

# SPINK

ISSUE 44  
WINTER 2022

WHERE HISTORY IS VALUED

# INSIDER

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



Trick of the Light: an interview with Urban Larsson | The Dato Professor Cheah Jin Seng  
Collection of Japanese Occupation South East Asia | Searching for the Next Henry III Gold Penny  
Northern Ireland Banknotes – Are They a Threatened Species? | The Lindsay Hoard and Hunting Its History  
Tiny Traces – Black Lives and the Foundling Hospital | Mudlarking on the Thames  
The Story Behind the Stamp | Spotlight on Collecting | The Samraat Collection of King George VI Indian States





# SPINK

LONDON  
1666

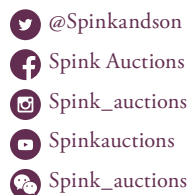
Cover photo credit: Revd Andrew Marshall

Design by: Guillermo Ariete



SPINK.  
com

FOLLOW US



Please use the QR code to visit our website, view our catalogues and other publications and place commission bids. You can download the QR Code Reader for iPhone, Blackberry and Android from App Store on your smartphone.

Printed copy £8.99

WINTER 2022

## CONTENTS

- 2 A Word From Our Chairman
- 6 Forthcoming Events
- 22 London News
- 34 The Story Behind the Stamp  
by Tom Fell
- 36 Spotlight on Collecting: Whisky  
by Daniel Lam
- 38 Searching for the Next Henry III Gold Penny  
by Graham Birch
- 44 A Day in the Field  
by Gavin Toovey
- 48 Northern Ireland Banknotes: are they a threatened species?  
by Jonathan Callaway
- 58 Trick of the Light  
by Annabel Schooling
- 62 Engraving is More than Banknotes and Stamps  
by Martin Morck
- 70 The Civil War Hoard and Hunting its History with Friends  
by Matt Brown
- 76 Mudlarking on the Thames  
by Alice Castle
- 80 Tiny Traces: African and Asian Children at London's Foundling Hospital  
by Kathleen Palmer and Hannah Dennett
- 86 Return to Waterloo  
by Hattie Ford
- 92 Castellum Editions  
by Guillaume Daussin
- 96 Britain's 'First' Memorial Coins  
by Gregory Edmund
- 102 1666 and All That  
by Gregory Edmund
- 104 The Man Behind the Medal
- 108 Insider Travel: the Bay of Naples and Pompeii

**GROUP CHAIRMAN AND CEO**  
Olivier D. Stocker

**EXECUTIVE ASSISTANT**  
Axel Kendrick

**DIRECTOR**  
Tim Hirsch FRPSL

**CHIEF FINANCIAL OFFICER**  
Mussa Hashi

**CHIEF CUSTOMER OFFICER**  
Rita Ariete

**CHIEF OPERATING OFFICER & HEAD OF EMEA**  
Mira Adusei-Poku

**HEAD OF ASIA-PACIFIC**  
Sue Pui

**HEAD OF CONSIGNMENTS**  
Charles J Blane

**YOUR SPECIALISTS**

**STAMPS**  
Iain Murphy Tim Hirsch FRPSL Nick Startup  
Michelle Martini Josh Barber Thomas Fell  
Neill Granger FRPSL Dominic Savastano  
Ian Shapiro (Consultant) Guido Craveri (Consultant)  
Christopher Green George Yue (Consultant) Alan Ho

**COINS**  
Gregory Edmund Tim Robson Richard Bishop  
Georgie Potter Andrew Kennedy Barbara Mears  
Kin Choi Cheung Paul Pei Po Chow Charlotte Ho  
Marshall Luk Greg Cole (Consultant)

**BANKNOTES**  
Elaine Fung Arnas Savickas Fred Lawton Henry Bishop  
Paul Pei Po Chow Charlotte Ho Marshall Luk  
Greg Cole (Consultant)

**ORDERS, DECORATIONS & MEDALS**  
Marcus Budgen Robert Wilde-Evans  
Harry Blackett-Ord John Millensted (Consultant)  
Greg Cole (Consultant)

**BONDS & SHARES**  
Mike Veissid (Consultant) Greg Cole (Consultant)

**BOOKS**  
Emma Howard Annabel Schooling

**HISTORICAL DOCUMENTS**  
Thomas Fell Neill Granger FRPSL Ian Shapiro (Consultant)

**WINE AND SPIRITS**  
Daniel Lam (Global Head of Whisky and Wine)  
Christopher Pong Newton Tsang (Auctioneer)

**SPECIAL COMMISSIONS**  
Marcus Budgen Robert Wilde-Evans

**CLIENT & AUCTION MANAGEMENT TEAM**  
Nik Von Uexkull Jordan Connelly  
Eleanor-Mary Catchpole John Winchcombe Viola Craveri  
Newton Tsang Katrina Chan Geoff Anandappa (Consultant)

**FINANCE**  
Mussa Hashi Sue Pui Marco Fiori Dennis Muriu  
Veronica Morris Mina Bhagat Milos Durdevic

**IT & ADMINISTRATION**  
Michael Lewis Toby Cato Liz Cones Tony Sell  
Newton Tsang Jacqueline Wong

**PR & MARKETING**  
Rita Ariete Pooja Kaushik Lesley Wu

**REPRESENTATIVE FOR AUSTRALIA**  
Michael R. Downey mdowney@spink.com

**REPRESENTATIVE FOR CANADA**  
Timothy J. Stewart tstewart@spink.com

**REPRESENTATIVE FOR JAPAN**  
日本での弊社オークションへの出品に 参加に関してのお問  
い合わせ  
Alan Ho japan@spink.com

## A WORD FROM OUR CHAIRMAN

### Dear Fellow Collectors,

This autumn seems to have flashed by, and despite all the doom and gloom in the news there have been some highlights at Spink over the past few months, plus many exciting sales coming up to keep you going through the dark days of winter.

But first I wanted to share my usual take on the state of the market, as more than ever before, I have frequently been asked about our views. Spink is unique as it operates in so many collectables markets and locations.

### ... and what if the economic winter was over as the first cold days just set in?

This is the big question as there is no doubt quantitative easing and its subsequent inflation have helped reprice most collectables areas. The easy part of the journey, as we have written many times in these columns, fuelled by abundant cash and the desperate search for reserves of value, must be coming to an end now. But there is another structural move possibly on its way back. More on that later.

For the first time since 2019, it is really possible to feel that the worst is over and look at the future with some confidence, as most bad news/problems – as with property prices – are known and already reflected in asset prices.

Indeed, with the major exception of China, Covid is mainly behind us, even if the cases are still high – but we have finally learnt to live with it. The inflation which was at the highest level in decades seems to have peaked in November, certainly in Europe, and probably in most places around the world. As households are cautious almost everywhere, and consumption is slowing down in many areas, it is unlikely that consumers will be a big inflation driver, even though their salaries have gone up.

The energy crisis seems to be almost over as oil and gas prices have lost the best part of half of their value since peak pricing a few months back. The



THIS  
QUARTER'S  
NUMBER

+75%

The KWEB index of Chinese technology stocks including the Alibaba, Tencent juggernauts and many smaller, less well-known companies. It has gone up by a whopping +75% from its low six weeks ago in mid-October, but it is still 75% below its all-time peak in December 2021.

political and human tragedy in Ukraine might be also coming to an end as many governments are pushing for a ceasefire, which has to happen at some point. Long-term interest rates have also started to climb down from their recent highs, even if central banks are going to continue increasing short term rates, though probably most at a much more pedestrian pace. We are unlikely to see 75bp increases by central banks any more in Europe or the US. This is the famous 'pivot' we have all been waiting for, the new buzzword of business language after 'disruption' in the last few years.

So I personally enter the festive season full of hope, for the macro environment. The whole world, from boardrooms to households, was scared about energy prices, inflation, geopolitical situation and rising interest rates, but it might not be as bad and as long as expected. However, I was reading that the average price of the traditional Christmas dinner in the UK will go up by 22% yoy, and 50% from over three years ago. This might be our most expensive Christmas dinner for a while, so let's enjoy it with loved ones and raise a toast on the day for a better and easier future!

**And now the big positive ... the return of the Chinese collector.**

As we all know, Chinese consumers have reshaped the luxury goods sector, among many others, and Chinese collectors are the main potential disruptors and re-shapers of our collectables industry. The trend started a few years back and indeed I moved to Hong Kong in 2013 to observe the phenomenon first hand. After a three year parenthesis (2<sup>nd</sup> December was the 3 year 'anniversary' of the first official Covid case in Wuhan), during which basically Chinese collectors could not move easily within China, or attend shows, let alone travel internationally due to the strong restrictions imposed by the 'Zero Covid' policy, many long-term China observers believe that things will change on that front in the first half of 2023, if not in the first quarter. And for the first time, we have seen in the last few days the first little moves towards relaxation. The quarantine upon arrival has been

cut by two days, and Covid-positive patients and contact cases can now quarantine at home, instead of going to a not-always-luxurious government-managed facility. From our experience with Covid restrictions, we know that once we have pivoted to a more relaxed stance, then the staggered marginal improvements come relatively quickly.

So if our Chinese collector and dealer friends start to travel again, and if like us they indulge in 'revenge buying' as we all did, it promises to be spectacular. And this would be in the context of the Chinese property market and stock market, which after years in the doldrums have been supported by the Government and banks for the former, and sky rocketed in the last month for the latter.

**The trend is our friend**

This would be combined with the 'silver revolution', as on our planet of the recently reached figure of 8 billion people, we moved from 233 million people aged 65 and over in 2002, to 783 million in 2022, and the forecast is for 1.4 billion in 2043! A lot of potential new collectors, even if only 0.1% were to take up one of our hobbies, or 'catch the collecting bug', whichever you prefer.

So a less anxiogenic economic environment in the next few weeks, combined with a return of the Chinese collector in the next few months, and an increase of the senior population in the next few years, makes me quite bullish on the outlook for collectables in the future. Of course we will collect differently, with more communication and more technology, but the hobby is alive and kicking.

In addition, the younger generation might surprise us. They like the 'planet friendly' aspect of collectables, recycled – by definition – forever, the technology starting to surround them more and more (we have another sale of Abbey Road artists' pictures, in which the physical picture is sold in conjunction with a DOT [Digital Ownership Token], embedding all the copyrights). Also many youngsters, after emerging from the prevailing 'woke' culture, will realise that to better understand their future, they must understand past history.



## Back to Spink

The 'Spink Roadshow' has been in full swing this autumn attending a multitude of shows around the world, where our specialists met with clients and took in consignments from no less than five different continents. Please see London News for a roundup of all our activities, and do come and visit us at the many shows we have planned for next year.

We ended the season with two exceptional sales – our Orders, Decorations and Medals auction on 24<sup>th</sup> November, which saw the 1917 VC group of four awarded to Lieutenant-Colonel Bertram Best-Dunkley smash its £200,000-240,000 estimate and achieve an all-inclusive price of £372,000, plus the first part of our Natwest Group Charity Auction on the 29<sup>th</sup> (see London News for full details). We therefore go to press on a real high, and hope the festive season brings more joy to you all amid the dark days of winter.

Looking forward to 2023, we head into January full pelt with both Bonds and Share Certificates and Philatelic Collector's Series e-auctions, followed by our World Banknotes sale at NY INC (the Roadshow continues!), and Fine Philatelic and Numismatic auctions in Hong Kong in early January (as the Chinese New Year on 22<sup>nd</sup> January falls unusually early in 2023), The Samraat Collection of King George VI Indian States and The Dato Professor Cheah Jin Seng Collection of Japanese Occupation South East Asia, to name but a few. For full details of all our Forthcoming Sales please visit the Spink website, and read about some of the highlights in the next few pages.

As always we have tried to include content of interest to readers across all our collecting categories, with a special focus on the recent launch of our exciting new competition for detectorists, Spink Find of the Year. Thus we have articles on *Searching for the Next Henry III Gold Penny* and *A Day in the Field* with the winner of our Books competition, plus a first-hand account on the discovery of the Lindsay Hoard.

We shine a light on collecting whisky at auction in celebration of our joint publication

with Braeburn Whisky, *Whisky Cask Investment*. [Our Whisky auction in Hong Kong on 17<sup>th</sup> November, led by Daniel Lam (see his interview in this article) had among the best results in the industry, and this despite the still relatively muted participation from our collectors friends in China. We sold a magnificent set of 36 Karuizawa bottles with views of Mount Fuji for \$1.3mn and we also had our maiden cigar auction on the same day. Despite our inability to do any marketing due to the legal restrictions on tobacco sale and promotion, it was a resounding success, with all lots being sold way above estimates.]

Following the passing of Her Majesty Queen Elizabeth II in September, after an amazing reign during which collectables and stamps were both important – Her Majesty was a Patron of the RPSL and an exhibitor at every Monte Carlo Club rarities event - we take a look at Britain's memorial coins, but there is plenty of other fascinating and informative content for you to enjoy over the holidays, and into the new year.

At every event I attend I witness the joy of being able to be together again. It is a gift of Covid in some way. Let us cherish that and never take it for granted.

The future is bright, and it belongs to those who understand past history, so to us collectors! I wish you all a great festive season with loved ones, and the promise of a total reconnection with your friends all over the world in 2023, to discuss collectables stories more than ever before!

Enjoy the season,

Yours truly,



**Olivier D. Stocker, CFA, FRPSL**  
**Chairman and CEO**  
**[chairmanoffice@spink.com](mailto:chairmanoffice@spink.com)**



# SPINK

WHERE HISTORY IS VALUED

## SELL YOUR BULLION WITH US

Allow us to assist you in the selling of your Gold bullion



**Have you considered a Gold portfolio?  
Contact us to discuss how we can get yours started!**

For more information Contact:  
Andrew Kennedy | [akennedy@spink.com](mailto:akennedy@spink.com) | +44 (0)20 7563 4019

SPINK UK | 69 Southampton Row | Bloomsbury | London | WC1B 4ET  
LONDON | NEW YORK | HONG KONG | SINGAPORE | SWITZERLAND



---

## FORTHCOMING SALE

---

### NFT E-AUCTION

London, 1st – 15th December 2022

This year, Spink has been excited to bring NFTs to its clients, but with an unusual twist.

A Non Fungible Token is a unique digital asset held securely via an internet technology called a blockchain – a system of recording information in a way that makes it virtually impossible to change, hack, or cheat.

The NFT market has proved attractive and exciting among a new generation of collectors and traders alike, with NFTs traded on various marketplaces and their growth easily tracked. They have not been without their critics however, with many writing them off as immaterial playthings of no significance or longevity.

But what if NFTs were tied to a physical item and gave unique and unquestionable rights to this item? This is what a Fusion DOT (Digital Ownership Token) intends to do by bridging the gap between the material and immaterial by providing inherently secure ownership held on the blockchain.

Spink is proud to offer such Fusion DOTs at auction, having already held two e-Auctions of Photographic Fusion DOTs, with a third to follow this December, beginning 1st December and closing on 25th December.

Part Two of the 'Live From Abbey Road' Photographic Fusion DOT e-Auction offers unique images of thirteen well-known musicians performing to a private audience at one of the world's most famous recording studios, Abbey Road.

Each lot comprises a high quality digital image, a high quality physical print of the image alongside any associated negatives, copyright over the image and a unique, fusion DOT proving rights and ownership over the image in any form and use which can be collected and cherished or traded on the exciting NFT marketplace.

**For further information please contact Tom Fell, [tfell@spink.com](mailto:tfell@spink.com).**

“what if NFTs were tied to a physical item and gave unique and unquestionable rights to this item? ”



*Florence and the Machine*

*Paloma Faith*



*Ed Sheeran*



*Natasha Bedingfield*



---

## FORTHCOMING SALE

---

### A NATWEST CHARITY AUCTION - PART II

Spink London, 16th December 2022

The upcoming December charity auction features a wide range of paper banknotes, including numerous varieties of commemorative notes released over recent years. The auction, scheduled to take place on 16th December, includes commemorative renditions of the RBS £5 and £10 notes, to mark the golden and diamond jubilees of Her Late Majesty Queen Elizabeth II. Some of the most desirable examples of the Golden Jubilee £5 note include serial numbers of Her Majesty's year of birth (1926), the year she became queen (1952), and the year of her coronation (1953). Serial number 1727 (year of the RBS's founding) can be seen once more on the Diamond Jubilee £10. Moreover, a group of RBS Ryder Cup £5 notes will be available to bid on. The notes are dated 2014, a notable year due to it being only the second time that Scotland has hosted the biennial golf tournament. Each note is complete with a limited edition holder and sleeve to display the banknote. The auction will also incorporate £1 note varieties with some prominent serial numbers, including the centennial of author RL Stevenson's death (RLS0000100) and the 150th anniversary of telephone pioneer Alexander Graham Bell's birth (AGB0000004).

This trio of charity auctions will come to a close in the New Year, with the final event being held on 19th January. Commemorative variants of the RBS £20 and £50 notes are scheduled to be offered on this date. The £20 was released in 2000 to celebrate the 100th birthday of Queen Elizabeth the Queen Mother in August 2000, and the 10th note printed (serial number QETQM0000010) will be obtainable for bidders for the first time



Alexander Graham Bell £1 serial AGB0000004



NYINC India specimen 100 rupees



NYINC India specimen 1000 rupees



NYINC India specimen 50 rupees



NYINC Jamaica £5 1942



Alexander Graham Bell £1 serial AGB0000004



RBS Gogarburn £50 RBS000009



NYINC India specimen 50 rupees



RBS Golden Jubilee £5 TQGJ0001926



NYINC Jamaica £5 1942



R.L. Stevenson £1 serial RLS0000100



RBS Diamond Jubilee £10 TQDJ0001727

ever, alongside notes with the serial numbers 11-28. The £50 note was released in 2005, and celebrates the opening of the Royal Bank of Scotland's headquarters, RBS Gogarburn. Serial number RBS000009 will exclusively be present.

All of the charity auctions are being held at Spink's London office on Southampton Row. Every reserve price will be set at each note's face value, in order to ensure that enough money as possible is raised for charity.

Furthermore, we are pleased to be holding the NYINC auction on 13th January. Some of the most notable items available include two Indian George V specimen 50 rupee and 100 rupee notes, both of which are exceptionally rare varieties. Additionally, there will be a 1944 Palestine £10, which has received a 50 'about uncirculated' grade from PMG; a very high grade for this note's variety. Another item is a 1942 Jamaica £5, also with a grade of 50; the highest grade that has been awarded by PMG for this note. Moreover, customers will also be able to bid on an India specimen 1000 rupees (Pick A19s) and a Malaya and British Borneo specimen 1000 dollars (Pick 6s). A 1938 Lebanon specimen 50 livres is included in the auction. With a PMG grade of 65 EPQ 'gem uncirculated,' this lot is extremely rare and will be yet another especially high-selling item.



## FORTHCOMING SALE



*Yuan Shi Kai Flying Dragon Dollar*

## HONG KONG AUCTION

Hong Kong, 6th – 8th January 2023

Only a week into 2023, Spink China will be presenting our winter season numismatics offering from 6th to 8th January. Starting off with coins and banknotes from China, we have the ever-sought-after ‘Yuan Shi Kai Flying Dragon Dollar’ – a coin that needs no introduction, struck for the inauguration of YSK as Emperor Hongxian in 1915, using the iconic portrait with his plumed hat, epaulette and orders. A well respected MS61 is given to this frosty satin-like example. In the modern coins section, a People’s Bank of China 1986 proof set in original issue case will be offered – over the last ten years, one set has been seen per year on average.

In the China banknote section, we have a selection of China Foreign Bank notes including a colour trial Banque Industrielle de Chine 500 dollars in a handsome dark teal with multicolour underprint. People’s Bank of China’s first series ‘Renminbi’ still remains popular, with the iconic ‘running horse’ 10,000 yuan in specimen form leading the pack. A selection of modern China proofs from the early 2000s round off this varied offering.

We will also be offering part 2 of the Dr Werner Burger Collection; the selection of dragon dollar and early China banknotes from part 1 were met with great success. In part 2, we will be presenting Dr Burger’s work in other areas of numismatics, including World Coins, early China to Republic of China era coinage, and banknotes. A highlight of this collection will be the elusive Chinese Soviet Republic 20 cents of 1933 in MS61.



*People's Bank of China 1986 proof set*



*Banque Industrielle de Chine 500 dollars colour trial*



*People's Bank of China, 'Running Horse' specimen 10,000 yuan*



*People's Bank of China reverse proof polymer 100 yuan*



*Chinese Soviet Republic 1933 20 cents*



*Chinese Soviet Republic 1933 20 cents*



*Asiatic Banking Corporation Hong Kong \$500*



*Trade Dollar 1934-B*



*Hong Kong Victoria 1872/68-H 20 cents*

Moving onto Hong Kong coinage and banknotes, we have to mention the Asiatic Banking Corporation \$500 Hong Kong issue. Over the years, branches like Colombo, Kandy, Singapore and Shanghai are usually seen. But Hong Kong issue examples are few and far between, let alone this highest denomination \$500 example in orange. Less than a handful of examples are known. An important piece for any Hong Kong and Commonwealth collector.

We are proud to offer the Henry Lau Collection of Hong Kong banknotes in which a HSBC \$500 of 1930 graded 55EPQ stands out. Usually early HSBC \$500 notes are seen with annotations and/or repair, and neither are present on this incredible example. The two ink signatures shows no signs of oxidation or any erosion to the paper. A completely original example without any blemish providing the perfect opportunity for any collectors to upgrade their collection.

To finish off the numismatics marathon, we have a selection of British Trade Dollars, an area that has remained popular with collectors throughout the year. Out of the group, there is a surprisingly scarce 1934-B date example graded MS64. Even with over 17 million minted, only a handful of examples in such high grade have been seen over the years. In addition, we have a collection of HK Victorian era coinage with numerous scarce date types including a 1872/68-H 20 cents. With the combined mintage of merely 68,000 for the 1872 date, this beautifully toned example is one of the best seen in recent years.

The Spink China numismatics team hopes you enjoy this vast offering we have put together. We wish everyone a happy holiday and hope to see you all at our HK office in January 2023.



---

## FORTHCOMING SALE

---

### STAMPS ISSUED BY BAHAWALPUR AS A SOVEREIGN NATION (14TH AUGUST 1947 – 3RD OCTOBER 1947)

One of the joys of collecting stamps is the opportunity it provides of discovering something that was not previously known to the philatelic world. This is especially true when it comes to Indian States where major discoveries have been made, in some cases several decades after the stamps were first issued. Bahawalpur is one such Indian Princely State whose philatelic history is quite interesting and intriguing. A Princely state (also called a Native state or Indian Feudatory state) was a nominally sovereign entity of the British Indian Empire that was not directly governed by the British, but rather by an Indian ruler under a form of indirect rule, subject to a subsidiary alliance and the suzerainty or paramountcy of the British crown.

When British rule ended in 1947 and British India was partitioned into the dominions of India and Pakistan, Indian Princely States were given the option of becoming independent or joining either of the two Dominions. Bahawalpur opted to remain independent until 5<sup>th</sup> October 1947 when it acceded to Pakistan.

Although Bahawalpur started issuing postage stamps from 1<sup>st</sup> January 1945, the philatelic world, for the most part, was unaware of the fact that stamps were issued by Bahawalpur when it was a sovereign nation (between 14<sup>th</sup> August 1947 and 3<sup>rd</sup> October 1947). These stamps are among some of the greatest rarities from the King George VI period; in most instances less than ten copies of each exist and in some cases as few as one or two.



“Bahawalpur is one such  
Indian Princely State whose  
philatelic history is quite  
interesting and intriguing”

Like the rest of Pakistan, the Princely State of Bahawalpur also had recourse to hand-overprinting the stamps of India. The area was getting its independence from the British and it was logical to see people wanting to assert their newfound status. Anticipating that the machine-overprinted stamps, to be supplied by Nasik (India), would not be available until after 15<sup>th</sup> August 1947, Bahawalpur decided to convert their remaining stock of British India stamps and postal stationery within the various treasuries and postal departments in Bahawalpur by handstamping them using a rubber die that was provided by Messrs De La Rue. The overprint reads “The God given Kingdom of Bahawalpur”.

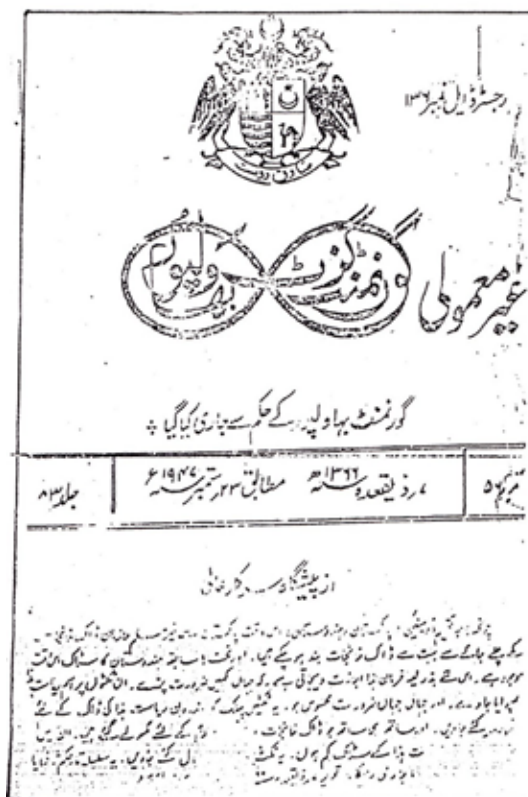
A document dated 7th June 1947 from the Musheer Tasrefaat (Minister of Household) to

His Highness the Nawab requesting approval of the Provisional hand stamps, with two proof impressions of the hand stamp, read “Provisional handstamps submitted for approval, their usage to be a temporary measure prior to the arrival of the overprinted issue on order.”

‘Sanction Order’ handwritten and signed by the Nawab allowing the use of the handstamp reads: “Sanction is accorded to the use of these handstamps on all denominations available in the Treasury of both Official and Ordinary postage stamps, irrespective of the quantities available”.

