

SPRING 2024 | ISSUE 48

SPINK

# INSIDER

24

MONACOPHIL  
5-8 December 2024

RENDEZ-VOUS IN MONTE CARLO • IRELAND'S RIVER GODS  
IRON AGE COINS AT THE ASHMOLEAN • LEGION AT THE BRITISH MUSEUM  
COINS, CONNECTIONS AND COMMUNICATIONS IN BRITAIN IN THE FIRST MILLENIUM  
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## A WORD FROM OUR CHAIRMAN

Dear Friends, Dear Clients,

**Easter comes early this year, and so does Spring with its abundance of green shoots.**

Spring is traditionally the time when we reflect on the winter we have just gone through and contemplate, with joy and renewed optimism, the green shoots and nature re-awakening around us. Nature is still vulnerable at this time of the year, and some freezing nights can easily come and derail all our anticipations. I think the collectables markets are at that stage. After a relatively mild winter compared to the art market (at least for most categories we advise on!), it is the time of hope and of new beginning. More on that later as always.

Easter comes early this year, meaning we have had to pack a lot into our first quarter – as usual starting with NYINC and our Coin and Banknote auctions held during the show. Both sales attracted a record number of bidders, and viewing saw almost double the number of clients through the doors as in previous years. Notable for a very strong result was the Edward VIII, Winchester College, King's Gold Prize Medal of 1936, awarded to Christopher Ivan William Seton-Watson MC, which sold at \$35,000 against a pre-sale estimate of \$15,000-\$20,000, a world record for that medal.

The Goldberg collection of First Issues of the World, including Outstanding Indian Feudatory States, took place at the RPSL London on 23<sup>rd</sup> January and achieved strong results, including the wonderful Reunion Isle 1852 Imperforate 3c., which achieved a staggering £35,000 against an estimate of £8,000-£10,000, and the Togo 1914 2m, which shot past its estimate of £3,500-£4,500, hammering at £22,000.

Next up was the 'Connaught' Collection of Hong Kong, Part 1 which went under the hammer in Hong Kong on 24<sup>th</sup> January and was a resounding success. It was the first time in a while that all major collectors in Hong Kong attended a sale in person. They wanted to see for themselves if the



market had really started to improve, and they all left convinced, with a selling rate over 95% and results comfortably above all expectations, including ours and the vendors. For full sale results please see our roundup in Spink News.

Other highlights included the sale of an Iron Age CATUVELLAUNI, TASCIOVANUS AV “Warrior” type stater, which sold above its high estimate of £8,000 in our 27<sup>th</sup> January English Milled and Hammered Coins and Artefacts at £10,000, and a William and Mary 1693 Two-Guineas which sold at £29,000 (against high estimate of £24,000) in the same sale. As ever, Spink continue to attain fantastic results across British coinage, from Celtic staters to milled gold.

#### **Auctions coming up**

Forthcoming highlights include a selection of 100 £100 Belfast banknotes of the Bank of Ireland, and, following on from last year’s sensational sale of Persian banknotes from the Michael E Bonine Collection, an Imperial Bank of Persia 100 Tomans. Elsewhere in banknotes, we are delighted and honoured to be once again holding the Bank of England Charity auction of low-serial notes, this time for the release of the first banknotes of His Majesty King Charles III, which will take place this Summer. Additionally, members of the public will be able to enter a ballot to buy sets of the new notes, details of which are available on our website.

In the world of coins and medals, April will bring some phenomenal items to the Spink showroom. Our April coin auction boasts the collection of David Wolfson, held with Spink since 1974, which includes some marvellous rarities such as a Tower pound of Elizabeth I, one of only twelve such examples, and a Polish Ducat of King John Casimir III, only the second example offered since 2000.

On 18<sup>th</sup> April, our Medal Department will offer the superb Victoria Cross & Indian Mutiny Medal Pair awarded to Captain HE Harington, Bengal Horse Artillery at Auction on behalf of a Direct Descendant. This outstanding award for the actions at Lucknow in November 1857 will be the front cover lot of the auction and was given to a man who it was said ‘... deserved Two

Crosses’ for his gallantry in Battle. This auction also plays host to two particularly exciting items from separate theatres of the Napoleonic Wars: firstly, a group comprising a Most Honourable Order of the Bath Companion’s breast badge, an Army Gold Cross from the Pyrenees, and a Field Officer’s Small Gold Medal, estimated together at £50,000-£60,000. Secondly, a selection from the Egyptian campaign, including a Naval General Service Medal, Sultan’s Medal for Egypt, and Davison’s Nile Group of three. As ever, Spink provides unparalleled research and pedigree for these marvellous items, which you can read all about in the lot descriptions.

Our first specialised Asia sale of 2024, on 14<sup>th</sup> May, features an enviable roster of award-winning collections and mouth-watering rarities of the finest exhibition quality. Within the British Post Offices in Bangkok section, we are proud to be offering the magnificent and unique 1882 32c on 2a yellow marginal pair, a striking and beautiful rarity coming to the market for the first time since 2003. Alongside this, the extremely rare 1882 30c claret as well as several other gems from this office which was only in operation between 1882 and 1885.

We are also delighted to be holding our second film poster auction, which will take place in London on 5<sup>th</sup> April, with bidding opening two weeks beforehand. The sale will include 100 lots of original film posters, lobby cards and photographic production stills, and promises to be a treat for anyone interested in this exciting area of collectables.

#### **On the Macro side**

Most of the bad news associated with our post-Covid economic winter (including record inflation, raising interest rates, disruption in global logistics, China deflation...), seem to be behind us or, at least we know, or rather we feel, they will not be there for much longer. So while the good news is finally filtering through the real economy, of course the problem is that the financial markets are always a leading indicator by six to nine months of what will happen in the real world, and they have all discounted the improvements and are quite bullish, as evidenced by stock markets trading at record

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highs, sometime clearing (like in Japan) records almost 40 years old; the computer chip maker Nvidia's stratospheric stock price performance, alongside the other "Magnificent Seven"; and the re-opening of capital and M&A markets (28,000 companies in the private equity funds pipeline, according to some analysts). Gold, which has some similarities with collectables, is also at a new record high (as I write above US\$2150), and its modern-day proxy (for some ...), Bitcoin, has also cleared its previous record high, and stands at US\$72,000. Since the authorisation of ETF funds on Bitcoin in mid-January 2024, an eye-popping US\$10 billion has been invested in it and it is up 70% year to date. So there is clearly cash available in the global system, ready to be unleashed, on traditional investments and less traditional. I must say, I am a bit surprised to see there is so much cash in the system, despite the unprecedented fast increase in interest rates we have seen post-covid.

So, all looks better on the real macro side. The only problem is that it is more than fully discounted in the market prices, and we still have two wars raging and an increasingly polarised political spectrum in virtually every democracy around the world. These are of course really disturbing elements which foster a degree of uncertainty in the wider financial market.

#### **What to expect for our collectables markets**

But for our collectables markets, none of that has happened. The good news has not filtered through. Most markets have either corrected or have plateaued post Covid, for non-iconic items. Fresh to the market, truly iconic items have continued to do well throughout, but how many of those can we bring to auction every year? We went through a mild winter too, with many dealers taking this opportunity to retire or at least to dramatically slow down their buying; prestigious names like Stanley Gibbons/Baldwin's filing for insolvency in December; footfall dropping at most shows and generally softer prices through 2023. No bullishness is to be observed in most markets which is great news, as I think things are improving and it is simply not accompanied yet by improving sentiment and later improving prices.

It is also worth noting that our Private Treaty sales, ie handling the sale of collectables as an agent from one collector to another, are also on the rise in the last few months. For major items, there is still some hesitation on the buyer's side on price, but smaller items or collections are easily moved.

#### **Green shoots already appearing now in many areas, and we keenly await the return of Chinese collectors for another leg up across markets**

If you read these lines regularly, you know that I think that the single biggest driver for collectables is the Chinese collector. Across collectables areas, he/she has been a force for change, as the Chinese consumer has been in the world of luxury goods. Due to the difficult economic situation in China described here in our last edition, collectors have been very quiet in auction rooms (even more in the art market at the dominant players like Christies and Sotheby's) and in dealers' shops, not providing them with the necessary cash to bid in auction to reconstitute their inventory.

My view is still informed by the favourable context of the mega trends of the Silver Revolution with the tripling of the population over 65 years old (from 780 million in 2022 to 1.4 billion in 20 years), and the profound changes brought by technology to our hobby for researching, communicating, and buying/selling items from the comfort of our homes. In this context, when the Chinese collectors return to the market, we are in for a great and unexpected positive surprise. Indeed, the big long-term trend is so compelling that the short-term positive trend of declining interest rates is almost irrelevant. New collectors – and we have received many more at Spink, since Covid, than at any other time since we have tracked the data – can affect specific markets here and there. Persian banknotes, Indian stamps, Cuban cigars, China-related orders, WW2 medals and exploration medals are a few examples among many where a handful of new motivated collectors can drive the market to new levels. As one veteran fine art auctioneer once told me "Give me five motivated buyers, and I will deliver a vibrant marketplace."



What is true for fine art, is also true at the top end of our collectables market.

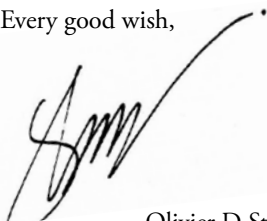
As we have said previously in these columns, the golden period for collectables which prevailed during Covid, and our persistent advice to sell duplicates and non-core collections to capture these extraordinary circumstances, is now firmly behind us. The consolidation phase is well under way and will soon have run its course (and, by the way, has shown the resilience of most markets). The next big move is up. I'm not sure when, but you know what to track to form your own opinion on timing!

**“Rendez vous à Monte-Carlo” in December for stamps and covers aficionados**

As shows around the world struggle more and more to find the right formula to attract audiences of yesteryear, some shows, like MonacoPhil in Philately in which I am involved (see cover and dedicated article) still create a fantastic response. MonacoPhil has always in the last 25 years put socialising between the greatest collectors at the heart of its events, showing the need for fun and personal interaction as we spend more and more time online building our collections. Technology is a remarkable enabler for our hobbies, but we also collect for the fun of sharing face-to-face. We must reinvent shows to make sure they stay relevant, as we evolve with our hobbies to ensure they also keep their relevance. The “show-and-tell” events of our school days have a lot of relevance in today's world. I have no doubt that with all the energy, intelligence, and passion in the collectors' base around the world, show organisers will find the right formula.

I would like to finish on this rather confident and optimistic note to wish all of you a great Easter or Passover break with your loved ones.

Every good wish,



Olivier D Stocker, CFA, FRPSL

**The Lucknow 1857 V.C. pair awarded to Captain H. E. Harington Bengal Horse Artillery**

**To be offered in our  
18th April 2024 Auction**



For more information or to consign, please contact

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## SPINK NEWS

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### THE ‘CONNAUGHT’ COLLECTION OF HONG KONG, PART 1

Hong Kong, 24th January 2024

This collection was started about 60 years ago and included many rare and unusual stamps which have not been offered for sale for a long time. Naturally, this auction created a lot of world-wide interest and it was a pleasure to have a busy auction room with collectors genuinely pleased to be able to attend in person.

This part of the collection included a good variety of stamps of Hong Kong with some scarce ‘SPECIMEN’ handstamps, many blocks and some rare varieties.

Beauty is said to be in the eye of the beholder and there were several lots where different types of collector wished to acquire for their own collection, resulting in some spirited bidding. This began with the very first lot, a set of the first issue of Hong Kong stamps with “Specimen” written across the stamps by the printers in pen and ink. Estimated at HK\$40,000 – 60,000 this was finally sold for HK\$110,000.

A few highlights where competitive bidding produced some exciting results:

This 24c. stamp from the first set of 1862 is unusual in that it shows the plate number in the lower margin. Probably the only such example, this stamp sold for HK\$24,000 against an estimate of HK\$6000-8000



The 96c. printed in error in olive-bistre instead of grey is one of the most popular stamps of Hong Kong. This used pair is thought to be the only used multiple extant (a rejoined pair was discovered by Spink in 2012). Determined competition resulted in a hammer price of HK\$120,000 against an estimate of HK\$25,000 – 35,000



Hong Kong does not have many coloured printer's proofs. This 2c. imperforate proof of the 1882-96 issue resulted in a sale for HK\$24,000, here the estimate was HK\$5000 – 10,000



One of the great rarities and puzzles of Hong Kong is this 2c. stamp perforated 12 instead of the usual 14. Only a few examples exist, of these only two used examples are known. Estimated at HK\$400,000 – 600,000, two determined collectors pushed the bidding to HK\$620,000



Printer's errors are always popular. This stamp, celebrating the 50<sup>th</sup> year of the founding of Hong Kong, shows the overprint printed twice. Only 18 stamps show this error, this example selling for HK\$85,000

“it was a pleasure to have a busy auction room with collectors genuinely pleased to be able to attend in person”

Blocks of stamps are always popular with collectors of Hong Kong, few have been offered in recent years so there was much competition, particularly for the corner blocks showing the requisition sheet number; the block showing here selling for HK\$30,000, over seven times the estimate. The \$1 surcharge block realising HK\$35,000, over twice the estimate and the large Jubilee block finally being knocked down for HK\$130,000 with an estimate of HK\$50,000 – 70,000

Part 2 of this collection focusses on covers, postmarks and the postal history of Hong Kong. Once again, there is a diverse selection with many scarce and unusual covers which will appeal to many collectors. More details will appear in a later edition of the Insider.





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## SPINK NEWS

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### DINNER IN HONOUR OF JOSEPH HACKMEY'S DISPLAY AT THE RPSL, LONDON

London, 6th March 2024

Tim and Chris Hirsch hosted a dinner in the Spink boardroom in honour of Joseph Hackmey on the eve of his display of Barbados and Grenada at the Royal Philatelic Society, London, on 6th March 2024. Guests included Chairman and CEO Olivier Stocker, Joseph Hackmey, Rosy and Freddy Khalastchy, Simon and Alison Richards and Simon and Claire Martin-Redman. Attendees from L to R below are as follows:

Alison Richards  
Claire Martin-Redman  
Simon Richards  
Joseph Hackmey  
Olivier Stocker  
Simon Martin-Redman  
Tim Hirsch  
Nick Startup  
Freddy Khalastchy  
Rosy Khalastchy  
Chris Hirsch



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



ANDREW BURNETT  
RICHARD SIMPSON  
DEBORAH THORPE  
NUMISMATIC STUDIES  
No. 36





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## FORTHCOMING SALE

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### NUMISMATIC E-CIRCULAR 34: ANCIENT COINS

London, 22nd March-2nd April 2024

Following on from Spink's recent successes in the area of ancient coins, we are pleased to announce our next instalment of our regular ancient coin e-Auctions, with Numismatic e-Circular 34, which goes online on 22nd March and closes on 2nd April.

Alongside the usual offerings of Greek, Roman and Byzantine coins will be a selection of Celtic, Sassanid and Indo-Scythian material, covering a broad and diverse stretch of the ancient world. One notable group among the collection is Dr Tony Abramson's collection of ancient coins, including a selection of Jewish coins and pieces which were exhibited at the Leeds Museum in the 1990s. Another notable named collection is that of Dr Hugh Shire (d. 1976), whose collection of Greek coins features some delightful examples of Corinth and its colonies, along with three pleasing and rare Syracusan tetradrachms purchased through Spink in the 1970s.

For these latter coins, one is very much spoiled for choice: firstly, we have a darkly toned example struck by Eumenes between 415 and 410 BC, residually lustrous with a somewhat haunting portrait. Secondly, we have an example from the time of Parmenides, circa 405 BC, featuring an unusual die combination, with a fallen chariot wheel on the obverse, and Arethusa wearing a double-hooked earring on the reverse. Lastly, we have an example also struck circa 405, attributed to Eukleidas, with old cabinet tone upon a residually lustrous flan. Much of the collection is accompanied with old dealers' tickets from Spink and elsewhere, some with pedigree going back to the 1950s.

This sale boasts a particularly strong run of the later Roman Empire, including coins of Honorius, Arcadius, Theodosius I and II, and Valentinian I, II and III. The Byzantine section is similarly well accounted for, with a lovely Histamenon Nomisma of Constantine X Ducas, estimated at £800-£1,000, and a rare joint issue of Leo V 'the Armenian' with his son Sabatos, renamed Constantine, estimated at £600-£800. In addition to the Romans, we also have a marvellous gold dinar



*Byzantine Histamenon Nomisma of Constantine X Ducas, estimated at £800-£1,000*



*Syracuse Tetradrachm attributed to Eukleidas, estimated at £2,000-£3,000*



*Syracuse Tetradrachm signed by Eumenes and Eukleides, estimated at £2,000-£3,000*



*Roman Solidus of Julian II, 'the Apostate', estimated at £2,500-£3,000*



*Syracuse Tetradrachm, attributed to Parmenides, estimated at £2,000-£3,000*



*Sassanid Dinar of Shapur I, estimated at £2,000-£3,000*



*The Botley (Hampshire) Hoard of 1994, a selection of 68 third-century coins from the find of 1,395 [PAS: LARCH-569EED], estimated at £400-£500*

of the great Sassanid King, Shapur I, scourge of the Romans whose many victories against them culminated in the Spring of 260, when he captured the emperor Valerian following the battle of Edessa. The dinar is an unusual variety with two pellets on its reverse and is estimated at £2,000-£3,000.

As ever with Spink coin sales, metal detecting finds are well represented in this auction, with a rare Marcus Aurelius sestertius, struck when he was Caesar, with drapery on both shoulders and Hilaritas to the reverse, found in North Yorkshire being estimated at £500-£700. Alongside this is a wonderful solidus of Julian II, 'the Apostate'. This beautifully struck coin was clearly very carefully excavated in Hampshire in the late 1990s, with barely any blemish on the details of the coin whatsoever. Readers will recall that Spink auctioned a similar solidus in last October's ancient room sale, with a notable die-engraving error. This coin has the 'correct' inscription,

'VIRTVS EXERCITVS ROMANORVM', lauding the 'Valor of the Roman army', and showcasing it with a reverse depiction of a soldier dragging away a captive enemy.

From the same detectorist, we have a fantastic find, with 68 coins from the vast Botley (Hampshire) Hoard of 1994. Deposited in AD 274, amid the chaotic turbulence of the Roman Crisis of the Third Century, the hoard (originally comprising 1,395 coins), the portion contains radiate antoniniani from a series of ill-fated emperors of the third century, such as Victorinus, Tetricus I and Claudius II Gothicus. We will be offering the hoard as a single lot, starting at £300 and estimated at £400-£500.

**Spink sale 24121, Numismatic e-Circular 34: Ancient Coins, will be online from 22nd March until 2nd April. For any questions about the sale or to consign ancient coins, contact Axel Kendrick at [akendrick@spink.com](mailto:akendrick@spink.com) or 020 7563 4089.**



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## FORTHCOMING SALE

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### BRITISH AND WORLD COINS AND MEDALS SPRING AUCTION

Spink London, 4th April 2024

As the Spring brings with it some (hopefully!) warmer weather, so too does it bring the latest rostrum coin auction at the Spink showroom in London. Our team has been carefully bringing together an array of treasures, from coveted rarities to highly graded favourites.

Set to be a standout showpiece is the Edward III Treaty Period Noble (see further article on page 76), last sold by Spink back in 1970. The outstanding specimen, balanced with honey-golden hues, was recovered from the East Raynham Hoard (Norfolk) over one hundred years ago, in January 1910. It was discovered alongside 199 other Nobles of the Fourth Coinage whilst construction of a drain took place, the majority of which were in very fine condition. It truly is a privilege to be able to offer such a piece once again.

Another impressive piece of hammered gold to grace the latest catalogue is an Elizabeth I Sixth Issue Pound, complete with double pyx mintmark of the lion and the tun. This signals the first issues that were struck between June 1593 and May 1594. Corpus records indicate that only about twelve examples remain in existence and so expectations for a fierce bidding war are high...

But gold is not the only star of the hammered show, as Spink is proud to be able to offer the Ansty Hoard from Dorset in this auction, a selection of British circulation coins dating from the time of the English Civil War. These 234



*Elizabeth Pound*



*Adelaide Pound*



*Charles I Halfcrown*

coins detail the turbulent history from the mid-sixteenth century and the reign of King Edward VI, all the way to Charles I emergency issues of Oxford and Bristol, a century later. Together and individually, these coins give a glimpse into one of the most chaotic periods of English and Scottish history, which proved formative for the country we inhabit today. Highlights from the hoard include a pleasing run of Carolean Halfcrowns and a milled Sixpence of Elizabeth I, which despite being slightly warped stands as a well-balanced example with a great level of detail.



*Italy Scudo*



*Poland Ducat*



*Elizabeth Milled Sixpence*

Herstal is set to fly, as one of only two to three examples known, and only the second to be offered this millennium. This coin was last sold by Spink and makes its way back to our rooms this Spring as part of the David Wolfson collection. So too, does the silver rarity, an 1815 ½ Scudo of Sardinian ruler Vittorio Emanuele I. With its beautiful blue cabinet toning and lustrous original surfaces, this scarce denomination is sure to win the hearts of many a European collector.

Moving even further afield, Spink is delighted to be able to offer the famous Type 1 variety of the Adelaide Pound, of which no more than fifty were struck, and even fewer survive to this day – each a miracle of chance. In South Australia in the 1850s, all coins were needed for commerce and therefore all struck Pounds went back into commerce and experienced plenty of use. Almost all of them were eventually melted down to make profit from their gold content, which turned out to be finer than advertised. The coin in this auction is far from perfect, with its solder loop and slightly sweated surfaces, however its prominent level of struck detail prove that it was never abused, and somehow escaped the fate of almost all the rest of the mintage. What was born of necessity as an experiment, was then rejected as inferior, then gathered up as being more valuable than it was thought to be, and was greedily destroyed, ended up becoming more desirable than anyone contemporary with its creation could ever have imagined. As the image at the centre of its obverse suggests, it has become a crown jewel of the coinage of early Australia.

