Aug 1916	Sinclair (title over stamped) & Davis 39525 to 39619	Total recorded 3
	1 Aug 1916	Sinclair & Davis 102077 to 127212	Total recorded 7 (+ specimens)
	1 Feb 1928	Crofton & Cox 128106 to 135914	Total recorded 9 (+ specimens)
20 Rupees	Green, with pale orange & mauve underlay; red serials		
	Jan 1 1908	Akers & Davis See only as specimens and colour trials	
	1 Aug 1916	Sinclair & Davis 152954 to 167321	Total recorded 5 (+ specimens)
	1 Feb 1928	Crofton & Cox See only as specimens and colour trials	
50 Rupees	Brown, with pale blue, green & yellow underlay; blue serials		
	1 Aug 1916	Sinclair & Davis A21323 to A24774	Total recorded 2 (+ specimens)
100 Rupees	Blue, with pale pink & brown underlay; red serials		
	Jan 1 1908	Akers & Davis 34799	Total recorded 1 (+ specimens)
	1 Aug 1916	Sinclair (title over stamped) & Davis 60163	Total recorded 1
	1 Aug 1916	Sinclair & Davis 66473, A14401 to A78151	Total recorded 4 (+ specimens)
500 Rupees	Mulberry, with pale green & yellow underlay; brown serials		
	1 Aug 1916	Sinclair & Davis Seen only as specimen	
	1 Sep 1920	Sinclair & Davis A6793 to A8102	Total recorded 2 (+ specimens)
Grand total = 87 notes (+ specimens and colour trials)			

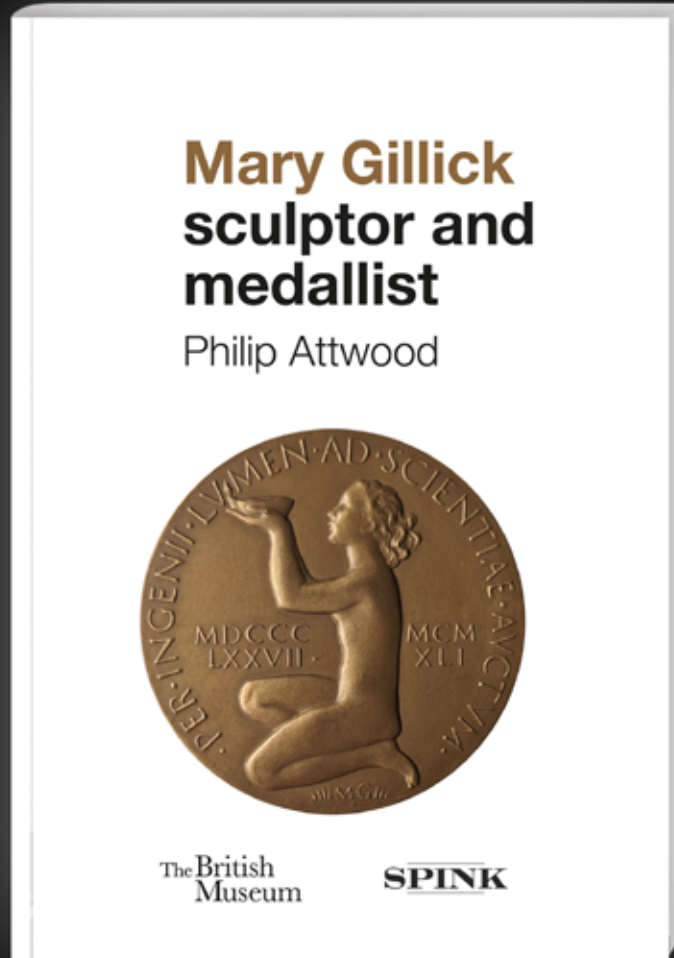
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Jaime Sanz
Percy Siganporia
Donald Teo
Luděk Vostal
... and many other collectors

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Mary Gillick: Queen Elizabeth II proof penny, 1953, bronze, 31mm., British Museum

“the excitement was feverish and Gillick’s photograph was splashed across the front pages of the newspapers”



Philip Attwood

MARY GILLICK: THE WOMAN BEHIND THE QUEEN'S FIRST COIN PORTRAIT

The Queen's platinum jubilee is a cause for celebration not only in the United Kingdom but around the world. Much has been written – and will continue to be written – on the service that the Queen has given over seventy years. The longest serving British monarch in history certainly deserves to be feted and this is exactly what Spink, in partnership with the British Museum, will be doing this summer when it publishes a book to coincide with the jubilee. But although this book can be seen as a celebration of the reign, its primary purpose lies elsewhere, for its subject is not the Queen but another woman entirely. *Mary Gillick sculptor and medallist* examines the career of the artist best known to readers of *The Insider* as the artist responsible for the portrait of the Queen on her first coinage – a portrait that established a definitive iconography for the first decades of the new Elizabethan age. This is what makes it especially relevant to the jubilee. What were the influences on Gillick as an artist that made the first coins of Queen Elizabeth look as they did? This is just one of the questions that the book tries to answer, while an exhibition on Gillick running at the British Museum from 2 June to 31 July has a similar objective.

The British Museum, with its world-class collection, is well-placed to mount such an exhibition, and when it comes to Gillick it is particularly fortunate, for, following the death of the artist's niece and heir in 2004, it was the recipient of a generous donation from the family in the form of a large amount of material

relating to both Mary and her sculptor husband Ernest Gillick. This gift included medals by both artists, plaster models for various works by Mary including for the coinage, the many press cuttings that she received relating to that commission, and the letters of congratulation sent from friends and other admirers. At the same time the family gave to the Henry Moore Institute in Leeds a mass of archival material relating to the two artists' larger works, accompanied by a substantial body of personal letters and diaries. Much of the contextual information that forms the basis of the book is derived from this rich source, with the objects in the British Museum providing the visual evidence of the Gillicks' – and particularly Mary Gillick's – long careers. It is these British Museum objects that also form the core of the exhibition, while the Henry Moore Institute has been generous in lending Gillick's sensitive portrait drawings for two of the medals along with two of the photographs of Prince Philip that helped her with her medallion portrait of the prince.

Mary Gillick had been a professional artist for more than forty years when, in February 1952, George VI died and Queen Elizabeth acceded to the throne. The Royal Mint immediately held a limited competition for designs for the coinage that would now be required and worked throughout the following months to get the coins ready. During this time the identities of the artists concerned and the designs themselves remained a closely guarded secret and it is evident from Mary Gillick's correspondence

that, with only a very few exceptions, she kept the secret well. When the designs were released and the artists' names announced in November 1952, the excitement was feverish and Gillick's photograph was splashed across the front pages of the newspapers. That the artist who had designed and modelled the portrait was, like the monarch, a woman was a cause for much comment. That, unlike the Queen (who was 25 at the time of the accession), she was 71 was also a major subject of interest. That she was a widow – her husband had died the previous year – was also remarked upon, as were the facts that she suffered from arthritis and had not been able to take a summer holiday because of the work involved. As might be expected, the press had a field day.

Gillick's friends were delighted as the news broke that it was her work that would be filling their purses and pockets. The Chancellor of the Exchequer and the MP from her home town of Nottingham also wrote to congratulate her, as did the Suffragette Fellowship. While the press coverage was largely favourable, there were a few dissenting voices. Was the portrait too young? Did it look like the Queen? The sculptor Jacob Epstein opined loftily that 'It might be ... any pretty girl'. The Royal Mint also experienced difficulties, for Gillick was not used to providing the degree of crispness that it considered necessary for its coins.

Generally, though, the portrait was welcomed and the more knowledgeable among those called upon to comment were quick to spot that its success lay to a large degree in an unlikely source: the Renaissance medals of the fifteenth-century Italian painter Pisanello and the artists who followed him. In a talk on the BBC's Third programme the art historian Charles Mitchell observed: 'The new royal portrait is by no means an imitation of any one or other of Pisanello's medals; but its formal kinship ... is unmistakable. It breathes the air of the early Renaissance. ... It was time, I think, for a leap of the imagination; and Mrs. Gillick has made it.' The numismatist Humphrey Sutherland was in agreement, writing in an article for *Country Life*: 'Mrs. Gillick's portrait, with its simplicity,



Mary Gillick: Queen Elizabeth II plaster model, 1952, 219mm., British Museum.



Mary Gillick in the grounds of her home in Chelsea holding a plaster model for the new coinage, 1952, photograph, British Museum



Mary Gillick: Douglas Illingworth medal, 1911, cast bronze, 133mm., British Museum



Mary Gillick: Alfred de Bathe Brandon medal, 1916, cast bronze, 100mm., British Museum.

its space and its economical ornament, suggests rather the Italian grace of Renaissance design.’ How had this come about? The answer lies in the artist’s training at the Royal College of Art in London in 1902-04, when she studied under the sculptor Edouard Lanteri. Inspired by the example of Pisanello who, Lanteri wrote, had brought the medal to ‘rare perfection’, he had begun to make cast medals in the 1880s and encouraged his students to follow suit.

Gillick’s first known essays in the medium belong to the years directly before the First World War and indicate how readily she took to this particular art form. A medal of the barrister and patron of the arts Douglas Illingworth shows her equalling Lanteri in the subtlety of the modelling and far exceeding him in the elegance of the accompanying inscription. During the First World War she was called upon to make three medals commemorating airmen who had shot down German airships over Britain, a menace that the country’s defences were finding it hard to counter. Each of the three medals bears a portrait of a young airman and shares a common reverse symbolising the protection they offered. This reverse shows that she was as skilled at symbolic compositions as at portraits. The spareness of the design, with just a plane above and the London skyline with St Paul’s below and, between them, a massive cloud concealing the danger, was revolutionary for British medals of the time, which until now had failed completely to match the inventiveness and expressiveness of their German equivalents.

Other cast medals followed in the interwar years, but more lucrative were the struck medals commissioned by a range of institutions, including learned societies and professional bodies, which also generally required a portrait for the obverse and a symbolic reverse. An early struck medal, dating to 1917, commemorates the centenary of the death of the Polish national hero Tadeusz Kościuszko. Commissioned by an organisation campaigning for Polish independence, the medal was a joint production, with Mary Gillick signing the portrait on the obverse and her husband Ernest doing likewise for the Polish eagle readying itself for flight on



*Mary and Ernest Gillick:
Tadeusz Kościuszko centenary
medal, 1917, struck bronze,
50mm., British Museum.*



*Mary Gillick: Institute of
Petroleum John Cadman medal,
c.1943, struck bronze, 55mm.,
British Museum.*

the reverse. It is interesting, however, that the arrangement of the inscriptions and the forms of the letters on both sides would seem to be by Mary, raising the question as to how much of her work lies unrecognised in pieces publicly proclaimed as her husband's – a question that is addressed in the book. It seems that Mary always regarded Ernest's career as more important than her own, and, as was generally the case, household duties fell to her, meaning that she had less time for her own work. But to what degree she actually worked on his sculptures, helping him to fulfil his various commissions, remains an open question.

Although medals such as the Kościuszko commemorative were to be manufactured using a very different technique, Gillick remained faithful to the principles of Italian Renaissance cast medal design, as can be seen in the balance between imagery and inscription, the forms of the portraits and the compositions of the reverses. At the same time, she imbued her works with a pared down and thoroughly modernist aesthetic. A medal of the engineer

John Cadman commissioned by the Institute of Petroleum offers an example. On the obverse the large letters of the inscription provide a solid frame for the portrait, whilst on the reverse the combination of horizontal and edge inscriptions is a device learned from Pisanello. At the same time, the artist avoids unnecessary perspective, depicting the centrally placed female figure parallel with the surface of the medal and thereby respecting its integrity as an object; the figure's verticality offsets the horizontal inscription. The controlled nature of this composition, in which structure and balance are the key elements, is very much in tune with contemporary thinking regarding design. The Latin inscription translates as 'Through the light of genius for the increase of knowledge', with the placing of the lamp within the word LVMEN (Light) adding a witty touch.

It was commissions such as this that prepared Gillick for her successful entry in the competition for the coinage in 1952. Her portrait of the Queen was used not just in the UK but also for the coins of Canada, Australia, New Zealand, South Africa, Southern Rhodesia and Ceylon.



Mary Gillick: Margaret Babington memorial, 1959-60, bronze and stone, 73.5 x 53cm. (medallion 36cm.), Canterbury Cathedral.

Mary Gillick: George Bell memorial, exhibited 1962, bronze and stone, 93 x 56cm. (medallion 35cm.), Chichester Cathedral.