It was customary to publish such Government orders for the knowledge and benefit of the general public, as well as to give it official validity in the official gazette. Figure 9 shows the contents of Extraordinary Gazette No 136. It translates to:

Proofs were submitted to His Highness the Nawab of Bahawalpur for approval. Strips of three, four or five stamps were affixed on crested stationery dated 12<sup>th</sup> or 13<sup>th</sup> August 1947. These stamps were numbered and each handstamped in either green, purple, black, red or violet, with text and signature on reverse confirming approval received in the form of checkmarks in blue ink (almost certainly by the Nawab himself) next to each stamp.



Registered No 136

Extraordinary Gazette - Government of Bahawalpur

Issued by the order of the Government of Bahawalpur

From the desk of His Highness

*Because of the division of the dominions of India and Pakistan and the exodus of non-Muslims in the postal service, several post offices have had to close down. There is, however considerable stock of Indian stamps available and wherever it is found necessary these stamps may have the name of the State printed on them and wherever necessary these stamps may be distributed to the public for internal postage and wherever stock (of State stamps) diminish, these stamps may be used until even this stock is exhausted ...*

23rd September 1947  
Signed: Mubarak Mihalvi





Unlike the ‘machine’ overprinted stamps which were ordered in exact quantities, the ‘handstamp’ overprinted stamps were a result of rounding up all the existing stock of British India stamps (both ordinary and Service) and hand stamping them using the rubber handstamp. These are by far the rarest stamps of Bahawalpur and for that matter the rarest group of stamps from the KGVI reign of the entire Commonwealth – in most cases only a handful of each were ever produced, some in quantities of as little as just two or three. Used examples are exceptionally rare, only a few denominations are known used and in most of those cases only one or two covers are known. These handstamp overprint stamps of Bahawalpur are almost always found with a certain amount of toning for the simple reason that most of the stock was locked up in the Palace for almost five decades.

Bahawalpur had a close relationship with De La Rue who had printed all their stamps leading up to India’s independence. The Nawab, who was quite involved in the partition of India and Pakistan, had placed an order with De La Rue to provide the State with metal dies which were to be used to overprint the existing stock of British India stamps by the India Security Press at Nasik. A copy of the letter that accompanied the metal dies supplied by De La Rue is shown above.

“in most cases only a handful of each were ever produced, some in quantities of as little as just two or three”



RECEIVED: DELAHUE, FINSQUARE, LONDON.  
CODE: BENTLEY'S Ltd.

TELEPHONE: CITY 5722

## Thomas De La Rue & Co., Limited.

Bunhill Row, LONDON, E.C.1.

His Highness  
The Nawab Ruler of Bahawalpur,  
G.C.S.I., G.C.I.E., K.C.V.O.,  
Sadiq-Garh Palace,  
Bahawalpur State.

27th June 1947

Your Highness,

We beg to place before you the dies to be used to overprint the Bahawalpur issue. As a precaution we have taken the liberty to enclose a rubber die that may be used as a temporary measure in the interim period.

We sincerely hope that the workmanship meets with your Highness' approval.

Your Highness' most obedient servants

for Thomas De La Rue & Company Limited.



*Handwritten signature: H. De La Rue*

Unlike the 'handstamp' overprints that were applied on virtually all existing stocks of British India stamps, the machine overprinting was done on a specific set of stamps; 1r-10r from the 1937 issue and 3p-14 annas from the 1940-43 issue. 480 copies of the 3p to 1 rupee and only 60 copies each of the 2r, 5r and 10r were overprinted.

These handstamp and machine overprinted stamps had postal validity for a very short period of time between their issue date – sometime after 15<sup>th</sup> August 1947 – to 3<sup>rd</sup> October 1947. These were replaced by the Bahawalpur pictorial set that was issued in 1948. These handstamp

and machine overprint stamps are listed in great detail in the new 2023 Scott Classic catalogue, pages 989-990.

Permission to reproduce this article, from a 20-page article which appeared in the *London Philatelist* Volume 13 No 1,500, has been granted by The Royal Philatelic Society, London and the author.

**The Samraat Collection of King George VI Indian States will be offered for sale at the RPSL London on 17<sup>th</sup> January 2023. For further information please contact Iain Murphy, [imurphy@spink.com](mailto:imurphy@spink.com).**



---

## FORTHCOMING SALE

---

### THE NUMISMATIC COLLECTOR'S SERIES SALE AT NY INC

Spink USA, 15th January 2023

With the turning of the calendar year back to the month of Janus, the Numismatic and Notaphilic Departments at Spink once again turn their attentions to New York and the International Numismatic Congress scheduled at the InterContinental Hotel. Retaining our prestigious auction slot on Sunday 15<sup>th</sup> January 2023, we are delighted to be returning in person to the show after a two-year COVID-enforced hiatus.

While much has changed in our lives in the meantime, the vibrancy of the coin collecting world has seen some terrific prices at our 2021 and 2022 hostings, with memorable highlights there including Charles I Triple Unites, 1839 Proof Sets and Czech and Polish 10-Ducats all posting record prices. We expect the same price surge to be in order this year, as we are privileged to bring to market a comprehensive series of Chinese Yuan Silver Dollars; an intriguing set of six Guangzhou issues from Heaton Mint dies previously housed in a contemporary cherry-wood box; as well as a fine example of the 1866 Specimen Hong Kong Dollar. Veritable highlights for the Indian and Islamic, South American and European world stage will also be on offer to top out our exciting once-a-year spectacle.

Heading up the strong English contingent is a fine run of Sovereigns, including the celebrated 1828 (PCGS AU50) and 1841 (NGC VF25) issues, as well as more recent Windsorian staples from the reigns of King George V, George VI, and her Majesty Queen Elizabeth II. As was seen back at the Alderman Hird sale, the strength of feeling in historic English Hammered Gold will once again be tested on the global stage as Gold Angels and Nobles vie for bidders' affections.

We look forward to seeing you there!

**The Numismatic Collector's Series Sale at NY INC will take place on 15th January 2023. For further information please contact Gregory Edmund, [gedmund@spink.com](mailto:gedmund@spink.com).**



“While much has changed in our lives in the meantime, the vibrancy of the coin collecting world has seen some terrific prices at our 2021 and 2022 hostings”





---

## FORTHCOMING SALE

---

### THE DATO PROFESSOR CHEAH JIN SENG COLLECTION OF JAPANESE OCCUPATION SOUTH EAST ASIA

Spink London, 24th January 2023

#### THE MALACCA CHOP

The invasion of Malaya started on the night of 7<sup>th</sup>/8<sup>th</sup> December 1941, with the Japanese landing at Kota Bharu, Kelantan, and was completed with the surrender of Singapore on 15<sup>th</sup> February 1942.

Malacca was part of the Straits Settlements, which also included Penang and Singapore. The Post Office there re-opened on 21<sup>st</sup> April 1942 with the stamps being put on sale on 23<sup>rd</sup> April.

The Japanese used a boxed handstamp, which read 'Military Administration Malacca Government Seal' with each impression covering four stamps. These impressions were applied to the stamps of the Straits Settlements and comprised the 1c, 2c, 3c, 5c, 8c, 10c, 12c, 15c, 40c, 50c and \$1 denominations. The handstamp was also applied to Postage Due stamps of the Malayan Postal Union and comprised the 1c, 4c, 8c, 10c, 12c and 50c denominations, plus postal stationery postcards, registered envelopes and envelopes.

A stock of these stamps, totalling \$1,500, were found, and using the State Secretary Mr Shiramoto's handstamp and some Japanese red ink pads, overprinting began. Before all the stamps could be handstamped the Japanese red ink pads began to run dry. At this point, it was thought that black ink pads might have to be used, when it was remembered that they had some British red ink (vermilion), and this was bought into use.

During May 1942 these stamps were replaced by the overprinted issues with the single frame chop intended for use throughout Malaya.



*Examples of the two different ink pads used*

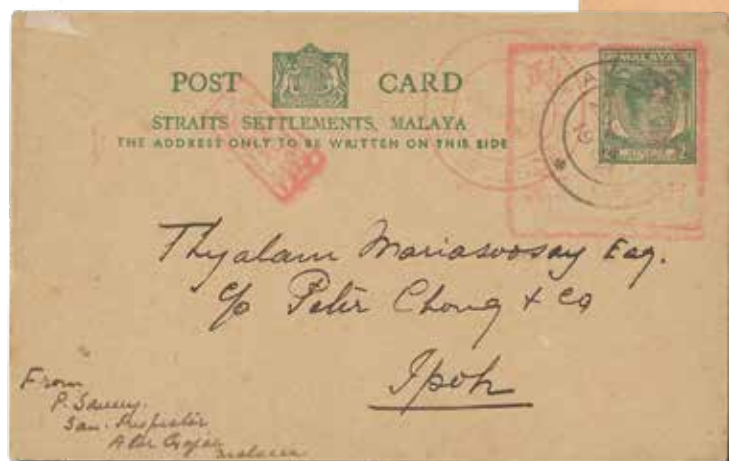




Commercial usage at the correct letter rate



To North Borneo but the service was suspended and did not resume until 1<sup>st</sup> October 1942



Marked 'Found posted in drop box'. Overpaid 1c for the registered letter rate (8c postage + 15c registration)

The Dato Professor Cheah Jin Seng Collection of Japanese Occupation South East Asia will be offered for sale at the RPSL London on 24<sup>th</sup> January 2023. For further information please contact Nick Startup, [nstartup@spink.com](mailto:nstartup@spink.com).



---

## FORTHCOMING SALE

---

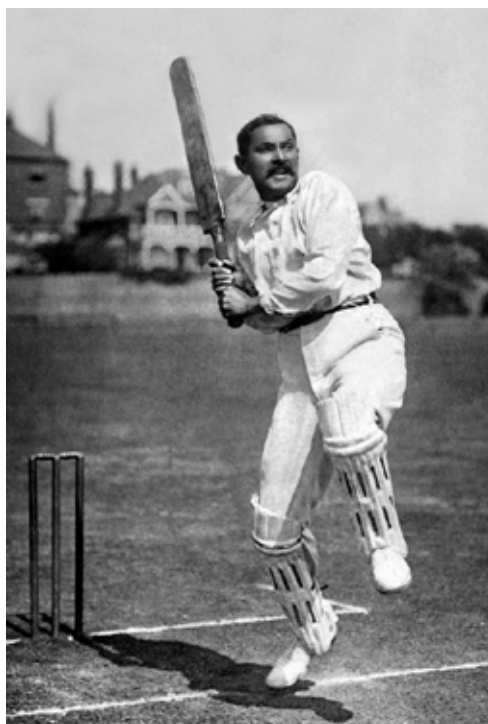
### MEDALS OF FAMOUS WELSH DOCTOR TO BE OFFERED IN APRIL 2023

The Spink Medal Department are pleased to announce they have been charged by a Direct Descendant to offer for Sale the Medals of Dr Rufus Clifford Thomas, Chief Medical Officer to the famous Maharajah Jamsaheb of Nawangar (better known as “Ranjitsinhji”) in April 2023.

Thomas was born at Llantwit Vardre, near Pontypridd, in June 1889 and was educated at Christ College, Brecon, University College, Cardiff, and at the Westminster Hospital. After qualifying MRCS and LRCP in 1915, he held the appointments as resident Obstetric Assistant and Senior House Surgeon at Westminster Hospital.

During the Great War he served as a Captain in the Royal Army Medical Corps but in 1927 was appointed as Chief Medical Officer for the Princely State of Nawangar. This was a personal appointment and the Thomas family had a close relationship with Ranji, who gave them the use of one of his cars: it was of course a Rolls Royce.

The Maharaja was perhaps best known for having played in 15 Test Matches for England and was regarded as perhaps the finest batsman of his era. His cricketing career also included no less than 307 First Class appearances for Cambridge University, Sussex (1895-1920) and London County. His Test batting average stands at 44.65 – impressive even today but remarkable in the era of uncovered pitches – whilst his First Class average was over 56.





Thomas was personally rewarded for his service with the rare First Class Medal of Merit. This scarce award was instituted during the Great War and awarded in three classes as a reward for loyal, philanthropic, charitable, faithful and long service by state officials and subjects. Struck in frosted gold, it includes a fine portrait of Ranji.

On 20th April 2023, the Spink Medal Department are pleased to offer the First Class Medal of Merit Pair awarded to Dr Thomas, besides his miniature dress Medals, which include the Medal of Merit in miniature. For further information please contact Marcus Budgen, [mbudgen@spink.com](mailto:mbudgen@spink.com).

“The Maharaja was perhaps best known for having played in 15 Test Matches for England and was regarded as perhaps the finest batsman of his era”





---

## LONDON NEWS

---

### RODNEY COOK MEMORIAL RALLY

Marlborough, Wiltshire, Friday 2nd  
September – Sunday 4th September

As a supporter of the incredible work the RCM does to raise money for cancer charities, the Spink team took to the road for a weekend of detecting on a vast swathe of private land near Avebury stone circle in Wiltshire. One of the largest detecting events of the year, and certainly the friendliest rally we could have wished to attend, Gary Cook and his incredible team of volunteers put their heart and soul into organising the weekend, which saw detectorists of all ages uncovering some absolute gems. The Spink tent offered a goodie bag to anyone finding a specially created Henry III gold penny keyring in the token field, along with raffle prizes and a selected range of Spink books for sale, but most importantly our specialists were on hand to identify finds made in the field, with Greg Edmund becoming affectionately known as “The Spink Man”. Finds ranged from gold staters to a bronze age axe head, Roman brooches, Saxon sceats and a King John penny.

Saturday saw Dig Detectives’ Ben Shires judging the Spink under-16s Find of the Day competition, which turned up some stunning entries. Winner Lilly Napthine, who travelled from Suffolk with her parents to attend the rally, celebrated her eleventh birthday by seeing off stiff competition with a selection of five different objects – a half cut hammered, a Roman steelyard weight, a sun pendant, a musket ball or bead (?) and a couple of buttons. Congratulations to Lilly, who won a £100 Spink Books voucher!

Mum Michelle Napthine commented, “We



would like to thank you ever so much not only for the prize but for taking the time to speak with [Lilly] and show such interest with her finds and her enthusiasm in her hobby as it really did make her weekend. We are incredibly proud of her! She put in the hours, walked miles and didn't stop searching the entire time we were there, and it paid off with the history she unearthed.”

A truly thrilling day culminated in a charity auction in the main tent conducted by “Spink Man” Greg Edmund, raising thousands of pounds for RCM charities, after which we were delighted to announce the inaugural Spink Find of the Year Competition – open to all detectorist finds made between 2nd September 2022 and 2nd September 2023, for prizes worth £10,000, including £5,000 in cash!

We are pleased to report that the rally raised over £74,000 for RCM charities this year – a staggering achievement by a truly dedicated and inspirational team.

## HEBERDEN COIN ROOM: PAST, PRESENT, AND FUTURE

Ashmolean Museum, Oxford, Monday  
24th October

Dignitaries from the world of numismatics gathered for a day of talks at the Ashmolean Museum in Oxford on 24th October 2022 to celebrate the centenary of the Heberden Coin Room, one of the leading international coin cabinets. Exactly one hundred years earlier to the day, about 100 people assembled at the Museum to mark the public opening of the University of Oxford's newly-constituted Coin Room, the culmination of a 40-year campaign by Sir Arthur Evans to bring together the coin collections of all the University colleges and libraries.

Hosted by Chris Howgego, current Keeper of the Heberden Coin Room, the talks ranged from Andrew Burnett's early history of numismatics in Oxford, to Lyce Jankowski's examination of an Oxfordian Curiosity toward East Asian Coins, Shailendra Bhandare's preview of the Ashmolean's forthcoming Art and Money exhibition, and Jerome Mairat's look at Digital Numismatics in Oxford – which the panel discussion moderated by Xa Sturtis (current Director of the Ashmolean) concluded would heavily influence the Future of Numismatics.

The day of fascinating talks was followed by an evening reception in the Atrium of the Museum, where guests were able to mingle and view the newly acquired collection of 1,085 Late Iron Age coins in the Museum's exceptional Money Gallery. The collection includes ornately designed gold and silver coins minted between c 100 BCE–50 CE by the Iceni community in East Anglia, the tribe of famous 'queen', Boadicea (Boudica), acquired during the Heberden's centenary year.





---

## LONDON NEWS

---

### FROM LONDON TO MONTE CARLO BY WAY OF CAPE TOWN!

Stamp collecting can take you around the globe if you let it. Those fortunate enough to visit one of the many exhibitions held worldwide are often greeted with wonderful people and spectacular locations. This was certainly the case for the Cape Town International Stamp Show held this November, a five-day stamp extravaganza held in a well-equipped exhibition hall.

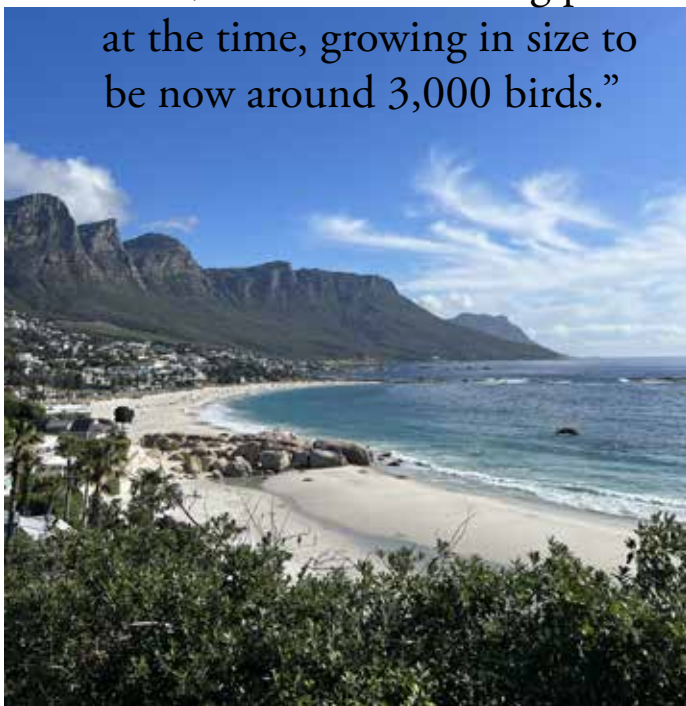
Spink were the main sponsors of the event and took a prominent position. After (unsuccessful) battles with South Africa FedEx to get our promotional material shipped over we were able to find a local company that arranged everything at short notice, allowing us to decorate our stand as we had originally intended.

With Table Mountain as the backdrop, exhibitors and collectors flocked to this beautiful location. The welcoming ceremony saw a performance from the Isibane se Africa choir and set the tone nicely for a great week ahead.

Every day my colleague Ian Shapiro and I would be met by familiar faces from the past, collectors of the future and those looking to get their inherited “treasures” (often not the case, unfortunately) valued. Many of our conversations ended with enticing recommendations for ways in which to spend our evenings ...

Out of the exhibition, a one-hour Uber across rugged landscape towards Simon's Town got us to Boulders Beach. This remarkable setting is home to a colony of African Penguins that settled there in 1982, from two breeding pairs at the time, growing in size to be now around 3,000 birds. Although on the fringes of a residential area, Boulders Bay is just a short walk further along the coast path and

“This remarkable setting is home to a colony of African Penguins that settled there in 1982, from two breeding pairs at the time, growing in size to be now around 3,000 birds.”





is one of the most tranquil and spectacular beaches one could imagine. If you ever visit Cape Town this should certainly be on your 'must-do' itinerary!

Back to stamps. Exhibits changed half way through the week, a format which I personally quite like (others maybe not so much), giving way to several hundred more frames of philatelic importance. Awards were handed out on the last day after the show finished - with so many extraordinarily good exhibits the Jury surely had a tough time deciding on class winners.

With the show concluded we were pleased to have accumulated enough exciting consignments to furnish our auctions for some time, with no less than three extra-large suitcases purchased to transport everything back to the UK. This was a successful and enjoyable trip all-round. The travelling circus continued, however, with the next stamp exhibition just 10 days later in Monte Carlo where we did it all over again, albeit in a very different setting.



---

## LONDON NEWS

---

### WATERLOO UNCOVERED

Monday, 14th November 2022

Readers of the *Insider* will know of ground-breaking charity Waterloo Uncovered, with whom we have a long-standing relationship. Their annual fundraiser is a highlight for all those involved, and on 14<sup>th</sup> November 2022 a team of Spink bid-spotters joined the charity and host Gyles Brandreth for an evening of drinks, canapés, entertainment and a live auction at the National Gallery, giving guests a unique opportunity to go behind the scenes after hours at one of London's most iconic venues. We were privileged to take part in a guided VIP tour through some of the Gallery's most magnificent galleries, with commentary on several Waterloo-related paintings and a few others to boot – highlights included Francisco de Goya's portrait of the Duke of Wellington (subject of Jim Broadbent film *The Duke*) *The Execution of Lady Jane Grey* by Paul Delaroche, George Seurat's *Bathers at Asnières* and Joseph Turner's *The Fighting Temeraire*.

The party went with a swing as guests were served drinks and canapés in the stunning Barry Rooms, while listening to CEO Mark Evans, Gyles Brandreth and Ambassador Peter Snow talk about the charity; the live auction then kicked off, hosted by antiques expert and *Bargain Hunt* frontman Charlie Ross. Heated bidding for a range of money-can't-buy prizes including a flight in a Spitfire, a Waterloo Battlefield tour, helicopter ride and metal detecting day and a holiday in a private luxury Schloss, with every bid supporting veterans and serving personnel,





saw a whopping total of £60,000 raised for the charity.

Our fabulous team of volunteers worked tirelessly to record bids and take pledges, pushing their way through the crowded gallery to secure the winning bids. All proceeds will provide life-changing support for veterans and serving personnel through five bespoke programmes and year round wellbeing support to help them recover from the traumas of war. To get involved or make a donation please visit <https://waterloouncovered.com/get-involved/>.

*Photos courtesy of GPF Media*



---

## LONDON NEWS

---

### NOVEMBER MEDAL AUCTION REPORT

On Thursday 24<sup>th</sup> November, the Spink Medal Department held their fourth Rostrum Auction of the year. The Sale comprised some 576 Lots and pre-Auction Estimates totalled *circa* £550,000-700,000. At the close of play over 99% of the Lots were sold and the exact Hammer total was £963,765.

Perhaps the highlight of the Auction was the front cover Lot 424, the 1917 Victoria Cross group of four awarded to Lieutenant-Colonel Bertram Best-Dunkley, the gallant Commanding Officer of the 2/5<sup>th</sup> Battalion, Lancashire Fusiliers. His Victoria Cross was won amongst the mud and carnage of the Battle of Passchendaele on 31<sup>st</sup> July 1917 and its citation is quite stunning. It was no surprise that strong press coverage and interest was shown before the Auction – with the Estimate standing at £200,000-240,000. Once all was said and done, the gavel came down and the Estimate was simply blown out of the water, the price rising to a hammer of £300,000 (£372,000 including Buyer's Premium + VAT).

Other highlights included a fine array of awards for Africa from an old North American Collection. This Collection had been off the market for the best part of half a century and realised over double its pre-Auction estimates with 100% of Lots sold.





“The Kingdom of Haiti didn’t quite last a decade and thus any Orders and Medals are highly sought-after by collectors”



Another striking result was that of Lot 547, the remarkably rare Haitian Order of St Henry Badge in gold and enamel. This beautiful and early piece of Insignia was consigned by a family in the United Kingdom who could count the provenance of this Lot back into the nineteenth century. The Kingdom of Haiti didn’t quite last a decade and thus any Orders and Medals are highly sought-after by collectors. Estimated at £5,000-7,000, a record number of international telephone and internet bidders competed to secure the Lot and after a battle between the phones which lasted over five minutes, the gavel came down at £32,000 (£39,680 including Buyer’s Premium + VAT).

The Medal Department are already in preparation for 2023, so please do make contact if they can assist you in continuing to achieve record prices at auction.



## LONDON NEWS

### SPINK BANKNOTES CHARITY AUCTION

Tuesday 29th November

Since 2007, Spink Banknotes has had the honour of hosting a number of charity auctions on behalf of some of the United Kingdom's banks. The most recent of these events was held back in May, with a sale of uncirculated Bank of Scotland £100 notes. The auction raised £240,600 which was awarded to Mental Health UK and the Royal Free Hospital, London. Following the success of this auction we are delighted to host three consecutive auctions for NatWest Group. The events commenced with the first auction which was held on Tuesday 29<sup>th</sup> November, with the subsequent auctions scheduled for Friday 16<sup>th</sup> December and Thursday 19<sup>th</sup> January. Proceeds from the November auction have gone towards the Trussell Trust, a charity that provides over 1,300 food banks across the country for those in need.

Across the three auctions is a comprehensive range of banknotes, many of which have been held within NatWest Group's own archives since printing. The first of these was a prime example of the exclusivity available. Held on 29th November, 'A NatWest Group Charity Collection – Part I' showcased a sublime collection of Royal Bank of Scotland and Ulster Bank polymer notes, with the public receiving its first ever opportunity to buy these special treasures. The sale included a plethora of notable items, such as a selection of Royal Bank of Scotland (RBS) commemorative polymer £50 notes. Dated 27<sup>th</sup> May 2020, the banknote's design heavily features the image of Scottish education pioneer Flora Stevenson, who in 1899 was honoured with the opening of a new school bearing her namesake.



Lot 72.



Lot 92



Lot 126



Lot 41



Lot 12



Lot 201



Lot 245



Lot 91

The school still stands today as the Flora Stevenson Primary School in Edinburgh, with Lot 72 bearing the serial number 1899. Additionally, lots 71 and 73 held the serials 1839 and 1905; the years of Stevenson's birth and death respectively. This was featured alongside Lot 70, the RBS £50 note with a 1727 serial number; the year that the Royal Bank of Scotland was founded.

Another unique group of items available were four uncut polymer sheets of specimen notes. The designs featured were the Catherine Cranston £20 (Lots 40 and 41) and the Flora Stevenson £50 (Lots 90 and 91). Each sheet of the £20 was made up of 45 notes, whereas both £50 sheets were comprised of 40 notes each. These types of sheets would have been produced by RBS in order to show the full scale work of the series' production, with modern specimen of this type being extraordinarily difficult to acquire.

