

INSIDER

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



SPINK

ISSUE 45

SPRING 2023

REBEL EMPERORS OF BRITANNIA · A SEVENTEENTH CENTURY MAGPIE
THE COINAGE OF THE HELLENISTIC MONARCHIES
THE "SSC" COINS OF 1723 · WHERE ART MEETS BANKNOTES
THE PHARAOH NECTANEBO GOLD STATER · THE "LIONHEART" COLLECTION PART XVI



SPINK






LONDON
1666

Cover inspired by Ann Carrington artworks currently on exhibit at Spink



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SPRING 2023

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A WORD FROM OUR CHAIRMAN

Dear Friends, Dear Clients,

Our busiest year on record

As Easter comes around again and the nights start drawing out, we are all looking forward to a breather from our packed auction schedule over the long weekend. I was just reviewing numbers with our COO, and now better understand why so many of us at Spink feel happy but a tad tired! In the last January to January period, Spink has handled its largest number of auctions in its 357-year history: 152 auctions offering 70,000 lots to collectors and breaking again countless world records in all categories.

NYINC kicked off the year with some astonishing results for Banknotes, including a 1,000 rupee note issued by the Government of India in 1928, graded 35 Choice Very Fine by PMG (which fetched a total realised price of £31,200) and a pair of front and back printer's models of a Qatari 1,000 riyals (graded by PMG as 65 EPQ Gem Uncirculated and 64 Choice Uncirculated) which far surpassed its estimate of £5,000 to £7,000, reaching a final selling price of £84,000. But the star of the sale was a set of 6-Coins "Representative Specimens of the Currency" Guangdong "Imperial Dragon" Type Set, struck at Guangzhou Mint. Still presented in its original cherrywood box, and with exemplary third-party grades, the hammer price smashed pre-sale estimates five times over to reach a world record US\$150,000.

A brief selection of other auction highlights include the Margaret Franckom sale of New Zealand Postal History e-auction which ends on 5th April, along with Railway Stamps for letters and parcels transported by train from the Edward Klempka Collection, sold by Spink London on 16th February 2023.

What's coming up?

2022 brought some exceptional results for Spink, and 2023 is already shaping up to be a fascinating



year both in our global salerooms and our London Gallery. After being ranked again in the Antiques Trade Gazette as Number One Numismatic Auction House in the UK by turnover, we have just been appointed as Official Auctioneers of both the September Coinex show, and the BNTA 50th anniversary event. Let me take this opportunity to wish a happy 50th to all the BNTA members, including the Spink staff who worked at the time to make our firm one of the founding members.

We kick off just before Easter with the first of two Orders, Decorations and Medals sales (Spink London, 4th April and 20th July), hotly followed by World and Hong Kong Banknotes and Coins at Spink China on 11th April; Chinese Banknotes and Coins / The Numismatic Collectors' Series sale, both on 12th April; and The Prestigious Academic Reference Collection of the Late Dr Werner Burger of Chinese Charms on 13th April. This collection of Chinese amulets and charms is the first to hit the market with such size and provenance. That same day sees our London World Banknotes Sale take place in London, offering a superb selection of rare and notable lots, including Zanzibar.

Following the sad death of HM Queen Elizabeth II, the Coronation of King Charles III takes place on 6th May and will be a cause for celebration nationwide. In homage to this historic event, Spink has commissioned a series of artworks by artist Ann Carrington, which will be on display in our showroom and available for sale via private treaty – an exciting opportunity to add an iconic piece of art to your collection perhaps? Especially if you are already the fortunate owner of a portrait from the same artist of her late Majesty Queen Elizabeth II. The two royal portraits facing each other would constitute, with their joyful explosion of colours, an amazing homage on a single wall.

As ever we offer a wealth of e-auctions throughout the year (for full details visit our website, or even better use our Spink Live app to never miss a Spink auction) and have a variety of exciting philatelic sales, including the “Lionheart” Collection Part XVI and the

“Galaxy” Collection of GB and Commonwealth 20th Century Errors, already scheduled for June. Also look out for us at the many shows we will be attending over the next five months, including the MIF Paper Money Fair in Maastricht (28th to 30th April), the HKCIS in Hong Kong (14th to 16th May), TICC show in Tokyo (29th and 30th April), Westpex (28th to 30th April) and Essen (25th to 28th May) . We will again be attending the Rodney Cook Memorial rally at the beginning of September, where we will be announcing the winner of the inaugural Spink Find of the Year competition - this incredible charity does so much for cancer victims, and we would welcome donations of any kind.

Now please allow me to share my views on the collectables markets:

Financial markets are likely to be neutral to our markets

In these columns in the last issue of this magazine, I was talking about the “big pivot” coming on inflation, interest rates, commodity prices, and China reopening to the world. All that is well underway now. It was one reason underpinning my optimism on the markets. Of course, all that got derailed by the collapse of several banks, including two meaningful ones, Silicon Valley Bank and Credit Suisse. It is interesting to note that they have quickly been rescued with Government support, unlike Lehman Brothers in 2008. So their clients' deposits are safe, “only” shareholders and bondholders have been wiped out, but that's the definition of capitalism, and these two banks had made some seriously bad judgement calls. So thank you Lehman! I know many strategists believe that markets might never see again their January peaks during the year 2023. But then again, consensus is often wrong and these bank collapses can give the market the ultimate capitulation they need before bouncing. Anyway uninspiring equity, bond and property markets are a good thing for our collectables market. The less investments from our clients find their way to the financial markets and the more time and money is spent on collecting, which is good and offers an attractive risk diversification to many.

THIS
QUARTER'S
NUMBER

152

Globally 152
auctions in the
Jan22 to Jan23
period – just
under 70,000
lots offered

China, one big driver on the up

In the first six days of the Chinese New Year holiday, over 300 million tourism trips within China were made, data from the Ministry of Culture and Tourism showed last month. With revenge travel also came revenge spending; total spent by domestic tourists during this year's holiday stood at US\$56 billion, a 30 percent year-on-year increase from 2022, and, more importantly, 73 percent higher than in 2019. The domestic recovery in China is well under way, and with the recent relaxation of visas, it is a matter of time before the impact of the Chinese collectors is felt again on the international scene. Spink will hold in HK with its local partners, from 14th to 16th April, its first numismatic show since the Coronavirus pandemic and we expect a record attendance. And as I have always said in these columns, the Chinese buyers are not only among the most aggressive ones, they are also among the smartest and aim for rarity, quality and provenance. In Numismatics, some Chinese collectors are not collecting the coins or banknotes of one country, or one series, but building collections of the highest graded items across categories. This is a new phenomenon. Cuban cigars is a new collecting area in China, and in many cities, including Macau, you can no longer find any Cuban cigar for sale in the dedicated retail outlets. This bodes well for our third cigar auction in HK in mid-April. And hence my advice, if you wish to sell a collection, is to ensure the auction house you select has the best reach possible in China, and Asia in general. We have seen recently great collections sold by competitors for disappointing results, as the marketing was not adequate and was limited to the usual suspects. Global marketing is an absolute must, especially when many markets are in consolidation mode, especially when talking about average pieces. The "corona bonus" is fast disappearing for mediocre items.

The mega-trend of the silver revolution, and its whole-hearted embrace of technology post Covid

If you allow me, I would like to re-emphasise what I said in the last issue about the 'silver revolution', as on our planet of 8 billion people, we moved

from 233 million people aged 65 and over in 2002, to 783 million in 2022, and the forecast is for 1.4 billion in 2043! A lot of potential new collectors, even if only a tiny percentage were to take up one of our hobbies, or 'catch the collecting bug', whichever you prefer.

So a less anxiogenic economic environment in the next few months, combined with a return of the Chinese collector, and an increase of the senior population in the next few years, makes me quite bullish on the outlook for collectables in the future. Of course we will collect differently, with more communication and more technology, but the hobby is alive and kicking. In addition, the younger generation might surprise us. They like the 'planet friendly' aspect of collectables, recycled – by definition – forever, the technology starting to surround them more and more. Although not flavour of the month, the blockchain, with its independent storage of information regarding the provenance, authenticity and grading of a collectable will profoundly alter the auction business and the collecting hobby soon. The possibilities offered by the Blockchain technology will also provide reassurance, as to what they buy, to younger and less academic collectors.

So I am quite optimistic for Spink and the hobbies we cover. We expect to bring at least as many auctions as last year and have already secured some very exciting properties. I do believe 2023 will be a great year for collectors, let's hope it is also a great year for the world at large, with peace and harmony beyond our favourite albums, or coins, medal and cigars cabinet, and whisky libraries.

Wishing you all a wonderful Easter weekend with your loved ones.



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

SPINK

WHERE HISTORY IS VALUED

The “Galaxy” Collection of Great Britain and Commonwealth 20th Century Errors

6 June 2023 | London



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FORTHCOMING SALE

THE MARGARET FRANCKOM SALE OF NEW ZEALAND POSTAL HISTORY

Ongoing e-auction ends
Wednesday 5th April 2023

Wikipedia tells us that New Zealand was the last habitable land to be settled by humans between 1280 and 1350 and then developed a distinctive Maori culture. Abel Tasman, the Dutch explorer, was the first European to sight and record the Islands in 1642.

From the early 19th Century Christian missionaries began to settle in New Zealand, converting most of the Maori population to Christianity. In 1840 representatives of the United Kingdom and Maori chiefs signed the Treaty of Waitangi, which declared British sovereignty over the Islands.

The remarkable collection formed by Margaret Franckom contains no fewer than 48 lots of mostly letters from Missionsaries to or from New Zealand, and paints a vivid picture of their lives and problems. This was followed by almost 120 lots of letters from Pioneers telling of their early days, buying land, discovering gold, whaling, etc.

