

AUTUMN 2023 / ISSUE 46



SPINK

PRESENTS

INSIDER

LIGHTS, CAMERA, ACTION – FILM POSTERS ARRIVE AT SPINK
RHODESIA 1913-24 THE ADMIRAL ISSUE
COIN FINDS IN ITALIAN CHURCHES
THE CAROE FAMILY COLLECTION
BANKNOTES OF GERMAN EAST AFRICA
BRITISH CELTIC COINS: ART OR IMITATION?
OXFORD AND ITS PRIVATE BANKS

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Autumn 2023

CONTENTS

- 2 A Word From Our Director
- 6 London News
- 12 The Man Behind the Medal
by Robert Wilde-Evans
- 20 Forthcoming Sales
- 42 Houdini and Chung Ling Soo – Magicians Extraordinaire
by Emma Howard
- 50 Oxford and its Private Banks
by Jonathan Callaway
- 60 Why do Coins Fascinate Me?
by Jacob Hart, aged 8
- 62 Banknotes of German East Africa: a Truly Authentic Collection
by Henry Bishop
- 66 The Nineteenth Century UK Bicycle/Infant Motor Industry
Investment ‘Bubbles’
by the late John Batten
- 72 Art or Imitation? The Case for Collecting British Celtic Coins
by Dr Tim Wright
- 78 The Many Sides of Coins: Finds in Italian Churches
by Monica Baldassarri
- 88 Coinage in the ‘Land Of The Dragon’: the ‘Innumerable’ Deb Rupees
Of Bhutan
by L Alfred Deahl
- 92 The Hare and the Wolf
by Annabel Schooling
- 98 Spink, Frank Bowcher and Coronation Medals
by Philip Attwood
- 102 Fake News: Trump’s Favourite Phrase is Old News!
by Shawn Caza
- 106 Insider Travel: Ypres

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A WORD FROM OUR DIRECTOR

Dear Friends, Dear Clients,

I hope that you have managed to have an enjoyable break of some kind over the summer, notwithstanding the dismal British weather. Despite the dreary summer and the ongoing tube and train strikes the Spink team turned out some impressive results between Easter and the end of July, with August spent mainly preparing for the busy autumn season. Certainly, no case of ‘rain stopped play’ at Southampton Row! In fact, I am pleased to report that we had our best first quarter in over a decade, with the market remaining strong for collectables and a sense of cautious optimism despite the economic climate.

Talking of climate, in contrast to Britain, most of Europe has experienced blistering heat this summer, and as temperatures continue to warm the changes in atmospheric circulation patterns will surely lead to increased occurrences of extreme temperatures and drought in Europe. This will no doubt have broader social and economic consequences, with heat causing damage to road surfaces and even causing railway tracks to buckle. Heatwaves can also lead to reduced water availability, affecting electricity production, crop irrigation and drinking water supply. The indications are that extreme heat has already had a negative impact on economic growth in Europe, lowering it by up to 0.5% over the past decade. It is crucial that governments worldwide take swift and decisive action to reduce greenhouse gas emissions immediately.

We have noted that major art houses Christie’s and Sotheby’s have substantially reduced their printing of traditional printed catalogues with a view to minimising their carbon footprint. We are closely monitoring this initiative and shall consider the ramifications of pursuing a similar policy for our future sales. We remain proud of our commitment to sustainable practices and encourage other businesses within the industry to follow the same course.

As we caught a rare glimpse of sunshine here in June, however, our Stamp auctions achieved strong results in Great Britain and Commonwealth and outstanding realisations from the M. Tsuchiya Collection of Japanese Occupation Stamps in the

Former British Territories. Highlights included Lot 4253 selling for £48,000 against an estimate of £8,000 - £10,000 and Lot 4236 selling for a staggering £72,000 against an estimate of £6,000 - £8,000. Also in June, we achieved a staggering result for our Waterloo Medal, awarded to Lieutenant-Colonel Goodwin Colquitt, which sold for £20,500 on 25th June, far exceeding the estimate of £12,000 - £15,000, and achieving the highest price for a single-example Waterloo Medal at Spink in nearly a decade. These results followed on from our fantastic April coin sales, which were previewed in the previous issue of the *Insider*, with the 'White Rose' Collection of British and Ancient Coins achieving a phenomenal £1.08 million, including the world record-breaking Nectanebo stater, which hammered at £180,000 and a brilliant £230,000 for lot 627, the iconic 'Una and the Lion'. The 'St. Helier' Collection of English Gold Coins, which preceded the 'White Rose' offerings, sold for an impressive total of £507,000 – ably demonstrating Spink's deft handling of single-owner collections.

Spink's e-auction offerings were similarly strong, with our May Medals and Militaria e-auction reaching a phenomenal 98% selling rate, with 555 bidders registered and a total hammer of £278,570 against an estimate of £181,525 – £244,940. Our recent World Banknotes e-Auction, likewise, achieved an impressive £409,970 against an estimate of £302,210, with a total of 413 registered bidders. Lot 550, an Ionian Bank Proof 100-Drachmai, sold for an incredible £8,500 against an estimate of £500-£800. Our coronation e-sale, in honour of His Majesty King Charles III, saw some excellent results, including Lot 28, a George IV coronation medal which tripled its lower estimate, selling for £15,000. Such results emphasise once more Spink's stellar record with online sales, and the continued power of our e-auction platform across our range of collectable specialties.

In Hong Kong, Spink's exciting auctions of Wine and Whisky, in association with Cask-88, have continued to make waves. In late May, we held a sale on the sleek terraces of our Hong Kong office, where the collectables market is rebounding from strength to strength following the re-opening of the Chinese economy. Amid energetic bidding, we sold our most expensive bottle of whisky yet, a 50-year-old Yamazaki 70cl, which sold for a whopping HKD 3,180,000, along with a 1996

Bowmore cask which sold at HKD 1,800,000. It has been richly rewarding to see Spink secure such great results in this market so quickly, along with our traditional sales of collectables, with further Wine and Whisky sales to come later this year.

Looking forward, we are excited to be an official auction sponsor of COINEX this year, the 50th anniversary of the BNTA. Our sale on 28th September promises a wealth of material for collectors in all areas, with highlights including the Ashley Green Trove, an incredibly rare Henry VIII George Noble, the Wilhelm Hüffer Collection of European coins, and the Becker Collection of South Africa. A full overview of the sale can be found on page 28. Following the COINEX auction, we will also be holding a charity sale at Spink London for the BNTA on 14th December, in honour of the Association's 50th Anniversary. Spink, a founding member of the BNTA, will be delighted to host a reception and charity auction for the occasion, with lots being donated by BNTA members, and with proceeds going to a charitable cause.

Also causing much anticipation at Southampton Row is our first ever poster sale in October, a new category for us and one we think is an exciting new collectable area – as well as being a relatively affordable one. International market, which is sure to grow in the coming years, with record-breaking prices being reached in recent auctions. Spink are delighted to be entering this attractive and energetic market, which will make a welcome and regular addition to our yearly sale schedule. To read more about this wonderful new collectable area, please see page 4.

On a final note, we are honoured to have been entrusted with the sale of the philatelic collections formed by the late Simon Greenwood FRPSL including his award-winning collection of British Guyana in 2024 – further news will follow in due course. So, there is much to look forward to as we head into what promises to be a very busy second half of the season for Spink, and we look forward to welcoming you either in person or online very soon.



Tim Hirsch
Director – Global Auctions
thirsch@spink.com

LONDON NEWS

LIGHTS, CAMERA, ACTION!

FILM POSTERS ARRIVE AT SPINK

25th October, 2023

Spink is delighted to be holding its first film poster auction, which will take place in London on 25th October 2023. Our inaugural sale will include one hundred lots of original film posters, lobby cards and photographic production stills.

The film poster collecting area is one that fits well with the range of collectables already on offer at Spink today. Our medal collectors will be enthused to see titles such as 'Scott of the Antarctic'; our stamp collectors will understand the rarity value of works on paper; our historical document collectors will be drawn to posters as pieces of 'paper ephemera' that capture a moment in our cultural history; and our coin collectors may appreciate a great heist classic!

In recent history the film poster industry has established its strength with notable realisations. In 2005, the beautiful international poster for Fritz Lang's 1927 silent film 'Metropolis' sold for \$690,000, the domestic version selling for \$357,750 five years before. In 2009 Karloff and Lugosi's 'The Black Cat', Style B sold for \$334,600. However, iconic designs and memorable classics can be acquired for far less; who can forget the imagery of the 'Breakfast at Tiffany's' poster, for example, which is offered here with an estimate of £6,000 – 9,000?



Ben-Hur: A Tale of the Christ (1925)

German

55 x 37 in. (140 x 94 cm)

Estimate: £4,000 - £6,000



At the Circus (1939)

US

11 x 14 in. (28 x 36 cm)

Title card

Art by: Albert Hirschfeld (1903-2003)

Estimate: £1,400 - £2,200



Breakfast at Tiffany's (1961)
 US
 41 x 27 in. (104 x 69 cm)
 Art by: Robert E. McGinnis (b. 1926)
 Estimate: £6,000 - £9,000
 Robert E. McGinnis designed this iconic poster for *Breakfast at Tiffany's*, which is one of the most sought-after film posters of the 60s.

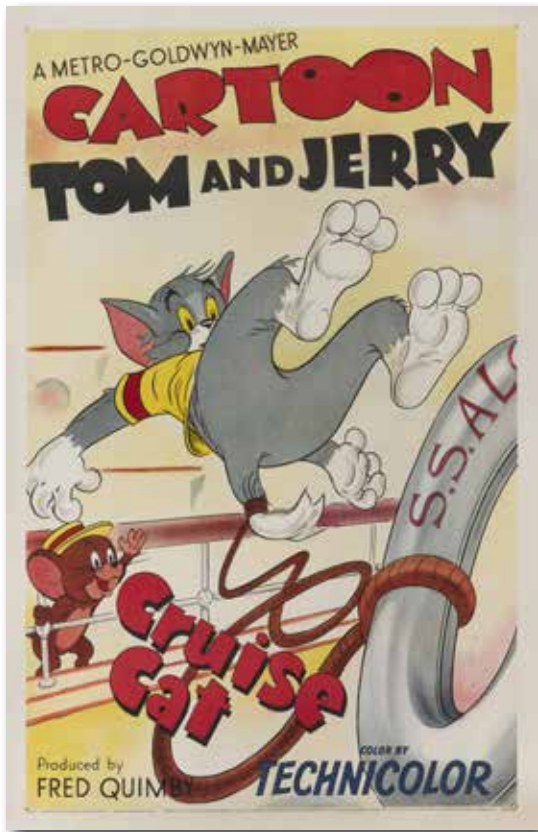


Casablanca (1942)
 Italian
 28 x 13 in. (71 x 33 cm)
 Re-release 1962
 Art by: Silvano (Nano) Campeggi (1923-2018)
 Estimate: £4,000 - £6,000

“Films are a cultural artefact and reflect the times that they were created in, and the changes in art, fashion, and design”



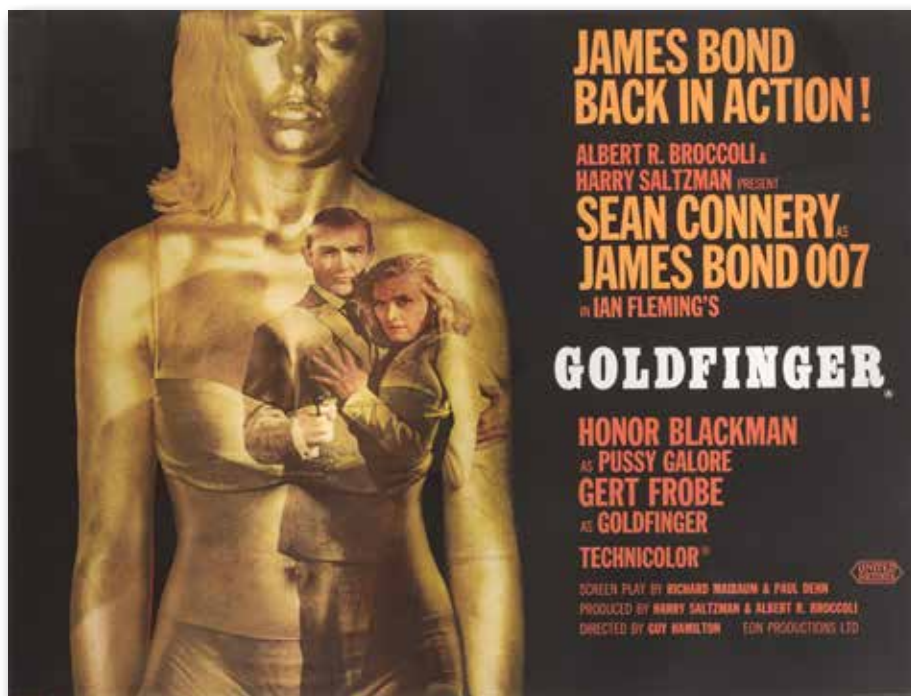
City Lights (1931)
 US
 11 x 14 in. (28 x 36 cm)
 Lobby card
 Estimate: £1,400 - £2,200



Cruise Cat (1952)
 US
 41 x 27 in. (104 x 69 cm)
 Estimate: £2,400 - £3,600



Dr. No (1962)
 US
 41 x 27 in. (104 x 69 cm)
 First US release 1963
 Estimate: £2,600 - £3,800



Goldfinger (1964)
 British
 30 x 40 in. (76 x 102 cm)
 Style A
 Art by: Robert Brownjohn (1925-1970)
 Estimate: £7,000 - £10,000
 This iconic poster by designer Robert Brownjohn, with the image of Shirley Eaton covered in gold paint is, undoubtedly, the most recognisable Bond poster.



The Godfather (1972)

British

41 x 27 in. (104 x 69 cm)

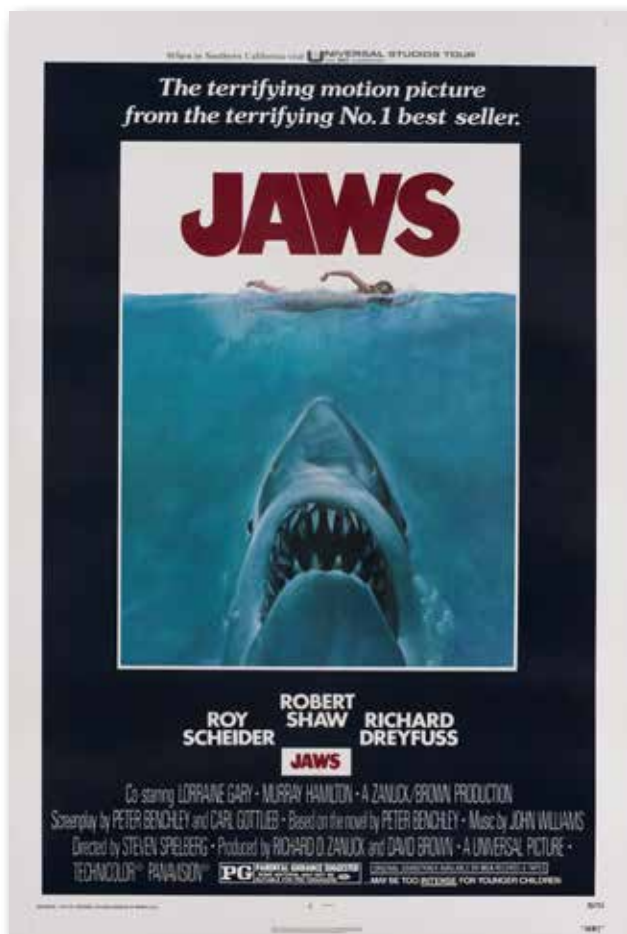
Estimate: £1,200 - £1,800

Owning a film poster allows the collector to possess a beautiful piece of design and, in some ways, to own a small part of the film and the memories it holds for you – after all, everyone has a favourite film!

There will be pieces from a wide variety of titles, including classic films, James Bond, Star Wars, Hitchcock and animation.

Film posters were born in an era rich in poster tradition throughout the western world. An era generally considered to be the golden age of the poster. The public were used to seeing Toulouse-Lautrec posters for the Moulin Rouge, Alphonse Mucha and Pierre Bonnard posters with their brilliant colours and few words, pasted on advertising boards. The early film posters, with their beautiful full colour art, were in complete contrast to the black and white films which they represented. In the early days of cinema, the main source of advertising was through poster art. This was the public's first exposure to what they could see at the cinema, and the posters therefore had to entice the viewer.

When the films had finished their run at the cinema, the posters were meant to be returned to the poster exchanges or in some cases when they had been pasted up the new poster was pasted over the top. In many cases they were returned though, and kept stored in warehouses until the Second World War, when owing to paper shortages many of the posters were recycled.



Jaws (1975)

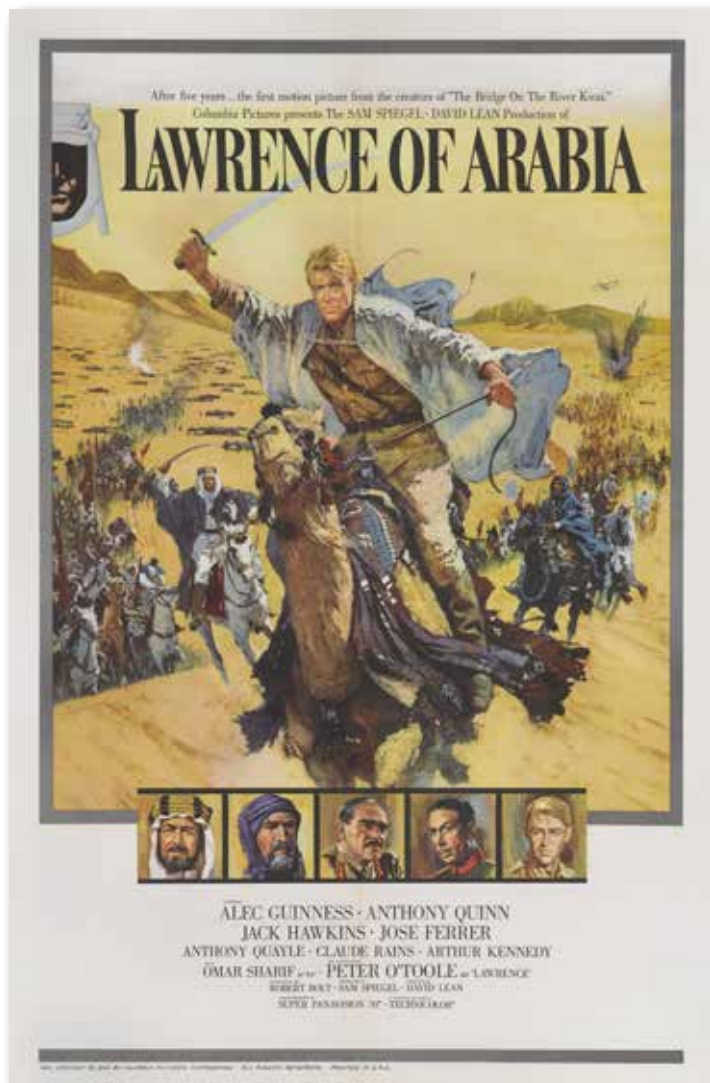
US

41 x 27 in. (104 x 69 cm)

Art by: Roger Kastel (dates unknown)

Estimate: £2,000 - £3,000

Jaws invented the summer blockbuster and was a massive hit that shattered box office records. It was the film that propelled Steven Spielberg to international fame, and frightened a whole generation out of the water!



Lawrence of Arabia (1962)

US

41 x 27 in. (104 x 69 cm)

Style A

Art by: Howard Terpning (b.1927)

Estimate: £5,000 - £8,000

Howard Terpning is recognised as one of the greatest living artists of Native American history. His meticulous attention to the plains Indian and culture in his evocative paintings has earned him the respect of the Native American people and has also earned him several various awards world-wide. This poster showcases his talent for depicting people, action scenes and animals.

“Each country was responsible for its own marketing and created different artwork to best promote the films in its country”

Star Wars (1977)

British

30 x 40 in. (76 x 102 cm)

Art by: Tom William Chantrell (1916-2001)

Estimate: £5,000 - £8,000

A blockbuster in the 1970s was George Lucas's Star Wars (1977). The Star Wars franchise has spanned generations and introduced a whole new cohort to love this worldwide phenomenon.





The Wizard of Oz (1939)
 US
 36 x 14 in. (91 x 36 cm)
 Re-release 1949
 Estimate: £6,000 - £9,000



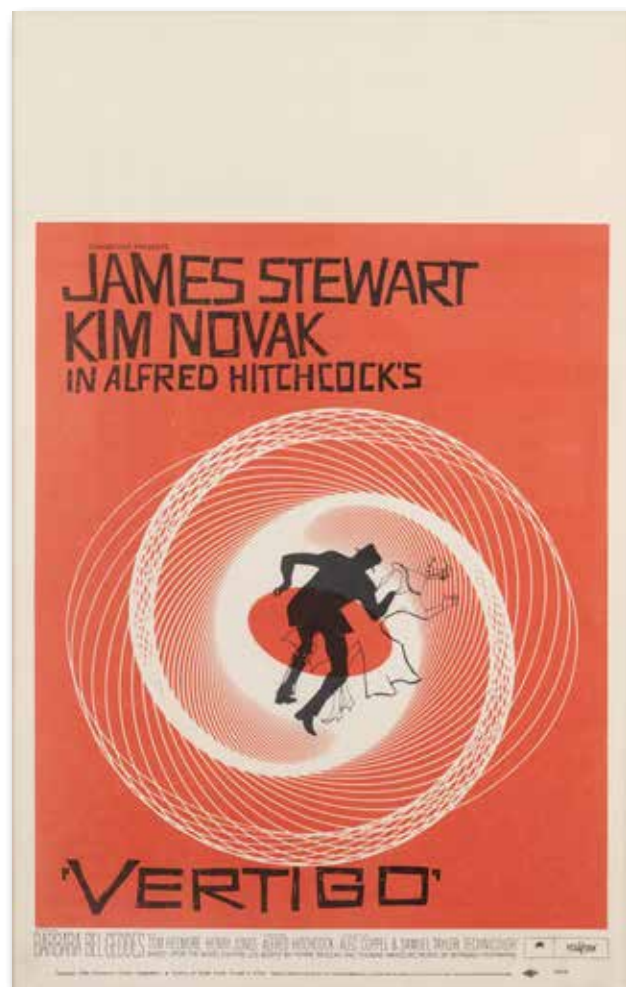
Singin' in the Rain (1952)
 British
 30 x 40 in. (76 x 102 cm)
 Estimate: £4,000 - £6,000

The advertising material that remained was rented out to cinemas if the films were re-released. In the late 1960s and early 1970s there were a handful of people dealing in cinema memorabilia. It was more profitable for the owners of the poster exchanges to sell the items to these people than to wait for a small rental fee. Several cinemas did not return their posters or lobby cards, and these were stored on their premises and then discovered many years later.

Films are a cultural artefact and reflect the times that they were created in, and the changes in art, fashion, and design. Each country was responsible for its own marketing and created different artwork to best promote the films in its country.

The most expensive film poster ever to have been sold at auction, for the 1927 film *Metropolis* (the most expensive silent film ever made at the time of its release), has been described as 'The Scream,' the 'Guernica' of film posters, and one of only four copies is in the collection of the Museum of Modern Art in New York.

We hope that our new area of collecting will interest you. Should you wish to know any further details, please contact concierge@spink.com; do please contact us also if you have a collection and are looking to sell.



Vertigo (1958)
 US
 22 x 14 in. (56 x 36 cm)
 Art by: Saul Bass (1920-1996)
 Estimate: £2,000 - £3,000

When it comes to graphic artists, the name Saul Bass is as big as they get. His design for this classic Hitchcock film remains one of the most distinctive posters of the 20th century.

LONDON NEWS

CROWNING GLORY: AUCTION IN CELEBRATION OF THEIR MAJESTIES KING CHARLES III AND QUEEN CAMILLA

Back in May, Spink were pleased to hold a special e-auction to mark the crowning of King Charles III and Queen Camilla. It provided a valuable opportunity to bid for several medals and other royal memorabilia from across four centuries. Here we shine a light on just a few of the highlights from the sale.

Official coronation medals were first struck for distribution in 1603 during the service of James I's coronation. He had been summoned as heir once Elizabeth I died and as such unified the nations of England and Scotland in one kingship, also known as the 'Union of the Crowns.' This very fine example (Lot 1) clearly depicts his costume, as well as the obverse legend that heralds him 'Caesar Augustus of Britain. Caesar the heir of the Caesars.' This was the closest he could get to naming himself the King of Britain, which would not have been possible without Parliamentary assent.

The striking of coronation medals was not the only 'first' that took place on the day of crowning for James I and his Queen Consort, Anne of Denmark. He was also the first Scottish king to be crowned sitting on the Stone of Scone for over three hundred years, and his ceremony was the first to be conducted in English, rather than Latin.

In circumstances remarkably reminiscent of our own times, the actual events of the day were slimmed down due to rising numbers of plague infections. A standard account of the day may have one believe that the coronation was unduly delayed and poorly attended while the rain poured outside. But many described how packed the route of the procession was, and the celebratory mood that swept the nation as the two 'auld enemies' of Scotland and England were brought together.



Lot 1: James I, Official Coronation Medal. Est. £300-400. Sold for £550

“a monarch of integrity
who held a deep love
for her country”



Lot 6: Anne, Official Silver Accession Medal. Est. £300-400. Sold for £950



Lot 17: House of Windsor, Official Coronation and Jubilee Medals. Est. £240-300. Sold for £650

One of the best performing lots of the auction was the 1702 Official Silver Accession medal for Queen Anne (Lot 6). The Queen is presented elegantly crowned, her hair vivaciously ornate, whilst on the reverse a crowned heart is flanked by twirling branches of oak. Such a motif relays a message of longevity, strength and honesty in a much less conspicuous way than Anne's predecessors, and it helps to identify her as a monarch of integrity who held a deep love for her country. Indeed, she was immediately popular. It is said that Anne had a soft, sweet speaking voice and made a good impression, even though she had various physical infirmities, such as gout, that restricted her movement.

It is arguably the finest of the assorted designs struck for this occasion.

At her coronation, despite being brought to the abbey in an open Sedan chair to spare her legs the journey, Anne descended and walked down the aisle. This kind of demonstration of determination has led historians to liken Anne to Elizabeth I, not only due to their staunch Englishness (evident in the reverse legend: 'Entirely English') and Anglican faith, but also due to their ability to always rise to the occasion. For a woman who has all too often been portrayed as unstable, this medal is a quiet but poignant reminder of the true character of the last Stuart monarch on the throne.

George IV was made Prince Regent in 1811, and for ten years ruled on behalf of the King, who was overcome with mental health issues. Finally, in 1820 George got the chance to take the reins, 'Now in his own right' as the legend reads. The last Georgian king wished to reinstate his position through the staging of his coronation, stating

that he wished for it to be more extravagant than that of Napoleon. Indeed, the occasion has become infamous for its lavishness and excessive nature, and remains the most expensive coronation in British history.

It was also the last time that a coronation banquet would take place, owing to the backlash George garnered from such a costly affair. The King hosted an almighty feast for over 2,000 guests in Westminster Hall, with even more people there just to watch. The twenty-three temporary kitchens produced 160 dishes of fish, 480 sauce boats, 160 tureens of soup, eighty savoury pies and one hundred gallons of iced punch, along with 3,271 cold dishes. This amount of food and drink, married with the huge chandeliers that sweltered under the July heat and rained wax onto those below, made for quite the unmatched spectacle.

And finally, we come to a lot of six medals celebrating the House of Windsor from Edward VII to the late Queen. The group made over twice its high estimate and perhaps even formed the beginnings of a personal collection. With the death of Queen Elizabeth II occurring nearly a year ago, the medals came together to depict the legacy of the Windsor line, and the path that led our new King to the throne this year.

Whether coronation medals were thrown among the crowds and scrambled for, or distributed more formally, to own one has most certainly been long desired. They inform us about the ways that the monarchs of Britain have wanted to conduct themselves during their reign, some becoming even more emotive when the results of their years are compared to their hopes. This auction proved a successful celebration for the new King – who recently revealed his own coronation medal, set to be given to front-line emergency service workers and members of the armed forces.



Lot 28: George IV, Official Gold Medal. Est. £5,000-8,000. Sold for £15,000

THE MAN BEHIND THE MEDAL

Lt-Col. Goodwin Colquitt's Waterloo Medal



“This, then, is the story of Lieutenant-Colonel Goodwin Colquitt, his Waterloo Medal, and a very specific act of bravery during one of the most famous battles in history.”



Robert Wilde-Evans

A CHANCE DISCOVERY AND A FEAT OF BRAVERY: LIEUTENANT-COLONEL GOODWIN COLQUITT, 1ST FOOT GUARDS, AND THE BATTLE OF WATERLOO

Despite the enormous number of resources at one's disposal in today's world to facilitate researching military medals, forgotten gems can still be found in the most unexpected places. I recently had the pleasure of meeting a customer at Spink, who arrived with a bag of coins and medals – collected by a relation many years ago – for our opinion and appraisal. Among the often-encountered classic Great War campaign medals, at the very bottom of the bag, were two small brown paper envelopes. Reaching inside the first, I found an Indian Mutiny Medal, clasp *Lucknow*, named to an officer of the Royal Artillery – subsequent research found that he died a Major-General at the age of 78. Not bad ... but what of the second envelope?