However, some of the most exclusive lots in this auction were the solid serial number notes. These are banknotes with the same digit across the whole serial number, and are especially desirable due to the 'AA' prefix. Notable examples in the November auction were Lots 76 (RBS polymer £50, AA111111), 245 (Ulster Bank polymer £50, AA444444) and 201 (Ulster Bank polymer £20, AA888888).

Each polymer note also had examples from the first 100 notes ever printed. The RBS £20 and £50 notes ranged as far back as serial number AA000004 (Lots 12 and 42); the fourth of that issue ever produced. This was the same for the Ulster Bank polymer notes, also extending back to AA000004 serials (Lots 92, 126, 160, 205).

A staggering £121,960 was raised for the Trussell Trust, at a time when food banks have sadly never been more in need of our support.



---

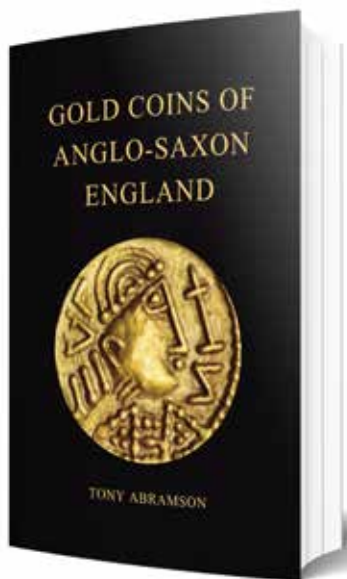
## BOOK REVIEW

---

### GOLD COINS OF ANGLO-SAXON ENGLAND

Tony Abramson

Tony Abramson's copiously illustrated and cross-referenced catalogue *Gold Coins of Anglo-Saxon England* is a prequel to *Sceatta List*, covering all known 'thrymsas' and other gold denominations. It is the first fully illustrated catalogue of known specimens since Humphrey Sutherland's 1948 *Anglo-Saxon Gold Coinage* and includes nearly 100 different varieties with numerous large-scale, high resolution images not previously available. This accessible and indispensable volume is a must for all detectorists, field liaison officers, curators, scholars, dealers, auction cataloguers and collectors. Available from Spink Books, [www.spinkbooks.com](http://www.spinkbooks.com), at a RRP of £30.



---

## RETURNED MEDAL

---

Spink was recently delighted and honoured to reunite a British Army officer with a long-lost medal awarded to him many years ago. Colonel James Cunliffe, formerly of the Royal Green Jackets, had his GSM (for Northern Ireland) stolen from his car in the early 1980s and had given up hope of ever seeing it again. When it turned up as part of a large medal collection consigned for auction, a number of Colonel Cunliffe's friends and colleagues spotted it and alerted the Medal Department, who were only too happy to remove it from sale and hand it safely back to its rightful owner – with complete agreement from the vendor, who had purchased it in good faith. Meeting at our London office with medal specialist Robert Wilde-Evans, Colonel Cunliffe said: "What a delight and surprise to have my very first medal back after almost 40 years. Thank you, sincerely, for returning it to me."



# Expert and Impartial Certification Services. *Guaranteed.*



Coin authentication,  
grading & encapsulation

[NGCcoin.uk](http://NGCcoin.uk)



Coin Conservation  
Services



Comic Book Pressing  
& Restoration Services



Paper money authentication,  
grading & encapsulation

[PMGnotes.uk](http://PMGnotes.uk)



Comic book authentication,  
grading & encapsulation

[CGComics.uk](http://CGComics.uk)



**Trust your coins, notes  
and comics to us.**

SERVING  
UK COLLECTORS  
FROM OUR OFFICE  
IN BLOOMSBURY,  
LONDON

Contact  
[Service@NGCcoin.uk](mailto:Service@NGCcoin.uk)  
for information.



## THE STORY BEHIND THE STAMP



*23<sup>rd</sup> June, 2022 used - £28,800 (22019\_1015)*



*23<sup>rd</sup> June, 2022 used on piece - £26,400*



*12<sup>th</sup> October, 2022 Uncancelled - £62,400*

“Contrary to popular belief, it is now believed that the scarlet was the first issued colour followed by white and blue.”



*2<sup>nd</sup> November, 22022 used on piece - £32,400,  
a record price for a used exampl.*



*12<sup>th</sup> October, 2022 used on piece - £24,000*



Tom Fell

## THE 1852 ‘SCINDE DAWK’

AS THE FIRST ‘POSTAGE STAMP’ TO BE USED IN ASIA,  
THE 1852 SCINDE DAWK ISSUE IS OF UNDENIABLE  
HISTORIC AND PHILATELIC IMPORTANCE.

The story of Asia’s first ‘postage stamp’ is not complete without mention of Sir Henry Bartle Frere (29<sup>th</sup> March 1815 – 29<sup>th</sup> May 1884), a well decorated Welshman who proved himself an adept British colonial administrator. On his appointment as Commissioner of Sindh (1851–59), Frere was tasked with improving its backward postal system. Although distinguishing himself in other achievements later in life, it is his endeavour in Scinde that we remember him by, and as philatelists, are grateful for! It is understood that Frere was met with some resistance owing to the perceived cost of an overhauled postal system. In response Frere wrote that *“as we believed that post offices were not luxuries ... we got the stamps ... manufactured by De La Rue & Co”*.

Frere’s genius in enterprise was to avoid over-expenditure by building no new post offices, instead existing Government offices were charged with the duty of forwarding on mail: *“Every police officer and native district collector of land revenues, customs etc, was ordered to receive and forward with his own official papers to his immediate official superior all letters bearing these mysterious stamps of the British Government or rather of the Great Company ... Thus every Government office in Sind became a district post office for stamped letters, and the first official who had a real post office at hand sent to it all the stamped letters which he and his subordinates had collected ... The system worked well and of course very cheaply for we got a complete network of post offices and postal lines all over the country without expense.”*

Before Frere, postage within the States of India was operated by post-runners who would run between relay-posts carrying letters in a cleft stick, an effective but increasingly antiquated system. Only in 1837 did India establish a United India Post and until 1852 each letter was to be rated separately on a scale of charges made on a distance basis.

Together with Edward Less Coffey, the Postmaster of Karachi, Frere introduced uniform penny postage, replaced runners with horses and camels and introduced the ‘Scinde Dawk’, a ½a ‘postage stamp’ to pre-pay the cost of the service. The new postal service resulted in a gain of eleven hours between Hyderabad and Sukkar and an increase in weight of mail carried of 7lb. As such the ‘Scinde Dawk’ must be considered a token of India’s modernisation.

The ‘stamp’ itself was struck in wax and bore the merchants’ mark of the British East India Company, ‘4’ over ‘E I / C’, supposedly an adaptation of the Christian symbol to give divine protection against the powers of evil. Contrary to popular belief, it is now believed that the scarlet was the first issued colour followed by white and blue.

At Spink we are delighted to have offered some of the most important examples of the ½a scarlet Scinde Dawk over the past year, achieving record prices. To enquire into consigning India to one of our specialised auctions and to take advantage of strong market conditions, please get in touch.



## SPOTLIGHT ON COLLECTING

### WHISKY

The first Spink Fine Wines sale was held in Hong Kong in March 2012, and in 2017 a new world record was set for the most expensive whisky cask sold at auction after a full 30-year-old cask of The Macallan fetched HK\$2,928,000 (US\$375,000) at a Spink auction in Hong Kong. The Insider spoke to specialist Daniel Lam about the strong demand in emerging markets for buying wine and whisky at auction.

#### **What are the main reasons collectors choose to buy wine or whisky at auction?**

Clients are able to buy wine or whisky via the usual channels (merchants or retailers), where it can often be easy to secure an allocation of limited edition products; however as time passes these wines or whiskies may become more desirable in the market, and their value therefore increases and demand surges. Owners of these rare fine items may then approach an auction house to sell them on to the general public. I believe an auction house's USP is its specialist ability to value these rare wines and whiskies, suggest locations in which to sell, and research on their provenance, which is essential to authenticity – most important to anyone choosing to buy at auction as our client database is comprised not only of private individuals, but also merchants and dealers.

#### **What is the most expensive whisky you have sold at auction, and why did it fetch such a price?**

The most expensive single bottle of whisky I sold was in May 2018 for HK\$8,636,250, which was a word-record; this record was then broken again a year after, meaning that the whisky market was in tremendous growth. In November 2021, I offered set of Hanyu Ichiro's Card 54 bottles individually, making a total combined value of about HK\$12 million. Unlike luxury items such



as cars and watches, a bottle of whisky cannot be reproduced; this has led to dramatic price increases, amplified by the relatively small scale of whisky production.

#### **There is a huge global demand for whisky, but a very limited supply – how does it differ as an asset to other collectables?**

Unlike other collectables like antiques or paintings, whisky and wine are consumable, but also cultural products which can be enjoyed for their olfactory and sensory qualities. For whisky, the ageing time of the elixir is crucial, whether buying a young whisky in the cask to lay down or a bottle of 40-year-old whisky, commonly the higher age statement the whisky the more valuable it is. Another factor to take into account is that since 2015 many well-known distilleries (Macallan in Scotland or Yamazaki in Japan) have reduced the production of age-statement whisky – take for example an 18-year-old sherry cask, whose price has gone up by 300%.



*The ultra-rare Hanyu  
Ichiro Full Card Series*



“Advocates suggest a boom is currently underway thanks to a new generation of young fans in Asia.”



**Bearing in mind the worldwide economic downturn, do you think whisky collecting is a growth area?**

Certainly buyers are more cautious about selecting a product, but despite the current economic situation the market is buoyant. When I conducted the first whisky auction in 2009 in Hong Kong, only one auction house ran whisky auctions; now, almost all auction houses around the globe, whether major or regional, will have a whisky section included.

**Whisky has recently been named as the best performing collectable of past 10 years with a 586% rise in value. Will it be the best performing collectable of the next decade?**

I think the growth of whisky collecting is becoming a trend for the 21st-century. I am reluctant to predict growth in the next decade, but before the Covid-19 pandemic, travelling around the world to meet whisky enthusiasts, I was surprised at the devotion, knowledge and collections they have – many are what we call Z and Alpha Generation (aged between 25 and 40). Advocates suggest a boom is currently underway thanks to a new generation of young fans in Asia.



“As luck would have it, a few weeks after the record-breaking Henry III gold penny sale, an opportunity to have a proper go at metal detecting dropped into my lap”



*Henry III gold penny found by Michael Leigh-Mallory and auctioned by Spink for £648,000.*



Graham Birch

## SEARCHING FOR THE NEXT HENRY III GOLD PENNY

**L**ike many coin collectors and numismatists, I was thrilled to learn of Michael Leigh-Mallory's metal detecting discovery of a magnificent Henry III gold penny. Found on a Devon farm only last autumn, it's certainly an iconic coin and I would love to house one in my own coin cabinet. Sadly for me, that's never likely to happen as the final price tag of £648,000 - reached in Spinks' special "Planta Genista" auction (January 2022) - proved to be far beyond my means.

In the auction notes accompanying the sale, Leigh-Mallory recounted the details behind his life-changing discovery. What was striking about his account is that, for him, the value of the coin was of secondary importance and his motivation for metal detecting is all about human history rather than simply getting rich. I found his modesty and candour inspirational, and it made me want to take up the "detecting" hobby myself and see what lies beneath the fields of my own farm in Dorset.

As luck would have it, a few weeks after the record-breaking Henry III gold penny sale, an opportunity to have a proper go at metal detecting dropped into my lap. Emma Howard - Head of Spink Books - called to see if I would be prepared to provide my farm as a venue so that she could stage the company's first metal detecting competition. The event would be hosted by Ben Shires, an experienced detectorist and presenter of the Sky TV show *Dig Detectives*. I agreed immediately - what a great excuse to roll up my sleeves and try and find a gold penny of my own in the company of an expert.

With my agreement for land access in hand, Emma was able to push ahead and in the Spring 2022 edition of the *Insider* she unveiled a competition aimed squarely at detectorists. The prize was a day of searching on my farm with any artifacts being 100% retained by the finder - so no need to share with the landowner (me). The winner could bring three friends.

### A Competition Emerges

One of the most significant challenges for all metal detectorists is gaining access to promising terrain. My farm in the Winterborne Valley of Dorset is perfect in this regard as it lies within a landscape rich in history. The villages along the river Winterborne all date back to the Domesday Book or before. The rolling chalk downland is dotted with ancient trackways, iron and bronze age hill forts and burial sites. This was the first time I have allowed detectorists to search on my farm and Emma felt sure that this would make a day of detecting an attractive prize for the competition.

So it proved. To enter the competition, a detectorist simply had to buy a copy of my book *The Metal in Britain's Coins*, published by Spink Books. When I wrote this book, I hoped (optimistically) that it would be read by a wider audience than just numismatists. While the book does contain a lot of information about coins it's really about the history of money and how Britain acquired its wealth. Emma Howard knew that I was keen to broaden the appeal of the book and she felt sure that detectorists would love to read about the stories behind the coins that they were finding.





*Competition winners; from the left Alex, Nathan, Craig, Ben, Gavin and Matt.*

The competition attracted considerable interest and the winner was Gavin Toovey, a detectorist from Berkshire. The three guests he brought along were his brother Nathan, girlfriend Alex and fellow detectorist Matt Brown – who got him into metal detecting over seven years ago. It was great to have Matt along as he is something of a “hoard magnet” and his most recent find of 1,080 silver coins deposited during the Civil War is well known in the detectorist community. Perhaps Matt would bring us some extra luck?

#### Identifying where to start

Despite what many people think, successful metal detecting is not just about luck. Obviously, you must be fortunate enough to wave the head of your detector above an artifact in order to find it but identifying promising sites in advance is the first and most important step. So, our day began with bacon sandwiches in the farmhouse and a close look at the farm maps. Being responsible detectorists, our group chose to stay away from known archaeology and instead settled on trying some fields near the bottom of the Winterborne valley adjacent to the river. They felt that this



*A rather flimsy fragment of a Romano-British bronze brooch.*

area would have seen the most foot traffic over the centuries.

Site selected, we then loaded the detectors into the 4x4s and headed to our first field. This was an arable field that had recently been harvested and lightly tilled prior to seeding with this season’s crop – oil seed rape. Owing to the summer drought, the soil was rock hard and so digging deeper than seven or eight centimetres





*A rather heavy bronze whistle*



*Six hammered silver coins is not a bad outcome from one day of metal detecting.*



*A bronze grotesque face.*

was out of the question – a fact that pleased my farm manager who was somewhat sceptical of the whole project.

The detectorists set off with broad sweeps, moving much quicker than I expected, criss-crossing and quartering the field in an attempt to find hotspot areas. Meanwhile, Emma and I went off to the nearby town of Blandford to pick up the picnic lunch. We returned around an hour or so later with quite low expectations and were flabbergasted at the early successes that our group had achieved in a very short time.

#### Amazing Finds

The day continued as well as it started and while we didn't find a Henry III gold penny, we did find a total of forty coins and many other artefacts spanning a huge age range. The oldest find was a Romano-British bronze brooch of the "Hod Hill" type – most likely dating from around the first century AD. Roman brooches are common finds in southern England as they were made in huge numbers for use as clothes fastenings. Everyday items like these were highly variable in quality and while some were elaborate and durable others were flimsy and broke easily – as must have been the case with ours. I don't suppose that the original owner of our brooch was too bothered about its loss.

Other artefacts of indeterminate age included a bronze whistle, a bronze zoo-morphological object and a billhook (found by me).

The whistle seems remarkably heavy – too weighty to comfortably hang on a chain round the neck. What would it have been used for and what sound would it make? Or is it a whistle at all? Perhaps it's a steam whistle lost from



*Right: Henry VIII halfgroat found by "board magnet" Matt Brown*

*Below: A rather vicious looking billhook – probably used for hedge cutting.*



a traction engine. I would welcome Insider readers' suggestions. Likewise, the bronze zoomorphological figure. It's got a huge nose and was most likely fastened on to a piece of leather. But what is it for and how old is it?

As you would expect, the Spink Standard Catalogue made identification of the coin finds far easier. The detectorists were pleased to uncover several hammered silver coins including an Edward III penny, a cut halfpenny and some coin fragments – the latter doubtless damaged by tillage.

From the Tudor period, we found two Elizabeth I sixpences - the better one from 1573 and the other more worn from around 1561. Another coin – a halfgroat - was initially also thought to be Elizabethan. In fact though, after applying some soap and water the halfgroat proved to be a "posthumous" Henry VIII coin minted in Southwark. This very debased poor-quality issue would have been struck during the reign of Edward VI sometime around 1547 or a bit later.

Moving forwards through time some lovely seventeenth, eighteenth and nineteenth century coins were also unearthed including a William III shilling (bent into a "love token"), a George III sixpence and a "cartwheel" twopence dating from 1797. With a weight of around 56 grams and a diameter of over four centimetres you might expect that a cartwheel twopence would

be hard to lose. I imagine that the original owner would have been quite surprised when he found it missing.

Modern coins were less plentiful than I anticipated but detectorists can always rely on finding a few pre-decimal bronze pennies as they were minted over a long period and make lovely "positive" signals that are unmistakably coins. The newest coins found on our detecting day were two decimal halfpennies.

Buckles, buttons, jetons, fragments of bronze cauldrons, musket balls and various other bits and pieces – even an old spoon - all emerged from the soil in a steady stream. Looking at these finds over Emma Howard's picnic lunch made me rather green with envy. If these people could find such things so effortlessly then why not me? So, I picked up an old Minelab detector and started searching.

Immediately it became clear that there was more to metal detecting than meets the eye. I was confronted with a bewilderingly large number of confusing signals that at first seemed to defy rational analysis. Fortunately, the detectorists on hand generously gave up part of their search time to teach me some basics. At the outset I didn't fully trust the instrument's so-called "discriminator" feature which is there to help the detectorist distinguish between ferrous and non-ferrous metals. I therefore insisted on digging up numerous signals that were clearly ferrous

"Immediately it became clear that there was more to metal detecting than meets the eye"



*A wonderful Henry III cut farthing*



metals. The experienced detectorists shook their heads sadly as I dug up nails and pieces of farm junk. I was however eventually rewarded with a rather impressive (to me anyway) billhook.

The highlight of my day came towards the end when I at last picked up a genuine “positive” signal. I dug it and sifted through the soil. The signal was still positive so clearly not a nail or a piece of iron. Then from the soil emerged a tiny sliver of black metal shaped like a pizza slice. Ben Shires immediately identified it as a “cut farthing” and declared that it was a comparatively rare detecting find on account of its small size. In their heyday, cut farthings (and halfpennies) must have been rather common as they were needed to provide “small change” and facilitate trivial purchases. The cut was usually made neatly along the “cross” on the reverse design of a standard silver penny (as is the case in this one). The resulting sliver of metal must have been easily lost.

To identify the monarch, the coin needed a clean-up and this is where the detectorists employed a bit of alchemy. By spitting on the coin and then gently rubbing with a piece of aluminium foil the details miraculously appeared in front of our eyes accompanied by a smell of rotten eggs. I have no clue what the chemical reaction was, but it certainly worked. The “pizza slice” was indeed a cut farthing and was swiftly identified as Henry III. You can quite

easily make out the letters HEN on the obverse side. The reverse lettering reveals that it was most likely minted in Canterbury.

So, in a piece of serendipity – while we set out at the start of the day hoping to find the most valuable Henry III coin, a gold penny, we ended up finding the least valuable Henry III coin – a cut farthing. Somehow, I don’t think that Spink will be organising a special auction to find a home for this newly discovered item!

What did we Learn?

Spink’s metal detecting day was great fun. While we uncovered no hoards we did conclusively prove that the footpaths in my field have been used continuously for over a millennium. In that time people have carelessly lost all sorts of everyday items as well as small amounts of coinage – which doubtless caused irritation at the time. The monetary value of what we found was negligible, but nobody minded that and everyone in our group found interesting items. For me, the thrill of being the first person to touch a coin in 800 years was infectious. It makes me feel more of a connection to my land, and the way I look at the field is changed forever – it’s now more than just a patch of land. I shall certainly be out detecting again.

I am giving the final words to our prize winner Gavin Toovey. After all, he had to buy a copy of my book to win this day out. So, what did he think of his day on my farm and his copy of *The Metal in Britain’s Coins*?

He declared that he had a “fantastic day” and was delighted with the book. “Being an avid detectorist for the past seven years I had a number of questions about my coins. This book answers all the questions I had, and far more I’d never thought to ask. Full of absolute gems, this book is packed with the awesome knowledge of the author, all delivered with wit, humour and astute observations that make every page a true delight to read. I would strongly recommend this book to all detectorists, collectors, and anyone with even a passing interest in the history behind Britain’s coins”.

**To purchase a copy of the book please visit [www.spinkbooks.com](http://www.spinkbooks.com), or email [books@spink.com](mailto:books@spink.com).**





*Matt Brown, hoard finder extraordinaire!*



*Author Graham Birch with Ben Shires of Dig Detectives*



*Winner Gavin gets to work!*



*L-R Alex, Nathan, Gavin, Graham, Ben Shires and his detecting partner Craig, Matt*



Gavin Toovey

## A DAY IN THE FIELD WITH SPINK PRIZE-WINNER GAVIN TOOVEY

“we quickly  
narrowed down  
the area where  
we would start  
searching to  
a suspected  
medieval market  
fair in a field  
near the village”

Earlier this year I bought a book called *The Metal in Britain's Coins* by Graham Birch. Being an avid detectorist for the past seven years I had a number of questions about my coins: why does my gold stater seem so impure? How did Saxon and Norman mints, buying silver bullion, refining and mixing it to the correct fineness, and then minting coins worth their weight in silver, make a profit? Why are coins from certain periods so rare? Where did the metals even come from? Were they locally mined or sourced from farther afield?

Well, it turns out this book answers all the questions I had, and far more I'd never thought to ask.

A rip-roaring adventure of discovery spanning more than 2,500 years of the history of coins, this book covers everything from the rise and fall of ancient empires and the beautiful coins they produced, to first-hand accounts of the actions of the Royal Navy and privateers seizing Spanish treasure galleons in the 17th and 18th centuries, all leaving their own indelible mark on this country's coinage.

This is certainly not some dusty numismatic tome about coin subtypes. Instead Graham paints a fascinating landscape, rich in historic detail, and beautifully illustrated, where every turn of the page is rewarded with fresh revelations of the amazing stories hidden behind Britain's coins, and the incredible journeys the metals and the men who procured them undertook.

Full of absolute gems, this book is packed

with the awesome knowledge of the author, all delivered with wit, humour and astute observations that make every page in this spellbinding book a true delight to read. I would strongly recommend this book to all detectorists, collectors, and anyone with even a passing interest in the history behind Britain's coins.

Luckily for me, I was contacted by Emma Howard from Spink who informed me that I had won the prize of a day's metal detecting for me and three friends on the author's estate in Dorset. Having seen the competition advertised I had decided to buy the book at the time rather than add it to my Christmas list, so this was a very welcome bonus. I enthusiastically accepted the prize, and after a short while a date was agreed.

Thursday 1<sup>st</sup> September saw me arrive at the author's house with my brother Nathan, his girlfriend Alex, and the friend who first got us detecting, Matt.

Armed with coffee for a briefing on the farms and local area from Graham, we quickly narrowed down the area where we would start searching to a suspected medieval market fair in a field near the village.

Joined by Ben Shires (*Dig Detectives*) and his friend Craig, who had both travelled all the way down from York for the day, we headed off to our chosen field, marvelling both at the incredible views and the obvious historic nature of the local village. Hopes could not have been higher as we stepped on to the field to find short, lightly cultivated wheat stubble, making conditions for detecting very easy; although the ground was very dry, digging was still reasonably painless.

Setting off across the field towards the village





*Competition winner Gavin Toovey picks up a signal*



*First find of the day!*

and the suspected fair site, I was pleased to find very little modern metal contamination – always the bane of metal detectorists – and I was soon unearthing the random, oddly shaped pieces of old oxidised lead that tell you of previous habitation.

As soon as I reached the area of the field where we suspected the fair may have taken place, a sharp peep from my detector announced my first coin of the day, a hammered silver penny that Ben identified as Edward III. Just a few minutes later Matt pulled an Elizabeth I hammered sixpence from the ground, only a dozen yards or so from where I had found my coin. Location of the fair confirmed, we continued to search the surrounding area and I was rewarded with a whopping George III cartwheel 2d, and later a William III sixpence love token.

We stopped for a wonderful picnic lunch by the side of the field, kindly provided by Emma. After lunch we made a brief foray into another promising field nearby, before returning to the market fair to see what other goodies we could unearth.

Graham, who mentioned he had previously detected a few times as a child, joined in with the detecting later in the afternoon and was quickly rewarded with a lovely cut quarter hammered, before proudly displaying a vicious-looking

“For me this makes the coin more special, as it was minted during a significant and short episode in our history.”

billhook! I think metal detecting may have a renewed fan, and I truly hope he'll be out in the fields, detector in hand again soon.

We all had a great day, as the volume of finds photographed will attest to. Matt did rather better than the rest of us, unearthing what we thought on the day were three hammered Elizabeth I sixpence, but after a gentle clean at home one turned out to be a posthumous Henry VIII coin from the short reign of Edward VI, after Henry had passed away at only 55 years old. According to Matt, “Apparently his last words when asked if he should be given his last rights were, ‘I will first take a little sleep, and then, as I feel myself, I will advise upon the matter.’ For me this makes the coin more special, as it was minted during a significant and short episode in our history.”

I would like to thank Emma for organising the day, Graham for allowing us to search his land, and Ben for coming along to share his wealth of detecting experience.