Almost all the lots in this sale contain transcripts of the contents, and with the research into rates, the ships which carried letters etc, went to make this small sale a fascinating insight into the early years of this most interesting of countries.

The Margaret Frankcom Collection of New Zealand Postal History e-Auction will end on Wednesday 5th April 2023.



Figure 1



Figure 2



Figure 3

“Almost all the lots in this sale contain transcripts of the contents”

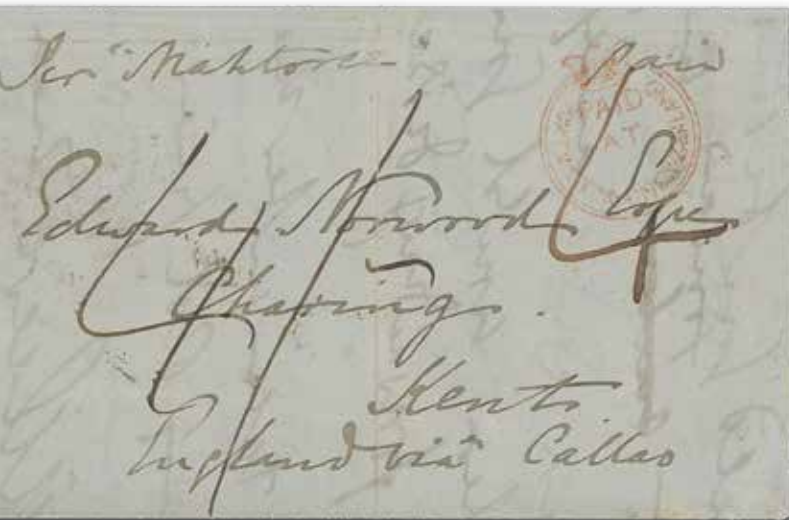


Figure 4

A few examples:

(Figure 1) Lot 2001 1823 (24th May) letter from the Reverend William White to London, detailing his journey to the islands and cannibalism amongst the natives.

Another letter from William White dated 1824 (December) mentions converting “savages” to Christianity.

In an 1828 (7th May) letter William Horton bemoans the high cost of shipping good bricks to New Zealand. (Figure 2, lot 2009).

In a letter of 8th March 1830 James Stack tells us that he wants to return to England to find a wife.

In a letter of 1833 (1st August) William White writes of his concerns that the Wesleyan Missionary Society is being Swamped by the more active Church Missionary Society.

Letters from Pioneers start from 1830 and includes an 1837 Whalers letter (Figure 3, lot 2055)

Others complain of the iniquities of land sales, good wages being paid to builders, labourers etc.

Included in the sale were a remarkable range of early New Zealand handstamps, ship letter markings, many of the ever-popular Crowned Circles, including rare towns with lot 2138, an 1854 (27th January) letter from William Hamilton in Christchurch to Kent with a fine red “paid/at/port Victoria. New Zealand” (figure 4, Lot 2138).

FORTHCOMING SALE

SPINK NUMISMATIC E-CIRCULAR 28: ANCIENT COINS, FEATURING THE DR OFFER COLLECTION OF JEWISH COINS

Spink London, 5th – 19th April 2023

Headlining Spink's upcoming Ancient Coins e-auction is the fascinating collection of the late Israeli-American psychiatrist Dr Daniel Offer. Born Thomas Edgar Hirsch to a prominent family of physicians in Berlin in 1929, Dr Offer emigrated from Germany along with his family in 1936, taking refuge in what was then the British Mandate of Palestine. The young Dr Offer was fascinated by the archaeological and numismatic heritage within what had once been the Kingdom of Judea.

Serving with distinction in the Israeli military during the war of 1948, Offer was discharged in 1950 and emigrated for study in the United States, enrolling as a medical student at The University of Rochester, in Rochester New York. He then continued his education at the University Of Chicago Pritzker School Of Medicine, from which he graduated in 1957. Offer then served an internship at the University of Illinois Medical Centre, Chicago, as well as a psychiatric residency at the Michael Reese Hospital, Chicago, between 1958 and 1961. He would remain at Michael Reese for the next three decades, serving as the Chairman of Department of Psychiatry between 1977 and 1987. Alongside this, Dr Offer served on the faculty of the University of Chicago Medical School from 1973 to 1990, becoming



Dr Daniel Offer (1929-2013) – Photo by Nancy Whitworth, 2007



7703 - The Dr Offer Collection of Jewish Coins | Judaea, The Jewish War (AD 66-70) AR Shekel, Dated Year 1 (April 66-May 67), 'Shekel of Israel, Year 1' (Paleo-Hebrew), chalice with pearly rim rev. 'Jerusalem the Holy' (Paleo-Hebrew), sceptre with three pomegranate buds, 14.39g (Hendin, 6383; TJC, 187)



7710 - The Dr Offer Collection of Jewish Coins | Judaea, Bar Kokhbar Revolt, AR Zuz, Undated, attributed to Year 3 (AD134/135) Bunch of grapes with tendril, rev. For the freedom of Jerusalem, three-stringed cithara (lyre), 3.35g, (Hendin, 1435; TJC, 274a)



7704 - The Dr Offer Collection of Jewish Coins | Judaea, The Jewish War (AD 66-70) AR Shekel, Dated Year 3 (April 68-May 69), 'Shekel of Israel' (Paleo-Hebrew), omer cup with pearly rim, base resting on raised projections, date-mark 'Year 3' (Paleo-Hebrew) above rev. 'Jerusalem the Holy' (Paleo-Hebrew), staff with three pomegranate buds and globular base, 14.24g, (GBC 6, 6390; GBC 5, 1361)

“While the collection is modestly sized, it is of great numismatic and historical importance, and provides a fascinating showcase of the material culture of ancient Judea.”



The Last Stand: Ruins of the Fortress of Beitar, where Bar Kokhba was finally defeated by the Romans in 135 – Photo by Bukvoed, Wikimedia Commons, CC BY 4.0

Professor of Psychiatry in 1974. In 1990 he became Professor of Psychiatry and Behavioral Sciences at Northwestern University Feinberg School of Medicine, attaining emeritus status in 2008.

During his medical and academic career, Offer specialised in adolescent psychiatric development, noticing in 1963 that very little was known about the field. He pioneered major research in the psychological impact of teenage years, organising a major longitudinal study of teenagers that covered the development and self-perception of a selection of adolescents as they grew older. The data revealed that contrary to popular perception at the time, stability, rather than turmoil, was the overriding characteristic of normal adolescents. Further studies led by Offer yielded other interesting findings: that typically, a psychologically stable adolescent would remain so throughout their adult life, and that well-adjusted adults rarely have accurate recollections of how they thought or felt during their adolescence. Offer founded the *Journal of Youth and Adolescence* in 1972, and developed the Offer Self-Image Questionnaire (OSIQ), a highly influential system of assessment for teenage psychiatric wellbeing which has been reproduced internationally. As well as being the recipient of a multitude of awards and author of numerous psychiatric studies and books, having been put on dialysis in 1999, Dr Offer researched and published a book written to assist his fellow patients in living with dialysis.

Outside of his professional achievements, Dr Offer was a keen collector of stamps and coins, and along with silver dollars and commemorative stamp issues which he collected for fun, developed a marvellous collection of ancient Jewish coins throughout his adulthood. Spink are privileged to have been entrusted with the sale of Dr Offer's collection, which ranges from coins of the Persian province of 'Yehud' in the third century BC, to the Bar Kokhba Revolt of AD 132-135. While the collection is modestly sized, it is of great numismatic and historical importance, and provides a fascinating showcase of the material culture of ancient Judea. The coinage of the infamous Herodian dynasty, for

instance, includes one coin which was derided as including the first “graven image” in Jewish coinage – an eagle thought to be a representation of the ornamentation of the palace of Herod ‘The Great’. Conversely, the coinage of the ‘First Jewish War’ or ‘Jewish Revolt’ against the Roman Empire in AD 66-70 includes a bronze Prutah which depicts the symbols of the Jewish festival of Sukkot: the ethrog and the lulav. The Jewish Revolt coinage of 66-70, struck as Jewish rebels held out in a vicious war against the future Roman Emperors Vespasian and Titus, and often struck upon re-purposed Roman coins, provides some of the most notable highlights of the Dr Offer Collection. Chief among which is lot 7705, the ‘Year 3’ Half-Shekel (Estimated, £8,000-£10,000), one of the rarest coins in Jewish history, of great historical significance and in remarkably good condition for the issue. Likewise, its counterpart, the most famous coin of the collection, lot 7704, the ‘Year 3’ Shekel (Estimated, £6,000-£8,000) is exceptionally well-struck, and is a great example of the issue, coveted by any collector the period. No less fascinating is lot 7703, the ‘Year 1’ Shekel (estimated, £4,000-£6,000) often overlooked in favour of the aforementioned ‘Year 3’ issue, which is well-centred and lustrous, being a notably attractive example of an often brow-beaten coinage.