She also made a medallion version in higher relief for use on official medals, and was the chosen artist for the medal for the 1953-54 royal tour of the Commonwealth with its conjoined portraits of the Queen and Prince Philip. A portrait of the prince for use on medals issued by the various organisations with which he was associated soon followed.

These official commissions and the celebrity that came with them gave a sudden boost to Gillick's career. Already resolved to complete her late husband's unfinished works and despite not being in the best health, she began to take on orders for larger memorials. She had made large portrait medallions for interior settings throughout her earlier career, but her new-found fame gave rise to many more works of this type, for ecclesiastical settings, including Canterbury and Chichester Cathedrals as well as parish churches, and secular spaces such as the Royal Society of Medicine's headquarters and University College Hospital, where her memorial to the singer Kathleen Ferrier was unveiled in 1958. Another commission that was a direct result of the coin portrait was for a relief portrait of Winston Churchill to be stamped on to the covers of the six-volume edition of the statesman's monumental *The Second World War* published by the Educational Book Company in 1954.

Although the coin portrait was superseded by portraits of the Queen by other artists from the time of decimalisation on, Gillick's design remained in circulation in the UK into the 1990s. It is still used on Maundy coins and the silhouette based on Gillick's head appears on British stamps to this day. Revolutionary when it was first introduced, it has become a classic piece of design. This being the case, the current celebrations of the life of one very dedicated woman, the woman who has been Queen for the last seventy years, give us an opportunity to remember another woman, the artist Mary Gillick, who seventy years ago devised an iconic portrait that combined an awareness and deep respect for the earliest – and often considered the best – medals of the past with an understanding of what was required for the twentieth century, for a modern Britain with a forward-looking Queen.





Ben Shires

DIGGING UP THE PAST

“unlike stamps, coins are designed to be handled, unlike fossils they have a tangible human connection”

To say events of the last two years have thrown a few curve balls in our direction is perhaps the biggest understatement since Henry VIII momentarily stopped chomping on a swan long enough to declare that he wasn't sure monogamy was for him.

Fortunately for my now-wife at least, I don't share Old Coppernose's aversion to settling down. Nor am I particularly partial to swans for that matter; I'd rather keep both my arms unbroken, thank you very much. Thus, in amongst the many heartbreaks and hardships we've all faced over two tumultuous years, my better half and I have busied ourselves with what the Scandinavians call 'nesting' and the rest of us simply refer to as 'growing up', namely buying a house, getting a dog, tying the knot and then finally and most joyously of all, having a child.

Some would call ticking off so many life landmarks in such a short space of time the result of pandemic pragmatism. Others would say it's simply down to boredom (let the record state that I'm firmly in the former camp, should my wife, son or dog be reading this). One thing that is certain though, is that having a lot of time on my hands has allowed me to focus on the things that are most important to me. Oh, and indulge in a hefty dollop of navel gazing alongside.

You see, idle hands have a habit of busying themselves in a myriad of unexpected and unwanted directions, and I soon found myself rediscovering my old, long forgotten

alter-ego, 'Collector Man'. The origin story of Collector Man is shrouded in mystery, and a large amount of concern on my parents' part, but it is rumoured his creation was the product of a particularly firm bite from a radioactive collecting bug sometime in the late 1980s.

That's one theory at least. Whatever the truth behind my early collecting motives, one thing I do know is that for as long as I've understood the concept of owning stuff, I've wanted it in multiple. From stamps to coins, fossils to footy stickers, I've had fanatical fixations with them all. There was even a brief but glorious period in 1996 when the *Spice Girls Official Photocard Collection* was what I wanted, what I really, really wanted. When life as a collector could be this varied and exciting, who would Wannabe anything else?

Well, every self-respecting twelve year old boy, that's who. A textbook late bloomer desperately trying to keep up with my friends' burgeoning interest in extra curricular pursuits, the onset of puberty saw my treasured collections, the tangible trappings of my youth, hastily relegated to a back drawer, a soon forgotten relic of my former self. Apart from that they weren't really forgotten at all, more just temporarily overlooked. The obsessive spark that had for so long shaped me still flickered somewhere within, hidden behind the carefully curated facade of being a fully functioning, sensible adult.

And then along came a global pandemic, and with it the chance to delve into the dustiest





recesses of my subconscious, and also my parent's loft, and don the old Collector Man cape once more (sadly there is no actual Collector Man costume, but if there were it would most certainly feature a cape...and a mask to disguise any acute embarrassment that might arise when people see a grown man spending his money on tat). I had become a collector again, and all it had taken was the biggest biological threat that humanity had faced in a century. In other words, it was always meant to be.

Coins were my sole muse this time, having long been the favourite of my youthful obsessions. There's just something about them that has always appealed to me; unlike stamps, they are designed to be handled, unlike fossils they have a tangible human connection and unlike the *Spice Girls Official Photocard Collection* they're arguably more likely to stand the test of time (although I believe the card featuring Geri in her Union Jack dress at the Brits is still highly sought after). Thus auction houses were researched, Ebay was trawled and my Spidey senses were well and truly tingling.

It didn't take many purchases, however (a couple of rather lovely Charles I hammered

shillings, if you were curious), before an unwelcome sense of ennui began to creep in. I reasoned that this was almost certainly due to the absence of any chase, a key element to the collecting enthusiasm of my youth. Without the same financial constraints to operate under (there was only so far my weekly pocket money could stretch after essential sweets had been purchased), the unquenchable desire of wanting that one special item, the anticipation of saving up for it, and then the pure adrenaline rush when you finally made it yours had all but evaporated. In the intervening decades since he was last called to action, Collector Man's once all conquering powers had been weakened by the kryptonite of financial stability.

I needed something to inject the excitement back into collecting again, and just as I felt myself drifting out of the habit once more, I remembered the slightly left-field gift my dad



“Suddenly everything started adding up; here was a way I could cut out the middle man and find the coins myself”



had got me the previous Christmas: a metal detector. Of course! Suddenly everything started adding up; here was a way I could cut out the middle man and find the coins myself, whilst also giving me an excuse to get out for some much needed exercise in the process (we collectors tend to be suited to indoor habitats, the perfect conditions for ensuring nothing gets broken, not least a sweat). The signs were looking good, plus my detecting had already got off to a cracking start as I immediately detected my wife's lack of enthusiasm for the idea.

And so, armed with my trusty machine and having secured the landowner's permission to search a local field, I was off. What happened next will probably come as little surprise to anyone who's read this far: I got well and truly hooked. Collector Man wasn't entirely out, but his cousin Detector Man was well and truly in (similar costume, only no steel toe capped boots this time).

It wasn't so much what I found that reeled me in - my first trip out yielded a corroded horse shoe, my second a rusty nail - as much as the possibility of what *could* be found. The thrill of being the first person to handle an artefact that



“It’s not just the finds I’ve made that have brought me great joy either, it’s the friends too”

has otherwise lain undisturbed and undiscovered for hundreds, if not thousands of years, filled me with awe and wonder. Who did it belong to? Why was it left there? And just how did so many ring pulls get discarded in the middle of nowhere?

All these questions and more began percolating around my mind as soon as I began to dig, stoking my enthusiasm. And I’m not alone; the hobby has seen a surge in popularity since the pandemic, with amateur metal detectorists now accounting for the vast majority of finds in the UK – more than 96%, compared to just 0.46% from controlled archaeological investigations. Of course, most metal detectorists can spend a lifetime searching and find little more than scrap. For every fragment of gold, there are thousands of tin cans, bottle tops and old 2ps littering the top soil, giving off misleading signals. The acceptance that one may never stumble upon treasure of any description is all part of the stoic allure of metal detecting.

Slowly but surely though, through a

combination of research and perseverance, my luck began to change. I found my first hammered coin (an Edward III pre-treaty penny) a few months after I first started and haven’t looked back since (and that’s only partially due to a shoulder injury sustained by swinging the detector too vigorously). It’s not just the finds I’ve made that have brought me great joy either, it’s the friends too. I’ve fallen in with a lovely crowd of like-minded history hunters (or geeks, as my wife calls them), who share my passion for the past.

Many a weekend we can be found in unlikely spots around rural Yorkshire and beyond, hoping to find something spectacular. Very occasionally we do just that, as was the case earlier this year when my detecting buddy, Craig, called excitedly from across a field in York that he’d found gold. Gold! My heart skipped a beat. Finding gold isn’t just every detectorist’s dream, it is a deep-rooted fixation in all humans. Wars have been fought over it, fortunes built on it and quests across Middle Earth made for it.



More often than not when you think you've found the yellow stuff it actually turns out to be a 50 cent euro coin, or worse still a bottle cap. This time though, it was the real deal, and not just any old bit of gold either but a Queen Anne gold guinea dating to 1714 and in glorious condition. Not that we successfully identified it at the time; having practically zero experience when it comes to high end gold coinage, coupled with the excitement of the moment, we instead just stood there, mouths agape, not knowing what to say. It's the most brilliant moment of silence I've ever experienced. And then we burst out laughing.

Having spent the past three hundred odd years in the ground, it's not quite the end of the guinea's story just yet. Owing to its collectability and in order to split its value

equally with the landowner, we will have brought it to auction with Spink by the time you read this in April and we're excited to see where it will end up next. It truly is a thing of beauty, and it'll be a wrench to say goodbye, but if there's one thing I'm starting to understand as a lifelong collector, it's that the objects in our possession are only ever transient. We are merely the current custodians, the latest in a long line of owners who will have been forgotten long before the coin, or stamp, or *Spice Girls Official Photocard* is. And that's how it should be.

There is also a postscript to my own story: with my day job as a TV presenter and an inherent desire to turn my hobbies into work, I've recently had the enormous pleasure to host a new metal detecting show for kids called *Dig Detectives*. We had a blast filming with ten young mud monsters at the end of last year, and it's turned into a programme I hope will inspire the next generation of history hunters. You can discover all episodes on Sky Kids from March, so what are you waiting for? Dig in!





“affix on each child some particular... mark or token, so that the children may be known thereafter if necessary”





Minnie Scott

PASSPORTS TO GEORGIAN LIFE: TOKENS AT THE FOUNDLING MUSEUM

In 1739, Thomas Coram established the Foundling Hospital to care for babies at risk of abandonment. Today, the Foundling Museum continues his legacy, inspiring social change through art.

For visitors to the museum, it's often the smallest, humblest objects in the Collection that make the deepest impact. Between the 1740s and 1760s, mothers leaving their babies at the Foundling Hospital would also leave a small item as a means of identification. These ranged from a pot of rouge to solid gold jewellery. There are 391 tokens in the Foundling Museum collection, with many thousands more paper and textile ones in the Archives, giving us extraordinary glimpses into eighteenth-century society and individual lives.

This year, the Foundling Museum will be telling their stories in new ways. The tokens will become passports to Georgian life – from high society to precarious survival – in a new digital project launching this summer.

When a mother left a token with her child, it would be folded up inside the completed admissions paper, or 'billet'. This would never be opened unless a parent returned to claim their child. But in the nineteenth century, Governors of the Hospital decided to put some of the tokens on display. No one thought to make a note of which token belonged to which child.

Thanks to painstaking research, we can now reconnect some tokens to individuals. These 'reunited' tokens tell us stories of parents forced to give up their baby, and the future life of their child. Research is ongoing but it's likely that we will never unlock the stories behind all of the tokens. Insights into the tokens shared here draw on the work of many researchers, notably Janette Bright, Gillian Clark and John Styles.

Here are the stories of a handful of tokens. Visit <https://foundlingmuseum.org.uk/tokens> for more.

If you have any additional information about the tokens or about individuals who have been traced from the Hospital's eighteenth-century records, we would love to hear from you. Please get in touch at enquiries@foundlingmuseum.org.uk.

Token: Sir Isaac Newton halved medallion 1730s

Purchased for the Foundling Museum by William and Helena Korner, 2005

Two halves

This medal has been cut in half, with both pieces inscribed with the letter E. This might relate to the child's or the mother's name. So far, we've been unable to match this token with the child it was left with. It's mysterious that both halves are in the Collection. We might expect the parent to have kept one half in the hope of an eventual reunion. The fact that we have both suggests that the child may have been reclaimed. Alternatively, the halves could have been love tokens belonging to the parents, brought together to form a single token. Each half has been punched with a hole so it could hang from a thread and be worn. The symbolism of divided halves is still used in jewellery expressing love and friendship today.

Sir Isaac Newton

The medal commemorates scientist and mathematician Sir Isaac Newton (1642–1727). One of the most influential scientists of all time, he developed important theories of gravity, light and colour, and the speed of sound. Newton's face is on the front of the medal and the back depicts his tomb in Westminster Abbey.