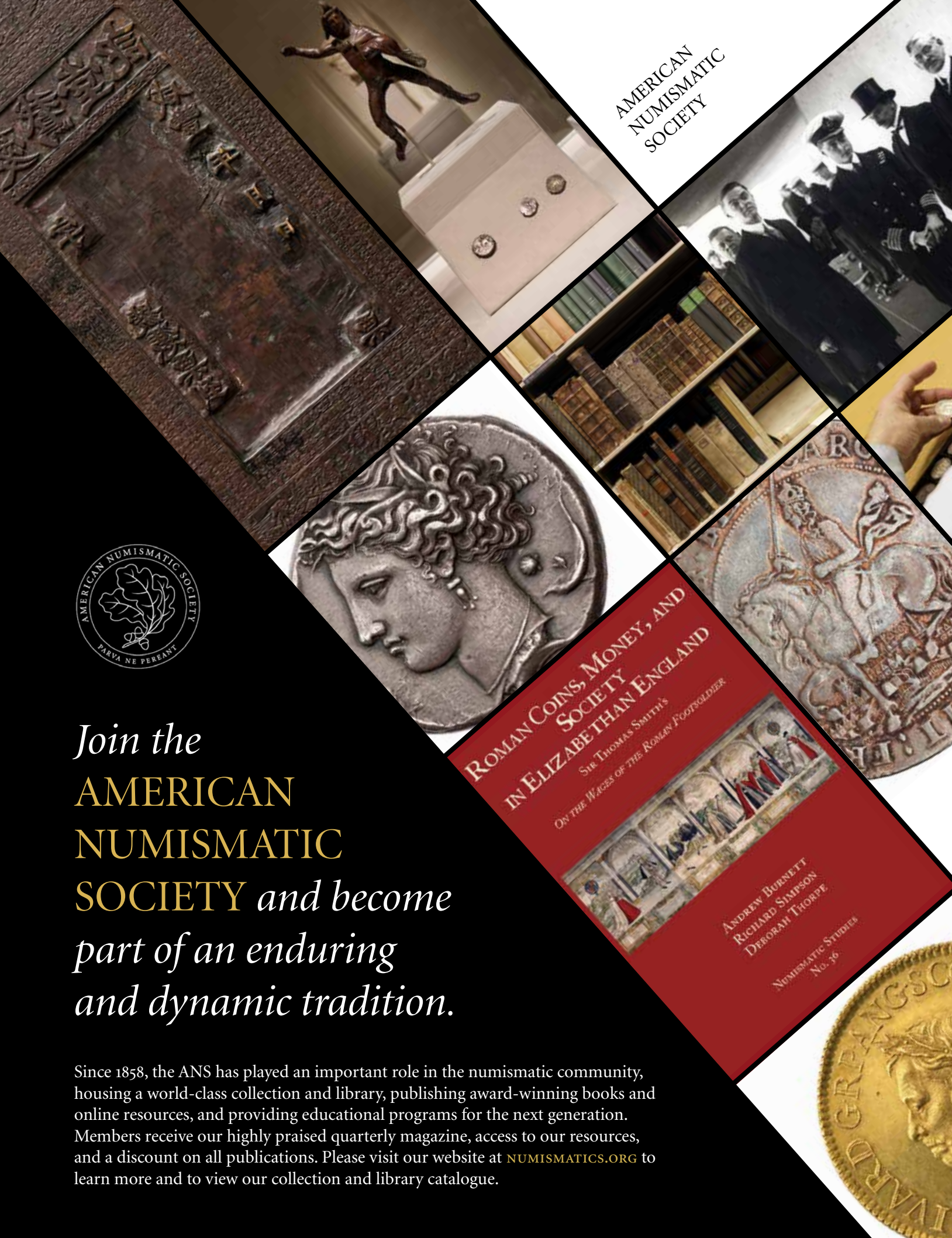


AMERICAN  
NUMISMATIC  
SOCIETY



*Join the*  
**AMERICAN  
NUMISMATIC  
SOCIETY** *and become*  
*part of an enduring*  
*and dynamic tradition.*

Since 1858, the ANS has played an important role in the numismatic community, housing a world-class collection and library, publishing award-winning books and online resources, and providing educational programs for the next generation. Members receive our highly praised quarterly magazine, access to our resources, and a discount on all publications. Please visit our website at [NUMISMATICS.ORG](http://NUMISMATICS.ORG) to learn more and to view our collection and library catalogue.







*The two standing Hibernias first appeared in 1838 and stayed until 1967*

“The new government of the Irish Free State made it clear from the outset that it wanted its own currency with its own notes and coins to emphasise Irish national identity. In stark contrast, Northern Ireland wanted to maintain stability and continuity within the United Kingdom”



*This 1929 Bank of Ireland £5 note was dated 5th May 1929 in error*



Jonathan Callaway

## NORTHERN IRELAND BANKNOTES – ARE THEY A THREATENED SPECIES?

The history of Northern Ireland's banknotes is relatively short, starting only in 1929 as a result of an agreement the previous year between the British and Irish governments to divide the paper money regimes between Northern Ireland and the newly created Irish Free State. The province is one of only four places where commercial banks are still permitted to issue their own notes – the others being Scotland, Hong Kong and Macao.

How much longer will this history continue? This article takes a look at the banknote history of Northern Ireland and considers the future of the three remaining issuers in this part of the United Kingdom.

### The Origins

Paper money history in Ireland as a whole goes back to at least 1732 but our story really starts with the Bankers (Ireland) Act 1845. This confirmed six commercial banks as the only authorised issuers of paper money for the whole of Ireland and set their "Fixed" or "Fiduciary" Issue limits, known as the Authorised Circulation. This established the maximum issuance they were permitted without having to deposit backing funds (securities, gold, silver or cash) on any excess at the Bank of England. The limits were calculated by reference to each bank's average circulation in the preceding year.

These six banks, the Bank of Ireland, the Belfast Banking Company, the National Bank of Ireland, the Northern Bank, the Provincial Bank of Ireland and the Ulster Bank, provided the entire paper money currency of Ireland after 1845. They maintained a stable issue

that continued to enjoy the confidence of the public despite the ravages of the Great Famine, increasing civil unrest as Ireland sought to gain independence from Britain, and wartime disruption after 1914.

The 1845 Act survived the creation of the Irish Free State in 1922 and the subsequent partition of Ireland – but after 1922 it applied only in the newly-created province of Northern Ireland. An overhaul was clearly needed.

### Different Solutions for North and South

The new government of the Irish Free State made it clear from the outset that it wanted its own currency with its own notes and coins to emphasise Irish national identity. In stark contrast, Northern Ireland wanted to maintain stability and continuity within the United Kingdom.

In the Free State the solution to replacing the all-Ireland issues of the six banks took two forms – firstly the issue by the Irish Currency Commission of Legal Tender Notes (the iconic Lady Lavery series) and secondly the Consolidated Bank Note issue (the equally iconic Ploughman series). These notes circulated until the early 1940s and proved to be a transitional device designed in effect to phase out note issuance by the commercial banks. Technically the notes were issued by the six commercial banks (whose numbers had increased to eight as other previous non-issuing Irish banks were invited to join the scheme) but under the strict auspices of the Currency Commission who set issue limits for each bank.

Meanwhile, in the North the Bankers (Northern Ireland) Act 1928 was passed to



confirm the status of the existing six issuers, although they were required to prepare new notes for circulation strictly within the six counties of Northern Ireland and payable in Belfast. The 1928 Act reduced the total Fixed Issue limits of the six banks to reflect the smaller economy of the North.

In a carefully co-ordinated action, the new Act was timed to come into force on the same day as the Currency Commission's Consolidated notes, Monday 6<sup>th</sup> May 1929. A key imposition on the six banks was that all pre-1929 issues were withdrawn as quickly as possible. Outstanding notes were subject to a tussle between the two authorities over who was entitled to stamp duty on them. Six new series of banknotes were issued in the North while there were no fewer than nine in the Free State (eight Consolidated issues plus the Legal Tender notes). A real challenge for shopkeepers, especially those near the border – because in reality all these notes ended up circulating on both sides of the border.

A comparison of the Fixed Issues of 1845 and 1929 shows not only the sharp fall in the total but also the adjustments made to reflect their different market positions in the North – particularly evident in the case of the Bank of Ireland whose allocation was more than halved in percentage terms, although they retained the largest share. Notable also is the fall of the National Bank to last place, reflecting the fact that in 1929 they had only four of their more than 100 branches in the North. Not all banks lost out as the Belfast Bank's limit was actually increased; their circulation was already concentrated in the North after the sale of their branches in the Free State in 1924.



*Example of a pre-1922 Belfast Bank note listing all their branches*



*The 1922 Belfast Bank series stayed in circulation until 1970*



*All National Bank notes dated prior to 1929 were withdrawn when their new Northern Ireland issues came out*

“A real challenge for shopkeepers, especially those near the border – because in reality all these notes ended up circulating on both sides of the border”

### Comparison of Fixed Issues in 1845 and 1929

Bank	1845	% share	1929	% share
Bank of Ireland	£3,738,428	58.9%	£410,000	25.1%
Belfast Banking Co Ltd	£281,611	4.4%	£350,000	21.4%
National Bank Ltd	£852,269	13.4%	£120,000	7.3%
Northern Bank Ltd	£243,440	3.8%	£244,000	14.9%
Provincial Bank of Ireland Ltd	£927,667	14.6%	£220,000	13.5%
Ulster Bank Ltd	£311,079	4.9%	£290,000	17.8%
<b>Total</b>	<b>£6,354,494</b>	<b>100%</b>	<b>£1,634,000</b>	<b>100%</b>

Of the six pre-1929 all-Ireland issuers only one had its head office in the Free State, the Bank of Ireland. Two of the other five were based in London (National Bank and Provincial Bank) and the remaining three in Belfast. This clearly influenced government policy in Dublin when it came to dealing with the legacy paper money issues.

### The 1929 Issues

All banks but the Belfast Bank, whose 1922 issue continued unchanged, prepared new notes for circulation in Northern Ireland.

The National Bank and the Provincial Bank both introduced revised designs but they were the only two to make such changes and the revised designs were disappointingly uninspiring. Neither chose to issue notes for £50 or £100, denominations which had never been in high demand at any of the banks.

The Bank of Ireland decided to leave their designs unchanged apart from making them payable in Belfast rather than Dublin. Again, no notes for £50 or £100 were prepared. They continued to print their notes in Dublin, though the small imprint “PRINTED AT THE BANK OF IRELAND DUBLIN” was removed.

The Bank of Ireland made two interesting errors: all the notes should have been dated on or after 6<sup>th</sup> May 1929 but both the £5 and £10 carried incorrect dates. The £5 note was initially dated 5<sup>th</sup> May, a Sunday, and once the error had been spotted about a quarter of the first print run of 100,000 notes had to be re-dated by hand by adding a ‘1’ to the date. The first 100,000 £10 notes were wrongly dated 4<sup>th</sup> May but this error was spotted in time for some poor



Overprinted Northern Bank £10 note issued after 1929 despite the earlier date



Rare 1904 Provincial Bank £20 note



clerk to be given the job of adding a ‘1’ to about 80,000 of the notes.

The Northern Bank also used their pre-1929 designs but the earliest issues were old notes overprinted to use up old stock. The overprints also recorded the shortening of the bank’s name from the Northern Banking Company Limited and emphasised what was already the case, that the notes were payable in Belfast. New notes with distinctive “N-I” prefixes were issued once the overprinted stock had been used up but the designs were otherwise unchanged. Six denominations up to £100 were issued.

The Ulster Bank also kept their old designs but made two distinctive changes – firstly, they added an additional line of text “NORTHERN IRELAND ISSUE” above the central vignette and secondly, they changed the colour of the notes’ serial numbers from black to red to help distinguish them from the all-Ireland issues. Again, all six denominations were issued though total issuance of the higher values was very limited. For example, a mere 5,500 £50 and just over 3,000 £100 notes were issued between 1929 and 1966.



*This 1948 Ulster Bank £10 note had hardly changed in design since 1836*



*The undated series issued in 1967 saw a Bicentennial Commemorative £20 note added in 1983*

### 1929 summary of notes and issuers

Bank	£1	£5	£10	£20	£50	£100
Bank of Ireland	yes	yes	yes	yes	no	no
Belfast Banking Co	yes	yes	yes	yes	yes	yes
National Bank	yes	yes	yes	yes	no	no
Northern Bank	yes	yes	yes	yes	yes	yes
Provincial Bank of Ireland	yes	yes	yes	yes	no	no
Ulster Bank	yes	yes	yes	yes	yes	yes

### Amalgamations – six banks became four

The six banks continued to provide notes for the Northern Ireland market until the 1960s, when two mergers resulted in the loss of two of the issuers. Firstly, in 1966 the National Bank withdrew its notes after it was taken over by the Bank of Ireland. It had always had a modest issue in Northern Ireland and its notes are consequently very scarce, especially in better grade (notes without graffiti are particularly scarce because National Bank tellers had a distinct tendency to use the watermark area of the notes to record their mathematical workings!).



*The Provincial Bank 1929 issues were new but unadventurous designs*



*The last Bank of Ireland paper £50 was part of a handsome series first issued in 1990*



*The National Bank's issues in Northern Ireland are all scarce, this 1929 £10 note especially so*

The next to go was the Belfast Bank which was absorbed by the Northern Bank in a deal formalised in July 1970. Their notes were also withdrawn.

A further amalgamation took place in 1966 when two Dublin-based banks, the Munster & Leinster Bank and the Royal Bank of Ireland, merged with the London-based Provincial Bank of Ireland to form the Allied Irish Banks, with headquarters in Dublin. The Provincial Bank's name did not however disappear in Northern Ireland until 1982. The reason for this was the need to pass an Act of Parliament to permit the transfer of the note issuing licence from that

bank to the new parent group. A name change would have been easy to achieve but a change of legal entity required legislation. One branch was obliged to keep the old name from 1966 until 1982.

#### **“Modern” Note Issues – at last**

The National Bank had actually been the first to move from essentially 19<sup>th</sup> century designs to notes engraved and printed to a much higher standard. They had done this by appointing one of the three major UK security printers, Waterlow & Sons Ltd (incidentally also the printers of Lady Lavery notes from 1928 to 1960), to prepare new notes for them. Their new notes were first issued in 1937 and are sought after by collectors not only for their relative scarcity but also the design quality.

Waterlow also produced new £1 and £5 notes for the Provincial Bank in 1954 but the other banks did not abandon their old designs until 1966 (Ulster Bank), 1967 (Bank of Ireland) and 1970 (Northern Bank).

The Ulster Bank's notes were prepared by Bradbury Wilkinson and these proved very successful, staying in circulation with very few changes until the bank brought out its groundbreaking new polymer designs in 2019.

The Bank of Ireland's new designs were introduced in 1967 and stayed in circulation until 1990. They were the only notes in the entire history of Irish paper money to be undated. No specific reason for this has ever been established though perhaps they had decided to mimic Bank of England practice. Collectors tend to collect this series by signature and prefix, giving plenty of scope for specialisation as 62 combinations have been recorded, including replacement notes. Some are very scarce and few collectors will have a full set.

The Northern Bank designs introduced in 1970 were fairly bland but lasted until 1988 when they were replaced by their Inventor series, featuring portraits of famous Northern Irish engineers.

1977 saw the Provincial Bank introduce a handsome new series of notes featuring archetypal Irish faces – a young boy for the £1, a young girl for the £5, a mature man for the £10





*This elderly couple first appeared on separate Provincial Bank notes in 1977. They look well suited on the First Trust's final £100 note*

and a mature woman for the £20. When the £100 was added to the range in 1981 the portrait was of an elderly man. While researching for the 2<sup>nd</sup> edition of the author's book *'Paper Money of Ireland'* it was established that the portraits were taken from images of anonymous Irish men and women supplied by a Dublin photographic agency (with the exception of the young boy who was based on a painting by Nathaniel Hone, *The Piping Boy*).

These portraits were retained when the issuer became the Allied Irish Banks in 1982 and again when the trading name changed to First Trust Bank in 1993. When they added a £50 note to the series the elderly man was chosen for the portrait. This prompted a change to the £100 note which now featured a double portrait of him with the mature woman from the £20 – looking for all the world like a married couple though it is not known if this was the case in real life!

#### **The 2004 Northern Bank Robbery**

On 20<sup>th</sup> December 2004 there was a huge £26.5 million robbery at the Northern Bank's Belfast head office. The bank decided that, to ensure confidence was maintained in its paper currency, it had to replace all its notes other than their quasi-commemorative polymer £5 issued in 1999. All the others from £10 to £100 were replaced with ones of the same design but in com-

pletely different colours. Notes to a total value of about £300mn were affected and the whole exercise cost the bank an estimated £5mn.

The robbery was the largest in British and Irish banking history. The substitution programme began on Monday 14<sup>th</sup> March 2005 and continued for a four weeks period. Existing notes were withdrawn as quickly as possible. Anyone with old notes to the value of over £1,000 had to produce identification and have an explanation for both the bank and potentially the police. As a result, very little cash was recovered from the robbery and it must be assumed that many of the stolen notes were destroyed by the perpetrators. Nobody has ever been convicted for this crime whose story was recounted in detail by Chris Moore in his 2006 book *'Ripe for the Picking'*.

The robbery caused all the banks to review their security arrangements and moved to outsourcing cash handling. One side-effect of this was to make it more difficult for collectors to obtain new notes directly from the banks.

#### **2008 Banking Crisis and Beyond**

Following the global financial crisis of 2008 that affected the Irish banks so badly, in large part due to excessive property lending, new UK legislation was passed in the form of the Bankers Act 2009. The relevant provisions of this legislation were to require much tighter and – for the banks – much more expensive backing arrangements for their

“The robbery caused all the banks to review their security arrangements and moved to outsourcing cash handling.”



*The Danske Bank polymer £10 note is essentially the same design as the last Northern Bank £10s*



*The Ulster Bank introduced innovative new polymer notes, the only Irish bank to do so*

*The reverse design was equally original*

note issues. The note issues themselves continued to enjoy the full confidence of the public, but now full backing in the form of sterling cash or securities deposited at the Bank of England was required for 100% of all notes in circulation – and for 100% of the time rather than just three days a week as before. 60% of the total had to be in cash and thus generated no return for the banks. The profitability of the banks' issuance activities ("seigniorage") suffered accordingly.

After the 2009 Act was passed it was seen that the Bank of Ireland was the only one of the four issuers to be a branch rather than a subsidiary of a non-UK company. As a result they were required to incorporate locally in order to retain their right to issue notes. The necessary Act of Parliament was passed in March 2012 to transfer the note issuing licence to a new legal entity, Bank of Ireland (UK) plc.

#### **Polymer Notes arrive – and one bank drops out**

In 2013 the Bank of England announced its decision to introduce polymer notes. Banks in Northern Ireland took their time before deciding to follow suit. Three of the four Irish issuers finally went ahead in February 2019 when the Bank of Ireland and Ulster Bank issued polymer £5 and £10 notes and Danske Bank (who had taken over the Northern Bank just before the 2004 robbery) issued a polymer £10.

The exception was the First Trust Bank who announced that they would give up their note issue licence altogether and issue Bank of England notes instead. They became the first Irish bank since 1825 to voluntarily hand back their licence. They had evidently taken the decision that issuing banknotes was no longer sufficiently profitable, especially in the light of the upfront investment required for the polymer notes.

Their market share had declined since 1929, no doubt a contributory factor in their decision. This can be seen in the chart below:





Obverse of Ulster Bank £10 polymer note



Reverse of Ulster Bank £10 polymer note



Obverse of Ulster Bank £20 polymer note



Reverse of Ulster Bank £20 polymer note

Bank	Fiduciary Limit 1929 (thousands)	% of 1929 total	Average 2018 Circulation (millions)	% of 2018 total
Bank of Ireland	£410	25.1%	£1,140	41.8%
Belfast Banking Co (to Northern)	£350	21.4%	£0	0.0%
National Bank (to Bank of Ireland)	£120	7.3%	£0	0.0%
Northern (now Danske)	£244	14.9%	£489	17.9%
Provincial (later Allied Irish, now First Trust Bank)	£220	13.5%	£280	10.2%
Ulster Bank	£290	17.8%	£821	30.1%
<b>TOTALS</b>	<b>£1,634</b>	<b>100%</b>	<b>£2,730</b>	<b>100%</b>

### The Future

The longer term future of note issuance in Northern Ireland remains uncertain. One bank has dropped out, the last locally issued £100 notes appeared in 2005, only the Ulster Bank still issues £50 notes and Danske Bank has confirmed it will issue only £10 and £20 notes. None of the three issuers has plans to add to their range of polymer notes now in circulation.

Bank of England notes had always circulated in the province but the First Trust Bank's decision to withdraw their own notes and issue Bank of England ones instead will only increase the local circulation of the UK central bank's notes.

“the banks in Northern Ireland seem to have less of an emotional attachment to their distinctive local banknotes than those in Scotland.”



*Close up of the UV features of the Ulster Bank £20 note*



*The Ulster Bank has issued the only polymer £50 note in Northern Ireland*

The most positive affirmation of support for local issuance has come from the Ulster Bank (even though now demoted to being just a trading name of NatWest plc). They went to considerable lengths to create new designs for their polymer notes, the only bank to do so. The eye-catching new notes have been widely welcomed by both the wider public and collectors.

Despite this, the banks in Northern Ireland seem to have less of an emotional attachment

to their distinctive local banknotes than those in Scotland. While the current situation remains stable it cannot be ruled out that one or more banks may decide to follow the First Trust Bank and give up their note issues.

Ultimately, should the six counties of Northern Ireland one day be reunited with the 26 counties of the Republic, the euro would replace sterling. At that point the banknote history of Northern Ireland would come to a close.

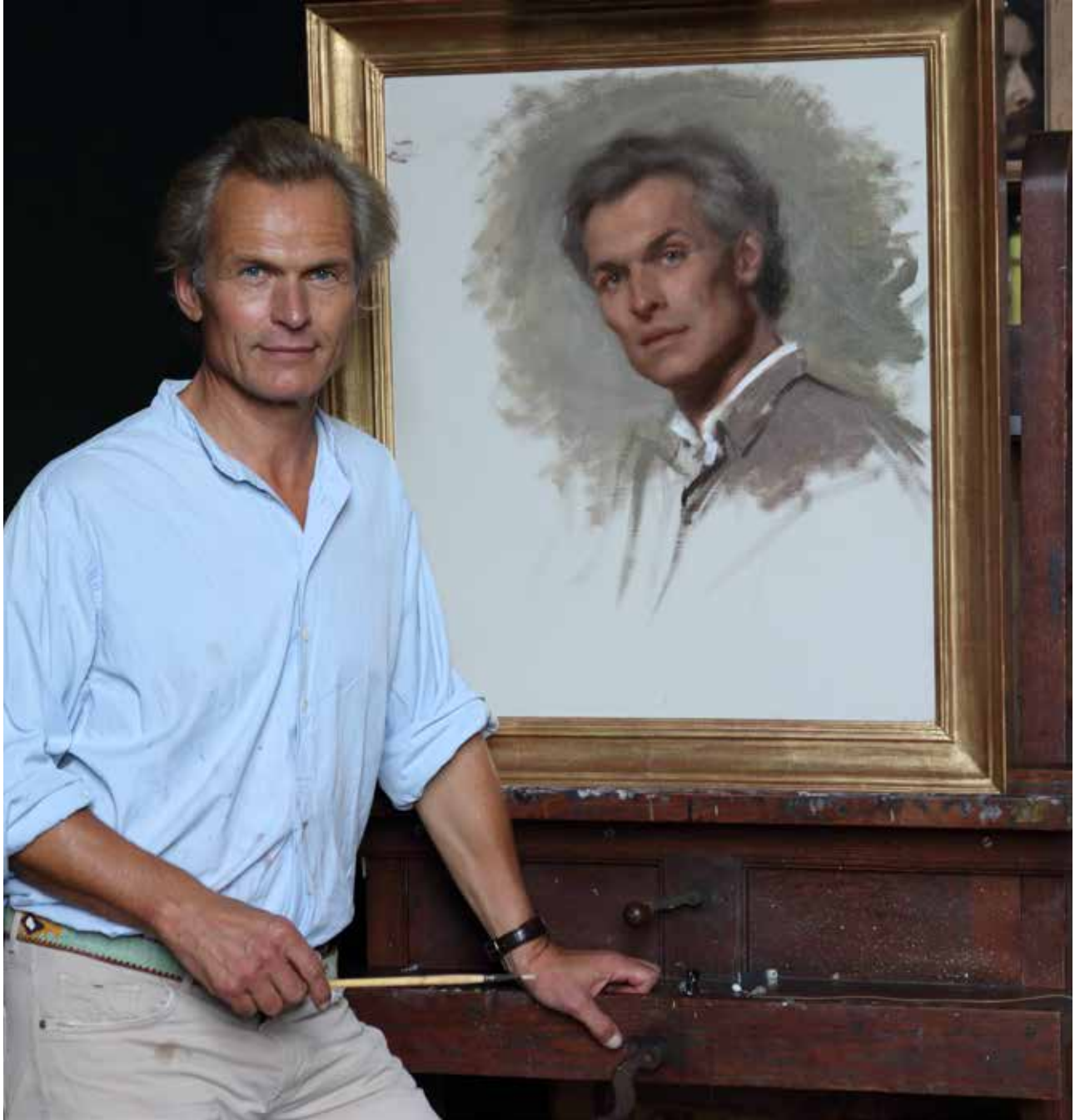
## 2022 polymer note issuers

Bank	£1	£5	£10	£20	£50	£100
Bank of Ireland	no	yes	yes	yes	no	no
Danske	no	no	yes	yes	no	no
First Trust	no	no	no	no	no	no
Ulster	no	yes	yes	yes	yes	no

## Reference

*'Paper Money of Ireland'* 2<sup>nd</sup> edition by Jonathan Callaway, published in 2022 by Pam West





*Figure 1. Urban Larsson*



Annabel Schooling

## TRICK OF THE LIGHT: AN INTERVIEW WITH SWEDISH PORTRAIT PAINTER URBAN LARSSON

Studying for a BA in History of Art at Stockholm University, Urban Larsson was drawn to the craftsmanship of the Old Masters. He speaks of Titian's portrait of *Pietro Aretino*, the famed author and satirist. Painted by Titian in 1545 for the Duke Cosimo I de' Medici in his later manner, it was once described by Aretino as being '*piu tosto abbozzato che fornito*' – more sketched than finished. The *Pietro Aretino* is in fact, one of the earliest life sized portraits that utilises the sight-size technique so to appear 'perfect at a distance' (Vasari, *Lives of the Artists*). Larsson uses this technique himself, having been taught by two influential American painters, Charles H Cecil and Daniel Graves, in the atelier tradition at Studio Cecil and Graves in Florence (which became Charles H Cecil Studios in 1991, and where Urban has taught for the past 10 years). In this method, the painter stands back several paces away from the object he is trying to paint, so that 'lack of harmony and proportion ... and in the colours of objects ... is more readily seen' (Da Vinci, *Tratatto della Pittura*). It is less of a technique, but rather a philosophical mantra of subordinating the details of a painting to the whole, in an attempt to capture the essence of the sitter.