Long after the revolt was put down in the bloody siege of Jerusalem in AD 70, following which was the destruction of the Second Jewish Temple by Titus, another revolt erupted from Judaea in 132, this time led by a charismatic general named Simon Bar Kokhba. Drawing upon popular discontent caused by the erection of a pagan temple upon the ruins of Jerusalem by the Emperor Hadrian, Bar Kokhba launched a vicious guerrilla war against the Romans, ruling as a Nasi or Prince of an independent rebel-state centred in Jerusalem. Bar Kokhba built a kind of messianic cult around himself, playing up to ideas of national liberation among his followers, and punishing Jews who did not actively play a role in the revolt. He supported the revival of the use of Hebrew in public life, and an uncompromising resistance against Roman cultural hegemony. Coinage was central to this culture war, and two coins of note come to us from this period by way of the Dr Offer collection. Lots 7708 and 7709 (Estimated £1,200-£1,400; £600-800), each



Cave of Letters: One of the caves in the Judean Desert, in which Jewish rebels under Bar Kokhba hid from the Romans. Several documents of the period, including correspondence from Bar Kokhba himself, were discovered here in 1960 – Photo by the Israel Antiquities Authority



Spoils of War: The arch of Titus in Rome, showcasing the looting of the Jewish Temple by Roman troops in AD 70 – Photo by Dnalor_01, Wikimedia Commons, CC 3.0



7705 - The Dr Offer Collection of Jewish Coins | Judaea, The Jewish War (AD 66-70) AR Half-Shekel, Dated Year 3 (April 68-May 69) 'Half of a Shekel' (Paleo-Hebrew), omer cup with pearled rim, base resting on raised projections date-mark 'Year 3' (Paleo-Hebrew) above rev. 'Jerusalem the Holy' (Paleo-Hebrew), staff with three pomegranate buds and globular base, 7.11g, (GBC 6, 6391; GBC 5, 1362)



7708 - The Dr Offer Collection of Jewish Coins | Judaea, Bar Kokhba Revolt, AR Zuz, Undated, attributed to Year 3 (AD 134/135) 'Shimon' (Paleo-Hebrew) within wreath of thin branches wrapped around eight almonds, with a medallion between two pairs of dots at top and tendrils below, rev. 'For the Freedom of Jerusalem' (Paleo-Hebrew) fluted jug with handle on left, willow branch in right field, 3.27g, (Hendin, 1422; TJC 283a)

of which is a silver Zuz from the third year of the revolt, are emblazoned with a Hebrew inscription of independence: "For the freedom of Jerusalem", as well as a dedication to Prince "Shimon" – Bar Kokhba himself. Like the earlier revolt coins, these issues make use of the common Jewish motif of the grape and the vine, which plays a central and recurring role in Jewish ceremony and ritual: Noah planted a vineyard following the end of the great flood, and Josephus describes a magnificent golden vine ascending the Temple of Jerusalem. Bar Kokhba's revolt, while creating a nightmarish war for the Romans, was disastrous for the Jewish people: the three-year war was a time of starvation and bloody warfare, at the end of which many Jews were enslaved or executed, and all Jews were banned from Jerusalem. For his war-mongering, the Talmud decries Bar Kokhbar as a deceitful false prophet; indeed, the failure of the revolt is said to have had a major impact upon Jewish philosophy and in particular its conception of a 'messiah'.

Dr Offer's collection will headline Spink's upcoming Numismatic e-Circular of Ancient Coins, which also includes offerings from the 'White Rose' and 'Leja-Park' collections, as well as the Cabinet of the late Robert P Ball. Of particular note from across the sale are some terrific Greek examples from Macedon, Syracuse and the Seleucid Empire, a wonderful section of Roman Republican denarii, all with attached provenance, and a marvellous array of Byzantine gold.

The Spink Numismatic e-Circular 28: Ancient Coins, Featuring the Dr Offer Collection of Jewish Coins commences on 5th April, closing on 19th April 2023, following the magnificent ancient offerings in our Ancient and British Coins sale on 31st March, ahead of our October e-auction and, for the first time in two decades, a room auction of exclusively ancient coins, including the 'Kyrios' Collection of Ancient Greek Coins. If you are interested in consigning to these sales, or have any questions regarding our ancient coin offerings, please contact Axel Kendrick, akendrick@spink.com, or by telephone on 020 7563 4089.

FORTHCOMING SALE

WORLD AND HONG KONG BANKNOTES AND COINS

Spink China, 11th April 2023

CHINESE BANKNOTES AND COINS AND THE NUMISMATIC COLLECTORS' SERIES SALE

Spink London, 12th April 2023

THE PRESTIGIOUS ACADEMIC REFERENCE COLLECTION OF THE LATE DR WERNER BURGER - PART 3: CHINESE CHARMS

Spink London, 13th April 2023

April has always been an exciting time for Spink China with our Spring Numismatic Collectors' Series auction and the Hong Kong Coin Show (HKCS). Though auctions have not stopped in the past three years, HKCS was unfortunately put on pause. But on 14th April 2023, HKCS is officially back and Spink China have an exciting numismatics-filled itinerary planned for collectors. Starting with World and Hong Kong Banknotes and Coins on 11th April, followed by Chinese Banknotes and Coins on the 12th, we then have the vast collection of Chinese Charms compiled by the late Dr Werner Burger on 13th April. From 14th to 16th April, the Spink China team will be attending HKCS to greet old friends and meet new collectors. Finally, to wrap up this



Hong Kong 5 cents, 1941-KN. PCGS MS63



Macau, Japanese Occupation, 25 patacas, 1944. PMG 50



Hong Kong, \$100, 1912. PMG 20



China 1st Series Renminbi, 10,000 yuan 'Camel Train', PMG 20



China, unadopted design 2 yuan. PMG 63.



Qing Dynasty 1906 pattern 2 mace. NGC MS65

numismatics extravaganza, we have four days of e-auctions from 17th to 20th April. Here are some highlights that we must mention:

In the Hong Kong coins section, we have a George VI 5 cents of 1941 by the King Nortons Mint graded PCGS MS63 – a scarce WWII issue that was never entered in circulation. Two varying highlights from Macau with more than 50 years apart, one is a 1944 Occupation 25 patacas in completely original condition – best example ever seen. Second is a Bank of China unissued 10 patacas proof from 2000, first time seen in the market! Finishing off the first day with a selection of Hong Kong banknotes, we have to mention the Chartered Bank of India, Australia & China unissued \$25 from 1890s. The denomination of \$25 is important for HK collectors for its elusiveness, with the last \$25 going out of circulation in 1912. As only the second example known for this early \$25, it is not to be missed by any serious collector. The \$100 is a much more common denomination but the HSBC 1912 \$100 is anything but common. Usually seen as a contemporary counterfeit, this real, issued example is currently the only one known - a completely original note with signs of circulation but which has retained nearly all its colour. Truly a spectacular and important example.

On 12th April, we start with the Chinese banknotes section. Out of the selection of Qing Cash notes, there is the well preserved Xianfeng 5 tael, a rarely high denomination type. One of the most iconic types in the whole series has to be the Inner Mongolia issue “Camel Train” 10,000 yuan. Both specimen and issued examples are on offer, this rare pairing sure to attract even the most discerning collectors. Unadopted designs from the Renminbi series will always be intriguing and special to collectors. The “Wang Jiangxi” unissued 2 yuan is special in its use of the Communist hero with an extraordinary story, making it one of the

most important item in modern Chinese numismatics.

For Chinese coinage, we have a varied selection from a Qing Dynasty pattern 2 mace with striking toning throughout, and two early Qing cash mother coins. Moving on to the Republic era coinage, some classic titans are offered including a MS66 Memento Dollar, the “Three Birds” type Junk Dollar, a shimmering example of the “flying dragon” Yuan Shih Kai silver dollar and finally a Xu Shi Chang “Pavilion” dollar with gorgeous old dark toning. In the modern proof section, we have a group of high grade 1kg silver proofs. A small selection of the ever popular Szechuan Horse gaming tokens from the Dr Werner Burger Collection rounds off the live portion of the Numismatic Collectors’ Series.

On 13th April, we are dedicating the whole day to the vast and comprehensive collection of Chinese Charms from the late Dr Werner Burger. With over 900 lots, never before has a collection of this size has been offered in the market, catalogued and organised by charms expert Dr Alex Fang – we are confident this will be a landmark sale that also honours Dr Burger’s lifetime work in Chinese numismatics.

We hope you enjoy this selection of choice numismatic items we have put together. We look forward to seeing all our friends and collectors in Hong Kong very soon and welcome everyone to say hi to our team at table E2-3 during HKCS weekend.

World and Hong Kong Banknotes and Coins will be offered for sale by Spink China on 11th April 2023; Chinese Banknotes and Coins and The Numismatic Collectors’ Series Sale will be offered for sale by Spink China on 12th April 2023; and The Prestigious Academic Reference Collection of the Late Dr Werner Burger - Part 3: Chinese Charms will be offered for sale by Spink China on 13th April 2023. For further details please contact Elaine Fung, efung@spink.com.



China 1912 silver memento dollar. PCGS MS66



China 1921 silver dollar, 'Pavilion'. PCGS AU55



China 1912 Szechuan gaming token. PCGS AU55



China Liao-Jin Dynasty 'two dragons' openwork charm. v

World Banknotes

13 April 2023 | Spink UK



To consign to our Auctions, please get in touch:

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WWW.SPINK.COM

FORTHCOMING SALE

WORLD BANKNOTES

Spink London, 13th April 2023

This April, Banknotes are pleased to be offering a superb selection of items in our upcoming World Banknotes floor auction, scheduled to take place in London on Thursday 13th April. Some of the most notable lots available include a Bank of England £2 note, dated 27th February 1807. This is one of only two notes to have been graded by PMG 25 Very Fine, with an estimated price of £6,000 to £8,000. Another high-value note on offer is a Zanzibar 5 rupees from 1st August 1916. It is an uncommon occurrence for any of these notes to appear on the market, meaning this item would be an extremely unique purchase. It is priced from £15,000 to £25,000, and has a PMG grade of 20 NET Fine.