Upon reaching inside, I gently pulled out a Waterloo Medal – and looking at the naming around the rim, began to get very excited. Reading: '*Lt.-Col. Goodwin Colquitt, 2nd Batt. Grenadier Guards*', I instantly knew that name meant something to me, but had to check my reference books to be sure. I was not to be disappointed. This, then, is the story of Lieutenant-Colonel Goodwin Colquitt, his Waterloo Medal, and a very specific act of bravery during one of the most famous battles in history.

Goodwin Colquitt was born in 1786 and commissioned Ensign (today's Second Lieutenant) in the elite and socially prestigious 1st Regiment of Foot Guards on 28th December 1803: his first taste of active service came when

the 1st Battalion of the regiment were deployed to Sicily from 1806-07, returning to England in that latter year. Colquitt was promoted Lieutenant and Captain (a double-rank specific to the Foot Guards, meaning the holder was a Lieutenant in his regiment but considered a Captain in the rest of the Army) on 15th September 1808; in this capacity he saw active service during the Peninsular War, with his brother John Scrope Colquitt also an officer in the same battalion.

In early 1810 Colquitt embarked for Cadiz and on 5th March 1811 participated in the Battle of Barossa, an Anglo-Iberian attempt to break the siege of the city. The allied force, commanded by General Sir Thomas Graham (one of Wellington's most trusted subordinates), was landed at Tarifa and attempted to attack and destroy the French siege works from the rear: however, Graham's opposite number Marshal of the Empire Victor (otherwise known as Claude-Victor Perrin) redeployed his forces and was ready for the intended attack. Advancing inland, Graham's force was attacked in strength and the vital Barrosa Ridge captured with little effort due to a precipitate withdrawal of five battalions of Spanish infantry: the 530 men of Lieutenant-Colonel Browne's 'Flank Battalion' were ordered to retake the crest - they were opposed by a whole French Division under General Francois Ruffin, numbering some 4,000 together with a battery of artillery. The outcome was predictable; with increasing casualties Browne's men could advance no further and sought cover amongst the casualty-strewn forward slope. The French,



'Colonel Colquitt and the Live Shell', as depicted on the Will's cigarette card

however, declined to advance as Ruffin could see a British force coming to Browne's aid - the Guards Brigade under Brigadier-General William Dilke; Lieutenant and Captain Goodwin Colquitt being one of that number.

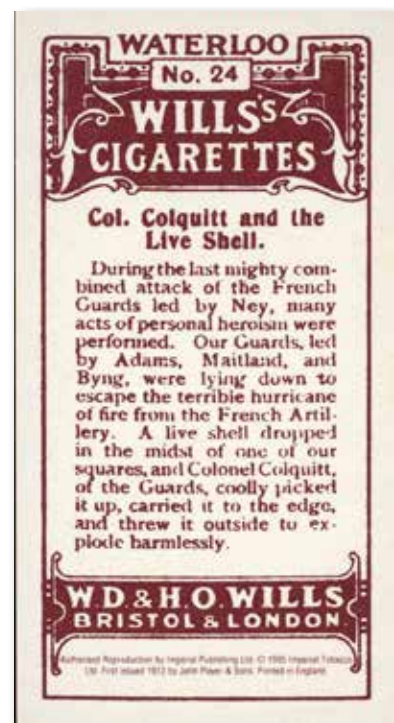
Forming up at the base of the ridge, Dilke's Brigade advanced rapidly and gained the crest without suffering severe casualties: the Guards had, however, become disorganised and now Ruffin launched four battalion columns of infantry at the un-formed British line, in an attempt to overwhelm them. Despite this, in a scene to be oft-repeated during the Peninsular War, the British infantry stood firm and subjected the French columns to a tremendous volume of well-directed musket fire; even the addition of two further French battalions into the attack did little to alter the outcome of the engagement, which ended in the British forcing the French off the hill in a headlong rout and the mortal wounding of General Ruffin. Another man wounded that day was Goodwin Colquitt, almost certainly on the spot of that dreadful exchange of musketry which decided the battle in the allies' favour.

Returning home to recuperate, Colquitt rejoined the regiment in the Peninsula in March 1813 - perhaps a stroke of good fortune as the previous few months had seen the 1st Battalion ravaged by sickness and disease. At the end of June that year, the unit was finally in a fit state to march up to join Wellington's main army in northern Spain; though they remained in

reserve for the last battles of the Peninsular War, Colquitt appears to have been something of a correspondent and left a few interesting glimpses of his experiences of campaigning:

"August 18th

We this day joined the First Division in Camp near Oyarzun; after a march of between five and six hundred miles our brigade occupied the right of the position; next to us was the 2nd Brigade of Guards, then a Brigade of German Infantry of the Line, and on the left some troops of that Legion. I dined with Watson of the Third Regiment and in the evening walked to the top of an eminence from which we could plainly perceive the whole of the French position in our front, said to consist of about eight thousand men, occupying huts erected on the heights. On the other side of the Bidassoa which here forms the boundary between Spain and France, the atmosphere was not very clear, but we saw the towns of Hendaye, Urrugne and the situation of St Jean de Luz. It was a most interesting moment to join the Army when the first advancing movements





*The Guards Brigade
counterattack at Barrosa*

would bring us on the sacred territory of France (a favourite expression of the *Moniteur*). At that period it might be called so since foreign troops had only approached its frontiers (during the Revolutionary War) to be driven back to their very capitals." (*The Diary of Captain Colquitt, 1813, Journal for the Society for Army Historical Research, Autumn 1938, Vol 17, No 67, pp 157-162*)

Though these movements saw Colquitt through to the conclusion of the War, before moving on mention must be made of his brother, John. Fighting side-by-side with Goodwin, after Barrosa John Colquitt returned to Cadiz and on 27th August 1812 participated in the liberation of Seville, leading his men under fire at the crossing of the Triana Bridge - shortly after however, he fell ill and died, on 4th September. In May 2012, a grand and impressive memorial to John Scrope Colquitt was unveiled in Seville, which was attended by descendants of the Colquitt family, senior members of the Association of the English Cross, and current representatives of the Grenadier Guards.

Waterloo and a Brave Act

Returning home at the conclusion of the Peninsular War, on 25th July 1814 Goodwin Colquitt was promoted Captain and Lieutenant-Colonel and assumed command of a Company within the 2nd Battalion 1st Foot Guards. Upon Napoleon Bonaparte's escape from Elba and return in triumph to France, the allied nations decided upon his defeat once and for all and the Allied force then being formed in the Low Countries under the Duke of Wellington included both 2nd and 3rd battalions of the 1st Foot Guards, comprising the 1st British Brigade in Major-General George Cooke's 1st British Infantry (Guards) Division. On the eve of Napoleon's advance into Belgium, this

formation was stationed south-west of Brussels some distance from the French direct route to the city; upon receiving news to concentrate at Quatre Bras, Wellington's forces immediately rushed to do battle with the enemy. As well as writing of his campaigning in Spain, Colquitt penned a fascinating personal account of the opening of the campaign and the Battle of Quatre Bras:

"16 June 1815 - Night March to Quatre Bras"

We were suddenly moved from Enghien, where we had remained so many weeks in tranquillity, on the night of the 15th instant, or rather the morning of the 16th at three o'clock. We continued our march through Braine-le-Comte, (which had been the Prince of Orange's headquarters) and from thence to Nivelles, where we halted and the men began making fires and cooking. During the whole of this time, and as we approached the town, we distinctly heard a constant roar of cannon; and we had scarcely rested ourselves, and commenced dressing the rations, which had been served out at Enghien, when an aid-de-camp from the Duke of Wellington arrived, and ordered us instantly under arms, and to advance with all speed to Les Quatres Bras, where the action was going on with the greatest fury, and where the French were making rapid strides towards the object they had in view, which was to gain a wood, called 'Bois de Bossu', a circumstance calculated to possess them of the road to Nivelles, and to enable them to turn the flank of the British and Brunswickers, and to cut off the communication between them and the other forces which were coming up. The order was, of course, instantly obeyed; the meat which was cooking, was thrown away; the kettles &c packed up, and we proceeded, as fast as our tired legs would carry us, towards a scene of slaughter, which was a prelude well calculated to usher in the bloody tragedy of the 18th."

"16 June 1815 - Quatre Bras"

We marched up towards the enemy, at each step hearing more clearly the fire of musquetry; and as we approached the field of action, we met constantly wagons full of men, of all the various nations under the duke's command, wounded

in the most dreadful manner. The sides of the road had a heap of dying and dead, very many of whom were British; such a scene did, indeed, demand every better feeling of the mind to cope with its horrors; and too much cannot be said in praise of the division of Guards, the very largest part of whom were young soldiers, and volunteers from the militia, who had never been exposed to the fire of an enemy, or witnessed its effects. During the period of our advance from Nivelles, I suppose nothing could exceed the anxiety of the moment, with those on the field. The French, who had a large cavalry and artillery, (in both of which arms we were quite destitute, excepting some Belgian and German guns) had made dreadful havock in our lines, and had succeeded in pushing an immensely strong column of tirailleurs into the wood I have before mentioned, of which they had possessed themselves and had just began to cross the road, having marched through the wood, and placed affairs in a critical situation, when the Guards luckily came into sight. The moment we caught a glimpse of them, we halted, formed, and having loaded, and fixed bayonets, advanced; the French immediately retiring; and the very last man who attempted to re-enter the wood, was killed by our grenadiers. At this instant, our men gave three glorious cheers, and, though we had marched fifteen hours without anything to eat or drink, save the water we had procured on the march, we rushed to attack the enemy. This was done by the 1st Brigade, consisting of the 2nd and 3rd battalions of the first regiment; and the 2nd Brigade, consisting of the 2nd battalion of the Coldstream and third regiment, were formed in a reserve along the chaussee. As we entered the wood, a few noble fellows, who sunk down overpowered with fatigue, lent their voices to cheer their comrades. The trees were so thick, that it was beyond anything difficult to effect a passage. As we approached, we saw the enemy behind them. Taking aim at us; they contested every bush, and at a small rivulet running through the wood, they attempted a stand, but could not resist us, and we at last succeeded in forcing them out of their possessions. The moment we endeavoured to go



out of this wood (which had naturally broken us), the French cavalry charged us; but we at last found the third battalion, who had rather skirted the wood, and formed in front of it, where they afterwards were in hollow square, and repulsed all the attempts of the French cavalry to break them. Our loss was most tremendous, and nothing could exceed the desperate work of the evening; the French infantry and cavalry fought most desperately; and after a conflict of nearly three hours (the obstinacy of which could find no parallel, save in the slaughter it occasioned), we had the happiness to find ourselves complete masters of the road and wood, and that we had at length defeated all the efforts of the French to out-flank us, and to turn our right, than which nothing could be of greater moment to both parties.

The modern memorial to John Scrope Colquitt

General Picton's superb division had been engaged since two o'clock pm was still fighting with the greatest fury; no terms can be found sufficient to explain their exertions. The fine brigade of highlanders suffered most dreadfully,



French Cuirassiers attack a Square of the Foot Guards at Waterloo

and so did all the regiments engaged. The gallant and noble conduct of the Brunswickers was the admiration of everyone. I myself saw scarcely any of the Dutch troops; but a regiment of Belgian light cavalry held a long struggle with the famous cuirassiers, in a way that can never be forgotten; they, poor fellows, were nearly all cut to pieces. The French cuirassiers charged two German guns, with the intent of taking them to turn them down the road on our flank. This charge was made along the chaussee running from Charleroi to Brussels; the guns were placed near the farm-house of Les Quatre Bras, and were loaded, and kept till their close arrival. Two companies (I think of highlanders) posted behind a house and dung hill, who flanked the enemy on their approach, and the artillery, received them with such a discharge, and so near, as to lay (with an effect like magic) the whole head of the column low; causing it to fly, and be nearly all destroyed. We had fought till dark; the French became less impetuous, and after a little cannonade they retired from the field. Alas! When we met after the action, how many were wanting among us; how many who were in th" (*The Waterloo Archive*, Vol IX, British Sources, Ed Gareth Glover, 2020, pp 118-120)

The Battle of Quatre Bras had been fought to a stalemate, with neither the allies nor French remaining masters of the field. Wellington, however, aware of his tactical disadvantage, decided to withdraw to the much stronger position at Mont St Jean - otherwise known as Waterloo. The retreat was carried out under

cover of a ferocious rainstorm, which helped the allies and hindered the French; in the general dispositions of 18th June 1815, Cooke's division was positioned at the right-centre of Wellington's line - the place of honour as befitted the Guards, and an area of the battlefield which was to see a significant amount of action, with Colquitt personally seeing more than his fair share.

"Now Maitland: Now's Your Time!"

Whilst the 2nd Battalion 1st Foot Guards were not engaged as other battalions of the Foot Guards in the heroic defence of the chateau of Hougoumont, nevertheless they held the line with solid determination - for much of the time just below the reverse slope in 'square' formation to resist the all-round assault of French cavalry; indeed they were initially charged at approximately 4pm by the 'Red Lancers' of the Imperial Guard, a foe with a reputation for their veteran status. Ensign Rees Howell Gronow, a fellow Foot Guards officer (and famous Regency 'Dandy') later wrote:

"Not a man present who survived could have forgotten in after life the awful grandeur of that charge. You perceived at a distance what appears to be an overwhelming, long moving line, which, ever advancing, glittered like a stormy wave of the sea when it catches the sunlight. On came the mounted host until they got near enough, whilst the very earth seemed to vibrate beneath their thundering tramp. One might suppose that nothing could have resisted the shock of this terrible moving mass. They were the famous cuirassiers, almost all old soldiers,



who had distinguished themselves on most of the battlefields of Europe ...”

It was during this period formed in square that Colquitt performed an act of great bravery which, I believe it is fair to say, had the Victoria Cross existed at the time he would likely have received. Whilst standing in the centre of his Square with a fellow officer a live French artillery shell sailed over the ridge and landed in the mud, its fuse still fizzing and spluttering. Without a second's thought, Colquitt picked it up and launched it over the heads of his men - where it subsequently exploded without causing injury or harm. Ensign Gronow later recorded this incident in his memoirs, recalling:

“During the terrible fire of artillery which preceded the repeated charges of the cuirassiers against our squares, many shells fell amongst us. We were lying down, when a shell fell between Captain (afterwards Colonel) Colquitt and another officer. In an instant Colquitt jumped up, caught the shell as if it had been a cricket ball, and flung it over the heads of both officers and men, thus saving the lives of many brave fellows.” (*Recollections and Anecdotes: Being a*

Second Series of Reminiscences of the Camp, the Court, and the Clubs, Captain RH Gronow, 1863).

This feat of daring was subsequently immortalised as part of a set of Waterloo commemorative cigarette cards, published by Wills's, intended for release at the time of the centenary of the battle in 1915 - however due to the Great War (and possibly aided by the fact Britain and France were now allies) this set never entered production, though facsimile examples exist to this day.

Colquitt was further to share in the most famous episode in the history of the regiment, and the one credited with their re-titling (by Royal Proclamation) as the Grenadier Regiment of Foot Guards. Towards the end of the battle, when every other French assault on the Allied line had failed and with the ever-increasing numbers of Prussian troops appearing on Napoleon's right flank, the Emperor ordered the elite troops of his famous Imperial Guard forward; never before defeated in battle and only ordered forward on occasions of the greatest peril, by coincidence the three left-hand battalions of the Chasseurs of

“Now Maitland: Now's Your Time!” The Duke of Wellington orders the Foot Guards forward

the Guard came into contact with their British equivalent. Advancing up the forward slope, their ranks thinned by Allied artillery fire, the French nevertheless crowned the ridge - this was one of the most crucial moments of the entire battle and as usual the Duke of Wellington himself was on-hand to ensure the outcome. Shouting out to the Brigade Commander, Major-General Maitland: "*Now Maitland, now's your time!*" the Foot Guards (who had been lying down to avoid the worst of the French artillery fire, as recounted by Ensign Gronow) rose up and delivered a thundering volley of musketry at a mere 25 metres range; over 20 per cent of the French assault went down in this one discharge alone.

The Foot Guards followed this up with a steady advance with the bayonet - their opponents began to waver, before disintegrating as the thin red line approached them. Undoubtedly, Colquitt would have heard first-hand Wellington's famous exhortation and been with his men throughout those historic moments - it is worthy of note that, as he ended the battle as the senior unwounded officer of the battalion, he may have been in command at this point and would certainly have been so in the immediate aftermath of the battle. He likely ordered the battalion to advance at this key moment, and, perhaps, he too picked up a bearskin cap from the body of an expired opponent and took it back to London: it was one of these caps, together with the defeat of Napoleon's vaunted Imperial Guard, that so attracted the attention of the Prince Regent and inspired him to rename the regiment and change their headdress to the famous bearskin cap known throughout the world to this day. Possibly as testament to his gallantry on 18th June, Colquitt was made a Companion of the Order of the Bath later that year; in 1820 he sold his commission and retired from the service, sadly dying only a few years later, in 1823.

Interestingly a fellow officer of the battalion, Lieutenant-Colonel the Honourable James Stanhope, later wrote home to a family friend feeling rather hard-done-by at his lack of reward for his years of service, hard campaigning and

being there for the final defeat of Napoleon Bonaparte - he also specifically mentions his comrade Goodwin Colquitt, with a rather unfair assessment of his position:

Paris, 24th September 1815,

"... You must have been a good deal surprised at seeing my name not included in the Companions of the Bath, as I was informed of my being one last year and as at any rate, I have not less claim now. I am quite amazed and very angry especially when I find my brother ADC Barclay who never saw a shot fired till the 18th among them and Colquitt, a *junior* [author's emphasis] officer in my own regiment because he commanded the battalion, which had the circumstance been known I ought to have commanded. As for the honour, I think nothing of it, but I consider the omission as a positive disgrace. The moment I saw I was not included I went to the Duke's and saw him and stated the case both as to San Sebastian and Waterloo. He desired me to write it down and he would see what could be done... If I got it, the whole pleasure (if there were any in receiving it) vanishes by being obliged to extort what ought to have been spontaneously given ..." (*Eyewitness to the Peninsular War and the Battle of Waterloo: The Letters and Journals of Lieutenant Colonel James Stanhope 1803 to 1825*, ed Gareth Glover, 2010).

Lieutenant-Colonel Goodwin Colquitt's medal was sold at auction on 20th July 2023 and I had the immense pleasure of bringing the gavel down at the exceptional sum of £20,500: the highest price for a single example of a Waterloo Medal achieved at Spink in almost a decade. Fitting testament, I feel, to one man's immense bravery on that terrible day, and a very special discovery.

Our Orders, Decorations and Medals e-Auction commences on 7th September 2023 and concludes on 21st September 2023. For further information please contact Harry Blackett-Ord: hbord@spink.com. The next Orders, Decorations and Medals sale will take place at Spink London on 29th November 2023. For further information please contact Marcus Budgen: mbudgen@spink.com.

FORTHCOMING SALE

BONDS AND SHARE CERTIFICATES OF THE WORLD E-AUCTION

London, 31st August – 14th September
2023

Our next sale will contain hundreds of interesting pieces, many of which have not been seen at auction for some time. A full index can be found on the Spink website. Within the world sale there are three special collections which deserve a mention.

The main collection on offer is the Probyn Collection of Spanish Railways and Tramways which had been formed by our client over the last 25 years. Companies were formed not only in Spain but in Belgium, France and England, with much of the investment coming from those countries. This leaves us with a huge variety of design.

Although the first concession to build a railway was granted in 1829, most certificates available come from the boom period of railway building in the mid 1840s through to the mid-20th century when most standard gauge lines were absorbed in to the newly formed State Railway company RENFE.

There were also a large number of narrow gauge lines built, mostly to facilitate the movement of ores from the copper, tin, silver and gold mines in the country, but some also offered passenger services. As the mines closed down, the lines were also incorporated into the Government networks.

The continental system of bearer shares has meant that we are left with lots of collectable certificates which can be acquired for reasonable



A rare example of an English company: Valencia & North Eastern of Spain Railway Company Limited, £20 debenture, 1893, text in English, French and Spanish. Registered in London in 1889 to acquire the concession for a line from Calatayud to Teruel and Sagunto. Concession acquired by Construction de Chemins de Fer en Espagne in 1896



A Spanish incorporation but with administrative offices in both Brussels and Paris: Compañía del Ferrocarril Central, 500 peseta share, 1890. A narrow gauge line from Martorell to Igualada. Acquired by Cía General de Ferrocarriles Catalanes in 1921



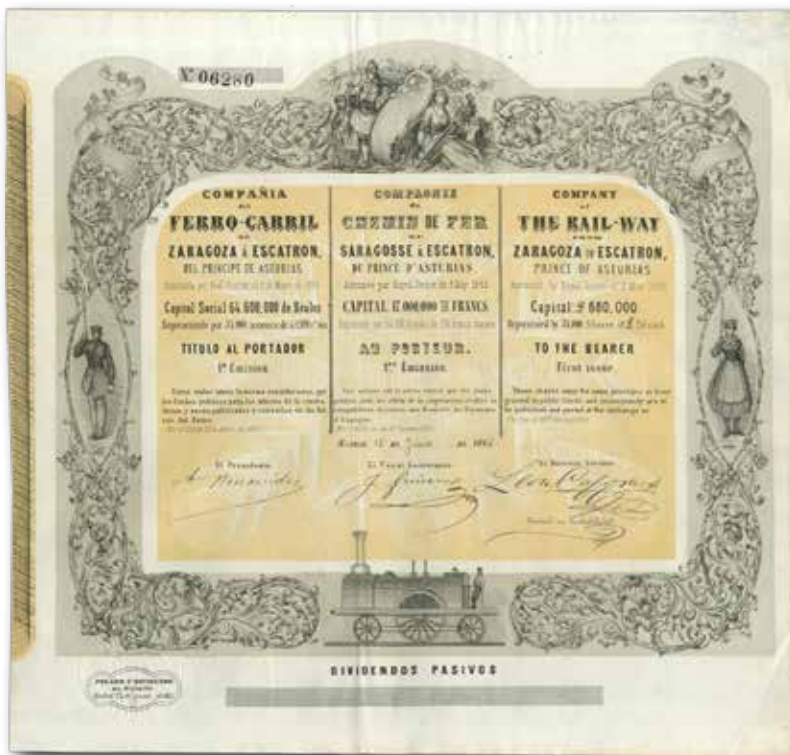
A fine example of an 1860s issue:
Empresa del Ferro-Carril de Isabel Segunda de Alar del Rey a Santander, 3% bond for 1,900 reales, 1863.
 Constituted in 1855 to work a concession granted for 99 years. Liquidated in 1871 and property acquired by Nueva Cia del Ferrocarril de Alar del Rey a Santander



A rare example of an English company:
Valencia & North Eastern of Spain Railway Company Limited, £20 debenture, 1893, text in English, French and Spanish. Registered in London in 1889 to acquire the concession for a line from Calatayud to Teruel and Sagunto. Concession acquired by Construction de Chemins de Fer en Espagne in 1896



One of the earliest certificates available to collectors: *Compañía Anónima del Ferro-Carril Carbonífero desde el Puente de los Fierros a Avilés, 2,000 reales share, 1846, with facsimile signature of José de Salamanca, promoter of many of the early railways in Spain, later to become Marques de Salamanca*



Fine certificate left behind by a short-lived company: Compañía del Ferro-Carril de Zaragoza á Escatron del Principe de Asturias, 1,900 reales share, Madrid 1865. Formed in Madrid in 1865. Reconstructed as new company in 1869



Grand Hotel Monte Carlo Limited, £10 debenture, 1898, very large format piece printed in red and black. Incorporated in London in 1897 to acquire as a going concern the lease of the Grand Hotel Monte Carlo. The Hotel was built in 1881 on land facing the public gardens and casino situated on Ave Henry Dumont and Ave de l'Hermitage. It was later managed by Cesar Ritz, later to gain fame with his own hotels and restaurants. This company sold the property many years ago but the Hotel remained until recent years and we believe has now been converted into apartments

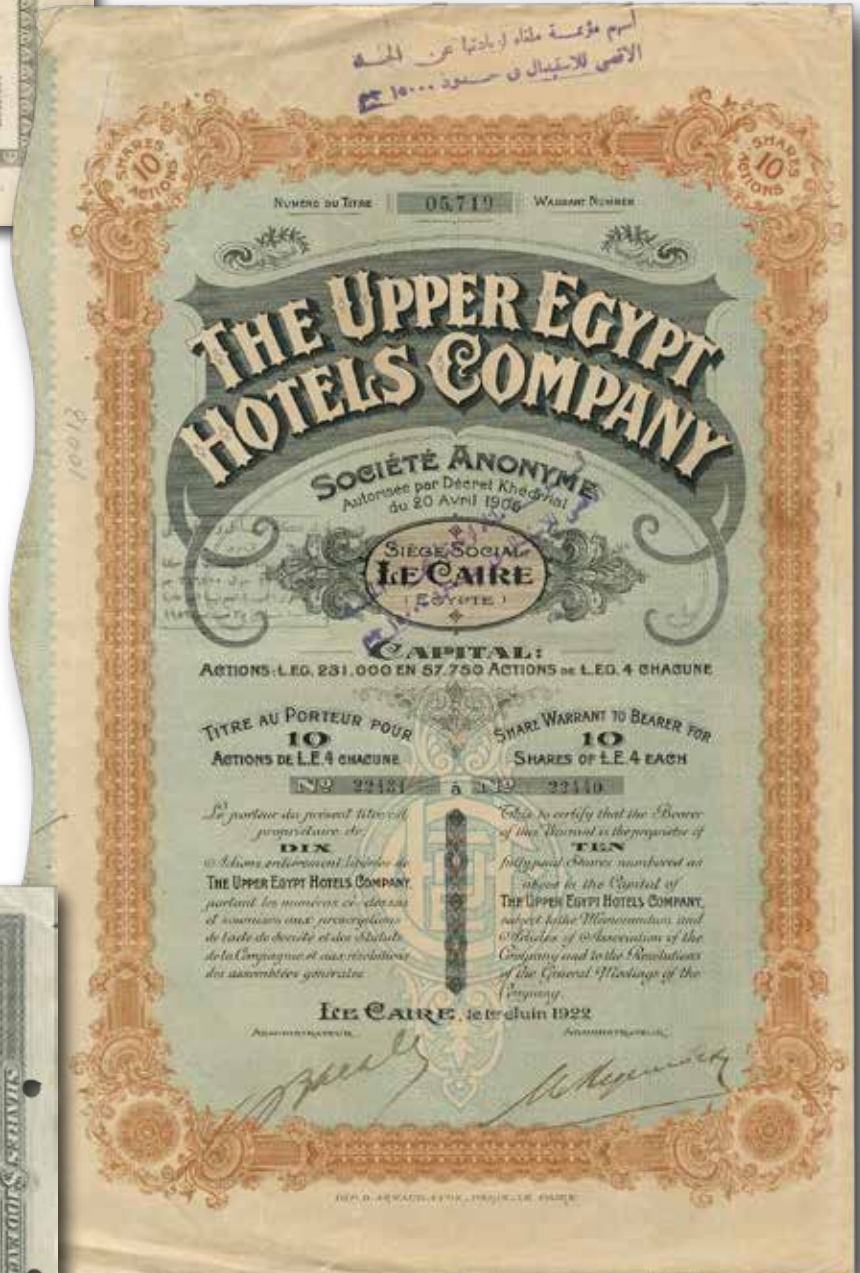


Attractive piece for an electric tramway in Madrid: Compañía Anónima del Ferrocarril Metropolitano de Madrid, 500 peseta share, 1891



Croydon Hotels Co Ltd, certificate no 1, 1883, issued to Frederick Roche and signed by James Hobbs as Director. Owned the Greyhound Hotel in High Street, Croydon. Financed and built by Jabez Balfour and associates. Frederick Roche was a director of three of the Balfour companies. Hobbs was the builder who also sat on the board of Balfour companies. Balfour, also Mayor of Croydon, was sentenced to 12 years imprisonment (later reduced to eight) following the collapse of his empire

Upper Egypt Hotels Company, certificate for 10 shares of ££4, Cairo 1922. The company, incorporated in 1905, using English capital, acquired the Cataract Hotel at Assuan in 1905 and also built the Winter Palace at Luxor in 1907



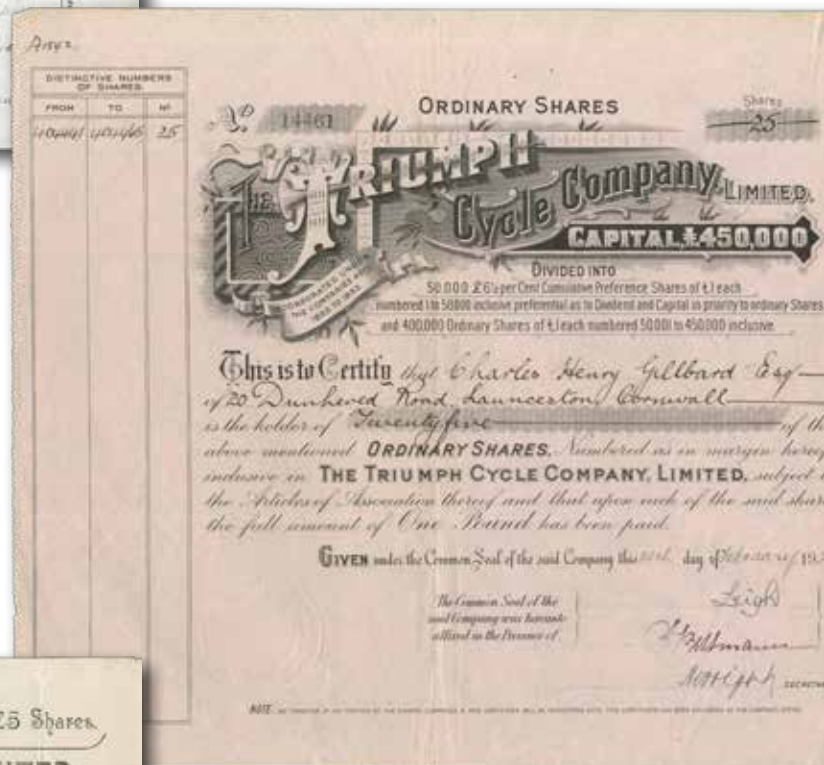
A typically graphic American piece. Blue Ridge Hotel Company, \$100 shares, 1883. Incorporated in Maryland in 1883 to build this 300-room hotel overlooking the Cumberland and Shenandoah Valleys. Receiver appointed in 1906 and the hotel sold for only \$20,000 in 1907, the buyers incorporating the Blue Mountain House Company to operate it. Burnt to the ground on 5th August 1913!