We look forward to welcoming you to our April sale, whether it be in person or online. Do keep an eye on Spink Live as there is even more to come in May and June, including an Indian and Islamic specialist auction and an e-sale that celebrates a swath of British tokens and commemorative medals. The summer months truly do bring promise of sumptuous offerings here at Spink.

**British and World Coins and Medals Spring Auction will be offered for sale on 4th April 2024 at Spink London. For further information please contact Gregory Edmund, gedmund@spink.com.**

Ansty marks the first major opportunity, since the sale of the Middleham Hoard in 1995, for Spink to bring to light the numismatic stories behind one of the more popular collecting categories today.

Marvels of the milled coinage also feature. A 1701 'Fine Work' Guinea takes a starring role, the first time at Spink since May 2003. There are also four 'Rose' Guineas available, one 1762 example graded MS62+ and the others excessively rare due to their dates (1763, 1774 and 1775) and the appearance of the rejected third portrait on the latter two.

Turning to world numismatics, the extremely rare 1662 Polish Gold Ducat, previously in the collection of famed numismatist Stanislaw



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## FORTHCOMING SALE

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### FILM POSTER AUCTION, THE SEQUEL!

London, 5th April 2024

Spink is delighted to be holding its second film poster auction, which will take place in London on 5<sup>th</sup> April 2024, with bidding open online now.

This sale will include 100 lots of original film posters, lobby cards and photographic production stills. There are a number of pieces from landmark films, of which many of the themes/images will appeal to those clients who are interested in medals, coins, whisky and cigars.

The auction highlights include a stunning Art Deco Belgian poster for the Marx Brothers' 1935 comedy *A Night at the Opera*, featuring a great image of three of the brothers, Groucho centre-stage with his trademark cigar in his mouth.

We will also have a selection of science fiction pieces. When it comes to this genre no film is bigger than the Japanese film *Godzilla*. Original Japanese posters for this important 1954 film hardly ever surface, so we are very pleased to be able to offer an original country-of-origin poster.

There is also a very charming section on animation films, which includes an exceptionally rare 1942 Mickey Mouse poster for the short film *Symphony Hour*, where Mickey is conducting his orchestra of friends.

Also included in the auction is a section on war films, the most valuable of which is an American poster for the David Lean's landmark 1962 epic *Lawrence of Arabia*.

**We hope that our new area of collecting will continue to invoke your interest in film posters. For further details please contact Tom Fell, [tfell@spink.com](mailto:tfell@spink.com)**

**Lawrence of Arabia (1962)**

US

36 x 14 in. (91 x 36 cm)

Art by: Howard Terpning (b.1927)

Estimate: £2,800 - £3,600



**A Night at the Opera / Une Nuit a l'Opera (1935)**

Belgian

33 x 23 in. (84 x 58 cm)

First Belgian release 1936

Estimate: £5,000 - £8,000



**Spartacus (1960)**

British

30 x 40 in. (76 x 102 cm)

Estimate: £800 - £1,200



**Whisky Galore! (1949)**

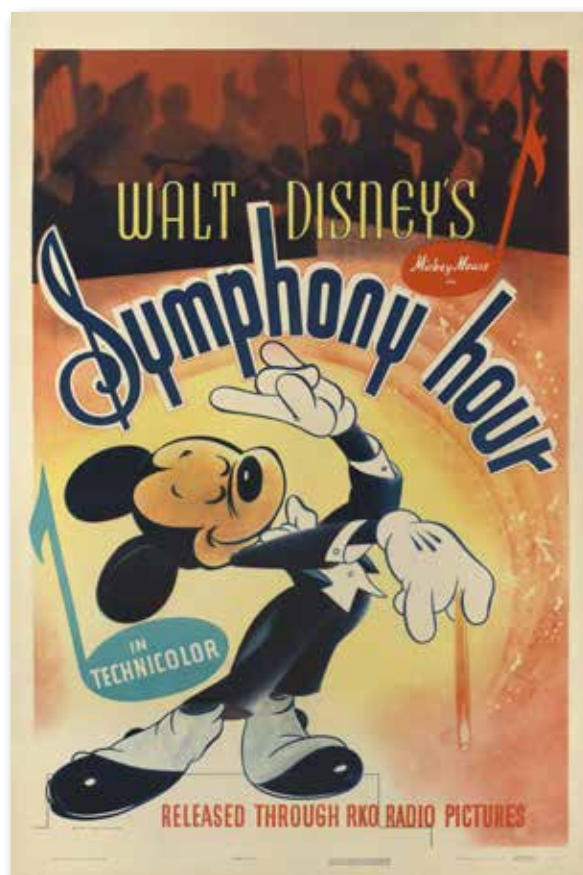
British

11 x 17 1/4 in. (28 x 43.8 cm)

Kinematograph Weekly trade advertisement

Art by: Tom Eckersley (1914-1997)

Estimate: £300 - £500



**Symphony Hour (1942)**

US

41 x 27 in. (104 x 69 cm)

Estimate: £5,000 - £8,000



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## FORTHCOMING SALE

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### MEDALS OF HERO OF NAPOLEONIC WARS AT AUCTION IN APRIL

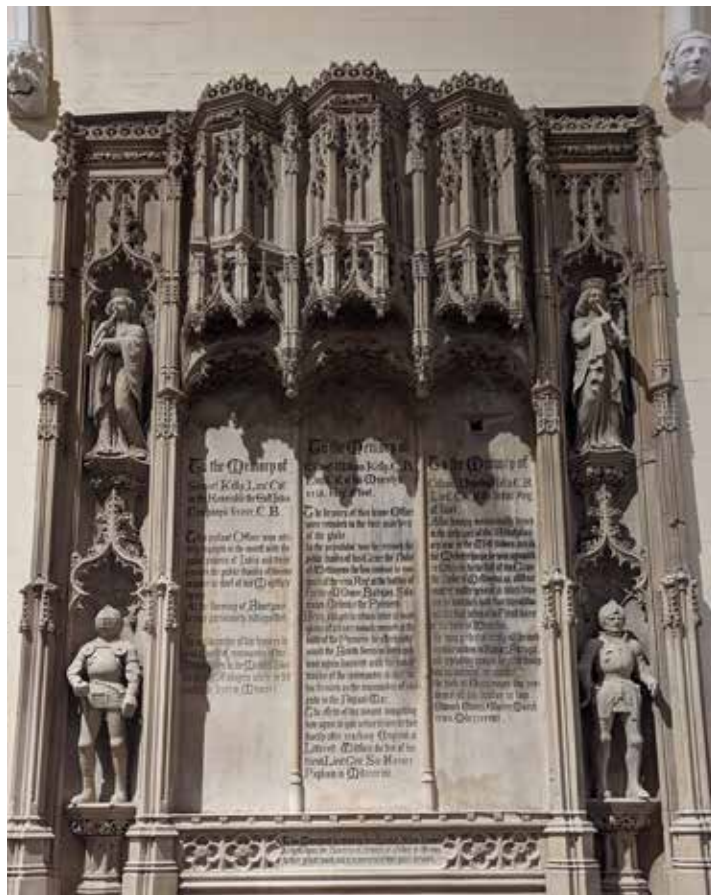
Spink London, 18th April 2024

It is true to say that the Medal Department is one which truly stretches to all corners of the globe. One lot to be offered in the April Auction perhaps embodies that quite perfectly. That group in question is quite superb and a true rarity, being the awards bestowed upon Colonel William Kelly, 24<sup>th</sup> Regiment of Foot. A scion of a notable Irish family, he served his Regiment – being severely wounded along the way – across the globe before sharing in the campaigns in the Peninsular War and latterly in Nepal.

Besides that, the group has been nestled away in a private collection in Canada for many decades and presents the opportunity to acquire the only Army Gold Cross awarded to the 24<sup>th</sup> Regiment of Foot. The group comprises his Companion of the Most Honourable Order of the Bath, Army Gold Cross 1806-14 (for Fuentes de Onor, Salamanca, Vittoria & Pyrenees) and Field Officer's Small Gold Medal 1808-14, the obverse signed *Marchant*, for Fuentes de Onor and with two clasps, Vittoria & Pyrenees.

William Kelly was born *circa* 1770, one of the seven children of Thomas and Jane Kelly of Dawson's Grove, County Armagh. Having been commissioned Ensign in December 1785, in August 1787 he transferred into the Company of his soon-to-be brother-in-law, Captain Campbell of the 24<sup>th</sup> Regiment of Foot, who married his sister Alicia in May 1788. Kelly was to remain with the 24th Foot for the rest of his life.

Having been stationed in North America, his unit went to Egypt in 1801 and onwards to the Cape of Good Hope, before coming home to assume Command of a Battalion. Arriving in the Peninsula in 1811, he joined the Army and took command of the 2nd Battalion on 5<sup>th</sup> May – the final day of the Battle





of Fuentes de Onoro, a hard-fought action over several days and in which the 24th (brigaded with the Highlanders of the 71st and 79th Regiments) were in the thick of the fighting for the village which gave its name to the battle. Though the *Regimental History* of the 24th states that Kelly did not take command until the day after the battle, this appears to be incorrect as Kelly earned a 'Mention' in Wellington's despatch following the engagement:

'I particularly request your Lordship's attention to the conduct of ... Lieutenant-Colonel Kelly, of the 24th Regiment.' (*The London Gazette Extraordinary*, 26<sup>th</sup> May 1811, refers)

He also took the first of his awards with the Small Army Gold Medal being added to his laurels.

The next major engagement for Kelly and

his men was at Salamanca (22<sup>nd</sup> July 1812), and then the Battle of Vittoria (21<sup>st</sup> June 1813), again on the left flank of Wellington's Army, although their part in the action was delayed due to the Seventh Division losing its way on the advance to contact with the French. After this shattering victory, the Allied army steadily advanced in the direction of the frontier with France.

He also shared in the Battle of the Pyrenees, a series of small but fierce engagements fought between 25<sup>th</sup> July and 2<sup>nd</sup> August 1813. Not least of these was the storming of the heights of Eschalar, when Major-General Barnes's Brigade (mostly consisting of men commanded by Kelly) assaulted and carried a position held by two French divisions - an act which directly led to a further 'Mention' in Wellington's Despatch. Testament to Kelly's active participation can readily be seen by the fact that he is noted as





“He returned only to breathe his last with his friends, admired in his profession as a soldier, and esteemed by all as a man.”





## “The military members of the Kelly family are remembered today with a large and impressive memorial in Armagh Cathedral”

being wounded during this action - and though the nature of the wound was not disclosed, it appears serious enough to have affected him for the rest of his life.

With the campaign concluded, Kelly found himself in receipt of the Gold Cross and a CB, but was also sent out to India for the campaign in Nepal. He was subsequently appointed to command a Brigade comprising the 24th Foot, the 1st/18th Bengal Native Infantry and elements of the 2nd, and the Champara Light Infantry; under overall command of Major-General David Ochterlony, they took the field in early 1816 and by 27<sup>th</sup> February had reached a significant Gurkha fort at Hariharpore. That was stormed and attacked on 1<sup>st</sup> March, with the Treaty of Sugauli signed later that summer.

Kelly's services during this campaign earned

him a further, third Mention in Despatches from the Marquess of Hastings, Governor-General of India:

‘The conduct of Colonel Kelly, in the command of a detached column directed against Hurryhurpore, is justly entitled to our high approbation...’ (*London Gazette*, 10<sup>th</sup> August 1816, refers).

Having resigned his commission, his campaigning was done. Kelly was journeying home to his native Armagh. It was sadly not meant to be however, for he died an early death, at Littlecote House, Chilton Foliat, Wiltshire, on 21<sup>st</sup> August 1818. The military members of the Kelly family are remembered today with a large and impressive memorial in Armagh Cathedral, and William himself has a further memorial tablet in St. Mary's Church, Chilton Foliat, to which must surely go the last word:

‘Colonel Kelly's services were extended to the four quarters of the globe: he was severely wounded at the Battle of the Pyrenees and exhausted afterwards by his successful exertions in the Nepal War in India. He returned only to breathe his last with his friends, admired in his profession as a soldier, and esteemed by all as a man.’



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## FORTHCOMING SALE

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### WORLD BANKNOTES

Spink London, 8th May 2024

Our next auction will feature a curated array of desirable banknotes from across the globe and is not to be missed by the discerning collector!

We are pleased to offer as the highlight of our sale a 500 Franc Belgian Congo note in its incredibly rare, issued form. This note is one of few surviving examples of an issued note of this type. Its rarity is exemplified by the fact that the reference entries for the type in the Banknote Book and the World Catalogue of Paper Money do not provide photographs of an issued note. In addition to its scarcity this note is a beautiful icon of Belgian Congo, featuring a portrait of a woman of the Mangbetu tribe and depictions of the region's flora and fauna.

No issued examples of this note have ever been sold by any major auction houses, and this sale presents possibly the first time this issued 500 Franc note has ever been offered on the open market.

Another highlight of our next auction is an Imperial Bank of Persia specimen 100 Toman note with an extremely rare split prefix serial number range. The first Imperial Bank of Persia series began in 1890, and each denomination from the 1 Toman to the 1000 Toman note was assigned a single capital letter in alphabetical order. The prefix letter initially assigned to the 100 Toman was the letter J, with this single-letter prefix system being employed until circa 1903. However, the increasing demand for banknotes prompted the introduction of split prefix letters on all denominations after 1903. The original alphabetical sequence persisted, but now additional letters were appended to the original ones, starting with "A". The new initial prefix for the 100 Tomans of the notes printed after 1903 was J/A.



*Bank of England, £5, Birmingham, 1919*



*India, Princely States/Hyderabad, 100 Rupees, ND (1945-46)*



*Belgian Congo, 500 Francs, ND (1929)*



*Kingdom of Persia Imperial Bank, 100 Tomans, ND (1890-1923)*



*Banca d'Italia, 1000 Lire, 1911-1918*



*Great Britain, colour trial specimen Two Shillings and Sixpence, 1918*

“No issued examples of this note have ever been sold by any major auction houses, and this sale presents possibly the first time this issued 500 Franc note has ever been offered on the open market”

The particular specimen note we bring for sale marks the transition between these systems, marked with the special serial number range J 05601 - J/A 00100. Part of a limited run of only 4,500 notes, this specimen is extremely rare. It has never been sold by Spink, and to the best of our knowledge after extensive research, a split prefix 100 Toman note has never before been offered at auction.

Some other highly desirable lots include a Great Britain fractional colour trial specimen Two Shillings and Sixpence Treasury note from 1918, featuring a Bradbury signature and a profile portrait of King George V. Additionally, there will be a Top Pop Bank of England £5 Harvey signature white note, dated 10th March 1919, with a very rare Birmingham branch. Also offered is a 100 Rupees Indian Princely States, Hyderabad note from circa 1945-46, with only two notes in higher grades on the PMG Census. A Top Pop Banca d'Italia 1000 Lire note from 1911-1918 represents another rare and attractive lot, with this particular note being the only one of its type graded by PMG.

In addition to our May room auction, the banknote department looks forward to seeing you at MIF Maastricht. We will be there from 3rd-5th May at tables B-7/8 - make sure to come and say hello to the team!



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## FORTHCOMING SALE

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### STAMPS AND COVERS OF ASIA

RPSL London, 14th May 2024

We are pleased to announce our next specialised 'Stamps and Covers of Asia' auction which will be held at the Royal Philatelic Society on 14th May.

Our first specialised Asia sale of 2024 features an enviable roster of award-winning collections and mouth-watering rarities of the finest exhibition quality.

Within the British Post Offices in Bangkok section, we are proud to be offering the magnificent and unique 1882 32c on 2a yellow marginal pair, a striking and beautiful rarity coming to the market for the first time since 2003. Alongside this, the extremely rare 1882 30c claret as well as several other gems from this office which was only in operation between 1882 and 1885.

Some other highlights of the auction will be the gold medal winning collection of Malayan Airmails formed by Lim Sa Bee Straits Settlements including the unique King Edward VII \$500 corner example with plate number, as well as superb mint examples of both the King George V 1912 Multi Crown and 1923 Script \$500, Federated Malay States with a wonderful group of De la Rue postal stationery essays and India including a fine section of used 1854 four annas studies, formerly part of the Smythies collection. Within Indian states there is also a good specialised group of Gwalior Convention State and in Feudatory states we are very pleased to be offering the award winning collection of Hyderabad formed by Koichi Sato.

The gold-medal winning collection of Burma Chin Hill covers (see article on following page) formed by James Song FRPSL is just one key



*Bangkok S.G. 1, unique pair*



*The unique Ross Smith cover bearing Straits Settlements stamps*

collection within a strong Burma section; there is also a good range of rare Japanese Occupation of Burma stamps and sections of Burma postal history and postal stationery.

The Sarawak section is yet a further highlight and features a fine section of postal stationery including archival material, and a strong section of rare Japanese Occupation stamps.

As usual, the auction will be available to view by appointment at our offices from the beginning of May, and a public viewing day at the Royal Philatelic Society will be announced nearer the time.

**For further information please contact Nick Startup, [nstartup@spink.com](mailto:nstartup@spink.com), or Josh Barber, [jbarber@spink.com](mailto:jbarber@spink.com).**



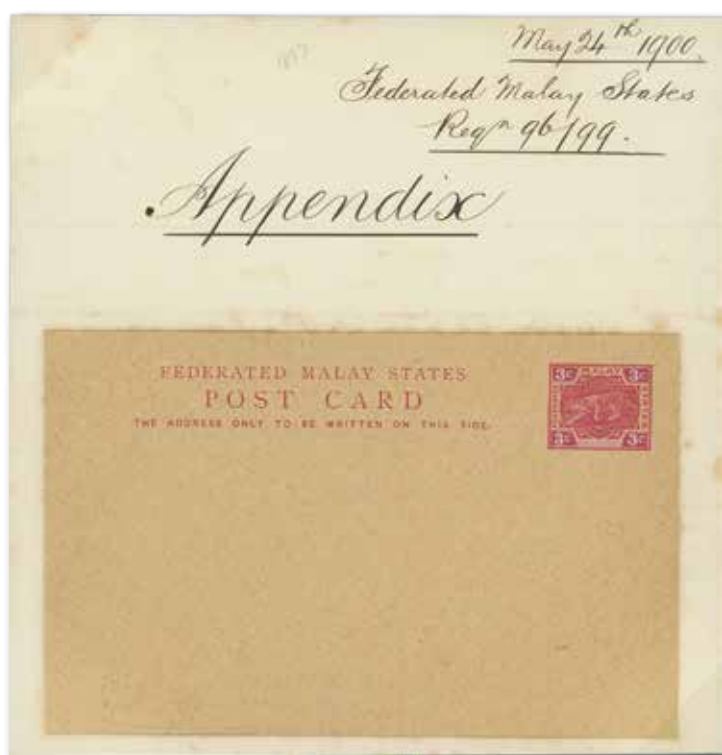
A very rare early cover from Sarawak to England



Malaya Straits Settlements 1906-12 \$500



Hyderabad



Federated Malay States Postal Stationery essay



Gwalior pair with fourth Hindi character transposed



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## FORTHCOMING SALE

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### THE POSTAL ACTIVITIES IN THE STRONGHOLD OF CHIN HILLS, BURMA

Stamps and Covers of Asia

RPSL London, 14th May 2024

To the extreme west of north Burma, bordering on the Lushai Hills of Assam, the Manipur State and the Arakan Hills of Burma, lies a small territory known as Chin Hills, an area of hilly countryside about the size of Wales.

In March 1942, Rangoon was occupied by the Japanese and in May 1942, the Chin Hills was the last remaining foothold of Britain in Burma. An emergency service was organised

by Major AG McCall, District Commissioner of Lushai Hill at Aijal. It was inaugurated from scratch, which enabled deliveries and transmissions to take place between Simla, the new seat of Government of Burma and the Chin Hills via the tough hilly country of the Lushai Hills.

The postal service started with one hill porter carrying on his back a sealed load of 50 pounds of mail and slogging barefooted at the rate of 4 miles an hour all through the day and much of the night, over a distance of some 150 miles or more. Demand grew so great that about seven porter camps in the Lushai Hills had to be established between the Chin Hills and Aijal, the headquarters station of the Lushai Hills. At least five ranges of hills had to be crossed, involving climbs up to 5,000ft and descents to river levels.

Before Falam fell on 7th November 1943, there were 14 porter camps; mail porters had





“At least five ranges of hills had to be crossed, involving climbs up to 5,000ft and descents to river levels”



to sleep in the 14 camps between Falam, capital of the Chin Hills, and the other destinations. Mail carriers ran in a relay system, a set of new carriers taking over after the third camp.

Letters were sent either from the district post office at Falam to Aijal in the Lushai Hills to the west for onward delivery, or to the field post office at divisional headquarters in Tiddim. The other two post and telegraph offices were Fort White and Haka.

This forms part of the James Song FRPSL Gold Medal Collection, which will be offered as part of our Stamps and Covers of Asia sale at the RPSL London on 14th May 2024. For further information please contact Nick Startup, [nstartup@spink.com](mailto:nstartup@spink.com).