Possibly the note to be watching the most is an Indian 1,000 rupees, with a printed date of 27th August 1927. It has been graded by PMG as 35 Choice Very Fine, and is an incredibly scarce variety; there have been no recorded public auctions to feature this type of note. As a result, the lot is expected to attract some exceptionally high bids, and has been estimated from £50,000 to £70,000.

Also available to bid on will be three emergency issue banknotes from the Straits Settlements, all issued between the years 1917 to 1919. They were printed as a response to an increase in silver prices, in order to make up for a coin shortage within the territories. When looking at all three of these items, it is striking how much they differ in design, as almost every feature on each note is unique. Even the text 'Government of the Straits Settlements' is written in three distinct type faces. The first of the banknotes is 25 cents dating from 1917. It has been graded 30 Very Fine by PMG, and has been estimated between £1,000



Bank of England 1807 £2



Zanzibar 1916 5 rupees



India 1927 1000 rupees



Straits Settlements 1917 25 cents



Straits Settlements 1919 10 cents (Pick 6)



Straits Settlements 1919 10 cents (Pick 8)



Kuwait 1961 half dinar essays

and £1,500. The second and third of these notes are two different types of 10 cents (Pick numbers 6 and 8). Notwithstanding the fact that they both share 1919 as their year of issue, there are little to no visual similarities between the two lots. Furthermore, their PMG grades of 65 EPQ Gem Uncirculated make them both one of the best grades known for their type. Consecutively priced at £2,000 to £3,000 and £2,500 to £3,500, this may be prove to be an ideal opportunity for collectors to own two near-perfectly preserved pieces of Southeast Asian history.

Finally, we are pleased to be offering a pair of obverse and reverse essays of an unissued Kuwait Currency Board ½ dinar. The design strongly resembles that of the Kuwait ½ dinar from 1961, albeit with some very distinguishable differences. One of the most obvious changes is the beautiful and unissued portrait seen on the obverse. However, a more subtle alteration is that the building on the reverse has been illustrated with a different depth of field than what is seen on the issued note. These features mean that this essay is completely unique by design; it would be an outstanding item for any Middle Eastern banknote collection.

The World Banknotes sale will take place in London on 13th April 2023. For further information please contact Arnas Savickas, asavickas@spink.com.

FORTHCOMING SALE

THE “LIONHEART” COLLECTION - PART XVI

Spink London, 6th June 2023

Spink are proud to announce the sale of yet another exciting and diverse auction, the “Lionheart” Collection Part XVI. From Queen Victoria to King George VI, collectors of British Colonial stamps are sure to be delighted with the array of quality items on offer. Featuring a multitude of fascinating countries, from Mauritius and Trinidad to Straits Settlements and Great Britain, this auction will certainly spark the curiosity of the avid collector.

Notable stamps on offer include a unique Mauritius 1848 2d fine used pair with neat numeral ‘2’ of Flacq on each. Another superb Mauritius stamp coming to the market in this auction is an 1848-59 “POST PAID” 2d blue on yellowish paper, showing “PENOE” error, lightly cancelled, with large even margins and of excellent colour.

Further highlights include a Straits Settlements 1921-33, King George V \$500 ‘Postage & Revenue’ in genuine mint condition. With approximately only a dozen of known examples in this exceptional condition, this is a true rarity.

Particularly notable of the impressive group of Trinidad stamps on offer is a stunning 1891 Duke of York visit complete set of seven values, 1/2d to 5s, each locally surcharged “9d”, believed to be one of only two complete sets remaining in private hands. An exciting opportunity to obtain such a rarity. Another highlight from Trinidad includes a scarce 1859 6d deep green Britannia, imperf, top-sheet-margin.

Among other highlights is a remarkably fresh and perfectly centred Kenya & Uganda, 1925, King



KUT-£20-KGV



Mauritius-2d-Pair



Mauritius-Penoe-Error



Trinidad-1891-The-Duke-of-York-Visit



Straits-\$500-KGV



Trinidad-1859-6d

George V, £20 red & green. An item certain to attract a great deal of attention.

With such an array of interesting and rare stamps in this auction, it is difficult to select just a few highlights, but this should provide you with a glimpse of the excitement surrounding Part XVI of the collection.

So, whether you're a seasoned specialist or a budding collector, the diverse assembly of "Lionheart" Part XVI is a perfect opportunity for you to participate in this much anticipated auction.

The "Lionheart" Collection - Part XVI will be offered for sale at Spink London on 6th June 2023. For further information please contact Josh Barber, jbarber@spink.com.

FORTHCOMING SALE

ORDERS, DECORATIONS AND MEDALS

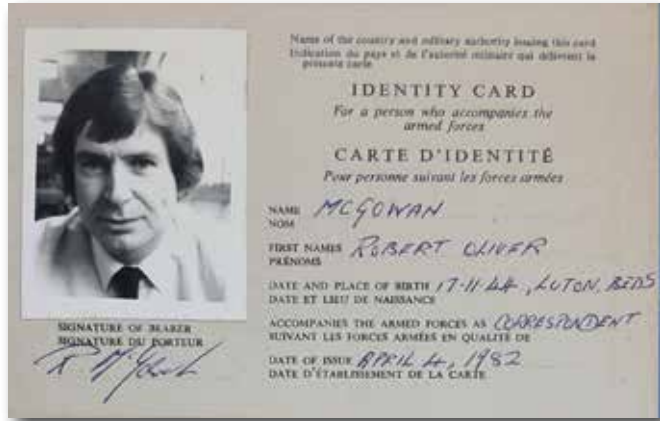
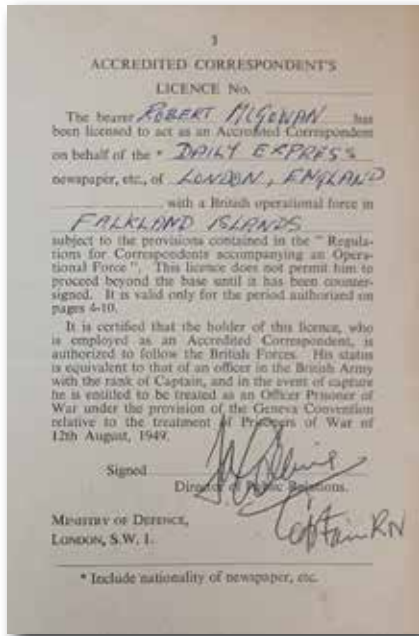
FALKLANDS WAR REPORTER MEDAL AND ARCHIVE TO BE OFFERED IN JULY 2023 MEDAL AUCTION

Spink London, 20th July 2023

While the April Medal Auction is looming for the Medal Department as we go to press, they are already well underway in preparations for their July auction. A number of exciting and unusual consignments have already been made but they are pleased to announce they will offer the Medal and Archive of the well-known war reporter Bob McGowan, upon the instruction of his widow.

Bob was one of the finest war correspondents in his generation on Fleet Street. Having cut his teeth in Northern Ireland, he would go on to give readers a remarkable insight into what was really happening on the front line. During the 1970s he rose to prominence and having moved to the Daily Express, time and again he was first on the scene for international sieges, hijackings and wars. Amongst others, he was on the scene for the Dutch Train Hijacking (1975), was first into Afghanistan after the Russian invasion, being swiftly arrested and visiting Idi Amin's Uganda. Perhaps the two crowning glories of his career were his reporting of the Falklands War. A colleague who knew him well summed that one up:





“His other finest moment came when he led the reporting on the Iranian Embassy Siege, a period which earned him a share in the Reporter of the Year Award.”



‘A great hack who yomped with 3 Para in the Falklands and was awarded the South Atlantic Medal with Rosette. Bob never shirked the front line.’

It would also lead to his publishing (in collaboration with Jeremy Hands), the well-known account of the conflict, *Don't Cry for Me, Sergeant-Major* which was published in 1983.

His other finest moment came when he led the reporting on the Iranian Embassy Siege, a period which earned him a share in the Reporter of the Year Award.

His South Atlantic Medal with Rosette is to be offered alongside a truly outstanding and complete archive of unpublished material, to include his notebooks from his career, official MOD Press Accreditations and a number of relics from the Falklands War.

For further information please contact Marcus Budgen, mbudgen@spink.com.

AVAILABLE IN THE SPINK GALLERY

We are delighted to announce that Richard Knight's series of paintings inspired by the iconic beauty of the Spitfire will be available for purchase at Spink Shop (<https://shop.spink.com/>).

Based at Wimbledon Art Studios, Richard Knight has been a professional artist for 18 years and is known for his urban landscapes in a classic modernist style. Shown by several galleries in London and beyond, his childhood love of drawing the Supermarine Spitfire was re-ignited by visiting the 70th Anniversary of the Battle of Britain at Biggin Hill. Don't miss the chance to collect four beautiful works of art, commemorating an original feat of engineering history, exclusively from Spink.

The paintings are as follows:

1. Orange Spitfire, acrylic on deep canvas, 100 x 100cm - £1,900.00 + VAT
2. Spitfire duo, acrylic on deep canvas, 90 x 90cm - £1,600.00 + VAT
3. On Patrol, acrylic on deep canvas, 95 x 95cm - £1,700.00 + VAT
4. Spitfire formation, acrylic on deep canvas, 100 x 66cm (portrait) plus black tray frame- £1,500.00 + VAT

For more inquiries, please contact our expert Tim Robson by email, trobson@spink.com, or by telephone +44 (0)20 7563 4007.