You can see this within Larsson's softly lit portrait of *HM Queen Silvia of Sweden* (oil on canvas, 2013). The viewer is drawn in by the warmth of her gaze, and the occasional glint of her pearls, but the painting is not infinitely detailed. The only motif present is the books that lie beside her on the table, referring to the number of organisations of which Queen Silvia

is a founder and trustee, including Stiftelsen Silviahemmet (training healthcare professionals in dementia care) and Mentor (supporting the wellbeing of children and young adults). This was a feature that the two came up with together, especially with Stiftelsen Silviahemmet being a foundation close to the Queen's heart since the death of her mother with Alzheimer's in 1997.

**"You try to go deeper than  
just a flash of a second"**

*Urban Larsson: Painting from life, De Mesdag Collective*

Painted entirely from life over eight sessions, the portrait was commissioned in honour of the Queen's 70<sup>th</sup> birthday, and hangs in the Swedish National Portrait Gallery. She posed for two and a half to three hours, with breaks, talks and listening to music. Naturally I proceed to ask Larsson about the music choice.

"A lot of Bach", he says with a rueful smile, talking of Queen Silvia's uncle who was organist at St Nicolas' Church in Leipzig, Germany, where Johann Bach was music director from 1723-50. Larsson also placed a mirror behind his easel, something he does regularly both for himself (allowing him that dimension of space which is critical to the sight size technique) and his sitter (often an intriguing process seeing the portrait develop). He says was never once intimidated by his subject, who was elegant, well spoken (a natural polyglot who speaks six languages) and empathetic. Larsson seems more





Figure 2. Titian's *Pietro Aretino*, 1545



Figure 3. Larsson's *HM Queen Silvia of Sweden*, 2013



Figure 4. Peter Paul Ruben's *The Fall of Man*, 1629

interested in portraying the person, as opposed to simply the occupation – a difficult task considering his past commissions have included international government officials, ambassadors, prime ministers, and mayors.

His often-used metaphor for painting a portrait is that it is 'like walking on a tightrope', where the balance has to be kept between intuition and logical analysis.

"This is seldom straightforward, sometimes the vision that you set out to accomplish changes, and you have to walk in a different direction. When starting a portrait you have to quickly find a pose, a light, a position which fits the person and their physiognomy, as well as an inspiring and challenging pose artistically. You get to know the sitter through the sittings and sometimes it can be more difficult to paint somebody that you know through the emotional affinity or preconceptions about how they look."

In his non-commissioned pieces, Larsson is free to depict whatever he so wishes. *Woman (Eve)* (2016) is a classic female nude, reminiscent of the marble *Knidian Aphrodite* (Praxiteles, 350BC) or the Hellenistic *Venus de' Medici* (Unknown, 1<sup>st</sup> century BC). Depicted alone and expelled from Paradise, she stands unabashed in her nakedness, her face serene amid the dying light. Initially drawing a charcoal sketch of the figure, Larsson was drawn to the iconography of Eve typical to the high church (see Flemish

painter Peter Paul Ruben's *The Fall of Man*, 1629).

"The depiction of Adam and Eve in the 14<sup>th</sup>, 15<sup>th</sup> and 16<sup>th</sup> centuries onward was of course indelibly linked with what the church preached. It was Eve who tempted Adam. Still today in many strict Muslim countries women are second-class citizens and have to cover their hair and body. The idea behind this painting was to strip away those overtones, and instead celebrate Eve as the woman who has given the gift of knowledge to mankind."

The composition came to Larsson before the concept, having wanted to capture the grace and fluidity of his life models (often Greek or Italian dancers). Similarly, Larsson painted *Lachesis* (2019), where he paints a beautified version of one of the three Greek Fates (or the Moirai, powerful mythological figures closely associated with death). Here, Lachesis unusually sits alone without her sisters, holding the woven thread of life aloft. Her hands form the main focus, like a musician playing with her strings, as does the swan-like extension of her body.

Larsson says he actively tries not to glamorise his subjects, although beauty and harmony are indeed very important aspects of his work.

"If you think too much about the commercial side, I think you lose the emotional input and in that way you're biting yourself in the tail"



Figure 5. Larsson's Woman (Eve), 2016

“Depicted alone and expelled from Paradise, she stands unabashed in her nakedness, her face serene amid the dying light.”



Figure 6.. Larsson's Lachesis, 2019

“By working sight size you try to depict the essence without emphasising the particulars. This has a visually beautifying effect. It is also a question of composition which works in a visually satisfying way. When painting non-commissioned work, the charisma of the model is very important, but also the understanding and interest in the process. Most are dancers which mean that they have a physical ‘awareness’ of their body, and they can hold a pose very well.”

Larsson clearly has this drive to paint, a need to create something in which he can ‘blow life into’. In the *Stockholm Review*, Larsson talks of a poison that was awoken in him after the first few months painting at Studio Cecil and Graves in 1988. Breaking with family tradition, Larsson decided to leave his Architectural studies after one year at the Royal Institute of Technology; an idea which had gradually grown very strong after the emotional pull he experienced in Florence.

Both his parents were incredibly supportive when Larsson told them he had to follow his heart, but his mother pointed to the difficulty of making a living.

“My aunt, a sculptress and teacher, and her husband, a painter, had shown her how difficult it was for them to make ends meet as an artist. Maybe naively, but I had not thought about wanting to make a living from being an artist;

I just wanted to paint. It has always been my survival instinct not to look too far forward into the future, because of the potential financial insecurity. This was my way of protecting myself from economical pressure. The only way, as an honest artist, is to stick to your ideals and concentrate on producing work that means something to you. If you think too much about the commercial side, I think you lose the emotional input and in that way you’re biting yourself in the tail”.

Despite Larsson not chasing after commercial success, international success has come to him nevertheless – with exhibitions in New York, Amsterdam, Paris, Florence, and London. He has had ten years exhibiting with Skaj Antiques in Stockholm, in the kind of symbiotic relationship that most artists can only dream of. Indeed, it was the critical success of his first solo show at Skaj in 2011 that prompted Larsson’s commission of Queen Silvia. His most recent show at Skaj (10<sup>th</sup>-20<sup>th</sup> November 2022) consisted of over 50 paintings, most completed in the past two years. All of which Larsson drove from his studio in Amsterdam, where he has resided since 1991.

**For further information on exhibitions, publications, commissions, further press coverage and to view Urban Larsson’s portfolio, please visit [www.urbanlarsson.com](http://www.urbanlarsson.com).**



*Image 3: Etruscan bronze mirror*



“Humans have always wanted to create stories, messages and items of worship, many of which still remain.”



*Image 2: Swedish rock carving*



*Image 4: Danish sword*



Photo: Armagan Ozdinc

Martin Morck

## ENGRAVING IS MORE THAN BANKNOTES AND STAMPS

The common name used for printed engravings is *intaglio*. It is an Italian word and means 'to carve something in a metal plate so the image is below the surface' but has become the definition of printed engravings. You can for example see that the obverse side of a banknote is often printed in intaglio while the reverse is printed in offset.

The word 'engraving' has become the verb for what an engraver is doing: engraving and its root is the same as 'grave' – to dig, to form a line or artistic image into the material, which could be bronze, stone, gold, copper, steel etc.

Humans have always wanted to create stories, messages and items of worship, many of which still remain.

Let us start way back in the French region of the Dordogne during *Lâge de rein*, a culture from this South West part of France which dates back to around 17-12,000 years ago. They used burins made of stone when they engraved images of high artistic value in bone, marble and stone.

They created image engravings of for example mammut and reindeer, but also three-dimensional figurines. These are very artistic, made with curved lines expressing muscle and movement, as well as very beautiful. Similar carvings throughout the history of human civilization can be found in many places around the world, but the Dordogne stands out for its high artistic level.

Another good example is this rock carving (see Figure 2 opposite) from the Swedish west coast that was made 3-4,000 years ago.

If we move on another 1,000 years we reach

the Etruscan culture in today's north west Italy. The culture is famous for many things, but here I want to show this typical bronze mirror with engraved image on the reverse (Figure 3). I am not certain how they did this, but probably with an iron tool circulated into the material.

Even the Scandinavian Vikings used engraving to decorate jewellery and armoury. Here is a Danish sword (see Figure 4 opposite).

We can see that they have started using gold and silver inlay by engraving a line deeper in the bottom, then hammering down a thread of gold.

Why do I write about this? I want to give a background to today's art of engraving and its long and winding development; how technique, material and usage was slowly refined.

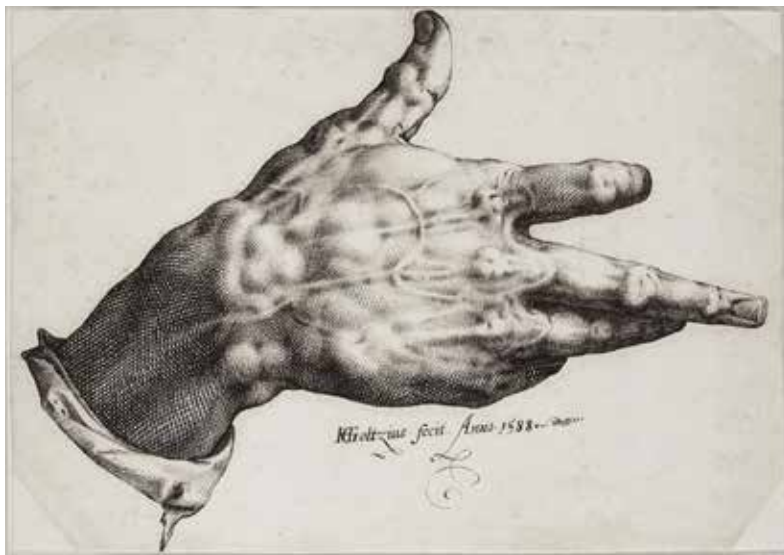
Influences have travelled back and forth during history. The big migration brought engraving to Europe from Smaller Asia / Anatolia in the 400s, and the Silk Road brought it to China during the Tang period.

The Roman Brakteats (Latin: thin piece of metal) was originally a Roman medal, amulette or coin, and reached northern Europe during the late period of migration. They were originally embossed, and became embossed also in Scandinavia – now showing Nordic gods, but there are also very early engraved Brakteats from Denmark.

We can see examples like this throughout history - engraving seems always to have been used for artistic decoration on metal, and still is to this day.

During the high Middle Ages it reached a zenith with engravings in armour, and it was from this that the printed engraving was invented.





Images 5, 6 and 7: Master ES, Goltzius and Mellan

The patterns of winding leaves and other ornaments that were engraved into armour needed to be drawn directly on the surface, which was time-consuming and work which needed artistic skill. There was during this time a need for shining parade armory and the artists working at the palaces was of course involved. This period was parallel with the broader use of paper, and someone came to think about the possibility of covering the engraved surface with ink, pressing paper on to it to get an impression of a reversed engraving. This impression could be used to create the next engraving by putting it on to the shining steel and stippling the lines through the paper so an outline was created.

Of artists saw the possibilities here, and the first one we know of who developed the idea was Master ES; he was also the first one to sign a print from an engraving. This was in 1446, and he had after this a long career, starting off a bit shaky but becoming more and more secure in his lines and expression. He engraved both religious motifs and playing cards.

After Master ES came Goltzius, Claude Mellan and Durer. Durer was the first to print editions and to start a publishing house. Together they took engraving to a new level, both technical and artistic.

Now engraving printed on paper was a fact, but still exclusive, and it took another two centuries of technical development before the rotation

“This impression could be used to create the next engraving by putting it on to the shining steel and stippling the lines through the paper so an outline was created”

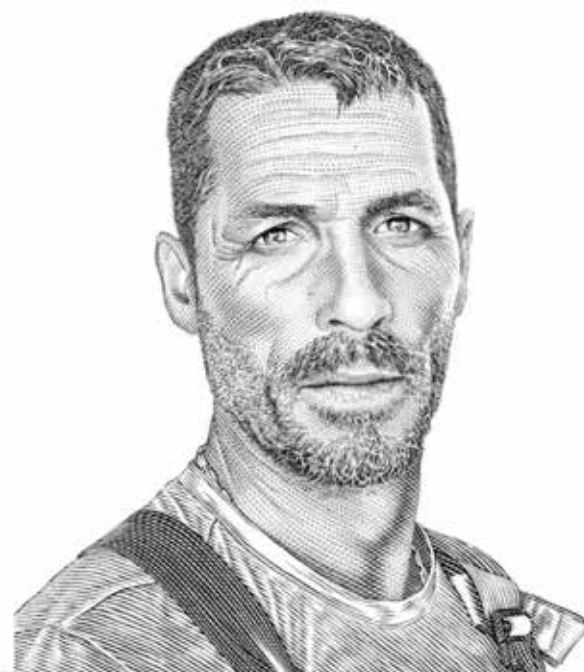




Figure 8: Luxembourg stamp



Figure 9: UN plus Monaco

print technique of banknotes was developed, revolutionising the banknote industry.

First, the use of engraved portraits was a way of copying paintings so that your portrait could be spread and hung in many places. Publishing houses started to illustrate fine books by the use of engravings, and museums started to sell copies of paintings in their collections printed from engravings.

The number of skilled engravers and the artistic as well as the technical level in Europe was growing during this period, and you could in the mid- and late 19th Century see novels illustrated this way, using new tools as needles with three tips that allowed the engraver to

create soft gradient surfaces much faster; the background could be made by using a handle carrying a small rotating wheel with multiple sharp tips. This could look like a crayon drawing.

I like working with banknote and stamp engravings so much because it combines this artistic expression with delicate technical requirements. These requirements are essential for the printing quality and give the engraver technical room to create the best and most expressive engravings. Technical room has of course changed significantly during the last few decades with the advent of digital and laser tools.

If we step out of this specific room we can also create a lot of things using the aesthetics of banknote engravings and our own skills.

As a stamp designer / engraver I have more of a free hand when it comes to design. I often do the whole project myself, even if mostly the idea comes from the issuing country – in this case Luxembourg. I was asked if I could create a minisheet / bloc on the theme of Philately and friendship over borders, and from this title I was free to tell a story.

I was thinking about a man sitting in his study, reflecting on Philately while looking out from a window over the old town of Luxembourg. On the left side a bust of Aristotle is placed, and on



Figure 10: cod fish stamp

the right a bust of Athena. Over the window two hands reach for each other, sharing a banderole inscribed with the Greek word 'Philateleia' – a combination of Phileo (mean 'Love') and Ateleia (meaning 'without tax').

There are also more small pieces of information referring to Philately to be found here. Letters, old stamps with a meaning for collectors and more.

Another type of stamp I love working with is portraits, because if you want to work in the classic school of portraits it is the most difficult to do in this field; after working with engraving for almost 50 years I prefer to do something difficult from time to time! The stamps shown here are three UN stamps in an ongoing series of 'important people' that I started together with UN post. They are drawn with pen and ink in engraving style and printed in offset. The other one is for Monaco, and is hand engraved in a dot technique.

I mentioned above how long I have been involved in this field – I started to engrave in my father's studio in my early teens and started to take evening classes in engraving when I was 15. My father was a graphic artist and a passionate Philatelist. He showed me the similarities between Durer and the other masters and engraved stamps. He said, "This is both art, done the same way. I can give you a burin and a copperplate and you can start." I could feel immediately that this was what I would do for sure.

Today a stamp can be anything, as long as you can put it on an envelope and it has a face value and a country name. I have been working many years for Faroe Islands Post and I had one day the idea of making a stamp out of cod skin. I told my friends in the Faroe Post about the idea and they said, "Go ahead!"

We found a fishing boat that was willing to catch 4,000 cod and give us the skins after filleting them, then had them naturally tanned in Iceland and mounted on perforated stamp paper, with a red hot foil "barrel mark" added – the stamps smell a bit of fish and can actually be eaten!

Besides engraving stamps and banknotes for a number of countries, I also do a lot of commercial



Figure 11: LV Marc Jacobs





Figure 12: Beijing classroom

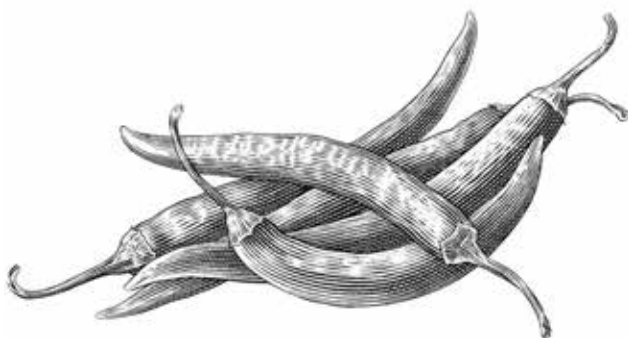
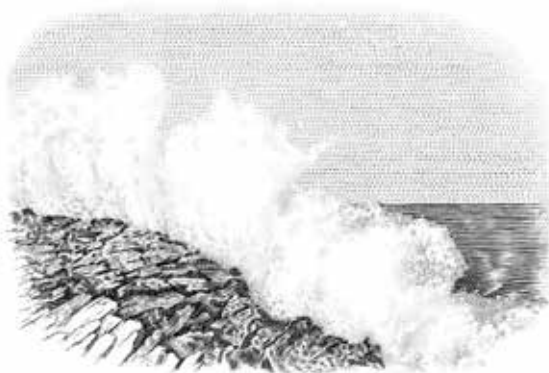


Figure 13: Malle ingredients



drawings in my own style when it feels like a good fit. In this example Louis Vuitton asked me to draw a portrait of Marc Jacobs for a golden book, and on the backside there is one of Louis Vuitton himself.

Another ongoing project is for Frederic Malle perfumes, in which I create drawings of fragrance ingredients for training.

In 2010 I was invited to engrave four portrait stamps for China Post. This meant going to Beijing several times, where we had a lot of discussion about Chinese engraving history. They wanted me to engrave more stamps for them and I agreed, but also suggested starting a training programme. After six months of preparation at both ends, in 2011 I started a two and a half year long training programme with

Figure 14: Abraham Lincoln



“We did the whole project over a period of only two months of hard work and Zoom meetings”

10 students. They are now my colleagues and competitors, and we still meet over a Hotpot and a Baiju quite often (at least before Covid ...).

This time in China of course also gave me opportunities to do other commercial work alongside the 19 Chinese stamps I created; this portrait of Lincoln was hand printed from a copperplate and was included in a collector's box.

Another interesting field is the wine industry, which has historically used engravings for labels. A decade ago I was contacted by the new Zealand winery Auntsfield, and created a label showing their first wine cellar.

Absolut Vodka is another company I am working with from time to time, creating two medallions and other drawings. Another liquor company I am working with is the Chinese Oxhead Whisky. They produce limited editions of Scotch whisky with a new taste from 'Chinese ingredients' on each label, so the whisky will have a tiny reminder of spritzzy Sichuan pepper or a breeze of apple and more ...

I think this shows that there are opportunities for the legacy of engraving to be explored. A few years ago, at the beginning of the pandemic, I was contacted by the Spanish film company AGOSTO and asked if I could participate in creating eight portraits in classic engraving style for eight 'banknotes' celebrating ordinary people who were working throughout the pandemic. This was to become a very ambitious TV commercial for a bank that offered cheap loans. I worked closely with a Scottish design team that created the 'banknotes' while I created the portraits. We did the whole project over a period of only two months of hard work and Zoom meetings – something that seems impossible. It was great fun to only focus on one single thing



Figure 15: Oxhead whisky

during two summer months, and when we shot the film the completed banknotes were handed over. These portrayed a fisherman, a grandmother, an industrial worker, a lawyer, a bicycle food delivery guy, a bar owner, a nurse and a hotel cleaning lady – I felt both moved and happy.

I hope that this will show *Insider* readers the range of diversity which can be hosted by engraving as both art and message.



# SPINK

WHERE HISTORY IS VALUED

THE MOST REMARKABLE  
NUMISMATIC STORY OF THE DECADE

THE ELLERBY HOARD OF ENGLISH GOLD COINS  
PRICE REALISED: £754,200

SARAH FERNLEY'S UNIQUE  
1720 'MINT ERROR' GUINEA

SOLD FOR £64,480

A WORLD RECORD FOR A 'BROCKAGE' COIN

SPINK LONDON

69 Southampton Row | WC1B 4ET | United Kingdom

+44 (0) 207 563 4048 | [gedmund@spink.com](mailto:gedmund@spink.com)

[WWW.SPINK.COM](http://WWW.SPINK.COM)

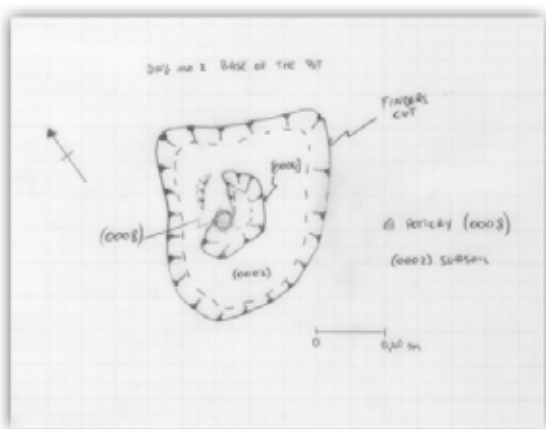




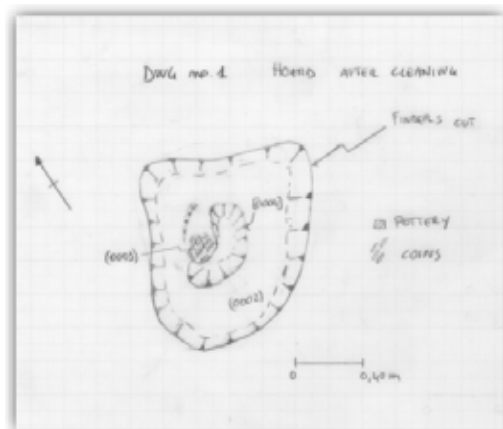


© Suffolk County Council

“It was honestly like the original owner of the hoard was returning after all these years to reclaim his prize”



© Suffolk County Council



© Suffolk County Council



Matt Brown

## THE CIVIL WAR HOARD AND HUNTING ITS HISTORY WITH FRIENDS

**I**t has been a while since I thought about the hoard and have yet to finish the tale of its finding and recovery on my blog as it is still currently going through the treasure process.

However, I was recently asked if I wouldn't mind putting pen to paper or fingers to keys (it just doesn't sound right, does it?) and share some of the experience with you dear reader.

So far this year the recent extremely hot weather and work commitments have prevented me from getting out in the fields as much as I normally would, however this has meant that I have time to build up brownie points with my better half and get those jobs done around the house and garden.

It has also given me time to reflect, read, research, and come up with suppositions as to the hoard.

After finding the coin scatter of the hoard and locating this to its main hoard pot, my two friends and I made the decision that we should stop our digging and had received a call from the Suffolk Finds liaison officer (FLO), who arranged that he would meet us at the local pub at 09:00 the following day.

The next morning it was already warming up and the field had a slight mist rolling away and slowly being burnt off by the rising sun, from across the field we could see a horse appearing through the mist heading straight for us.

It was honestly like the original owner of the hoard was returning after all these years to reclaim his prize, but as the rider drew nearer, we discovered it was the landowner.

He was very interested in what we had found and we gave a brief rundown of what had

happened and what we believe we had found and with that he was gone into the misty morning again.

A few minutes later we received a call from the FLO to inform us that he was on his way and within the hour he had pulled up alongside our little encampment and was hurriedly pulling all manner of digging implements and archaeological paraphernalia from his car.

The FLO worked extremely hard to recover the hoard, when we thought he was finished our pin pointers and detectors just kept finding more. The mist of the morning had by this time turned into drizzle, however it didn't dampen our spirits and if anything spurred the FLO on to recover the hoard and record its context in detail.

### **Please see below some of the details:**

After the main hoard pot was removed and taken away to be cleaned and catalogued at the British Museum, we continued our search the area of the scatter both up and down from the main hoard as the plough had dragged the coins some 30 or more meters.

The following day after we had thoroughly searched the site again, we had found a further 35 coins, enough to bring our total for the hoard to 1080 and at that point we agreed that anything else would be beyond the reach of a conventional detector and conventional methods of detecting. The coins found after the hoard recovery (by the FLO), were later delivered to the British Museum.

We later found from the initial report the full break down of the coins that a total of 458 coins were found in the top soil and spread from the





“anyone of any import in the area, with significant assets would very much like to liquidate those assets be they for or against whatever faction”



plough, and 622 had remained in the main hoard pot.

Towards the end of the year, we received the report of the catalogued coins. This was, to say the least a massive spreadsheet and was at first staggering to just scroll through, with each line item, not being just one coin, but multiple.

The hoard contains coins from Edward VI (1537) to Charles I (1625 until he got the chop) and all in between.

I was also informed that the Lindsay hoard is the second largest Civil war hoard of its kind to be discovered.

Now to some of my musings and supposition, why and who and how.

As said in the curators report I received:

“The hoard was deposited in the reign of Charles I during the first English Civil war at a time when there appears to be an increase in hoarding activity linked directly to contemporary events.

All well and good but a bit clinical and lacking in interesting questions and answers. So really it just answers the why or does it?

Well not really.

There was a war, people were scared and there was massive civil unrest and a LOT of deaths, not just on the Roundhead and Cavaliers ranks but also civilians.