Made from tin, it would have been fairly easy to cut the medal in half. Five drill marks down the centre cut edge show where the split has been started. The medal is a copy of a copper version, designed in Switzerland by Jean Dassier, chief engraver of the Geneva mint. The fact that cheap copies were made of this commemorative object reflects the growing public interest in science during the eighteenth century.

Token: Season ticket to Vauxhall Gardens, 1737
Purchased for the Foundling Museum by William and Helena Korner, 2005

Pleasure gardens

This medal is a pass to the Vauxhall Gardens – an entertainment venue that was like a theme park, art gallery, fashion show and night club combined. Paying visitors could listen to music, watch fire-works, dance, people-watch, eat and drink among exquisite formal gardens and elaborate pavilions. The eighteenth century saw a huge expansion of paid-for leisure activities, available to a widening range of society. Vauxhall Gardens was a prime example.

A season ticket for pleasure

As a season pass, this medal allowed repeated entrance to the fashionable Vauxhall Gardens. One-off entry cost a shilling, a substantial amount for most Londoners. This was a deliberate way of keeping the venue ‘respectable’, ensuring only relatively affluent people could afford to visit. Despite the high entry fee, 100,000 people visited annually.

The pass was redesigned every year to prevent forgeries. The artist William Hogarth designed this one. It shows the Greek poet Arion riding a dolphin. Hogarth was also a keen supporter of the Hospital, donating his portrait of its founder, Thomas Coram, to the charity.

A name, but not the child's

This token has not yet been matched to a child. The reverse of the pass is inscribed with the number 184 and the name ‘Richd Arnold Esq’. This is original owner of the pass, and we don’t know of any connection between him and the child left at the Hospital. An expired season pass might well have been lost, discarded or given away.





Token: Heart-shaped disc, eighteenth century [inscribed 1759]

Purchased for the Foundling Museum by William and Helena Korner, 2005

You have my heart

This heart-shaped token is inscribed with a short, poignant poem:

You have my Heart
Though wee must Part.

Below are the letters I and W, perhaps the child's initials, or those of their parents. Finally, 'Nat.' (short for 'born' in Latin) and the birthdate, 6 September 1759. For now, we are left to imagine the backstory of this token, as we have not yet been able to match it to the record of a child.

A planned parting

This is one of several objects in the Collection made specifically as tokens, as opposed to repurposed possessions. The tokens parents left with their children at the Hospital were not gifts, keepsakes or love tokens. They had a practical purpose: proving the relationship and identifying the child if a parent came back to reclaim them.

But parents sometimes chose or made tokens to express their feelings of loss, love or hope, such as this one.

Children brought up in the care of the Hospital never saw their tokens. The objects were part of each child's official documentation, kept in the Hospital archives. Each object was wrapped inside the child's paper record or 'billet', sealed, and filed by date of admission. These packets were only to be opened if a parent returned for their child.

Token: Engraved rebus disc, 1759

Purchased for the Foundling Museum by William and Helena Korner, 2005

A puzzle

This silver disk is inscribed with a puzzle known as a rebus. Images stand in for words or parts of words. An eye for 'I', W with the image of a little insect for 'want' and RE before a leaf for 'relief', together giving the desperate message 'I want relief'. Below are the initials G.B. and the date, Jan. 16. 1759. At the bottom is a tiny engraving of a baby in a crib.

Word games and riddles were popular in the eighteenth century. They were compiled in books such as *The Puzzle; being a choice collection of Conundrums* (1745) or *Youthful Amusements in Verse* (1757). But as these titles suggest, word games were usually lighthearted entertainments, unlike the poignant message on this token.

Things, not words

The name 'rebus' for this type of puzzle probably comes from the Latin expression 'non verbis, sed rebus', meaning 'not with words, but with things'. This phrase seems appropriate for many of the tokens in the Collection which communicate heartfelt messages through objects.

Token: King's Private Roads pass, 1737

Purchased for the Foundling Museum by William and Helena Korner, 2005

Royal road

This disc is a pass to travel on the 'King's private road'. Throughout the eighteenth century, British monarchs had their own road connect-

“Sadly the adult Nathaniel was too late. The child had died a few weeks after he arrived at the Hospital.”

ing two royal palaces some eleven miles apart. It stretched from St James’s Palace in Westminster to Hampton Court. Charles II was the first to claim exclusive use of the route, and it remained private for over a century until 1830. But from 1722, tickets like this one were issued to allow access under special circumstances. The first owner of this pass might have been a government messenger, or a tenant living somewhere along the route.

Whose initials?

Because the passes were often forged, the design had to be changed four times. This one, made in 1737, is the third version. The initials TR set in the middle of the 1737 date are those of Thomas Ripley, Keeper of the King’s Roads and Conductor of Royal Progresses. There were about 1,500 passes of this design. This one is numbered 946.

Reclaimed too late

This pass was left in 1756 with a child called Nathaniel Lane, renamed Mark Fowler by the Hospital. He was one of around 500 children whose families later returned for them. In 1764 Mark was claimed by a man sharing his birth name of Nathaniel Lane. We don’t know for sure if he was the father. In the child’s record, he is called a “friend of mother”. Sadly the adult Nathaniel was too late. The child had died a few weeks after he arrived at the Hospital.

Token: George II shilling, 1746

Purchased for the Foundling Museum by William and Helena Korner, 2005

A unique token

Many parents used coins as tokens, sometimes with a hole so that the coin could be threaded onto ribbon and worn. Often they added extra holes to make it more individual. Jane Crispin, the mother who punched the five holes into this silver coin, successfully transformed it into a unique token – it is the only one like it in the Collection.



A mother returns

The child left with this token in 1756 was originally called Ann Williams. Her mother, Jane Crispin, an unmarried woman living in Soho, returned for her two years later. Ann, now renamed Lucy Draper by the Hospital, was alive and being looked after by a wet nurse in Kent.

Jane’s detailed description of the token on her claim paperwork as “a piece of silver the size of a sixpence piece with five holes in the same” has helped researchers match up this coin with the child’s record.

Payment upfront

Before 1764, if you returned to reclaim your child, you had to promise to pay the Hospital’s costs in caring for them. Only once you had committed to paying would you be told if your child was alive or dead.

Even if a child had died, the person making the claim would be expected to pay costs up until the date of death. Claimants needed someone to vouch that they were able to pay. For Jane Crispin these were Thomas Gibson, coronet in General Hawley’s Regiment of Dragoons, and Charles Hagan, maker of boned bodices (called ‘stays’), of Dean Street, Soho.

The rule was changed in 1764. From then on, so that as long as a petitioner could prove who they were and that they were able to care for a child, the infant was returned free of charge.

HISTORICAL DOCUMENTS POSTAL HISTORY AND AUTOGRAPHS

JULY 2022 | LONDON

Including

THE ROBIN HUNT COLLECTION OF ROYAL, NAPOLEONIC AND HISTORICAL EPHEMERA

This summer, Spink are pleased to present our latest Historical Documents, Postal History and Autographs auction, featuring the 'Robin Hunt Collection of Royal, Napoleonic and Historical ephemera'.

The Robin Hunt Collection is focused on paper ephemera and objects of historical significance including a piece of the flag taken by the Duke of Wellington at the battle of Assaye and a lock of King Louis XVI of France's hair affixed to an entire letter dated 1814.

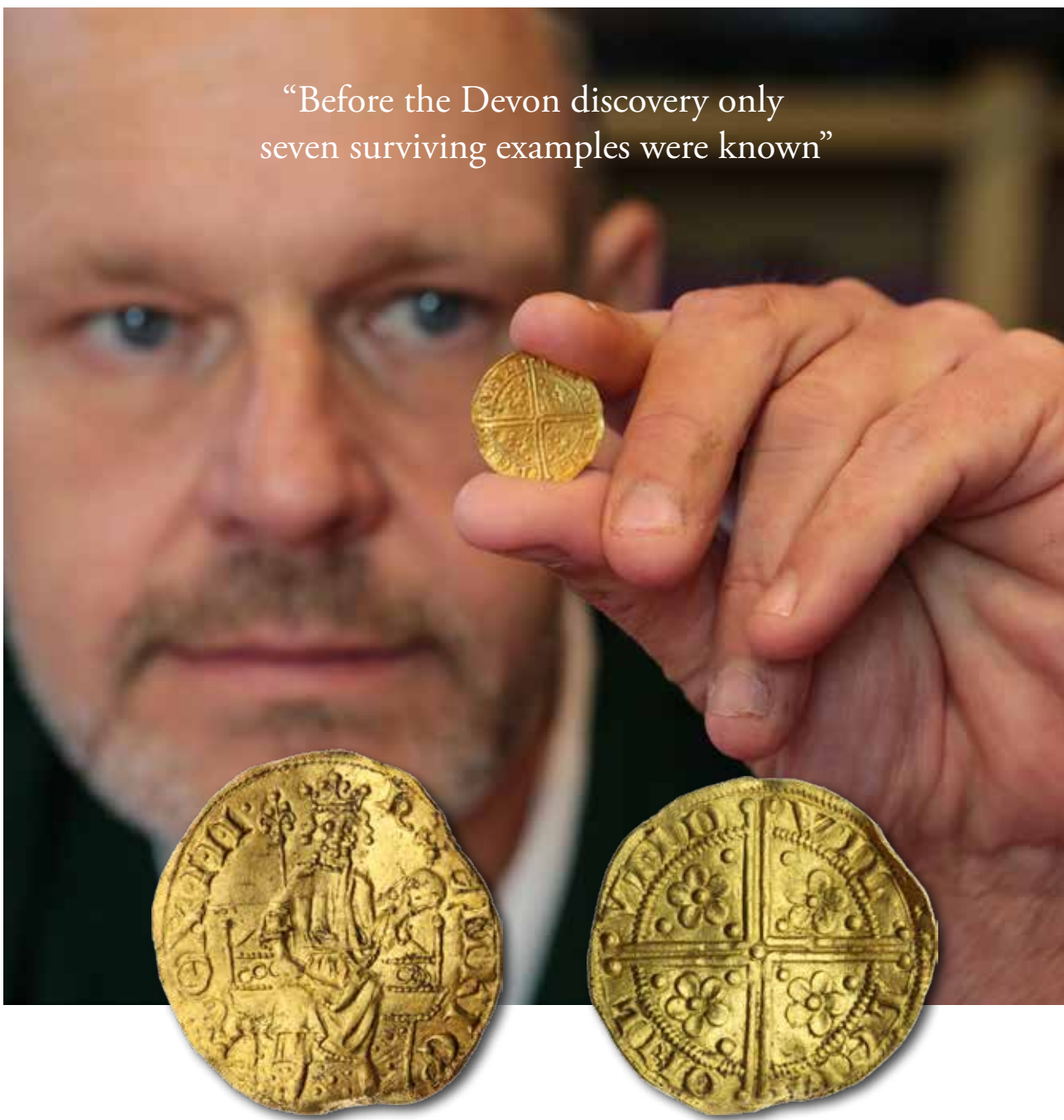
Among other items of historical significance to be included in this auction is a 1569 (16 September) letter signed 'Elizabeth R' 'By the Queen' Elizabeth I. The document gives instructions to the Earl of Shrewsbury, in whose care Elizabeth had placed Mary Queen of Scots. Notably, the document relates to Dacre's attempted liberation of the Queen of Scotland just weeks before. Having been held by a private collector since 1962, this item is certain to attract a great deal of attention.

If you would like to enquire into consigning to this auction, or require any further information, please get in touch with:

Thomas Fell at tfell@spink.com or
Ian Shapiro at ishapiro@spink.com



“Before the Devon discovery only
seven surviving examples were known”





David Carpenter

DISCOVERING KING HENRY III'S GOLD COINAGE

I will always remember the moment when I opened an email from Spink coin specialist Gregory Edmund, and learnt that a gold coin of King Henry III from 1257 or 1258 had been dug up by a metal detector in a field near Hemyock in Devon. A few days later I visited Spink and was shown the coin. Although slightly bent it was in good condition and unquestionably genuine.

There were several reasons for excitement. The first was that my connection with Henry's gold coinage was close and longstanding. Indeed, I could claim to have discovered more about it than anyone else which was why Gregory Edmund had got in touch with me! Most recently, the coinage and its wider background had been discussed in the first volume of my biography of Henry III (published in the Yale English Monarchs Series in 2020) and before that as detailed studies in learned journals.