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COMING TO SPINK SOON

MASTER CRAFTSMAN RAMU RAMDEV, COURT MINIATURIST TO THE RAJ OF JAIPUR

Ramu Ramdev was trained in the traditional art of miniature painting, working in a style that has been popular in royal courts since the 16th century; his art has been displayed in the US, England and all across India. He received the Master Craftsman Award from the state government of Rajasthan, and has been widely praised by international personalities including King Charles III. In order to preserve the art of traditional miniature painting and promote understanding, Mr Ramdev established Rangreet in 1996, an organisation which sponsors training camps, hosts workshops, presents conferences, honours master artists and encourages new talent. He is a master in the Mughal, Kangda, Jaipur and Jodhpur school of Indian miniature paintings and is Court Miniaturist to the Raj of Jaipur.

For further information, custom designs, or if you are interested in purchasing any of the items pictured, please contact Tim Robson, trobson@spink.com.





SPINK AND THE RCM

Dave Crisp, Rally Coordinator

THE Rodney Cook Memorial Rally team are very pleased to announce that this year we donated over £84,000 to our charities. The majority of the fantastic sum was donated to Cancer Charities at Bath Hospital (the new Dyson centre) and Forever Friends at Swindon Hospital. We also gave smaller amounts to the landowner's choice of charities.

All this year's money, and everything we have raised and given to charity since 2018, comes to £198,000. All this started when Gary unfortunately lost his father to Cancer in Bath hospital. Gary was a member of our Trowbridge metal detecting club and asked us if we could help to raise some money in his father's memory. From that first small rally, we have raised this huge sum of money. Since then (in 2018), excepting Covid restrictions we have gone from strength to strength each year.

But we could not have done this without the many people who have helped us along the way; this includes our club members and other friends who give up their time (in total about eight days a year) to marshal and help out at our events. None of these helpers get paid at all, but we do feed them! These great friends and helpers total about 50, and we could not do it without their full support. I must also include the detecting manufactures and dealers who freely give us lots of fantastic prizes which we raffle to increase the funds.

The RCM rally is now one of the top rallies in the country, and we pride ourselves that we do everything right for the detectorists and their families when they attend one of our events.

We were very pleased last year to accept an offer from Spink to attend our 2022 rally, and to



announce their new Find of the Year competition, which is open to all detectorists. Spink also ran an identification and valuation service from their marquee, and as a bonus provided some tokens that were buried and could be redeemed for some of their world-famous coin books; if that wasn't enough, they also donated vouchers as raffle prizes for more of their great books.

We allocated their marquee space right in front of our extra-large RCM marquee, with the National Council for Metal Detecting (NCMD) tent alongside, and one of our main dealers on the other side. This sought-after prominent space was well used throughout the weekend.

I would publicly like to thank Spink very much, along with Emma, Tim and Greg, who arranged it all and then sat through two days of people asking them all sort of questions.

We are already planning the 2023 rally, and are very pleased to know that Spink is coming back next year.

With many, many thanks from all at the RCM team.

LONDON NEWS

NYINC

13th January, 2023

The Banknote Department was pleased to be represented once again at the annual New York International Numismatic Convention (NYINC), with auction 381 World Banknotes which took place at the InterContinental New York Barclay Hotel on 13th January. Alongside the assortment of high-value items available were some outstanding highlights, namely Lot 139. This was a 1,000 rupee note issued by the Government of India in 1928, graded 35 Choice Very Fine by PMG. The particular variety available had not been sold on the market since October 2013, when Spink auctioned off another of the same note with a grade 25 from PMG. Following nearly a decade of absence, accompanied with the added exclusivity of a higher grade, it was no surprise that the note managed to perform so remarkably well. It fetched a total realised price of £31,200, thus solidifying its scarcity among collectors once more.

One of the best performing items in the sale was Lot 244; a pair of front and back printer's models of a Qatari 1,000 riyals. Dating back to 1979, the pair were both graded by PMG as 65 EPQ Gem Uncirculated and 64 Choice Uncirculated respectively. The lot surpassed its estimated price far beyond what might usually be expected. Despite an estimate of £5,000 to £7,000, the gavel did not go down until it had reached its final selling price of £84,000.

Lot 204 was another highlight of January's auction: A Malaya and British Borneo 1,000 dollar specimen, dated 21st March 1953. As a high denomination specimen, it was expected to draw attention, with a mere seven auction sales of this type recorded since 2015. It sported



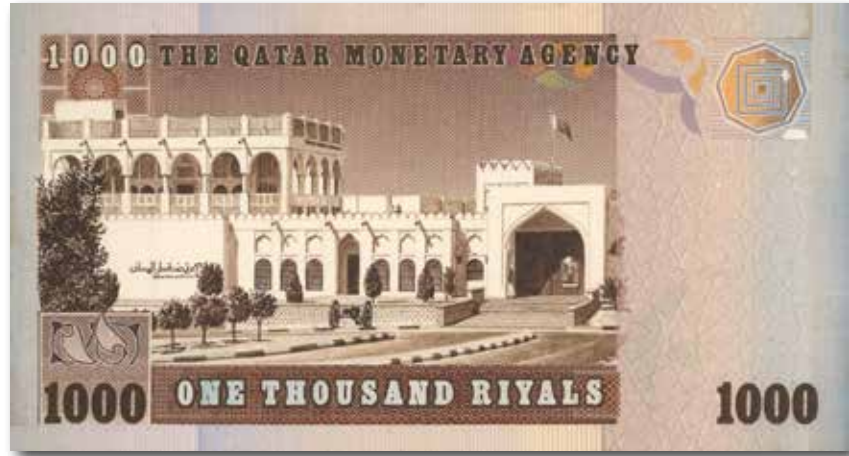
Lot 139



Lot 204



Lot 244 Back



Lot 244 Front



“following nearly a decade of absence, accompanied with the added exclusivity of a higher grade, it was no surprise that the note managed to perform so remarkably well”

some gorgeously detailed and coloured floral design features, akin to those seen on the 10,000 dollar note from the same year. The total realised price raised for the lot concluded at £22,800.

However, the rarity of these notes proved no competition in comparison to Lot 123: An Indian 500 rupee note, with a printed date of 29th May 1922. This can easily be considered as the jewel in the crown of the NYINC sale, with the specific type containing zero records of ever being sold at a public auction. The exclusivity was maintained by the fact that it is also the only note to have been graded by PMG, who awarded it a grade 50 About Uncirculated. These factors resulted in the item selling at £28,800, far higher than the £14,000 to £18,000 that was estimated. An exceptionally rare example, it perfectly illustrates the undivided prestige that has come to be associated with the NYINC auctions.

LONDON NEWS

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

24th January, 2023

The collection of Dato Professor Cheah Jin Seng illustrated the buoyancy of the market for Japanese Occupation, with hundreds of participating bidders bidding predominantly on our Spink Live platform; intense bouts were fought out over highlight lots lasting well into the evening.



Lot 2043: Trengganu \$5 (3) and \$25 used on envelope, sold for £9,920



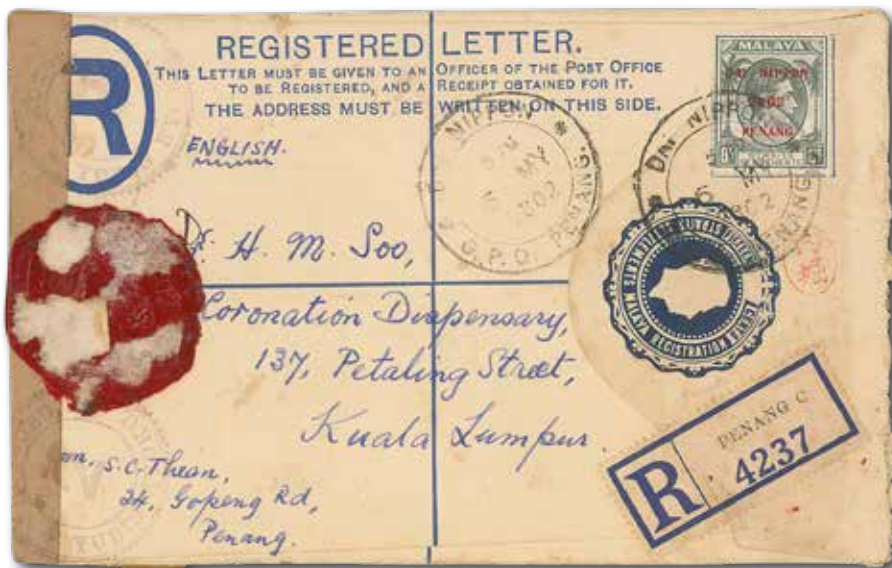
Lot 2130: Penang 1942 (March) \$500 fiscally used on piece, sold for £6,200

Lot 2014: Malacca 2c block of four with inverted handstamp used on envelope, sold for £6,200





Lot 2186: 1942 envelope bearing Kelantan 1c on 50c, 2c on 40c and 5c on 12c tied by "TEMANGAN/KELATAN" cds, sold for £6,200



Lot 2242: 1942 (6 May) Straits Settlements 15c registered envelope with Itchiburi seal in red, addressed to Kuala Lumpur, bearing Straits Settlements 8c with Dai Nippon Penang overprint tied by "dai nippon/g.p.o. penang" double-ring ds (Type JD3), showing Penang C registration label, sealing tape at left tied by "kotsubu/2/yubin kyoku" cachet in violet. Sold for £12,400

LONDON NEWS

STAMPS AND COVERS OF GREAT BRITAIN

25th January, 2023

Our latest specialised Great Britain auction featured strong sections of Mulready envelopes and lettersheets and line engraved issues, among others. High market prices were achieved for key pieces demonstrating the strength in the market.