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## FORTHCOMING SALE

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### A BANK OF ENGLAND CHARITY AUCTION OF KING CHARLES III £5, £10, £20, AND £50 NOTES

Spink London, June-July 2024

Spink is very excited to announce it will be hosting the Bank of England charity auctions of the new banknotes featuring His Majesty King Charles III. There will be four separate auctions, each dedicated to a single denomination. The auctions will all be held at Spink London, each commencing at 14:00, with dates as follows:

- 13th June – £5
- 27th June – £10
- 11th July – £20
- 24th July – £50

There will also be the opportunity to purchase a full set of low serial number King Charles notes through a ballot system – winners of the ballot will be able to purchase a set priced at 50% above face value. To enter the ballot, please visit our website at <https://spink.com/banknoteballot>. The last day to enter the ballot is 31st July, with the winners being announced on 1st August.

All proceeds of the auctions and ballot will be donated to charity.



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## FORTHCOMING SALE

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### **KIANI CROWN: THE DR MARTIN M MORTAZAVI COLLECTION OF PERSIAN BANKNOTES**

London, 2024

The banknote department is delighted to present the collection of Dr Martin M Mortazavi across two sales, both of which will be held later this year. Born in Sweden and educated in the United States, Dr Mortazavi is a leading neurosurgeon currently based in Tehran who holds the esteemed positions of Chairman of the California Institute of Neuroscience and President of the United States National Skull Base Foundation. He has been featured on Iranian TV and will be the subject of the upcoming documentary “Inside Martin’s Mind”. Alongside his illustrious medical career, Dr Mortazavi is an enthusiastic collector of Persian and Iranian banknotes, of which he has formed the broadest selection of material ever presented at auction.

We contacted Dr Mortazavi to discover more about his passion for Persian and Iranian banknotes, his collecting journey, and learn about the collection from the man who has spent a lifetime on its construction.

Dr Mortazavi’s interest in banknotes began with a childhood tradition for the new year, when he would receive coins and banknotes as gifts. These early encounters sparked his curiosity, which then blossomed into a lifelong passion. Dr Mortazavi recalls at the age of nine saving money to have his grandfather take him to



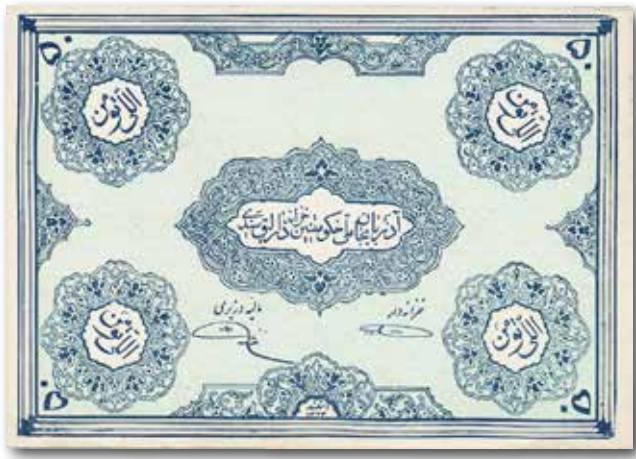
*Dr Mortazavi*

purchase an uncirculated 20 Rial note from the first Reza Shah series. Whilst initially intrigued by the colours and pictures of banknotes, he had become interested with their origins and the history behind them. The people and places depicted on the notes became windows through which he could see history. From this early age, his attraction to banknotes was inextricable from his interest in Iranian history and culture. Dr Mortazavi’s banknote collection began to grow in a way that fully realised banknotes’ role in reflecting that national history.

Buying banknote books as a child taught him to first begin collecting in series, and later learning to save up for valuable pairs. He continued to build his collection as a student, when any extra money was put towards banknotes. Dr Mortazavi’s collecting habits grew more specific and he began to acquire a variety of



*Hand signed Iranian Azerbaijan 50 Tomans, signatures in both black and red ink*



*Printed Iranian Azerbaijan 50 Tomans*

“These early encounters sparked his curiosity, which then blossomed into a lifelong passion”



*(front and back): “Imperial Bank of Persia ‘ONE’ Toman”*







*Example of Dr. Mortazavi's colour trial specimens*

“From this early age, his attraction to banknotes was inextricable from his interest in Iranian history and culture”

error notes. He describes the final stage of his collecting as a focus on the different phases of production, with his current interest in those very rare notes that were made and proposed to banks in different forms without ever entering circulation.

Among Dr Mortazavi's most prized collection pieces is an incredibly rare 1 Toman note, which is accompanied by letters revealing its provenance. The note itself is unsigned, without serial numbers, and is hand dated 1892 with an unusual reverse design in which the word “ONE” is depicted at the centre rather than the typically seen lion and sword crest. The associated letters reveal that this particular note, along with a series of specimens, belonged to the son of Mr Sassoon, an owner of the Imperial Bank

of Persia. In the letters Mr. Sassoon's son writes to the bank manager and enquires after their value, not for purposes of sale but rather to embellish their sentimental value, and sends the 1 Toman note for further inspection. The manager's response is that the notes are no longer in circulation as the Qajar dynasty has ceased to exist and are resultantly of no value as a means of exchange. The manager does not comment on their value as collectibles. Coupled with letters dating to 1941 which establish a provenance, this note is exceptionally unusual or as Dr Mortazavi describes it, “as rare and as historical a banknote series can get”.

The rest of the notes concerned with the



*Example of Dr. Mortazavi's colour trial specimens*

letters are a complete set of Imperial Bank of Persia specimens from 2-1000 Tomans. Like the 1 Toman, these notes are each hand dated but without signatures. Dr Mortazavi's group is possibly the only extant complete series of these specimens with such an incredible and historically significant provenance.

Another gem of Dr Mortazavi's collection is his complete set of Imperial Bank of Persia uniface colour trial specimens for denominations from 1-1000 Tomans. Each note has a “specimen” perforation, and some are also signed and dated. These beautiful colour trials present an array of imaginative, brightly



*Imperial Bank of Persia 1000 Tomans*



*Example of Dr. Mortazavi's colour trial specimens*



*Example of Dr. Mortazavi's colour trial specimens*

coloured designs. The brilliant colours are complemented by design variations which are all derived from traditional floral motifs. This is the first complete colour trial specimen set to be offered to the public under a single auction: an unmissable opportunity for any Persian collector.

Dr Mortazavi's group of four 50 Toman Iranian Azerbaijan notes represent another highlight for the auctions. These notes were issued in 1946 by the Azerbaijan Autonomous Republic, a secessionist Soviet puppet-state in Northern Iran. The region was occupied by the Soviet troops during WWII from November 1945 until December 1946 for strategic and logistic purposes. This group of notes was produced by the Azerbaijan National Government under these circumstances. Two of the 50 Toman notes have perforated denomination numerals and handwritten signatures, with one note having the signatures in both black and red ink. The group further includes two notes with printed signatures, one of which is a remainder.

These notes are but a small sample of the exciting lots that will be offered in the auctions of Dr Mortazavi's collection, which contains notes of exceptional rarity. Other notable items from the collection include rarely seen multiple sheets of specimens belonging to the series featuring the three quarters portrait of Reza Shah in military uniform, an extremely rare 5000 Rial Shah Pahlavi note with an unlisted overprint covering only the head, Reza Shah uncut doubles, triples, and quartets, as well as the most extraordinary variety of unissued examples ever sold under a single collector.

This is a collection forged from a lifetime passion for Persia and Iran, their history, their culture, and their banknotes. Dr Mortazavi's diligent collecting has resulted in an impressive and comprehensive collection of Persian and Iranian banknotes. As an expert on the region's history, it is Dr Mortazavi's wish that his collection will reflect Persia and Iran's longstanding history, rich culture and people. The banknote team is very excited to present this fantastic collection to you during 2024.





Figure 1. A Gallo-Belgic gold stater imported around 150 BCE (HCR4863 © Ashmolean Museum, University of Oxford)



Figure 2. A gold stater from c. 55–15 BCE. An abstracted head is shown on the obverse, and an image of a toothy wolf is depicted on the reverse.  
(© Ian R. Cartwright, Institute of Archaeology, University of Oxford)



Figure 3. A silver unit from c. 25 CE. A boar with the letters ALI below and a torc (neck ring) above are shown on the obverse. The letters SCA are shown below the horse on the reverse (© Ian R. Cartwright, Institute of Archaeology, University of Oxford)



Courtney Nimura

## IRON AGE COINS FROM BRITAIN – NEW WORK AT THE UNIVERSITY OF OXFORD

“These social, political, and cultural changes are reflected in the coins that were created in Britain”

The pre-Roman Iron Age in Britain (c. 800 BCE–43 CE) was a period of social change. Political alliances were formed and then altered, world views were challenged in the face of impending crises, and new forms of material culture were introduced. Rome’s ongoing campaigns against the Gallic communities in Europe had already made a lasting impact, and although Rome would not conquer Britain until 43 CE, its influence was felt across Britain well over a century earlier. These social, political, and cultural changes are reflected in the coins that were created in Britain in the century and a half before the Roman invasion. Reading Spink’s recent publication by Tim Wright, *British Celtic Coins: Art or Imitation?*, will give you ample evidence of the richness, complexity, and enigmatic beauty of the corpus of Iron Age coins from Britain.

There is much debate about why coins were introduced into Britain. The first Iron Age coins, such as the Gallo-Belgic gold staters (Fig. 1), were imported around the mid-2<sup>nd</sup> century BCE from Europe. Were the coins paid to mercenaries who came from / settled in present-day England? Or did the coins appear there as the result of long-distance trade networks? There are no hard and fast answers to these questions, and we draw on archaeological evidence as well as numismatic data to theorise the purpose of these earliest coins.

Despite the first coins being imported, it did not take long before the societies in England began to mint their own locally. These so-called ‘Celtic’ coins were at first heavily influenced by the designs of Hellenistic and Roman prototypes,

which they were exposed to, but they rapidly developed their own striking iconography. We can see this in the creative ways they designed abstracted profiles and galloping horses, spiky-haired boars and toothy wolves (Fig. 2). Later, coins bear inscriptions and legends, which represent some of the first writing in Britain and speak to a growing relationship with Rome (Fig. 3). Despite the Roman invasion in 43 CE, so-called ‘Celtic’ coins remained in use as late as 100 CE, the latest of their kind to remain in circulation in Europe.

### History of Iron Age coin research at Oxford

Iron Age coin research has a long history at the University of Oxford. The Heberden Coin Room in the Ashmolean Museum holds about 2,500 European Iron Age coins primarily from Britain and France. Around half of these were originally from the collections of Sir John Evans (1823–1908, and subsequently his son Arthur, 1851–1941) and the scholar Derek Allen (1910–1975). Both Evans and Allen are considered two of the most important early scholars of Iron Age numismatics. John Evans was not only a collector, but he also created the first systematic classification of British Iron Age coins. Derek Allen, along with fellow academic Shepperd Frere, co-founded the Celtic Coin Index (CCI) in 1960. Today, the CCI is the world’s largest archive of British Iron Age coin data. Although it originated at University College London, in 1966 the CCI moved to the Institute of Archaeology at Oxford, where it has lived ever since. Until recently, the CCI existed solely in the form of paper index cards (Fig. 4), which are housed in rows of filing cabinets.



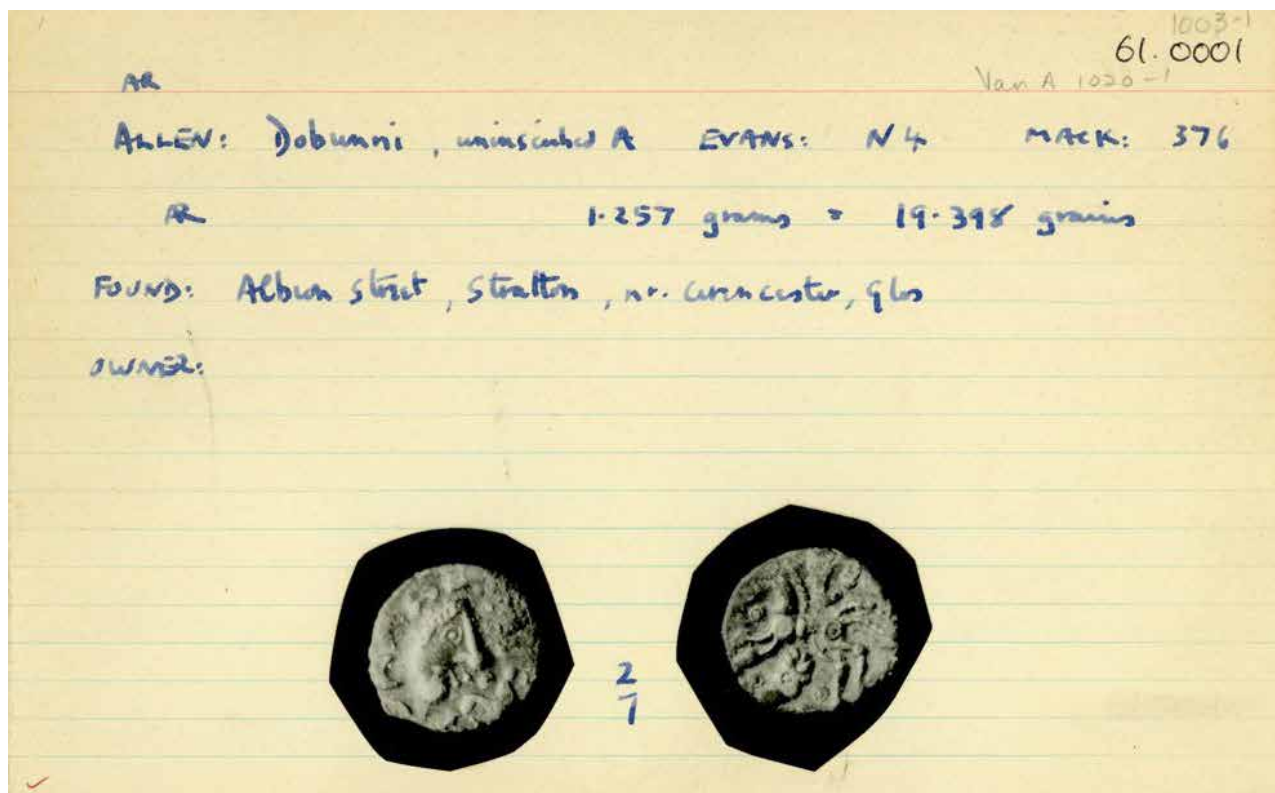



Figure 4. The first Celtic Coin Index card from 1961 (© The Celtic Coin Index, School of Archaeology, University of Oxford)

### Iron Age coin research in the 21<sup>st</sup> century

With the rise of Digital Humanities and the development of advanced techniques in the way we store and interrogate data, it became clear that we needed to respond to changing methods. Over the course of a few years, the Institute of Archaeology and the Heberden Coin Room researchers digitised the Celtic Coin Index and published the entire archive online as the new website, *Celtic Coin Index Digital* (CCID; <https://cci.arch.ox.ac.uk/>). This has resulted in a digital dataset of about 84,000 cards of 68,000 specimens (of which around 72,000 cards are available on the CCID website). There is much work still to be done transcribing the data from the cards into searchable fields, so our work has only just begun. The launch of the CCID website was followed by the digitisation of all the Iron Age coins in the Heberden Coin Room's collection, which will soon be made available for public consumption on their website (<https://hcr.ashmus.ox.ac.uk/>).

Alongside this work, the research team also launched the first online typology of British Iron Age coins, the website *Iron Age Coins in Britain* (IACB; <https://iacb.arch.ox.ac.uk/>). The IACB website is based on the published typology *Ancient British Coins* and is built on the principles of Linked Open Data, which allow data to be easily shared across the internet using a set of defined terms. The IACB site is not a database itself. Rather, it pulls records from existing databases and gives them a centralised home. This is possible because all the databases it talks to use the same architecture and grammar, which are created by a collaborative project called *Nomisma.org* (<http://nomisma.org/>). *Nomisma.org* provides stable digital representations of numismatic concepts, such as denominations, materials, authorities or political entities, which take the form of http URIs (web links) (e.g. Fig. 5). These links provide access to reusable information about those concepts.

These identifiers, as well as the standardised



## Iceni (Organization, Concept)

**Canonical URI:** <http://nomisma.org/id/iceni>

### Labels

<b>Preferred Label</b>	Iceni (en), Iceni (fr), Icenos (es), Iceni (it), Icener (de), Ἰαῖνι (el)	Additional labels
<b>Alternate Label</b>	Eceni (en)	

### Definitions

<b>en</b>	A group present in Norfolk and parts of Suffolk and Cambridgeshire. Also known as Eceni.
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### Roles

**Membership 1**

**URI:** [http://nomisma.org/id/iceni#membership\\_435b731162505c1375a20274291829e0](http://nomisma.org/id/iceni#membership_435b731162505c1375a20274291829e0)

**Role** <http://nomisma.org/id/tribe>

### Relations

<b>Exact Match</b>	<a href="http://dbpedia.org/resource/Iceni">http://dbpedia.org/resource/Iceni</a>
<b>Exact Match</b>	<a href="http://www.wikidata.org/entity/Q211678">http://www.wikidata.org/entity/Q211678</a>
<b>Exact Match</b>	<a href="https://pleiades.stoa.org/places/79523">https://pleiades.stoa.org/places/79523</a>
<b>Exact Match</b>	<a href="https://www.freebase.com/m/01y74g">https://www.freebase.com/m/01y74g</a>
<b>Concept Scheme</b>	<a href="http://nomisma.org/id/">http://nomisma.org/id/</a>

### Miscellaneous

<b>Part Of</b>	<a href="http://nomisma.org/id/celtic_numismatics">http://nomisma.org/id/celtic_numismatics</a>
<b>Reference</b>	<a href="https://zenon.dainst.org/Record/001352248">https://zenon.dainst.org/Record/001352248</a>

Figure 5. An example of a defined concept in Nomisma.org, in this case 'Iceni'.

semantic data model, can be used by an online database in any language to contribute their data through the IACB's centralised, multi-lingual interface. Using this method, we can connect CCID records and Ashmolean coins via the IACB website to other coin collections across the globe. The IACB website displays example specimens of each coin type from these other online resources, which as of now draws in over 37,000 coins from collections in the USA, France, Germany, Switzerland, and UK. It allows users to ask questions across all of the connected databases in order to research the production and circulation of Iron Age coins in Britain despite the home location of each dataset.

We are by no means the only website of its kind. In fact, the IACB joins a growing group of coin typology websites that use the *Nomisma.org* identifiers to link global coin collections. These include *ARCH* for Ancient Greek Coinage from the 7th–1st centuries CE (<https://greekcoinage.org/arch/>);

*PELLA* (<http://numismatics.org/pella/>), which contains over 20,000 examples of the coinage of Macedonian kings c. 700–310 BCE; *Coinage of the Roman Republic Online* (CRRO) (<http://numismatics.org/crro/>); and *Online Coins of the Roman Empire* (<http://numismatics.org/ocre/>), which contains over 43,000 types of Roman Imperial Coinage from Augustus in 31 BCE until the death of Zeno in 491 CE. The IACB is, however, the first website that focuses solely on Iron Age coins. Our hope is that it will be a staple resource for researchers, finds specialists, and anyone else interested in the study of Iron Age material culture.

### Promoting the study of Iron Age coins

What good is all this research if no one knows about it? One of our research team's main goals has been to promote the study of Iron Age coins, especially amongst younger people who we hope will be the next generation of archaeologists and



## Learning Resources



Figure 6. Learning resources that can be found on the CCID Projects website: <https://ccid.web.ox.ac.uk/home>



Figure 7. A silver unit from c. 30 BCE. A beautiful head decorated with ornate bands across the forehead is shown on the obverse, and a moving horse with 'solar' symbols is shown on the reverse (© Ian R. Cartwright, Institute of Archaeology, University of Oxford)

numismatists. We have run a number of outreach events at the Ashmolean Museum, for which we created free, online resources about Iron Age coins (Fig. 6) (<https://ccid.web.ox.ac.uk/home>) and a new Iron Age Object Trail for families that is available in the museum.

Alongside that outreach work, a special display in the Money Gallery 'From Julius Caesar to Boadicea – a century of Iceni coins' ran for the majority of 2022 and is now the core of the Ashmolean's first ever online exhibition, which launches on 4 March 2024. This special display focuses on the visual world of Late Iron Age East Anglia (c. 100 BCE–50 CE), specifically the coins of the so-called Iceni. The Iceni are best

known for rising up against the Romans in 60/61 CE, led by their famous 'queen' Boadicea. Their intricately ornamented coins in gold and silver depict some of the most iconic motifs of Iron Age coins from Britain, including abstracted human heads, boars, horses, and solar symbols (Fig. 7). These tiny objects carry big ideas, and they tell us about some of the most intriguing aspects of Late Iron Age life. You can visit the Iceni exhibition in the Money Gallery Online Tour – and get up close to the objects and coins on virtual display – from the Heberden Coin Room's website (Fig. 8) (<https://www.ashmolean.org/interactive-money-gallery-online-tour>). We hope to see you there!