“if a lord wished to set up a new market, or if he wanted exemption from knighthood or jury service, he would offer the king gold”

A second reason was that Henry III's gold coins are very rare. The only coinage in Henry's reign before 1257 was the silver penny of which huge numbers were in circulation. In minting a gold coinage, the first since before 1066, Henry was making a new start. It was, however, a failure and only small numbers, in numismatic terms, were minted. Before the Devon discovery only seven surviving examples were known; of these, three were held by the British Museum and one by the Fitzwilliam museum in Cambridge, the other three being in private hands. The last of the latter to be auctioned (in January 2021) had

gone for £437,340. There was likely, therefore, to be very great interest when the new coin was auctioned by Spink. In the event, it was sold for £540,000 (excluding BP), the highest sum reached by any British coin at auction. In all this, there was, however, an obvious question. I had a good idea of why Henry had minted a gold coinage, where the gold had come from, and why the coinage failed. But how had a solitary coin from the mintage ended up in a Devon field near Hemyock?! Could I, asked Gregory Edmund, throw any light on the reason? I had no idea if I could but I said I would try.

First though, how did I know about the coinage at all? Sometimes an historian goes to sources seeking answers to precise questions (I will give an example of that later on). But equally one can make discoveries while looking for something else, or indeed without looking for anything very precise at all – Henry's gold coinage comes into the latter category. While researching my biography of Henry III, I read through nearly all the records produced by his government, many of them unprinted and housed then in the old Public Record Office in Chancery Lane (now the Library of King's College.) Of particular interest were documents called 'the fine rolls', which recorded offers of money to the king for concessions and favours. Going through these I became aware that in the 1250s, instead of demanding payment in silver, Henry was now demanding payment in gold. So if a lord wished to set up a new market, or if he wanted exemption from knighthood or jury service, he would offer the king gold of a certain weight, a third of a pound being a common amount.

What then was Henry doing? The answer to this question came, again unexpectedly, from



“the sudden arrival in circulation of large amounts of gold, as the king used his coin to pay his bills, brought the exchange rate down from ten to nine or eight to one”

another record, namely the accounts of the king's wardrobe. The wardrobe was an office travelling with the king and responsible for receiving and spending the money for his daily expenses. It was also sometimes responsible for storing treasure. What the accounts revealed was that Henry's gold was being paid into the wardrobe and once there it was just being kept. In other words, Henry was trying to accumulate a gold treasure. Indeed, he accumulated two such treasures. The first between 1250 and 1253 was almost certainly designed for Henry's crusade, gold being the currency in the east. (In fact Henry never went on crusade and the gold was used to finance an expedition to Gascony instead.) Once back from Gascony at the end of 1254, Henry started to save gold all over again. It was this second gold treasure that in 1257 that he minted into his gold coins.

Why? The second gold treasure had been saved to finance not a crusade, but a campaign to place Henry's second son on the throne of Sicily, gold being the Sicilian currency. But once again, Henry's plans were thwarted. By the

summer of 1257, he was running dangerously short of money, just when he was having to raise an army to fight in Wales. He had no alternative but to spend his gold treasure, his only financial reserve. This brings us to a key feature of the treasure also revealed by the wardrobe accounts. Remember, there was no English gold coin, so what was the form of the gold being saved by the king? Again the wardrobe accounts provided an answer. They showed that the gold was either 'in foil', so in thin strips of beaten gold, or in foreign gold coins, chiefly Byzantine bezants and Islamic coins known as pennies and half pennies of Murcia. Had Henry gone to the Holy Land or to Sicily, he would have probably changed his treasure into local gold currencies. But there was no local currency in England. If Henry was to spend his treasure, he needed to mint one by turning the treasure into coin. So that is what he did.

The financial emergency was not, however, the only reason for the coinage. Henry had more ambition than that. He hoped that his subjects would wish to change their stores of gold into



*photographing Michael
with his find*

his coin. By charging for doing so he might make money. The design of the coin itself also had a message. Whereas since 1066 all coins had simply shown the head of the king, Henry's gold penny showed him sitting elegantly on his throne and holding orb and sceptre. His subjects would surely be impressed by the majesty of his kingship thus displayed. The coinage also paid tribute to Henry's patron saint Edward the Confessor, for the model was a coin of the Confessor which had likewise shown the king enthroned. The Confessor, surely, would look favourably on the coinage and redouble his efforts to help Henry in this life, as well as (when the time came) speed him to the next.

Henry's high hopes for the currency were soon dashed. It proved unpopular and minting probably continued for no more than the few months it took to coin the king's treasure. Record evidence suggests that some 72,000 coins were minted. That may seem a lot but it is tiny compared with the 138 million coins produced when Henry launched a new form of silver penny in 1247. So what went wrong?

Henry had laid down that his gold coin was to have the value of twenty silver pennies. Since it was the weight of two of those pennies, this indicated an exchange rate between gold and silver of ten to one. It has been suggested that Henry, here, was making the mistake of over-valuing his coin but this is not exactly right. The evidence that the exchange rate between gold and silver before 1257 was ten to one is overwhelming. What is true, however, is that the sudden arrival in circulation of large amounts of gold, as the king used his coin to pay his bills, brought the exchange rate down from ten to nine or eight to

one. Not surprisingly, therefore, the coinage was extremely unpopular with goldsmiths who found their stocks of gold losing value.

There were other problems. One lay in the high value of the coin, enough to buy food and drink for over twenty days. It was thus pretty useless for the great mass of the population accustomed to silver pennies worth twenty times less. More fundamentally, the ground had not been laid for Henry's coin by any extensive circulation of gold coins from abroad. The fact that much of his treasure was 'in foil', presumably bought from goldsmiths, made the point. The situation was totally different in the next century when Edward III launched his successful gold currency as by then what has been called 'The European gold famine' was over and England was awash with foreign coins. It then made every sense for the king to step in with a currency of his own.

What, then, happened to Henry's gold coins? The great bulk of them were probably spent in Wales during the campaign of 1257, being used to pay the wages of soldiers and buy supplies. A portion also went to Italy to pay debts owed to the Pope. (Two of the surviving coins have an Italian provenance). What was left was sold in Paris during Henry's visit in 1259-60. But how then did a solitary coin end up in a field near Hemyock in Devon?

Here then was a different form of inquiry, one where the historian goes to the sources seeking to answer a precise question. But, in this case, the question could not be attacked head on. It needed to be approached obliquely and the approach I thought most fruitful would be to find out who were the lords of the manor of Hemyock in the reign of Henry III. Fortunately this was a question



Michael visiting Westminster Abbey the day after the sale

to which the legal and governmental records of the period were likely to yield an answer. Indeed, the very first record I looked at did just that. It was a roll containing the pleas heard by the king's judges when they visited Devon in 1238, a roll edited for the Devon and Cornwall Record Society by my old friend, Henry Summerson. Here a jury stated specifically that the lord of the manor of Hemyock was a man called Richard de Hidon. Some further information about his holdings appeared in a volume called *The Book of Fees*, a volume containing many thirteenth-century surveys of landholding. Here Richard is found not merely as lord of Hemyock but also of 'Hidon', clearly the place from which he derived his name. And 'Hidon', as the index of *The Book of Fees*, helpfully revealed is now none other than Clayhidon, a village less than three miles from Hemyock.

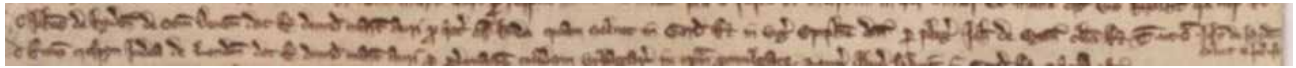
By the time the King's judges visited Devon again in 1249, Richard de Hidon was dead, for the lord of Hemyock is now stated to be one John de Hidon. John was quite likely, therefore, to have also been the lord of the manor in 1257, the year of Henry's gold coinage. But was there any evidence linking John to the coinage? Here the obvious places to look were the chancery rolls of the king, all published for this period and indexed, these being the rolls recording the charters and letters the king was issuing. And sure enough, John de Hidon does indeed appear. In November 1256 he secured a letter exempting him from sitting on juries and holding local

office, just the kind of concession men of knightly status often secured in this period. It was also precisely the type of concession for which Henry III was demanding payment in gold. Had it been in gold, then, that John de Hidon had paid?

The quest now shifted to the fine rolls of Henry III where, as we have said, such an offer of money would be recorded. (The rolls are all, thanks to the Henry III fine rolls project, now available in translation online: www.finerollshenry3.org.uk). And sure enough, such an offer was there. Finding it was for me the most exciting moment in the whole inquiry. The rolls show that on around 3rd November 1256 John de Hidon offered the king a third of a pound's weight of gold for his various exemptions. A later note stated he had indeed paid the gold over. The form of the gold was not revealed but since Henry's own coins had yet to be minted, it must have been either gold in foil or in foreign gold coins.

This evidence then linked John de Hidon, if not to Henry's coinage, then at least to the gold treasure from which it was minted. Can we get any closer? One possibility is that John's offer and the coinage are not in fact linked. John's overlord at Hemyock was the earl of Devon who served in Wales for the king in 1257. Might it be that John was with him and received some gold coins as pay? Perhaps. But my instinct is that there is a connection between the offer and the Hemyock coin. In 1256 John had paid the king either in foil or in foreign gold coins. He may

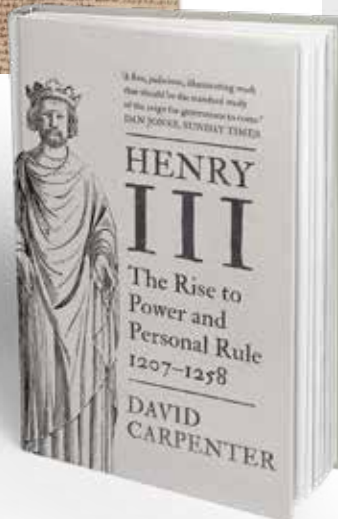
"The gold coinage of Henry III tells us much about the king. It speaks to his imagination and ambition for this was the first gold coinage since before the Norman Conquest"



English translation from the original Latin fine rolls entry (at line 53):

"John de Hidon of the county of Devon gives the king half a mark of gold to be exempted from sitting on juries, which he will pay into the king's wardrobe on the vigil of the Epiphany [5 January]. His guarantor is the king's clerk, John of Exeter."

The entry is said to be 'witnessed as above' meaning its date is the same as the previous entry (3rd November 1256). A note in a later hand adds that John de Hidon has paid and is quit.



well have acquired these from goldsmiths at some expense. What is more likely than having heard about the new coins, he decided to acquire a supply against the time he might want to buy more concessions from the king, here incidentally showing an unusual faith in the coinage's longevity! To acquire the coins he could have exchanged silver or, perhaps, the surplus gold he had left over from his offer in 1256.

If then John de Hidon, lord of Hemyock and Clayhidon, had some of Henry's gold coins, did he simply drop one himself when out inspecting his Hemyock fields? Or was it dropped by a steward or reeve who had received it in pay? Whatever the truth here, its pristine condition suggests the coin was dropped very soon after mintage in 1257 or 1258. It then lay in its field until discovered by a metal detector over 760 years later.

The gold coinage of Henry III tells us much about the king. It speaks to his imagination and ambition for this was the first gold coinage since before the Norman Conquest. It speaks to the 'simplicity' about which contemporaries so often complained, for as the failure of the coinage showed, the project (save as a short term measure to help pay his bills) was largely misconceived. Yet the project speaks as well, in the design of the coin, to the majesty of Henry's kingship and his devotion to Edward the Confessor, qualities which earned him respect and helped him survive many crises, to die in his bed after a reign of 56 years – the longest of any monarch before King George III.

Henry III

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Michael Leigh-Mallory

FINDING THE HENRY III GOLD PENNY

I suppose this story begins around 45 years back. As a child I was fascinated by our history, tales of King Alfred on the Somerset levels, stories of the Roman invasion and marauding Vikings. I often stopped while walking in and around fields, with questions in my head – What was here before? Who might have lived here? How has this landscape changed over the centuries? – and always remained curious about our past and how we connect with our ancestors.

My interest in metal detecting came from a random purchase by my father on a family day out to a beach at Minehead in Somerset. Dad (not being a great fan of beaches) headed into town, returning a few hours later with a large rectangular box under his arm. I can still remember my mother's face: what's he bought now, another gadget, something else that will gather dust in a cupboard and be forgotten about!

Unboxing a new C-Scope metal detector, dad explained what a fantastic machine this was and a bargain to boot at £80. After a quick flick through the manual he headed off to search; a long period followed before I spotted him walking back up the beach towards us, a broad smile across his face. "I told you!" he exclaimed, and produced a gent's gold wedding ring from his pocket – the metal detector had just paid for itself!