Lot 3029: Mulready 1d envelope with superb Blue Maltese Cross, sold for £21,080



Lot 3155: 1841 used black of twenty-four, sold for £9,920



Lot 3033: "The Church Tossed on a Stormy Sea" Mulready Caricature, sold for £9,920



Lot 3154: 1841 2d violet-blue, sold for £18,600



Lot 3073: 1d black mint strip of five, sold for £43,400

RHODESIA 1910-13 DOUBLE HEAD ISSUE: THE ANDREW WILSON COLLECTION

26th January, 2023

Spink were delighted to offer Andrew Wilson's Rhodesia Double Head collection in January of this year. This collection was studded with gems and illustrated the collector's connoisseurship and command over this classic issue.



Lot 4232: Perf. 14 5d lake-brown and green, hook headplate. Sold for £12,400



Lot 4034: Perf. 14 1/2d dull blue-green pair, imperforate. Sold for £7,440



Lot 4087: Perf. 13 1/2 1d bright carmine block of four. Sold for £4,712

“This collection was studded with gems and illustrated the collector's connoisseurship and command over this classic issue.”



Newspaper parcel stamps showing printed values. Some companies also sold stamps indicating the number of newspapers in a package.



“The Post Office monopoly meant that letters were excluded; if urgency was a priority, letters were carefully tied with string, thus transforming them into ‘parcels’”

This highly illustrated newspaper parcel stamp was issued by the Stratford-upon-Avon and Midland Joint Railway.



Neill Granger FRPSL

RAILWAY STAMPS: FOR LETTERS AND PARCELS TRANSPORTED BY TRAIN

Mail trains are familiar subjects in art and literature; in gloomy, almost sinister, images lightened by billowing white smoke from train funnels and in approachable onomatopoeic poetry. WH Auden captured the clickety-clack of the carriages running over the joins in the track in the opening lines of his work, *Night Mail*:

This is the night mail crossing the Border,
Bringing the cheque and the postal order,
Letters for the rich, letters for the poor,
The shop at the corner, the girl next door.

The General Post Office used the railways as the fastest way to transport bags of mail, sometimes also with sorting carriages or Travelling Post Offices (TPOs) enabling speedy processing of mail across the country. Parliament encouraged the development of mail trains by imposing mail transportation on private railway companies. The first sophisticated railway intended for goods and passengers ran between Liverpool and Manchester. The Liverpool and Manchester Railway opened in 1830 and others soon followed, built to offer local rail links and operated by regional companies. The 1840s saw significant growth as railway routes developed from a few scattered operations to an effective network. In later years, although many of the smaller companies were either amalgamated or bought out by larger groups, by the end of Queen Victoria's reign there were still numerous independent railway companies.

When it was established in 1660, the General Post Office was given a monopoly on the delivery of letters. This did not extend to

the carriage of parcels; in fact, the Post Office did not start its parcel delivery service until circa 1883. The repeal of the Newspaper Act in 1855 provided the railway companies with a valuable opportunity to expand. Until 1855 all newspapers were taxed, but the tax included free postage. Once the tax was repealed, 1d was payable for each newspaper to be posted. The railways were in a position to undercut this fee as well as to offer the opportunity of sending several newspapers together for a reduced price.

In the 1870s there was sufficient demand for the bigger railways to develop both their parcel and newspaper transportation services. This approach was soon adopted by most other railway companies and a wide variety of new stamps were printed. The Post Office monopoly meant that letters were excluded; if urgency was a priority, letters were carefully tied with string, thus transforming them into 'parcels'.

There were gaps in the services offered by the General Post Office, for example Sunday service and circular deliveries (the mass circulation of unsolicited leaflets). Schemes were set up to fill the gaps in provision and one such service was The Court Bureau. Established in London in 1890 The Court Bureau carried letters on a Sunday from clubs and hotels to mainline stations to catch the mail train. The Court Bureau Sunday letter delivery was deemed to contravene the Post Office monopoly and it was closed down after operating for only one year.

One of the concessions to arise from the closure of The Court Bureau was an agreement allowing the major rail companies to carry public mail. The public were now able to post a letter by



A selection of the colourful railway parcel stamps from the Metropolitan Railway, Mersey Railway, Midland Railway and Edinburgh & Glasgow Railway.



A letter carried by The Court Bureau service. The Court Bureau stamp covered the bureau's fee and postage stamps were added including 1d. for postage plus and additional 1/2d. surcharge for special posting on the mail train. This example was delivered to Euston station. The postmark is North-West T.P.O., Night Down.

any passenger train for an extra 2d (which was double the normal postage charge). The railways printed their own stamps, following a design brief set out by the General Post Office. These stamps covered the railway's fee for transport and normal postage stamps also had to be affixed to the letter.

By the late 1800s more than a hundred railway companies in Britain and Ireland printed and used their own stamps. Not all of these organisations were major conglomerates, as the charming postcard of the Romney, Hythe and Dymchurch Railway demonstrates (see opposite).

Railway companies ordered their stamps according to anticipated service use. The smallest number printed was by the London, Chatham and Dover Railway, with a printing order placed for three sheets of twelve stamps. Some companies ordered in bulk to save frequent re-ordering, for example, one order that stands out was placed by the West Clare Railway in Ireland. The order for 48,000 stamps was sufficient for an estimated 100 years. Contemporary reports suggest that the order should have been for 2,000 stamps, not the 2,000 sheets, each of 24 stamps, which was made in error.



Railway letter stamps showing the standard design. Some stamps are very rare; the Central Wales and Carmarthen Junction stamp illustrated is the only known example, the City of Glasgow Union Railway stamp is possibly the only remaining unused example.



A 1900 envelope from Buttington sent on the Cambrian Railway to Brighton via Victoria Station showing a combination of two different stamps.

Railway Letter stamps were first issued in 1891. There was so little interest in collecting these railway stamps that, in 1898, one of the leading dealers was listing them for sale by their basic colours, green red or blue. When new stamp catalogues introduced the names of the different railways this area of stamp collecting increased in popularity and collectors started avidly monitoring the changing prices of the rarest stamps.



This 1905 item shows unusual use of a postal stationery post card sent from Garstang, on the Garstang & Knott End Railway, to Manchester.



This 1902 envelope was sent express from Newport, on the London & North Western Railway, to Shifnal and an extra 2d. fee was charged for the Post Office express service.

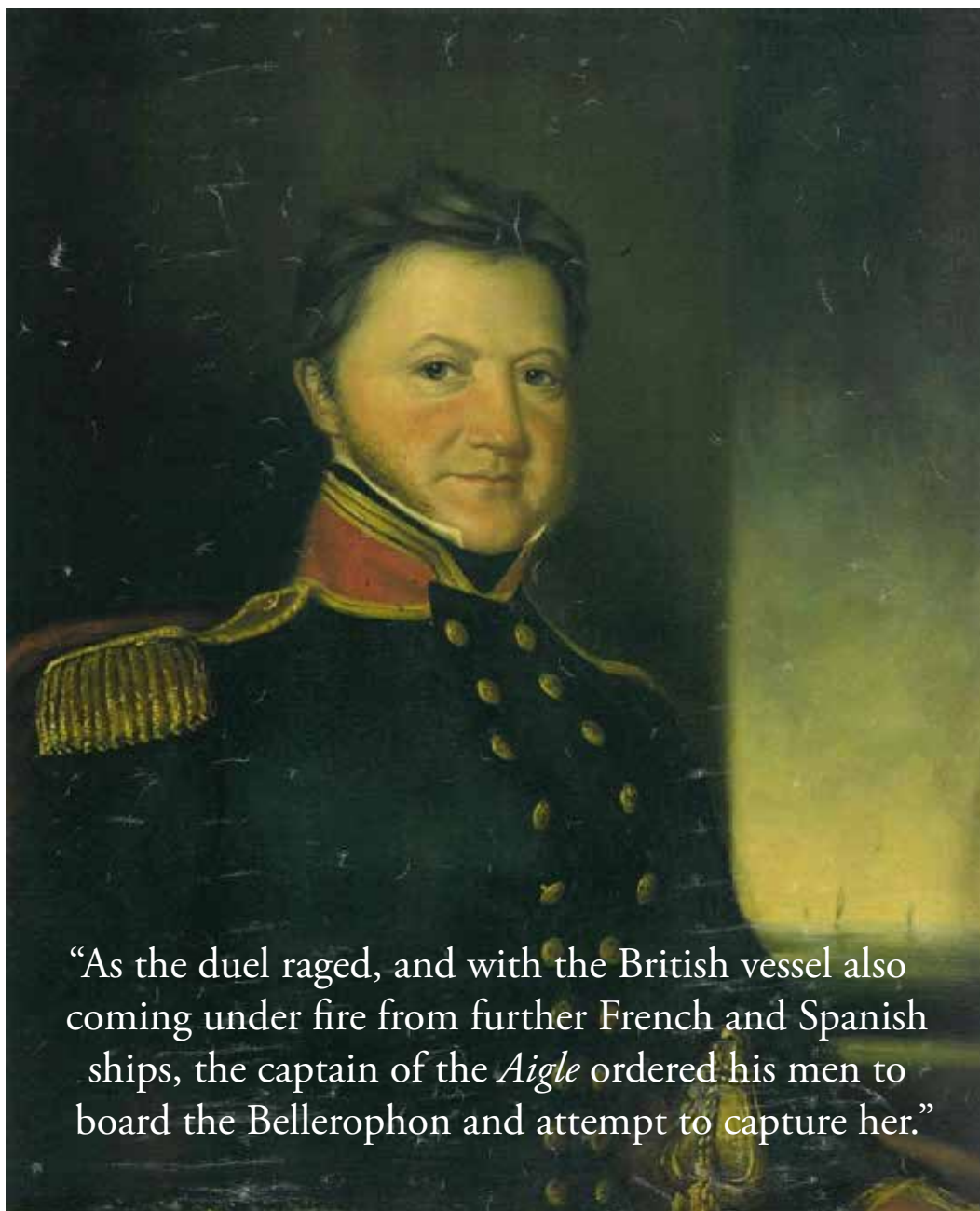


A picture postcard of the Romney, Hythe and Dymchurch Railway

The wide variety of stamps, lack of information and a dearth of good-quality catalogues have meant that railway stamps are often overlooked by collectors. However, the continued active involvement evident in this area of philately aligns with the availability of interesting and affordable items. The fascinating and well-documented history of the railways also enhances the collecting experience bringing social and geographical insights to the understanding of the once extensive service.