Early cycle company that became a household name for motor cars: Rover Company Limited, £1 shares, 1920. Originally registered in 1889 as JKStarley Ltd, manufacturers of the Rover bicycle. Name changed to Rover Cycle Co Ltd in 1896 and to this in 1905. By 1902 the company was also making motorcycles and motor cars and although motorcycle production ceased in the 1920s, motor cars continued until acquisition by Leyland in 1867 – although the marque continued in name until the mid-1970s

Triumph Cycle Co Ltd, £1 ordinary shares, 1928. Registered in May 1895. More famous for their range of motorcycles, the company introduced its first four-wheel vehicle in 1923. Reconstructed as Triumph Company Limited in 1935. Became part of Leyland in 1961



One of many creative inventions that failed to last the test of time! Road Sculler Company Limited, £5 shares, 1889. Registered in 1888 as the Rowing Tricycle Co Ltd., name changed in 1889 to this. An interesting 3-wheeler using a rowing action to drive the rear wheels. It would appear that the machines were manufactured by the Rudge Cycle Company but by 1891 the company had ceased trading and was struck off in 1898

FORTHCOMING SALE

WORLD BANKNOTES

London, 26th September 2023

WORLD BANKNOTES E-AUCTION

Starts on 20th September 2023 and ends on
4th October 2023

With excitement building for our forthcoming auctions, we're thrilled to unveil a captivating array of exceptional banknotes from across the globe. Each note carries with it a fascinating story of history, artistry and rarity, promising collectors and enthusiasts an extraordinary journey through the realms of paper currency.

States of Guernsey, [Top Pop] £1, 1 November 1917

Step into the allure of sailing ships at Albert Pier with this pink and black masterpiece. Showcasing Joseph Durham's statue of Prince Albert and the iconic Castle Cornet, this note grants a glimpse into the past. Handsigned signatures and Guernsey's arms on the reverse add a personal touch.

Historical Treasury Series £1 Note: John Bradbury Era

Discover a slice of history within the Treasury Series £1 banknote from John Bradbury's era (1914-1919). With a low serial number A/1 00002, its black and white design features George V's crowned head on the top left and regal arms on the top right. The note's value elegantly rests in a black panel at the centre. **'ONE OF THE FIRST NOTES OF THE NEW £1 CURRENCY ISSUED BY THE TREASURY, OCTOBER 23rd 1914, CHANCELLOR OF THE EXCHEQUER'** A rarity with a toned appearance, and extraordinary grade, this note encapsulates heritage and transformation, reflecting the evolution of currency and history.



“Showcasing Joseph Durham’s statue of Prince Albert and the iconic Castle Cornet, this note grants a glimpse into the past”





This note whisks us to another era, capturing its unique essence. Its historical significance shines, rendering it a sought-after collector's item.



Experience Gibraltar's charm through this note, bearing the signature of Colonial Treasurer Alfred Craven Greenwood. With less than a handful issued notes know its rarity and historical allure sets it apart.



Embark on an Oriental journey with this 18th-century treasure. Despite minor imperfections, its uniqueness and scarcity make it a remarkable find.

Stay tuned for more insights and details about these outstanding auctions, where the allure of banknotes from diverse times and places converges into an unforgettable experience. Mark your calendars for these remarkable events and prepare to embark on a journey through the captivating world of exceptional currency.

The World Banknotes Auction will take place at Spink London on 26th September 2023, with the World Banknotes e-Auction starting on 20th September 2023 and ending on 4th October 2023. For further information please contact Arnas Savickas, asavickas@spink.com.

FORTHCOMING SALE

THE OFFICIAL COINEX AUCTION

London, 28th September 2023

Ongoing e-auction ends 27th
September 2023

Spink is delighted to be hosting the BNTA Official Coinex Auction in celebration of the organisation's 50th year. For half a century, the British Numismatic Trade Association has championed the interests of the pursuit and continues to uphold the best business practices in the trade. Spink is delighted to be a partner in this endeavour as we support the collecting, publication, storage and sale of currency.

Our special auction will take place on Thursday 28th September at the Spink gallery in London and will feature a fantastic array of lots. Expect an exciting ensemble of Ancient, Celtic, Saxon, Medieval, Tudor, Stuart and Milled! Here are just some of the highlights from the sale to look out for:

Ashley Green Trove

Discovered in Buckinghamshire between November 2019 and January 2020, the Ashley Green Trove is one of the earliest coin hoards ever found in Britain, and one of the most important to come to the Spink rostrum since the Geoff Cottam sale of December 2015. The 12 coins are examples of Gallo-Belgic staters that date from between 150-75 BC. These were the first coins to be used in Britain, imported from Gaul (Belgica) to a concentrated area of South-East England.

The discovery of the hoard heralds more answers about the history of Southern England, but naturally also leads to more questions. The propositions for why the coins ended



up crossing the channel are diverse: trading networks, payment from mercenary support, symbols of allegiance to Belgic high kings and exchanging of gifts have all been put forward as possible explanations.

Whilst the exact reason is unlikely to ever become certain, it does not take the shine off these aureate staters. The hoard represents the solidification of important alliances between England and the continent, and is therefore one of great historical importance, not only at home, but for Europe as well.

Henry VIII George Noble

Yet another Buckinghamshire discovery, a staggeringly rare Henry VIII George Noble has recently been unearthed in the Chiltern Hills, presenting a previously unrecorded die combination. The obverse of the coin pays homage to the marriage of the infamous King and his first wife, Katherine of Aragon, a union that by the end of the 1520s was famously severed.



“Expect an exciting ensemble of Ancient, Celtic, Saxon, Medieval, Tudor, Stuart and Milled!”



The George Noble disappeared after this and consequently became one of the earliest records of a collectable English coin, after an example was traded for three pounds in 1538.

Moving further afield from British soil, Spink is also delighted to offer within this special Coinex sale several named collections of European and World coinage, including The Wilhelm Hüffer Collection and The Becker Collection of South African Coins.

The Wilhelm Hüffer Collection

Wilhelm Hüffer was born in Münster, North Rhine Westphalia, in 1821. He built up his collection of 117 coins and medals over 30 years, which together truly encompasses the story of his vibrant life, travels and passions.

After moving to Bremen in his twenties and working as an apprentice to a successful local businessman, he joined the well-known Paris-based JP Pescatore, a leading European investment and trading company. After the death of one of its two founding owners, Hüffer took over the exclusive Cuban tobacco import rights for France, and subsequently adopted a faster shipping fleet, substantially increasing the size of the business, and his own personal wealth. It is thought that, at the time, Hüffer was the only European businessman to have completed the Atlantic crossing between France and Cuba seventeen times in less than 10 years.

Eventually he settled in Rome with his wife, Costanza Grabau, in the Palazzo Borghese, and the two naturally eased into life as part of the city's high society. He was keen to express his love for Renaissance art and architecture in his new hometown and so, together with architects Gaetano Koch and Jules Pellechet, designed and built an elegant mansion, named Villino Hüffer. It is here he would house his extensive numismatic collection, along with many paintings and sculptures.

The Wilhelm Hüffer collection comprises of many coins from Germany, as well as several from other European cities and countries. Reflective of his extensive travels the collection further includes choice examples from Central and Latin America to the Ottoman Empire. Yet, perhaps unsurprisingly, the most notable coin

of the collection comes from Münster, the city of Hüffer's birth. The scarce Thaler in question was struck in commemoration of Friedrich Christian von Plattenberg, the Prince Bishop of Munster until his death in 1706.

The Becker Collection of South African Coins

Finally, we turn to one of the most extensive and complete collections of early South African coinage, full of important and exciting scarcities. Present are Blank Ponds and Veldponds, struck as emergency currency during the midst of the Second Anglo-Boer war, as well as a variety of early pattern pennies produced for Cape Province and Orange Free State. Possibly the most enchanting coin on offer from the collection, and potentially of South Africa's numismatic past in totality, is this gold Tickey pattern of 1898.



The Spink Numismatic e-Circular 30: English and World Coins and Medals e-Auction commences on 13th September 2023 and ends on 27th September 2023. The Official Coinex Auction at Spink takes place the following day, on 28th September at Spink London. For further information please contact Gregory Edmund, gedmund@spink.com.

FORTHCOMING SALE

ANCIENT COINS, FEATURING THE ‘KYRIOS’ COLLECTION OF GREEK COINS

London, 3rd October 2023

Following on from Spink’s marvellous results for ancient coins in January and April, we are delighted to announce our first ancient coin-only room sale in nearly 25 years, featuring the terrific ‘Kyrios’ collection of ancient Greek coins. The collection, built from the late 1990s to 2022, contains some of the finest ancient highlights from Spink sales across the 2000s, including famous and important specimens from reference collections such as SNG Levante. 150 coins from the collection will be offered in the room on 3rd October, with the remainder of the collection being offered in our ancient coins e-auction which opens on 10th October.

Standout sections of the collection include the opening run of electrum hektes from the earliest mints of the Greek world. One lovely example is lot 1 of the sale, purchased from Spink in July 2009, showcasing the simple archaic striated surface with a striking reddish hue. Despite its diminutive size and somewhat rugged design, this is one of the finer examples of the early Ionian hekete one can find, having been originally sold, like many others from this section, on behalf of the American electrum expert and coin dealer, Joseph Linzalone. Among the more artistically sophisticated electrum, lot 6 is a wonderful example, with a head of a calf alongside a seal on the obverse, perfectly centred and toned. This section covers all the notable early-archaic mints, including Mytilene, Mysia and Phokaia, before moving into a fine run of Persian and Lydian darics.

The gold offered across the sale provides some of the best highlights, including a particularly rare distater of Alexander the Great, first sold by Spink in October 2009, having been acquired from a Maltese auction house, originally the property of a sailor. This exquisite coin showcases the Greek pantokratist, or jumping gymnast, to the left side of Athena,



Lot 141: Tetradrachm of Agathokles, commemorating Demetrios I



Lot 125: Tetradrachm of the Seleukid usurper, Diodotos Tryphon



Lot 140: Tetradrachm of Agathokles, paying tribute Euthydemos I

“The collection runs the entire gamut of Greek coins, from the dawn of coin currency to the Roman subjugation of the Greek world”



Lot 141: Tetradrachm of Agathokles, commemorating Demetrios I



Lot 19: Stater of the Lydian King Kroisos



Lot 43: Distater of Alexander the Great, featuring a jumping gymnast



Lot 6: Electrum Hekte of Ionia

and is one of the rarer examples of Macedonian coinage to be found, deviating from the usual distater design which tends to depict a thunderbolt. Likewise, lot 69, a Lysimachos gold stater, features a rare variety of monogram listed in neither the Muller or Thompson reference books, and holds a splendid red tone. The stater was originally purchased from St Peter's College, Oxford, in 2008, and holds the kind of toning typical of nineteenth-century collections. Lot 133, a Baktrian stater struck in the name of Antiochos II, showcases a terrific strike and lustre, in a lovely condition rarely found with Baktrian gold.

The silver is no less stunning. The collection runs the entire gamut of Greek coins, ranging from the dawn of coin currency in lot 9, a particularly fine example of a sixth century Lydian stater of Kroisos, first purchased from Spink America in 1995, to the Roman subjugation of the Greek world, in the form of lot 114, a Tyre shekel from 99-98 BC, showcasing a highly scarce combination of monogram and date. Another significant example is lot 89, a Lokris Opuntia didrachm struck during the height of classical period. First purchased from Sotheby's in 1970, this coin spent two decades in the reference collection of the Cincinnati Museum of Art before being sold through the Numismatic Circular in March 2009. Returning to Lysimachos once more, there is, among many wonderful tetradrachms, a particularly striking example in lot 76, purchased from the Numismatic Circular in 2008, for which the original description by John Pett says it all: "a powerful portrait of Alexander with the deep-set eyes that are attested to by those who had seen him".

Many of the coins comprising 'Kyrios' have marvellous provenance. Of note are two Persian coins of the Cilician Satraps, each of which appear in the SNG Levante reference collection and were struck under the Satrap Mazaaios. Lot 111 exhibits great craftsmanship in its savage depiction of a lion pouncing upon a bull, beautifully struck and centred. Lot 112, which appears in the SNG Levante Supplement, depicts an imposing portrait of the Persian deity Baaltars, along with an equally proud lion upon the reverse. Another impressive Persian coin is the preceding lot, number 110, a stater struck by the commander Pharnabazos between 379 and 374 BC and sold by Bank Leu in 2004. Pharnabazos, who led many campaigns against both Sparta and Athens during his forty year-career as Satrap of Hellenistic Phrygia, was a famous figure among the Greeks, appearing several times in Thucydides' *History of the Peloponnesian Wars* and Xenophon's *Hellenica* and *Anabasis*, having been responsible for driving the latter author and his mercenary army from Bithynia in 399. His successful career was put to an end during a disastrous

invasion of Egypt in 378 that required the minting of many coins in Tarsos to pay his army. It was from that mintage that we have this coin, struck with sharp detail and holding a lovely old cabinet tone.

In addition to the reference coins are a selection purchased from the collection of the late numismatist Reverend David R Steele, which was sold as the “John Marshall Collection” by Spink in 2009.¹ Both Steele and Marshall were passionate about the history of the Hellenistic kingdoms, including Greek civilisation in India. Indeed, the collector behind ‘Kyrios’ shares their fascination, with some of the finest coins in the collection coming from the Seleukid and Baktrian Kingdoms. Formerly of the Steele Collection, lot 125 is an exceptional coin, depicting the usurper Diodotos Tryphon. Tryphon’s attempt to purge the Seleukid dynasty from common memory is evident in his unique portraiture, which, with its flowing locks and full chin, is almost reminiscent of a bust of Queen Anne. Conversely, lot 140 and 141 demonstrate the efforts made by the Baktrian King Agathokles to glorify his ancestor monarchs Demetrios and Euthydemos to secure and legitimise his own rule.

These highly politicised tetradrachms, steeped in ritual and motifs of legitimacy, are works of art in their own right: lot 140, which was first purchased by Spink in 1993, and acquired by Steele at auction in 2005, showcases a handsome and imposing portrait of the deceased Euthydemos I, while lot 141 portrays Demetrios I in a deftly rendered elephant-skin headdress. Lot 143 is a later issue of King Eukratides, himself a descendant of the earlier King Diodotus, who may have been responsible for ousting Agathokles from power. This tetradrachm likewise commemorates his own parents, Heliokles and Laodike, in a similarly powerful and dignified fashion – an attempt to solidify his new dynasty by stressing continuity with his ancestors.

Ancient Coins, featuring 150 lots of the ‘Kyrios’ Collection of Greek Coins, will be offered for sale by Spink London on 3rd October 2023, along with a selection of other properties including Greek, Roman and Byzantine coins. The remainder of the collection will comprise part of the subsequent ancient coins e-auction, opening 10th October. For queries regarding these sales, or consignments of ancient coins, please contact Axel Kendrick, akendrick@spink.com.

Endnotes

- ¹ We are most grateful that the Reverend Steele’s descendants have permitted Spink to retrospectively attribute the collection to him. The collection was initially sold in auction 9008 as the John Marshall collection, a tribute to the pioneering archaeologist of the Indus Valley, and a relative of Rev. Steele.



Lot 69: Lysimachos stater from St. Peter's College, Oxford



Lot 76: Lysimachos tetradrachm from Amphipolis

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ROMAN COINS, MONEY, AND
SOCIETY
IN ELIZABETHAN ENGLAND
SIR THOMAS SMITH'S
ON THE WAGES OF THE ROMAN FOOTSOLDIER



ANDREW BURNETT
RICHARD SIMPSON
DEBORAH THORPE

NUMISMATIC STUDIES
No. 16



FORTHCOMING SALE

RHODESIA 1913–24 THE ADMIRAL ISSUE, THE ANDREW WILSON COLLECTION

10th October 2023, Royal Philatelic
Society London

The classic image of King George V in Naval uniform was immortalised on the 1913–24 stamp of Rhodesia, affectionately known as ‘The Admiral’. It has been a popular area of collecting for many years, the beauty and variety of this issue brought particularly to the attention of many philatelists by the seminal Robert M Gibbs Sotheby’s sale of 1988, as described by the late John Michael. This collection inspired many and highlighted the depth and breadth possible when collecting this issue.

Andrew Wilson, a prominent and well-respected member of the Rhodesian Study Circle and Royal Philatelic Society, has been well-known among philatelists as a great scholar of this issue, and we are honoured that Andrew has chosen to sell his lifetime collection of Rhodesia Admirals here at Spink in October.

The collection itself has tremendous breadth, from the Single Working Plates through Dies I to IIIB and focuses particularly on multiples in very fine condition and plating flaws and varieties. Andrew’s collection also has many of the ‘imperforate between’ varieties, but it is really in the printing processes, the plating of these printings, the notoriously difficult shades and perforations that Andrew’s great knowledge and eye for detail and condition really shine through.



8d violet and green, Die I, a huge rarity



7/6d blackish purple and slate-black, Die II, block of four



1922-24 £1 black and magenta, Die IIIB, block of four



2d black and grey-black, Die IIIA, block of four with imperforate between variety

“The collection itself has tremendous breadth, from the Single Working Plates through Dies I to IIIB”



1922-24 1/- vertical pair, Die IIIB, with imperforate between variety

The collection will be offered in the order of the Stanley Gibbons Part One listing, and there are very few gaps between SG 186 and 322, with fine single examples and rare multiples throughout. In describing this collection, we have consulted with several prominent Rhodesian philatelists and also referred to the invaluable ‘Admiral handbook’ by David Spivack and Stephen Reah-Johnson, recently published by the Royal Philatelic Society.

Rhodesia 1913-24 The Admiral Issue, the Andrew Wilson Collection will be offered for sale by Spink London at the Royal Philatelic Society, Abchurch Lane, on 10th October 2023. For further information please contact Josh Barber, jbarber@spink.com.

FORTHCOMING SALE

THE CAROE FAMILY COLLECTION

Spink London, 12th October 2023

The Caroe Family Collection comprises the Cameroons, Faroe Islands, Danish West Indies and Denmark. It was started by Sir Athelstan Caroe RDP and continued by his son Andrew until his sad passing earlier this year after a long illness.

I had my first dealings with the Caroe Collection some 40-45 years ago, when as a very young describer with HR Harmer, I was given a fantastic group of Danish West Indies stamps, the duplicates from the Caroe Collection, to describe for auction. This led me to a long-time connection with Andrew Caroe and a great fondness for the stamps of the Danish West Indies.

The collection of Cameroons is fascinating as the Cameroons were at first a German colony; the stamps include a used example of the very rare 5 mark on watermarked paper (with RPSL certificate); the postal history includes forerunners, Maritime Mail etc.

After the surrender of the Cameroons the postal arrangements were split between the English and the French occupiers, the French issues including the first set with varieties, many covers from the occupying forces, and later stamps including the rare Free French Spitfire set. The British issues include the first issue with varieties, covers and the later issues when Nigerian stamps were used in the Cameroons.

The Danish section is small and mostly connected with the Danish West Indies but includes rarities from the bi-coloured numeral issues of 1870-1903.

The Faroe Islands are exceptional. As collectors of Faroe Islands stamps will know, the



Inverted 'S' varieties



British Cameroon 1915 3s. on 3m. Surcharge double



1873-1902 14c. Mint Vertical Pair. Normal and inverted frames se-tenant. A great rarity.



One of only 14 covers believed to be recorded from Denmark to the Danish West Indies prior to 1877

“the first stamps of the Faroes are listed by Stanley Gibbons under Denmark!”



Faroes 1919 2ore on 5ore block of 9

first stamps of the Faroes are listed by Stanley Gibbons under Denmark! This is not surprising as in 1919 a shortage of the Danish 2ore stamps used on the Islands led to firstly 4ore stamps being bisected, then the 4ore postal stationery stamps were cut out and bisected, and finally the plentiful 5ore green stamp was hand stamped “2/ore”. The Caroe collection contains many of the bisected issues with covers, and a fantastic mint block of nine of the “2/ore” provisional.

Surprisingly there are no mint examples of the 1940-41 British Occupation provisionals but there are many covers a fantastic collection of used examples on covers, and clippings from a large number of different Post Offices.

So now we come to the Danish West Indies. This is the main part of the collection and certainly the most complicated! We can split it into several separate sections:

1. Pre-stamp mail from the Danish West Indies
2. The stamps – each of the major issues will be dealt with at length a little later!
3. Incoming mail to the Danish West Indies
4. Foreign Post offices
5. Ship Mail
6. Transit Mail – because of the geographical situation of the Danish West Indies, much mail to and from South and Central America passed through St Thomas and picked up transit date stamps there

Pre-stamp mail includes examples of rare hand stamps and items from well-known correspondences.



1877 HAPAG cover

The first stamp of the Danish West Indies was issued in 1855, a design very similar to the contemporary Danish stamps, but a 3 cent value, in carmine. It was printed in Copenhagen by the firm of MW Ferslew and had white gum. However, most of the sheets were found to be stuck together by the time they arrived at the colony and were therefore soaked apart and officially re-gummed with yellow gum at St Thomas and deep brown gum at St Croix. Mint examples with the original white gum are very rare.

Stamps used on covers are also rare and are known in combination with stamps of other countries.

In 1866 there was another issue with a different burelage (a network printed over the design as a protection against forgery). In 1870 this was also issued with a private roulette. 1872-73 saw the first officially perforated issue and the 3 cent value was accompanied by a 4 cent in much the same design but printed in blue.

In 1872 the design of the stamps was changed, and new values introduced to conform with the current Danish issue. The bi-coloured numerals were born!

At first these were perforated 14x13½ and

the various different printings (up to nine in the case of the 1cent) can be distinguished by their shades. Varieties abound with the well-known (and sometimes valuable) inverted frames, thick frames, and others less well-known. In 1896, five of the bi-coloured numerals were reissued perforated 12½; again, varieties abound.

Between 1887 and 1902, various issues were surcharged because of local shortages of the 2c and 8c values.

In 1905 the currency of the Danish West Indies was changed from cents and dollars to 100 bit = 1 franc, which was equivalent to 1 Danish Kрона. This led to another surcharged set of three values which handily used much of the stock of old un-surcharged stamps, and the bulk of the issue was sold to collectors in aid of leprosy relief.

A new definitive set of nine values featuring the silhouette of King Christian IX or Charlotte Amalie Harbour was issued later in 1905; in 1907 this was replaced by a new issue featuring the full-face effigy of King Frederick VIII and the last issue of 1915-16 showed the profile of the new King, Christian X.

“Stamps used on covers are also rare and are known in combination with stamps of other countries”



DW1 1866 3c. Used block of 15

In addition, there were two sets of Postage Dues. The first, issued in 1902, is interesting, with various printings; three of the four values can also be arranged by their different types, five each of the 1c, 4c and 10c. The second set, issued in 1905, is somewhat less interesting. Post Office regulations did not require Postage Due stamps to be cancelled, but this was often disregarded in practice.

Postal stationery is well-represented, the highlight being the earliest recorded use of the 6c card.

The government in Copenhagen had, since 1867, been attempting to sell the islands to the United States and at last, in 1916, the sale was agreed at a price of some \$25,000,000; American stamps are used there now.

As regards Incoming Mail, it is not really my intention to highlight many individual items in this article but rather to draw attention to the collection itself, so as not to spoil the enjoyment of those looking through the catalogue. However, in the postal history section will be found rate markings, items from well-known correspondences, etc.

Of Foreign Post offices, the British Post office is the best represented, with several of the ever-popular Crowned Circle "PAID/AT/ST THOMAS" handstamps, and there is a fine range of the Queen Victoria issues of Great Britain with values from ½d to 5/- as well as many covers with fine and interesting frankings.

Ship mail is rare, but included are covers from La Guaira and HAPAG (The Hamburg and American Packet Company).

Transit mail is extensive, as stated earlier; because of its position, mail from many places was transited via the Danish West Indies and in consequence picked up date stamp from there.

Many scarce origins, destinations and frankings are included.

The Caroe Collection has been a pleasure to work on, and I hope that it will give many collectors pleasure and guidance in the years to come. It is testament to a great family of collectors.

The Caroe Family Collection will be offered for sale by Spink London on 12th October 2023. For further information please contact Dominic Savastano, dsavastano@spink.com.

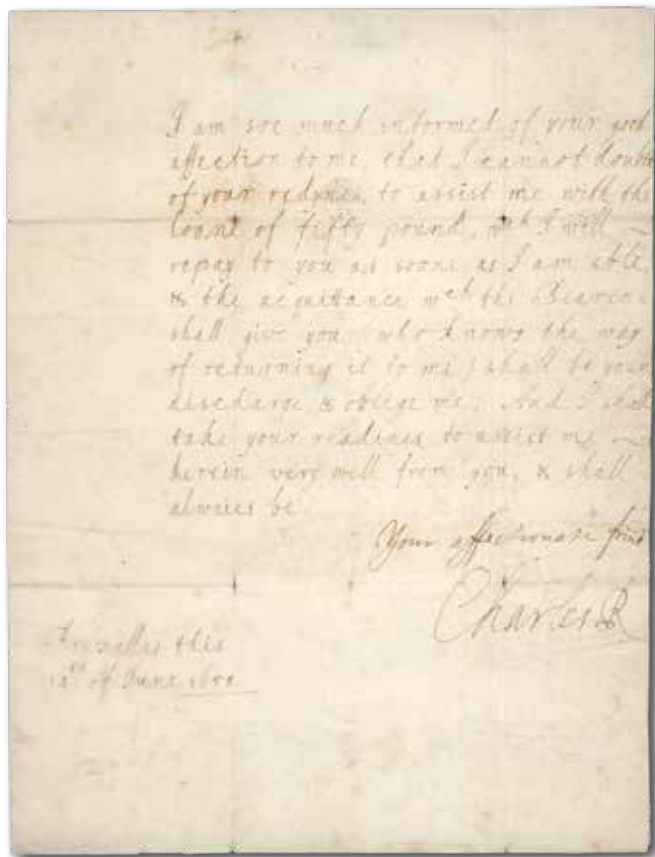
FORTHCOMING SALE

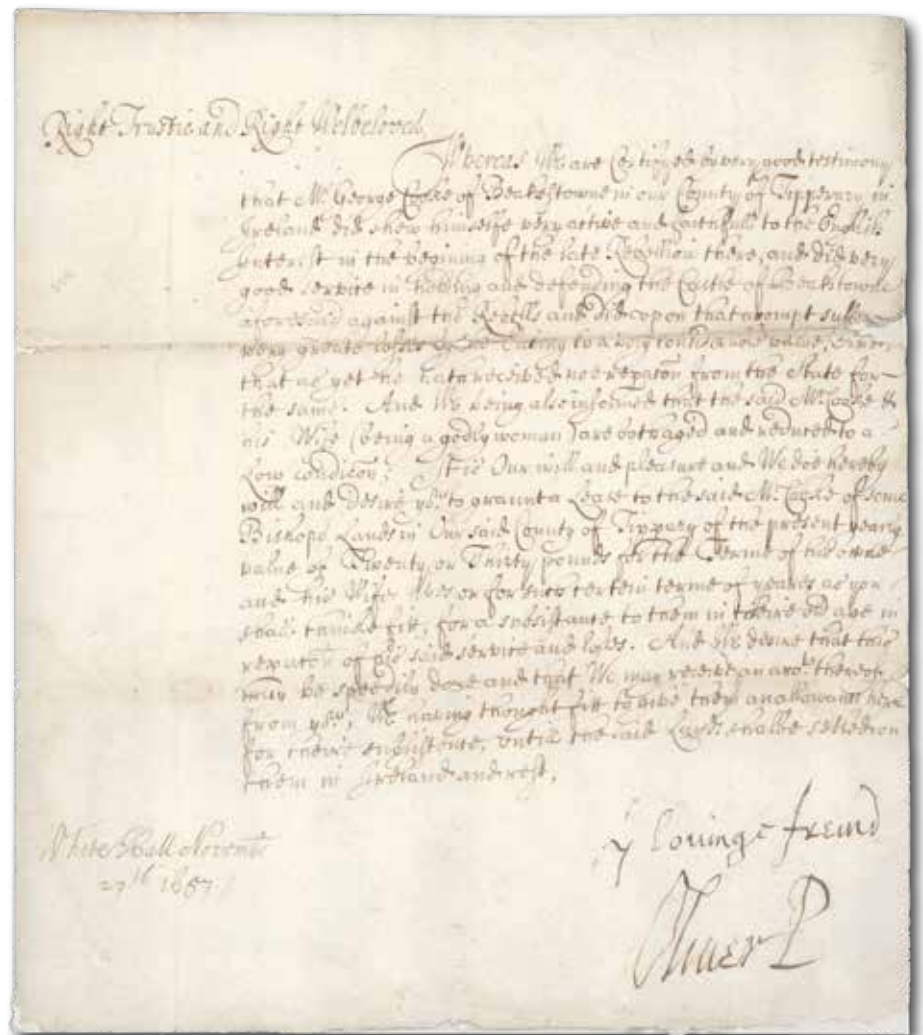
HISTORICAL DOCUMENTS, AUTOGRAPHS, MANUSCRIPTS, POSTAL HISTORY AND EPHEMERA

London, 26th October 2023

The next auction of historical documents, autographs, manuscripts, postal history, ephemera and a range of royal photographs and related items has many highlights. Documents signed by Elizabeth I, Oliver Cromwell and British monarchs are included. Two signed carte de visite by Charles Dickens are remarkable rarities, and the collection of printings on silk formed by the late Robin Hunt are particularly attractive, the earliest dating to the reign of King George III. This sale includes a wide range of fascinating and unusual historical material which will enhance all collections, including a remarkable collection of documents signed by Samuel Pepys and his circle, and the collection of Royal Christmas cards sent by the young Princesses Elizabeth and Margaret to their Governess, Marion Crawford.