My metal detecting hobby took a back seat in my late teens until a chance discussion years later ended up with me and a friend buying a Golden Mask 3+ detector; just a few weeks later we had a solid signal and uncovered a beautiful, hammered silver coin – a half groat from the reign of Elizabeth 1st dated 1603.

Life progressed, a family arrived, and the Golden Mask 3+ lay gathering cobwebs in

a cupboard for 10 years, until my wife Anne reminded me that I had been promising to take my daughter Emily and my son Harry detecting for over a year. Dusting off the detector we set off, uncovering numerous pieces of lead, iron and rubbish. I could already see the novelty starting to wear off (the children were chief hole diggers) until suddenly, the Golden Mask burst into life with a textbook positive signal! After extracting a beautiful Elizabeth I sixpence dated 1594, we were all chuffed to bits and headed home with huge smiles.

**"the Golden Mask burst
into life with a textbook
positive signal!"**

That evening my thoughts were running wild; technology has moved on, and the children enjoyed their first trip out – why not buy a new, modern detector and find more treasure! Purchase in hand, I decided on the field where I had found that very first hammered coin 10 years before. It always had a good feel about it. The landowner was contacted and a new search agreement drafted and signed. Everything was now in place for that first hunt on a field I hadn't detected for around 10 years.

Only around 15 minutes passed before the XP Detector Deus 1 erupted into life with a lovely positive two-way signal reading around 78 on the ID scale. I vividly remember the sun shining through the trees, illuminating the Devon red ploughed soil as at around 4 inches deep a glimmer of gold appeared. It looked like a coin but being of an age when reading glasses are a must, I raced back to the truck for my glasses.



Spink specialist Gregory Edmund points out Michael's coin in the Spink Coins of England catalogue

“the spectacular sale of the penny in January exceeded all expectations”



I could now see a king seated on his throne – just beautiful, Medieval, I thought. I messaged Anne, *just found a gold coin, coming home!* And the reply came through, *let's see a picture.* As I knew Anne had an interest in Medieval history, I quickly sent a few pictures and started to drive home.

My phone beeped and I pulled over: *I've just found a picture of a coin that looks the same sold for 526k!*

I laughed to myself, dismissing the message – it's pretty but not historically significant. I had already messaged a couple of local detectorists and it was only a matter of minutes before their car raced into our drive. “So where is it?” I opened the palm of my hand to looks of disbelief – “We thought you were joking, winding us up!” they exclaimed. We knew it looked gold and Medieval but none of us really knew exactly what it was.

I had no reference books, so we decided to post it on a Facebook group for others to comment on. Within seconds the phone went mad – a Henry the third gold penny! The find of a lifetime!. At this point I realised that the coin had to be removed from the house for security

reasons and removed the Facebook message, with Spink specialist Greg Edmund contacting me with further advice.

A couple of days passed, and I found myself on a train to London. Greg had arranged a meeting with Dr Barrie Cook at the British Museum, who verified and authenticated what I had found. Yes indeed, a solid gold Henry Third penny from 1257, with only a handful of others in existence! The dies used to strike the coin were verified from the other known coins and this coin may in fact help with the chronology of the others. 99% of them were melted down as the weight of gold used exceeded the actual monetary value of the coins in 1257, which is why so few examples exist today.

As any Spink follower will know, the spectacular sale of the penny in January exceeded all expectations, and I can only apologise to the



“I uttered thanks to the King for his legacy as I left, which has left an enduring and positive mark on my own life ”



detectorists out there who have spent years searching for a coin like this. I am extremely humbled by its discovery and feel very honoured indeed to have been the one to find it. I just got very lucky – a few days before the field had been ploughed and harrowed and it’s a miracle the coin survived to tell a fascinating story.

The buyer of the coin, who I have since met, is allowing the coin to stay in the UK, and plans to loan it for museum display for everyone to enjoy. A massive thanks to him for that ongoing legacy – it really does mean a lot to us as a family, and is a perfect outcome and end to a fairy-tale.

The day after the auction I made a visit to a very special place – Westminster abbey in London, the final resting place of King Henry III. I felt a compulsion to visit him, connect with him, and a million thoughts and emotions ran through me. I uttered thanks to the King for his legacy as I left, which has left an enduring and positive mark on my own life – his actions in minting this coinage around 1257 has had a life-changing impact on the lives of a Devon family some 765 years later. I find that staggering. It’s a day I will never forget.

*Cap badge, The Royal Irish
Regiment, about 2019*



*Disbandment parade, Windsor
Castle, 12 June 1922*



HARP AND CROWN: THE IRISH REGIMENTS OF THE BRITISH ARMY

The creation of the Irish Free State in 1922 brought to an end the service of the six British Army regiments which had traditionally recruited within its territory. On 12th June that year a special ceremony was held at Windsor Castle to mark their formal disbandment. The Royal Irish Regiment, the Connaught Rangers, the Prince of Wales's Leinster Regiment (Royal Canadians), the Royal Munster Fusiliers, the Royal Dublin Fusiliers and the South Irish Horse had all fought in the First World War, during which many of their soldiers had been killed. The scale of their wartime sacrifice gave added poignancy to this already solemn occasion. This sentiment was eloquently expressed in a speech given by King George V. As he received their colours into his care, he declared that they would be 'treasured, honoured, and protected as hallowed memorials of the glorious deeds of brave and loyal regiments.'

The forthcoming centenary of this event is of special importance to the National Army Museum. Material inherited from the five infantry regiments is amongst the Museum's foundational collections. These collections are also complemented by those of the Indian Army, which contain a wealth of material relating to some of the Irish regiment's predecessor units such as the 102nd Regiment of Foot (Royal Madras Fusiliers), the 104th Regiment of Foot (Bengal Fusiliers) and the 109th Regiment of Foot (Bombay Infantry). These Irish regimental collections have been steadily expanded over the years and now encompass material which spans the entirety of the Army's 350-year history and all of the Museum's collecting groups.

A notable highlight is the collection of Lieutenant Colonel Henry Jourdain of the

Connaught Rangers. This comprises 31 detailed diaries covering his service with the Connaught Rangers during the Boer War and First World War. This is supported by an extensive, and recently augmented, photographic collection and a range of objects that Jourdain collected during his service. This collection is given added importance by Jourdain's later role as the Connaught Rangers' regimental historian. Jourdain is also representative of the general strength of the archival collection, which contains many examples of letters and diaries written by Irish regimental soldiers during the Boer War and the First World War. Another notable example is the diary of Captain Noel Drury of the Royal Dublin Fusiliers, which has been edited by Professor Richard Grayson and was published last year by the Army Records Society.

Amongst the Museum's extensive collection of Irish regimental silver is an item which can be used to tell a harrowing story of an escape from the jaws of death. This is a cigarette case carried by Lieutenant Colonel Arthur Milton Bent, who commanded the 2nd Battalion of the Royal Munster Fusiliers on the Western Front in 1914. This case was in Bent's pocket when he was severely wounded at Festubert on 22nd December. He endured a traumatic ordeal in no-man's land before he was rescued. The regimental historian, Captain Stoupe McCance, described how 'Colonel Bent had a miraculous escape. The whole of his side was laid open by a shell, his intestines being completely exposed to the air. But for the fact that he fell on a dead German he would undoubtedly have been drowned. In spite of this terrible wound, eighteen hours' exposure, frostbite, and double pneumonia, he lives to tell the tale.' Also worthy of mention here

"This collection is given added importance by Jourdain's later role as the Connaught Rangers' regimental historian"



King George V receiving the colours of the disbanded Irish regiments, St George's Hall, Windsor Castle, 12 June 1922



German Army respirator collected by Lieutenant Colonel Henry Jourdain during the Third Battle of Ypres (Passchendaele), August 1917

is the Museum's collection of Victoria Crosses awarded to Irish soldiers. A particularly interesting example is that which belonged to Sergeant James McGuire of the 1st Bengal European Fusiliers. This medal was awarded for his heroic action during the Siege of Delhi, in the Indian Mutiny in 1857. Here, at great personal risk, he threw burning ammunition boxes over the ramparts of the Kabul Gate, thereby saving the lives of many of his comrades. However, in 1862 he became the first VC holder to forfeit his decoration when he was convicted of felony.

The centenary affords the Museum an opportunity to revisit these rich collections and to use them to make the remarkable deeds of the Irish regiments and their soldiers known to a wider audience. Here then lies *raison d'être* behind *Harp and Crown: The Irish Regiments of the British Army*, a project to explore and develop these collections and to propagate the fascinating stories that they can tell. Already underway, the project entails four major strands: a public programme, a pop-up exhibition, a package of website content and a community transcription project. All these elements are underpinned by a wider programme to develop the Museum's collection, through research, cataloguing, transcription and digitisation; work which will also help to improve access to the collection in a variety of ways.

The centrepiece of the public programme will be a conference to be held here at the NAM on 5th July. Produced in association with our

academic partners, Professor Richard Grayson of Goldsmiths College and Dr Timothy Bowman of Kent University, this conference will explore the broad subject of the Irish soldier in the British Army and will be accompanied by a scholarly publication. This will be complemented by a number of talks featured in our regular 'Friday Insights' programme, together with a series of Irish soldier gallery tours and a special evening event.

Soldiers' stories always resonate with the public and a thread linking the public programme, the web content and pop-up exhibition is a series entitled '*Soldiers of the Irish Regiments*'. The soldiers featured in this series: Captain Robert Parker, General John Wallace, Sergeant Frederick Newman, Lieutenant Colonel James Plunkett, Sergeant Gerry Chester and Corporal Danny Groves, were selected to illustrate the unbroken line of Irish regimental soldiering from the 17th century to the present. All have remarkable stories. These range from the heroic to the heart-breaking and can be lavishly illustrated using our collection. Crucially, they also provide a means to communicate wider history. Through them we can explore the stories of their regiments, the battles and campaigns in which they fought, and provide insights into the social history of the army.

"These medals were acquired with Plunkett's handwritten memoir, and, through this, we can bring the astonishing story of his war service to life"



Cigarette case carried by Lieutenant Colonel Arthur Bent, 1914



Victoria Cross awarded to Sergeant James McGuire, 1st Bengal European Fusiliers, 1857



*Captain Robert Parker, The Royal Regiment of Foot of Ireland, about 1720
Oil on canvas, circle of Alexis Simon Belle, about 1720*



Robert Parker's grenadier cap, about 1706

Perhaps the most remarkable two of the six are Captain Robert Parker of the Royal Regiment of Foot of Ireland and Lieutenant Colonel James Frederick Plunkett of the Royal Irish Regiment. Both were men of Killkenny and their stories are truly incredible. Parker ran away from home at the age of 17 and enlisted in the Army. In career spanning some 35 years, he saw extensive service in the Wars in Ireland and Continental Europe under King William III and the Duke of Marlborough and took part in many of the great battles and sieges of the age, including Aughrim (1691), Namur (1695) and Blenheim (1704). He was severely wounded on several occasions and

won promotion from the ranks for his gallantry, eventually obtaining the prestigious command of the regiment's elite grenadier company. During this time, he kept a journal which formed the basis of his memoirs. These were published in 1746 and have since become one of the mainstay sources for historians of this period. The Museum holds a magnificent portrait of Parker, painted in his retirement in around 1720, together with a grenadier cap that Parker owned but, curiously, may never have actually worn. This cap is both a splendid piece of antique uniform and a fitting symbol of Parker's distinguished career.

Two centuries later, James Plunkett's career

would prove to be equally remarkable. Plunkett joined the 2nd Battalion, Royal Irish Regiment as a boy soldier, aged just 14. By the Outbreak of the First World War, he had served 23 years and risen to become Regimental Sergeant Major. Plunkett served with the battalion on the Western Front during 1914-15, a period when they suffered severe losses, most notably at Le Pilly on 20th October 1914, and Bellewaarde Ridge on 24th May 1915. He was then commissioned and served with a variety of different units. During this time, he rose to become a first-class battalion commander and a notable expert on trench warfare. His finest hour came at the Battle of Cambrai in November 1917 where his unit played a prominent role in the capture and defence of Broulon Wood. Further heroics followed in August 1918 when he led his men in a daring flank attack against a German position at Rue Pruvost. While the war sadly took a heavy toll upon his health, Plunkett's gallantry and leadership saw him become one of the most highly decorated soldiers of the war. The Museum holds Plunkett's outstanding medal group, which notably contains a Distinguished Service Order with two bars, together with a Distinguished Conduct Medal and a Military Cross. These medals were acquired with Plunkett's handwritten memoir, and, through this, we can bring the astonishing story of his war service to life.