© Suffolk County Council



© Suffolk County Council



© Suffolk County Council

### Some facts and figures to put things in perspective:

On the side of Charles I 50,700 dead 83,467 captured.

On the side of Oliver Cromwell 34,130 dead 32,823 captured.

In WW1 2.23% of the population died from war-related causes; during the English Civil War the figure was around 4% - and this was a war fought mainly on English soil.

The average man in the street minding his own business, non-combatants reached a staggering 127,000 deaths. Events such as the storming of Bolton often referred to as the “Bolton massacre”, where it is alleged that 1600 of Bolton’s defenders and inhabitants were butchered by Royalist forces led by Prince Rupert both during and after the fighting certainly added to this number. But the unseen killer of war related diseases such as typhoid, dysentery, cholera, scarlet fever, and plague ravaged the country also decimating civilian populations.

Considering Suffolk’s close links with the Eastern Association (comprising of Parliamentary militias of Essex, Hertfordshire, Norfolk, Cambridgeshire, and Suffolk), which became the mainstay of the Parliamentary military force towards the end of 1644 (the latest coins in the hoard were mint marked with R indicating they were issued during the period of 1644-1645).

I would have to surmise that anyone of any import in the area, with significant assets would very much like to liquidate those assets be they for or against whatever faction.

Maybe a forward-thinking member of the clergy that would have been well aware of the way the wind was changing and that the many of the amazing wool churches of Suffolk were taking a beating at the puritanical hands of Cromwell and his protestant reformers such as William “Basher” Dowsing who was appointed to inspect



some 150 churches in Suffolk between 1643-44, who would see their finery and beautiful alters, murals, fonts and even their stained glass as Papist idolatry.

Some people have suggested and it had crossed my mind that what we had found could be a local military payroll, I have ruled this out after some reading...I have been doing a lot of reading. Purely because there is not enough of it. Yes, there could have been an encampment nearby at say Lindsay castle which would have been an ideal and strategic place to have a marching camp in the area, however Suffolk was a Parliamentarian stronghold so why bother?

Let us just suppose the local Lord of the Manor was a Royalist sympathiser or even a Catholic...he would be wanting to make himself scarce!

So, he liquidated his assets, sold off his prized possessions and converted it all to silver coinage the highest value denomination being half-crown's.

Why did he change it to silver and why not gold? The answer is simply that it is easier to pass off small denomination currency, even in large amounts. Imagine walking into a shop today with a stack of fifty-pound notes, attention would be paid; whereas no one would bat an eyelid to fives, tens, and twenties.

Now let us think about the Pot the hoard was in, why use a pot? Well, it's something that would have been easily at hand, but also why not us a burlap sack or a saddle bag. That amount of silver disks would have been unwieldy in a sack or a saddle bag and also as you went on your merry way with them, they would move about and make that lovely 'chink-chink' noise of multiple coins bouncing about. Also, what if you bumped into someone "Hello, hello, hello, what's in the sack?" or a saddle bag "going somewhere?"

No, a nice pot could hold a serious amount of coinage, was readily available and if stacked in tightly would make no tell-tale noise in transit. You could even cover the top in whatever you wanted, say flour to muffle any noise as well as have a reasonable excuse to be carrying it. Also, a nice solid pot could be easily stowed away in the crook of your arm under a cloak, a saddle bag







“Farm labourers would have returned home around this time and were doing what would have been required at home before popping to the pub in the evening”

or sack would be a real pain in the neck to hide.

This brings us to the when, what time of day would be best and provide a reasonable excuse.

I would think most likely early evening at dusk. Farm labourers would have returned home around this time and were doing what would have been required at home before popping to the pub in the evening. So, the reasonable excuse would have been to go to the pub and bury the hoard on the way. That way you could say you were on the way to the pub and also doing it on the way there the local focal point would have been the pub so you would know if you had been spotted “what were you doing in that there field?” and if you had been spotted you could retrieve the stash on your way home if you weren’t too sozzled, and that’s another good point you wouldn’t want to be burying a hoard on your way back from the pub in the dark, you may never find it again!

Now the where, looking at the crop marks of the area and then referencing old maps I can

see that the hoard was located at a dog leg in the road and within a few feet of a now non-existent field boundary, with the pub included as a reference point one could easily within a few paces triangulate where the hoard was located upon returning. Unlucky for the person who deposited it there they don’t seem to have returned, I guess we will never know their fate; but I would think it was not a nice one to not have returned to locate their fortune (luckily for me and my friends).

So where are we in the process now and what has happened since?

The Lindsay hoard as it is now known currently resides at the British Museum, it slowly worked its way up the Curators list to approve its final report and has moved on in its next step to be declared as treasure by the coroner.

We have a museum that is interested in acquiring it and it will hopefully be something that I can take my grandchildren to go and see one day. My name will forever be associated with this little piece of history.

I have to say it seems like a dream now, a distant foggy but amazing dream.

Here are a few pictures care of the Suffolk FLO team to whet the appetite before I sign off, thanks for reading my story.



*A Bellarmine Jar*



*A Massachusetts threepence*

“We lived in Greenwich, so she took herself off to the foreshore near the world-famous National Maritime Museum and began combing the banks of the river Thames”



Alice Castle

## MUDLARKING ON THE THAMES

**M**y mother, Anita Freeman, who has died aged 82, was an avid collector all her life. She started as a child with meticulous, carefully researched collections of rare pressed wildflowers, and then moved on to stamps and coins, but it was not until her forties and fifties that she found her true passion as a seeker and cataloguer of treasures from the Thames.

A family trip to the countryside with a borrowed army surplus metal detector gave her the idea. My brothers and I were happy enough digging up rusty nails, but our mother had far more interesting finds in mind. Previously, with her stamps and coins, she had been limited to what she could buy or swap. Now, with a metal detector, she could unearth her own collection. And the whine of the machine as it indicated

buried metal was always exciting. Who knew what gems from the past lay hidden under her feet?

As a London-dwelling non-driver, it wasn't practical for my mother to detect regularly in fields, but she was nothing if not ingenious. We lived in Greenwich, so she took herself off to the foreshore near the world-famous National Maritime Museum and began combing the banks of the river Thames. She had become, as Shakespeare puts it, a 'snapper-up of unconsidered trifles.'

As Greenwich was once a thriving naval centre, and the site of the fifteenth century Palace of Placentia as well as the birthplace of Henry VIII and Elizabeth I, these finds were not inconsiderable. She found coins here from all around the world, as well as delicate ivory combs and an almost complete Bellarmine jar. She explained to us that these German ceramic jugs were named after the Catholic cardinal Roberto Bellarmino (1542-1621) who wanted to introduce a ban on alcohol. To mock him, the jugs were used across Europe to sell and transport ale and wine, and were often decorated with a satirical image of the cardinal with a beard and a suitably grumpy expression.

Digging along the Thames, or 'mudlarking', is an ancient tradition. It is described in Thomas Mayhew's survey *London Labour and the London Poor*, published in 1851, but it is no doubt as old as river traffic on the Thames itself. For as long as people have been dropping things off the sides of boats, others have been waiting on the shores to scoop them up. My mother was soon one of the very few, if not the only, female

*Anita Freeman taken on the Thames foreshore when she was at the height of her mudlarking in the 1990s*







*Anita Freeman on the Thames foreshore*



*A fifteenth century dagger*

member of the Society of Thames Mudlarks in the 1980s. The Society equipped her with her official mudlarking permit, with which she would keep happily digging along the Thames in various spots for the next twenty years or so.

Sure enough, she was soon unearthing a collection that was eventually to include over three hundred sixteenth and seventeenth century tokens, as well as William I and Aethelstan pennies and a Massachusetts Oak Tree thruppence, a rich array of Roman coins and innumerable tiny metal toys and keepsakes. Her collection in many ways reflects changing tides in social history. It includes heaps of clay pipes, which would have first been puffed on by sailors bringing tobacco back from the New World, then proliferated as the habit caught on. Her finds also indicated changes and developments in costume. No textiles survived their dunking in the Thames, but the many thousands of medieval pins used to hold cheap garments together gave way gradually to more complicated buckles, fasteners, buttons and eventually zips, as clothing manufacture became increasingly mechanised.

Occasionally, there was a big find – she was particularly proud of a medieval dagger, and a hoard of Edward IV groats. Many of the things she found have come off a poor second best in their struggle with the Thames, their subsequent burial in the gritty foreshore, and

even the extraction process. But all her triumphs, big or small, were recorded in her carefully kept digging diaries, with details of where and when they had been found. She soon developed a great relationship with the Museum of London, whose experts often helped in categorising and dating her finds, and frequently borrowed them for displays.

I have fond memories of Mum poring over her tide tables to be sure of the best moment to head out for a dig. Then off she would go, down to the Thames again, clad in waders, waterproofs and thick sweaters, but with a silk scarf tied under her chin like the Queen. Looking through her collection was a source of great joy to her, even when she was very ill and too old to dig any more, and we are very grateful to Spink for finding new enthusiasts to care for these objects she loved so well and found so endlessly fascinating.

*Alice Castle is the author of seven cosy crime novels and two psychological thrillers.*

Items from Anita Freeman's collection of artefacts will be offered for sale by Spink in 2023. For further information please contact Gregory Edmund, [gedmund@spink.com](mailto:gedmund@spink.com).

“... clad in waders, waterproofs and thick sweaters, but with a silk scarf tied under her chin like the Queen”

Follow us #SPINK\_AUCTIONS



# SPINK

WHERE HISTORY IS VALUED

## JAPANESE OCCUPATION OF SOUTH EAST ASIA THE DATO' PROFESSOR CHEAH JIN SENG COLLECTION

24 JANUARY 2023 | LONDON



For further information please contact:

Nick Startup | [nstartup@spink.com](mailto:nstartup@spink.com) | +44 (0)207 563 4073

SPINK LONDON | 69 Southampton Row | WC1B 4ET | United Kingdom

[WWW.SPINK.COM](http://WWW.SPINK.COM) Follow us on social media: #SPINK\_AUCTIONS



Foundling Hospital token © The Foundling Museum

James son of  
James Concanon  
Late or Now of  
Jermeica  
1757



OLD BAILEY.

London Pub. & Wholesaling at R. Ackermann's Repository of Arts in Strand.

Thomas Rowlandson, *The Old Bailey*, from *The Microcosm of London* 1808. Public Domain





Kathleen Palmer,  
Museum Curator, and  
Hannah Dennett,  
Exhibition Curator

## TINY TRACES: AFRICAN AND ASIAN CHILDREN AT LONDON'S FOUNDLING HOSPITAL

A new exhibition at the Foundling Museum reveals a richer history of London life in the eighteenth century. *Tiny Traces* sheds important light on untold stories, including those of more than a dozen children from the African and Asian diasporas who were taken into the care of the Foundling Hospital, from its opening in 1741 until 1820.

“the growing presence  
of these populations  
was evident in the  
ranks of domestic  
servants and sailors  
working in the  
Empire’s trade routes”

After three years of methodical research into the Foundling Hospital Archive by exhibition curator Hannah Dennett, we can now trace the lives of children like Fanny Kenyon, Christopher Rowland and July Green from infancy and childhood, to apprenticeship and life beyond the Hospital. Through personal items, artefacts, identifying ‘tokens’, works of art and archival documents, the exhibition sheds light on their circumstances and sometimes characterful lives. In some cases we can follow their parents’ paths to the Hospital’s doors. These stories of abandonment, poverty, love and hope, stretch thousands of miles across the British Empire.

The children whose stories feature in *Tiny Traces* were discovered through brief, but telling, references in the archive. Yet their faces will never be known to us. The Museum invited leading contemporary artists to share works which offer points of connection to human realities and emotions not easily grasped from records. The exhibition includes works by Zarina Bhimji,

Hew Locke, Shanti Panchal, Alexis Peskine, Deborah Roberts and Kehinde Wiley. Running as a thread through the exhibition, they bring a rich, questioning vision into dialogue with the historical story.

### **African and Asian people in eighteenth-century London**

Eighteenth-century London was the political, administrative and financial centre of the British Empire. By the 1760s, it was Europe’s largest city, with a population of about 750,000 people. The Foundling Hospital was established in 1739, one of many charitable institutions built to help meet the needs of London’s rapidly expanding population.

African and Asian people had lived in Britain continuously since the sixteenth century, particularly in London. During the eighteenth century, Britain’s expanding empire caused these populations to grow rapidly. It is estimated that 10-15,000 African people lived in Britain during this period, as well as thousands of people who originated from the Indian subcontinent. People from the African and Asian diasporas, both free and enslaved, could be found throughout eighteenth-century Britain, but especially in London. Closely tied with Britain’s expanding colonial reach in the Caribbean and the East Indies, the growing presence of these populations was evident in the ranks of domestic servants and sailors working in the Empire’s trade routes.

Some children from the African and Asian diasporas can be seen in paintings of the period, as pageboys in the homes of the wealthy. They also appear in advertisements for the sale of slaves

at auctions. However, their lives and experiences are largely missing from histories of Georgian London. For the first time, *Tiny Traces* tells the stories of London's African and Asian foundlings.

### Parents' stories

As well as tracing the lives of the children, this exhibition explores their parents' circumstances and what brought their mothers to the Foundling Hospital. In the 1740s and '50s, the Hospital's admission records give us very little information about the children's parents. From the 1760s, each mother had to make an application and give some details about her circumstances. It is these 'petitions' that provide clues about a mother's place of origin and about the father.

The mothers include women living in British households as domestic servants and newly arrived from the Caribbean and Indian subcontinent. Their applications are typical of the mainly working class women who sought the Hospital's help. Most were domestic servants, who had been seduced or sometimes raped, had promises of marriage broken, and been abandoned. Pregnancy for these women usually meant having to leave their jobs and homes to survive on savings or support from friends or family. If an unmarried mother could find a job, a servant's wage would not be enough to support both her and her child. Circumstances must have been even more challenging for women newly arrived from India or the Caribbean, with few or no support networks.

The petition of Lucy Strange, 17<sup>th</sup> November 1773, details how Lucy, born in the 'East Indies', had been sent to England by her master in charge of his child. It appears that she was raped on the voyage. It must have been frightening to give birth in a foreign country, unable to speak the language and without any support network. Needing to return to her master in the East Indies in a few weeks, and without means to support her son, she turned to the Foundling Hospital. On his admission, Christopher Rowland, foundling number 16851, was sent to be nursed by Amy Bunel at Chalfont St Peter in Buckinghamshire. Sadly, Christopher died there on 21<sup>st</sup> March 1774. Lucy had already returned to India with her employer.



*Bonnet Small* © The Foundling Museum.

Susannah Wright's petition gives no sign that her child was of African heritage. It is only in notes added at the bottom that the father of her child, George Clark, is described as 'a Man of Colour'. The report further reveals that she and George were both servants in the household of Mr Lascelles of Knock Hill, Dumfriesshire. Susannah's daughter was admitted to the Foundling Hospital on 16<sup>th</sup> June 1804, and became foundling number 18757, Fanny Kenyon. Fanny's story runs right through the exhibition.

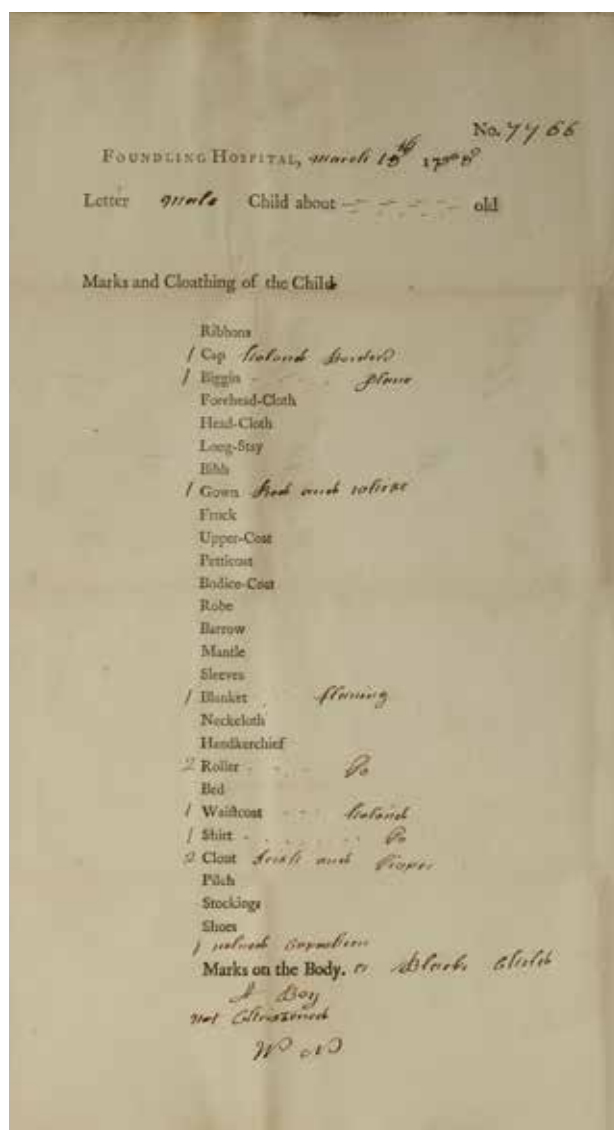
### Foundling Hospital Governors

Through the Foundling Hospital admission process, mothers also came into contact with the Hospital's wealthy Governors and benefactors. The exhibition explores the connections of these men to colonial Britain, showing how the threads of empire converged within the life of the institution, binding society's wealthiest and most desperate citizens together.

The male Governors were mainly wealthy professionals. They oversaw the running of the charity, including deciding on mothers' applications. They also gave money and helped the Hospital raise funds, by drawing on their networks of influence in London society. Many Governors were related to each other through family, marriage, business interests and investments, or as fellow members of Parliament.

The wealth of many Governors had roots

“It is only in notes added at the bottom that the father of her child, George Clark, is described as ‘a Man of Colour’”



Foundling Hospital billet book, 18th century © Coram.

in Britain’s colonial activities. The seizure of overseas territories provided resources for colonisers to exploit. Commodities, such as sugar and tobacco, came to European markets through expanding trade routes with Asia, Africa and the Americas. As a result, people made fortunes through trade, politics, investments, and ownership of plantations. This world of opportunity was underpinned by the labour of millions of enslaved African peoples.

July Green, foundling number 75, was named by the Duke of Montagu, a Hospital Governor. He was the son of an African woman in the Duke’s household, Julie Green. Her position there is unclear as she is not recorded in a list of servants. The language used on his billet (admission record) in May 1741, on display, suggests that July was of mixed parentage. There may be a possibility that the Duke was his father.

The Foundling Hospital was part of the fabric of empire, through both its Governors and the African and Asian children, who alongside their fellow foundlings grew up to become Britain’s sailors, soldiers and workers.

### The Children

The Hospital Governors recognised that babies and young children benefitted from being cared for away from the dirty, overcrowded conditions of the city. On admission, each baby was baptised with a new name and sent to the countryside to be fostered, often by a wet nurse.

Here we find more details about Fanny Kenyon, first seen in her mother Susannah’s petition. According to the Hospital’s Admissions Book, Fanny was admitted to the Hospital aged six weeks, and sent to be wet-nursed by Elizabeth Collins at Hadlow, Kent. Her nurse was married to Richard Collins, probably an agricultural labourer. Richard and Elizabeth had eight children when Fanny arrived to be fostered.

There is no evidence to suggest that the Hospital had problems finding women willing to wet nurse African and Asian babies, and raise them in their homes for five years. It is impossible to know what life was like, growing up in these rural communities. Like all foundlings, they would have encountered loving, kind nurses, as well as those who were indifferent or even negligent in their care.





Zarina Bhimji, *Untitled (A Sketch)*, 1999-2010 © Zarina Bhimji. All Rights Reserved, DACS\_Artimage 2022.

Child mortality rates were high among foundlings although worse in wider society. Between 40% and 55% of all foundlings at nurse died in the period before 1756.

### Life Beyond the Hospital

At around the age of five, foundlings returned to live in the Foundling Hospital, leaving their foster mothers and the only family they had ever known. For African and Asian foundlings this was perhaps the first time they would have encountered other children who looked similar to themselves. The children learnt basic maths and reading, and received religious instruction. They were also prepared for future work, undertaking domestic chores and manual tasks.

Foundlings were apprenticed at around eleven years old, to a master or mistress who would train them in a particular trade or in 'household business' (domestic service). After completing their apprenticeships and gaining independence, most of the children disappear from the Foundling Hospital's records. The destinations of African and Asian children were typical for all foundlings. Like others, they had both good and bad experiences at the hands of their masters and mistresses. Governors and supporters of the Hospital did express concerns that African and Asian children might face prejudice because of their colour, and we can see glimpses of this in the apprenticeship experiences of several of the foundlings.

Thomas Jacox, founding number 10871, was apprenticed to George Flower, of Bridge Yard in Tooley Street on 15<sup>th</sup> October 1766. Flower was a wharfinger, owner of a wharf on the Thames. Thomas was just eight years old, unusually young to be apprenticed. On 9<sup>th</sup> August 1772, Thomas Jacox ran away from his apprentice master. His master placed a newspaper advertisement offering a reward for his return, with a description which enabled us to identify him. We don't know if Thomas was ever found. The advertisement is very similar to those for runaway enslaved African and Asian servants which regularly appeared in newspapers of the time.

Fanny Kenyon survived early childhood and was returned to the institution in London, where she excelled in her education. In 1814, Fanny was apprenticed to a Miss McKenzie. Miss Mackenzie wrote to the governors saying 'my chief reason for fixing on Fanny Kenyon was, knowing the prejudices existing against Children of her colour, and thinking that in my small family, I could bring her up to be usefull [sic] to herself, without her suffering the many mortifications she would be liable to in many Families.' The Governors agreed to the apprenticeship. Hospital records show that after a period of about four years in Miss McKenzie's household, Fanny then moved masters and households around six times.

We next come across Fanny in 1822, but this

“His master placed a newspaper advertisement offering a reward for his return, with a description which enabled us to identify him”



William Hogarth, 'Harlot's Progress plate 2' © The Garrick Club.

time it is in the court records of the Old Bailey. In October 1822, Fanny stood trial accused of grand larceny. At the time of the crime, Fanny had been apprenticed to Joseph Glaskin in Hackney for five weeks. She had decided to leave on 21st October, but as she was leaving, Glaskin discovered fifteen purses made by him in her possession. Fanny was sentenced to three months imprisonment. After she had served her sentence, Fanny was placed in the Temporary Refuge for the Destitute at Hackney in 1823. This offered assistance to men and women on their release from prison, or to those who had lost their character and were unable to find a position.

Here, Fanny soon came into contact with the governors overseeing the institution, as she questioned the point of her remaining in the Refuge after being told by the Superintendent that persons found guilty of theft would not be recommended for positions as domestic servants. She was clearly frustrated by her time in the Refuge and wanted to pursue her own living arrangements. On two occasions Fanny was reprimanded by the governors of the Refuge after complaints about her conduct. And this is where the trail goes cold. What became of this

bright and tenacious young woman? Where did she go after she left the Refuge? Did she find work as a domestic servant? Did she eventually marry and have a family of her own? Sadly, these are questions we might never be able to answer, but the 20 years of her life that it has been possible to uncover offer us a valuable window into the lived experiences of African and Asian children taken into London's Foundling Hospital during the long eighteenth century.

The children featured here are just a selection of those so far uncovered by research. Findings suggest that around one in a thousand foundlings was from the African or Asian diasporas. Their stories help us understand how their experiences compare to those of other foundlings and enrich our knowledge of the Foundling Hospital, of Georgian London and of the wider eighteenth-century world.

***Tiny Traces: African & Asian Children at London's Foundling Hospital* can be seen at the Foundling Museum, London until 19th February 2023. Tickets from £7.50, Free for under 21s. For further information please visit [www.foundlingmuseum.org.uk](http://www.foundlingmuseum.org.uk).**





“The three legs found by Waterloo Uncovered over two hundred years after the battle suggest that once the fighting was over the remains of amputated limbs were swept into the ditch like so much farmyard waste”







Hattie Ford,  
Marketing and Comms  
Coordinator

## RETURN TO WATERLOO

Waterloo Uncovered, the groundbreaking charity combining archaeology with veteran wellbeing support, has been digging on the Waterloo battlefield since 2015; using discovery to aid recovery. In the summer of 2019, the team was working at Mont-Saint-Jean farm, which served as the main Allied field hospital during the battle. It was here that the charity unearthed the remains of three amputated legs, one of which still had a French musket ball lodged in it. Human remains are an incredibly rare discovery on a Napoleonic battlefield, and after careful excavation, the remains were sent to Brussels for expert analysis. It is thought that up to 500 limbs were amputated by surgeons in the farm buildings during the battle, meaning that the limbs discovered three years ago may have just been the tip of the iceberg – a possibility the team was keen to explore when they returned to Belgium in 2020.

Professor Tony Pollard, one of the project's Archaeological Directors, said: "The three legs found by Waterloo Uncovered over two hundred years after the battle suggest that once the fighting was over the remains of amputated limbs were swept into the ditch like so much farmyard waste. It seems likely that more remains related to the battle and the men who fought it remain in the ditch, and so not surprisingly the team are keen to return to this location and continue work on this feature and its emotive contents."

But after the success of the 2019 excavation, which saw the charity take their biggest team yet to Belgium and make international news with the discovery of amputated human limbs at the Mont-Saint-Jean field hospital, Waterloo

Uncovered was forced to take an almost 3-year break from excavating the battlefield due to the coronavirus pandemic. Being unable to conduct fieldwork during the pandemic was especially frustrating for the international team of archaeologists, historians, students and military veterans that make up the Waterloo Uncovered excavation team.

In July 2022, the team were finally able to safely return to the battlefield, bringing 20 veterans and serving personnel with them, including five Dutch veterans, and the first German and Belgium veterans to take part in a Waterloo Uncovered programme. The veterans and serving personnel, many of whom have experienced physical or mental injuries as a result of their service, form an integral part of the archaeological team. The charity uses archaeology as a tool to help service personnel find peace from the traumas of war, and in turn, service personnel offer a useful military perspective on the discoveries the charity unearths.