ASHMOLEAN

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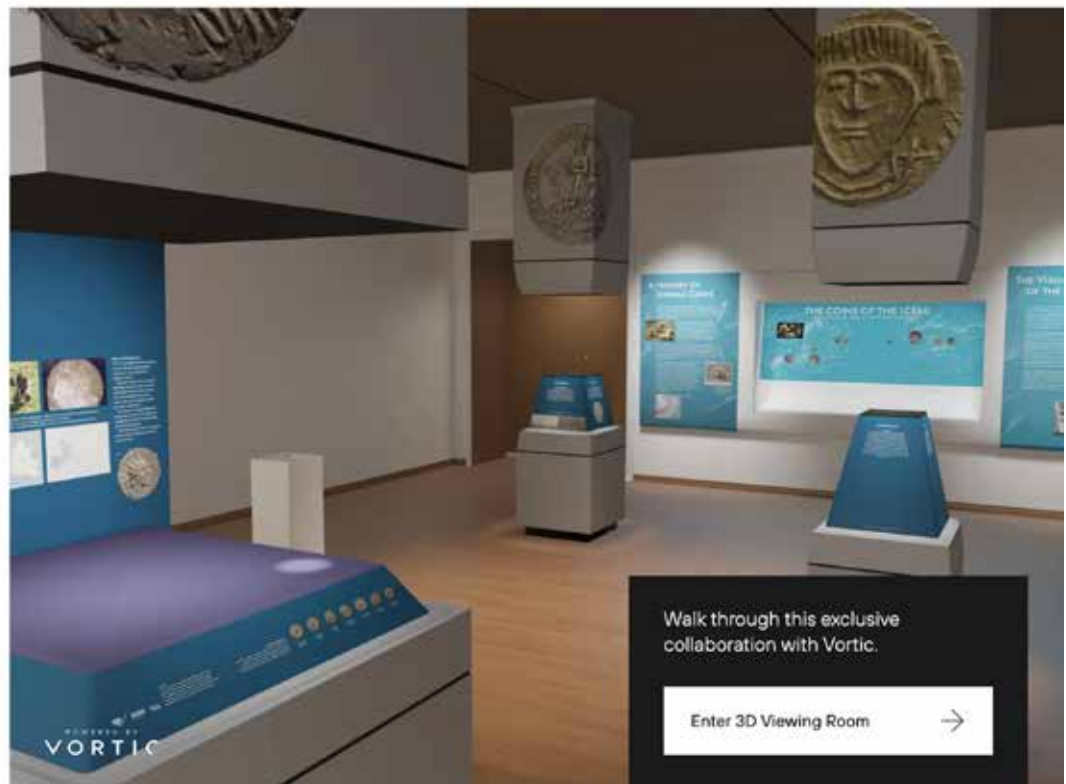


Figure 8. A sneak preview of the Ashmolean's first-ever online exhibition, launching on 4 March 2024.





*"A bit of paper just large enough to bear the stamp",*  
Sir Rowland Hill



Tom Fell

## THE GENESIS OF THE POSTAGE STAMP

It is owing to the guile and practical insight of a certain Sir Rowland Hill, who took it upon himself to reform an outdated Post Office, that by May 1840 inhabitants of Great Britain had access to a better, cheaper postal service. Much work was undertaken between the conceiving of the idea in 1837 and the eventual printing of a world first, a pre-paid postage label, known to most as ‘The Penny Black’.

“The postage stamp brought with it a communication revolution that drove forward industrial and cultural change.”

Before May 1840 and the endeavours of Sir Rowland Hill, the cost of posting a letter hundreds of miles might have been equivalent to the average working man’s salary; the recipient had to be at home to receive the letter, and would then have to be able to pay the postage due on receipt; in 1839, the number of letters carried in the United Kingdom was 75,907,572, in 1840 this increased dramatically to 168,768,344, by 1850 347,069,071 letters were carried. The postage stamp brought with it a communication revolution that drove forward industrial and cultural change.

In 1839 the Government had bought in to Hill’s vision for a reformed postal service and invited artists, scientists and security printers to submit suitable designs for the proposed pre-paid postage to the ‘Treasury Competition’. Over 2,600 designs were submitted, only 49 of those conceived of a postage label, and after this, only 19 were selected as having sufficient merit.

In fact, it was the well-known firm Perkins, Bacon and Petch who were eventually selected to undertake the printing of engraved designs produced by Charles Heath and his son, Frederick. The result was a design, eventually rejected with the words “POSTAGE ONE PENNY” engraved beneath the design. It was decided that the background design was not fine enough and by February a new background design was prepared and proofed initially without the head; later a separate, proof was produced with the headed added in a separate operation. This design was then accepted and the Penny Black as we know it was born.

In our 23rd April Great Britain auction, Spink are delighted to offer one such proof. A wonderful opportunity for any serious collector of the postage stamp, and of immense importance and interest to anyone with an appreciation for the development of the modern world.



*Irish fairies in the Otherworld (courtesy Wikipedia Commons)*

“Smyth designed and sculpted not only the fourteen River Gods whose heads occupy the keystone positions of all the ground floor window arches, he also sculpted the four Arms of Ireland on the corner pavilions of the building and the relief on the main pediment”



*Perhaps the finest of the seven Lady Lavery notes with the larger portrait and a delightful combination of colours*





Jonathan Callaway

## IRELAND'S RIVER GODS: FROM THE CUSTOM HOUSE TO THE BANKNOTES

Ireland's early history is ineluctably intertwined with a Celtic mythology of remarkable richness. This is reflected in the names found in the Irish landscape, a constant reminder of Ireland's ancient past and of the *sidhe*, or mythical Otherworld populated by a supernatural race whose visible elements include the burial mounds and tumuli that abound in Ireland.

Celtic mythology places the natural world at the centre of its belief system and the names of most Irish rivers derive from those of Celtic gods and goddesses. It is not just the rivers, all features of the Irish landscape including mountains, lakes, rocks and trees reflect this close association. But rivers were central to the lives of the early peoples of Ireland, serving as sources of food, nourishment for their crops and enabling communication in an era long before any roads were constructed.

### **Custom House, Dublin**

Small wonder, then, that the River Gods came to be featured on the new Custom House in Dublin, built in the years 1781 to 1791 by the English architect James Gandon. Why choose an Englishman when several eminent Irish architects were available? The reason, it seems, was the need for secrecy. There was an existing Custom House, located on Wellington Quay in the centre of Dublin near the Castle, then the centre of power, so plans to build a larger, more modern building further downstream quickly became highly contentious, especially amongst the merchants and traders who had warehouses and premises near the old building. A new bridge (Carlisle, now O'Connell, Bridge) was

also planned for the expanding city and it would prevent ships from sailing as far upstream as the quays where the merchants were based.

John, later Lord, Beresford was the Chief Revenue Commissioner and the driving force behind the new project. He came from a powerful Irish family and was father to John Claudius Beresford, a leading private banker in Dublin. He made sure Gandon was protected while work was underway – mobs had been incited more than once to create disturbances and interrupt the building works – and had him housed for a time in Slane Castle, north of the city in the Boyne valley and owned, then as now, by the Conyngham family who were so impressed with his work that they later employed him to redesign and rebuild their castle.

The design of the Custom House called for an amount of decorative sculpture, for which suitably skilled artists were required. Gandon initially drew on his knowledge of London sculptors but decided a local artist should be found if at all possible. He was introduced to Edward Smyth by his stone-cutting contractor Henry Darley – they were both originally from Co Meath. Gandon gave him some drawings of decorative features and asked him to prepare models. He immediately recognised the quality of Smyth's work and appointed him straight away to work exclusively on the new building.

Smyth designed and sculpted not only the fourteen River Gods whose heads occupy the keystone positions of all the ground floor window arches, he also sculpted the four Arms of Ireland on the corner pavilions of the building and the relief on the main pediment. This he



*The Custom House looking downstream*

sculpted after a design by Agostino Carlini and it portrayed the “Friendly Union of Great Britain and Ireland with Neptune driving away Famine and Despair”. Smyth also sculpted two of the four statues above the pediment, Plenty and Industry, while Carlini executed Mercury, and Neptune. Smyth carved other statuary inside the building as well as the monumental statue of Commerce on top of the dome.

Smyth contributed much to other monumental buildings in Dublin including the Four Courts and the Irish Houses of Parliament, acquired by the Bank of Ireland in 1802 as their head office. He carved the statues over the main entrance, representing Hibernia flanked by Commerce and Fidelity (or Wisdom).

In 1921 during the Irish War of Independence the Custom House, then housing the Local Government Board for Ireland and thus holding many of the British tax and land records for Ireland, was attacked and destroyed by the Irish Republican Army. In the inferno the dome collapsed and only the external shell survived. The dome was later rebuilt but different stone was used – darker Irish Ardraccan limestone rather than the paler Portland stone of the original. The Custom House nevertheless remains one of Ireland’s finest classical buildings and an outstanding example of Palladian architecture.

A view of the Custom House appears on

the back of the £1 note in the Consolidated Banknote series, better known as the Ploughman notes. The view is from a position downstream of the building and includes a glimpse of the rail bridge that has for so long separated it from the rest of the city.

### **The River Gods**

Quite where Smyth found his inspiration to sculpt the fourteen River Gods is not recorded, but the artistic harmony of the sculptures and their resonance with Ireland’s long history have made them rightly famous and they remain much loved today. Interestingly they are not named on the building (apart from the Atlantic Ocean) and there had been some dispute about exactly which rivers were portrayed. These disputes were settled after the expert architectural historian Harold Leask analysed the symbolism of each head and identified them accordingly.

Seven of the River Gods were chosen to appear on the reverses of the Currency Commission’s new Legal Tender Notes, first issued in 1928. The notes themselves are better known for the portrait of Lady Hazel Lavery that has made them Irish paper money classics. However, they also brought renewed focus on the River Gods and the beautiful building they still adorn.

The Currency Commission, under the chairmanship of Joseph Brennan, decided which



*The Custom House looking upstream, on the back of the £1 Ploughman note*

“The female head is in classical form and garlanded with fruit and flowers, indicative of the fertility of the lands in the counties Wicklow and Kildare watered by the river”

of the seven heads would go on the back of the new Lady Lavery notes, but what considerations they bore in mind when instructing the engravers, the British firm Waterlow & Son Ltd, are unrecorded. It was probably driven largely by the aesthetics – some of the River Gods have more appealing and distinctive features than others, and of course it is no real surprise that the Atlantic Ocean head was not selected.

Did politics come into the decisions too? After all, two of the seven rivers are in the North of Ireland, newly separated politically from the Free State, and a third one largely so. We will never know for sure. The one gesture to political sensitivities is the removal of the 1690 date from the River Boyne head. Perhaps the most illogical decision was to exclude the River Liffey head, that of Dublin’s own river. This omission was eventually corrected in 1993 when the Liffey was selected to adorn the reverse of the final series of £10 notes.

The River Gods on the Lady Lavery notes were all engraved by John Harrison, Waterlow’s leading banknote designer, working from photographs taken of wax models of the originals. They thus record minor detail now lost on the original sculptures as time and climate have started to weather them.

This review will look at all fourteen of the River Gods, following the order in which they

are found on the Custom House. We start with the Liffey, located over the main entrance and facing the river, and will work anti-clockwise from there. The order they are does not follow any logical or geographical pattern.

#### **River Liffey**

The Liffey is of course Dublin’s own river, rising just 10 miles away in the Wicklow hills but following a long, convoluted course of over 80 miles to reach the sea at Dublin Bay. The sculpted head is the only female one though nobody can say why. Strangely, the Liffey head also carved by Smyth for the Carlisle Bridge is male, again nobody can explain why.

The female head is in classical form and garlanded with fruit and flowers, indicative of the fertility of the lands in the counties Wicklow and Kildare watered by the river. On her head is a trident, symbolising her greatest role, as Dublin’s port. The waters of the Liffey are said to contain unique qualities that guarantee that the world’s best pint of Guinness can be found only in Dublin!

#### **River Boyne**

East of the Liffey head on the river façade of the Custom House is the River God representing the River Boyne. The attribution is clear – he wears a headband inscribed with the date 1690, the year of the fateful Battle of the Boyne, so crucial to



subsequent events in both Britain and Ireland. James II and William of Orange fought here for the crown of England, with William's victory effectively securing the ascendancy of Protestantism in Ireland as well as Britain itself.

The richly bearded head is crowned with heads of wheat – it is a fertile valley – and laurel leaves (from victory in the Battle) while the Boyne valley contains Ireland's most important prehistoric site, Newgrange, a huge passage tomb dating back to 3200 BC. This, and the immediate area containing more prehistoric burial mounds, form part of a World Heritage Site and quite naturally feature in Irish mythology as a portal to the Otherworld and a dwelling of a supernatural race known as *Tuatha Dé Danann*, or Tribe of the Gods.

The Baltray fairy mounds can be found near where the river reaches the Irish Sea. These were first recorded in 1846 and seem to be growing in number as visitors are encouraged to build their own – to encourage more fairies to make their homes there. More Irish myths in the making!

The Boyne head features on the Lavery £20 note, absent its 1690 date, where it appears even more world-weary than the original. The weight of history, perhaps?

### River Barrow

This head is in the southeastern corner of the Custom House and has been taken to represent the River Nore, a tributary of the Barrow, joining it as it flows south towards the sea near Waterford. Further round the Custom House, the Nore River God has his own head as does the Suir, these rivers often referred to as the Three Sisters. The Barrow, Ireland's second longest river at 119 miles, forms much of the boundary between the counties of Kilkenny and Wexford, both richly endowed with fertile pastures.

The head looks unhappy, for some strange reason – perhaps it is the sheep splayed across the top of his head? His beard, on closer inspection, comprises fishes and waterweed, reflecting the river's rich fishing grounds. His unhappy appearance was no doubt a factor in his exclusion from the Lavery notes.



*The Arms of Ireland on the southwest pavilion sculpted by Edward Smyth*



*The pediment portraying the Friendly Union of Great Britain and Ireland with Neptune driving away Famine and Despair*



*The Liffey head was finally placed on a Legal Tender Note in 1993*



*The Boyne River God on the reverse of the £20 note, without the 1690 date*



*River Boyne close up*



*The Blackwater River God on the 10s note.jpg*



*River Blackwater close up*



*The River Bann on the £10 note*



*River Bann close up*





*The River Shannon on the £50 note*



*River Shannon close up*



*The River Lee on the £1 note.*



*River Lee close up*

### **River Blackwater**

Our next River God, as we turn from the river front to the eastern façade, is the Blackwater. This is the largest of the Blackwater rivers (there are at least two others in Ireland) and rises in the hills bordering the counties Cork and Kerry, before flowing east through the towns of Mallow and Fermoy and finally turning south to reach the sea at Youghal. These, incidentally, are all towns that hosted some of Ireland's early private banks. Once again, fishes feature in the sculpted head, this time crowned by a basket of apples. The upper reaches of this long river provide water for extensive orchards while fishing is a major sport along its banks. The Blackwater head made it on to the reverse of the Lavery 10 shillings note.

### **The Atlantic Ocean**

This head, in reality an Ocean God rather than a River God, is located near the northeast corner of the Custom House, its features said to be strong and serious. A beard of fish, perhaps the dolphins that abound in its waters, offsets

the string of pearls on his forehead, the trident above them surmounted by a crescent moon representing the tides. Either side of the trident is a binnacle, or compass housing (inscribed ATLANTIC in barely visible letters) and a compass itself. It is unclear why a representation of the Atlantic was chosen ahead of one of the Irish Sea, at that time of far more importance to Ireland's economy than the ocean to the country's west. It is equally unclear why the Atlantic's head ended up facing east towards the Irish Sea rather than towards its own home!

### **River Bann**

As we proceed anti-clockwise we reach the northern façade and the Bann River God. The Bann is Northern Ireland's longest river, rising in the Mourne Mountains in Co Down and flowing northwards into Lough Neagh, from which the Lower Bann then continues on to the Atlantic at Portstewart. The Bann River God looks exceedingly cheerful, perhaps due to the many hopfields that grow on its banks and adorn his head. The hops supply a number of breweries in



“He displays  
an upturned  
anchor on  
his head,  
with ropes  
and capstan  
representing  
the busy  
port city”

the Bann valley. Also evident in the sculpture are his linen headdress (for the fields of flax) and the strings of pearls for the freshwater oysters that used to abound in his waters. Not represented, perhaps surprisingly, are the famous Lough Neagh eels, although these are now sadly in danger of disappearing thanks to a serious water pollution problem.

The River God's cheerful demeanour no doubt persuaded the Currency Commission to choose him for the reverse of the Lavery £10 note. His features were beautifully captured by John Harrison's superlative engraving.

#### River Shannon

At 220 miles the Shannon is by far Ireland's longest river. The Shannon River God looks younger than most of the others, his beard not quite as opulent as some. The head is crowned by a trident, perhaps signifying the river's use as a waterway, with fruit and grain also much in evidence.

The river rises at a well by the name of the Shannon Pot, where legend tells of the maiden Sionann of the *Tuatha Dé Danann* who came to the well to learn the secrets of wisdom said to be found there – in the form of forbidden fruit from the Tree of Knowledge according to some versions of the legend. But when she sampled

the fruit the well rose up and drowned her, the water flow becoming the river that now carries her name. The Pot itself is a deep dark pool of fluctuating size which could account for how the tale arose.

The river flows slowly through delightful countryside, feeding numerous lakes along its length. Today it is hugely popular with pleasure boaters and a canal now connects it to the Erne, another extensive lake and river system. The head features on the Lavery £50 note, Harrison capturing detail such as the oak leaves and acorns not clearly visible on the original.

#### River Lee

The Lee is Cork's river, as central to that city as the Liffey is to Dublin. The Lee River God is located on the north façade of the Custom House, closely flanked by the Shannon and the Lagan, completely contradicting the actual geography. He displays an upturned anchor on his head, with ropes and capstan representing the busy port city. Ships' prows laden with barrels emphasise the working nature of the river. The river rises on the western edge of Co Cork at Gougane Barra, a beautiful lake and an early Christian site where Saint Finbarr (or Barra) built a monastery on an island in the lake in the 6<sup>th</sup> century. The lake has been a pilgrimage site ever since.

The Lee River God features on the reverse of the Lavery £1 note while the river itself can be seen on the reverse of the £5 Ploughman note, flowing peacefully under St Patrick's Bridge.

#### River Lagan

The Lagan River God, immediately adjacent to the Lee, represents Belfast's river. His smiling face is a contrast to the more serious demeanour of his neighbour. His wispy beard also suggests youth. His head is adorned with two swans with entwined necks on a nest of bulrushes decorated with flax flowers. The swans are a reference to the Children of Lir who, according to a legend of many versions, were turned into swans by their wicked stepmother and condemned to spend 300 years on Lough Derravaragh, another 300 on the Sea of Moyle (now known as the North Channel between Ireland and Scotland) and another 300 on the waters of Inish Glora,



The River Lee and St Patrick's Bridge in Cork on the £5 Ploughman



*The River Lagan on the £5 note*



*River Lagan close up*

an island off the northwest coast of Ireland with many early Christian connections. The spell could only be broken by the sound of the bells of a Christian church. Another poetic Irish legend, in this case suitably updated for the Christian era.

The Lagan River God is draped with linen cloth in recognition of the linen manufacturing that was Belfast's main industry of Belfast before shipbuilding took over. Flax was widely grown in the Lagan valley.

The Lagan River God is to be found on the reverse of the Lavery £5 note where the Harrison engraving captures perfectly the whimsical smile on his face.

### **River Suir**

At 115 miles in length, the Suir is one of Ireland's longer rivers. It forms the border between Co Waterford and Co Tipperary, then Co Kilkenny, for part of its length, before joining the lower reaches of the Nore and Barrow at the ancient port city of Waterford itself. It also flows through Clonmel and Carrick-on-Suir, both towns that briefly hosted note-issuing private banks in the early 19<sup>th</sup> century, as did Waterford.

The Suir River God has a rather non-plussed look about him which may be why it was not one of those chosen for the Lavery notes.

### **River Nore**

With the Nore head, we have reached the western façade of the Custom House. The Nore is the third of the Three Sisters and the Nore River God has a slightly surly look about him. He is not one the most attractive of the River Gods

and consequently did not make it on to the Lavery notes. He has a seine net on his head, reflecting the ancient practice of net fishing on that river – though this occurred on all the Three Sisters. The Nore flows through both Kilkenny and New Ross, again towns that hosted note-issuing banks in the 19<sup>th</sup> century.

### **River Slaney**

At first sight the Slaney River God is the most hirsute of all of them, however on closer examination the "hair" on his head turns out to be a mixture of crab claws, scallops, oysters and ears of corn, collectively overshadowing his deep-set eyes. The river flows through Enniscorthy and then the town of Wexford in the southeast of Ireland, a town noted for its ale and oysters, not to mention its mussels. The river rises in the Wicklow hills not that far from the source of the Liffey, but flows south.

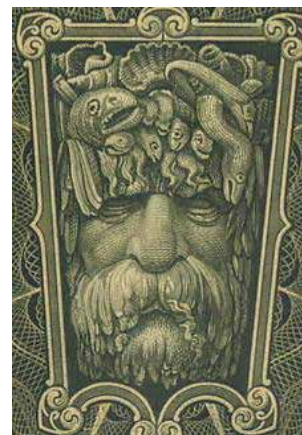
Wexford played a central role in the 1798 Rising which ended tragically for many of its leaders. The organisation they briefly led was the Society of United Irishmen but after its collapse Bagenal Harvey, John Henry Colclough, Cornelius Grogan, Matthew Keogh, Philip Roche and John Kelly were all hanged on Wexford Bridge in June 1798. It was probably on aesthetic grounds that the head was not chosen for the back of a Lavery note but the political associations may have also played a role.

### **River Foyle**

The Foyle is Derry's river. Derry was formally renamed Londonderry in 1613 when receiving its town charter from James I and today is sometimes referred to ironically as Stroke City as



*The River Erne on the £100 note*



*River Erne close up*

both names remain in use, the official one by the Unionists and the original one by the nationalist community. It is often written Derry/Londonderry, hence the ironic name.

With the Foyle River God, we return to the southern façade of the Custom House, facing the Liffey. He, like the Boyne River God, has a headband with the year of an historic battle on it. In the Foyle's case this was 1689 and the Siege of Derry which lasted a good eight months. Troops and citizens loyal to William of Orange barricaded themselves behind the city walls and were besieged by troops loyal to James II. The siege was finally lifted and James II's troops defeated.