The Historical Documents, Autographs, Manuscripts, Postal History and Ephemera sale will take place at Spink London on 26th October 2023. For further information please contact Ian Shapiro, ishapiro@spink.com, or Tom Fell, tfell@spink.com.







“Upon my first look through the scrap book something very interesting fell out—a coaster with the image of a magician whom I was yet to discover called Chung Ling Soo”





Emma Howard

HOUDINI AND CHUNG LING SOO – MAGICIANS EXTRAORDINAIRE

AN INTERVIEW WITH STEPHEN FENTON: PART I

Almost anyone involved in the coin world will know Stephen Fenton as one of the UK's top coin dealers – but his outstanding collection of magic posters and memorabilia is less well-known, and his collection of Houdini and Chung Ling Soo memorabilia is second to none in terms of its scope and reach. With our first film posters auction on the horizon, the Insider caught up with him to talk about the collection and what it means to him.

What first interested you in this area of collecting?

I first became interested in magic in the mid-1960s, at the time London had a variety of magic and joke shops which I would visit and occasionally I would go and see magic shows. Then my career in coins overtook and my passion for magic was put on hold. It wasn't until the mid-1990s, while I was waiting for my wife at a New York coin auction and started flicking through a pop memorabilia catalogue, that I came across some seemingly misplaced lots containing a Houdini letter and scrapbook. I left bids, and much to my surprise I purchased everything. Upon my first look through the scrap book something very interesting fell out – a coaster with the image of a magician whom I was yet to discover called Chung Ling Soo. A few months later I showed this find to a customer in my coin shop, who I knew to have an interest in magic; he offered me £300 or £400 at the time to purchase it, but I declined and decided to hold on to it.

Upon a now much rarer visit to a magic shop, Davenport's in Charing Cross Station, I noticed posters with the same gentleman on. They were very intriguing, and I was told they were hard to get hold of. Well, from that moment on the task was set, and I started collecting Chung Ling Soo memorabilia and everything associated with him.

Why do you think Houdini and Chung Ling Soo are still such iconic figures?

They were wonderful promoters of their time, travelling all over the world, and very close friends. Superstars of their day, earning one thousand pounds and often more per week, even then!

Houdini travelled extensively around Australia and was the first man to fly an aeroplane in Australia. He also went on to appear in many motion pictures. Here is an example of Episode 11 of *The Master Mystery*.

In around 1910, Chung Ling Soo, with his troupe and team of assistants, also travelled to Australia visiting Melbourne and Sydney, with many of them staying and setting up home in Australia. Chung Ling Soo was proud of his troupe, and when you walked into see a show you would be greeted with a large photo of them.

They were both very clever inventors of the magic world, leaving behind a legacy and paving the way for magicians for the future.



“This delightful collection and shared love of magic has led me to become acquaintances with numerous magicians over the years”

Which is your favourite poster in the collection and why?

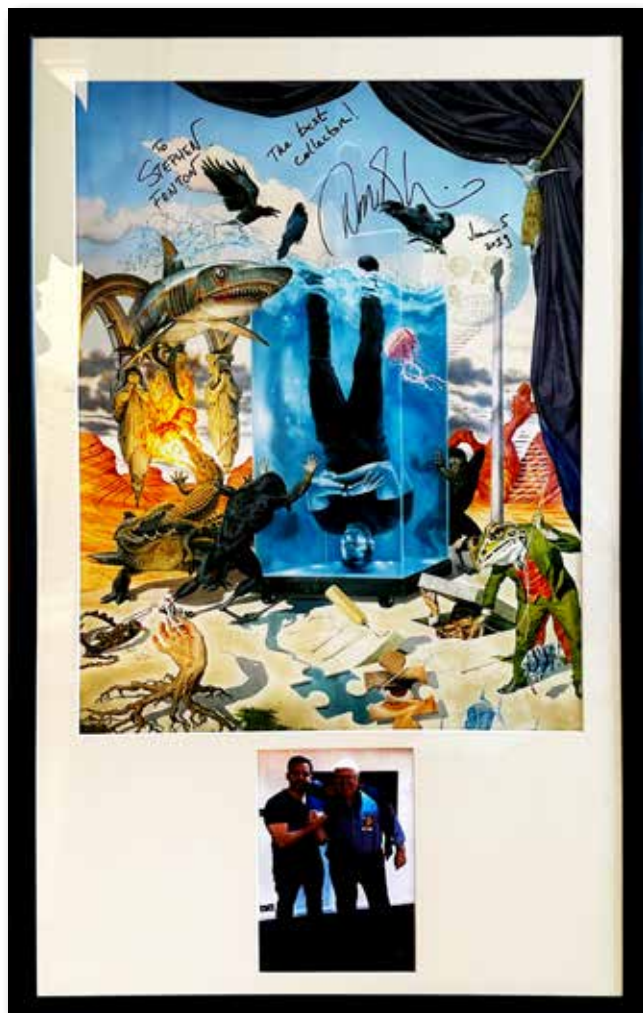
I would have to say my favourite poster would be Chung Ling Soo 'A Gift From The Gods' which was the first poster I acquired. The chap I purchased this from had been given it as payment for decorating at John Davenport's house, of the famous Davenport magic family. It's over 100 years old!

On one very special occasion in 2019, David Blaine visited my home, as have many people over the years to view my collection of posters and memorabilia. David spent two hours performing tricks for my wife and myself and very generously gifted me a signed poster of his performance that I had attended in Edinburgh; this is my only contemporary piece, and what a wonderful example as the frame also includes a photograph of us together.

This delightful collection and shared love of magic has led me to become acquaintances with numerous magicians over the years.

It is over 100 years ago since Chung Ling Soo was fatally wounded during a bullet-catching trick, but his greatest illusion turned out to be the one concerning his true identity – can you tell us a little bit more about him?

His real name was William Robinson, born in the USA an assistant to magicians in the late 19th Century. He decided to go it alone and travelled to England, where he came up with his





William Robinson as a young man



As Chung Ling Soo, in full costume



Chung Ling Soo and Suee Seen with her business card

unusual stage name, Chung Ling Soo. Appearing in London and Paris from 1900, interestingly he never once spoke on stage but instead had music playing constantly; he always appeared in full make-up with a ponytail, and no one ever questioned him to be anything other than a Chinese gentleman.

He lived on Charing Cross Road in London with his 'wife' Dot, who performed as his assistant Suee Seen. He was still in fact married to Bessie Smith, mother of his second born-child, who he left behind in the USA. He subsequently went on to have an affair with a lady called Lou Blatchford who eventually became mother to three of his children; they lived in a large house in Barnes. Even after Dot found out about the affair, Chung Ling Soo and Suee Seen continued to perform as a 'husband and wife' act. So in effect he had a double life, and it wasn't until after his death that the public learned of this true identity.

What was the impact on Houdini of Chung Ling Soo's death?

Houdini was completely devastated by the loss of his very close friend; he had consistently warned Soo not to do the extremely dangerous trick but Soo would not listen.

“I have managed to add ten of the eleven known posters in existence of Ionia to my collection”

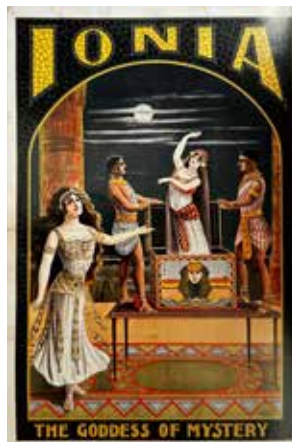


What has been the highlight of curating and owning your collection?

For me, owning such a collection that has had me endlessly searching all over the world to find memorabilia and ephemera relating to both Houdini and Chung Ling Soo (amongst others) has been the most rewarding aspect. That said, I treasure an extremely rare handwritten letter from Chung Ling Soo, on his own personalised letterhead.

Of more recent times, another magician, Ionia Clementine DeVere, has caught my interest. Her father, who was British born, owned a magic shop in Paris, and this sparked her to become a very accomplished magician – though it was short-lived, as she only performed for three years. I have managed to add ten of the eleven known posters in existence of Ionia to my collection.





“Another, an exceptionally unique example of his popularity in Great Britain, is Houdini being immortalised in a comic strip”



What do you think is the enduring appeal of the posters and the men behind them?

These posters give us a lasting image of these great magical historical figures, as to what they looked like, tricks they performed and the grandeur of their time. One poster in particular is the earliest known Houdini example dating back to 1895 and was part of his own personal collection. Another, an exceptionally unique example of his popularity in Great Britain, is Houdini being immortalised in a comic strip; here is Houdini appearing in an advert for Kinema Comic.

Why do you think magic still has such a strong appeal to audiences over a century after Houdini and Chung Ling Soo were at the height of their powers?

Magic is a form of escapism and people like to escape from their everyday life. These greats led the way for modern day magicians such as Shin Lim, a Canadian magician whom I have seen perform on several occasions in the USA, who never fails to have me on the edge of my seat every time I see him perform.



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The Old Bank building is now a hotel

“Confidence was always the key to successful banking, far more than business acumen!”



Oxford Old Bank £20 with a fine revenue stamp



Jonathan Callaway

OXFORD AND ITS PRIVATE BANKS

Oxford, like many English cities, towns and even villages, was home to several private banks during the 18th and 19th centuries. The ancient university and its relatively affluent student population was a particular incentive for them. The city's population in 1770 was estimated at 9,500 with possibly another 1,500 staff, students and other employees at the university. In the years after 1811 it began to grow rapidly and by 1861 the total was some 28,600 as urbanisation and flight from the land took effect. By 1900 it was just over 49,000.

This article will look at how banking evolved in Oxford from the earliest days through to 1919 when the city's final note-issuing private bank was subsumed into a larger banking group and lost its licence.

Parsons, Thomson & Parsons (the Old Bank)

The first bank of any sort in Oxford can be traced back to 1775 when William Fletcher (1739-1826) and John Parsons (1752-1814) started to extend their drapery business to include banking services. Their drapery business probably began in 1773.

Fletcher was the son of a local bookseller and had been apprenticed to William Wickham, a local draper with premises in the High Street. He became a partner in Wickham's business in 1765 and admitted to the Freedom of the City the same year, a mark of his acceptance into civic society. He set up on his own in 1771 and in 1773 went into business with John Parsons at what is now 93 High Street.

Parsons was the son of Thomas and Grace Parsons who owned a china and glass shop at 92 High Street. Grace continued the business after her husband's death in 1762 but retired in 1765 and passed the business to her niece, a member of the Thomson family. John, meanwhile, spent seven years from 1766 as an apprentice to the drapers James Clarke and Thomas Castle. He became a freemason in 1774 and married Elizabeth Thomson in 1785.

Both partners in the banking firm were members of the Oxford Corporation, the municipal authorities of the day. Fletcher was appointed mayor three times and Parsons twice. At different times both had acted as city treasurer, no doubt a good training ground for aspiring bankers and certainly a role that would have enhanced their financial standing.

In 1782 John's first cousin Herbert joined the firm as a third partner. Herbert's brother, Dr John Parsons, became master of Balliol in 1798 and vice-chancellor in 1809, which must have strengthened the Bank's connection with the University.

The title of Old Bank was first used in 1790 when a second bank, the University & City Bank, was established in Oxford. James Thomson became a partner in 1814 when John Parsons died and the partnership continued to evolve. In the 1844 Banking Act its Fixed or Fiduciary Issue was set at £34,391, this being the maximum legal limit of their note issue, beyond which covering securities had to be deposited at the Bank of England. The figure was calculated on a formula based on average note issue levels in the preceding year (see chart below for those of other local banks).



After Barclays took over the Old Bank they continued to emphasise the link

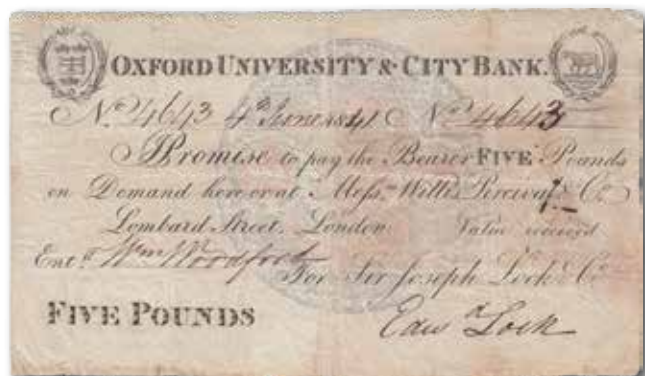
The bank survived the many financial crises and banking failures of the 19th century, with the partners apparently being 'content to consolidate their business upon the University and professional connections with some county families and a few well-established commercial undertakings'. The latter included Oxford Canal, in which the partners invested during its early years, and Oxford Savings Bank, for which the partners acted as treasurers in the 1880s. The bank never opened branches outside Oxford.

The Old Bank occupied 92 and 93 High Street throughout its history, ideally located opposite the University Church. The building is now the Old Bank Hotel. The bank was acquired by Barclay & Co in 1900 and became a Barclays local head office. The more than 200 customer ledgers that survived the merger are surely a trove for researchers and can be found in Barclays' archives: many university colleges, societies and students had their account at the Old Bank, two of the most famous including Lewis Carroll and Oscar Wilde.

At the time of the merger with Barclays the bank had over 3,000 account holders, credit balances totalling £522,000 and a loan book of £94,500. The note registers appear not to have survived but examples of their notes can still be found, despite the fact that the merger would have prompted a concerted effort to redeem and destroy as many outstanding notes as possible. There is a good display of their notes in the Ashmolean.



An unusual £15 note issued by the University & City Bank, signed by Joseph Lock



Later issue £5 note signed by Joseph's son Edward



Sir Joseph Lock's country house in Headington

DIED.

On Tuesday last, in his 84th year, Sir Joseph Lock. The late Sir Joseph Lock was at the head of the University Bank, and was Treasurer and a liberal supporter of most of the charities in this city, in which he took an active and especial interest, more particularly in the Oxford Medical Dispensary, over which he presided for many years. Of the literary and scientific societies he was also a liberal patron, and acted as President of the Mechanics' Institution from the time of its formation to its decline, and as a member of the Oxford City Book Club from its commencement was always the foremost to promote its prosperity. In his public capacity he had attained the highest civic distinctions and had the honour of Knighthood conferred on him by the Prince Regent, when he visited Oxford with the Allied Sovereigns in 1814. It appears from the city books that on the 30th of Sept. 1786 the Mayor, R. Weston, Esq. at his first Council proposed Mr. Joseph Lock to be admitted into the Chamber as his child (a custom prevalent in those days), which was unanimously agreed to, who being present was sworn. In the year 1793 he served the office of Bailiff with Mr. J. W. Thorp, and that of Mayor in 1813, and again in 1829, when he was elected Alderman in the room of Mr. J. Adams. Although he had no seat in the new Corporation, he was selected by the present Administration to be a Magistrate for the city at the time they made an addition to the Bench. In private life Sir J. Lock was distinguished for his amiable and social qualities, and the general knowledge which he possessed was cheerfully dispensed for the benefit and entertainment of every circle he entered. His funeral will take place we understand on Thursday next, and his remains will be deposited in the church of All Saints, in this city.

Sir Joseph's obituary in Jackson's Oxford Journal

Sir Joseph Lock & Co (the Oxford University & City Bank)

Oxford's second bank was formed in 1790 by Thomas Walker, Walter Jackson and Edward Lock. It was located at 6 High Street and later became much better known as Sir Joseph Lock & Co.

Walker was an attorney and deputy town clerk while Edward Lock was a goldsmith and a prominent member of Oxford society. His son Thomas Richard Walker was a partner from about 1812 until 1829, after which Sir Joseph Lock became the senior partner, with his son Edward.

Joseph had been born in Oxford on 13th April 1760 and was baptised at All Saints' Church. He was Edward Lock's only son and grew up in his father's shop at 135 High Street. In 1774, at the age of 14, he was apprenticed to his father for seven years, and became a partner in both the goldsmith and banking businesses in 1782.

In a curious local custom, Joseph was selected as the "Mayor's Child", or chamberlain, in 1786. The custom dates back to at least 1551 when the mayor was allowed to present one of his own children as an automatic freeman of Oxford. Later, the mayor could select anyone and in addition appoint that person as chamberlain. Lock was also elected bailiff in 1793. This confirmed his position at the centre of civic life and he continued to play a leading role over the following 50 years, being appointed mayor twice. He took on his own son as an apprentice in 1799 and made him a partner around 1829.

How Joseph acquired his knighthood was remarkable – it was done in error! He was knighted by the Prince Regent when he visited Oxford with the Allied Sovereigns during his mayoral year. JR Green describes the error in "Oxford Stories":

"The knighting by mistake was a true story. William Elias Taunton was Town Clerk; his son of the same name, the Recorder, was absent when the Prince drove up, and the father read the address, but instead of handing it to the Mayor of Oxford for presentation, handed it in himself. The Regent took a sword from one of his attendants, asked his name, and knighted him. He was reminded that it was an error, but bid the Mayor stand forward and he rose Sir Joseph Lock."

Joseph was buried at All Saints' Church in Oxford with his wife and a tablet was erected there. His obituary in Jackson's Oxford Journal was glowing (*see image*) but despite this it would seem Sir Joseph was not held in high esteem by all. It was said that he and his wife were both loathed by the people of Headington from the moment they arrived in 1805, having acquired land and built a country residence there. This was because he erected a wall across the footpath that was the coffin route from Headington Quarry (which then had no

church) to St Andrew's Church. The curate of St Andrew's Church, James Palmer, wrote to the Bishop of Oxford as follows:

"Mr Lock, whose improper conduct has made no inconsiderable disturbance in this parish, is a person in whose estimation the possession of money is a compensation for the absence of almost everything else.... Mr Lock would not be so much disliked as he is, if he did not permit his wife, who is a busy meddling woman, to interfere as much as she does in everything in which he is concerned. He suffers her to make a fool of him, therefore he is a fool."

The bank had been granted a Fixed Issue of £15,705 in 1844 but never exercised it, having already opted to issue Bank of England notes instead. The latest surviving notes are dated 1841 and are quite scarce – it must be assumed most were redeemed and destroyed. When Sir Joseph died in January 1844 at the age of 83 it would appear the bank ceased business, though it may have continued for a short while to enable Edward Lock to wind up the bank's affairs in an orderly way.

Cox, Morrell & Co (Oxford Bank)

A third bank was formed in Oxford in 1795 by Richard Cox, John Smith and Jonathan Patten. Cox was a mercer and a linen draper with a shop at 134 High Street, while Smith and Patten were silk manufacturers and wholesale merchants. Once again the merchant class in Oxford found themselves attracted to the business of banking. Branches were opened in Wallingford in 1811 and Woodstock in 1818.

In 1804 James Morrell was the first member of his family to join this bank, followed by his brother Robert in 1810. The business prospered but Richard Cox "engaged in corrupt practices" according to a local history and fled bankrupt to Calais in 1833. He and his son Richard Ferdinand Cox were quickly dropped as partners. The bank was now in the hands of the Morrell family, best known in Oxford for their ownership of the Lion Brewery, one of the town's major employers for over 200 years.

The bank was granted a Fixed Issue of £14,277 in 1844 but it did not continue for many more years. It is unclear why the bank ceased to trade in 1854 but its business was said to have been



Early Cox & Morrell note signed by Richard Cox



A later Cox & Morrell design from 1823



£10 note for issue in Oxford by Wootten & Tubb before the partnership split



Wootton & Tubb note issued in Bicester with the amount altered from £1 to £10



Bicester & Oxfordshire Bank £5 note from 1917



The only known note of Davenport Walker & Co.

handed over to the Old Bank that year. Issued notes are quite scarce, though attractive Perkins Bacon proofs can be found.

Kirby, Tubb, Wootten & Co (the Bicester & Oxfordshire Bank)

Undershell, Wootten & Co (later Wootten's Bank)

Kirby, Tubb & Co was established in Bicester in 1793 and opened a branch in Oxford in 1805, thus becoming the fourth bank to open for business in the city. Richard Kirby was a maltster and farmer, William Tubb was a grocer and brandy merchant while Richard Wootten was a successful Oxford mercer and draper who was twice mayor in 1815 and 1834.

The bank's Fixed Issue was £27,090 but the partnership was divided in about 1848 with the Tubb family keeping the Bicester business, along with its right to issue notes and its trading name. Prior to the split the partnership had issued notes in Oxford under the trading name Oxford Bank. The Bicester & Oxfordshire Bank was acquired by Barclays Bank in 1920.

The Oxford branch became a separate partnership known first as Undershell, Wootten & Co and later as Wootten & Co. Richard Wootten made John Undershell and William Wootten Undershell partners in the firm. Both were members of the Wootten family. In a curious move William Wootten Undershell changed his name to William Wootten Wootten and the whole family adopted the surname Wootten Wootten (with no hyphen).

As Wootten & Co had been formed after the 1844 Banking Act it never acquired the right to issue its own notes, but this did not seem to hold back its development – by this time deposits were beginning to form a greater part of banks' balance sheet than note issuance. Bank of England notes were issued when required. The Wootten Woottens continued to manage the partnership successfully until 1909 when it too was acquired by Barclays Bank.

Davenport, Walker & Co

We should briefly mention this small private bank, formed in 1838 but acquired by an expanding joint stock bank, the London & County Bank, in 1842. Surviving records are few and far between and it must have had a small note issue as only a single survivor has been recorded, an unissued £20 note.

Gillett & Co

Although a latecomer to Oxford, not opening a branch there until 1877, this is one of the most famous of the town's private banks. The firm had been founded in the market town of Banbury in 1784 as Bignell, Heydon & Wyatt and immediately became known as Banbury New Bank. Banbury's first bank, Cobb, Wheatley & Co, had opened the year before and was inevitably called the Old Bank.

The partners of both firms came from the merchant and manufacturing classes (with one exception: Peter Bignell was a solicitor) and saw opportunities in the town's development thanks to the newly opened canal that linked Oxford and the Thames with Coventry and then Birmingham. Later, of course, the railways strengthened the town's transport links and further boosted local businesses such as weaving, milling and brewing. Underpinning all this was the productive farmland of the area; Gilletts always saw themselves as the farmers' bank.

Richard Tawney became a partner in the New Bank in 1819 and as the owner of one of Banbury's largest breweries brought standing and connections with him. The Gillett family first became involved in the New Bank in 1823 when Joseph Ashby Gillett became a partner. By about 1846 all the partners were Gilletts and over time no fewer than nine members of the family played a role in the bank's development.

The Gilletts were Quakers and a partner from 1823 to 1826, Joseph Gibbins Jnr, a brother-in-law of Joseph Ashby Gillett, also adhered to that faith. Unfortunately, he was also a partner in a Birmingham bank that encountered difficulties in the 1825 crisis that was to sweep so many provincial banks away, and he was made bankrupt.

This forced the New Bank briefly to suspend

payments and they consequently lost much good business to their town rivals – despite the open support of other townsfolk, including influential local gentry. Gibbins withdrew as a partner and Gilletts recovered, in no small part due to the exertions of Joseph Ashby. The Quakers' reputation for being sound and honest businessmen was a key factor in their success.

In the 1844 Banking Act, measured by the Fixed Issue granted to each bank, the New Bank was only the second largest bank in Banbury – the Old Bank of Cobb & Co had £55,153 versus



Joseph Ashby Gillett with his daughter Martha



A pull from a rediscovered plate of an early £15 note on Gillett & Co watermark paper



Gillett & Co £5 issued in Banbury in 1912



Gilletts Oxford premises are now the main Barclays Bank branch 54 Cornmarket St

Gilletts with £43,457. Both amounts were however higher than any of the Oxford-based banks.

In 1867 George and Alfred Gillett moved to London and set up Gillett Brothers & Co, a firm of bill brokers and money dealers. Their younger brother William had already made the move to London and joined the bill-discounting partnership of Brightwen, Gillett & Co. Of the three, only Alfred had served as a partner of Gillett & Co. William lent £50,000 to help his brothers establish themselves, the firm thrived and in 1883 merged with a rival to form Jessel, Toynbee & Gillett plc. Beyond the family links there was no other connection to the banking firm.

When Gilletts opened their branch in Oxford in 1877, Charles and Alfred Gillett became managing partners. Technically it was a separate partnership and having been formed after 1844 initially had no right of note issue. The Gilletts did however gain the right to issue notes by virtue of the 1877 merger with the Witney Bank of William Clinch & Co (formed 1807) which brought with it a Fixed Issue entitlement of £11,852.

The partnership of Gillett & Clinch moved its base from Witney to Oxford and the office in Witney became a branch of the latter. Such a convoluted arrangement was necessary to avoid contravening the 1844 Act and thus losing the right to issue notes. The branch grew rapidly and soon Gilletts was referring to Banbury and Oxford as their joint head offices.



Gilletts cheque confirming they regarded Banbury and Oxford as joint head offices

The Witney notes were styled Oxfordshire Witney Bank but the partnership name was changed to Gillett & Co and the few surviving notes seen were signed by partners of the Banbury partnership. In 1919 Barclays Bank acquired both Gilletts banks, bringing an end to private banking in Oxford.

Conclusion

Oxford had always benefited economically from the presence of the ancient university and with no manufacturing industries, at least until the Morris motor factory started up in 1913, other economic activity was focused on its weekly agricultural market and a flourishing river and canal trade, aided by its position at the junction of major routes from London to South Wales, and from the Midlands to southern England.

The Oxford Canal opened in 1790, but its positive effect on local trade didn't last long – the new Grand Junction Canal opened in 1800 and diverted much of the trade between London and the Midlands. Nevertheless, commerce continued to flourish in Oxford and the banks profited from it. The banks all survived the 1825 crisis and remained unusually stable in comparison to the fate suffered by so many provincial banks not only in 1825 but in the recurring banking crises of the 19th century. This stability was underpinned by university business, to the extent that they were sometimes criticised for neglecting the city itself. However, when economic development stalled in the 1850s the banks were sustained by their university connections.

The important role in Oxford life played by the private banks is reflected in the number of mayors drawn from their ranks – for example bankers or their relations served as mayor 23 times between 1771 and 1835 alone and continued to feature strongly during the 19th century. And it must be remembered that banking as a profession was in its infancy in the early years – the partners were undoubtedly accomplished businessmen but in the end their success depended on their local standing and competence.

Confidence was always the key to successful banking, far more than business acumen!

Fixed Issues under the 1844 Banking Act

Bank	Fixed Issue
Cobb & Co, Banbury (the Old Bank)	£55,153
Gillett & Co, Banbury (the New Bank)	£43,457
Parsons, Thomson & Parsons (the Old Bank)	£34,391
Wootten, Tubb & Co, Bicester (with Oxford branch)	£27,090
Oxford University & City Bank	£15,705
Cox & Morrell Oxford Bank	£14,277
Clinch & Son, Witney (later merged with Gillett & Co)	£11,852



Gilletts note issued in Witney

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“When I grow up, I dream of working for the Royal Mint and designing coins but I fear coins will be replaced totally with electronic money”



Jacob Hart, aged 8

WHY DO COINS FASCINATE ME?

Coins fascinate me because they have a long journey behind them just for that one coin to be in your hand. From it being designed, then cut into the right shape, the blanks being cleaned until they are struck with the pressure of 60 elephants on one side and 60 on the other, then released into circulation and ending up in your hand!

Every coin tells a story, and when I look at one, I evaluate the condition, the date, the monarch, the denomination, and the mintage.

I got my first Spink reference book when I was six (I'm eight now). Even though it was an old one from 2014, I relied on that book for a year until I got a more current one. Whenever

I looked at it, I smiled because I thought it was one of the best gifts I could ever think of. When I got my new Spink book, I hid it under my pillow until my parents said goodnight, and then I read it with a torch. It took me a fortnight to memorise much of the book. I know most of the mintages off by heart now and how much the different types of coins are worth in different conditions and which dates to look out for. I've even taken my book on holidays and sleepovers. Eventually, I became a self-taught expert, mostly thanks to Spink.

When I read coin magazines and the Spink reference book, I play a game that I made up called 'Everything Except One'. I dream that I can have every coin on that page, but the consequence is, I must leave behind one. To help me decide, I often use the Spink book to find out which coin on the page is the least valuable.

I collect coins and I mostly focus on coins from the 17th century until today. My collection is large but only a few are good quality because I'm just a child and I can't afford many good quality coins. Any money I get for birthdays, I spend on coins. Coins calm me when I'm anxious or stressed and I can spend hours at a time organising them.