Liam Telfer is one of the British veterans who took part in the charity's Excavation Programme this year. Now a firefighter, he served in the Royal Scots Dragoon Guards and the Household Cavalry for over 15 years. He first joined the Waterloo Uncovered family by taking part in Battlefields Uncovered, the charity's accredited academic programme run in collaboration with Utrecht University, one of the seven veteran support programmes run by Waterloo Uncovered in 2022. He said: "I joined the programme in September 2021 with a huge interest in the Napoleonic Wars which stemmed from childhood. I really wanted to learn more about



*A group shot of the 2022 Waterloo Uncovered team in front of the lion mound. ©chrisvanhouts*

conflict archaeology and doing it with Waterloo Uncovered has been better than I could have imagined. To be able to visit the actual battlefield with such esteemed academics who have studied it so closely is a dream come true. The excavation is also really important to me as it presents an opportunity to meet other veterans and share experiences from our time in service.”

David Ulke, a Wellbeing Support Lead at the charity and a veteran who served as a mental health nursing officer in the RAF for 27 years added: “We strive to provide an inclusive and safe learning environment for our beneficiaries. Our results show that there is a measurable and sustained improvement in the psychological well-being of the VSMP who have participated previously, and this work will continue to help measure how this improvement influences transition into civilian life.”

### **A Rare Find**

In 2022, Waterloo Uncovered’s excavations focussed on two key sites: Wellington’s former field hospital at Mont-Saint-Jean, where the exciting discoveries of 2019 were uncovered; and the village of Plancenoit, which was excavated





*Metal detectorists in front of the iconic Lion's Mound ©chrisvanhouts*

for the first time in the charity's seven-year history this year. It is here, in the churchyard and surrounding farms, that a ferocious clash took place when Prussian troops came to Wellington's aid and fought hard to eventually gain control of this vital position from the French; a pivotal turning point in the Battle.

Both sites proved fruitful, with veterans uncovering over 900 finds during the dig, including a variety of Prussian musket balls, horse furniture and a coin at Plancenoit. But it was at Mont-Saint-Jean that the most significant find of the excavation season -and indeed the charity's history - was discovered: a complete human skeleton, only the second to ever be found on the Waterloo battlefield.

The fully articulated skeleton appears to be that of a young, male individual; possibly a soldier who died during or shortly after the Battle of Waterloo. No evidence of injury has yet been discovered on the bones, and no musket balls were found associated with the skeleton, so this individual's cause of death remains unclear. Metal detectorists working closely with the archaeological team have thoroughly

investigated the site of the bones, however no objects or signals were detected around the skeleton, and nothing that could give us a clue to this individual's identity or cause of death was discovered.

Professor Tony Pollard, one of the project's Archaeological Directors and Director of the Centre for Battlefield Archaeology at Glasgow University, says, "I've been a battlefield archaeologist for 20 years and have never seen anything like it. We won't get any closer to the harsh reality of Waterloo than this."

Rod Eldridge, one of the project's Lead Welfare Officers and a veteran, added, "Finding human remains can invoke a range of strong emotions, from excitement at their discovery to understandable sadness and reverence, as this is likely to be a soldier, just as those excavating it with Waterloo Uncovered are. There are strong feelings amongst the team that the bones must be treated with respect and dignity at all times."

After the careful excavation of the fragile bones was completed, the skeleton was sent to the Royal Belgian Institute of Natural Sciences in Brussels, where it will remain for the next year.





Further analysis by specialists has revealed that the skeleton is of a man who was between 20 and 29 years old when he died and was roughly 5' 9" tall. In the coming months, researchers hope to conduct isotope analysis, which may be able to determine where this individual grew up and what the main elements of their diet were.

In addition to a complete skeleton, two legs have been uncovered, likely amputated in the field hospital during the battle, in a desperate attempt to save lives. Further up the trench was an amputated human arm, along with the remains of three articulated horses. Elements of at least one more horse have also been found, although it appears that many of this horse's bones have been lost to soil erosion.

**“Both sites proved fruitful, with veterans uncovering over 900 finds during the dig”**

Véronique Moulaert from AWaP, one of the project's partners, explained the grim picture painted by the proximity of amputated limbs and an articulated body, “Finding a skeleton in the same trench as ammunition boxes and amputated limbs shows the state of emergency the field hospital would have been in during

the battle - dead soldiers, amputated limbs and more would have had to be swept into nearby ditches and quickly buried in a desperate attempt to contain the spread of disease around the hospital.”

#### **The Missing**

As many as 20,000 men fell on a single day in June 1815 in the epic battle near Brussels in Belgium that ended Napoleon's dreams of empire. And yet for two centuries, a mystery has endured about what happened to their remains. The skeleton discovered at Mont-Saint-Jean is only the second to ever be discovered – leaving as many as 19,998 unaccounted for.

Historians and archaeologists have put forward several theories as to what may have happened to the missing bodies. Many Waterloo dead are thought to have been burnt on pyres, while others were removed from graves and shipped to the UK as part of a gruesome trade in fertiliser made from human bones. Using dozens of contemporary written accounts in Belgian, German and French archives, three researchers including Waterloo Uncovered's Archaeological Director Professor Tony Pollard have concluded that bones of the Waterloo dead were plundered from 1834 onwards and used in the process of refining sugar in Belgian sugar mills – one of which was built just three miles from the battlefield.

In addition, many bodies were likely piled into mass graves that have not yet been



*A close-up of a musket ball discovered at Plancenoit. ©chrisvanhouts*

“to deliver its  
life-changing  
veteran  
support  
programmes,  
Waterloo  
Uncovered  
needs your  
support”

discovered, in order to clear the battlefield of the thousands of bodies that littered it. Waterloo Uncovered is exploring this possibility in 2022 with the first ever large-scale geophysical survey of the Waterloo battlefield. Led by PhD candidate Duncan Williams, the survey will identify anomalies in the landscape – potentially indicating mass graves, large collections of metal or lost structures - which will be explored by the team. The process of “ground-truthing” – meaning uncovering what lies beneath the anomalies Duncan has mapped out by conducting small-scale excavations at particularly interesting or mysterious sites – was begun during the 2022 excavation, and will be continued in 2023, where the team hope to make even more exciting discoveries.

#### **Looking Back and Looking Forward**

While the charity’s archaeological discoveries on the battlefield may have dominated the news cycles; the charity has much more to shout about in 2022. This year has seen the charity support over 100 veterans, serving personnel and military spouses across seven 12-month wellbeing support programmes, fo-

cussing on a variety of topics including creative arts, finds handling and the untold stories and hidden histories of the women of Waterloo. In addition, the charity this year took two veterans of the Falklands War back to the Islands to face their trauma head-on while conducting the archaeologically significant Falklands War Mapping Project; a unique and profoundly emotional project.

This year, the community has rallied to support Waterloo Uncovered as the charity recovers from the impact of Covid, raising funds through a variety of challenges as part of the Re-enact for Veterans campaign, a London to Paris cycle and a Gibraltar Rock Relay Run. But in order to continue its groundbreaking archaeological excavation at Waterloo, and to deliver its life-changing veteran support programmes, Waterloo Uncovered needs your support. To help continue their invaluable work and support those who have served their country when they need it the most, please consider making a donation at [www.waterloouncovered.com/donate](http://www.waterloouncovered.com/donate).

**If you are interested in finding out more about how you can support the charity’s work, please contact our Head of Fundraising Kate Scott at [k.scott@waterloouncovered.com](mailto:k.scott@waterloouncovered.com).**



“The catalogue of the French colonies published by Yvert et Tellier was out of stock less than a year after its publication, the sign of a dynamic but undervalued market”





Guillaume Daussin

## CASTELLUM EDITIONS: THE NEW BRAND WEBSITE FOR THE COLLECTION OF STAMPS OF THE FORMER FRENCH COLONIES

On the international market, French classic and semi-modern stamps benefit from a prestige that return premium sale results. The sale by Spink of the “La Fayette” collection in 2003 or more recently the “Hermione” collection in 2018 testify to this, notably for Blancs, Mouchons and Mersons, which go beyond French borders.

In their slipstream, the classic and semi-modern stamps of the former French colonies before independence have a corresponding desirability: the Dallay and Maury catalogues, respectively from 2006 and 2014 (both bought by Spink in 2015) are difficult to find, even on the second-hand market. The catalogue of the French colonies published by Yvert et Tellier was out of stock less than a year after its publication, the sign of a dynamic but undervalued market.

Whether it is France or one of its former colonies with a large volume of stamps, for example Mayotte or Martinique, the philatelist can find pre-printed pages to structure his collection from many sources. However, for territories with a smaller volumes of stamps the offering is less comprehensive.

Castellum Editions was therefore founded

to offer a modern and aesthetic alternative to existing products: what if we designed a luxurious showcase to structure, transmit and value your collection of stamps from the former French colonies?

Launched in November 2022, Castellum offers a homogeneous set of luxurious pre-printed pages covering 86 territories of the former French colonies. On each set of pre-printed pages (on 200 g/m<sup>2</sup> premium cream paper) all the stamps of a given territory, in their main variety, are arranged in a harmonious way, with a correctly sized frame to highlight them (and dimensions indicated to facilitate the choice of mount) plus a description of colour and face value. An agreement with Spink allows us to provide the numbering of these stamps from the Dallay and Maury catalogues.

The territories covered are those of the former French colonies before their independence or their change of status, the territories occupied militarily and/or under mandate of the United Nations, and the French offices abroad. The pre-printed album pages of the Castellum editions go beyond the traditional continental distribution of these territories by proposing geographical regroupings when relevant. For example, Guadeloupe, Guyana, the territory of Inini and Martinique are regrouped under the heading ‘Caribbean’.

As each collection and each collector is unique, we have made it a point to offer 20

“As each collection  
and each collector  
is unique, we have  
made it a point to  
offer 20 different  
variations of layout  
for each set of pages”

different variations of layout for each set of pages – customised layouts can be produced on request. Our approach is to give collectors more choice, not to restrict it by introducing a new standard of perforation or size, thus the album pages are created for use with binders of a well-known French publisher; however page format customisation options are available on request.

Publisher Guillaume Daussin is a 42-year-old entrepreneur who has been collecting stamps since the age of 10. He had a passion for French stamps before he came across the stamps of the former French colonies, and fell in love with the richness of their colours, their variety of cancellations, and the testimony they provide of a geo-political history seen and told by the French State. He founded Castellum Editions in 2022 as a modern and aesthetic alternative to the existing sporadic offers of collector's material dedicated to the French colonies. For further information please visit [www.castellum.fr](http://www.castellum.fr).

*Images: Sarah Scaniglia [www.sarah-scaniglia.com](http://www.sarah-scaniglia.com)*



**FIDUCIARIA  
GIELLE SA**

Dal 1999 operiamo con professionalità e competenza nei seguenti ambiti:

**Contabile • Aziendale • Fiscale • Finanziario**

Corso Elvezia 25 – PO Box 6005 – 6901 Lugano - Switzerland  
Tel: +41(0)91 913 42 30 E-mail: [info@gielle.ch](mailto:info@gielle.ch)  
Fax: +41(0)91 913 42 39 Website: [www.gielle.ch](http://www.gielle.ch)





## WHERE HISTORY IS VALUED

25 JANUARY 2023 | LONDON



**Iain Murphy** | [imurphy@spink.com](mailto:imurphy@spink.com) | +44 (0)207 563 4060

**SPINK LONDON | 69 Southampton Row | WC1B 4ET | United Kingdom**

**WWW.SPINK.COM** Follow us on social media: **#SPINK\_AUCTIONS**





“While many were adjusting to the sight of a left-facing portrait of King Charles III, numismatic commentators were applauding the pursuit of tradition – an uncrowned portrait for a male monarch”



*King Charles III's 'Memorial' 50-Pence, 2022*



Gregory Edmund

## BRITAIN'S 'FIRST' MEMORIAL COINS

Quite unexpectedly since our last edition of the Insider, the first definitive coin effigy of His Majesty King Charles III has been released by the Royal Mint. In 1952, it took nine months for the designs of Mary Gillick to be approved for release. In 2022, it took only three weeks for Jennings' effigy to appear. Evidently the Royal Mint had been preparing this time, at least since the King's 70<sup>th</sup> Birthday in 2018 in fact! *Sic transit gloria mundi*.

At first, only a few select few journalists would see him at Cutlers' Hall on the afternoon of Thursday 29<sup>th</sup> September. Then, akin only to the standards of our age, and the means by which hit records are 'dropped' to the world, followed a concerted social media campaign from midnight into Friday 30<sup>th</sup> September 2022. While many were adjusting to the sight of a left-facing portrait of King Charles III, numismatic commentators were applauding the pursuit of tradition – an uncrowned portrait for a male monarch. While the debate continues about the substitution of the Latin 'CAROLUS' for the more 'accessible' 'CHARLES', it is more seismic to note that for the first time in 202 years, Great Britain has opted for a circulating coinage bearing two Sovereigns in a single calendar year, and its first official 'Memorial' issue in as long. So rare is the event in the British numismatic record, and so momentous the Royal transition, that we thought it appropriate to delve into the archive, and explore the true origins of so-called 'Restitution Coinage.' What better way than to report in full the 'Essay on National Rewards', penned by renowned Anglo-Irish satirist Dr

Jonathan Swift on 1<sup>st</sup> July 1713 to the Lord Chancellor, Robert Harley, 1<sup>st</sup> Earl of Oxford:

*"There is no maxim in politics more indisputable, than that a nation should have many honours in reserve for those who do national services. This raises emulation, cherishes public merit, and inspires every one with an ambition which promotes the good of his country. The less expensive these honours are to the public, the more still do they turn to its advantage. The Romans abounded with these little honorary rewards, that without conferring wealth or riches, gave only place, and distinction to the person who received them. An oaken garland to be worn on festivals and public ceremonies, was the glorious recompence [sic] of one who had covered a citizen in battle. A soldier would not only venture his life for a mural crown, but think the most hazardous enterprize [sic] sufficiently repaid by so noble a donation.*

*But among all honorary rewards which are neither dangerous nor detrimental to the donor, I remember none so remarkable as the titles which are bestowed by the Emperor of China. These are never given to any subject, says Monsieur le Conte, until the subject is dead. If he has pleased his Emperor to the last, he is called in all public memorials by the title which the Emperor confers on him after his death, and his children take their ranks accordingly. This keeps the ambitious subject in a perpetual dependence, making him always vigilant and active, and in every thing conformable to the will of his sovereign.*

*There are no honorary rewards among us, which are more esteemed by the person who receives them, and are cheaper to the prince, than the giving of medals. But there is something in the modern manner of celebrating a great action in medals, which makes such a reward much less valuable than it was among the Romans. There is generally but none coin stampd [sic] upon the occasion, which is made a present to the person who is celebrated on it: By this means his whole fame is in his own custody. The applause that is bestowed upon him is too much limited and confined. He is in possession of an honour which the world perhaps knows nothing of. He may be a great man in his own family; his wife and children may see the monument of an exploit, which the public in a little time is a stranger to. The Romans took quite a different method in this particular. Their medals were their current money. When an action deserved to be recorded on a coin, it was stampd [sic] perhaps upon an hundred thousand pieces of money like our shillings, or half-pence, which were issued out of the mint, and became current. This method published every noble action to advantage, and in a short space of time spread through the whole Roman empire. The Romans were so careful to preserve the memory of great events upon their coins, that when any particular piece of money grew very scarce, it was often re-coined by a succeeding Emperor, many years after the death of the Emperor to whose honour it was first struck.*

*A friend of mine drew up a project of this kind during the late ministry, which would then have been put in execution had it not been too busy a time for thoughts of that nature. As this project has been very much talked of by the Gentleman above-mentioned to men of the greatest genius, as well as quality, I am informed there is now a design on foot for executing the proposal which was then made, and that we shall have several farthings and half-pence charged on the reverse with many of the glorious particulars of her Majesty's reign. This is one of those arts of peace which may very well deserve to be cultivated, and*

*which may be of great use to posterity.*

*As I have in my possession the copy of the Paper above-mentioned, which was delivered to the late Lord-Treasurer, I shall here give the public a sight of it. For I do not question, but that the curios part of my readers will be very well pleased to see so much matter, and so many useful hints upon this subject laid together in so clear and concise a manner.*

“While many were adjusting to the sight of a left-facing portrait of King Charles III, numismatic commentators were applauding the pursuit of tradition – an uncrowned portrait for a male monarch”

*The English have not been so careful as other polite nations to preserve the memory of their great actions and events on medals. Their subjects are few, their mottos and devices mean, and the coins themselves not numerous enough to spread among the people, or descend to posterity.*

*The French have outdone us in these particulars, and, by the establishment of a society for the invention of proper inscriptions and designs, have the whole history of their present King in a regular series of medals.*

*They have failed, as well as the English, in coining so small a number of each kind, and those of such costly metals, that each species may be lost in a few ages, and is at present nowhere to be met with but in the cabinets of the curious. The ancient Romans took the only effectual method to disperse and preserve their medals, by making them their current money.*

*Everything glorious or useful, as well in peace as war, gave occasion to a different coin. Not only an expedition, victory or triumph, but the exercise of a solemn devotion, the remission of a duty or tax, a new temple, sea-port, or highway, were transmitted to posterity after this manner.*

*The greatest variety of devices are on their*





Queen Anne's 'Act of Union' Farthing, 1713,  
one of only two known striking in gold, by  
Richard Arundell, Master of the Royal Mint

*copper-money, which have most of the designs that are to be met with on the gold and silver, and several peculiar to that metal only. By this means they were dispersed into the remotest corners of the empire, came into the possession of the poor as well as rich, and were in no danger of perishing in the hands of those that might have melted down coins of a more valuable metal.*

*Add to all this, that the designs were invented by men of genius, and executed by a decree of Senate.*

It is therefore proposed,

1. That the English farthings and half-pence be re-coined upon the Union of the two nations.
2. That they bear devices and inscriptions alluding to all the most remarkable parts of her Majesty's reign
3. That there be a society established for the finding out of proper subjects, inscriptions, and devices
4. That no subject, inscription or device be stamped without the approbation of this society, nor if it be thought proper, without the authorisation of privy-council.

*By this means, medals that are at present only a dead treasure, or mere curiosities, will be of use in the ordinary commerce of life, and at the same time, perpetuate the glories of her Majesty's reign, reward the labours of her greatest subjects, keep alive in the people a gratitude for public services, and excite the emulation of posterity. To these generous purposes nothing can so much contribute as medals of this kind, which are of undoubted, authority, of necessary use and observation, not perishable by time, nor confined to any certain place; properties not to be found in books, statues, pictures, buildings, or any other monuments of illustrious actions."*

From this private petition would spawn not just an iconic rarity within the British coinage series, but a movement within 'numis-artistry' through which the talents of Croker, Pingo, Wyon, Pistrucci and Merlen et al flourished. Between 1697 and 1851, some of the finest series of coins, medals and para-numismatica ever produced by the Royal Mint emerged. Their iconic individualism trips off the tongue today, be it the VIGO Five-Guineas of 1703; the Incorrupta and Three Graces Crowns of 1817; or Pistrucci's Patterns of St George and the Dragon emblazoned across the 'New Coinage'. Ironically it would not be these issues that had so bothered Sir Isaac Newton during his tenure as Master of the Mint (1699-1727), but the copper specie which would be one of the very few scientific

quandaries to ever overwhelm him. We hasten to add not for lack of effort or interest, but entirely hampered by the technological inferiority of the equipment to hand and perhaps also a touch of Newton's unwavering reluctance to debase pure copper or reutilise tin in the production of small change.

As a result, a mythology developed about the production of Halfpennies and Farthings at the end of Anne's reign. Folklore would tell of 'the die breaking after the third striking of a Farthing', rendering them the 'Queen of English coin rarities'. Spurious claims of ownership would pop up around the country, and for the next century and a half, specialists at the British Museum would be inundated with chancers offering an example for anywhere between £300.0.0 and £1,000.0.0. Wills would be formed bequeathing a single Farthing at the value of £500.0.0, pipe-tampers would be adorned with cast copies for mass exhibitions in London, and a criminal was even imprisoned for 12 months on the flimsy evidence that 'as only three coins existed', a coin of similar appearance must be 'that stolen coin of great value'. For particular context, the 'Bishop Juxon medal' gifted by Charles I on the scaffold in 1649 would fetch £255.0.0 at auction in 1854 – the highest price at that point ever paid for an English coin. Even when Spink bought this

Five-Unite Pattern medallic coin for the nation in 1897, it only cost £770.0.0! As a result cast and crude forgeries of Anne's farthing were made *ad infinitum*, polluting the true story of what we must learn to regard as England's 'first Memorial coinage'.

However, much like the surprising discovery of Richard III's scoliotic skeleton, a kernel of truth can be found about the 'die-breaking' during production. Perhaps this came as whispers from Isaac Newton's experimental trials when the copper flans of the Halfpennies split under pressure. More likely it emanated from the tiny production of restrikes in off-metals that were made under the observation of Newton's successor Richard Arundell in 1738 for his coin collecting friends. For pointedly only two examples of the 1713 'Act of Union' Farthing are known in gold, and several in silver exhibiting progressive die breaks upon the reverse. Several designs were commissioned to celebrate the Peace of Utrecht, one with Anne driving a biga of Horses as 'Peace transcended the World', a third shows the Queen personified as Britannia; seated in a portico, possibly an allusion to the Gates of Janus and the tradition of the doors being closed or opened in representation of Peace and War. The first beneficiary of such a restrike was Edward Harley, 2<sup>nd</sup> Earl of Oxford, the only



*King George III's Pattern Five Pounds, 1820, one of only 25 struck*

“This remarkable  
laudatory coinage  
has long been  
vaunted as a  
genuine rarity,  
but as it transpires,  
for all the wrong  
reasons!”

born son of the Lord Chancellor originally petitioned about the coins. Evidently the family tradition continued long-after it was sold in March 1741/42, for the satirical ‘Heraldry of Nature’ published in 1785, lampooned the then Prime Minister, William Cavendish-Bentinck, 3<sup>rd</sup> Duke of Portland with his imagined heraldry including the sable of ‘Queen Anne’s Farthing’ – no surprise to learn he was the maternal grandson of Edward Harley too!

This remarkable laudatory coinage has long been vaunted as a genuine rarity, but as it transpires, for all the wrong reasons! Inspired by the classical tradition and representative of nascent British influence in Europe on the ‘modern’ 18<sup>th</sup> Century world stage, it also reflects the talents and indeed limitations of Croker and Newton together; nevertheless Queen Anne’s Farthing can finally take its place as Swift had originally intended in the annals of British numismatics as her first true ‘memorial coin’. But no sooner had the second tenure of the Duke of Portland’s premiership ended in 1809, than a new artist would emerge at the Royal Mint – Benedetto Pistrucci, and soon after would come Britain’s second.

Despite the approval for a Five Pound and Two Pound coin as part of the Great Recoinage of August 1816, it was not until December 1819 that the skilful artisan could turn his attentions to these Gold Patterns. In proving the dies, the engraver would strike several unsigned uniface trials in lead, as well as pairings of the Two-Pounds in silver, offerings and re-offerings of which have been incredibly disparate in sale rooms over the last century, not least through the Spink Numismatic Circular in its earliest volumes. Sadly the death of King George III on 29<sup>th</sup> January 1820 would truncate Pistrucci’s grand plans for these – arguably his greatest numismatic works. However, and as the tale goes, Pistrucci rushed back to the Mint upon hearing the Church bells toll in lament of the King’s passing and thereupon caused at least 25

Five-Pounds and 60 Two-Pounds to be struck off. Fanciful as this tale may be, the variety of edged and un-edged Patterns would indicate several phases of striking and by no means a last-minute rush. More noticeable however is the reported striking of 60 Two-Pounds for what would have been the Diamond Jubilee of His Majesty’s reign – perhaps this limited run style is not a modern Royal Mint advent for the 2022 Platinum Jubilee 50p after all!

In any case, the story surrounding this issue being planned in life, but released in death, gives us our second British memorial coin, albeit by sales, if not by conception. Whereas Queen Anne’s issues evolved through posthumous restrikes to reflect her passing, that is to say the legends shifted from ‘ANNA DEI GRATIA’ to ‘ANNA AVGVSTA’; the posthumous issues of George III made no such change, even though George IV’s new specie was rapidly produced in 1820 and could easily have reflected such an anticipated transition. This ultimately reflects the law of the land, and the simple concept that the throne of England is never vacant, nor ever occupied by a deceased resident. Consequently, 202 years later, and with the sad passing of Queen Elizabeth II, the same fate has befallen our beloved former Sovereign. Exchanged within months by her son, the first issues of His Majesty pay very subtle homage to her unprecedented national and international service on the reverse of the newly-released 50-Pence piece. Numismatists will note the reuse of a design that featured three times on the Queen’s coinage. Firstly at her Coronation, again at the Exhibition in New York in 1960 and finally on the first birthday of our two-time future King, Prince George of Cambridge in 2014. Much like Swift’s original assessment, ‘Restitution issues’ are most impactful when they are emblazoned on the most common of circulating coins so that they may ultimately reach the most hands. While numismatists may decry the speed of transition and the irregular overlap in productions of the Queen’s and King’s coinage, the Royal Mint must at least be commended, albeit inadvertently, for heeding Swift’s original plea 309 years after the fact. *Inest sua gratia parvis.*







Gregory Edmund

## 1666 AND ALL THAT ...

“Following the Battle of Dunbar in 1650, Cromwell authorised the removal of Scottish prisoners of war to be employed at the work”

For those fortunate enough to remember the delights of receiving the *Numismatic Circular* without fail on the first of every month, you will no doubt also remember the swathe of editorial content therein. Ranging merrily from new discoveries in the numismatic records to sad reminders of collectors of yesteryear passing on, today this content has very successfully transitioned into the *Insider* you now hold.