The items illustrated in this article are from the Edward Klempka Collection which was sold by Spink London on 16th February 2023

THE MAN BEHIND THE MEDAL



“As the duel raged, and with the British vessel also coming under fire from further French and Spanish ships, the captain of the *Aigle* ordered his men to board the *Bellerophon* and attempt to capture her.”

Lt William Pilch RN, circa 1830



Robert Wilde-Evans

LIEUTENANT WILLIAM PILCH RN – FROM THE BATTLE OF TRAFALGAR TO WINDSOR CASTLE

Regular readers of *Insider*, followers of our auctions and viewers of the Medal Department YouTube videos will already know that my particular interest within military history focusses on the Napoleonic Wars. Over the past few years I have been fortunate to handle, research and catalogue some astonishing medals which have revealed truly remarkable stories of ‘derring-do’ across the globe, on land and by sea, during the early nineteenth century – and Lieutenant William Pilch’s Naval General Service Medal is definitely no exception. Named around the edge in the usual style to ‘*William Pilch, Volr. 1st Class*’ and bearing two clasps – ‘*Trafalgar*’ and ‘*Northumberland 22 May 1812*’ – it is a unique combination to a naval veteran for the Napoleonic Wars. This is his story.

William Pilch was born on 21st April 1794 to William and Margaret Pilch of Burnham Market, Norfolk. Baptised six days later, most interestingly the rector of the parish was The Reverend Edmund Nelson, father of none other than Horatio Nelson, who at that time was making a name for himself at the Invasion of Corsica. By family repute, the friendship between the families of Nelson and Pilch led to young William entering the Royal Navy on 4th October 1804 - at the tender age of 10 - as a First Class Volunteer aboard HMS *Bellerophon*, a 74-gun ship-of-the-line affectionately known in the service as the “*Billy Ruffian*”. She served with much distinction in three major fleet actions (the Glorious First of June, the Nile and Trafalgar), in addition to a host of smaller engagements

throughout her 50-year career, but it is of course on that fateful day of 21st October 1805 that she played a prominent part in one of history’s most famous battles - along with the 11-year-old William Pilch.

“To be in a general engagement with Nelson would crown all my military ambition”

Under the command of Captain John Cooke (a long-serving and well-respected officer), *Bellerophon* was fifth in Vice-Admiral Collingwood’s lee column (astern of *Tonnant* and ahead of *Achille* and *Colossus*) and therefore one of the first ships into action with the combined Franco-Spanish fleet. As a junior member of the Midshipman’s Berth, Pilch would likely have had a small supervisory role during the battle, perhaps overseeing a section of cannon on one of the gundecks or acting as Aide-de-Camp to a more senior officer; by coincidence, another young member of the ships’ company at this time was the Signal Midshipman, John Franklin - the very same man who later made his name as an explorer and lost his life on the Northwest Passage expedition of 1845. Undoubtedly Pilch and Franklin would have known each other and perhaps they exchanged a few words together when Franklin noted Nelson’s famous signal, “England Expects That Every Man Will Do His Duty”.

At 12.30pm *Bellerophon* cut through the enemy line, firing two broadsides in quick succession into the Spanish 74-gun *Monarca* - effectively



taking her out of the enemy line, such was the devastation caused by Cooke's well-trained crew. However, a dangerous situation developed when *Bellerophon* next collided with the French 74-gun *Aigle* - their yards became entangled, locking them together in a one-on-one duel which swiftly became extremely deadly: *Aigle* was well-commanded and the soldiers and marines on her upper deck and tops began a well-directed fire on their British opponent, concentrating especially on *Bellerophon's* quarterdeck. Cooke's first lieutenant, William Pryce Cumby, suggested to his captain that he should remove his epaulettes to make him less conspicuous a target (much like Hardy said to Nelson) but Cooke replied, "It is too late to take them off. I see my situation, but I will die like a man".

As the duel raged, and with the British vessel also coming under fire from further French and Spanish ships, the captain of the *Aigle* ordered his men to board the *Bellerophon* and attempt to capture her. Cooke sent Cumby below to ensure her heavy guns kept firing, then personally led a counter-attack to repel the French boarders which resulted in a fierce hand-to-hand fight. At 1.11pm Cooke fell, mortally wounded, with an eyewitness statement from one of his officers providing further detail:

"He had discharged his pistols very frequently at the enemy, who as often attempted to board, and he had killed a French officer on his own quarterdeck. He was in the act of reloading his pistols ... when

he received two musket-balls in the breast. He immediately fell, and upon the quartermaster going up and asking him if he should take him down below, his answer was "No, let me lie quietly one minute. Tell Lieutenant Cumby never to strike".

Bellerophon in the thick of the fighting at Trafalgar

One can only imagine what William Pilch - a mere 11 years old - was thinking and feeling at this terrifying time.

The fighting between the two ships raged for another half-hour before, finally, *Aigle* sheered away and attempted to flee - the "*Billy Ruffian*" had emerged victorious. Now under the command of Lieutenant Cumby, his exhausted crew started making repairs whilst also sending a prize crew to take possession of the *Monarca*, which had surrendered in the meantime; the same fate befell the 74-gun *Bahama*. The 'Butcher's Bill' aboard *Bellerophon* was terrible: in addition to Captain Cooke she suffered 26 killed and 123 wounded - 30% of the ships' company and the second-highest casualty list of the whole Lee Division: Pilch was lucky to come through completely unscathed.

Though many were honoured for the part they played that historic day, young Pilch had to wait a little longer - in a Royal Navy where patronage still meant a great deal, the death of Admiral Lord Nelson likely did not do his career any favours. He is next noted, still as a Volunteer 1st Class, aboard HMS *Glory* until July 1806, when he was appointed in swift succession to the 64-gun ships *Sampson* and *Diadem*; in the latter

he saw further active service in the controversial campaign to capture Monte Video, and whilst aboard her was finally promoted Midshipman. Upon his return from South America Pilch was appointed to the 74-gun HMS *Defiance*, another Lee-column veteran of Trafalgar, and saw action in her at the Battle of Les Sables-d'Olonne (23rd February 1809), which took place off the town of the same name on the Biscay coast. During this engagement *Defiance*, under the command of Captain Henry Hotham, was first in line to attack three French 40-gun frigates anchored under protection of shore-based artillery



Northumberland in action on 22nd May 1812

batteries; due to her unusually shallow draught, *Defiance* was able to sail closer inshore than the remainder of the British squadron and fought alone for 20 minutes against the French vessels and gun batteries, until the remaining British ships could support her. Hugely outnumbered in men and guns, all three French frigates became so badly damaged that, unmanageable, they drifted ashore and became wrecked. *Defiance* had suffered casualties of two killed and 25 wounded: a small price to pay, perhaps, but the most of any ship in the British squadron.

The Action of 22nd May 1812

September 1810 found Pilch appointed - still as Midshipman - to HMS *Northumberland*, another 74-gun ship-of-the-line in service in home

waters. After an uneventful few years, on 22nd May 1812 *Northumberland* was on patrol when she sighted a small French squadron of two 40-gun frigates and a 16-gun brig returning home from a raiding cruise in the Atlantic; though technically superior in numbers and guns, the French vessels opted to avoid confrontation and to reach shelter by means of a shallower stretch of coastline where the smaller ships could go but the larger and heavier battleship could not. Unfortunately for the French, the only officer in the squadron who knew the area well enough to be certain of navigating the shoals was killed in one of *Northumberland's* first broadsides; the inevitable happened and all three either hit reefs or grounded on sandbanks - the guns of *Northumberland* bombarded their enemy from a suitable distance, with both frigates eventually catching fire and exploding, only the brig *Mameluck* being refloated and saved the following day. The battle had not been an entirely one-sided affair however, with casualties aboard *Northumberland* being some 33 killed and wounded and damage to her masts and rigging.

Next appointed to HMS *Valiant*, another 74-gun ship, Pilch found himself heading further afield for the first time in several years - specifically to the North American station, where a much-enlarged naval presence was required to combat their new foe in the War of 1812. Intriguingly, having served with Captain Henry Hotham aboard *Northumberland* for the engagement in May 1812, Pilch's *Memorandum of Services* notes that every subsequent ship he was appointed to (*San Domingo, Asia, Tonnant, Forth* and *Superb*) was either directly or indirectly commanded by Hotham: did Pilch make such a good impression upon his senior that he secured some patronage and active employment in these later years? The 80-gun *Tonnant* acted as flagship for the Chesapeake and New Orleans campaigns and the 74-gun *Superb* participated in the attack upon Wareham in Massachusetts, and whilst on this station (24th September 1814) Pilch was finally - and most deservedly - promoted Lieutenant.



The Naval Knights building at Windsor

A Naval Knight of Windsor

‘Turned ashore’ at the conclusion of the Napoleonic Wars, Pilch is next noted as entering the Coastguard Service on 28th February 1827 - regular employment must have been keenly appreciated after many years on a Lieutenant’s half-pay salary. By 1841 the census of that year describes him as ‘Lieutenant RN’ and resident of the Coast Station in the parish of St Peter’s, Broadstairs, Kent and six years later he is further noted as the ‘Chief Officer’.