When I grow up, I dream of working for the Royal Mint and designing coins but I fear coins will be replaced totally with electronic money.

I have a YouTube channel where I talk about coins and I sometimes do coin hunts and share fun facts that you might not know. I only have 27 subscribers at the moment, but I'm hoping this will grow. You can search for me on YouTube by typing in @Coinboy1170.





1915 blue 5 Rupien

“Doubtless there will be few other, if any, collections of German East Africa banknotes that could ever rival this”



1916 translucent 1 Rupie



Henry Bishop

BANKNOTES OF GERMAN EAST AFRICA: A TRULY AUTHENTIC COLLECTION

When a notaphilist is asked what makes an excellent banknote collection, a plethora of answers may be formulated. Some may say it is the value, be it either face or what price is realised at auction. Others may suggest the size of the collection and how many different notes it holds. Furthermore, a collector may wish to focus on one specific era or region and attempt to garner as much material as they can from that given time period. The rise of these collections may be fuelled from a keen interest into the history of a region, with such a passion usually intrinsic to the collector. And it is the historical value which can in turn pave the way for another form of significance. For no matter how much authenticity can be replicated from a contemporary collection, there is something sensational in one that takes this historical relevance one step further.

This specific collection is comprised of banknotes from German East Africa, which had its origins in 1885 when it was established as a protectorate, during the relatively short period of German colonisation. Full control of the region was implemented by the German government in 1891, culminating in the colony of German East Africa being proclaimed in 1897.

With the colony under threat from British forces during WWI, the colonial Government chose to produce interim war notes. The German East African Rupie already had pre-existing silver coins circulating in the colony; however,

these began to be hoarded for their use in commercial transactions. The new notes of the German East African Rupie began life with the 20 Rupien note, first issued on 15th March 1915. This was shortly followed by versions of the 1, 5, 10, 50 and 200 Rupien note, all of which were printed with an incredibly high range of varieties over the next two years.

The events of WWI led to the steady demise of the German Empire. With Germany surrendering at the end of the war, the decision as to which nation should resume control of the land was determined at the Paris Peace Conference of 1919. It resulted in the majority of the colony becoming British territory, meaning that an unbroken chain of British-occupied land now stretched North to South along the entirety of the African mainland.

Why so many of these notes have now come to light can be attributed to the actions of one man, who gathered the collection whilst living in the region during WWI and subsequently in the following decades. A complete explanation of how the collection came to be may sadly be lost to history, but an account from his granddaughter aids the construction of this story. Speaking over the phone, she delivered an insightful narrative that had been passed over from her family.

The gentleman in question arrived in German East Africa from Western India

(part of the present-day Indian state of Gujarat), where he served with the British Army during WWI. Following the end of the war, he chose to remain in the region. Alongside other members of his family who had moved from India, the man took up residence within the British territory of Tanganyika, which had formerly made up the majority of the German East African landmass. Shortly after fathering a son in 1940, he and the family moved to the British protectorate of Uganda, where his son was raised. Here, they began a successful shop business, becoming well-known in the local area as a family of shopkeepers. It is safe to assume that by this time the banknote collection had fully accumulated and had accompanied the man on his journey to the country.

However, despite their relative prosperity, the family soon became victims of Uganda's new military dictatorship. Full independence from British rule in the country had been achieved in 1963. By 1972, as British passport holders, they had no choice but to leave the country, due to the expulsion of ethnic Asians by Ugandan President Idi Amin. As a result, they completely migrated to Britain. It is believed that the man had left on his own prior to the ordering of the expulsion in August, possibly fearing that such an event could occur. Left with a deadline to exit Uganda in November, the family were reunited with him in Britain, albeit with extremely few belongings. But one group of items that had made their way to Britain was the banknotes, now the only physical reminder of his military past. It is still unclear why so many notes were kept from this period, although the notion of personal value



1917 1 Rupie reverse



1915 linen 20 Rupien

“Very few examples of this note are known to have emerged”



1917 50 Rupien

is one theory from his granddaughter. She proudly described the notes as her “family’s heritage,” and likes to imagine that they were kept as a personal reminder of his time spent as a soldier. Nevertheless, it remains miraculous that he was able to keep this collection all of his life.

Within the vast collection, he had gathered almost all known varieties of the interim war issues. Signature varieties, subtle differences in design, wording and font sizes are all accounted for. But one of the most striking differences that can be identified are the range of colours and materials used. The 5 Rupien note can be found in shades of blue and green, and like many of the emergency notes, was often printed on cardboard. One variety of a 1916 1 Rupie note was printed on translucent ammunition paper, with the scent of gunpowder still present today. This makes the banknote an unconventional example in which by looking at it on a solid background, both the obverse and reverse can be seen simultaneously. Some of the extremely minor details, such as those on the reverse of 1917 1 Rupie notes, are especially

desirable to collectors. There is even an early run of a 20 Rupien note printed on linen, thereby exemplifying how quickly the notes needed to be issued.

Additionally, the collection beheld some exclusively rare individual pieces. Uncovered recently were four 50 Rupien notes dated from October 1917. Very few examples of this note are known to have emerged, meaning that for generations, the man’s family had been sitting upon some of the most sought-after notes from the era. For a collection with as much historical significance as this one to include some true treasures like these, it is enough to wonder how often such a trove of banknotes is discovered – for German East African notes, perhaps just once this century? Doubtless there will be few other, if any, collections of German East Africa banknotes that could ever rival this, insofar as being one which is a truly authentic remnant of a historical period, complete with the accolade of being gathered by an individual who experienced it first-hand.

INCORPORATED UNDER THE COMPANIES ACTS 1862-1893

Certificate N^o 12 THE Register N^o 12

New Coventry Cross Cycle Company Limited

ORDINARY CAPITAL.

£1. Shares 10 Shares

This is to Certify that *John Seddle of England*
Esq.
is the Proprietor of *Twenty five* Ordinary Shares of £1 each fully paid
numbered *1844 to 1908* inclusive in

THE NEW COVENTRY CROSS CYCLE COMPANY LIMITED.

subject to the Memorandum and Articles of Association of the Company.
Given under the Common Seal of the said Company
The *2nd* day of *March* 1900

Thomas M. Benson Directors
W. H. Richard Secretary



THE NINETEENTH CENTURY UK BICYCLE/INFANT MOTOR INDUSTRY INVESTMENT ‘BUBBLES’

Until 1896 motor vehicles were almost unheard of, with four mph speed restrictions remaining from the age of steam traction engines. However, H. J. Lawson's invention of the 'Safety' bicycle in 1879 (a progression from the 'high wheeler') inspired the population and promoters of the UK cycle industry. The 1880s saw technical and structural improvements by manufacturers perfecting the safety bicycle, as reflected in the high prices bicycles could command. For example all new bicycles were fitted with pneumatic tyres by 1893/4.

“The 1880s saw technical and structural improvements by manufacturers perfecting the safety bicycle”

In April 1893 'The illustrated and Dramatic News' wrote under the heading 'The Portsmouth Road' that there were 500,000 cyclists in the UK - 10,000 of whom were in the

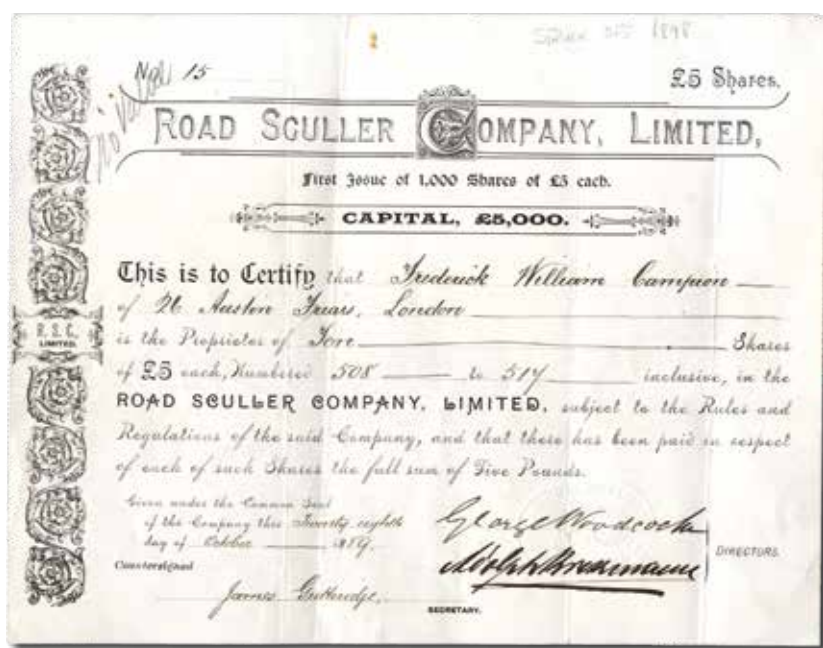
precincts of Greater London (this would have included all types of second hand machines.)

The Cycle Trader's 40th anniversary issue in 1935 contained contributions by traders who were active the 1895 period. UK bicycle exports during 1894 surprisingly amounted to £306,606 to France, Belgium £167,351, Holland and Germany about £100,000, and to the USA about £70,000, but with no mention of exports to Great Britain's Commonwealth Countries! According to one cycle trader (retailer) in 1895 "The sale of new bicycles for cash was surprisingly low at around 30%, generally to people who had the "keep the change" outlook on life. Most

business was done with the bicycle hire (rental) trade at £1 per week. Some traders hired at 1/- (5p) per hour and also taught people to ride.'

Harry John Lawson, a mechanical engineering student who graduated into the UK bicycle industry, invented the 'Bicyclette' 'Safety Bicycle' 1879, and in 1880 patented his 'vision' of an obscurely powered 'vehicle' with bridle steering. Even at this early stage he visualized that the bicycle would transition to the motor vehicle. Lawson was in management at the Tangent Works. In 1881 three private bicycle businesses amalgamated, Tangent and Haynes & Jefferies with Rudge. The amalgamated businesses were headed by George Woodcock, a solicitor who had recently purchased the bicycle business from the widow of owner Dan Rudge, already a reputable bicycle manufacturer. The amalgamation was named **Rudge & Co.** H J Lawson was appointed 'Sales Superintendant' according to the **Rudge Cycle Co Ltd** prospectus of October 1887 (original share cert not seen). The value of cycles invoiced rose from £5,185 in 1881 to £41,163 in 1885. Lawson continued his services to the company. Rudge & Co manufactured Lawson's Bicyclette which was selected by the War Office for military use. Rudge & Co held a particularly valuable ball bearing patent. While with Rudge, Lawson would have learned the value to a company of holding and leasing out patents, influencing him to apply his knowledge to the potential of the fledgling motor industry. Rudge Cycle Co Ltd merged with The Whitworth Cycle Company Ltd in 1894.

Lawson next appears in March 1895 when he acquired the **Beesten Pneumatic Tyre Co** to



Road Sculler Co Ltd. was formerly the Rowing Tricycle Co. Adolf Reikmann relinquished control to the Rudge Cycle Co Ltd and the company was renamed Road Sculler Co Ltd in 1889. Share certificate signed by George Woodcock and Adolf Reikmann. Had it not been for George Woodcock the name and products of Rudge Cycles may not have survived. George Woodcock retired at the floatation of Rudge Cycle Co. Road Sculler was out of business by 1898.

“Advertised profusely, the venture was apparently extensively oversubscribed.”

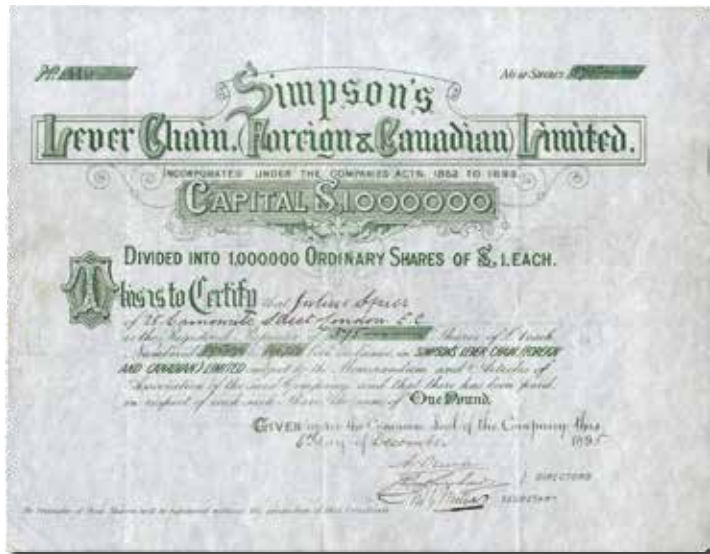
take over the English patents and business of a company of the same name. In November 1895 Lawson floated The British Motor Syndicate, purchasing any motor related patents available. He bought the Daimler Syndicate, his most successful venture, and in May 1896 he floated the **Great Horseless Carriage Co Ltd** (ill.) which used Daimler motors. However, within two years shareholders were unhappy they had not received dividends.

Lawson then set up **The Motor Manufacturing Co** in 1898 offering Horseless Carriage Shareholders six Motor Manufacturing Co shares for every £10 share of The Great Horseless Carriage Co Ltd. The Motor Manufacturing Co was reorganized in 1900 but had gone by 1901. In August 1896 at Beesten, Coventry, Lawson acquired **Barton & Loudon Ltd** cycle rim manufacturers to create **Beesten Tyre and Rim Co Ltd.** (ill.). According to the

articles of association, the company was 'to purchase a certain patent from Mr. Lawson, a license was also obtained for the manufacture of Rims for pneumatic tyres in connection with Motor Carriages.' Again at Beesten he floated the **Quinton Cycle Co** which became the **Beesten Cycle Co Ltd** in 1896. Late 1897 it was decided to subdivide the business into two companies Beesten Cycle Co Ltd and **Beesten Motor Co Ltd**, the latter to produce the Beesten Quad Motor Cycle (the only motorcycle to complete Lawson's Emancipation Rally to Brighton in 1896). His only signature on a share certificate is a facsimile. None of his companies survived.

While Lawson pursued the fledgling motor industry Ernest Terah Hooley, an experienced property dealer, also saw bicycle businesses to be an opportunity to make his fortune. He moved operations to London with a six digit bank loan. He entered into a verbal partnership with M D

Simpson's Leaver Chain (Foreign & Canadian) Ltd. This was an E T Hooley flotation (mentioned in his bankruptcy in 1898) formed for acquisition of foreign & Canadian rights of WS Simpson. £905,007 had been subscribed and called up despite cycle trade scepticism – scepticism validated by the company's bankruptcy in 1898.



The New Cycle Company Ltd was registered in June 1896 to acquire Swedish patents for improvements in the driving and brake mechanism of all forms of velocipedes (bicycles). £200,000 in shares had been subscribed and paid up but the company was liquidated in 1898.

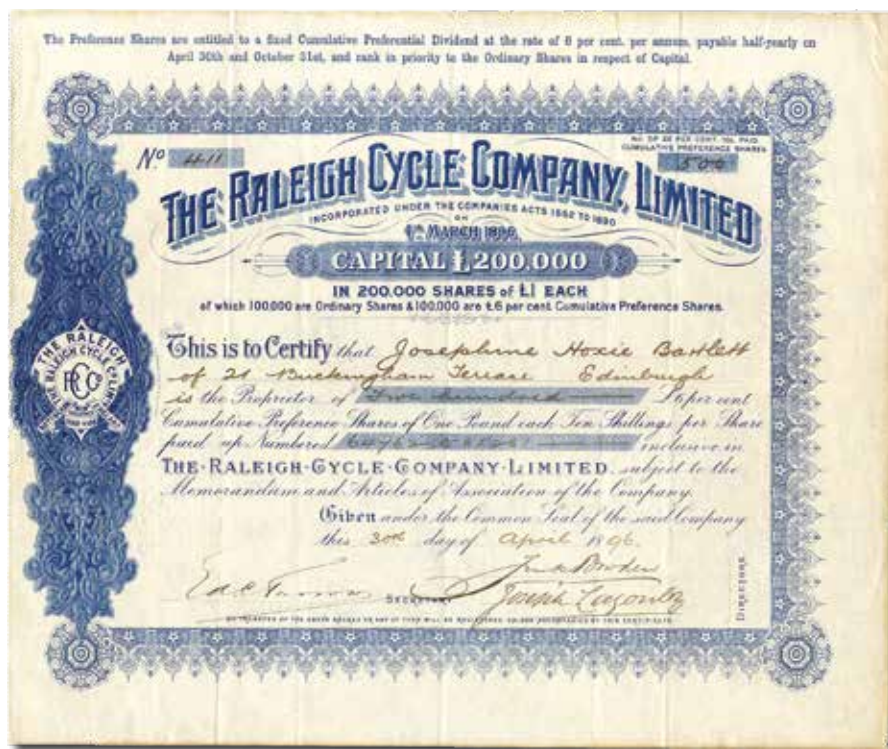


Rucker, a man very familiar with the cycle industry. Rucker was manager of Humber Cycle Co and must have received a fortune from Hooley's business. Hooley quickly became a sought-after financier, a friend of the great and good, and who paid out thousands of pounds for eminent 'names' to front some of his floatations. It appears that almost everyone involved in the floatations did very well out of his largesse. Emboldened by the enthusiasm of investors he claimed to have made £360,000 by restructuring the **Humber Cycle Co Ltd** in November 1895 (the company was first registered 1887 but none of these share certificates have been seen). He successfully acquired bicycle companies and then sold them to the public at incredible profits in the belief that he would make more money than shareholders. Hooley's country estates and wealth are believed to have grown to near £7,000,000. By the peak of the bicycle boom in 1896/7 he had become overwhelmed, a victim of his own success complicated by poor accounting. To his credit he had increased his estate workers wages from 12/6p to £1 per week, irritating the other Cambridge shire farmers.

Here is an example extract from a floatation of two private bicycle businesses near to the end of the UK bicycle boom in May 1897.

Cycle Shares as a Profitable Investment: 'Cross' and 'Mathews' Limited.

It can be safely said that the shares in Cycle industrial businesses form the most profitable form of business now known. From small beginnings great numbers of businesses have grown to such gigantic proportions that they have been able to deliver dividends to their shareholders of phenomenal character... Guaranteed Profits-- The vendors have guaranteed



Raleigh Cycle Co Ltd, first registered 1891 and reorganized in March 1896 by E. T. Hooley. The company survived the collapse of the bicycle industry at the end of the century and became one of the UK's most successful bicycle companies. Share certificate signed by founder Frank Bowden who wrote a book 'Cycling for Health' as he had personally experienced poor health.

“In 1896 speed limits increased to 14 mph with the coming of the age of the motorcar”

interest upon debentures and dividends 7% and 15% respectively for the first year. The required £50,000 payable £20, 000 cash, balance cash or shares and debentures at the option of the directors thus leaving £20,000 working capital’.

By October 1897 only £4,000 in shares had been issued and the purchase money had not been paid. Liquidation followed in 1898.

In 1896 speed limits increased to 14 mph with the coming of the age of the motorcar. The craze for cycling slumped especially for people of ‘keep the change’ abilities. Litigations for £1.5 million hit Hooley followed by bankruptcy in June 1898. However he claimed to have received in the region of £100,000 from insurers on a strange life insurance policy arrangement with a solicitor. Hooley paid the premiums on the said ‘alcohol related’ life of Adolph Drucker MP. From 1898 to the end of the century many public limited bicycle companies went bust, share prices plummeted and investors losses collectively would have been considerable. The few surviving companies were in the main those with overseas export markets or those that had moved production to infant motor cars / motorcycles. It took until around 1908 before the UK bicycle industry made a meaningful recovery.

E T Hooley’s greatest success had been the floatation of the **Dunlop Tyre Co Ltd** in May

The Beesten Tyre Rim Co Ltd was registered August 1896 to take over Barton & Loudin Ltd with capital increased to purchase certain patents from H J Lawson. The certificate bears the facsimile signature of Lawson as Chairman. The Company name was changed to New Beesten Rim and Components Ltd in 1897 and was removed from the register in 1901.





The Great Horseless Carriage Co Ltd was formed to carry on the horseless carriage industry in the UK using patents belonging to The British Motor Syndicate Ltd. H J Lawson was a company director. It was liquidated in 1898 and merged with The Motor Manufacturing Co Ltd.



1896. The privately owned business of 'The Pneumatic Tyre Company' was offered to Hooley by owner William Harvey Du Cros for £3,000,000 in recognition of John Boyd Dunlop's invention (or re-invention) of an inflatable tyre. Dunlop was the name chosen for the company and it was decided to float at £5,000,000. Advertised profusely, the venture was apparently extensively oversubscribed.

In 1904 E T Hooley and H J Lawson (said to be an acquaintance by Hooley from the 'Cycle Craze') were arrested and charged with fraud involving investments of another. Lawson was jailed, ending his business career. Hooley was damaged once more and did not recover, later serving two jail sentences for fraud. He wrote his book of Confessions in 1924 while serving the second term. Although some of Hooleys promotions are known it has not been possible to establish all or how many of the numerous UK bicycle related companies were promoted by Hooley or if he operated under a business name. He successfully promoted the Bovril and Schweppes Companies.

Further reading: *The Drama of Making Money* 1932, by Herbert A Meredith, Sampson & Low Marsten & Co Ltd.

Hooley's Confessions, 1925, Simkin Marshall Hamilton Kent & Co Ltd - rare but may possibly be obtained via a public library.

Google search. papers past- thames star- mahau (Or Hooleys Bankruptcy hearing 1898.)

Google search. bygonedarbisher.co.uk hooley Ernest Terah Hooley fraudster with a magnetic personality.

Burdetts Official Intelligence 1897.

The John Batten Collection will be sold by Spink in late 2023. For further information please contact Tim Robson, trobson@spink.com.

“Often beautiful, neglected, and intricate, British Celtic coins provide a glimpse into a sophisticated society that much of history has previously dismissed”



Obverse of North Thames, Trinovantes, c. 55–45 BCE, uninscribed silver unit (ABC 2386)
Obverse of South Thames, Berkshire, c. 55–45 BCE, uninscribed silver unit (ABC 1007)



Dr Tim Wright

ART OR IMITATION? THE CASE FOR COLLECTING BRITISH CELTIC COINS

A short preface about terminology: The coins of Iron Age Britain are commonly referred to as being 'Celtic', even if this term is strictly inaccurate and was only applied to these peoples in recent times. In seeking to balance usage with accuracy, I have adopted the terms 'British Celtic coins' and 'Pre-Roman British Coins' interchangeably.

The reasons for collecting ancient coins are as diverse as the collectors themselves. Motivations range from artistic appreciation, a fascination with history, the thrill of treasure-hunting, to the quest for financial gain. It is not hard to see why coins of the 'classical' world have so much to offer collectors.

Greek art has been seen as the gold-standard for over two thousand years. According to the Roman poet, Horace, 'Captive Greece captured her rugged victor and, armed with the arts, invaded rustic Latium'¹. Indeed, two thousand years later, Irene Vallejo, in her epic history of books in the ancient world, *Papyrus*, tells us that the 'Romans recognised Greek superiority without losing any sleep over it'². The coins of ancient Greece provide us with accessible miniature masterpieces, some of which are signed by their engravers.

Whilst fluency in Latin and Greek and familiarity with Homer and Virgil may no longer be viewed as educational necessities, Greece and Rome still capture our imagination. It is no coincidence that Mary Beard is perhaps the UK's most treasured public intellectual, given

the plethora of history books, historical novels, documentaries, and films about the classical world. A Greek or Roman coin provides the collector with the chance to touch, feel and own a piece of that history.

Founded forty years ago, the National Council for Metal Detecting (NCMD) boasts over thirty thousand members, and has a mission to promote, protect and encourage metal detecting in the UK. From its origins in the nineteenth century to its practical adoption for military and industrial purposes in the twentieth century, the technology has both advanced and become affordable. But it is the thrill of discovery and the possibility of financial gain that has led to its explosion in popularity, which in turn has unearthed Roman (and, as we shall see, Celtic) coins.

The market is booming, with increased activity and extraordinary prices being achieved. Take, for example, the wonderful 460 BCE Naxos tetradrachm, one of the most prized types from Greek Sicily. Eight auctions by Sotheby's in the late-nineteenth and early-twentieth centuries hammered this coin at an average of £40 or just under £4,000 at current prices. Fifteen auctions over the last fifteen years have seen the same type hammer for an average of almost sixty-times that. Of course, condition and provenance have always driven up prices, with the best examples

¹ Epist, 2.1.156-7

² Irene Vallejo, *Papyrus - The Invention of Books in the Ancient World*, 242

in both periods selling for two-to-three-times the average.

The laurels for the highest selling ancient coin of all time had until very recently, lay with the iconic 'Eid Mars' Aureus of Brutus when it was knocked down for £2,700,000 in October 2020. However, the result would be annulled in January 2023 when it was announced that the coin had been confiscated on account of a falsified provenance. Soon after the coin (alongside a Naxos tetradrachm from the same sale) would be repatriated to Greece, ultimately acting as a cautionary tale for collectors and dealers alike.

As a collector, it pays to be a little paranoid and highly sceptical. By focusing on a particular series or type of coin, it will increase your ability to research a particular example. Buy from trusted dealers and auction houses, evaluate a coin based on sales of similar examples and build your own view of provenance. Collecting for enjoyment rather than (pure) financial gain probably mitigates some of the risks. But, in recent years at least, ancient coins have generally proved a good investment.

This brings us to British Celtic coins. I shall start by posing the same question in reverse: *why are they not collected to the same extent as their Greek and Roman counterparts?* In some respects, Celtic coins generally are the stepchildren of the ancient numismatic world. Most auctions confine them to a preamble to the 'Greeks', and rarely place them in their own category, other than specialist houses and auctions. This is partly a question of supply and demand, with many fewer coins on the market and interest among collectors confined to their country of origin. But this is also a function of prejudices that date back to the classical period itself.

Unlike their Greek and Roman counterparts, there are no contemporary written accounts by those who produced these coins in Britain and on the Continent. This immediately places these objects of material culture in a different category. If we don't have written accounts, then how can we judge an object, like a coin, as 'art'? Thus, classical coins fall to art historians to examine, while Celtic coins fall to archaeologists, along

with other unnarrated imagery, like rock art.

Reliance on classical commentators has also reinforced the view that the 'Celtic peoples', were uncivilised. Roman writers portrayed Britain as a wild place on the edge of the known world, 'flat and overgrown with forests' with a climate 'overcast, with its frequent rains and cloud'³. The population was viewed as similar if more primitive to those of Gaul, being 'simple and barbaric', and 'yet to be fully pacified'⁴. Clothing themselves in skins, and in battle 'dying themselves with woad, which produces a blue colour', they were described as man eaters, who commit the 'the worst and most bestial atrocit[ies]', with 'wives together in common, particularly brothers along with brothers, and fathers with sons'⁵. Living in almost a state of nature with little or no agriculture, 'the forests are their cities; for they fence in a spacious circular enclosure with trees which they have felled, and in that enclosure make huts for themselves and also pen up their cattle – not, however, with the purpose of staying for a long time'⁶.

For collectors of British Celtic coins, it is particularly distressing that the 'godfather' of the discipline, Sir John Evans (1823-1908), also initiated the view that these coins were inferior to the classical prototypes on which they were based. He famously mapped British coins back to the *Philippus*, the fourth century BCE gold stater of Philip II, father of Alexander the Great. Unlike his contemporary Charles Darwin however, Evans plotted a 'degradation' rather than positive evolution in the coins over time⁷.

In my forthcoming book, *Art or Imitation?* I make the case for collecting British Celtic coins. With well over one-hundred-coin images, the case in some respects is made by the coins themselves. They are objects of great beauty

3 Strabo, *Geographica*, 4.5.2 and Tacitus, *Agricola*, 12

4 Ibid, and Tacitus, *Agricola* 11

5 Dio, *Roman History*, 62.7 and Caesar, *Gallie War*, 5.14

6 Strabo, *Geographica*, 4.5.2

7 John Evans, *The Coins of the Ancient Britons*, 24



Kings of Macedon, Philip II or Alexander III, Pella, c. 340/36–328 BCE, gold stater

and originality, frequently exhibiting great skill, imagination, and even apparent humour.

Of course, we should beware of interpreting material culture out of context. The people who produced and used these coins remain an enigma: were they ‘Celtic peoples’ at all, are the Roman *civitas* (administrative districts) meaningful tribal descriptions, and were the names inscribed on their coins those of leaders? Equally, we cannot be certain whether coins were used for trade, patronage, tribute, hiring mercenaries or for votive offerings.

Such debates and uncertainties make the collection of British Celtic coins all the more compelling. The absence of alternative sources lends greater weight to the coins as examples of a material culture.

When it comes to artistry, few writers have said it better than the great archaeologist and numismatist, Derek Allen, who in many ways was the modern successor to Sir John Evans: ‘there is little if anything to the art gallery ... that cannot be paralleled somewhere in the coinage of Gaul ... At the same time, there is no denying that much of it was primitive, imitative, and repetitive’⁸. This was doubly so for the coins of

pre-Roman Britain.

It is possible to map early influences from the Continent, from the late second century and early first century BCE, especially in the more conservative medium of gold. Equally, during the later period of production, from the end of the first century BCE to the middle of the first century CE, the south-eastern ‘dynasties’ of Commios (circa 50-25BC, of the ‘Atrebatēs’) and Tasciovanos (circa 25BC-AD10, of the ‘Catuvellauni’) adopted Roman iconography. In between, there was an explosion of creativity, particularly in silver. Derek Allen describes this as a process of disintegration, abstraction, and reintegration⁹.