The Foyle is a short river, starting only where the rivers Finn and Mourne come together near the twin towns of Lifford and Strabane. From there it is just 20 miles to Derry, much of this length acting as part of the border between the Republic and Northern Ireland. The rivers that feed the Foyle are far longer and many other minor rivers feed them in turn, one perhaps inevitably named the Fairy Water.

The Foyle River God wears a laurel wreath above which can be seen a ship breaking through the chain that been slung across the river by the besieging troops. Two castellated towers can be seen either side of the chain. He did not make it on to one of the Lavery notes, perhaps because of the contentious history the head represents, with or without the date on his headband.

### **River Erne**

The Erne River God was chosen for the reverse of the Lavery £100 note. His head is weighed down by shells, salmon, pike, eels and other fish

– all ones that abound in this most beautiful of rivers (although the salmon population has declined since the 1950s while the trout population continues to increase). His luxurious moustache and beard give him a melancholic air that belies the pleasure the river now gives to huge numbers of enthusiastic fishermen and cruise boat aficionados.

The complexity of the river's course, flowing in and out of lakes large and small, is unique in Ireland and forms a large part of its attractiveness to the boating community, especially since the canal linking it to the Shannon was restored in 1994. The canal had first been constructed in the 1860s but had been a commercial and engineering failure. The river rises in the Republic, flows into Northern Ireland where both the Upper and Lower Loughs Erne are to be found, before returning to the Republic to emerge into the Atlantic at Ballyshannon.

The river takes its name from a mythical princess and goddess of an Irish tribe called the Érainn. Ancient ruins, both Christian and pagan, abound. The prehistoric remains, including many burial mounds, are to be found in a landscape of drumlins, mounds of glacial debris from the last Ice Age. No wonder the early Celtic tribes saw the Otherworld all around them and no wonder so many tales of Érainn and her tribe have been told.

### **Acknowledgements**

This article drew heavily on Elizabeth Healy's delightful short study, *The Wolfhound Guide to the River Gods* (Dublin 1998).





*Horse Armour from Dura © Yale University Art Gallery.*

*Cavalry sports helmet in form of an Amazon ©The Trustees of the British Museum.*



*Part of a marble colossal statue ©The Trustees of the British Museum.*

“this exhibition transports you across the empire, as well as through the life and service of a real Roman soldier”



Emma Howard

## LEGION: LIFE IN THE ROMAN ARMY

The Roman army has been immortalised in heroic art and screen epics, but what was life really like for an ordinary soldier? What did their families make of life on the fort? How did the newly-conquered react? The British Museum's new exhibition, *Legion: life in the Roman army*, explores life in settled military communities from Scotland to the Red Sea through the people who lived it.

***Few men are born brave; many become so from care and force of discipline.* Vegetius, Fourth-century Roman writer**

The Roman empire spanned more than a million square miles and owed its existence to its military might. By promising citizenship to those without it, the Roman army – the West's first modern, professional fighting force – also became an engine for creating citizens, offering a

better life for soldiers who survived their service.

Expansive yet deeply personal, this exhibition transports you across the empire, as well as through the life and service of a real Roman soldier, Claudius Terentianus, from enlistment and campaigns to enforcing occupation then finally, in Terentianus' case, retirement. Objects include letters written on papyri by soldiers from Roman Egypt and the Vindolanda tablets – some of the oldest surviving handwritten documents in Britain.

Roman military history perhaps stretches as far back at the sixth century BC but it wasn't until the first emperor, Augustus (63 BC – AD 14), that soldiering became a career choice. While the rewards of army life were enticing – those in the legions could earn a substantial pension and those entering the auxiliary troops could attain citizenship for themselves and their families – the perils were real. Soldiers were viewed with fear and hostility by civilians – not helped by their casual abuses and extra roles as executioners and enforcers of occupation – and they could meet grim ends off, as well as on, the battlefield. Finds in Britain include the remains of two soldiers probably murdered and clandestinely buried in Canterbury, suggesting local resistance.

Richard Abdy's accompanying book tells the story of everyday life in the army – including the experiences of women and enslaved people – through a range of rare objects and testimonies. Human experiences are set within the context of the first three centuries of the common era, widely recognised as the Roman army's heyday. During this period, forces were split into legions of citizen-only troops and auxiliary units of non-

Roman toy camel with saddle. ©The Trustees of the British Museum





*Dragon Standard (Draco) © Koblenz Landesmuseum*



*Roman scutum (shield) - Yale University Art Gallery, Yale-French Excavations at Dura-Europos.*



*Gaming board with glass counters © Vindolanda Trust*



*Armour from the Arminius revolt - Museum und Park Kalkriese*

citizen troops, with the latter offered a chance at citizenship and social advancement upon retirement after around 25 years of service. As well as describing the social forces behind the army, the book addresses its violent reality for civilians and troops – battle tactics, weaponry, and the risk for convicted soldiers of becoming amphitheatre entertainment are all explored. Moving from the gruesome life of a medic to loving correspondence between friends, readers gain a vivid picture of life in the Roman army, with all the spectacular and ordinary experiences it involved.

Some of the extraordinary objects on display in the exhibition include the only complete surviving legionary long shield, and the skeleton of a Roman soldier who died in the eruption of Vesuvius in 79 AD - he appears to have been assisting in the evacuation from Herculaneum harbour and his sword and dagger, both perfectly preserved, are still in their sheaths. The exhibition is perfectly laid out, and somehow an incredibly intimate journey through daily life for the inhabitants of the fort (an invitation from Claudia Severa inviting her sister to her birthday

party; letters from Apion and Terentianus, young Egyptian soldiers writing home to their families; the tombstone of 4-year-old Vacia; a board game played by soldiers in their spare time) to the brutality of the battlefield, giving visitors the experience of Rome's war machine through the people who knew it best – the soldiers who served in it.

*Legion* runs from 1<sup>st</sup> February to 23<sup>rd</sup> June 2024, and is open daily from 10.00–17.00 (Fridays 20.30). For further information and to purchase tickets please visit the website, <https://www.britishmuseum.org/exhibitions/legion-life-roman-army>.

“During this period, forces were split into legions of citizen-only troops and auxiliary units of non-citizen troops”



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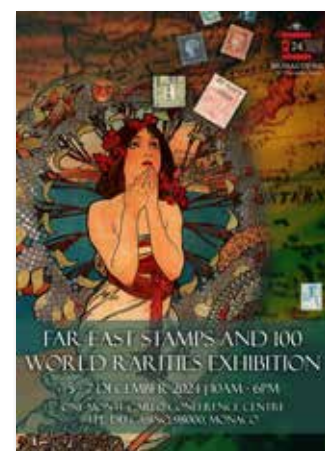




*Alphonse Mucha's 1897 poster advertising Monaco for P.L.M. Railway Services*

“Mucha’s iconic work was a clear choice for the promotion of the show as well as the commemorative stamp: visually striking, classic, and evocative, all qualities highly appreciated by the philatelist and collector alike”

*The poster for MonacoPhil 2024, paying homage to the classic design*





Axel Kendrick

## RENDEZ-VOUS IN MONTE CARLO

As readers will have no doubt noted, this edition of the *Spink Insider* is adorned with an unusual front cover. While it is indeed rare for Spink to promote a philatelic show on the front of the Insider, we felt that MonacoPhil 2024, open to the public on 5-7 December 2024, was something about which every Spink client, stamp collector or otherwise, ought to know.

*All of the major events at MonacoPhil 2024 will take place within Casino Square, so attendees will be able to take in all that the show has to offer with minimal fuss*

Held in the elegant surroundings of Monte-Carlo, MonacoPhil underwent its genesis in 1997, when the Monegasque Post Office, the *Office des Timbres of the Principality of Monaco* (OETP), organised an exhibition of 100 World Philatelic Rarities as a celebration, both of its

own 60-year anniversary and seven centuries of rule by the Grimaldi dynasty in Monaco. This show, capped off with a Gala Dinner in the presence of His Serene Highness Prince Rainier III of Monaco, was such a success that it was decided that such a show should be held every two years. Noted philatelist and businessman Alexander J. Kroo approached the Prince the following year and suggested the formation of an elite philatelic Club, to act as custodian for this exhibition and, more generally, as a relaxed, non-competitive environment for the best philatelists in the world to enjoy and promote their hobby.

The Club de Monte-Carlo was therefore founded by sovereign decree in 1998. It has







since overseen a MonacoPhil every two years, showcasing 100 rarities provided by members of the Club, alongside thematic exhibitions which have covered the stamps of China, Great Britain, India and the Napoleonic *Grand Armée*, to name but a few. Now held under the patronage of His Serene Highness Prince Albert II and continuing the inaugural tradition of a Gala Dinner in his presence, MonacoPhil has become *the* event in international philately. Hosting collections of some of the greatest private collectors the world over, MonacoPhil has also been privileged to showcase the collections of His Serene Highness Prince Albert II, His Majesty King Charles III, both of whom are honorary members of the Club de Monte-Carlo, and some of the major philatelic museums, such as the Smithsonian Museum of New York. A truly international event, the show also comprises a trade exhibition, organised by the Club in partnership with the OETP, with dozens of major stamp dealers and auction houses, including Spink, Kohler-Corinphila, Stanley Gibbons, David Feldman, Maison Boule (who are holding an auction at the show on Friday 6<sup>th</sup>), Robert A. Siegel, and many more, appearing alongside a great selection of world post offices and philatelic associations.

For MonacoPhil 2024, the new President of the Club de Monte-Carlo, Olivier Stocker, is overseeing some exciting new changes to the show, while maintaining commitment to the show's rich history and the stellar work of his predecessor, President Patrick Maselis. Firstly,

as the usual venue for the show, the *Terrasses de Fontvieille* and Museum of Stamps and Coins, will be undergoing renovations in the coming year, MonacoPhil has moved to a pristine new venue. The One Monte-Carlo Conference and Exhibition Centre, minutes' walk from the Casino Square and Hotels de Paris and Hermitage, provides a central point of contact for all MonacoPhil events. Part of a brand-new development in the heart of Monte-Carlo, the centre boasts two state-of-the-art exhibition halls for the trade show and this year's thematic exhibition, the Stamps and Postal History of the Far East. In addition, the centre contains a marvellous 90-seat amphitheatre in which a selection of speakers will give presentations on their philatelic collections, every day from 10am-6pm. Speakers include members of the Club de Monte-Carlo, the Academy of European Philately, and the French Académie de philatélie. While the previous venue was located some distance away from the show events which took place at the Hermitage and de Paris, the new venue is right up close to the hotels, meaning a simple walk from the show to the other dinners and cocktails taking place nearby.

As mentioned above, the philatelic exhibition of this year's show will cover the rich and varied selection of stamps and postal history of the Far East, excluding mainland China and the Indian subcontinent. *Commissaire d'Exposition*, former President of the Royal Philatelic Society Peter Cockburn, has drawn together some

*the show's state-of-the-art venue, One Monte-Carlo, holds a spacious auditorium, which will host presentations by philatelists every day of the show from 10am-6pm*



*the Salle des Arts in One Monte-Carlo will host the MonacoPhil 2024 trade show, with stands held by many of the biggest names in the philatelic industry, while the Far East exhibition will be held next door in the Salle Jean Cocteau*

of the greatest philatelic material from this fascinating region, with frames covering Classic Japan, French Indochina, Borneo, Malaysia, and Maritime Mail of the Russian Far East. As part of the show's legacy, a catalogue showcasing some of these fantastic pieces will be published alongside the catalogue showcasing the 100 Philatelic Rarities which will continue to be exhibited at the Museum of Stamps and Coins and a special publication on the stamps and postal history of Labuan. These exhibitions will be open for the public to view every day of the show between 10am and 6pm.

Readers cannot fail to have been struck by the wonderful poster used to promote the show. Bearing the striking Monte-Carlo poster created by Czech Art Nouveau artist Alphonse Mucha in 1897, it was felt that this was a perfect scene to promote the show and the Far East Exhibition. Every MonacoPhil is commemorated with a special stamp and perforate block celebrating the show, and this year's edition will likewise showcase this excellent poster. Mucha's iconic work was a clear choice for the promotion of the show as well as the commemorative stamp: visually striking, classic, and evocative, all qualities highly appreciated by the philatelist and collector alike. The commemorative issues will be available to purchase from the OETP, who will have a stand at the show, welcoming guests in the entrance hall of the One Monte-Carlo.

MonacoPhil is not just for members of the Club de Monte-Carlo, or indeed stamp

collectors. The show possesses a wonderful social environment in the warm mediterranean climate for those who wish to catch some winter sun, and indeed it is a wonderful time to visit the Principality, with the Christmas markets opening at the beginning of December. Alongside this, the Far East exhibition will be showcasing banknotes of the region, part of the wider aim of the Club to open the show to other collectable fields, especially numismatics. The exhibition centre will likewise pilot a new, more accessible form of the philatelic exhibition, with large A0-sized wooden frames, permitting exhibitors to add context and storytelling to their material, making it comprehensible to both veteran philatelists and newcomers to the hobby.

Another reason to attend is, of course, the trade show of over forty stand-holders, with Spink among them. We will be in VIP Room 3, providing a relaxed, enclosed space for clients to view auction material and talk with our specialists. The trade show will additionally contain stands of international post offices and associations, contributing to the relaxed and non-competitive atmosphere of proceedings. Whether you are a stamp collector or not, we would love to welcome you to the Principality and the wonderful selection of social and philatelic events on offer between 5 and 7 December 2024.

**For more details and a tentative programme, please visit [www.monacophil.com](http://www.monacophil.com) or contact Axel Kendrick at [axel@monacophil.com](mailto:axel@monacophil.com)**



*This fourrée stater would have appeared to be silver in antiquity, but its copper core is now visible*



*Tetradrachms of Alexander the Great circulated widely and were therefore often chiselled to test for silver purity - this one has a relatively unobtrusive test cut to to the left of Herakles' eye*



*The serrated denarius was an interesting invention, but relatively unsuccessful in preventing forgeries (this is a non-fourée example)*





By Louis Brickell

## THE 'FOURÉE' IN ANTIQUITY

In the British Museum's Money Room there is a display of fake British one pound coins. The description tells us that, before the introduction of its bimetallic replacement in 2017, one in 35 circulating £1 coins was counterfeit. And just next to this is another display case, also featuring forgeries produced while the coins circulated. But this time Roman coins, millennia old. Ever since the dawn of coinage, forgers have produced copies which plagued their users, but nowadays they are some of the most interesting pieces of numismatic history.

In antiquity, unlike today, the most valuable coins were made of silver and gold and gained their value from the inherent worth of the metals. The most common method of forgery was to therefore abuse this, producing a coin that looked like it was made of precious metal but was instead full of worthless base metal. Forgers would achieve this by striking the design (of the coin to be imitated) on copper and applying a very thin coating of silver. The base metal blank would have either been covered with silver foil before striking or added afterwards - the latter would require less precious metal and therefore be even more profitable. And it is this 'stuffing' of copper that gives us the technical term for these plated forgeries - 'fourée', derived from the French.

Of course, these fakes were a massive issue for the state; they 'produced illicit gains at their expense', and 'to the detriment of the general acceptability of the coinage' (*Coinage in the Greek World*, Carradice and Price). And so, measures were put in place to spot fourées among genuine coins. The most common response was the 'test cut', where a state official or (more likely) a merchant would chisel a coin to check whether it was made of good metal to its core. While this was successful for the most part, some forgers were able to adapt, instead producing

fourées with a test cut engraved into the die used to strike the coin. This ingenious idea is the reason why many silver coins of the period have multiple cuts; there was no way to be certain the previous test cut was not just another part of the scam.

During the time of the Roman Republic, a curious development in coin production attempted to eliminate the issue of fourées: denarii were produced serrated with small chisel marks around the coin's edge: this way, users could see through to the coin's interior (these edges theoretically being much more challenging to plate). This was relatively unsuccessful, however, and plated forgeries of serrated denarii exist.

The story of how counterfeiters were able to make money in producing fake coins and adapt to stay one step ahead of the state is therefore a most interesting one, and fortunately a great deal of fourées survive. For the collector, they are much easier to detect now than in antiquity; we're lucky that there's no need to chisel into the coin anymore! In most cases, time will have worn away some of the silver, leaving obvious spots with the copper core exposed. And if this is not the case, a much lower weight than what is to be expected is a telltale sign: copper has a lower density than silver or gold. These plated forgeries are often neglected, likely because of their comparatively reduced aesthetic appeal (having spots where the copper core is visible), but they are crucial to our understanding of the constant struggle between the state and bad money. Ultimately, even if they stemmed from deceit and frustrated merchants for centuries, fourées, in travelling through time alongside their official counterparts, are now an undeniable and fascinating part of numismatic history.

**For further articles and blog posts on ancient coins, numismatics and history please visit Louis's website, <https://www.ancientnumis.com>.**



“Much like technological super-connections today, this medal celebrates the shrinking of horizons, the Great Blue Yonder no longer vast or undefined, but explored and equal, and evidently beyond even the clutches of the Romans”





Gregory Edmund

## SNIPPETS FROM THE ARCHIVE

Whilst Spink is perhaps best known for its numismatic pedigree, its proud heritage as a Royal Warrant holder points to its equally illustrious history as a manufacturer of Military and Commemorative Medals. Dating back to the 19th Century, the most prolific issues relate to the Diamond Jubilee of Queen Victoria in June 1897. Struck in gold, silver, bronze, gilt and white metal, the corpus for this period alone is vast. It is no surprise therefore that new discoveries are to be made within this impressive series of emissions covering the talents of J Rochelle-Thomas and Frank Bowcher.

The Jubilee bust engraved by Bowcher would not only cement the Queen's own patronage for Spink, but also be the canon for the Victorian School Board medals distributed to scholars across England in the last years of her reign. Her reign was one of remarkable enterprise and endeavour, from the Great Exhibition to the implementation of National Education Acts, and of course the creation of the World's First Postage Stamp in May 1840. It is this last creation in the grain of Sir Rowland Hill and championed by Henniker Heaton, MP for Canterbury that forms the subject of this curious new discovery.

In 1886, Heaton rose in the House of Commons to move a resolution in favour of a 'Universal Penny Postage'. Hansard (Volume 304, Tuesday 30<sup>th</sup> March 1886), records his words:

*"I presume that it is unnecessary for me, Sir, in addressing the House on this subject, to say one word as to the immense advantages which Sir Rowland Hill's bold idea has conferred upon this country. The subject is worthy of eloquence to which I do not pretend. But it is obvious to every mind that, by the supply of a cheap, rapid, and trustworthy method of communication, not only have our people, high and low, enjoyed a means of continuous intercourse and fellowship with absent*

*friends, not only have works of charity been facilitated, sympathies enlarged, and unity of feeling promoted, but, in addition, an incalculable stimulus has been given to trade and industry of every kind and degree. "Time is money," says the philosopher, and nobody assents more heartily to the proposition than the man of business. All this, I know, will be granted me. Now, Sir, in respect of the postal communication of this country with our Colonies and with foreign nations, there are new and distinct advantages to be secured, provided always, that the service is cheap, rapid, and trustworthy."*

Mr Henniker Heaton, MP for Canterbury

However, after much wrangling, it would not be until Christmas Day 1898 that the Imperial Penny Postage would be established across the British Empire, and even then it excluded Australia and New Zealand (until 1905). To celebrate the occasion Canada produced a commemorative edition, providing a very visual representation, if any were still needed that 'the sun never set on the British Empire'.

This rare Spink medal, struck in silver in 1898 to commemorate the impact of Hill and Heaton is richly illustrated on the reverse with a rich infusion of classical mythology. The symbol of Britannia handing a scroll to Neptune, God of the Sea, as he simultaneously restrains his Biga of Hippocampi from his scallop-shell chariot. Behind stands a poster of the globe - a perfect illustration of Britain on the map, both physically and historically. Much like technological super-connections today, this medal celebrates the shrinking of horizons, the Great Blue Yonder no longer vast or undefined, but explored and equal, and evidently beyond even the clutches of the Romans.

As costs for logistics fell, the modern world was honing into view, and Spink has been at the cutting edge of that revolution in connectivity and engagement ever since!





“the coinage  
also helps us  
understand  
how different  
cultural  
influences  
were received  
in Britain,  
since coins  
encapsulate  
important  
information  
on shared ideas  
and practices”

*Clipped siliquae from Roman  
Britain (early 5th century AD):  
coins of Constantius II, Julian II,  
Theodosius, Honorius and Arcadius*



Elina Screen

# COINS, CONNECTIONS AND COMMUNICATIONS IN BRITAIN IN THE FIRST MILLENNIUM

The peoples of Britain have always been aware that they inhabit an archipelago. Watery imagery, focusing on the seas that lap our shores, seems always to have resonated in Britain as a result. The British usurpers Emperors Carausius (286-93) and Allectus (293-296) sometimes placed the sea god Neptune on their coins.<sup>1</sup> John of Gaunt's famous speech on England in Shakespeare's *Richard II* celebrates the encircling sea but also conveys a sense of an island besieged by water:

"England, bound in with the triumphant sea  
Whose rocky shore beats back the envious siege  
Of watery Neptune..."<sup>2</sup>

This is the paradox of the sea: it both divides and unites, and simultaneously offers opportunities and risks. On the one hand, the seas around Britain act as a barrier to movement, with shipwreck a real hazard. On the other hand, the sea has also always connected Britain to its neighbours, moving people, things and ideas to and from our shores since prehistoric times. For example, the archaeologist Barry Cunliffe has tracked the movement of British metals to the Continent in the Bronze Age, while the concept of coinage was first introduced to Britain from Gaul in the late Iron Age through

intensifying trading connections.<sup>3</sup> The coinage offers particularly important evidence for these complex sea-borne connections, especially in periods of history where we have limited written evidence such as the first millennium AD.