Back in 1966, Spink's *Numismatic Circular* underwent a surprise of its own. Its monthly pronouncement as to the age of the firm suddenly shifted from Marshall Spink's apprenticeship with John Flude at 2 Gracechurch Street from 1778, to the impressive discovery of an earlier John Spink apprenticing as a goldsmith in February 1666. Since then a mixture of confusion has surrounded this earlier dating, not least because the auspicious date conjures mental images of a fledgling firm rising phoenix-like from the ashes of the Great Fire of London. However, the advent of modern genealogical resources has enabled an even further push into the pasts of the firm, a journey that ultimately confirms that in fact two scions of Spink, from Northamptonshire and Yorkshire, led the charge for this now internationally renowned household name.

Edmond and Elmes Spinckes, the sons of Reverend Elmes of Walesby, Lincolnshire would take separate apprenticeships for goldsmithing with Sir Jeremias Snowe and Henry Lambe in 1661 and 1677 respectively, framing John Spink's own working employment. Surprisingly their father, who would establish the family seat at Aldwinckle, Northants, would use his personal fortune at the height of the English Civil War to invest £50 on 21<sup>st</sup> March 1644/45 in the New World through the *Founding Company of Undertakers for the Iron Workes* alongside his uncle Boniface Burton. Despite a false start at Lynn, a

new site of operation was found at Braintree in Saugus County, Massachusetts from which the first integrated ironworks in North America was founded. Seven years later, local blacksmith Joseph Jenckes, a fellow English immigrant, had set up his forge on the site from which he would be commissioned by John Hull and Robert Sanderson, mint-masters for the Massachusetts Bay Colony, to create the puncheons for coinage. This would include the New England Shilling, the most recent example of which sold in London for £264,000; as well as the subsequent, Willow, Pine and Oak tree issues that although bearing the date of 1652, were most likely struck some two decades later during the reign of King Charles II. As a consequence, Spink, whose name for generations has been synonymous with numismatics throughout Britain, can also be stated with good confidence to be responsible, at least in financial part, for North America's first coinage as well.

Back in August 2022, I visited the Saugus Ironworks National Park near Boston, MA to learn more about this extraordinary three-hundred year old and three-thousand mile connection between Spink and America. My thanks to Paul Kenworthy and Bill Griswold of the National Park Service for accommodating his visit, especially for their update on the latest round of archaeological surveying being undertaken on the site. Following the Battle of Dunbar in 1650, Cromwell authorised the removal of Scottish prisoners of war to be employed at the works which following a series of financial mismanagements would eventually close the works in the early 1670s, shortly after Edmond had passed on his investment to his third son, Seth.

1666, or now 1645 – in any case, it may be time to start counting the number of candles on the cake ...



## THE MAN BEHIND THE MEDAL







Marcus Budgen

## A REMARKABLE LIFE – COMMANDER WILLIAM CASWELL, ROYAL NAVY

In our November Auction, the Medal Department was thrilled to offer the Naval General Service Medal with clasps ‘Boat Service 4 April 1812’ and Algiers to Commander William Caswell, Royal Navy. The Medal boasted a unique combination of clasps and the first clasp is the only such award to an Officer; it was offered to the market for the first time, as the Department was charged by a direct descendant to bring it to sale.

The story of this ‘Man Behind the Medal’ is perhaps one of the most remarkable to come to the market in recent years, for Caswell worked his way through the ranks from Able Seaman. Having also survived capture by Malay pirates, he commanded ships’ boats in various cutting-out expeditions, was dangerously wounded during an attack on an American privateer and later went on to settle in New South Wales.

William Caswell was born in August 1789, son of John and Anne Caswell. Most interestingly - considering his later career and advancement - he is noted as joining the Royal Navy in September 1805, as an Able Seaman (*A Naval Biographical Dictionary: Caswell, William*, WR O’Byrne, refers) and sent to HMS *Fox*, a 32-gun frigate on the East India station. Despite his start on the lower-deck at the tender age of 16, the young Caswell must have made a good impression on his superiors as he is noted as a Midshipman a mere two years later - though it appears that during this time he was also captured by Malay pirates during a skirmish and imprisoned for eight months, from September 1807-April 1808 (*ibid*).

Returning to active service aboard *Fox*,

Caswell commanded her barge at the cutting-out and capture of the French 8-gun privateer *La Caravanne* at Sappara - one of many small ‘boat actions’ he was to be involved with during his long and varied career. November 1811 saw him removed to the 36-gun frigate HMS *Maidstone*, this time as Master’s Mate - again an indication that Caswell was an intelligent and thorough seaman as he had successfully passed his examination for Lieutenant on the 6th of that month. However, from here he had to bide his time and wait for a suitable vacancy to become available. Sailing with *Maidstone* to the Mediterranean he was heavily involved in further small actions which only added to his laurels, commanding her launch at the capture of a 5-gun privateer before - on 4<sup>th</sup> April 1812 - being in charge of yet another boat at the cutting-out of the French 2-gun privateer xebec *Martinet* off the south-east coast of Spain; it was for this action that Caswell earned the clasp ‘Boat Service 4 April 1812’.

Being next ordered to the North American station, almost exactly four months later, on 3<sup>rd</sup> August, found *Maidstone* and Caswell on the North American station where he again distinguished himself in command of a boat from the ship which captured the American 6-gun revenue-cutter *Commodore Barry* (along with three privateer schooners) in the Bay of Fundy: in this action the American crews erected batteries on the shoreline and resisted the British attack for some time, inflicting casualties before retreating. On 26<sup>th</sup> April 1813 Caswell was finally appointed Acting-Lieutenant, clearly a well-deserved promotion and one which saw him posted to the 38-gun frigate HMS *Spartan*, also

“Having also survived capture by Malay pirates, he commanded ships’ boats in various cutting-out expeditions”

on the North American station: an appropriate choice as *Maidstone* and *Spartan* had acted in conjunction in the capture of the *Commodore Barry*. However, upon confirmation of his promotion to Lieutenant he was next appointed to the 74-gun HMS *Plantagenet* - a move that came very close to ending a hitherto full and exciting career.

In preparation for the Louisiana Campaign (culminating in the disastrous Battle of New Orleans on 8<sup>th</sup> January 1815), *Plantagenet* - along with the 38-gun HMS *Rota* and 18-gun HMS *Carnation* - were ordered to set sail from Britain and join the fleet then assembling for the attacks and raids on American shipping and soil; however, upon reaching the Azores the small squadron spotted an unidentified ship in port at Fayal Roads - what turned out to be the US privateer *General Armstrong*, of seven guns and 90 men. In a slightly complicated diplomatic situation, whilst Britain and Portugal were allies and Britain and the United States at war, Portugal and the United States were maintaining neutrality - and the *General Armstrong* was therefore anchored in 'safe' waters free from danger. Nevertheless, the senior British Naval officer (Captain Robert Loyd of the *Plantagenet*) ordered a boat under the command of Lieutenant Faussett to investigate. Accounts differ of precisely what happened next, but when Faussett's boat came too close to the American ship (whether through design or accident) the *General Armstrong* opened fire, killing two and wounding seven. Upon this, the boat pulled away and HMS *Carnation* came in to open dialogue with the Americans. Seemingly failing to get anywhere with words alone, *Carnation* then dispatched four heavily armed and manned boats towards their opponent. At this, the *General Armstrong* replied with heavy fire and repulsed the attack with heavy casualties - some estimates state 40 killed and wounded against a mere two American privateersmen.

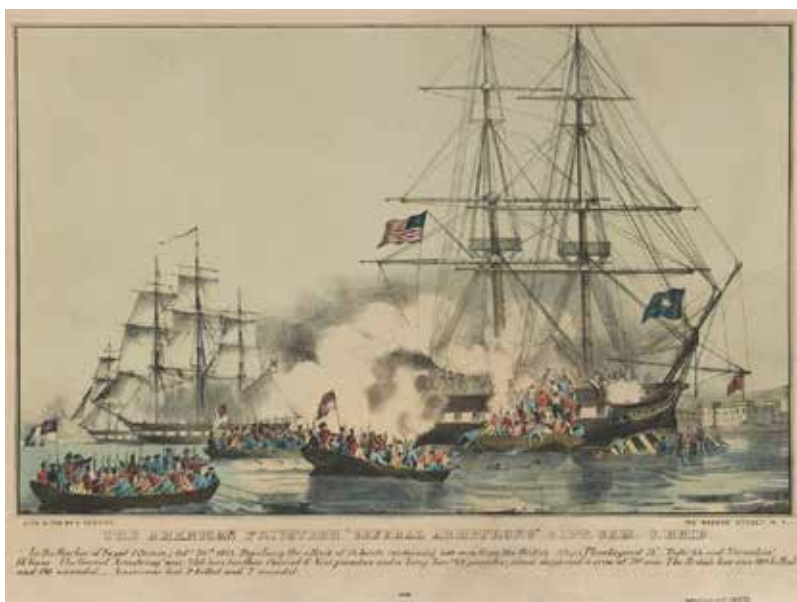
An hour later, at 9pm, the British tried again - this time with 12 boats loaded with 180 sailors and marines from the whole squadron, with Lieutenant Caswell being one of the officers of that number; overall command of



the attacking force was given to Lieutenant William Matterface. Unfortunately, due to the distance required to cover and a strong current it took almost three hours for the boats to come up with the American privateer - this gave the crew ample time to ensure their defences (including three cannon in a battery on shore) were as prepared and ready as possible. Despite outnumbering their opponent two to one, the attack was a disaster for the British: two boats were sunk before they could even get in range, two were captured, and significant numbers of boarders were killed by cannon, musket fire, and bladed weapons at point-blank range - indeed, Matterface was one of those killed and overall his command suffered nearly 130 casualties before withdrawing. Caswell was amongst the wounded; the *General Armstrong* was later scuttled by her crew, and the British squadron resumed its' voyage to North America.

Caswell is next noted (recovered from his wounds) as a Lieutenant on the 74-gun HMS *Superb* from 7<sup>th</sup> September 1815; he was present with her for the Bombardment of Algiers on

“the attack was a disaster for the British: two boats were sunk before they could even get in range,”

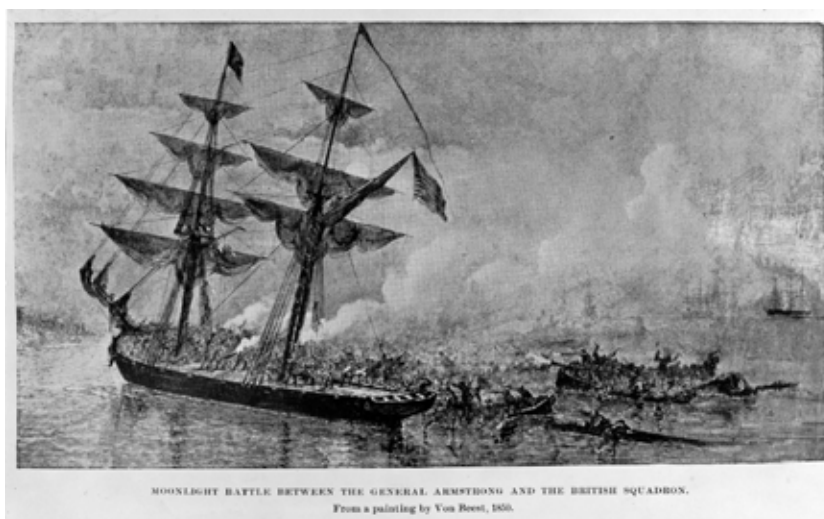


27<sup>th</sup> August 1816, for which action he received his second Clasp. *Superb* was very much in the thick of the fighting: consequently her masts and yards were badly cut-up and she suffered a number of casualties.

After escaping unscathed in this engagement, Caswell remained in naval employment for a number of years - serving on the Jamaica station in the sloop *Surinam*; off Africa in the 20-gun *Bann*; and by mid-1825 was serving in the 42-gun *Hyperion* on coast blockading duties.

Placed on half-pay in 1828, three years previously he had married one Susan Hoddle - interestingly her brother later became the first surveyor-general of Victoria, New South Wales, and this may well have had some bearing on William and Susan's decision to emigrate to Australia later that year. Being awarded a grant of 50 acres of land as a reward for his military service, the Caswells settled on the Tilligerry Peninsula near Port Stephens NSW and built a house (with assistance from convict labour) named 'Tanilba'. Fascinatingly 'Tanilba' still exists: it is the oldest building in Port Stephens and one of the oldest in the whole of Australia. Early colonial life, however, was tough on the Caswells and their growing family - indeed William's desire to build a grand house eventually saw him bankrupt and move to 'Balikera' on the Williams River. During a journey back to Britain William Caswell died, on 29<sup>th</sup> April 1859, at the age of 70.

His Medal carried a pre-Sale estimate of £4,000-5,000 but after fierce bidding between commission, internet and telephone bidders, was secured by a telephone bidder for a Hammer price of £11,000 (£13,640 including Buyer's Premium & VAT).







## THE BAY OF NAPLES AND POMPEII



“Put a compass to paper and trace a circle. Then tell me which other country has such a concentration of places like Amalfi, Naples, Ischia, Procida, Sorrento, Positano, Pompeii, and Capri.”

Diego Della Valle, Author



Tim Robson

If you enjoy a mix of sunshine, history, pretty clifftop towns, volcanic islands, glorious wines, incomparable pizza and old-fashioned villa-style hotels, all by the sea, then the area from Naples sweeping down the Bay and around the tip to the Amalfi coast is the place for you.

Brooding over most of the area is the sloping volcano of Mount Vesuvius, which is nicknamed the sleeping giant, although its slumber is disturbed and every so often it erupts, waking up the area that surrounds it. The Romans believed it extinct in spite of regular rumblings and earthquakes; their knowledge of volcanoes

in fact Naples is the gateway to this lovely part of Italy. Nowadays you can fly into Naples from many parts of the world directly, which brings me to when is the best time to go, or perhaps more accurately avoid. From June to September it can be very hot at the ruins of Pompeii, and generally crowded on the islands and the areas around Sorrento and Positano. My advice is to take a risk with the weather and go in October, still warm and if you are lucky and not too many days of rain.

Whether you are interested in the Roman world or not Pompeii is an extraordinary place and very few people come away disappointed. So I will start our tour there. Firstly, if you want to avoid the large groups or swarms then it is best to get to the gate just outside the station at 8.30am so you can be among the first in. Go straight up through the arch and you can enjoy the vistas in peace and get some idea of the scope and layout of the City. Then set off on one of the main streets, which all lead eventually to the Colosseum and Museum at the opposite end. It is difficult not to get distracted with the smaller side streets! You should allow at least 2-3 hours to do the site justice, and as there is lots of restoration work in progress many of the shops, homes etc are only open for restricted viewing at different times during the day. Depending on your preferences – from getting an overall feeling of life in the 70s AD to wanting to explore something more detailed about Roman life – it

‘Whether you are interested in the Roman world or not Pompeii is an extraordinary place and very few people come away disappointed’

was limited and the word itself did not enter language until the early 17<sup>th</sup> century, based on the Roman God of Fire – Vulcan. The two major eruptions that we know a lot about were in 79AD and 1944, and more recently in 1998.

Across the bay of Naples are three islands: Ischia, a long-since extinct volcano but still with hot springs; Procida; and the limestone Capri. All are easily accessible from the Port of Naples,





is all here, but it is worth doing some pre-visit reading on the background to the site and the eruption. Although much of the wall painting has faded you can still get a good impression of how vibrant Roman homes and streets were:

*"On the whole, the modern palette is the same as the one used by the artists of Pompeii ... The ancients used earths, ochres, and ivory black ... you can do anything with that palette."* Pierre-Auguste Renoir

This is a very brief overview of the fateful days after the initial eruption, which Pliny the Younger, aged 17, who witnessed the event from his family villa near Misenum across the Bay, describes in a letter to his friend Tacitus:

*"You could hear wails of women, the cries of children, the shouts of men ... many raised their arms to the Gods, others declared that the Gods were no longer and that this was the last night on earth."*

His uncle Pliny the Elder, who was a philosopher (*Home is where the heart is ...*), a naturalist and Admiral of the Roman fleet based near Misenum, readied the Navy and sailed across the Bay towards Pompeii to try and help. He never returned. The inhabitants of Pompeii and Herculaneum were the hardest hit. Unless you left these places immediately your survival was limited to a very short period of time, as the ash and large molten rocks showered down and the sun was blotted out, followed by asphyxiation from the ash and noxious gas. Then came a tsunami, earthquakes and intense heat from the pyroclastic flows, with accompanying intense heat that exploded skulls.

Estimates of the numbers killed vary, but for the whole area were perhaps 15,000 to 30,000 people – at least 2,000 in Pompeii itself and almost the entire population of Herculaneum, which was destroyed in two hours. Pompeii took three days to be wiped out. In comparison, apart from 88 US Air Force planes destroyed on the ground, some 26 people died in the July 1944 eruption and 12,000 were displaced. In 1998 (the last eruption) 30 people died from the ash, rain of molten rock and lava flows. Currently 600,000 people live in and around the sleeping giant.

‘Unless you left these places immediately your survival was limited to a very short period of time, as the ash and large molten rocks showered down and the sun was blotted out’



You can reach Pompeii in a number of ways – the easiest is by the train which runs from Sorrento to Naples; it is regular and cheap. The station at Pompeii is a very short walk from the main entrance. Buy a ticket before boarding and validate it otherwise you are liable to a hefty fine and the carriages are patrolled by revenue officers.

I elected to stay between Naples and Sorrento at Castellammare di Stabia, some 30kms southeast of Naples; about a 45-minute taxi ride from the airport (I recommend pre-booking a taxi). I chose the town not for its connections with Pliny the Elder who lived there (Roman name Stabiae), nor for the two Roman villas, nor the thermal baths, but for the hotel. The La Medusa Hotel is one of those elegant 18<sup>th</sup> century villas surrounded by orange groves and lush gardens that the Italians do so well. It is perched above the town with mountains behind and magnificent views across the Bay of Naples and Vesuvius. There are restaurants in the town and a short walk away but it is not on the sea and is a stiff uphill walk to get there. But it's worth it. The local station connects you easily with the rest of the coast and Roman sites.







‘the volcanic soil produces fabulous tomatoes with a distinctive taste’



Sorrento – about 30 minutes by train from the hotel – is well worth a visit, perched on cliffs above the sea, a true Italian seaside town; perhaps a bit touristy, but with lots of small narrow streets to explore.

Combining any stay near or around Naples with a visit to one of the islands just offshore is well worth the time; you have Capri, Procida and Ischia to choose from. I chose Ischia. About one and a half hours sail by ferry from Naples this volcanic island has over 100 mineral-rich springs and thermal waters. It is a well-known wellness destination and some hotels have these on tap, so to speak. Getting around is easy by bus (make sure you buy a ticket before boarding and validate on board – they are very strict about it here and fines are steep). The main town has a lovely waterfront full of fresh fish restaurants and of course pizza. There are ancient Roman baths and the Aragonese medieval castle. The island is not as quiet as next door Procida but relaxing compared with Capri. All three are inter-connected with ferries to all from Naples and some between the islands.

You HAVE to have the pizza – the age-old rivalry between the Sicilians and Neapolitan about the origins of this fast food are legend. Suffice to say, having had both, for me Neapolitan wins hands down; the volcanic soil produces fabulous tomatoes with a distinctive taste. Try the local wines which are also infused with the taste of the volcanic soils – delightful! Finish the meal with limoncello – but this time I prefer the Sicilian version to the Sorrento one.

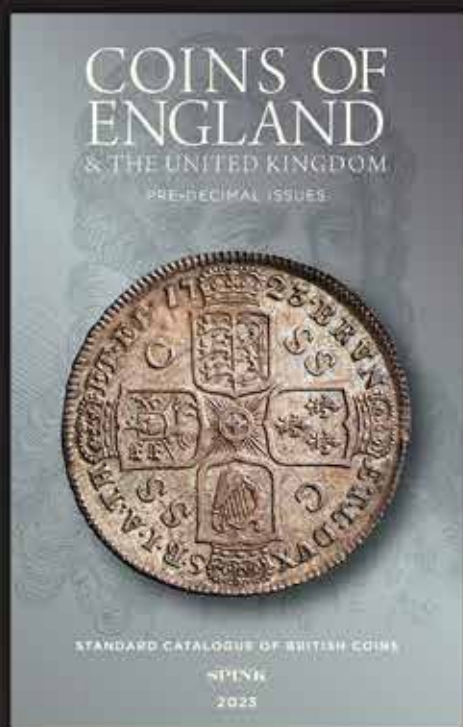
This coastline has it all – truly La Dolce Vita.

# SPINK

WHERE HISTORY IS VALUED

## COINS OF ENGLAND 2023

NOW AVAILABLE FROM SPINK BOOKS

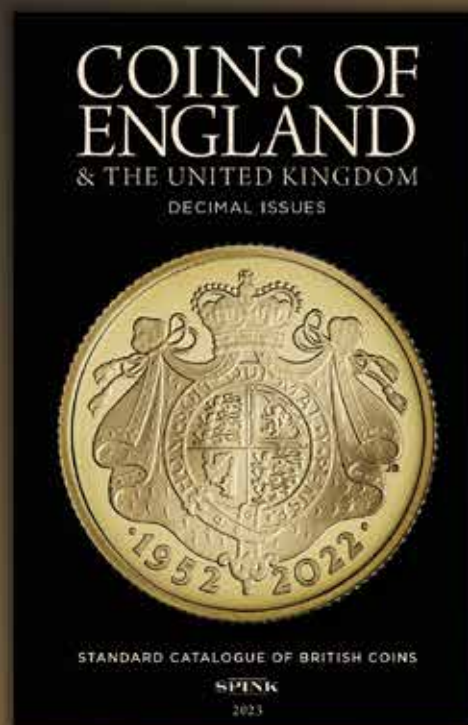


### COINS OF ENGLAND AND THE UNITED KINGDOM 2023 PRE-DECIMAL ISSUES 58TH EDITION

This historic reference work for British coins is still the only catalogue to feature every major coin type from Celtic to the Decimal coinage of Queen Elizabeth II, with over 4,000 price changes reflecting market activity during the past year.

Hardback  
216 x 138mm  
640 pages

With colour illustrations throughout  
RRP £35



### COINS OF ENGLAND AND THE UNITED KINGDOM 2023 DECIMAL ISSUES 9TH EDITION

The Decimal volume of Coins of England and the United Kingdom gives a comprehensive overview of all individual coins and sets issued by the Royal Mint since 1971 (and in circulation since 1968), offering an authoritative catalogue of modern British coins under Queen Elizabeth II and King Charles III.

Hardback  
216 x 138mm  
400 pages

With colour illustrations throughout  
RRP £15

Order at  
**WWW.SPINKBOOKS.COM**

or contact us

**books@spink.com | +44(0)20 7563 4119**

SPINK UK | 69 Southampton Row | Bloomsbury | London | WC1B 4ET



www.spink.com

# SPINK



## SALE CALENDAR 2022 /2023

### December 2022

5 December	Orders, Decorations and Medals - e-Auction	London	22133
6-7 December	Stamps and Covers of Asia featuring the Peter Cockburn FRPSL Collection of Malaya B.M.A.	London	22026
7-8 December	The Klempka Family Collection of Great Britain - Part II	London	22028
8 December	The "St Albans" Collection of English Gold Coins	London	22096
13 December	British and World Coins and Medals Featuring the 'Manx' Collection - e-Auction	London	22180
15 December	Live From Abbey Road, a Selection of Unique Photographic Fusion-NFTs - Part II - e-Auction	Hong Kong	22166
15 December	British and World Coins and Medals Featuring the 'Haddenham' Collection of English Hammered Silver Coins	London	22059
16 December	A NatWest Charity Auction - Part II	London	22322

### January 2023

5 January	Ancient Coins e-Auction	London	23105
6-8 January	Banknotes, Bonds & Shares and Coins of China and Hong Kong	Hong Kong	CSS86
9-11 January	Numismatic Collector's Series eAuction	Hong Kong	CSS87
13 January	World Banknotes at NY INC	New York	381
14 January	Fine Stamps and Covers of China and Hong Kong	Hong Kong	CSS90
15 January	Antiquarian Chinese Books & Paintings Sale	Hong Kong	CSS91
15 January	The Numismatic Collector's Series Sale at NY INC	New York	382
17 January	The Samraat Collection of King George VI Indian States	London	22024
19 January	A NatWest Group Charity Auction - Part III	London	23232
20 January	Bonds and Share Certificates of the World e-Auction	London	22143
24 January	The Dato Professor Cheah Jin Seng Collection of Japanese Occupation South East Asia	London	23010
25 January	Stamps and Covers of Great Britain	London	23011
26 January	The Andrew Wilson Collection of Rhodesia	London	23012
27 January	Stamps and Covers of Asia e-Auction	London	22162
27 January	The Paisley Collection of Persian Coins and Works of Art	New York	386
30 January	The Numismatic Collector's Series Featuring The Brighton Beach Collection	New York	383
31 January	The Philatelic Collector's Series e-Auction	London	23110

The above sale dates are subject to change.

Spink offers the following services:

Valuation for insurance and probate for individual items or whole collections.

Sales on a commission basis either of individual pieces or whole collections.

PLEASE CONTACT US IN ANY ONE OF OUR FIVE OFFICES FOR MORE INFORMATION ON CONSIGNING TO AUCTION

SPINK UK  
69 Southampton Row  
Bloomsbury  
London WC1B 4ET  
info@spink.com  
T: +44 (0)20 7563 4000  
F: +44 (0)20 7563 4066

SPINK USA  
145 W. 57th St. 18th Floor  
New York, NY 10019  
usa@spink.com  
T: +1 646 941 8664  
F: +1 646 941 8686

SPINK CHINA  
4/f & 5/f Hua Fu  
Commercial Building  
111 Queen's Road West  
Hong Kong  
china@spink.com  
T: +852 3952 3000  
F: +852 3952 3038

SPINK ASIA  
Spink (Asia) Pte Ltd.  
Registered at 50 Raffles Pl.  
#17 01 Singapore Land  
Tower, Singapore 048623  
singapore@spink.com

SPINK SWITZERLAND  
Via Livio 8  
6830 Chiasso, Switzerland  
switzerland@spink.com  
T: +41 91 911.62.00  
F: +41 91 922.20.52