The implication that adopting a prototype from a prior period undermines the artistic originality of the later work, is clearly flawed. All art has prior influences and conventions, but that doesn’t mean we can only confine it to the craft of reproduction. British Celtic coins adopted the convention of a ‘heads’ (a human head or face) and ‘tails’ (a horse) from Gallo-Belgic (and before that Macedonian) prototypes. But, like subsequent Roman coins, the Macedonian ‘original’ copied the format, subject and imagery of earlier Greek coins.

8 D F Allen, *The Coins of the Ancient Celts*, 149

9 Ibid, 131

If we lift this reductive lens when appreciating British Celtic coins, we see considerable development and innovation. We cannot know who the 'heads' portray but what we see is an extraordinary range of styles, particularly in early silver, from the abstract to the surreal and magical, often loaded with symbols. Equine images, on the 'tails', adopt a distinct range of techniques from lunate (comprising crescents), annulate (ringed-pellets), disjointed/abstract (lines and pellets) back to naturalistic portrayals.

In addition to faces and horses, British Celtic coins also portrayed a menagerie of other animals, from snakes to dragons, stags to hunting dogs. By far the most prevalent of these were boars, prized for their meat and admired for their ferocity. They were a prestigious and possibly sacred animal, portrayed not only in a wonderful range of naturalistic ways but also in a more abstracted form that could equally be used for a war banner.

Another distinctive feature of British Celtic coins is the prevalence of 'hidden-faces'. Whether by accident or design, perhaps one-in-ten coins (in my collection) have an image that resemble a head peeking out at you. Some appear happy, others sad, and even screaming. We can only speculate as to their purpose, but one theory I discuss within the book is that they are the engraver's signature.

Finally, while not a unique phenomenon, certain British Celtic coins appear to have been used for propaganda purposes by the rival dynasties of South-East Britain. The successors to Commios in the Southern region and those of Tasciovanos in the North Thames emblazoned their names, pedigrees, and logos on their coins. Cunobelinus (AD8-41, of the 'Trinovantes and Catuvellauni') adopted a corn ear symbol, presumably to indicate successful harvest, while Verica (AD10-40, of the 'Atrebates and Regni') used a vine leaf, possibly to suggest an alcoholic celebration.

It is estimated that there are perhaps 100,000 coins of 1,000 distinct types that have been unearthed in Britain from this pre-Roman period. Every year, thanks to the passion of metal detectorists, more examples and 'new' types are



Obverse of North Thames, Berkshire, c. 55–40 BCE, uninscribed silver unit (ABC 1013); obverse of East Anglian, Iceni, c. 55–50 BCE, uninscribed silver unit (ABC-; Talbot Bury A, dies E/17)



Reverse of North Eastern, Corieltavi, c. 60–50 BCE, uninscribed gold stater (ABC 1719); reverse of North Eastern, Corieltavi, Volisios Dumnocoveros, c. 35–40 CE, gold stater (ABC 1980)



Obverse of North Eastern, Corieltavi, c. 55–45 BCE, uninscribed silver unit (ABC 1779 var.; Rich Type 6b); Obverse of North Thames, Eastern, c. 50–40 BCE, uninscribed silver unit (ABC 2276)



Obverse of Southern, Regini, c. 55–45 BCE, uninscribed silver unit (ABC-); Obverse of North Thames, Catuvellauni, Tasciovanos, c. 25–10 BCE, gold stater (ABC 2565)



Obverse of North Thames, Trinovantes & Catuvellauni, Cunobelinus, c. 8–41 CE, gold quarter stater (ABC 2822 var.; Sills Class 7c, dies 47/68); obverse of Southern, Regini & Atreabates, Verica, c. 10–40 CE, gold stater



Gaul, Avern gold stater in the name of Vercingetorix, c. 58–52 BCE (Delestré et Tache, No. 3599, p 151, pl. XXVI), from the collection of André Libaud and sold at CBG Live Auction, lot 322 for EUR 390,000.

“It is estimated that there are perhaps 100,000 coins of 1,000 distinct types that have been unearthed in Britain”

discovered. This means there is a growing supply of coins to the market.

There also appears to be increasing demand and prices realised, even if these remain some way behind those of Greeks and Romans. In November 2020, a gold stater of the famous son of Cunobelinus, Caratacus, hammered for a record-breaking £71,000. More recently, a coin of Vercingetorix (82-46BC) of Gaul sold for €390,000 in a French auction. A Gallic chieftain of the Arverni tribe who led rebellion against Caesar in 52BC, Vercingetorix in recent years has been hailed as a French hero. The attraction of legend will thus always achieve high prices.

So, why do I personally collect these coins? Often beautiful, neglected, and intricate, British Celtic coins provide a glimpse into a sophisticated society that much of history has previously dismissed. These tiny objects allow you to touch a fragment of the past.

British Celtic Coins: Art or Imitation? An introduction to the coins of pre-Roman Britain will be published by Spink Books in September 2023. For further information or to purchase a copy please email books@spink.com, or visit www.spinkbooks.com.

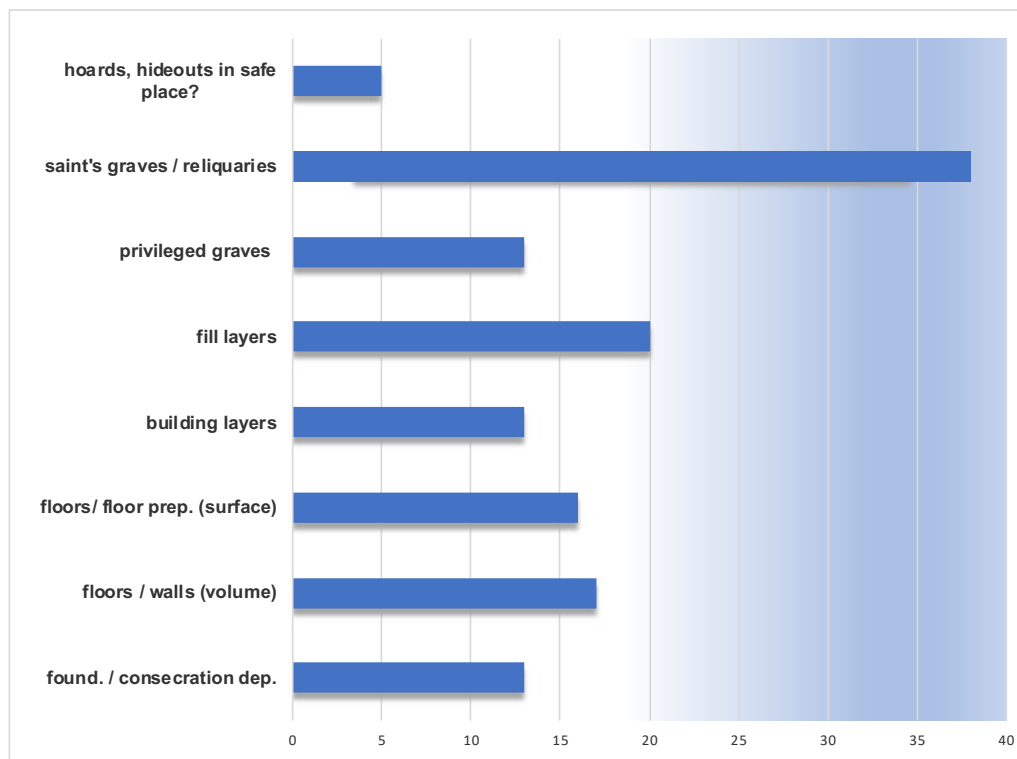


Fig.1 - Typology of coin finds in Italian churches (coins in contexts).



Fig.2 – Church of Santa Reparata hoard: 283 coins (276 denari of Lucca, 7 denari of Pisa), dep. c. 1182-1190.



Monica Baldassarri

THE MANY SIDES OF COINS: FINDS IN ITALIAN CHURCHES

Why coin finds in Italian Churches?

Coin finds in churches is a popular subject in the literature of Northern and Central Europe. In Italy the topic has received little attention, and mainly in relation to coins in tombs or possible foundation rites of buildings, and yet has given rise to a lively debate among scholars¹, still leaving many questions open. Were coins used in the Middle Ages only for politic and economic purposes? And how can we understand the finds of medieval coins in places with an eminent religious function, such as churches?

While a systematic study of the coins found in Italian churches was still missing, the intensification of archaeological investigations in medieval and postmedieval Italian sites of the last thirty years has enabled the acquisition of a wealth of new data. That is why and how I started the research of this subject², hoping to offer additional elements to answer some pending questions.

A multifaceted scenario

The analysis of the finds of medieval and early modern coins in Italian churches (7th-16th centuries) shows a rather articulated situation.

As for the sites, there is no prevalence among cathedrals, parish, abbeys and conventual churches, but a greater variety of coin find types seems common in churches of rural or mountain areas. As for coin types, there are almost no gold or good silver specimens, with exceptions in the Lombard or early Carolingian period (7th-8th c.); later, we find mostly pennies or petty coinage. With few exceptions, there is no link between the images represented on the coins and their presence in church deposits, although most coins

of the period bear a cross in the field or in the legend.

Several types of finds occur, which can be grouped following the topography, the deposition type and the context.

- a. *Coins in saints' graves and in privileged tombs:* in the former case, the grave often collected several coins, possibly put in different occasions, while in the latter, only single coins were deposited in the burial until the later period (14th-15th c.), when also little hoards appear.
- b. *Coins laid down as foundation, consecration, re-dedication or votive deposits:* they could be located in the foundation cuts or in front of the pillars or inside/in front of the altar during their construction; sometimes, the coins lied together with liturgical or other materials in votive pits in a special section of the nave. They usually count a single coin, but small parcels (12 to 28 pennies) are not uncommon.
- c. *Coins found in the floor volume or in the walls mortar or plaster,* as the only "exogenous" materials and deposited in such a way that they could not be easily recovered. In this instance we speak of single coins, from 2 to 20 specimens at most.
- d. *Coins lost or abandoned on the floor surfaces or in the upper interface of its preparation* if in wooden boards. The same can be said for the coins in the construction and fill layers, even if in these cases a secondary position in the stratification must be taken in consideration.
- e. *Coin hoards* buried in the church floor, but often without clear information about the original position or stratigraphy, which for the most part have been interpreted as temporary hideouts.

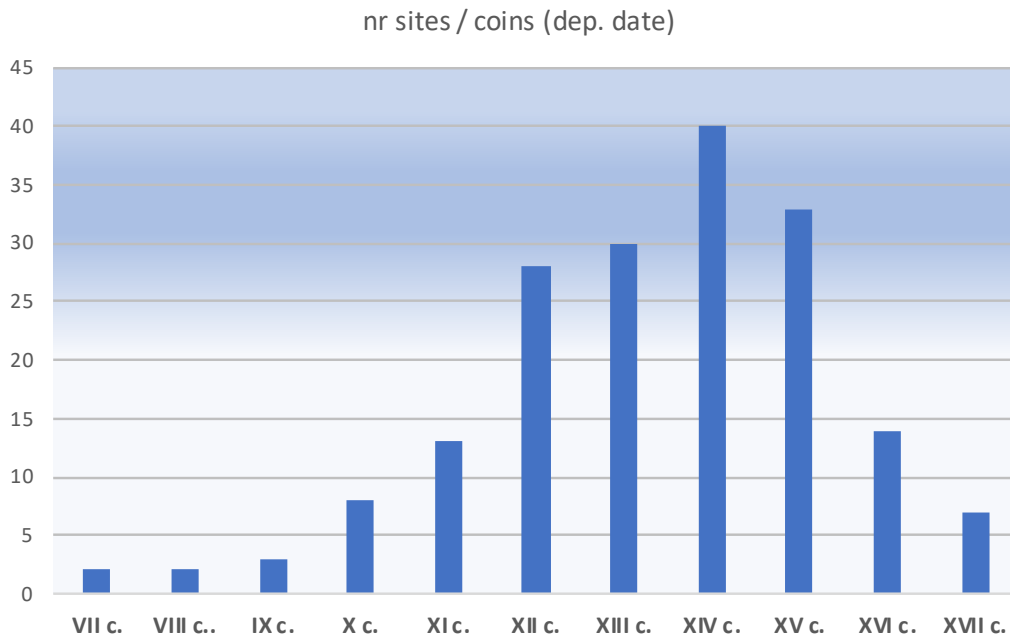


Fig.3 - The deposition chronology of the coins recovered in Italian churches (number of sites/contexts in the sample considered)

Finally, if we consider the chronology of the finds, both the dates of issue and of the concealment, we note a substantial increase in quantity during the 12th century, followed by a slight diminution during the 13th century and again a major growth in the next century. After a slight reduction in the 15th century, we see a sharp drop while proceeding into the following period. This picture is not far from the general contemporary trend of coin finds, although there seems to be a smaller reduction of the finds in churches from the 13th to the 15th centuries. This could mean that the quantity of coins deposited in churches is linked to the availability of money in general.

Coins in 'particular' graves

Some coin finds in privileged graves are quite interesting. In a Lombard tomb in St Zenone at Campione d'Italia (Como), the most important burial located in the atrium of the oratory of an aristocratic family, a rare silver *siliqua* fraction of Perctarit (672-688) was found in the masonry of the grave case, perhaps representing the family's closeness to the Lombard royal authority³.

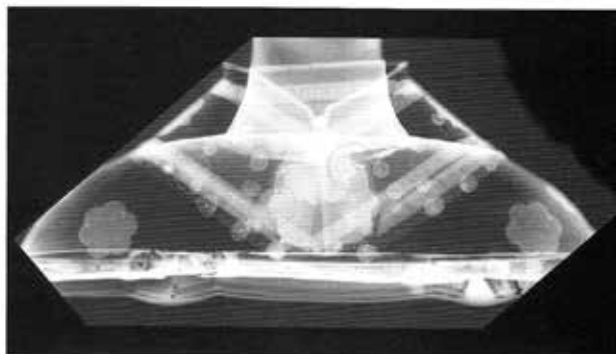
A parcel of small coins was retrieved from the grave of Lombard Queen Teodolinda in the Cathedral of Monza, albeit the issues were not from her period of reign: 17 pennies (*denari*) of Parma, Milan and other Lombard mints dating



Fig.4 – Teodolinda's sarcophagus, Lombard workshop, 1308, Monza Cathedral.



Fig.5 - Coins and medals
from St Donatus reliquary,
Arezzo (from Vanni 2014)



back to a period spanning from the 12th to the beginning of 14th century. It has been assumed that the coins were inserted in 1308, at the time of the translation to the sarcophagus in the Cathedral⁴. However, Teodolinda was regarded as a *beata* (blessed), and similar evidences are not uncommon in the tombs of saints.

The phenomenon of the coins in a saint's grave is known in the 6th century, with a revival in the late 10th century and existing through all the Modern Era. The position of the grave or of the reliquary usually is in a relevant zone of the church (altar, chancel, apse, or crypt). There are coin hoards of different sizes (5 to 100s specimens), but also with a single coin of relatively high value for the period (St Christina of Bolsena and St Bartholomew at Benevento)⁵ or single multiple coins, from few specimens up to around 2000 (St Catervius's grave, Tolentino nearby Macerata; the *Confessione* of SS Peter and Paul in Vatican, Rome)⁶.

This kind of deposition has been studied by Italian scholars, although with different interpretations. Someone explained it as a sort of "memory" token – either personal or of the survey event – with a possible choice of pieces among those in circulation. Someone else viewed it as votive donation, picked directly from the bulk gifted to the relics or collected through tithing without a selection⁷.

However, in other cases it appears more likely that the coins were introduced in the grave as

offerings in a continuous way through a specific opening into the grave (St Catervius of Tolentino and St Amico of Avellana, Isernia). The number of coins inside these burials is much higher, with many foreign coins introduced into the tomb by pilgrims.

Among the more recent finds of this type, it is worth mentioning the bust reliquary of St Donatus, Arezzo, made in 1346. After X-rays analysis during restoration works, inside the bust were found 1 coin struck in 1373, other 10 coins issued from 1537 to 1660 by the mint of Florence, Luca, Urbino, and Naples and 2 devotion medals of 17th-18th centuries. In this case it has been suggested that both the coins and the medals could be votive offerings⁸.

Coins in foundation or votive deposits

Coins have been discovered in the foundation cut of a few churches, mostly from the late Middle Ages. In St Maria Maggiore church at Casale Monferrato (Alessandria) a small hoard dating back to the first half of 14th century was uncovered at the foundation level of the church, rebuilt in that period with a different orientation, and, due to its position, it was considered a votive deposit for its church reconsecration⁹.

As a matter of fact, it seems that this type of coin discovery is more frequent in connection with the restoration/rededication of religious buildings. In these cases, coins are often found in a small space built into or under the altar, or in the soil of the chancel or of the nave where the recovery was difficult, like under a high stone step and so on. There are cases witnessed by coin parcels (3 to 12 pieces), but also by a single coin or few single finds. Sometimes the coins were in a small pit associated with objects of little value and even of no primary liturgical function, covered with charcoal and ashes. Among the most exemplary sites is the crypt of the church of St Eusebius in Perti (Savona)¹⁰. In a dedicated space at the centre of the apse of the crypt, in the layers pertaining to a restoration, a *denaro minuto* of Genoa, issued in 1443-1447 (the 'city gate' on one side and a long cross on the other), was left in a decorated *sgraffito* bowl with a glass and an *unguentarium*. Traces of ash and plant fibres were found around the objects.

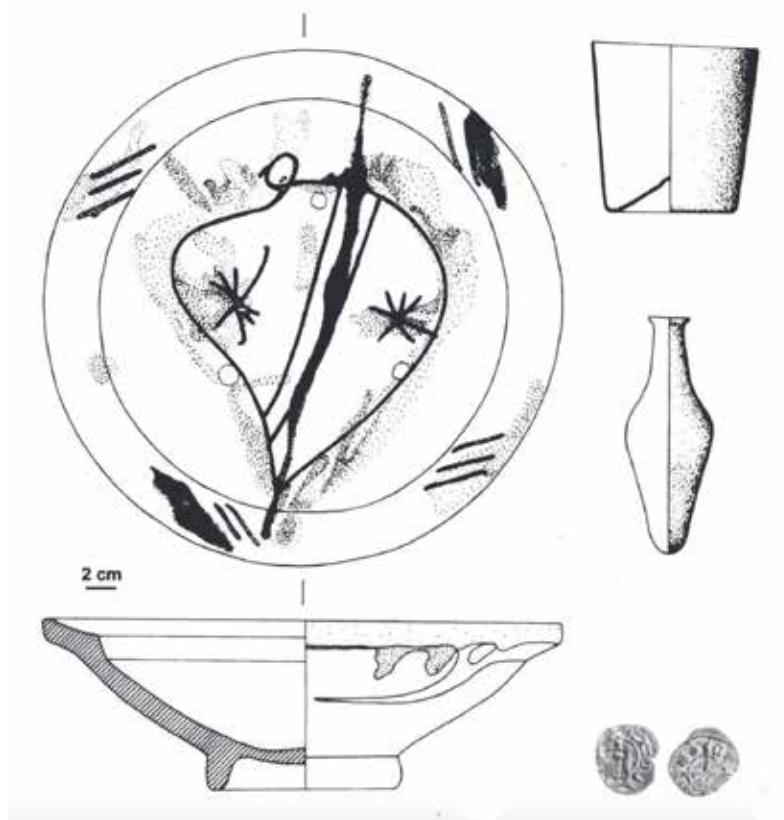


Fig.6 - The reconsecration deposit in St Eusebius church, Perti nearby Savona (from Arobba et alii 2003)

There are other debated examples that could be referred to a 'ritual'. The church of St Maria della Purificazione in Caronno Pertusella (Varese), whose building dates to the early 16th century, was founded on the site of a castle, likely in the area of the medieval chapel. During the archaeological excavation, a burial of a cow was brought to light, sealed under the modern floor along the middle line of the nave. There were no signs of butchering on the remains of the animal, whose mouth contained a 13th century *denaro* of Milan. This deposition has been interpreted as evidence of a foundation rite in a rural and conservative environment¹¹.

Another type of finds is represented by coins on the mortar of the floor or in the plaster of the wall in a crucial position, like in the centre of the apse, close to the major altar or at the base of the pillars of the nave or crypt. Such cases are documented from the 10th to the early 17th century, in little parcels (3 to 5 pieces) or single coins. The most interesting example comes again from St Eusebius in Perti (Savona). At the base of two of the four pillars

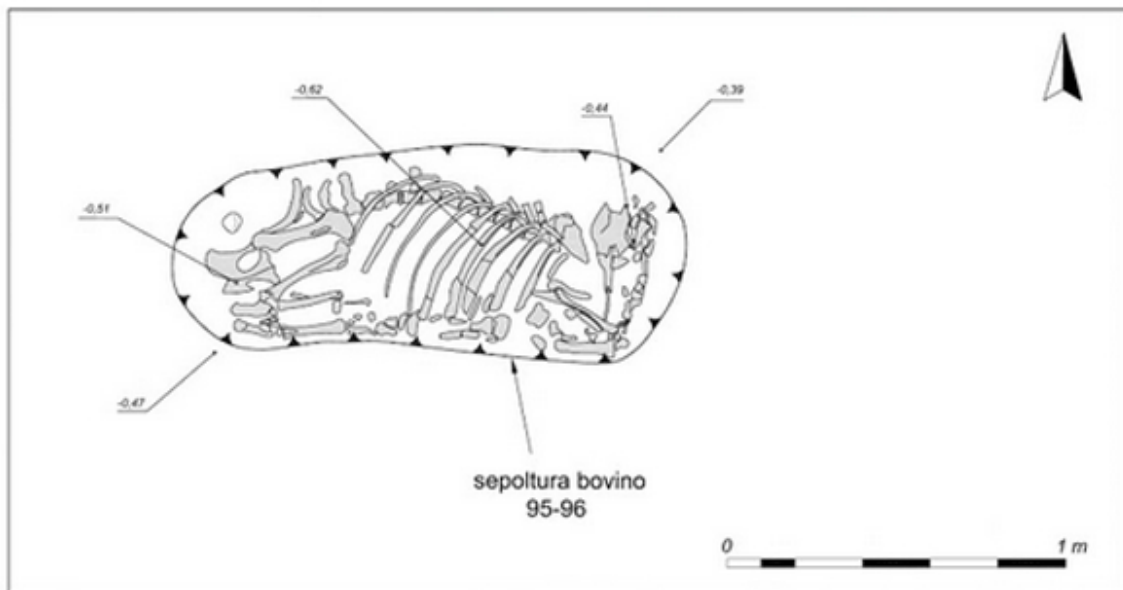


Fig.7- A coin found in the mouth of a cow buried under the church at Caronno Pertusella, Milan (from Grassi, Ridolfi 2011)





Fig.8 - The byzantine folles inserted in the mortar at the basis of the pillars in St Eusebius crypt church, Perti, Savona (from Arobba et alii 2003)



of the ancient crypt, 2 anonymous folles of the Constantinople mint issued in 976-1028 were found. These pieces were not in circulation in the area at that time; moreover, they were carefully placed on the upper surface of the mortar at the foot of the pillars, with the side bearing the image of Christ facing upwards, perhaps as blessing sign for the place¹²

Coins lost or forgotten...?

The scenario is different when coins are found on the floor or its preparation surface, if this was made of wooden boards. This phenomenon rarely occurs in Italy and has been documented mainly in churches in the Alpine area and in very few religious buildings in other areas of northern Italy. The coins and the contexts are generally from the late Middle Ages and early modern times, from the 13th to the beginning of the 16th century.

Churches like the one of SS Cosmas and Damian in Siebeneich/Settequerce in Terzano

(Bolzano), where more than 80 coins have been found on the preparation surface of the timber floor, are not uncommon in Alto Adige. These coins were sometimes found together with devotional objects or personal clothing and ornaments (beads, buttons etc). Their placement in various areas of the building in relation to the preparation of the floor was interpreted as trace of the previous locations of altars, where the votive offerings were deposited, and useful to locate the section of the church corresponding to specific “gender” positions during religious services¹³.

Finally, there are cases of votive offerings found in recent times because they escaped the periodic collection during the Middle Ages. In the SS Vittore e Corona church of Anzù (Feltre), 900 coins were recovered from excavations in the area between the presbytery and the *martyrium*, together with rosary beads, brooches and other devotional objects dating

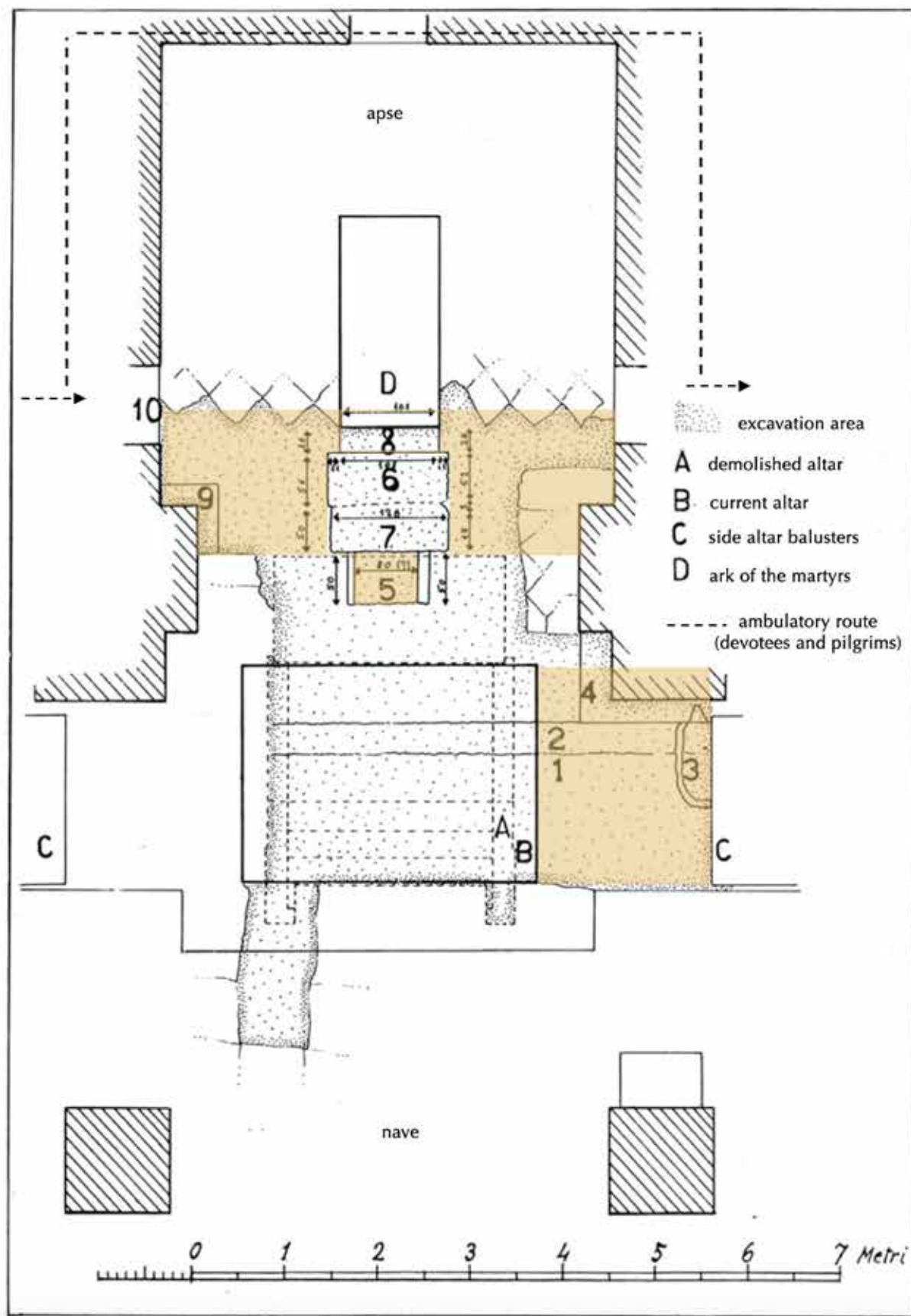


Fig.9 - Plan of the presbytery of the Sanctuary of Anzù in Feltre, where around 900 coins from the 12th-15th centuries were recovered (yellow areas: from Doriguzzi 1974).

back to the 12th-15th centuries¹⁴. These are most likely votive offerings thrown by worshippers visiting the tombs of saints that were not seen by the clerics who periodically collected them. Their microtopography and stratigraphy helped to better understand the cause of their presence in such a location.

Concluding thoughts

Going back to the original questions, it is not easy to give them an organic solution and unique answers. However, on the basis on this survey, there are different types of coin finds in churches whose reasons for their use and deposition were not strictly economic.

Undoubtedly, the durability, relative preciousness and availability of small coins since the 12th century played an important role: they are suitable characteristics to represent the willingness to sacrifice for charity and personal devotion, and to symbolise the relationship between individuals and public authority but, above all, with the divine from which public authority descended.

Coins were left in or around saint's graves as a materialization of a relationship among devotees - the local community or the pilgrims - and the saint, sometimes mediated by the religious authorities who put - or let toss and leave - them inside the grave. In this context, coins become the means of communication that allow the social authority to 'count' this crowd of devotees and to create a personal bond with the saint as a means of strengthening faith and its own authority.