First, coins and coin finds help us trace the many conquests, raids and political changes of this period, from the arrival of the Romans to the Vikings and Normans, as coins usually name their issuer, while coin hoards can reflect political turbulence. The reporting and recording of finds via the Celtic Coin Index, Portable Antiquities Scheme and Early Medieval Corpus means we have a huge and expanding body of data on the coins that circulated in Britain in the first millennium.<sup>4</sup> Thanks to generations of active research into Celtic, Roman and medieval coinages, we can usually identify when and where the different coin types used in Britain were struck, sometimes down to the specific mint, sometimes more generally to a regional level. Being able to identify the start and end points of a coin's trajectory helps us to reconstruct how coins were moving at different times, offering helpful information on patterns of movement, and the extent to which rulers controlled the coinage. Finds of foreign coins help reveal

1 Online Coins of the Roman Empire (<https://numismatics.org/ocre/>), e.g. RIC V Carausius 84-6, 746, 764-5; RIC V Allectus 59, 131.

2 *Richard II*, Act II, scene 1, lines 66-8.

3 B. Cunliffe, *Europe between the Oceans. 9000 BC–AD 1000* (New Haven and London, 2008), 347-8; B. Cunliffe, *Iron Age Communities in Britain*, 4<sup>th</sup> ed. (London and New York, 2005), 126-38, 474-84.

4 CCI: <https://cci.arch.ox.ac.uk/>; PAS: [www.finds.org.uk](http://www.finds.org.uk); EMC: <https://emc.fitzmuseum.cam.ac.uk/>.

Britain's active trading connections around the North Sea, across the Channel and down the Atlantic coast to the Mediterranean.

Second, the coinage also helps us understand how different cultural influences were received in Britain, since coins encapsulate important information on shared ideas and practices. Money is classically defined as providing a means of exchange, a store of value and a unit of account. For coins to work successfully as money in these different ways, they need to fit into people's wider economic and social frameworks. In particular, coin users need to be in agreement on what constitutes "value": both specifically, in agreeing on the value of the coins they are using, and more generally, in agreeing that coinage is a suitable medium for undertaking the transaction in question. Therefore, in Chris Howgego's words, '[coinage] stands for systems of doing things, for ways people relate to each other and to things, and for ways of conceptualizing the world.'<sup>5</sup> The coinage evidence can thus help us understand more about the reception and adaptation of ideas and concepts in Britain, as well as providing valuable evidence on who was issuing and using coins at any one time.

One particularly important development reflected in the evolving coinage is the profound influence of the Roman empire. After Julius Caesar's expeditions in 55 and 54 BC, Britain was increasingly drawn into the orbit of the Roman empire. The coins issued by Celtic rulers such as Epaticcus started to adopt Roman-style imagery such as personifications of Victory to convey their authority.<sup>6</sup> When the Romans turned to conquest from 43 AD onwards, they imported their own coinage system into Britain. Coins were initially used to pay soldiers and facilitate taxation. Analysis of the coin finds reveals how the use of coinage steadily extended and intensified, as coins were used more and more



*Atrebat and Regni, Epaticcus (c. AD 20-40), silver Unit*



*Gold shilling (or thrymsa) of King Eadbald of Kent (616-40), Crondall phase, c.620-35*

widely within Romano-British society. By the late third century AD coinage had been embraced by Romano-British society as the key medium for transactions from rural exchanges and urban commercial payments to ritual offerings.<sup>7</sup> When imperial political control fragmented in 409 AD, the Romano-British continued to use clipped *siliquae* coins for some time, perhaps into the 430s, showing how just thoroughly use of coins had penetrated into Britain and how integrated they were into people's economic and social frameworks.<sup>8</sup>

While the Roman coinage system arrived through conquest, at other times, Britain's economic contacts have been more important in influencing coin-use. The re-introduction of coinage after the end of the Roman empire is particularly interesting in this light. The first Anglo-Saxon coinages were produced in the late sixth century AD. This followed a century of increasing coin imports from Gaul and the Mediterranean world, shown by the increasing finds of late Roman, Byzantine, pseudo-imperial

5 C. Howgego, 'The monetization of temperate Europe', *Journal of Roman Studies* 103 (2013), pp. 16-45, at p. 19

6 J. Creighton, *Coins and Power in Late Iron Age Britain* (Cambridge, 2000), pp. 109-11.

7 P. Walton and S. Moorhead, 'Coinage and the economy', in M. Millett, L. Revell and A. J. Moore (eds), *The Oxford Handbook of Roman Britain* (Oxford, 2016), 834-9.

8 R. Naismith, *Medieval European Coinage*, vol. 8: *Britain and Ireland c. 400-1066* (Cambridge, 2017), 31-4.





*Pale gold shilling, 'Two Emperors' type, in the style of a 4th-century solidus (c. 655-675)*



*Sceat or early penny, Primary Series (c. 680-710), Series C (C1)*

and Merovingian coins. These imports were stimulated by trade but also close connections between the Anglo-Saxon (especially Kentish) and Merovingian elites: for example, King Æthelbert of Kent (d. 616) married Bertha, a Merovingian princess.<sup>9</sup> Many of the earlier finds are pierced or looped, showing that they were often used as ornaments and as bullion. The recent metal detector survey and excavations at Rendlesham led by Chris Scull have given new insights into the period when the Anglo-Saxons became increasingly familiar with coinage, and started to think of coins as a potential means of exchange as well as prestige objects.<sup>10</sup> Rendlesham was a royal residence, located near the Suffolk coast on the river Deben, with good access to coastal trading routes. The coins found at the site include 19 imported gold coins (mainly from Merovingian Gaul) and eight Byzantine copper-alloy coins from the period c. 580-675, suggesting that traders were making their way to this important elite site. The excavators concluded that gold coins were

circulating as currency in this elite context. This growing familiarity with the coinage eventually encouraged the local production of gold coins in England, including the first coins naming an Anglo-Saxon king, Eadbald of Kent (616-640) (Æthelbert and Bertha's son).<sup>11</sup>

The imagery of coins also provides us with another way into the mental worlds of people in the past. The issuers of coins pick iconography that will give their coins authority and facilitate their acceptance by users: unfamiliar coins are more likely to be rejected, and therefore coins often echo the designs of familiar issues. This means that coin designs give us insights into the images that coin issuers thought were recognisable, or authoritative, or both. Inspiration can be drawn from older coins or widely available coins, such as the coins of a neighbouring country: for example, the Merovingian gold coins, which often carried a bust and a cross, were clearly a source of inspiration for some early English gold coin types.<sup>12</sup> Roman coins have been especially influential in providing a visual language for conveying power and authority, reflecting the importance of the Roman empire politically, but also culturally. We have already seen that Late Iron Age rulers increasingly used a Romanised visual language on their coins. Even after the political collapse of the Western Roman empire in the fifth century, the coins show that "Rome" clearly remained a powerful concept in people's minds. Many of the earliest Anglo-Saxon gold coins, such as the Two Emperors type, used Roman exemplars, in this case a fourth-century solidus with two enthroned emperors.<sup>13</sup> Referencing Roman imagery in this way allowed elites to tap into a reservoir of imagery that had strong existing associations of high status and authority.

9 B. Yorke, *Kings and Kingdoms of Early Anglo-Saxon England* (London, 1990), pp. 28-9, 39-42.

10 C. Scull, F. Minter and J. Plouviez, 'Social and economic complexity in early medieval England: a central place complex of the East Anglian kingdom at Rendlesham, Suffolk', *Antiquity* 90 (354) (2016), 1594-1612.

11 Naismith, *Medieval European Coinage*, vol. 8, pp. 45-62.

12 Naismith, *Medieval European Coinage*, vol. 8, pp. 49-50.

13 A. Gannon, *The Iconography of Early Anglo-Saxon Coinage: Sixth to Eighth Centuries* (Oxford, 2003), 84-7.

This active use of Roman imagery continued with the production of silver early pennies (or sceattas). Sometimes this involved the very sophisticated use of Roman and Christian iconography, on coins that were probably issued by churches or monasteries. For example, Anna Gannon has noted that the standing figure holding two crosses on coins of Series U, Type 23b, has links to Merovingian coins and to Christian art from the Eastern Mediterranean.<sup>14</sup> Coin designs like these allowed the issuer to signal their understanding of appropriate Roman and Christian imagery, and place themselves within a specific religious and mental world. But Roman precedents also underlay some of the most common designs, such as the bust and “standard” found on Series C1 coins, which circulated widely in southern England.<sup>15</sup> Here, the links to Roman precedents may have been less conscious and direct, and more about ensuring the recognisability and acceptability of coins. The vast numbers of early pennies (or sceattas) that have been recovered and recorded demonstrate that coins were being used actively across lowland England by Anglo-Saxon people of all statuses in the later seventh century and early eighth century. The concept of “Romanness” would not have resonated in the same way for ordinary users of the coinage as for the religious and political elite. Nevertheless, Roman precedents continued silently to shape everyone’s expectations of how the coinage should look. A recognisable coin in the early Anglo-Saxon world was very often a Roman-inspired coin.

While the coinage is generally used for the hard evidence it can provide for early medieval history – for example, supplying the names of rulers and moneyers, and helping us understand the circulation and use of the coinage – coins are also carriers of ideas. The act of issuing coins is



Two Anglo-Saxon sceattas, Secondary Series (c.710-760), Series U, type 23b

in itself to participate in a particular way of doing things. In the case of Britain between the first century BC and the sixth century AD, coinage was introduced three times, twice crossing the sea through trading connections and once as a result of conquest. In each case, coin finds help us trace how successive generations adopted and adapted the concept of coin use. Meanwhile, the images on coins help reveal what resonated with coin issuers and coin users. Long after the Roman empire had withdrawn from Britain, the Roman iconography of power continued to be used on the coinage. Neptune might no longer rule the waves around Britain in the minds of Christian Anglo-Saxons, but the sea continued to connect them to a wider, post-Roman world, and to shape their ideas and expectations, including concerning the coinage.

Dr Elina Screen is college lecturer in medieval history at Christ Church, University of Oxford. She is President of the British Numismatic Society and General Editor of the Medieval European Coinage Project. Her numismatic interests include coin use in the Viking age and using the coinage evidence to understand contacts and connections in the medieval world.

<sup>14</sup> Gannon, *The Iconography of Early Anglo-Saxon Coinage*, 87-88.

<sup>15</sup> See Naismith, *Medieval European Coinage*, vol. 8, pp. 94-5 on Series C and Gannon, *The Iconography of Early Anglo-Saxon Coinage*, 171-6 on the standard.



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# ORDERS, DECORATIONS & MEDALS AUCTION

18th April 2024



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awarded to Warrant Officer W. J.  
Bailey, 78 Squadron, Royal Air  
Force

Estimate: £15,000 - £20,000

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*Bourdon House at Davis Street / image from Dunhill website.*



“These selections epitomised the pinnacle of Cuban cigar production, setting them apart from their original counterparts in the market”



Christopher Pong

## FROM PRIVATE RESIDENCE TO ALFRED DUNHILL, BY WAY OF A THOUSAND CIGARS ...

If you take a leisurely stroll down Davis Street near Berkeley Square in London, you may discover a hidden gem nestled within a charming two-story Georgian townhouse—a sanctuary for cigar enthusiasts and a true haven of indulgence.

*Dunhill Tobacco Store in 1907  
/ Image from smokingpipes.com*



Known as Bourdon House, this remarkable building was constructed between 1723 and 1725. Throughout its history it has passed through the hands of nobility, politicians and antique dealers. However, in 2023 it found a new purpose as the prestigious residence of the luxury lifestyle brand, Alfred Dunhill.

Upon entering the mansion, you'll find yourself immersed in a world of luxury. The interior boasts a small theatre, bars, bespoke fitting rooms and a terrace where patrons can enjoy coffee, wine, and lunch. Descending the stairs, you'll encounter a charming humidor, where the friendly cigar store manager will guide you through an impressive collection of vintage cigars.

Alfred Dunhill embarked on his tobacco business in the nineteenth century, establishing his first store on Duke Street in London. The cigars offered by Dunhill were highly revered by prominent figures such as Winston Churchill and King George VI; esteemed clients would store their personalised and meticulously humidified lockers at the shop. Sadly, the store was destroyed by German bombs during World War II, but most of the cigars were salvaged from the deep cellar.

In the 1960s, Dunhill was invited to manufacture its own cigars in Cuba. This marked the introduction of the Selección series, encompassing renowned brands like Partagás, Montecristos, Hoyo de Monterrey, and H Upmann, among others. These selections epitomised the pinnacle of Cuban cigar production, setting them apart from their original counterparts in the market.



*A cabinet box of Por Larranaga Selección Suprema No.33 / image from Cuban Cigar Website.*

“This collaboration enabled them to produce their own line of cigars, introducing eight vitolas that showcased tobaccos specifically chosen for their ability to age gracefully, resulting in an unparalleled smoking experience.”



*A box of five Dunhill Havana Club sold for HK\$173,600 at Spink's Fine Cigar auction in February 2024.*

In 1982, Dunhill made a significant stride by partnering with Cubatabaco to expand their presence. This collaboration enabled them to produce their own line of cigars, introducing eight vitolas that showcased tobaccos specifically chosen for their ability to age gracefully, resulting in an unparalleled smoking experience.

Among these remarkable creations, the Havana Club stands out as a true gem. This *giant corona* cigar measures an impressive 9¼" in length and is crafted with a generous proportion of *medio tiempo* tobacco. This unique blend imparts a wealth of flavours and ensures a dramatic enjoyment with each draw.

Unfortunately, as time went on, the relationship between Dunhill and the Cuban government deteriorated, ultimately leading to the end of their relationship in 1991. Despite this, the legacy of Dunhill cigars continues to thrive, offering aficionados the privilege of savouring a piece of history that embodies the rich heritage and craftsmanship which has captivated cigar connoisseurs for generations.

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## SORRY TO BE THE BEARER OF SUCH GOOD NEWS BUT YOUR FINDS ARE WORTH MORE AT SPINK!

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Henry VIII George Noble  
Price Realised: £15,600



Esunertos Quarter Stater  
Price Realised: £20,400



Quidenham Hoard  
Price Realised: £13,440



Eadgar Round Halfpenny  
Price Realised: £12,600

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*\*Data sourced by the Antiques Trade Gazette, 16 February 2024 (Spink average lot sale price of £812 vs Noonans £521)*

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**#SPINK\_AUCTIONS**



*Octavia Hill*

“She worked tirelessly to improve urban housing and to protect green spaces and the impact of her life and work is still being felt”



*Hall-House Alfriston Clergy House East-sussex*



Professor William Whyte

# SOCIAL REFORM IN 19TH-CENTURY LONDON: THE LIFE AND LEGACY OF OCTAVIA HILL

**A**s the National Trust approaches its 130<sup>th</sup> anniversary next year, Professor William Whyte reflects on the life and work of one of its three founders, the pioneering thinker and social reformer Octavia Hill. She worked tirelessly to improve urban housing and to protect green spaces and the impact of her life and work is still being felt. Her belief in the importance of access to nature for human wellbeing and the need to stop the destruction of the natural landscape are even more relevant today.

## Early life and influences

One of nine children, Octavia was born on 3<sup>rd</sup> December 1838 at Wisbech in Cambridgeshire.

Both of her parents were keen social reformers and followers of Robert Owen, a founder of utopian socialism. They opened the Wisbech Infant School as ‘a service to the wretched poor’ and encouraged its use as a ‘Hall for the

People’ in the evenings, with lectures, dances and meetings of the Mental Improvement Society held there.

## A change of fortune

Initially they lived in a comfortable townhouse, however all this changed when Octavia’s father was declared bankrupt after his investments failed. He fell into depression and subsequently abandoned his wife and children.

Octavia’s mother took charge of the family, moving them to London and taking a job, and encouraged her daughters to do likewise.

Octavia’s first job at the age of 14 put her in charge of a workroom at the Ladies Guild, a Christian socialist co-operative in London managed by her mother. Seeing the poverty of the girls at the school had a profound effect on her.

## Social reform in 19th-century London

Her encounters with prominent thinkers, like radical clergyman FD Maurice, campaigning author Charles Kingsley and unorthodox intellectual John Ruskin, supported her ideals. Inspired by their ideas, Octavia set out to improve working-class living conditions.

In 1864, money from Ruskin enabled Hill to put her ideas into practice. She began buying neglected and decaying properties in London: overhauling them and transforming their tenants’ lives. She also campaigned to preserve open spaces.

She was firm in her style of management, insisting that all the tenants paid their rent on time, but she also took a personal interest in their lives. As her biographer Peter Clayton puts it, ‘She became the friendly face of “landlordism” ...



*Children outside of property owned by Octavia Hill Association*



Her methods were firm but compassionate: she patiently fostered a reciprocal respect between landlord and tenant.’

Her scheme was a success and rapidly expanded with new investors. By 1874 Octavia had over 3,000 tenancies around London.

### **Connecting culture with reform**

Octavia closely connected cultural philanthropy to social reform and her growing portfolio of houses became hubs of creativity, with music lessons, cultural outings, and Gilbert and Sullivan performances.

In 1877, along with her sister Miranda, she formed the Kyrle Society, with the aim of bringing beauty, nature, arts and music to everyone.

### **Founding the National Trust in 1895**

Octavia became convinced of the need for open spaces for the urban masses. She joined a campaign to save Swiss Cottage Fields from development and although it eventually failed, it was through it that she met Robert Hunter, solicitor for the Commons Preservation Society.

They successfully campaigned together to resist development on Parliament Hill Fields, Vauxhall Park and Hilly Fields in London. Ultimately, along with Hardwicke Rawnsley, they went on to found the National Trust for Places of Historic Interest or Natural Beauty in 1895.

For the next 17 years until her death in 1912 Octavia continued to fight for the preservation of the countryside. She helped the National Trust to buy and protect its first land and houses and campaigned for the preservation of footpaths to ensure everyone had right of access to the land.

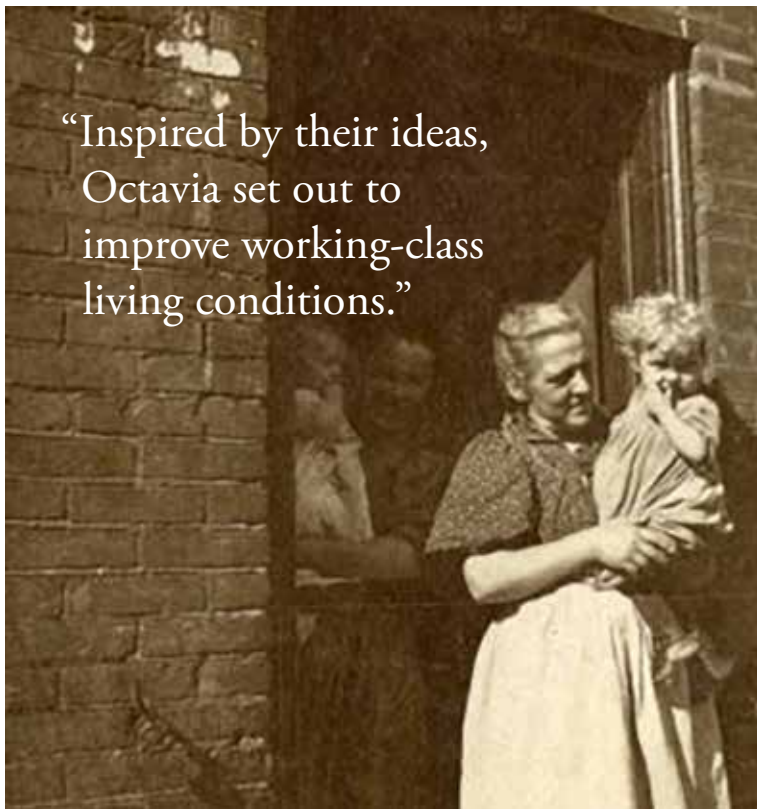
*“We all want quiet. We all want beauty ... we all need space.”*

### **Octavia’s legacy**

Octavia was a determined and strong-minded person and some of her views are controversial today. She was, for example, against a welfare state giving out free school meals, council housing and a universal old-age pension. She argued instead that private enterprise and charity could solve social inequality.

However, her holistic view of human needs

“Inspired by their ideas, Octavia set out to improve working-class living conditions.”



*Women and children of League Street*

and her willingness to act upon her beliefs sparked a real change that can still be felt today; Octavia Housing continues to provide homes for thousands of people in inner-city London.

Thanks to Octavia’s vision and the generous donations of supporters, the National Trust now cares for over 250,000 hectares of farmland, 780 miles of coastline and 500 historic properties, gardens and nature reserves, for everyone, for ever.

William Whyte is Professor of Social and Architectural History and a fellow of St John’s College at the University of Oxford. He is the author of *Oxford Jackson* (2006), *Redbrick: A Social and Architectural History of Britain’s Civic Universities* (2015) and *Unlocking the Church: the Lost Secrets of Victorian Sacred Space* (2017). This article was originally published on the National Trust website.

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*A fanciful rendition of Edward crossing the Somme with his army in 1346, painted by Benjamin West in 1788*

“It was this ‘humble bowman’ held responsible for wiping out an entire generation of the French aristocracy, along with a swathe of unfortunate Genoese crossbowmen, whom the French King, Philip VI, blamed for the defeat”



*Treaty Period Noble of Edward III, Tower Mint, from the East Raynham (Norfolk) Hoard of 1910, part of Spink's forthcoming sale 24004, estimated at £8,000-£12,000*





Axel Kendrick

## KING, SHIP AND SWORD: NATIONAL MYTH AND THE COINAGE OF EDWARD III

The quarrel that I have requires no arms  
But these of mine: and these shall meet my foe  
In a deep march of penetrable groans;  
My eyes shall be my arrows, and my sighs  
Shall serve me as the vantage of the wind,  
To whirl away my sweetest artillery.  
Ah, but, alas, she wins the sun of me,  
For that is she herself, and thence it comes  
That poets term the wanton warrior blind;  
But love hath eyes as judgement to his steps,  
Till too much loved glory dazzles them.