Connecting with Irish audiences is also an important objective of the project. To achieve this, we are forging a relationship with the Irish regimental associations. Our aim is not just to keep them informed about what we are doing but also to get them involved. Within the Museum's archives are a series of Irish regimental rolls, which contain valuable information about the service of their officers in the First World War. Volunteers from the associations are currently at work harvesting in this data by transcribing it into spreadsheets. The ultimate objective will be to create a database which will provide a useful research resource, especially for family historians. This will complement a similar database that we compiled for the other ranks of these units, which is based on a series of enlistment books for the period 1920-22 that we also hold.

In short, *Harp and Crown* will celebrate and communicate the British Army's magnificent Irish heritage and serve as a fitting tribute to the Irish regiments and their soldiers.

To keep up to date with the NAM's public programme please see: <https://www.nam.ac.uk/whats-on>

To learn more about the Irish regiments and their soldiers visit: <https://www.nam.ac.uk/ireland>

To explore the NAM's Irish regimental enlistment book database visit: <https://www.nam.ac.uk/soldiers-records/persons>



Sergeant Major James Frederick Plunkett, The Royal Irish Regiment, about 1911

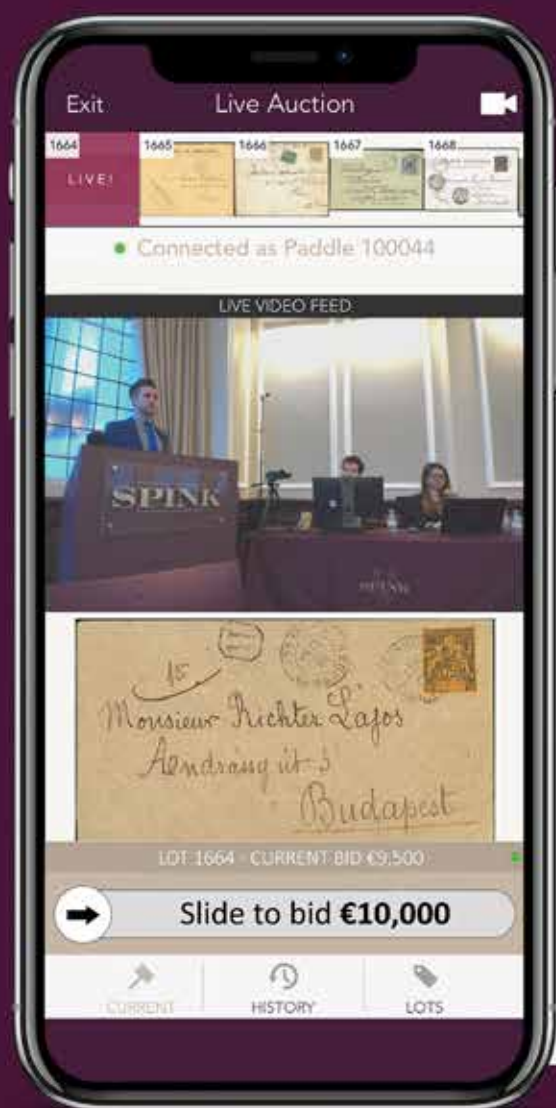


Distinguished Service Order with two bars, awarded to Lieutenant Colonel James Plunkett

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“A very few take complete direction, which is a lot of fun for me, and they are often among the most satisfied”



Martell 'The Silver Jubilee: 1952-1977' Special Reserve Cognac - Bottle #14 - 1977 (42%, 68cl)



Edgar Harden

OLD SPIRITS

*Fortnum & Mason 35YO
Grande Champagne Cognac
- Distilled c. 1900 / Bottled
1930s (ABV Not Stated, 70cl)*



Hot on the heels of our Cask 88 whisky auction last November, the *Insider* spoke to vintage spirits expert Edgar Harden about his particular interest in this area, and how he turned his love of vintage spirits into a thriving business.

You were previously an antiques dealer and furniture expert at Christie's. How did you get into vintage spirits? What attracted you to it?

I discovered vintage spirits accidentally during a wine cellar clearance for a client. He said more or less, "Take the Mouton to market but bin the gin!" He meant literally take the case out to the skip, so I took it home instead. It was a 1960s Gordon's and I tried one bottle neat at room temperature; it was smooth, citrus-led and delicious. I then set about trying different combinations for Martinis and other gin-led cocktails. The spirit was basically full-strength still, maybe 1 degree lower, and held up well when diluted and mixed with other spirits (new or vintage). I was sold. The clincher was that I quite easily sold the remaining eleven bottles to a leading London bar owner. The juice was good, there was apparently a gap in the market and it was relatively easy to sell. The rest is history, as they say, and the Old Spirits Company was born.

Can you describe how certain spirits age in the bottle? For example what happens generally to an aged cognac compared to say an aged scotch or gin?

The basic rule is that the higher the proof the longer it takes for a noticeable change to come about, but when it does it is often

impressive and long-lasting. A strong Polish vodka can take decades to noticeably change, but when it does it is rich, smooth and bready, quite delicious on its own, in a Martini or Vesper, and wonderful with food. On the other hand, a White Vermouth, whether sweet or dry, can change noticeably in five years because it oxidises quite quickly. One would, therefore, use it much more sparingly than new Vermouth, say 8-, 10- or 12-1, because it is sherry-like; or it can be treated as a unique new ingredient, however the cocktail maker sees fit.

"there was apparently a gap in the market and it was relatively easy to sell"

Cognac, Scotch and Gin all age at roughly the same rate because they are generally all 40%. The difference can be that the two former spirits were barrel-aged and often the character of the wood emerges, particularly in spirits of extreme age, 100 years in bottle, for example; that the character imparted to the spirit in its youth is so noticeable in old age is at once romantic and curious. Generally speaking all three spirits would become smoother through bottle-ageing. The flavour profile inevitably changes as well. The personalities of individual eaux-de-vies and malts used in the Cognac and Scotch can become noticeable in an unintended way because of how they age together and independently. Colour can also change; you might taste violet in a cognac and there might be a violet coloured edge to it in the glass that was simply not there when it was bottled 60 years earlier. A Scotch might seem smokier or drier or more estery in a way

that belies the brand personality for which it is traditionally known. In the gin the distillates can advance or recede; the Gordon's I discovered in the beginning would have been Juniper-led, but when I came upon it the citrus had taken over because of the way the distillates decay at different rates and then recombine.

How many of the vintage spirits that you sell roughly are for the trade or for individuals? Of the bars that you do sell to where are they based in the world? And of the individuals how many do you think drink the spirit and how many do you think are collectors who leave the bottles unopened?

Pre-Covid I would have said about 75% trade, in the broadest sense of the term, and 25% individual. But now it's more like 60/40. About 90% of the bottles are consumed, with 10% being "collected" and objectified. The bars are in the Continental US, England, France, Germany, Japan, Singapore, Australia and a few other locations that are one-offs. The US is my largest buyer, followed by the UK.

How much of your interaction with customers is a consultation? Are the people purchasing these vintage spirits searching for specific spirits? Or are they looking for a certain taste and you steer them in the right direction?

Generally speaking by the time somebody arrives at the point of buying vintage spirits they know what they want, usually right down to the brand and decade. A collector of whisky or a bartender who wants to recreate a classic cocktail with period ingredients. Some people who really get it are open to suggestions of what Bourbon they should buy and from when, especially if I have some defunct or arcane brands in stock that they would never have tried but which require some explanation and upselling. A very few take complete direction, which is a lot of fun for me, and they are often among the most satisfied. A woman came to me and wanted a dozen bottles for her husband to have a vintage home bar, and they were both very pleased. Some bottles were inexpensive and delicious, and they never would have chosen them, like 1950s crème de menthe,

“Generally speaking
all three spirits
would become
smoother through
bottle-ageing”

and others were very expensive and really impressive (1970s Glen Flagler 8YO, anybody?).

How long do you think this increased interest in vintage spirits has been around for? Have you noticed periods of increased interest in recent years?

Interest in vintage spirits has increased steadily over the past ten years. I think the fact that there has not been a spike means that this is not simply a fashion and that the taste for these treasures is here to stay.

What is the most popular spirit that you sell?

Sadly it's Bourbon, but I fight that trend everyday with some success! I've tried many different types and brands of vintage spirits and can truly say that I have never been put off or tried something displeasing. It is in this spirit that I always try to get clients to take a leap of faith, to experiment and try something new to them or outside of their natural taste or comfort zone. This usually pleases those willing to take a step into the unknown.

*John Jameson & Son 10YO Dublin
Whiskey - Dated 1926 (Not Stated, 75cl)*





Choice Very Old Fine Champagne Cognac bottled by Ehrmann & Ehrmann, London - 1900 Vintage (Not Stated, 70cl) TALL & Otard Dupuy & Co. Vintage Cognac - 1836 Vintage / Bottled 1930s (ABV Not Stated, 75cl) SQUAT

Why do you think people are attracted to vintage spirits? Is it because of some tangible connection to the past that these bottles hold? Or is it more to do with being the owner of a luxurious/exclusive product? A combination of the two or other factors?

Generally speaking vintage spirits attract hedonists with an interest in history. They are pre-disposed to be already sold on the liquids. Historic periods, specific places and people, beautiful and substantial packaging and of course, sublime liquid, often with great viscosity, await them, and this is what they seek. There is also the simple fact that these spirits were differently and often better made, usually of organic ingredients, by default with less technology and in smaller quantities; the result is that a product is very different from a contemporary one, even if the brand still exists. There is also the time-machine effect: that this Cognac was made from pre-Phylloxera grapes that are not available anymore, that Hemingway drank this exact gin or rum, that Forbidden Fruit is no longer made, etc.

How would you describe the sensation of drinking a vintage spirit?

That's going to vary from one person to another, but for me it's very much about being in the moment. I am very alert and present and right there as I drink my Vesper made from period ingredients, while I think of Ian Fleming sitting in Duke's bar during the afternoon toiling over the manuscript of *Casino Royale*. I am at peace. I forget about everything else. I enjoy the mouth-feel of the Kina Lillet, Vodka and Gin delicately blended together into a taste-tornado that spins me back in time.

How do you think these vintage spirits should be drunk? Are there certain bottles that are too special to be mixed into cocktails and should be drunk straight? Or do you think both ways are equally valid?

Yes, I think that almost any given vintage spirits could be enjoyed neat or in a cocktail; the issue really is do you have the right other ingredients and the skills to combine them into a great drink. In fact I think that all vintage spirits should first be tried neat so that they can be enjoyed for what they are and so that you know the taste of them well enough to balance them with the other ingredients in the vintage cocktail; recipes often require adjustment. Try Apricot Brandy, Dry Gin and Angostura Bitters neat to appreciate their individual character, but by all means combine them into a Barnum! Personally I would not use a Forge de Sazerac Cognac from the time of Napoleon in a vintage Sazerac, but I have a client who does.

Why do you think the vintage cocktail boom and interest in old and rare spirits has taken off over the last ten years?

Boozies, as I call them – the spirits version of foodies – simply took a little longer to develop a broad base and reach critical mass. Before the turn of the century the contingency was smaller, which was reflected in fewer ultra-premium releases and top hotel and independent cocktail bars. Consumer taste and expectation has developed exponentially over the past 15 years as the market has been spoiled with great product and myriad top cocktail bar openings.

In the morass the pinnacle had to be redefined: something from the past, made differently of materials no longer available, in specific places, during specific times and above all, available in strictly limited quantities – something not everybody could have, or afford, or perhaps appreciate, something truly high-end – the market for vintage spirits and vintage cocktails was born. If drinking history was not the most exclusive and decadent option, then one would have to sell one's soul to find something more over-the-top.

Do you think spirits evolve once they are bottled, and if so how?

Definitely, all classes and brands of spirits change in different ways. Generally speaking the higher the ABV the more preserved a spirit is in terms of how the manufacturer intended for it to taste (and assuming it has a good closure, the Angel's share should not be too alarming); the lower the ABV the more dramatic the evolution can be. The freshness of a 45+% vintage gin can be quite breathtaking. The high proof has allowed the spirit to maintain itself, like a 90-year-old with good genes, good skin, good hair and good teeth who can still walk; the gin will be impeccably smooth, even neat at room temperature, although which distillates you taste and in which order will surely not be as the brand had planned, but unforgettable nonetheless.

Which single bottle of old and rare spirits have you been the most excited about getting hold of and why?