There are also incontrovertible cases in which coins have been deposited during the foundation/consecration rite of the church or its re-dedication after a calamity, as a remembrance of the opening ceremony and of the original church in the event of a restoration. The most part of such depositions has been documented in churches located in the mountainous or inland rural areas or in the major islands: this could prove the existence of such practices in culturally isolated areas where the construction or the restoration of a religious building was perceived as difficult and in need to be associated with specific acts of sacralization.



Fig. 10 - Pilgrims and devotees praying to the saint: among votive offerings, some coins thrown on the floor; Church of St. Wolfgang in Pipping, Munich, c. 1480.

Slightly fewer are the sites that witness various amounts of lost coins on the upper interfaces of the floor or in connection with floor uses. The rare examples are found mainly in the Alpine area, where the interstices in the wooden floor let small artefacts, which could not be recovered, pass through. The churches in the remaining areas of Italy, where structured floors in stones or bricks were used, almost never returned coins on their surface except in relation to the abandonment phases. We therefore have a very quantitatively reduced idea of the extent and scope of this devotional phenomenon and its cultural, social, and economic implications.

Thus, finding and studying coins is important, but **to learn their 'biography'** and to better understand how and for what purposes coins were used in ancient sites and in particular in churches, we need to know as much as possible about **their context of deposition**.

What emerges is an articulate picture that reflects **the complexity of attitudes and the variety of uses of coins** in medieval religious contexts, emphasising once more the **multifaceted character and the polysemic nature of this source**. That is why there can be no single type of answer to the questions posed to a historical object like money, which reflects human societies in all its folds.



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“Unimpressed with what they learned, they recommended the immediate temporary closure of the mint, a status which shortly became permanent.”



A Selection of Bhutanese deb Rupees from the upcoming sale in November

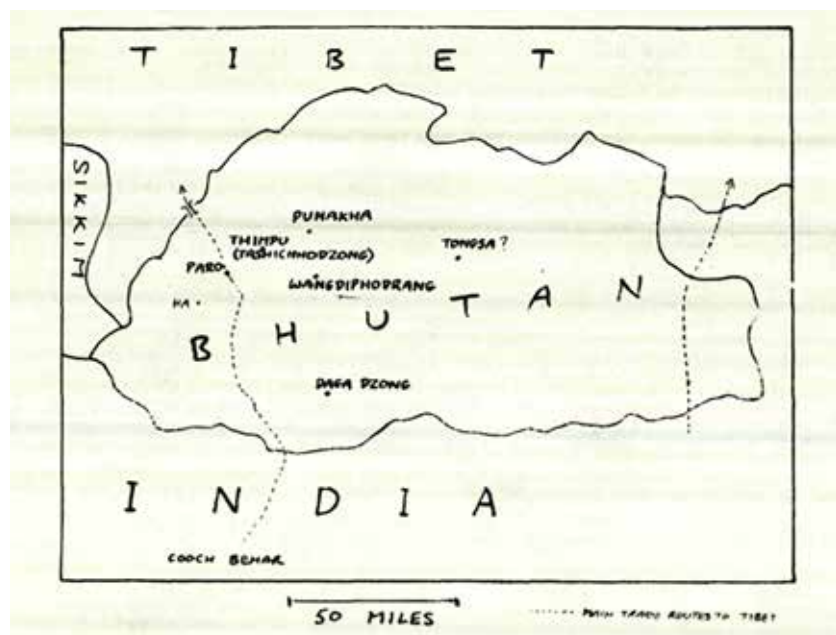
COINAGE IN THE ‘LAND OF THE DRAGON’: THE ‘INNUMERABLE’ DEB RUPEES OF BHUTAN

On 13th October 1788, East India Company Commissioners Mercer and Chauvet set about an interrogation of Kisanund Bhaundar Thakoor, the man in charge of the Cooch Behar mint. A transcript of the interrogation was taken so we know the commissioners questioned him about the number of coins annually produced by the mint, and about the amount of copper they were debasing their coinage with.¹ Unimpressed with what they learned, they recommended the immediate temporary closure of the mint, a status which shortly became permanent. This seemingly in-

consequential administrative decision was to have a profound effect on the region, most of all in Bhutan.

Bhutan, up to this point, produced no coinage of its own. Until 1950, Bhutan had no major urban communities and existed entirely as a barter economy.² Coins did on occasion enter the country: Shabdung Ngawang Nangyal travelled to Cooch Behar to preach in 1619 and was given coins for his services including by the Raja. However, once he returned to Bhutan, having no real use for them, he melted them down and used the metal to make a funerary

“This seemingly inconsequential administrative decision was to have a profound effect on the region, most of all in Bhutan”



1 Rhodes and Bose (1999): 114-5

2 Rhodes (1999): 84

urn for his father.³ This typifies the re-usage of foreign coinage in Bhutan before the end of the 18th century – we also hear of the metal being used to make ‘pan’ boxes and even jewellery.⁴ There even seems to be a local resistance to the concept of currency and minting as recorded by Captain R.B. Pemberton writing in 1838 after visiting Nepal.⁵

Coinage not only entered from Cooch Behar, but also from Assam, Tibet, Nepal and the East India Company.⁶ Bhutan, after all, was situated on a prominent trade route between Assam and Lhasa in Tibet. However, Cooch Behar seems to have had the monopoly: Samuel Davis, an English Traveller in the 18th century could even claim that “there is no other coin than the Behar Rupee which finds its way into the country”.⁷ Such was the quantity of Cooch Behar coinage in Bhutan that other foreign currencies were negligible and seemed non-existent.

The utility of money, however, gradually prevailed in Bhutan, largely for use as a convenient storage of wealth, and in the 18th century we find coinage being used in a variety of ceremonial roles, usually as a Royal gift. Rather than relying on the piecemeal circulation of coinage from Cooch Behar through trade, the Deb Raja began to send bullion to the Cooch Behar mint in exchange for coinage. This is best attested in a letter to the British Governor General in 1785 about a dispute. The Deb Raja had sent Rs 5,000 worth of Silver to Cooch Behar to be coined, only for none of it to be sent back.⁸ No doubt such examples of shocking maladministration contributed to Mercer and Chauver’s recommendation only three years later.

We thus find an increasing usage of coinage in Bhutan, and the Cooch Behar mint being commissioned to satisfy this demand. This was not always voluntary. In 1771, Bhutan invaded

Cooch Behar, taking advantage of a succession dispute. Purportedly, they laid down a flag in front of the mint and demanded it be covered until it could no longer be seen with coins.⁹ The East India Company subsequently intervened and pushed out the Bhutanese, but nevertheless, large quantities of coinage were brought back.

The official closure of the mint at Cooch Behar, therefore, became the crucial impetus for Bhutanese coin production. The Cooch Behar types known as ‘Narayani’ rupees were copied for almost a century, with the Hindu characters ‘ndra’ on the obverse, and ‘va cha ra’ on the reverse.¹⁰ From 1683 to 1783, seven kings of Cooch Behar, including Devendra Narayan,



Silver Narayani Rupees of Cooch Behar, Spink auction 18006, lot 1260, 2018

Rajendra Narayn, Darendra Narayan, produced coinage with the first syllable of their name often missed out, resulting in obverses featuring the very prominent ‘ndra’ character.¹¹ This shape grew to typify Bhutanese productions of deb Rupees and was retained throughout most of the 19th century.

This Bhutanese ‘imitation’ coinage, however, was rapidly debased and often crudely struck in copper and brass. Fineness aside, the weights varied from 0.8g to 6.0g in notionally the

3 Rhodes (1999): 85

4 Rhodes (1999): 84

5 Rhodes and Bose (1999): 66-7

6 Bronny (2014): 12

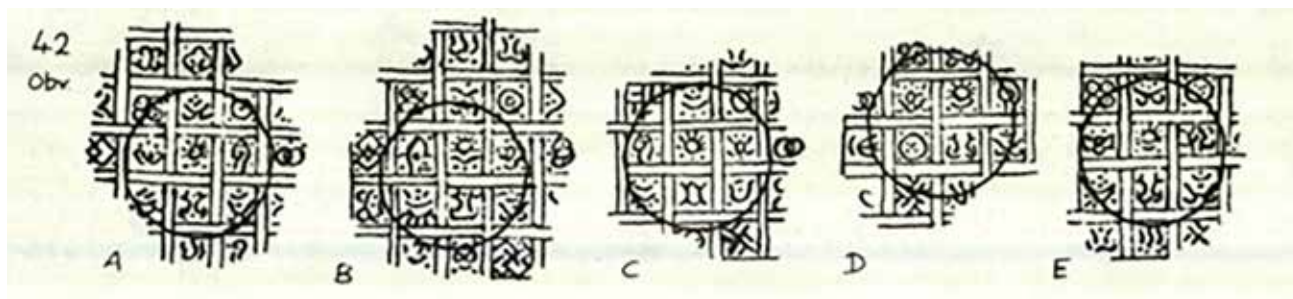
7 Rhodrs (1999): 86

8 Rhodes (1999): 86

9 Rhodes and Bose (1999): 27

10 Rhodes (1999): 89

11 Bronny (2014): 32



Rhodes' attempt to draw what is known of these larger dies

same denomination.¹² Bhutanese dies tended to be of low-quality iron which gave them a particularly short lifespan.¹³ These slight die variations thus present a major challenge to anyone seeking to catalogue the varieties. As Nicolas Rhodes confessed in his important 1977 paper, which set out the first attempt at cataloguing this vast coinage:

*"No catalogue of Bhutanese coins can ever hope to be complete. Until 1928, every die was hand cut, and most of these dies differ from all other dies in some feature."*¹⁴

Rhodes himself divided the coinage into four major periods, from the first Bhutanese coinage struck at the cessation of the Cooch Behar mint, to the contemporary milled coinage identifying 47 major types. To make matters more confusing, there does not seem to be a coherent single minting authority in Bhutan until the end of the 19th century and the rise to power of Ugyen Wangchuck.¹⁵ Until that point local nobles took the responsibility of producing coinage themselves with at least three known mint locations.¹⁶ Dies were also frequently much larger than the flans making it even more challenging to identify specific die types.

Klaus Bronny took up the challenge, publishing his catalogue in 2014 which expanded the 47 Rhodes types into the high hundreds. However, the job remains far from finished. The use of flans larger than the dies, I would say, makes differentiation between different strikes and different dies altogether impossible. The deterioration in the quality of the coinage in the middle of the 19th century, in

particular, remains vaguely catalogued and likely presents an impossibility altogether. Bronny dismissed them as the product of "a number of illegal minting operations";¹⁷ however, given that the precise minting authorities at any one point in the 19th century remains obscure, it remains difficult to say for certain. Before the reforms of Ugyen Wangchuck, which crucially stabilised the currency, minting practices were so poor that every coin was effectively an error strike. Coins bizarrely featuring the reverse dies used for both the obverse and reverse are especially common, and the weights vary enormously.

Bhutanese deb rupees continue to present an almost unique numismatic headache. However, they represent a fascinating era of Himalayan coinage which has comparatively been understudied. Their striking dissimilarity to Tibetan and Nepalese coinage, as well as the peculiar social role of their currency make them an important part of the numismatic history of the region.

This autumn Spink are delighted to offer the collection of a distinguished European collector, comprising the largest assortment to date of Bhutanese coinage, alongside an extensive collection of Nepalese and Tibetan coins.

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¹² Bronny (2014): 12

¹³ Bronny (2014): 13

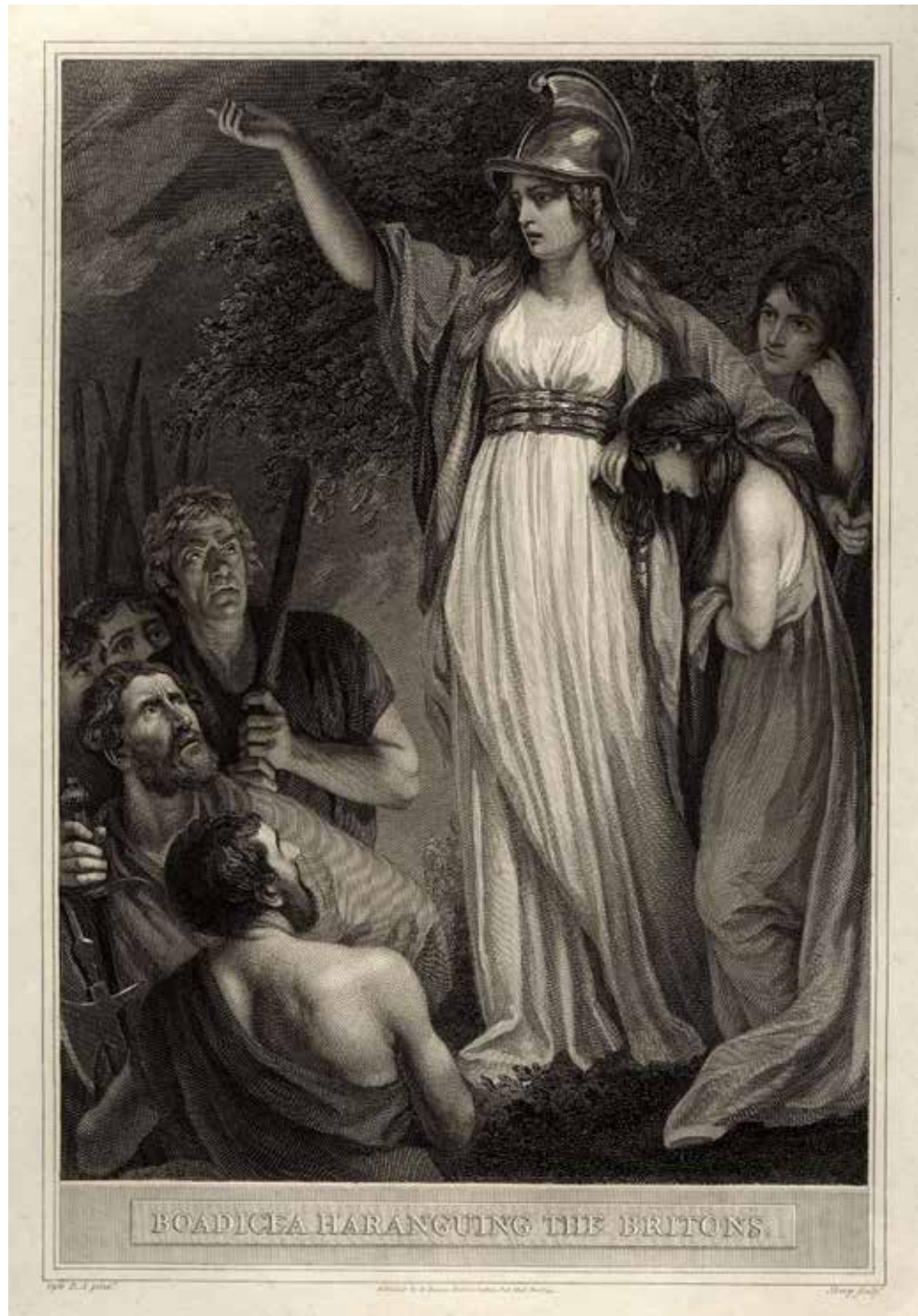
¹⁴ Rhodes (1977): 7

¹⁵ Rhodes (1977): 6

¹⁶ Rhodes (1977): 3

¹⁷ Bronny (2014): 148

*Thomas Thornycroft's
'Boadicea and Her
Daughters', London,
c1907*



“Let us show them that they are hares and
foxes attempting to rule over dogs and wolves”
(Dio 62.5)



Annabel Schooling

THE HARE AND THE WOLF

Pronounced Boudica or Boudicca of the Iceni, and not Boadicea (potentially a late translation typo of the medieval period), this iconic figure of rebellion is most likely an idea. Perhaps a latinised version of the Brythonic (Brittonic, the ancestral equivalent to the modern Celtic), her name roughly relates to the Old Welsh and Irish for 'victory', and therefore is more likely an epithet 'she who brings victory'. Offering a rousing oration (as was customary in Graeco-Roman historiography) on the cusp of battle, Boudica's immortal words should not be taken as *Ipsissima Verba*¹.

Her narrative originates from three literary sources. Tacitus, known for his foreboding character studies, mentions her twice: once in *Agricola* 15.3-16.2, and the other in the politically charged *Annals* 14.29-39. Written in AD 97-8, the biographical *Agricola* is semi contemporary, as his father-in-law Agricola was a decorated roman general serving as military tribune under Suetonius Paulinus (Propraetorian legate in Britain from AD59-61) a similar period in which the famous rebellion takes place (AD

61, or more likely AD 60)². There is some scholarly debate as to whether Tacitus had access to Paulinus' memoirs³. In book fourteen (XIV) of the *Annals*, themes of liberty and slavery permeate (words of 'seritum', 'libertas', and 'dominatio' are frequently attributed to Tacitus's description of the principate). As Michael Roberts analyses in his essay, it is a reflection of his larger uncertainty towards the desirability and limits of resistance to the Neronian imperial regime as well as a denigration of the alien and foreign⁴.

In contrast we have Cassius Dio's *History* 62. 1- 12, which is published over a century after these events, writing AD 150-235. Readers should be aware that later gaps of Dio's history (books 35 onwards) are filled in by the Byzantine historian John Xiphilinus (of the eleventh century). However, Dio's account of the rebellion is still deserving of attention, as it is more sensitive to the specifics of Roman rule,

1 Eri c Adler, 'Boudica's Speeches in Tacitus and Dio', *The Classical World* 101, No 2 (2008): 194

2 For info, the Legati in the early first and second centuries AD acted as deputy generals to the governors of a province, with command over the legions. A province containing one or more legions (like Britain) was governed by a military commander with the title *legatus Augusti pro praetore* (propraetorian legate of the emperor). Underneath, the Procurator supervised the administration of imperial finances, including grain supply, the mint, and the mines.

3 Nicholas Reed, 'The Sources for Tacitus and Dio for the Boudiccan Revolt', *Latomus* 33 (1974): 926-33

4 Michael Roberts, 'The Revolt of Boudicca and the Assertion of Libertas in Neronian Rome', *The American Journal of Philology* 109, No 1 (1988): 118-132

such as a loss of economic autonomy: ‘By how much better would it have been to be slain and die than endure while subject to a head tax?’.

Origins for the rebellion are well attested by both historians. Tacitus’s account in *Agricola* paints a dark picture of governorship, stating that whilst Suetonius Paulinus was on expedition to suppress the Druid Island of Mona (Anglesey), the Britons saw their opportunity:

Relieved from apprehension by the legate’s absence, the Britons dwelt much among themselves on the miseries of subjection, compared their wrongs, and exaggerated them in the discussion. “All we get by patience,” they said, “is that heavier demands are exacted from us, as from men who will readily submit. A single king once ruled us; now two are set over us; a legate to tyrannise over our lives, a procurator to tyrannise over our property. Their quarrels and their harmony are alike ruinous to their subjects. The centurions of the one, the slaves of the other, combine violence with insult. Nothing is now safe from their avarice, nothing from their lust ... (15.1-3)

Indeed, Christopher Bulst argues that the revolt may have been the unintended consequence of perhaps unauthorised measures (extortions) adopted by the remaining officials and procurator left by Paulinus in his absence⁵. Dio mentions as a cause the confiscation of money bestowed by Emperor Claudius upon prominent Britons by procurator Decianus Catus, perhaps because their loyalty now seemed secured. It is true that according to Tacitus, Catus soon fled to Gaul (modern day France) after the rebellion, fearing the situation was lost and alarmed by the ‘fury of the province which he had goaded into war’⁶. In addition, Dio states:

Seneca, in the hope of receiving a good rate of interest, had lent to the islanders 40,000,000 sesterces that they did not want, and had afterwards called in this loan all at once and had resorted to

severe measures in exacting it ... (62.2)

Seneca, a wealthy leading statesman in the court of Nero, may have been fearing an abandonment of Britain, and CE Stevens dates this to AD 58⁷. If this is true, a panic demand of repayment seems reasonable. Ultimately, as Tacitus is at pains to point out in *Agricola* (whose ulterior motive is to paint his father-in-law, who eventually went on to be governor of Britain, as a moderate man free from corruption⁸) the provincials had good reason for complaint, and good administration could have avoided that. Romanisation in Britain had not yet succeeded to prompt imitation, but rather simply an envy of wealth, as the archaeological evidence attests (discussed below). Regarding the Trinovantes, whom Tacitus describes as opportunists later joining the rebellion, it seems they too had reasons for dissent. Following the unrest of the Brigantes, the colony of *Colonia Claudia Victricensis* or Camulodunum (Colchester, and formally a Trinovanten capital) was founded in AD 48/49 with a ‘strong force of veterans as a stronghold against rebellion and to imbue the socii with a sense of their legal obligations’⁹. As Bulst suggests, the colony should have won the population for Rome and its ‘civilising’ culture, but rather enraged it, as well as failed to serve as a strong defensive point for the Roman forces (excavation has revealed that the city was not walled, and the temple to Claudius was the only large and well-constructed building¹⁰).

So plenty of evidence for the stirrings of

“A single king once ruled us; now two are set over us; a legate to tyrannise over our lives, a procurator to tyrannise over our property.”

5 Christopher M Bulst, ‘The Revolt of Queen Boudicca in AD 60’, *Historia: Zeitschrift für Alte Geschichte* 10, No 4 (1961):496-7

6 Tacitus, *Annals*, 14.32

7 CE Stevens ‘The Will of Q. Veranius’, *The Classical Review* 1, No. 1 (1951): 4-5

8 ‘Yet even Domitian was appeased by the moderation and wisdom of Agricola...’, Tacitus, *Agricola*, 42.4

9 Tacitus, *Annals*, 12.32-3

10 CFC Hawkes and MR Hull, *Camulodunum, First Report on the Excavations at Colchester, 1930-1939*, (Oxford: Oxford University Press, 1947)

“there is some argument that he knew his widow harboured sinister anti-roman sentiments and would ultimately cause the destruction of the tribe if allowed to rule”

rebellion, but what about Boudica and the Iceni?

Adding in further detail in *Annals*, at this time Prasutagus, alleged client king of the Iceni and husband to Boudica, named his daughters and the emperor Nero as heirs upon his death. If he is a real figure, it is thought that he was installed by Ostorius Scapula in AD 47 after a previous Icenian

revolt, and therefore it's not unusual that he bypassed Boudica in his will – as client kingdoms were usually short-term agreements, Prasutagus was likely ensuring protection for his daughters through marriage. Despite this, there is some argument that he knew his widow harboured sinister anti-roman sentiments and would ultimately cause the destruction of the tribe if allowed to rule.

Numismatically, there is no clear evidence for Boudica or Prasutagus. The coins bearing ESUPRASTO (ESU- meaning lord and PRASTO- meaning protector or priest-chief) have been associated with either the ESVPRASTO (gold Cunobelin staters) of the Corieltavi or the historical Prasutagus¹¹. Due to their rarity (only fifteen have been recorded) and localised distribution, they indicate that prior to promotion ESUPRASTO ruled only in west Norfolk. Whilst it is difficult to infer evidence for perhaps a royal seat of power, there were likely 'nobiles' or 'reguli' (meaning petty king, from the Latin Rex) families of the Iceni. Like their neighbours to the south and west they minted coins at more than one place - with confirmed mints in Snettisham (the earliest gold coinage found there) and possible mints in Thetford, Saham Toney, Needham, Fincham and West Stow. Struck with the inscription including

ANTED (Antedios, contemporary of Cunobelios) ECEN, and AESU, later silver coinage seemed to flow from at least three sources and pool together, and was seemingly strictly controlled in alloy, weight, and design. Bulst argues there is evidence Claudius had to court these high-ranking families during his conquest of Britain in AD 43- 47, and hence when the 'gifts' of money were recalled (most likely because the Iceni were about to lose client-kingdom status after the death of Prasutagus, and were beginning to be fully absorbed into the administrative structure of the province), and Decianus Catus began sequestering their ancestral possessions and beginning a full inventory of Prasutagus' estate – no doubt they felt grossly and violently insulted:

'His kingdom was plundered by centurions, his house by slaves, as if they were the spoils of war. First, his wife Boudicea was scourged, and his daughters outraged. All the chief men of the Iceni, as if Rome had received the whole country as a gift, were stripped of their ancestral possessions, and the king's relatives were made slaves ...' (14.31)

That the revolt came suddenly is attested by archaeological evidence: only one coin hoard buried at the time has been found¹². Tacitus records the fact that the Britons sowed no crops in the year the rebellion broke out, and Du Toit asserts that this must have been to allow them to muster their forces as early as possible¹³. Du Toit argues that Druidism was heavily ingrained in the Icenian psyche, and both he and Bulst argue that Boudica held a semi-religious position. She may have been moved by the Druid's plight on Anglesey, and it seems her plan was timed to draw Paulinus's forces south.

Dio does not mention specifically what cities were attacked, simply stating Paulinus' absence 'enabled her to sack and plunder two Roman cities, and, as I have said, to wreak indescribable slaughter. Those who were taken captive by the

11 JHC Williams, 'The Silver Coins from East Anglia Attributed to King Prasutagus of the Iceni - a New Reading of the Obverse Inscription', *The Numismatic Chronicle* 160, (2000): 281

12 CHV Sutherland, 'Coinage and Currency in Roman Britain', *The Classical Review* 52, No. 5 (1938): 192-3

13 LA du Toit, 'TACITUS AND THE REBELLION OF BOUDICCA', *Acta Classica* 20 (1977): 152-53



Britons were subjected to every known form of outrage¹⁴. Tacitus, in contrast, narrates the fall of Camulodunum first, where the Britons (the Trinovantes had joined their cause, along with perhaps more including the Catuvellani and Coritani) meet and defeat Petilius Cerialis and a division of the IX Hispania (9th Hispanic) legion:

All else was pillaged or fired in the first onrush: only the temple, in which the troops had massed themselves, stood a two days' siege, and was then carried by storm. Turning to meet Petilius Cerialis, commander of the ninth legion, who was arriving to the rescue, the victorious Britons routed the legion and slaughtered the infantry to a man (14.32)

Excavations by the Colchester Archaeological Trust revealed that many of the single storeyed houses had been methodically levelled then burnt, having been made of hardened clay and timber which was difficult to set alight. At Londinium, the same Boudican destruction horizon is repeated. Excavations have revealed a layer of bright red burnt daub, typically 30-60 centimetres deep.

Boudica then travelled northwards towards Verulamium (St Albans), capital of the

Catuvellauni. The architecture of early Verulamium was a blend of native and Roman elements with rectangular structures built on timber sleeper beams in the iron age style. Sites with burnt layers are concentrated in the heart of the later city, and, unlike London and Colchester, the destruction of standing structures was not total. Some buildings in the south-west corner of Insula XIV escaped, as well as some of the outbuildings of the shops in the opposite, north-east corner of the same insula.

Destruction at all three sights seems to have been against everyone representing wealth and property: some 70,00 to 80,000 'cives et socii' were killed during the rebellion. The fact that resistance continued after the death of Boudica (in Dio she dies from illness, and in Tacitus, poison) shows that, if she existed, she acted as a figurehead, and not necessarily the instigator. Pacification was only achieved by a combination of 'military actions, lack of supplies, and the more lenient policy of a new commander'¹⁵.

“The victorious Britons routed the legion and slaughtered the infantry to a man”

14 Dio, History, 16. 7

15 Stephen L Dyson, 'Native Revolts in the Roman Empire', *Historia: Zeitschrift für Alte Geschichte* 20, (1971): 263

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Her Legacy

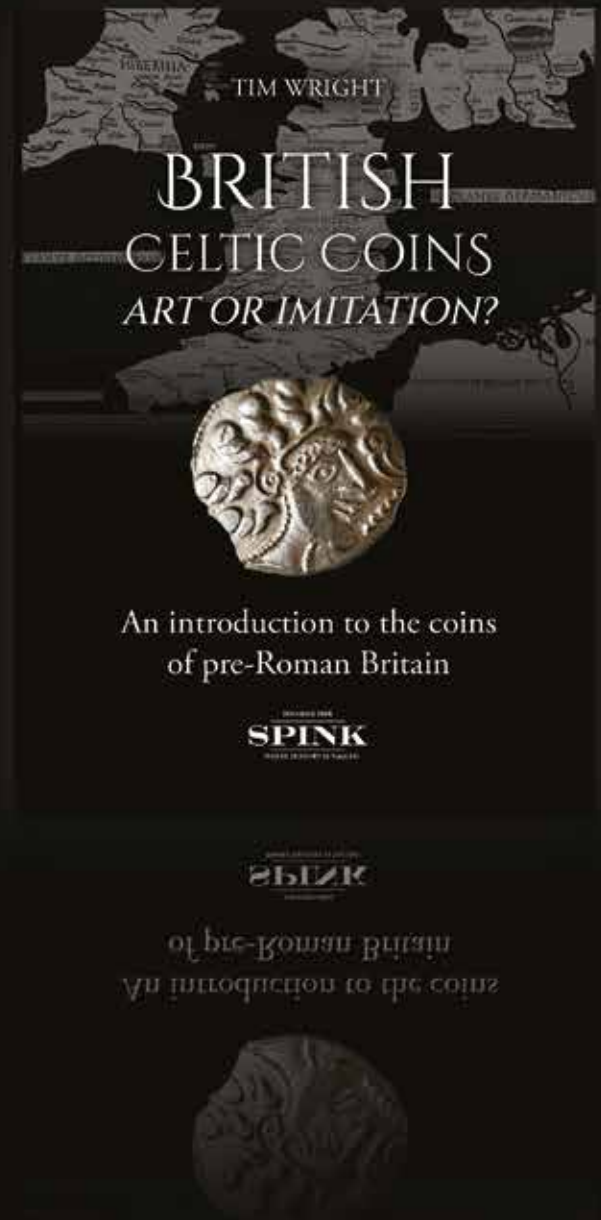
'The warrior queen is often reimagined to best suit the symbolic requirements of contemporary society'¹⁶.