*King Edward III (Act 2, Scene 2)*

Somewhat provocatively, the quote that opens this article is purported to have come from a “lost” play of William Shakespeare. Titled ‘the Raygne of King Edward III’, the play was first printed anonymously in by London bookseller and publisher Cuthbert Bunby in 1596. The play appears to have been popular, author notwithstanding, with the title page claiming “it hath bin sundrie times plaied about the Citie of London”. With Bunby printing a second edition in 1599, this supposed lost masterpiece clearly struck a chord with readers, replete with anti-Scottish jibes, leading some to speculate that a letter written in 1596 by Elizabeth I’s Edinburgh agent, George Nicolson, to Lord Burghley, protesting the portrayal of the Scottish people in stage productions, was inspired by *Edward III*. The play’s apparent popularity aside, it was not included in the first folio of Shakespeare’s works in 1623, and remained in general obscurity until the Shakespearean editor Edward Capell claimed it was genuine in his 1760 work, *Prolusions; or, Select Pieces of Ancient Poetry, Compil’d with great*

*Care from their several Originals, and Offer’d to the Publicke as Specimens of the Integrity that should be Found in the Editions of worthy Authors*. Despite some defence of the play as genuine, notably from Alfred, Lord Tennyson, most scholars agreed, until relatively recently, that the play was an anonymous hoax and nothing more.

The controversy remains, and I am neither a Shakespeare scholar nor a literary historian, so *please* do not contact me about how I have wandered into a sensitive debate without care, consideration, or knowledge – I am well aware that I have. Why I open with this fragment is that, true or not, Shakespeare or not, these words conform to an idea that many have, perhaps without realising, of England, Shakespeare and Edward III. It is undoubtable that Edward’s long reign was an exciting one, layered with political intrigue, military heroism and, ultimately, the sculpting of a national idea, however retrospectively this idea has been cultivated. As one expects with the few kings who have not been ridiculed into oblivion by unsympathetic commentaries, there is little said by, but much said about Edward, both in his time and since, with hagiographic splendour. The epitaph on his monument at Westminster Abbey reads:

“Here lies the glory of the English, the flower of kings past, the pattern for kings to come, a merciful king, the bringer of peace to his people. Edward III, who attained his jubilee. The undefeated warrior, a second Maccabeus, who prospered while he lived, revived sound rule, and reigned valiantly, now may attain his heavenly crown.”



*a drawing of Edward as head of the Order of the Garter, from Anglo-Norman manuscript, the Bruges Garter Book, c. 1430-1440*



*Edward III's tomb at Westminster Abbey, adorned with bronze statuettes of six of his children*

Likewise, the Vernon Manuscript (c. 1400), fuses England's nascent seafaring tradition and Edward's own indomitable person:

"...an English ship we had, noble it was and high of tower, it was held in dread throughout Christendom: the rudder was neither oak nor elm but Edward the Third, the noble knight."

Later verdicts were no less laudatory. John Phillips, in his 1591 poem 'A Commemoration of the Life and Death of Sir Christopher Hatton, knight, Lord Chancellor of England (1591)':

Edward the third, your King of rich renowne,  
Against the French did use his conquering sworde:  
Mauger their beardes, he did possesse their Crowne,  
The French were faine, to serve him as their Lord.  
Take courage then, maintaine your Countries right,  
Gainst Rabsica, in Gods name enter fight.

In his 1731 work, *Remarks on English History*, Lord Bolingbroke stated, appropriately enough for the numismatist, that

"Few were the blemishes which may be thought to tarnish the lustre of this reign of Edward the Third."

There is indeed much that recommends Edward III to memorial. His unlikely emergence as King following the deposition of his father Edward II, and his subsequent breaking free from the control of his mother Isabella and her lover Roger Mortimer, to take the crown following what had been a rather disastrous time for England, has all the makings

of a great rise to power. Of course, many inept and chaotic leaders have emerged from equally turbulent beginnings, only for their rule to amount to nothing, but Edward's assertion of his personal liberty and royal prerogative at the age of 18, when he executed Mortimer at Nottingham Castle in October 1330, gives his rise to pre-eminence a sense of divine provenance. Likewise, Edward's childhood journey to France to give homage to King Charles IV as the Duke of Aquitaine, the political issue which would later become central to the Hundred Years' War, presents an ideal of bruised national pride, and a personal enmity towards the hated foreign foe, forged in youth, akin to that of Hannibal towards Rome. The semi-mythical associations with Edward are legion: his exhortation to 'let the boy win his spurs', as his sixteen-year-old son Edward, Prince of Wales, the 'Black Prince', charged into the thick of the Battle of Crécy, for instance, is one of many, and, of course, a total misquotation from his reported utterance.

Crécy, of course, was a battle crucial to forging the myth of the English longbowman, which found its coda at the equally memorialised Battle of Agincourt in 1415. It was this 'humble bowman' held responsible for wiping out an entire generation of the French aristocracy, along with a swathe of unfortunate Genoese crossbowmen, whom the French King, Philip VI, blamed for the defeat. This ingenious development of a new type of warfare, the English ingenuity against French pomp, was indeed what Shakespeare drew upon in his historical





memory, he did build a naval machine capable of transporting between 7-10,000 men, as well as a selection of blacksmiths, miners and English-Welsh interpreters, nearly a million arrows, and an estimated 15,000 mariners to oversee what was then the largest English fleet ever assembled, comprising 747 ships.

In this regard, and closely linked to the naval expansion, Edward's coinage was an endeavour of lasting historical importance. Following on from the cataclysmic economic period overseen by his father, which included the Great Famine of 1315-1317 and the subsequent, ultimately disastrous debasement of his coinage, Edward III's coins were symbolic, both of an outward-looking project of economic reform, and a great influx of wealth as a result of military success and the subsequent boon paid to the English cloth trade. As my colleague Gregory Edmund stated in his introduction to the Isladuce Collection, sold through Spink in 2019, Edward's coinage opens "perhaps the most dramatic and important development in the long and illustrious history of English numismatics". Indeed, the noble, the first English gold coin in regular circulation, represents something of a watershed moment in the field, and within this coinage, a full field in and of itself. One of the first designs of Edward's gold coinage, the florin, struck in 1344, was based directly upon that of King Philip of France. This first series was unsuccessful, and later that same year, a new, heavier coinage was brought in as a replacement. This new coinage, the Noble, complete with a fresh design that placed the King upon an English ship, was valued at six shillings and eight pence – in other words, eighty pence, half a mark or one third of a pound. The Noble was accompanied by fractional issues, the half and quarter.

Undergoing various revisions to the weight, which stabilised 120 grains in 1351, the Noble acted as the monetary symbol *par excellence* for Edward's reign. Struck until 1464, well into the reign of Edward IV, the Noble was replaced firstly by the Rose-Noble, or Ryal, and later by the Angel, to prevent English gold from being sold on the continent for a profit. As such, the Noble plays a notable part in the development of

a glorious national narrative throughout Edward's campaigns. No doubt setting the design apart from those earlier examples derived from French florins, the Noble boasts a mighty English ship upon its obverse, crossing the waves with none other than Edward himself, brandishing a sword and shield, standing upon it. One immediately recalls the words of the Vernon manuscript, with the rudder of the ship made from "neither oak nor elm but Edward the Third, the *noble* knight".

I am personally sceptical of the role played by coins as great symbols of identity or propaganda: throughout a considerable of economic history, coins, especially gold ones, have not been handled by many individuals outside of the apparatuses of the state or the military; the symbols are more often simple statements of currency than they are of political power. However, even a sceptic like myself would have to note the symbolism at play upon the Noble. This coinage acts as a narrative and contextual marker for Edward's campaigns. For example, England's major naval victory at the Battle of Sluys in 1340 would doubtless have influenced the inclusion of a ship on the design; the subsequent maritime trade this victory opened would, likewise, have increased the reach of circulation of the coinage upon its emergence in 1344, reinforcing the message. This naked display of military might was juxtaposed with the use of biblical verse, which made up the coins' inscriptions in place of the previous use of mint and moneyer. From the Book of Luke, the Noble proudly quotes: "Jesus past through their midst and went on his way". For the Half Noble, the Penitence of King David, from Psalm 6, was used: "O Lord, rebuke me not in thine anger". It is worth mentioning that as powerful as the military allusions were, the medieval Christian identity was far more potent and all-encompassing than any proto-national sentiments or jingoist pronouncements of English victory and played a crucial role in Edward's role as a divinely-ordained guardian of the English people. As such, the use of scripture on the coins cannot be overstated in terms of its importance and potential resonance with its Edward's adoption, subsequent removal, and re-adoption of the title of King of France,



additionally, supports the cultural significance of the coinage and its inscriptions.

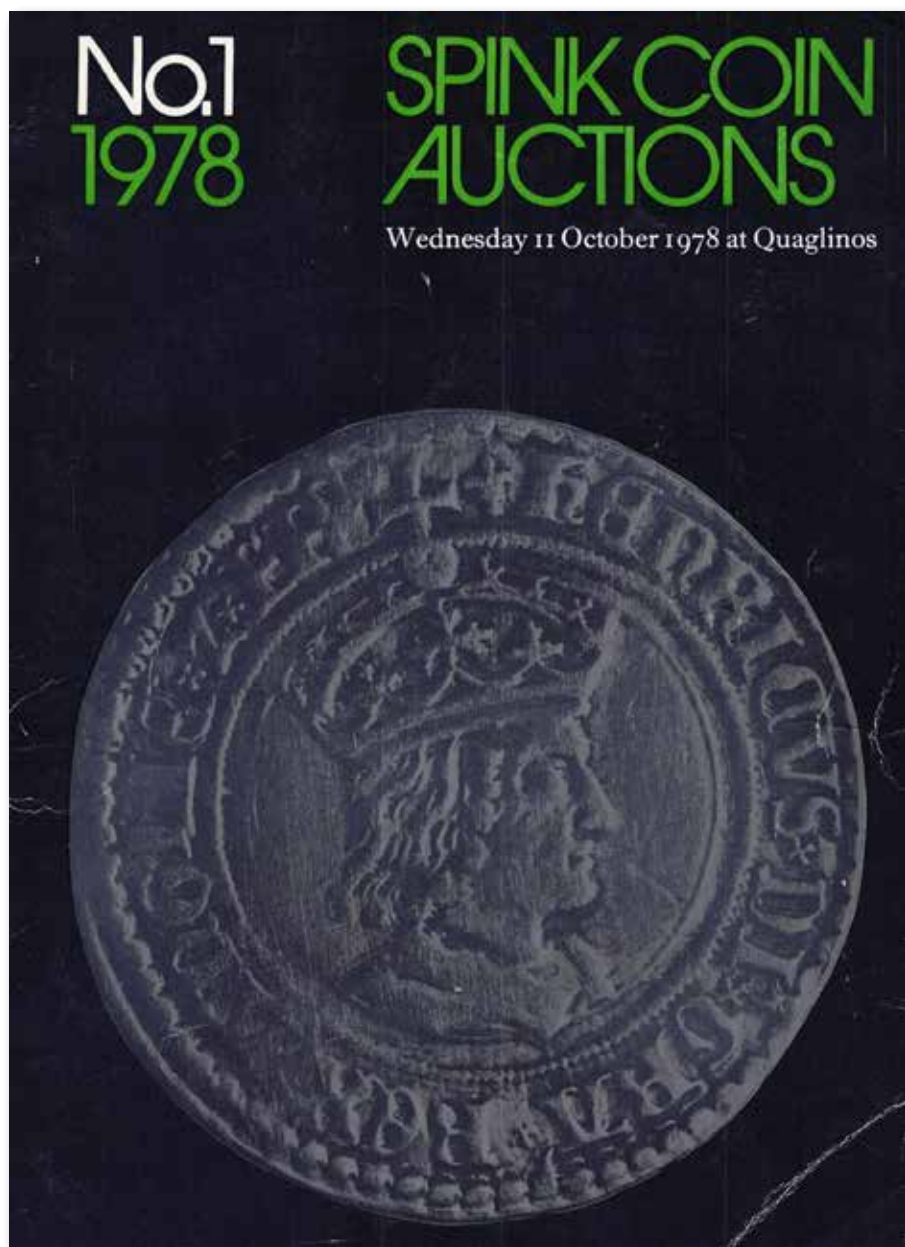
The so-called Treaty Period came into being following the ratification of the Treaty of Bretigny in October 1360 and the subsequent resignation of mint master Water dei Bardi in June 1361. During this period, which lasted until 1369, Edward renounced his claim to the French crown in exchange for expansion of his lands in Aquitaine, but continued to support proxy wars against the French, such as that of the Castilian and Breton Wars of Succession, in which the Black Prince campaigned in vain for the claimant Pedro I. With dei Bardi's return to the Tower mint in February 1363, England's operations at the Calais mint, which was opened following the Treaty, expanded considerably to keep up with growing demand for English coin from Flemish wool traders. A Royal decree ensured that weight standards for the Noble were maintained across the two mints, with a flag appearing upon the stern of the ship for any coins minted in Calais.

It was during this period that the wonderful Noble offered as part of Spink's forthcoming April sale, was struck. Presented in exceptional clarity and uniformity upon a broad, neat flan, this example was part of the incredible East Raynham Hoard, found in January 1910. Sheep farmer and land agent John Henry Gayford was in the process of constructing a drain, when he happened upon a selection of two hundred gold

Nobles. The find underwent examination by George Cyril Brooke at the British Museum, who noted in the *Numismatic Chronicle* of 1911, that there were 119 obverse and 179 reverse dies among the find. Among the many cultural and political statements one might read from the Noble, its many variants in lettering, marks and motifs, such as ship rigging and annulets, has created an incredibly complex series of dies in the series. Many collectors and professional numismatists have sought to apprehend this vast coinage, making finds such as the East Raynham Hoard especially important – more so given that our example represents types minted during the brief Treaty Period, from a hoard containing 165 examples from the Tower mint.

The Hoard was sold "By Order of his Majesty's Treasury" through Sotheby's, firstly in November 1911 and later in December 1912. A truly marvellous find for the Noble coinage, its pedigree is highly sought after, with Spink's last sales of examples from the hoard coming in 2021 and 2004 – each from the 'Pre-Treaty' Period. This example was listed in the Spink Numismatic Circular for April 1970 and purchased for £175, and will return for the market for the first time since then this April – a full 43 years on.

**The British and World Coins and Medals Spring Auction will take place at Spink London on 4th-5th April 2024. For further information please contact Greg Edmund, [gedmund@spink.com](mailto:gedmund@spink.com).**



“As if to illustrate the power of the Spink brand even today, our record was scarcely challenged when the coin was resold in New York this January past for \$504,000”





Gregory Edmund

## TIME TO DUST OFF A FEW CANDLES?

For those business professionals who worked prior to the Coronavirus Pandemic, subsequently pushed through the economic challenges it artificially generated and are now mercifully basking in the sunlight at the end of that intractable tunnel, Spink salutes you! It is clear that the world of work has changed immeasurably in the past decade, such that it will undoubtedly be defined as 'BC' and 'PC' - 'before Covid' and 'post Covid' - in socio-economic history books.

Such was the obsession with this Great New Plague, that a generation of the technologically unsavvy became habitual video conferencers; the stock floor day traders became passionate open-air ramblers, and for one fleeting moment, anyone on the planet could become a multi-million dollar artist thanks to the craze for Non-Fungible Tokens. Passive distraction became fused with established new pastimes, some good, some bad, but all now part of the rich tapestry of daily life!

At Spink, the impact of Coronavirus has flowed through the system into areas that surprise even the most seasoned specialist. From cataloguing turnaround times to the almost universal ditching of paper references in favour of search engine meta-tags, the way we engage with and spend our money has shifted to digital far more quickly at the beginning of the third decade of the 21st Century than any outlandish economic prediction could have foreseen at the twilight of the 2010s.

Today Spink globally averages in excess of 50,000 lots per annum across more than 120 public sales and in an ever-burgeoning number

of traditional and lifestyle categories. This is a far cry from our early days of mustering just two auctions in a calendar year back in October 1978! However, since then the records have piled up and the lots processed by the gavel and through the tills have skyrocketed. In 1981, Spink expanded into the Americas and Australasia, kick-starting a decade book-ended by a numismatic 'boom and bust'. July of that year also marked 10,000 lots crossing the block.

The next 12 months were similarly frenetic, from appointment as Medallist to His Royal Highness The Prince of Wales (our now King Charles III) in February, to its augural auction in New York in September; Spink staff somehow managed to squeeze in a visit to the inaugural Hong Kong Coin Convention that same month, and even a visit to No 10 Downing Street in November to present the Rt Hon Prime Minister Margaret Thatcher with an Isle of Man gold Crown coin! 1983 saw the implementation of a Buyer's Premium at Spink Auction for the first time.

A 5% levy on Buyer's lots seems a world apart from the surcharges added at the end of an auction invoice today, but Spink remains resolute in offering the most competitive and sensible pricing structures in the industry. Where others may have used Covid as an excuse to raise premiums to compensate for structural inefficiency, Spink has doubled down to ensure buyers and sellers alike are given a transparent, enticing and cost-effective product alongside the 'best-in-class' cataloguers to achieve world record results.

Speaking of record results, Spink would retake

“Market forces may have shifted and inflation taken hold, but it is as plain as it was in 1985, as it is on the cusp of 2025 where numismatic auctioneering prowess remains ‘the best of British!’”

the laurels for the most expensive British coin ever sold at auction in June 1983 with the sale of the Beresford-Jones cabinet - his Henry VII Sovereign fetching a then eye-watering £37,800. In the same year, Spink hosted its inaugural Military Medal auction and sold the first production Pound coin for £2,200 with all proceeds going to charity. Our fundraising skills have been on show ever since, with the Bank of England ‘new releases’ Charity Auctions now running into their 21st season as we look ahead to the first Banknotes of His Majesty King Charles III in the Summer of 2024. Recently in Coins, we were delighted to partner with the British Numismatic Trade Association to raise over £50,000 for the Great Ormond Street Hospital, Medical Life Lines Ukraine and HIMAL Foundation charities.

In June 1985, Spink broke the world record again, a Henry III Gold Penny from the Norweb collection posting an astronomic £71,500. Incidentally the Norweb Collection would be the first of many occasions that Spink has handled multi-sale, multi-year projects that run into the millions or often tens of millions of pounds in proceeds. If you are still wondering why that coin sounds so familiar, it is probably because a similar specimen sold almost 40 years later courtesy of yours truly for a new world benchmark of £648,000 (\$878,000)! As if to illustrate the power of the Spink brand even today, our record was scarcely challenged when the coin was resold in New York this January past for \$504,000. Market forces may have shifted and inflation taken hold, but it is as plain as it was in 1985, as it is on the cusp of 2025 where numismatic auctioneering prowess remains ‘the best of British!’

On the subject of exporting power, the Medal Division of Spink and Son Ltd were honoured

in April 1985 to receive the Queen’s Award for Export on the personal recommendation of the Prime Minister. By the end of the decade, a dedicated Banknote Auction programme had also been established leaving only Philately to join the enterprise with the merger of Robson Lowe under Christie’s in the 1990s. So what then is the purpose of this hagiography? Why the triumphant celebration now? Well simply put, because the achievement quietly passed us by, scarcely noticed in the humdrum of daily transactions and collection and collector cultivation.

As far as our archival records permit, namely the fixed priced list of the Montagu ‘Modern’ Collection printed by Samuel Marshall ‘Sam’ Spink in October 1890, our London Headquarters have now handled, catalogued, or sold at least 2 MILLION NUMISMATIC ITEMS. This accounts for at least 1.1 MILLION listings in the Numismatic Circular which ran uninterrupted by global conflict, sudden staff deaths and the birth of in-house auctioneering from December 1892 - January 2014. Since 1978, over 220,000 coin, medal and token lots have featured at Spink auctions in London to date. Once you add the Phaleristic, Philatelic and Notaphilic components of the firm, and then its Global office locations the lot tally becomes a proverbial cake walk! But as the late, great Anthony Spink once put it - at Spink we’re not thinking about this Century, but the next. So whilst we herald this momentous milestone in the Spink annals with the further proud announcement of our re-appointment as the Official Auctioneer for the 2024 BNTA Coinex programme, here’s to the next 2 million!

**To discuss consignment of a single coin or collection, please contact Gregory Edmund ([gedmund@spink.com](mailto:gedmund@spink.com)).**

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## SORRY TO BE THE BEARER OF SUCH GOOD NEWS BUT YOUR FINDS ARE WORTH MORE AT SPINK!

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Henry VIII George Noble  
Price Realised: £15,600



Esunertos Quarter Stater  
Price Realised: £20,400



Quidenham Hoard  
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Eadgar Round Halfpenny  
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## BOOK NEWS

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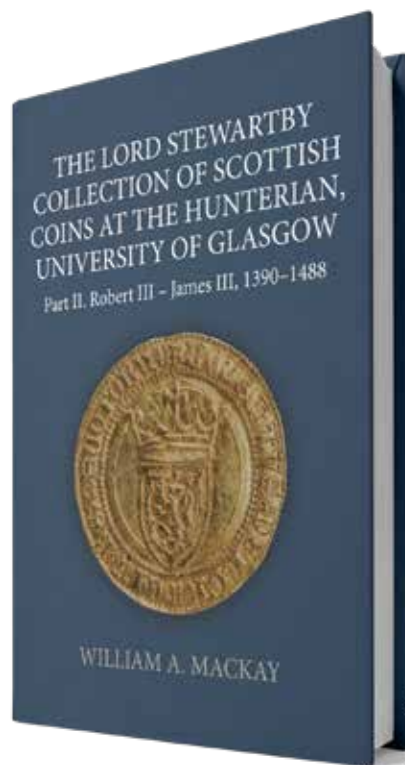
### THE LORD STEWARTBY COLLECTION OF SCOTTISH COINS AT THE HUNTERIAN, UNIVERSITY OF GLASGOW: PART II. ROBERT III – JAMES III, 1390-1488

By William MacKay.