One that comes to mind, because it went back to a member of the family, is a bottle of 1800 vintage Madeira. This family was involved in the shipment and importation of Madeira into New York during the 18th and 19th centuries. This example was privately-bottled for a member of the family and it was accompanied by handwritten paperwork discussing the family business in Madeira, the vagaries of weather there and on the seas and importation of the wine into New York in barrel, where it was bottled and labelled for the family. Additionally this was an example of a bottle that had been collected by somebody early during the 20th century, which is very

unusual; Mrs Cornelius Vanderbilt III (1870-1953) had owned it and it had her cellar labels on it as well – very precious, very rare and now it is back safe with the family deep underground in New Orleans in a flood-proof cellar.

How long do vintage spirits keep for once you've opened the bottle?

They keep as long as a new spirit would keep for if properly resealed and stored. Some vintage gins and vodkas can go in the freezer and Vermouths into the fridge; a bottle of Pre-Prohibition Bourbon will last forever once opened if kept in a dark cupboard. Liqueurs and Amari also last well at room temperature if tightly resealed. Deliciousness is a factor, however, and they may not last that long.

How can you guarantee the authenticity and provenance when buying from a private collection?

Provenance I know because I visit the collections in situ before buying. Authenticity requires that each bottle be inspected individually (capsule, cap, label, glass, liquid, crate, etc) until I am satisfied that they have not been tampered with. High profile clients include the Connaught and the Savoy, so this must be absolutely spot on.

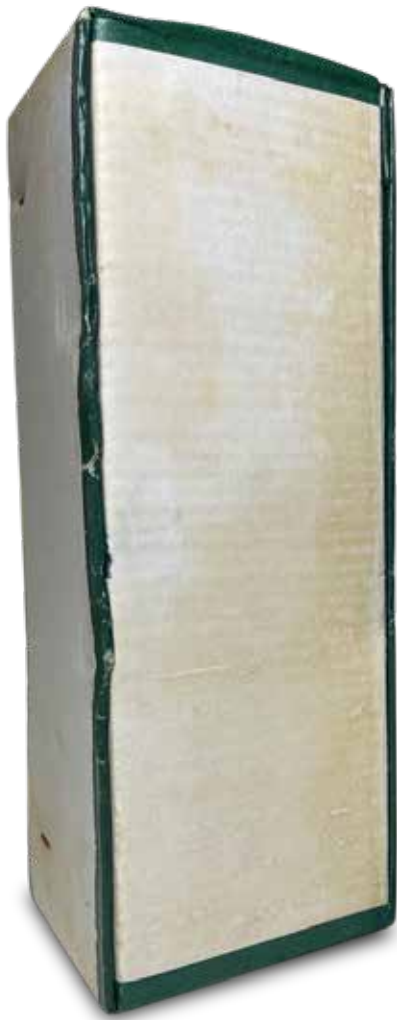
As a spirits buyer, what qualities do you look for in a vintage product?

In the best cases, meaning in the spirits that I sample, deem very good and then stock and sell, a vintage spirit was clearly well-made of good ingredients, has a high-enough ABV and was stored well-enough to continue to display its good pedigree over long periods of time. If you go back far enough, by default all ingredients were organic; this relative purity can make such a big difference in vintage spirits because there are no impurities that negatively-alter the flavor-



*João Romão Teixeira Verdelho
Campanario Madeira - Vintage
1856 (ABV Not Stated, 75cl)*

*Croizet Grande Réserve Vintage Cognac - 1928 Vintage (40%, 70cl)
 BOXED & J. & A. Mitchell Springbank 8YO Campbelltown Single Malt
 Scotch Whisky - 1970s (46%, 100cl) UNBOXED*



“There really is somebody for every bottle and vice versa, but generally-speaking the better the original appearance and the state of preservation, the higher the value of the bottle.”

profile. Flavours can change dramatically from the way that a manufacturer intended for a spirits to taste, but this is not a bad thing, just plant distillates decaying at different rates and recombining into different unintended combinations or flavors. Bitterness leeching out of an inorganic ingredient could ruin a bottle of vintage spirit. Running parallel to this, more rough and ready distilling and assembling or spirits and no chill-filtration can positively add to the character of a spirit years down the road and actually perpetuate its subtle quality and longevity. People want something different that will make their taste buds say “Wow!” and transport them back to another time and place.

I am guessing that, as with other antiques and collectable, condition (ie label and bottle), visual appeal (ie graphics) and rarity will have an effect on the value?

Yes and no. A beautiful bottle with a beautiful label, a high liquid level and in great shape might be worth to one person what a relatively non-descript bottle with a plain label and a not perfect liquid level that contains historically-interesting and potentially-delicious contents. There really is somebody for every bottle and vice versa, but generally-speaking the better the original appearance and the state of preservation, the higher the value of the bottle.

For more information and to view Edgar’s current stock please visit www.oldspritscompany.com.

View of Bancone Covent Garden from the street



INSIDER FOOD: BANCONE

39 William IV Street, London WC2N 4DD



“Bancone’ means ‘Counter’ in English and when approaching the restaurant it is clear why this name is so fitting.’



Josh Barber
and Tom Fell

Walking from Southampton Row, meandering through the side streets of Covent Garden and Leicester Square you might expect to stumble upon a few decent places to eat; but head towards the galleries and museums near Charing Cross and 'Bancone' for something a little more unexpected - an operating theatre, of sorts.

From the street a passer-by might find their attention drawn to the window in which a solitary chef devotes his attention to his practice. The chef, with his head bowed in deep reverence, sets out his counter. An array of tools with cutting edges and smooth wooden handles wait at his side as he diligently prepares the patient, now stretched out prostrate on the counter - fresh pasta.

'Bancone' means 'Counter' in English and when approaching the restaurant it is clear why this name is so fitting.

Walk inside and the diner is greeted by a long bar-style counter stretching out ahead, on one side sit the diners on raised stools; on the other stand a row of chefs, stage lit for all to see. Centre stage a chef cuts, incises and shapes the pasta into myriad styles - stringing the dough out, expertly slicing into ribbons and

bows, some with fine perforations, others with smooth edges. Behind the artisan, others prepare ointments and dressings with equal art that are later to be laid over the pasta in a final act of care.

Like those enlightened Victorians awestruck at The Old Operating Theatre, diners at Bancone will find it hard not to be enraptured by the artful work of its staff.

As a highly anticipated opening in a city newly back on its feet, booking is essential; it is possible to choose the theatre-style seating at the long shared counter from which diners can observe the chefs hard at work, deftly creating the intricate pasta and other creations. This seems a good choice for an intimate lunch with a friend or loved one, working particularly well for two guests seated side-by-side.

The other option is to sit at standard height tables with comfortable banquettes, a lovely

'diners at Bancone will find it hard not to be enraptured by the artful work of its staff'

and cosy alternative, which still allows diners to appreciate the buzzing atmosphere of the restaurant at large as well as the open kitchen in the background.

A very attentive band of friendly waiting staff is quick to seat, bring menus and offer water to our eager group, ravenous after a busy morning at Spink and keen to sample Bancone's trademark handmade pasta. Heads go down and the menu is ooh'd and aah'd at by each diner in turn. Alongside the food menu, a modest all-Italian wine list is on offer and we opt for a bottle of their reasonably priced House Primitivo.

Our dedicated server returns with water and wine and asks how we are getting on with the menu; careful to check if there are any allergies or questions, she gives us a few more minutes. Our furrowed brows and darting eyes and fingers pointing at almost everything on the menu signalling to her that we are perhaps



Silk handkerchiefs, walnut butter, confit egg yolk



A selection of mouth-watering starters

struggling to decide; deliberating more like jurors in a particularly complex trial and less like the pleasure-seeking diners we in fact were.

This is testament to the mouth-watering menu offered up at Bancone though, everything on the menu sounds delicious. Gorgonzola filled polenta with leeks, Coppa and nutmeg anyone? Or perhaps Burrata with roasted pumpkin and walnuts, or, if you don't want antipasti, how about some homemade focaccia - light as a feather, pleasantly anointed with olive oil and dotted with Datterini tomatoes. Oh, decisions, decisions! If in doubt, order the lot. You will not be disappointed. Oh and add some wafer thin slices of melt-in-the-mouth smoked duck breast for good measure.

Feeling particularly pleased with our ordering, we ask the server to spread the plates in front of us to share. We will have no FOMO here. A particular menu highlight and favourite of us all was the polenta; a crispy dome of fine polenta, fried to perfection and filled with a creamy, picante melting gorgonzola sitting on a fricassee of buttery leeks, flecked with Coppa and lightly seasoned with nutmeg, lending welcome spicy, earthy notes to a rich but well-judged starter.

The burrata was beautifully creamy and fresh, bursting with buffalo milk acidity and nicely tempered by the sweetness of the roasted

pumpkin and bitterness of the ground walnuts. I could go for another right now.

Following closely on the heels of these fine appetisers came what we had all been waiting for, the homemade pasta in various guises and the perfect vehicle for a delicious array of sauces and combinations. Between the three of us, we tried the spicy pork and n'duja ragu with mafalde, the braised ox cheek with Barolo vinegar and pappardelle and the wild mushroom ravioli with nut butter and porcini broth. Overall, we were very pleased; the sauces were packed full of flavour and the meat tender and melt-in-the-mouth, the Barolo vinegar on the pappardelle dish adding a welcome acidity that cut through the richness of the slow-cooked ox cheek. The pasta on one or two of the dishes could have been a little thinner and perhaps lighter, but this is being hyper-critical.

The frenetic open kitchen and buzzing atmosphere of Bancone reminded us of the fever-pitch excitement of Spink on an auction day; so, next time you are in town to attend an auction, collect your purchases or simply to pop in and see your friends at Spink, why not keep the high-octane auction energy alive and visit Bancone for lunch?

'It reminded us of the fever-pitch excitement of Spink on an auction day'

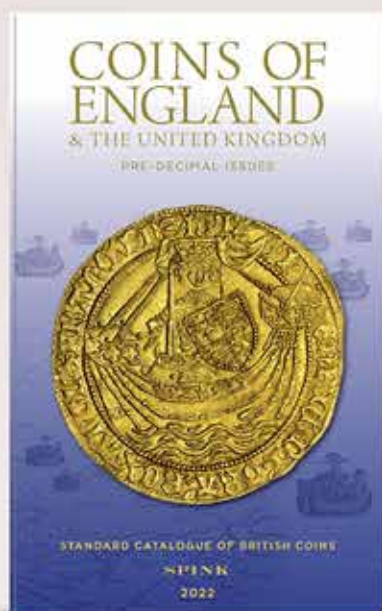
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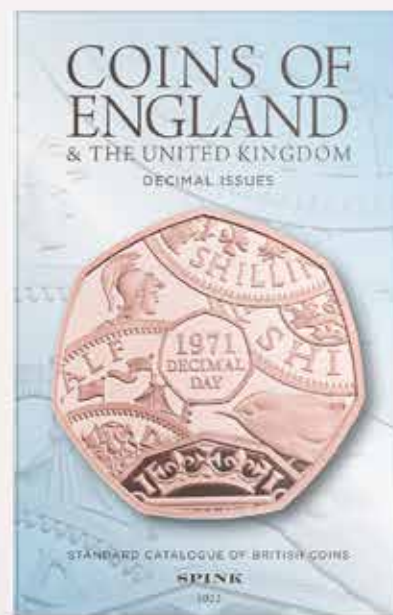


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INSIDER TRAVEL: PORTO



“No visit to Oporto is complete without some detail
about the wines for which the region is famous’



Tim Robson

There are some cities that combine a wonderful blend of tastes and sights; Porto is one such place, easily accessible directly and explored in a long weekend. It is the second largest city in Portugal, sitting on both sides of the Duoro River. Baroque churches, medieval ramparts, large and small squares surrounded by houses painted in pastel colours are complimented with old port lodges along the bank of the river.

The history of Porto is one of outward-looking commercial growth, centred on the products of the Duoro River; primarily wines. Establish by the Celts, it was taken over by Roman occupation and named Port Cale and grew under their rule to be a commercial centre. It was the Romans who planted vines along the river. As the Roman Empire in the West fell, the Visigoth King Theodoric II became the ruler, only to be superceded by Moorish Muslim invaders who took large parts of Spain. In the 11th century Alfonso III pushed the Moors out of Portugal. Growth continued and in 1147 English crusaders helped Alfonso push out the Muslims from Lisbon, beginning a long tradition of close military and diplomatic ties which culminated in the Treaty of Windsor,

1386, cemented through the marriage of Henry III's niece to John I of Portugal. This represents England's oldest ally on the continent. One of their children was Henry the Navigator, who led numerous expeditions and commercial voyages to Western Africa and beyond. These ventures were so important that the local population became known as "tripeiros", literally "tripe eaters", as the prime cuts went to the sailors.