The bronze Boadicea group statue appeared in 1902, by Thomas Thornycroft on Westminster Bridge. Initially a plaster cast, it was made in 1856 and erected by embankment after Thornycroft's death. Created 'as a conscious response to professional disappointment', the piece was a well-researched, historically accurate artistic articulation of resistance against foreign influence¹⁷. Previously, his statue of Queen Victoria was turned down for royal commission some twenty years before, for fear of its realistic (as opposed to classical) portrayal in favour of design by Italian French sculptor Carlo Marochetti.

Marina Warner argues that Boudicca provided the Victorians with a convenient imperial icon of triumph and maintained wilful ignorance to acknowledge her as instead as a rebel against imperial conquest. They were torn between simultaneously admiring Roman colonisers and citing them as forerunners to their own empire (interpreting excavations amid rapid industrialisation) yet sympathising with the victims of invasion and doomed fighters of British resistance. Placed within the context of the 19th century mania for 'Romantic Historicism' studied by scholars of literature and drama, and we can see how easily Boudica's personification as 'Britannia' has reached enduring proportions.

16 Virginia Hoselitz, *Imagining Roman Britain: Victorian Responses to a Roman Past*, (London, Woodbridge, 2007) 37

17 Martha Vandrei, 'A Victorian Invention? Thomas Thornycroft's 'Boadicea Group' and the idea of Historical Culture in Britain' *The Historical Journal* 57, No. 2 (2014): 493



Tim Wright's compelling exploration of Celtic coins, examined through the theme of Art or Imitation?, will appeal to anyone interested in the history of Britain, the 'Celts' and 'primitive' art.

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“Done from photographs, Bowcher’s 1897 portrait of Queen Victoria appeared on a large number of medals that were designed to serve multiple markets, being issued in a wide range of sizes and metals and with many different reverse designs”



Philip Attwood

SPINK, FRANK BOWCHER AND CORONATION MEDALS

The recent coronation of King Charles III and Queen Camilla provides us with an opportune moment to look back on previous coronation celebrations in which medals issued by Spink played a part. For the coronations of both Edward VII and Queen Alexandra in 1902 and George V and Queen Mary in 1911, Spink issued a variety of medals and it was to the prominent artist Frank Bowcher that it turned for the royal portraits.

These were, however, far from the first collaborations between Bowcher and the company. Born in 1864, Bowcher had trained as a sculptor in South Kensington at what would shortly become the Royal College of Art and by 1890 he was making medals independently. He had already been commissioned by the company to engrave dies for medals by November 1895, when he was described in Spink's *Numismatic Circular* as a 'promising English medallic artist', but it was the 1897 diamond jubilee of Queen Victoria that cemented the relationship and set the pattern for the medals for the two coronations that would follow.

Done from photographs, Bowcher's 1897 portrait of the queen appeared on a large number of medals that were designed to serve multiple markets, being issued in a wide range of sizes and metals and with many different reverse designs. The commissioning of Bowcher was the result of a deliberate choice. As Leonard Forrer was to write in the fifth volume of his monumental *Biographical dictionary of medallists*, published

by Spink in 1912, 'The firm, anxious to produce only what should be truly artistic, employed talented artists and designers (in particular, Mr. Frank Bowcher, *q.v.*), with the result that their Diamond Jubilee Medals held the field for artistic worth and true portraiture against all comers.'

The largest of these medals were an impressive 76 millimetres in diameter. The reverse, produced (like all the reverses) with no involvement from Bowcher, was – unsurprisingly given the times – a fervent celebration of empire. Fifty-five shields bearing the names of British territories cluster around the royal arms; rays of light emanate from the words THE BRITISH EMPIRE; and clasped hands proclaim PEACE LOVE AND UNION. In its promotional material, Spink recommended this medal as 'suitable as a gift to Mayors, Chairmen, Museums, or as a Special Prize for Schools, Science and Art Classes, &c.'

For those whose pockets were less deep there were medals in three smaller sizes, with Bowcher providing different versions of his obverse design for each and Spink coming up with a range of reverses. The largest of these was supplied with five different reverses, so that customers could choose between designs naming eight members of the royal family, the five primates of the Church of England who had held office during the reign or the nine prime ministers who had done likewise, or showing a steamship and railway locomotive symbolising British commerce, or old and modern warships to represent the army and navy. These, Spink suggested would appeal to a wide range of people, including members of organisations with a royal patron, members of religious organisations, anyone interested in



1897 Jubilee

politics, manufacturers, merchants and members of the armed forces. Available with a red, white and blue ribbon suspended from an ornate hanger, they could be worn 'on celebration day at fêtes, concerts, balls, garden parties, school treats, &c., &c.'

An even larger number of reverses for a smaller medal alluded to Britain's overseas possessions, to the royal family and the queen herself, or to the idea of peace. It was suggested that the first group were 'most suitable for sending to relatives and friends residing in our Colonies', that the second were 'charming Medals for Children (though they cannot but please their elders also) and are sure to claim the special attention of School Committees and others interested in the welfare, instruction, and amusement of the young', and that those featuring peace were 'specially applicable for Sunday Schools, Guilds, Hospitals, &c., &c.' As well as these, a miniature medal just 22 millimetres in diameter and described as a 'beautiful little souvenir' was issued in gold and silver.

Not restricting itself to these various offerings, Spink also offered organisations the possibility of having Bowcher's obverse combined with a reverse specifically made for them: 'For the convenience of those desiring to have Medals with Special Arms, Crests, Buildings, Schools Arms of Cities, Boroughs, Towns, Regiments, etc., etc., such can have Reverse Dies cut at a small cost, no charge being made for the use of OUR Obverse Die, designed and executed by F. Bowcher, Exhibitor at the Royal Academy.' The range of existing medals suggests that this option was readily taken up, with local authorities, commercial companies and schools among those commissioning reverses bearing coats of arms, local scenes, and inspiring and dedicatory mottoes. Bowcher's obverses could also be put to other uses. One appears on medals commemorating the opening of Sheffield's new town hall by the queen and the opening of the Victorian Era Exhibition in Earls Court, London, by her cousin, Prince

George, Duke of Cambridge, both in the May of the jubilee year. The portrait was also adopted for prize medals, such as those awarded to art students by the Department of Science and Art.

It was this experience that led Spink to realise the potential of royal events for making and marketing medals, and the coronations of the following decades provided further opportunities. If the range of products in 1902 and 1911 were not on quite the same scale as those of 1897, the same ideas were put into play, with medals being produced in various sizes and metals with portraits by Bowcher on their obverses and a range of designs on their reverses. A major difference was that Bowcher also provided reverse designs as well as obverses.

For the 1902 portraits, the artist recorded that he was granted a sitting by the king whilst his profile of Queen Alexandra was taken from photographs. These conjoined portraits are accompanied by the simplest of legends, EDWARD VII and ALEXANDRA, rendered in the artist's characteristically elegant lettering.

The reverse composition is a lively and jubilant scene, again evoking empire and establishing a clear differentiation between the metropole and its dependencies. Holding a crown aloft, a figure of Britannia dominates the group, while children of various ethnicities are gathered around, looking up to her and holding a celebratory garland; one also supports her trident and a shield bearing the union flag. In the background is Westminster Abbey, site of the coronation. The legend reads GOD SAVE THE KING and the date of the coronation appears in the exergue. This event had originally been planned for 26 June 1902, but on 24 June the king was diagnosed with appendicitis and the event had to be postponed. Spink had already struck its medals and placed them on sale, but it now became

“With these coronation medals, Spink spotted a commercial opportunity and acted upon it”



1902 coronation

necessary to produce others with the new date of 9 August. The value placed on Bowcher's contribution is shown by the inclusion of his name alongside that of Spink on both obverse and reverse.

These medals were issued in four sizes, the largest again being 76 millimetres, the prices for which were £30 in gold, £2 15s. in silver and 10s. 6d. in bronze, all provided in leather cases. Again, those who wanted to commission their own reverse as an alternative could do so. As indicated in Laurence Brown's *British historical medals 1760-1960*, Sheffield was one of the local authorities that took advantage of this option, as did Rotherham Grammar School and the Bank of England Volunteer Reserve Corps. An example of this latter medal was presented to the British Museum in 1903 by Sir Augustus Prevost, governor of the Bank of England.

Nine years later saw the coronation of George V and once again Spink turned to Bowcher. Only the obverse is signed by the artist, but his authorship of the reverse is confirmed by a Spink brochure entitled *Coronation of Their Majesties King George V. & Queen Mary 1911*, which proclaimed: 'This Patriotic and Beautiful Medal has been entirely designed and modelled by the well-known and eminent British Artist, FRANK BOWCHER.' A letter from Arthur Bigge, the king's private secretary, dated 25 March 1911, reproduced in this brochure, confirmed royal approbation: 'The specimen medals which you forwarded to me yesterday have been submitted to the King, who thought they were very good, and His Majesty expressed his approval of their design and execution.' As in 1902, the conjoined portraits, which were produced from photographs, are accompanied by a concise legend giving just the royal names. Several elements that featured on the 1902 reverses reappear here: Britannia with her trident and shield, Westminster Abbey (where the coronation took place on 22 June), festive garlands, and a rousing GOD SAVE THE KING. Other aspects are new: the king and queen enthroned in imperial splendour and the British lion resting before a rising sun, an



1911 Coronation

evocation of the empire on which, proverbially, the sun never set. The imperial theme is made explicit in the exergue legend: HOMAGE OF THE BRITISH EMPIRE 1911.

Again, the medals were struck in a range of sizes and metals. At 104 millimetres, the largest was even more ambitious than those for the 1897 and 1902 celebrations. This size does not appear in the list of medals for sale and so was presumably made for presentation. The very impressive dies used to strike it are still held at Spink and can be seen in the Southampton Row showroom. The other medals ranged from 64 to 18 millimetres and were available in gold, silver, bronze or white metal, with a ring and safety pin or red, white and blue ribbon for wearing or

placed in a velvet-lined case. Prices ranged from £25 each (64mm. gold) to 2 shillings for a dozen (29mm. white metal with safety pin). The medium-sized medals were described as 'specially suitable for School Children' and other bodies where large numbers were required and were, it was claimed, 'quite different from the rubbish usually sold on these occasions'. The smallest size was promoted as 'suitable for pendant or watch-chain'. In what had now become a standard offer, for 'a small extra cost' organisations could order dies featuring their coat of arms or some other design to be used with either the standard obverse or reverse. The presence of the royal pair on both sides of the medals now made this choice a possibility, thereby opening up a further option for potential customers.

With these coronation medals, Spink spotted a commercial opportunity and acted upon it. Maximising its potential depended on various factors: the employment of an artist of the calibre of Frank Bowcher, a disregard for any cracks in imperial unity, and a range of merchandise that catered for the widest range of clients and pockets.

The author is currently working on a book on Frank Bowcher, to be published by Spink Books, and would be grateful for any information on the artist or his works.



“While each of these three coin types appears unremarkable in and of themselves, when examined in their historical contexts their imagery and legends reveal less than truthful aspects”





Shawn Caza

FAKE NEWS: TRUMP'S FAVOURITE PHRASE IS OLD NEWS!

We tend to think of fake news and alternative facts as modern ideas – “fake news” rising to prominence in 2016 and “alternative facts” invented in 2017. However, the purposeful use of these two concepts by political figures has been around for at least as long as recorded history. Also known as “propaganda”, clear examples can be found on Roman coins. This article will focus on three examples of mid-to-late fourth century AD Roman bronze coinage and is based on my work *A Handbook of Late Roman Bronze Coin Types, 324-395*, available from Spink Books (www.spinkbooks.com). While each of these three coin types appears unremarkable in and of themselves, when examined in their historical contexts their imagery and legends reveal less than truthful aspects.

In 350, thirteen years after the death of Constantine the Great, the Roman Empire faced one of its greatest challenges. One of Constantine's two surviving sons, Constans, the emperor of the western part of the Empire, was murdered by the Roman army commander in Gaul Flavius Magnus Magnentius. Magnentius declared himself emperor and tried to forge an alliance with Constantine's remaining son, Constantius II, the emperor of the eastern part of the Empire. Constantius II rejected Magnentius' overture, for obvious reasons. Magnentius quickly took over Italy and soon made inroads into the Balkans.

Things, however, did not go very well for Magnentius. The Battle of Mursa was fought on 28th September 351 near the modern city of Osijek in northeastern Croatia. One of the bloodiest civil war battles in Roman history, it

left an estimated 50,000 Roman soldiers dead on the field. Though there was no clear winner, Magnentius retreated westwards back to Italy, setting up camp in the city of Aquileia, today a small town near the Adriatic coast between Venice and Trieste. Constantius II was left in control of the Balkans.

While in Aquileia, Magnentius issued a small bronze coin type that is very rare today. The reverse of the type shows Magnentius in a toga, standing and holding a sceptre and orb, with the legend VIRTUS EXERCITVS (strength of the army). Its rarity indicates that it was likely a donative issued to the army and quite possibly struck upon the army's return from Mursa.

The legend of the coin is clearly an “alternative fact”. After the loss of tens of thousands of soldiers, the retreat back to Italian territory and the abandonment of the western Balkans, including the important city of Siscia, a regional capital known today as Sisak and located to the southeast of Zagreb, Magnentius' army was anything but strong.

Magnentius' fortunes would never really recover. In September 352 he abandoned Italy and crossed the Alps into Gaul, then, in August of 353, Magnentius killed himself after losing the Battle of Mons Seleucus to Constantius II's army. His exercitus had lost all of its virtus on the fields of Mursa years before.

Our second example occurs after Rome experienced a brief resurgence of Paganism twenty-one years after the death of its first Christian emperor, Constantine I the Great. In November 361, Constantine' last remaining son Constantius died and was succeeded by



Constantine's nephew Julian. Known to history as Julian the Apostate and Julian the Philosopher (by his detractors and supporters respectively), Julian's concealed pagan beliefs were brought out into the open after his accession to the throne. This transition was reflected in his coinage. Around the middle of 362, Julian replaced the existing single bronze denomination, now small and debased, with a pair of new ones. The smallest of the new denominations was almost twice the size of the old one. This was accompanied by a much larger denomination, one that was in fact the largest bronze coin struck in over 50 years. This large denomination bore the famous bull along with the legend *SECVRITAS REIPVB* (Security of the Empire). While much ink has been spent, beginning with scholars from the early 1700s, in trying to determine the exact meaning and origin of the bull a pagan symbol, it is clear that it represents a pagan sacrificial animal – even if theories linking it to the Apis bull of Egypt, Julian's zodiac sign or Mithraic sacrificial rites cannot be proven. Julian portrayed himself bearded on the obverse portraits of his coinage. This too was a pagan symbol, harkening back to the days of pagan glory under such bearded greats as Hadrian and Marcus Aurlieus (a philosopher-hero to Julian).

After revealing his pagan leanings and announcing the intention to undo many of the pro-Christian measures introduced over the previous several decades by his cousins and uncle, Julian decided to get back to the traditional Roman pastime of fighting the neighbours. Julian led a huge Roman army across the Euphrates to fight the Sassanid

Persians. However, instead of defeating the Shahanshah Shapur II, Julian took a spear to the abdomen during a Persian raid on his marching column (subsequently given the grand title of the Battle of Samarra) and died of his wounds three days later, on 26th June 363.

Julian was succeeded by a relatively junior military commander named Jovian, who was selected after the army commanders failed to reach consensus on any of the more senior candidates. Jovian quickly concluded a peace treaty with the Persians and headed back west towards Constantinople and the Roman throne as fast as he could. However, he never made it. Jovian died, reportedly of suffocation from a brazier left smouldering in his tent, on 17th February 364, after less than seven months of rule. He never made it further west than central Turkey.

It is in this context that Jovian's coinage stands out as a stunning example of "fake news". While he presented himself unbearded on the obverse of his coinage, in line with his re-emphasis on Christianity, it was on his large denomination that he instituted his major change. Gone was Julian's pagan bull, replaced with the image of Jovian himself standing holding a labarum (a banner with the Christian chi-rho symbol) and a statuette of Victory standing on an orb. This was accompanied by the legend *VICTORIA ROMANORVM*. Thus, immediately after the death of the previous emperor in battle at the hands of the Persian army, the defeat of a Roman army, the conclusion of an ignominious peace deal and the start of a

“Though he would survive for a few more years, “strength of the Emperors” was not a term anyone would have applied to him”

retreat westwards, Jovian attempted to celebrate Rome's victory. Both the design and the legend were new to Rome's bronze coinage, so Jovian wasn't simply harkening back to an old type. He was clearly trying to send the message that the Persian campaign had been a victory, not a defeat. This was of course pure wishful thinking.

Our third and final example, was struck several decades later. While Theodosius the Great was a Roman emperor from 379 to 395, he was far from an all-powerful ruler for most of that time. Theodosius, a successful Roman general, had been raised to co-emperor status in January 379 in order to assist the two surviving sons of Valentinian I. The emperor Valentinian died of apoplexy (a stroke) in 375 while arguing with a visiting delegation from the Germanic Quadi tribe. His brother, and co-emperor Valens was killed in the disastrous Battle of Adrianople in August 378 when the Goths killed two-thirds of the Roman eastern army. This left Valentinian's young sons, 19-year-old Gratian and eight-year-old Valentinian II, to rule the Empire. Gratian raised Theodosius in order to have an experienced colleague in power.

However, it soon struck Theodosius that perhaps his own young sons Arcadius and Honorius might represent a better future for the Empire. Thus, until Valentinian II's death in 392 (Gratian died in 383) the Empire was ruled by members of two rival families, with the elder Theodosius clearly in overall charge and usurping the powers and prerogatives of his younger "allies" as much as he dared.

In 387 or 388 Valentinian II struck a small denomination coin type during his stay at Thessalonica in northern Greece. His most common type from this time, it showed him, holding a labarum and phoenix and standing

on a Roman galley with a captive kneeling in the front and Victory at the helm. The coin bore the legend VIRTVS AVGGG (strength of the emperors). The design was a relatively common one on Roman coinage and generally symbolised the arrival of an Emperor. Therefore, the design is thought to refer to Valentinian II's recent arrival in Thessalonica from northern Italy.

As can perhaps be guessed from the theme of this article, Valentinian II's arrival in Thessalonica had nothing at all to do with strength. He and his mother Justina had just fled Italy due to the invasion of Italy by yet another usurper, the Spanish-born Roman general Magnus Maximus. Maximus had conquered Roman Spain, Britain and Gaul, and was threatening Italy. He had no intention, however, of trying to seize the entire Empire. Instead, he sent envoys to Theodosius at Constantinople offering to split the Empire. Maximus would rule the west, Theodosius and his children would rule the east. As for Valentinian II, Maximus invited him to come and live with him in Gaul, in effect relegating him to house arrest. Maximus was offering Theodosius an experienced partner, fully capable of ruling the west and defending it from barbarians, and without any of the complications and baggage of a member of the Valentinianic House.

Far from rejecting Maximus' offer, Theodosius appears to have stalled and avoided giving any response. Valentinian II declined Maximus' offer and eventually had to flee to Greece when Maximus invaded Italy. Valentinian II and his mother arrived in Greece with no clear allies, little territory and even less power. Though he would survive for a few more years, "strength of the Emperors" was not a term anyone would have applied to him.





A TRIP ALONG THE FRONT LINE



“A more sacred place for the British race does not exist.”

Winston Churchill on Ypres



Tim Robson

I had always wanted to visit the sites of the tumultuous battles of World War One, so with a similarly-minded friend we set off to look at one section of the line, based in the renovated city of Leper (sic Ypres) in Belgium.

First things first, the travel. We went on Le Shuttle, an easy journey of 35 minutes under the Channel and from Calais Leper is two motorways and just under an hour away – unlike the dreaded M25 the roads were relatively empty and free of potholes! Parking in Leper is problematic, although there are free car parks, but luckily our small hotel had two spots. The hotel was the St-Georges IV in the centre of the town and certainly recommended.

It can be a little bewildering to know exactly where to go as there are so many sites; over 750,000 soldiers lost their lives just around this salient and there are numerous cemeteries, but I was lucky to have both advice and steers from the Medal Department here at Spink and from a client who has the best collection of WW1 uniforms, trench signage and assorted weapons (as well as a partly rebuilt tank in his garage).

On the first day we made a visit to the wonderful In Flanders Fields Museum in the main square at Ypres – the exhibits, many interactive, give both a good coverage of the history of the various Ypres battles and

Passchendaele from 1914-1917, as well as its place within the context of the Western Front. There are some interesting titbits too; 10% of the millions who served were POWs from both sides, and some 70% of casualties were due to artillery. I didn't know about the thousands of Chinese who were drafted in to help the Labour Corps either. Start here, as you get a good overview as to why Ypres was so important. The town was completely flattened as it was at times literally on the Allied front line (the Germans passed through briefly in 1914, but never came back).

In 1919 there was much debate about the ruin of Ypres, some such as Churchill wanted to preserve it in its war state as a Holy relic, others who actually lived there, or were Belgian, disagreed. The City Architect Jules Coolmans and his faction won the day and recreated the city as much as possible to reflect its past – in that they certainly succeeded. Reconstruction was financed from German war reparations, began in 1928 and finally finished in 1967. The Menin Gate, which stands as a testament to those Allied soldiers who lost their lives, many of their names inscribed on its walls, was opened on 24th July 1927. Battlefield tours are nothing new; the first were in 1919, with many widows and families visiting the places their loved ones





perished. Sadly when I was there the Menin Gate was covered in scaffolding so the building and the daily playing of the Last Post lost some of its ceremony.

As a very broad overview of the Ypres Salient the front line here moved very little and the battles were primarily about the slightly higher ground, which changed hands. The City is at the junction of the Ypres-Comines Canal and the Leperlee (hence the Belgian name for the City now). The overlooking higher ground had a few important places; Kemmel Hill, Hill 60, Hooge, Polygon Wood and Passchendaele – as higher ground these were very slight rises as you can see today. There are four roughly separated “Battles” of Ypres. The first succeeded in stopping the German advance towards the sea in 1914 and began the digging of proper trench systems; participants were British, French, Belgian and a major contingent of Canadians. In the second Battle from April through to May 1915 gas was used by the Germans for the first time to try and break the salient, and during this period

the town was obliterated by shelling. The gas killed everything living from humans to animals to plants. Passchendaele, an horrific Battle, was in 1917 followed by the German Spring offensive of 1918 when the line was pushed back and just about held. Finally in 1918 the Allies mounted their counter offensive, which ended in the ultimate German surrender. When I say “Battles” these were significant affairs involving hundreds of thousands of men, witnessed by the appalling casualties on all sides.

Museum visited and mind full of facts, we took a roughly two mile walk alongside the canal to Essex Farm, with the front line never further than a mile away. This quiet cemetery was established with a medical dressing station adjacent; the bunkers are still there, and there are 1,204 buried here of which 104 are unidentified. Apart from a Victoria Cross winner, Thomas Barratt, awarded for killing enemy snipers under fire and the sad grave of 15-year-old Valentine Strudwick, the area is famous for the words of Lieutenant Colonel John Macrae, a Canadian



‘After such a day it is difficult not to think about the sheer waste of life and the enormous scale of it all’

Doctor who penned “In Flanders Fields” here in 1915 (published in Punch later that year). It became the most popular war poem and introduced poppies in its text, forever associated with remembrance. Poppies grew in abundance all over the Western front as their seeds germinate when exposed to light in disturbed soil, of which there was plenty.

From Ypres to Talbot House, a very untypical British establishment – an everyman’s club, founded in late 1915 in the town of Poperinge, situated just behind the front lines and used by British soldiers as a resting place on their way to and from the trenches. It was unique in that it was open to all ranks to relax and unwind – from Generals to privates, who mixed openly here. The house is open, and you can wander around the four floors and get a feel for the atmosphere.

To finish the day we headed to the largest German cemetery at Langemarck where the

remains of over 40,000 soldiers are buried. The contrast with the British cemeteries is very marked. A major battle took place here and the area changed hands several times during the War – there is a rather dark and heavy atmosphere here. During Adolf Hitler’s June tour of the Ypres Salient in 1940 he came here to honour his Captain, who is buried here. After three months basic training Hitler saw action in 1914 near Ypres; being wounded later he was transferred to courier duties. The Germans created the Myth of Langemarck to encourage recruitment and to mitigate the fact that their drive to the sea was stopped around Ypres. The battalions of young University students, relatively untrained, were sent into action here against regular British and French units, and thousands died – the Myth used by propaganda was that they had taken the Allied trenches singing the German National Anthem as they did so.

On the way back to Ypres there are two stops; the first at the site of France’s top fighter ace, Guynemer, who was shot down near his



memorial, the second at Vancouver Corner. The latter is a memorial to a Canadian soldier, an imposing statue, representing the 2,000 plus Canadian soldiers killed in the first gas attack of the War. Over 600,000 Canadians served in various fronts, but mainly the Western Front – a significant contribution.

After such a day it is difficult not to think about the sheer waste of life and the enormous scale of it all.

The second day took us to the Tyne Cot Cemetery, the largest British war cemetery in the world, situated on the slopes of the Passchendaele Ridge. So many ranks of headstones here commemorate over 35,000 soldiers with no known graves, the stones using a phrase from Kipling, “A soldier of the Great War Known unto God”. Represented here from the

surrounding battles, especially Passchendaele, are all the countries of the Empire; British, Canadian, Australian and New Zealand among others. It is a sobering place.

As you drive around this area of Belgium there are small cemeteries everywhere, often where the soldiers fell in both large and small battles. Some like Sanctuary Wood are peaceful and have a wonderful stillness to them.

On the final day we made a slightly longer journey from Ypres south into France (none of the places mentioned so far are more than 40 minutes from Ypres at most – the majority are only 5-10 miles away). The Canadian memorial park at Vimy Ridge is an absolute must-see - no longer in the Ypres battle zone, it is heading down towards the Somme. The contribution of Canada to the Allied war effort was enormous;

‘The huge memorial and its surrounding area is quite stunning and the views demonstrate the importance of this ridge’



from a population of just under eight million, some 650,000 joined the Allies, 66,000 lost their lives and a further 170,000 were wounded. The Battle for Vimy Ridge opened on 9th April 1917 when 20,000 Canadians emerged from tunnels into the forward trenches and then attacked the German lines (often only 25 metres apart) in hail and snow. Three days later they held the ridge in its commanding position overlooking the plains of Douai and the rich coal fields – 3,600 died in this initial phase and it solidified a sense of national identity and pride quite separate from Britain, a coming of nationhood.

The huge memorial and its surrounding area is quite stunning and the views demonstrate the importance of this ridge. There are guided tours which are well worth taking. They cover the

battle, a walk along a restored trench, and a visit down into the long tunnels that hid the build-up of forces before the attack. Most interesting is the distance between the opposing trenches, with deep craters separating them at some points extremely close – you can walk around both sides' trenches.

Not far away is the restored town of Arras with its Medieval Square and small side streets. A good place for a late lunch of fromage and a glass of Burgundy.

To change the mood go to either Bruges or Ghent on the way back to Calais, both are not that much of a diversion and either are well worth a visit for their medieval backdrops, enchanting cobbled streets, captivating canals and Belgian waffles galore.

The Caroe family collections of Danish West Indies, Faroe Islands and Cameroons

Formed by Sir Athelstan Caroe RDP and Andrew Caroe

11 October 2023



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7 September	The "Haddenham" Collection of English Coins	London	23005
8 September	Renaissance Plaquettes and Commemorative Medals featuring the Neil A. Goodman Collection - e-Auction	New York	390
14 September	Bonds and Share Certificates of the World e-Auction	London	23145
21 September	Orders, Decorations and Medals e-Auction	London	23112
26 September	World Banknotes	London	23009
27 September	Spink Numismatic e-Circular 30: English and World Coins and Medals	London	23126
28 September	The Official COINEX Auction at Spink	London	23006

October 2023

3 October	Ancient Coins Featuring the 'Kyrios' Collection	London	23007
4 October	World Banknotes e-Auction	London	23132
5 October	The 'Nikita' Collection of British Commonwealth e-Auction	London	23118
7-8 October	The Numismatic Collectors' Series sale	Hong Kong	CSS96
10 October	Rhodesia 1913-24 Admiral Issue: The Andrew Wilson Collection	London	23022
11 October	The Caroe Family Collections of Danish West Indies, Cameroons and Faroe Islands	London	23024
12 October	The Lionheart Collection Part XVII	London	23023
24 October	Spink Numismatic e-Circular 31: Ancient Coins from the Kyrios Collection and Other Properties	London	23108
25 October	Original Vintage Film Posters	London	23147
26 October	Historical Documents, Postal History & Autographs	London	23025
31 October	The Philatelic Collector's Series e-Auction	London	23119

November 2023

10 November	The Philatelic Collector's Series	Hong Kong	CSS98
11 November	The Steve Liang Collection of Banknotes and Stamps	Hong Kong	CSS97
12 November	The Edy Pockele Collection of China Postal Stationery	Hong Kong	CSS99
16 November	The Michael E. Bonine Collection of Persian and World Banknotes e-Auction	London	23888
21 November	Stamps and Covers of Asia	London	23019
22 November	Stamps and Covers of Great Britain	London	23027
23 November	Stamps and Covers of the World	London	23026
29 November	Orders, Decorations and Medals	London	23003

December 2023

14 December	The Official Golden BNTA Anniversary Charity Auction and Party Event	London	23050
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The above sale dates are subject to change.

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