Published for the British Academy by Oxford University Press. 2023

The Lord Stewartby Collection of 5,000 Scottish coins was gifted to the Hunterian at the University of Glasgow shortly before his death in 2018. It was his wish that this exceptional collection formed over 70 years should be published. The first part, James IV to James VI, 1488-1625, was published in 2021. The second part, covering the coins of Robert III to James III, 1390-1488, is now available.

With 1,083 coins (including six non-contemporary copies) this provides by far the largest published corpus of the fifteenth-century coinage of Scotland. Publication offers access to very extensive holdings of the heavy and light coinage groats issued by Robert III as well as the lis coinage groats of James I and II. These are followed by the 'crown' groats of James II. The coinage of James III is complex and the various issues are covered ranging across the light coinage issues, including many examples of the base silver groat and the later heavy coinage groat with the innovative realistic half-left facing bust of a monarch. Smaller denominations in silver, billon and copper are well-represented as is the rare gold coinage and the mints in operation in this period. Very few types and denominations are absent making this book an invaluable record of the fifteenth-century Scottish coinage. All coins are illustrated and described using the format long established in the British Academy's *Sylloge of Coins of the British Isles* series.



In addition to the catalogue, the coinage of each king is considered in the accompanying commentary. This draws on typescripts for a revision of Lord Stewartby's *Scottish Coinage* book, last updated in 1967, on which he was working in the last years of his life. In this he aimed to provide his final views on the fifteenth-century Scottish coinage, including in this the work done by him and Joan Murray (d. 1997), the leading scholar of fifteenth-century Scottish coinage, on the silver coinages of Robert III and James I. The allows the catalogue to offer a more detailed classification of these coinages than has previously been possible. The commentary also sets out the complex history of the fifteenth-century Scottish coinage with the introduction of new denominations and metals, the appreciation in its face value and the periodic reforms with changes in weight standards, sometime aligned to English standards and sometimes not. The commentary also sets out the sources from which he acquired the coins and offers a feel for how the collection came to be formed, along with the provenances represented which provide a roll call of Scottish collectors, hoards and finds of this period.

This new book is an important addition to understanding and appreciating the fifteenth-century Scottish coinage. As such the publication of Part II of the Lord Stewartby Collection is a must have book for both collectors and scholars of this series; Part III of the collection, covering 1280-1390, is planned for publication in 2026.

Copies are now available from the Spink Books. For further information or to order a copy please visit [www.spinkbooks.com](http://www.spinkbooks.com).

## LOOK AT THE COINS! PAPERS IN HONOUR OF JOE CRIBB ON HIS 75TH BIRTHDAY

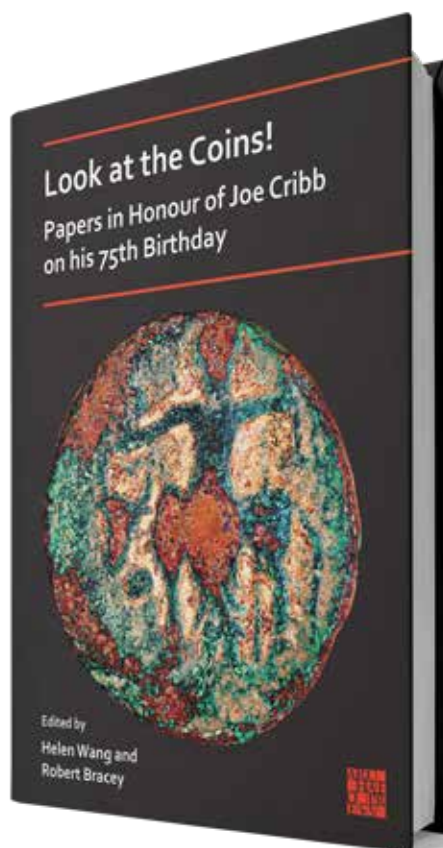
Helen Wang (Editor), Robert Bracey (Editor)

The 24 contributions in *Look at the Coins!* reflect the vast scope of Joe Cribb's interests including Asian numismatics, museology, poetry and art. Papers are arranged geographically, then chronologically/thematically including studies on coins, charms and silver currencies in or from China; finds from ancient Central Asia and Afghanistan: coins of South Soghd, and far more.

Joe Cribb worked in the Department of Coins and Medals at the British Museum for over 40 years, the last ten years as head of the department. Since then, he has continued his research in Asian numismatics, producing over 40 publications, and is currently Adjunct Professor of Numismatics in the School of History and Culture at Hebei Normal University, Honorary Vice President of the Royal Numismatic Society, and Deputy General Secretary and member of the Editorial Board of the *Oriental Numismatic Society*. This volume was prepared for his 75th birthday by friends and colleagues in appreciation of his contribution to the field, and especially for his support and guidance.

Available from Archaeopress Publishing Ltd in paperback at a retail price of £45. To order please contact Marston Books Services Ltd, telephone 01235 465576 or email [trade.orders@marston.co.uk](mailto:trade.orders@marston.co.uk).

“This volume was prepared for his 75th birthday by friends and colleagues in appreciation of his contribution to the field”





## SLOVENIA



Lake Bled – you think it’s too good to be true, and you’re wrong.

*“The water is good, the air is better, but the sunlight is the best.”*

Arnold Rikli





Tim Robson

‘The wines are well worth drinking, both whites and reds’

“I am going to Slovenia for the weekend.” “Where?!” A common retort, and frankly it is a small country tucked away at the top of what was Yugoslavia, not as well-known as Croatia, Montenegro or Serbia – but for all that it is a rather beautiful place.

The capital (and the airport you fly into from Gatwick or Heathrow) is Ljubljana, somewhat difficult to pronounce, and a good base from which to explore the country. The Romans had a major town here, Emona, and the walls still survive; the town is dominated by the castle, built in the 13<sup>th</sup> century, as was much of the old town beneath. The medieval aspect was largely destroyed by successive earthquakes, replaced by Renaissance and then later with Secessionist style. The architect Joze Plecnik, who designed buildings throughout the broad region from the 1920s to 1950s, has a major influence in the town’s look.

The country’s history is a little complicated, veering from the Romans to the Magyars, to Ottoman Turks to the Hapsburgs and Napoleon’s Illyrian Provinces, then back to the Austro-Hungarian Empire. Slovakian and Austrian soldiers fought the Italians in World War One, when some million died in successive

battles on the Isonzo Front. Following the Great War the country was absorbed into the new Kingdom of Yugoslavia, where it remained and was occupied by the Germans in World War Two. Tito and his resistance fighters were very active, and after the War he became a dictator practicing “liberal communism”, much to the disgust of the Russians. When he died after a small ten-day war with the Yugoslav Army, the country finally became independent. It is part of the EU and NATO now.

Where can you go in Europe where you can ski in April in the morning and just over an hour later go swimming in the Adriatic; where 40% at least of the land mass is virgin forest with wolves and bears; where you can visit stunning caves, sample delicious local wines, laze in thermal pools and eat well? All are possible in one of the very different regions of Slovenia; five in all, from the Alpine district to the coast.

The ‘poster child’ for Slovenia is Lake Bled, the small island in the lake of glass surrounded by snow-capped mountains, where Tito had a summer residence to relax and contemplate. Only some hours’ drive from Ljubljana, it is a mystical place, best seen from atop Bled Castle. Nearby is Lake Bohinj which is good for Alpine walking and hiking.





For Ljubljana you need one to two days to see everything, with a day out to Bled and Bohinj. You could also incorporate some of the caves outside the city; for anything else you could easily spend a week in Slovenia. Flights from the UK currently arrive late in the evening so it is good to start your break on Thursday evening.

The wines are well worth drinking, both whites and reds, and go well with the mix of stews, Carnolian sausage (spiced) and mushroom soups that are specialities; for vegetarians they do a rather good vegetable layered cake as a main

course. Puddings range from apple strudel to the local cakes, *gibanica* (an apple delight) and *kremsnita*, found and developed in Bled – a puff pastry with vanilla filling.

I went in February hoping for snow, which I missed; however, the summer is probably best avoided as with nearby Croatia as it becomes very crowded. It is quite a romantic destination, so best enjoyed with your partner! I will return to experience the coastal region and the wine region ...

‘It is quite a romantic destination, so best enjoyed with your partner!’



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# ZANZIBAR



THE SPICE ISLAND



Tim Robson

‘to get there is a little bit of a challenge; ferry from mainland or more likely a short flight’

If you want to find an exotic location which delights the senses then this island fits the bill; the smell of spices, the gorgeous colours of the sea, the people and history, oh and the food. I first went 30 years ago when it was still a troubled part of Tanzania, which now is a memory. Being almost exclusively Muslim it doesn't reflect the host country which is predominately Christian. It has throughout history been an independent Kingdom under various rulers, both Middle Eastern and European.

The first visitors were the Portuguese who set up trading here in the 16<sup>th</sup> century and kept it for two hundred years until 1698 when it fell under the control of the Sultanate of Oman and the rising power of the Islamic Kingdoms. The Arab traders developed the trade in ivory, spices and slaves. In 1832 the capital of the Sultanate of Muscat and Oman was moved here.

In 1890 the British established control and relinquished this in 1963; a month later the delicate balance between the Arab and African populations exploded, with the former being expelled and Zanzibar becoming part of the newly formed Tanzania, where it remains as a semi-autonomous region.

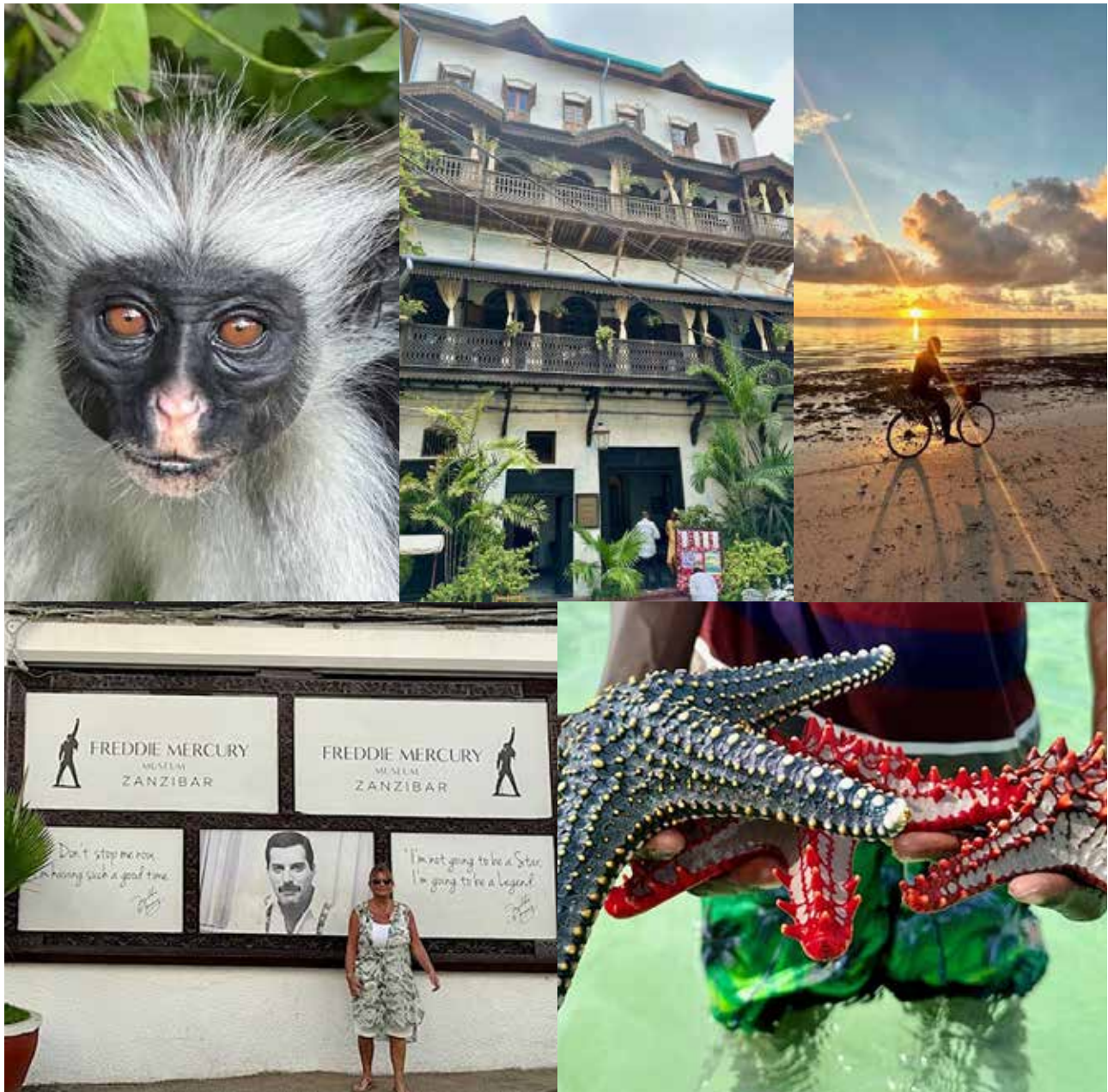
Although only 40 kilometres or so from the mainland of Africa and Tanzania, to get there is a little bit of a challenge; ferry from mainland or more likely a short flight. There are no scheduled direct flights from the UK, all either route through Middle East or Nairobi or Addis Ababa. I would recommend the Middle East carriers; we went on Kenya Airways which was ghastly, so avoid.

There are now well-established hotels of good quality on both main coasts; East and West, the majority on the East coast. There is a long reef off the East coast so it is good for diving and beach combing. The tides go out quite far so you can wade out to the reef and see starfish, nemo fish and countless other marine life. This is also where the women of the various villages hang out the seaweed to dry; seaweed being a major crop used locally in cosmetics.

Apart from enjoying the majestic views out to sea there is plenty to see and do on the island, from Stone Town, the capital and a UNESCO site, to swimming with turtles and dolphins, to visiting the rare, endangered and (unique to the island) Red Colombus monkeys. Shopping for fabric, cosmetics, spices and the usual African carvings are all available – the best and most interesting shops were actually at the new modern Zanzibar Airport.







If you do nothing else you should visit Stone Town, which wherever you are staying will be no more than an hours' drive through local markets, rice fields, spice plantations and full of local colour. Zanzibar is not a rich island, but is broadly speaking self-sufficient in fruit, vegetables and fish – you begin to notice the half- built houses everywhere. You buy a plot of land then as you can afford it start to build literally brick by brick. In Stone Town there are numerous winding alleyways through original buildings and the famous old wooden

and coloured ornate doors. The spice and food market is well worth the noise and crowded areas to explore. The island does, though, have a dark past reflected in Stone Town.

Slave trading is very much at the forefront of history concentrating on the Atlantic Slave Trade and its impact on the people taken from West Africa; very little is known nor written about the Eastern slave trade. N'Diaye, an expert historian on this trade comments,

“Most of the African authors have not yet published a book on the Arab-Muslim slave



‘There is a long reef off the East coast so it is good for diving and beach combing’

trade out of religious solidarity. There are 500 million Muslims in Africa, and it is better to blame the West than talk about past crimes of Arab Muslims”.

Estimates vary enormously on numbers of slaves taken from East and parts of Central Africa to Zanzibar to be sold at its central slave market; from as high as 17 million to 9 million – whatever the final tally it is a grim number. It does compare with the 10-12 million taken on the Atlantic slave trade.

For two hundred years trading expeditions financed by Arab traders on Zanzibar ranged far and wide into East and Central Africa buying ivory and capturing or buying slaves, who then had a long walk to the coast often carrying large ivory tusks; 3 out of 4 perished on these forced marches. The ones who managed to survive were held in underground pits beneath the main slave market in Stone Town. Now the cathedral stands above the slave market, build deliberately so, but the pits are still there. The Slave Museum is

worth a visit and does a good job of taking you through this largely forgotten trade.

From 1839 to 1860 the export of cloves boomed, so many slaves were now kept on the island to work the plantations and in 1873 under pressure from the British the slave trade was declared illegal in the Sultanate of Zanzibar, although the British introduced an indentured system instead.

The most notorious trader was Tippu Tip “the gatherer together of wealth”, who during his lifetime amassed a fortune from slave and ivory sales, using some 10,000 on his large clove plantations as well as controlling large areas of Central Africa as quasi states run by his son. He died in 1905 of malaria in his home in Stone Town, the last of his type.

Whether you like sitting relaxing on a beach, enjoy sampling local cuisine or exploring local history then the effort to get to Zanzibar is well worth it.



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## OBITUARY

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### ROBERT 'BOB' LYALL

13th July 1938 - 11th December 2023

It is with deep regret that we report the death of Bob Lyall, who died at the age of 85 in December 2023. He was a world authority on the cut/countermarked coins of the West Indies, and also a keen collector of Charles I coinage, as well as tokens and passes of the UK and other countries. He was also a fellow member of the Lancashire and Cheshire Numismatic Society, joining in the 1959-60 season and becoming its longest serving member.

Bob was born in Southampton in 1938 but because of the outbreak of war in 1939 his family evacuated to St Annes-on-Sea in Lancashire, subsequently moving to Manchester. He lived in the Greater Manchester area for the rest of his life, finally in Warrington. After attending the King's School, Macclesfield he did his National Service with the Royal Navy, including a visit to the West Indies in 1958. This kindled an interest in the region, to which he returned many times, and in particular its numismatic history.

Bob started collecting coins from the age of twelve, his first speciality being Charles I including siege pieces, an interest he returned to later in his collecting career. His main research was however on the cut/countermarked coins of the West Indies, and he kept in contact with all the specialists in the subject, as well as museum and library staff, both by correspondence and personal visits. He was a frequent visitor to Fred Pridmore at his home in Taunton, Somerset, to Peter Mitchell at Baldwin's and Brian Dawson's shop in Bolton.

His other interest was in tokens and passes, both local to the area in which he lived, and also abroad, particularly in countries with a past or present British connection. He was a regular attendee and speaker at the annual Token Congresses in the UK. Having attended the first Token Day in 1982 Bob organised the 1989 Token Congress at Manchester University and co-organised the 2006 event at St Helens with Andrew Anderson.

Bob gave talks on all his interests to the Lancashire and Cheshire Society and others. They were characterised by very thorough research on the subject matter, utilising all the



sources of information which might be relevant, such as local gazetteers, trade directories, census reports and so on. His publications included *The Tokens, Checks, Metallic Tickets, Passes and Tallies of the British Caribbean and Bermuda* (Token and Medal Society, 1988), *West Indies Coinage - some new discoveries* (Spink, 1998), *The Tokens and Checks of Malta* (1999, published privately) and *The Tokens and Checks of Gibraltar* (2010, published privately). He also published several articles in the Spink *Numismatic Circular*.

His working career was spent designing computer software for McVitie's. Eventually he arranged for the sale of his collections - Charles I, covering Tower and Provincial Mints, Irish and siege coins in 2015/16; the cut/countermarked coins in September 2018; and part of the Cheshire and Lancashire collection in August 2020. Bob will be sorely missed by the numismatic community and our condolences go out to his family and friends.

*Michael Robinson and David Holt, members Lancashire and Cheshire Numismatic Society, and Gary Oddie, Council member British Numismatic Society.*



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## SALE CALENDAR 2024

### April 2024

2 April	Spink Numismatic e-Circular 34: Ancient Coins e-Auction	London	24121
4 April	British and World Coins and Medals Spring Auction	London	24004
5 April	Original Vintage Film Posters	London	24013
10 April	World, Macau and Hong Kong Coins and Banknotes	Hong Kong	CSS103A
11 April	Chinese Banknotes and Coins	Hong Kong	CSS103B
15 April	Hong Kong and World coins e-auction	Hong Kong	CSS103C
16 April	Chinese Banknotes e-auction	Hong Kong	CSS103D
17 April	Chinese Coins e-auction	Hong Kong	CSS103E
18 April	Hong Kong and World banknotes e-auction	Hong Kong	CSS103F
18 April	Orders, Decorations and Medals	London	24001
23 April	Stamps and Covers of Great Britain	London	24015
24 April	The Lionheart Collection of Great Britain and British Empire Part XIX	London	24016

### May 2024

2 May	World Banknotes e-Auction	New York	398
8 May	World Banknotes	London	24008
14 May	Stamps and Covers of Asia	London	24017
15 May	Stamps and Covers of the World	London	24018
16 May	Orders, Decorations and Medals e-Auction	London	24111
24 May	Spink x Cask88-Fine Wine & Whisky Auction	New York	SFW54
28 May	Spink Numismatic e-Circular 35: Indian and Islamic Coins e-Auction	London	24122
30 May	The Philatelic Collector's Series e-Auction	London	24116
31 May	The Philatelic Collector's Series Sale	Hong Kong	CSS105

### June 2024

7 June	Cuban Delight auction	Hong Kong	SFW55
13 June	A Bank of England Charity Auction of King Charles III £5 Notes	London	24105
18 June	Jewelry, Silver & Objects of Vertu	New York	395
19 June	World Banknotes e-Auction	London	24200
26 June	British and World Coins and Medals e-Auction	London	24123
27 June	A Bank of England Charity Auction of King Charles III £10 Notes	London	24110

The above sale dates are subject to change.

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