After being part of the Habsburg Empire the golden era of Oporto dawned in the middle of the 18th century; the export of wines to England grew, feeding great fortunes and commencing some of the grand families that still exist in the city; Baroque and classical houses adorned the streets. A brief Napoleonic occupation was followed by a succession of liberal and revolutionary regimes.

No visit to Oporto is complete without some detail about the wines for which the region is famous. Port wine derived originally from vines planted by the Romans, and by the 12th century wine was an important export. Port wine often overshadows the other wines produced in the Duoro Valley, many of which are first class and worth exploring. By the 17th century the characteristic port wine emerged and with the





earlier Treaty of Windsor commercial links exploded. Salted cod and wool were exchanged for wine and many English merchants established themselves in the city. Port wine is fortified (originally to help it on its long sea journeys to England) not with traditional brandy as is often thought but with aguardente, a neutral grape spirit. It comes in many varieties, strengths and from dry to semi-dry and white types. The spirit stops fermentation and adds sweetness and a stronger alcoholic content; 19-20%.

In England port was associated with healing properties and William Pitt the Younger, Prime Minister, was given port from a young age; by the age of 14 he was drinking a bottle a day to help gout. Sadly the wine has completely the opposite effect and exacerbates the condition!

All the great Port houses are still there along the river, their signs adorning old warehouses, with old port barges docked alongside; now most of them are part of huge multi-national conglomerates, but there are still a few privately owned ones which are well worth a visit (see next para for my favourite). All the tasting companies and the tasting rooms are situated on the southern bank of the river in the Vila Nova de Gaia, connected to the main city by the famous Ponte Luis I Bridge built and designed by Eiffel of Paris. You can pop in to the Port houses but it is advisable to book tours ahead during summer.



‘by the age of 14 he was drinking a bottle a day to help gout. Sadly the wine has completely the opposite effect and exacerbates the condition!’





Wherever you are staying in Oporto you will be faced with steep climbs up and down the slopes to the river on each side. There are numerous restaurants within the city on each side of the river, plus a number of rooftop bars giving views both along and across the river, which you can cross on a small ferry or across the “Eiffel” bridge. Within the city the highlights (depending on what you enjoy) are a stroll along the Cais da Ribeira (riverfront) visiting the small museum to Henry the Navigator (Casa do Infanta), with lunch in the Rua da Fonte Taurina, the oldest street in Oporto. Cross the river by ferry and decide which of the many Port wine houses to visit for a tasting (or go on the cable car on the other side of the bridge); I liked the Three Magpies as it is small, independent family

owned – the challenge is not to buy any Port to ship home! Having said that, my order arrived perfectly safely despite the complexities of Brexit

...

The baroque churches are all worth a wander through, modern art at the Serralves, set in parkland, and don't forget the oldest café, the Majestic. If you like architecture there are examples from 13th century, the Baroque is everywhere, to Art Deco and Nouveau. The main station is decorated in mosaics as is the stunning Capela das Almas Church, which sits at the beginning of the main shopping street that runs down to the top of the hill, then descends rapidly to the river front.

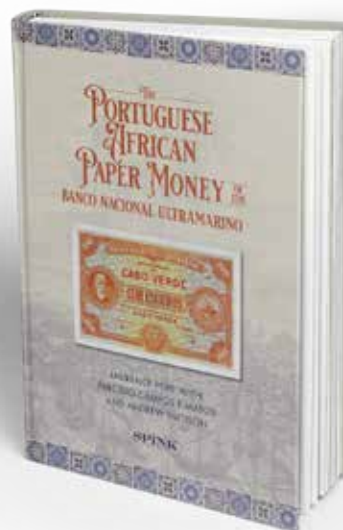
Octopus is a fairly common dish as are cuttlefish and sardines – try the cod balls or Bolinhos de Bacalhau; if tripe is your thing it is

also good here. The Natas are exquisite here – try Manteigaria or Fabrica da Nata.

For a change of scene – and well worth the ride – hop on a vintage tram and run down the river to Foz do Douro. Walk along the promenade to almost the end and the port for sandy beaches, seaside bars and a medieval castle, finishing with fresh fish grilled on the BBQ. This street is at the far end of the town and is literally full of fresh fish restaurants – you choose your fish and they cook it for you on the spot. Then return on the tram or take a taxi back into town.

How long do go for? I would suggest a long weekend with at least three full days to explore and take in the taste of Oporto.

Spink will be attending the Portuguese International Numismatic Fair in Porto on 13th and 14th May 2022 to officially launch *The Portuguese African Paper Money of the Banco Nacional Ultramarino* by Laurence Pope, with Parcídio Campos E Matos and Andrew Pattison, available from Spink Books (www.spinkbooks.com, RRP £45). This meticulously researched and fully illustrated catalogue details all of the paper money of the Banco Nacional Ultramarino used in the five Portuguese African colonies of Angola, Cape Verde, Mozambique, Portuguese Guinea and Saint Thomas & Prince, between 1865 and 1975.



‘easily accessible directly and explored in a long weekend.’

OBITUARIES

DAVID PARSONS FRPSL - PHILATELIST

Born on 27th June 1951, David died after a long illness on 6th January 2022.

David had a love of stamp design from an early age through his father who, when David left school at 18 years old, arranged interviews with Robson Lowe and Stanley Gibbons in London. David took the job with Robson Lowe at 50 Pall Mall on the basis of a £15 a week salary – £3 more than Stanley Gibbons offered!

The rest is history, with David going on to become one of the most respected philatelists and expert describers of recent years. His expertise was centred on British Empire, with specific focus on India and Africa, though he was readily able to turn his hand to describe all of the Empire if needed.

Following the sale of Robson Lowe in 1981 to Christie's, David continued to work for Christie's Robson Lowe and then for Spink following its purchase in 1993.

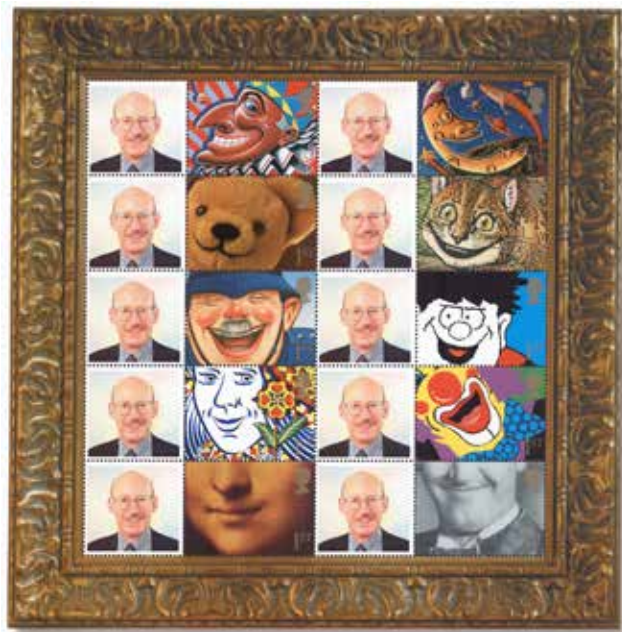
Throughout his working career David was keen to share his expertise and knowledge with us all, and was always happy to help others with difficult descriptions.

To this end, in recent years David took it upon himself to edit entire sales to make sure descriptions were uniform and to his liking, undertaking this work behind his colleagues' backs! He was a stickler for the proper use of English until the end.

David had been a member of the Royal Philatelic Society of London since 2005 and became a Fellow in 2021. He was a long-term member and on the Board of the BPA Expertising Committee, plus a well-known judge at Exhibitions in South Africa.

He will be missed by us all at Spink and his many friends and clients around the world.

We publish a small sample of the many tributes we have received from around the world following David's death.



"I am very sad to learn of David's passing. He was a fine man and a wonderful friend"

"I can truly say that I have known him for a long time, appreciated and admired him not just as an outstanding Philatelist, but as a decent human being. When we next travel to England we will celebrate his life in a proper fashion and sentiments"

"I am so sorry to hear of David's death. He was a great Philatelist and importantly a good man and I very much liked him. He will be greatly missed by all that knew him"

"David's departure is a great loss to philately. His vast knowledge and expertise, especially to Indian Philately, was unmatched. He was a moving encyclopaedia and so helpful in nature. He will be so missed by all who knew him"

"I am extremely sad to hear that David passed away. We had known each other from 50 Pall Mall days and I always held him in high regard as a stamp specialist but also as a friend and advisor with high integrity"

"I was so sorry to learn the sad news. I had dealt with David a few times over many years and the last time he lotted in 2019 the Collection I sold through Spink. David will be missed both professionally and personally"

FRANK WALTON RDP FRPSL - PHILATELIST

By Jack Zhang

It is very sad to know that Frank Walton RDP FRPSL passed away on 1st April 2022. He was suffering from stomach cancer.

Frank was one of the greatest philatelists in the world, an FIP juror, former Editor of the *London Philatelist* and Past President of the Royal Philatelic Society London (RPSL). He signed the Roll of Distinguished Philatelists (RDP) in 2015. He was the General Commissioner of the 2015 International Philatelic Exhibition in London and the Chairman of the Organising Committee of London 2022 International Exhibition. He won the FEPA Medal for Exceptional Study and Research for his book entitled *The De La Rue Collection* in 2014.

The new RPSL Exhibition Medal was awarded to him by the President of the Royal, Peter Cockburn FRPSL, at the RPSL President's dinner at the London Guildhall on 25th February 2022. He also won many large gold medals for his exhibits and philatelic books at national stamp exhibitions and world stamp exhibitions. Frank contributed a huge amount to the philatelic world, and his passing is a great loss to global philately. He will be missed by all of us, and we send our deepest condolences to Liz and his family. May Frank RIP.

“Frank was one of the greatest
philatelists in the world”



Frank and Jack attended a philatelic event in China in 2018

A TRIBUTE

FAIR WARNING!

A TRIBUTE TO BARNABY FAULL

Anyone who has had business with Spink over the past 40+ years will have come across Barnaby Faull – aka Head of Spink IT Department, Mr Tasty, the King of Banknotes – and we at Spink were very sad when he announced his impending retirement. Indeed, emotions were running high at his farewell lunch with management and clients, and farewell drinks with staff which lasted long into the night! Never seen without a LARGE glass of Sauvignon Blanc at lunches with clients, he started at Spink in 1973 as a 16-year-old in the Coin department, at a time when (in his own words) “Banknotes were Mickey Mouse”. It is testament to his skill and extensive knowledge that the Spink Banknote department grew under his jurisdiction from an almost unknown quantity to become the most respected team in the business – however it seems that retirement did not agree with Barnaby, as only two months later he is back in the world of numismatics! We wish him luck in his new adventures, and share herewith a couple of tributes from two of our grateful clients:

ON THE HAMMER!

Barnaby was a fixture at Spink long before I started collecting “odd bits of old paper”. He was always great company and did much to encourage me to keep collecting – and not, coincidentally, to do so by bidding in his auctions! There were also various private sales over the years which he and I enjoyed having a good pricing “discussion” over. These usually ended in a deal and a glass of wine, sometimes even lunch with a glass of wine. He used to worry before every auction that there was either too much material or too few bidders, but somehow this hardly ever happened and the size of Spink’s banknote auction catalogues continued to grow and grow. He will indeed be greatly missed by his many friends and clients – often the very same people –

The Spink Banknotes team with Bank of England Chief Cashier Sarah John at last year's charity auction



and I am sure Spink will miss his ebullient presence even more. No auction will be the same again, especially when a bid comes in “on the hammer”!

Jonathan Callaway

A TRIBUTE TO BARNABY ON HIS RETIREMENT

Having only known Barnaby about 30 years I felt I could not do justice to the whole of his illustrious career with Spink, but my friendship with Barnaby goes far deeper than the wonderful hobby we share. For a start, he has the extraordinary gift of being able to make people special and not only people, but also their prized possessions. Over the years I got to know his den in the Spink office, an extraordinary sanctuary filled with books, family photographs, numerous bottles gifted by appreciative clients, odd items of apparel from previous nights out and a delightful mix of paperwork that only Barnaby knew much about, and have shared many memorable moments with him during the years I have known him. These include wonderful trips to the Valkenburg Paper Money Fairs, numerous delicious lunches and sharing in the joys and sorrows of his life and family. Barnaby, my special friend, I wish you a long, loving and happy retirement and sincerely hope we will not lose touch in the coming months and years.

Laurence Pope

Barnaby with his famous Mickey Mouse money