After 20 years with the Coastguard, Pilch was appointed a Naval Knight of Windsor - a rare honour indeed which brought with it an annual salary of £100-6-0 per annum. Unlike the Military Knights of Windsor (which exist to this day) the Naval Knights are a little-known body of men which only existed officially from 1797-1892 and during that time only 59 were ever appointed. Their qualifications for the position included having to be a Lieutenant upon retirement from the Navy, to be single without children, and of good and sober repute. In a further difference from the Military Knights, their Senior Service colleagues did not have accommodation within the walls of Windsor Castle itself, rather inhabiting a purpose-built property in the town comprising houses and a mess-room, joined by a colonnade and topped

with a clocktower and cupola. The duties of a Naval Knight were not onerous, appearing to mostly consist of wearing their Full-Dress uniforms and regularly attending services at St George’s Chapel, while being “inclined to lead a virtuous, studious and devout life”. It is perhaps whilst at Windsor that Pilch applied for, and received, his two-clasp Naval General Service Medal as record of an adventurous life at sea. After 15 years’ as a Naval Knight, William Pilch died - aged 70 - at Broadstairs, and is buried at the church of St Peter-in-Thonet in the centre of the town.

A life-long bachelor, Pilch’s Grant of Probate left his effects (totalling just under £600) to a sister, Susan Youngs of Titchwell, Norfolk - a village not far from where he and his siblings were born.

Postscript

By a strange quirk of fate - and though Pilch himself was aboard neither vessel at the time - both *Bellerophon* and *Northumberland* had the honour of receiving the ex-Emperor Napoleon Bonaparte upon his surrender in July 1815.

Lieutenant William Pilch’s Naval General Service Medal will be offered for sale by Spink London as Lot 3 of our Orders, Decorations and Medals auction, on 4th April 2023, with an estimate of £12,000 - £15,000.

The Margaret Frankcom Collection of New Zealand Postal History

Ends: 5 April 2023 | 11 AM BST
e - Auction



1843 (12 June) entire letter from Thomas Paton enclosing sketches of his house

1842 wrapper with an early Crowned Oval of Kororarika



1828 (12 January) entire letter from John Hobbs at Waihou, Hokianga

1823 (24 May) entire letter from Pioneer Missionary Rev. William White at the Bay of Islands





Portchester Castle (Portus Adurni), Hampshire (Photo: Commission Air © G Barker and S Moorhead)

“Carausius, in particular, had a vast output of different designs and inscriptions which give many indications as to his character and aspects of his reign”



Denarius of Carausius with reverse of war galley and inscription FELICITA AVG: good fortune of the emperor, RIC V.5, no.87 (private collection)



Graham Barker &
Sam Moorhead

REBEL EMPERORS OF BRITANNIA: CARAUSIUS AND ALLECTUS

Carausius and Allectus may be well-known to certain coin collectors, museum curators and coin dealers but they remain largely unknown to most people. At the end of third century AD, these two men successively ruled Britain, and parts of the Continental coast, as rebel emperors for a period of ten years. They minted their own coins, initiated Britain's first truly integrated defence system and successfully repelled an invasion from the mighty Roman empire. These are extraordinary achievements by any standards.

Our new book, published in April by Spink Books, will aim to tell the incredible story of these two rebel emperors. While elements of the story remain speculative, enough evidence remains to piece together this exciting episode in the history of Britain. The book will look at how the Romans regarded Britannia from the outset and why the secessionist empire posed such a huge threat to the authority of Diocletian and Maximian. The book looks not only at how Carausius set up his rebel empire but examines the people who lived there, the gods that inspired the rebel emperors and the key towns and cities in Britain that Carausius and Allectus would have known.

The main physical evidence for their existence is the considerable range and variety of coinage. Carausius, in particular, had a vast output of different designs and inscriptions which give many indications as to his character and aspects of his reign.

Two Roman historians from the mid-4th century AD record key details, in a dispassionate way, about Carausius and Allectus. Eutropius was an official at the court of the emperor

Valens (AD 364 – 378) and he wrote *A short history of the Roman Empire (Breviarum Historiae Romanae)* in around AD 369. Aurelius Victor was a politician and writer of roughly the same period who published his *Brief summary of the reigns of Roman Emperors (Epitome de Caesaribus)* in around AD 361. Later references to the rebel emperors include Bede's writings in the 8th century AD and the history of Zonaras in the 12th century AD.

Perhaps the most extraordinary documents to survive from the late 3rd and 4th century are the Imperial Court Speeches known as panegyrics. These Court Speeches were an elaborate exercise in 'praising to the skies' the emperor of the day and were extremely biased. Great care needs to be taken when interpreting them. Nevertheless, the Court Speeches provide some of the only surviving contemporary details of this period of history. The actual names of Carausius and Allectus are never used in these orations; they are only referred to as pirates or criminals. Allectus is simply referred to as the 'henchman' of the archpirate.

Although Carausius was a usurper, he modelled himself as a conventional Roman emperor, giving himself all the imperial titles. Uniquely, he quoted the Roman poet Virgil on his coins to bolster his claims of legitimation. A rare brass medallion of Carausius, now in the British Museum, carries an image of a winged Victory in a chariot drawn by two horses and a standard inscription of 'Victory of the Emperor Carausius' (VICTORIA CARAVSI AVG). Across the lower part of the medallion (exergue) is a series of letters, INPCDA, which remained

a mystery for many years. In 1998, Guy de la Bédoyère realised that these letters correlate to the initial letters of a line of verse written Virgil in around 40 BC. In his messianic fourth Eclogue there is a line which reads: *Iam Nova Progenies Caelo Demittitur Alto*. This translates as ‘Now a new generation descends from high Heaven’. The three-word phrase preceding this line is *Redeunt Saturnia Regna* which translates as ‘The Golden Age Returns’. The majority of the silver coinage (Figure 5.2), and some gold and bronze coins, of Carausius carry the initials **RSR** and Guy de la Bédoyère was the first to realise that Carausius was deliberately proclaiming the return of a Golden Age.

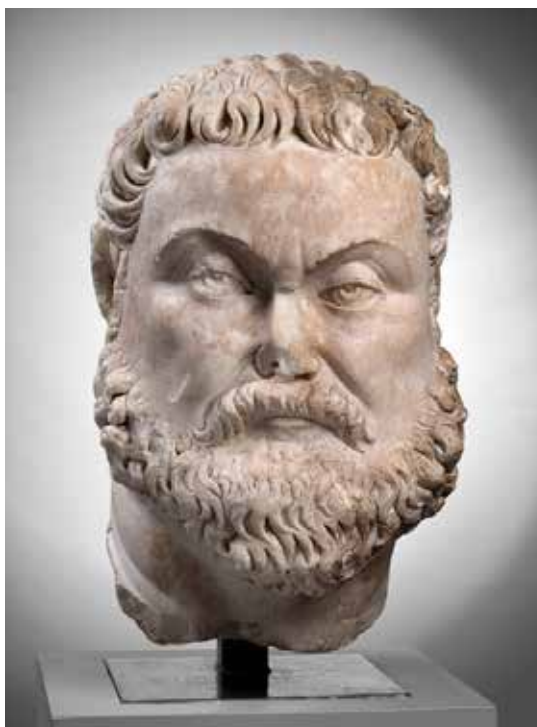
Coins were issued proclaiming that Carausius was “long awaited” with a phrase that is also thought to derive from the writings of Virgil – *expectate venies*; this phrase being found in Virgil’s *Aeneid* (Book II, line 283). This message deftly fits with the prophetic nature of the claim in the Golden Age myth foretelling the appearance of the ‘heaven sent’ emperor.

Carausius also devoted time and resources into bolstering his coastal defences, strengthening the forts of what later became known as the Saxon Shore. It is likely that he added new forts, with Portchester (*Portus Adurni*), on the Solent, being the best example. He also fortified parts of the west coast, for example with a fort at Lancaster, and it seems likely that he secured a peaceful northern frontier through a treaty with the Picts.

It is now clear that that the emperor Maximian mounted a much vaunted, full-scale invasion in AD 289. This, however, was successfully repelled by Carausius to the deep humiliation of Diocletian and Maximian. What followed is interesting. It seems that Diocletian and Maximian adopted the policy of keeping their enemy close and it appears that Carausius was, on the face of it, accepted as a co-emperor. It was deniable peace. Although Diocletian and Maximian do not strike coins for Carausius, he strikes them in abundance for his continental colleagues, even in gold. The most famous of these coins shows the busts of all three emperors on the obverse with the legend *CARAVSIVS ET FRATRES SVI* (‘Carausius and his brothers’).



Silver denarius of Carausius with *EXPECTATE VENIES* / ‘Come, long awaited One’ on the reverse and the initials **RSR** standing for *Redeunt Saturnia Regna* (The Golden Age Returns); RIC V.5, no. 72 (private collection)



Portrait of emperor Maximian, Musée Saint-Raymond (photo: Daniel Martin)

Radiate coin of Carausius with portraits of the three emperors and the inscription ‘Carausius and his Brothers,’ RIC V.5, no. 3526 (private collection)

A very rare coin issue also shows Diocletian shaking hand with Carausius with Maximian looking on with the inscription *CONCORDIA AVG* (harmony of the Augusti). However, Diocletian and Maximian were just biding their time until another and more powerful invasion could be mounted. In AD 293 Constantius Chlorus was promoted to be the junior emperor under Maximian, with the explicit task of dealing with Carausius.



*Pevensey castle
(Anderitum), Sussex
(Photo: Commission
Air © G Barker and
S Moorhead)*



Radiate coin of Carausius with portraits of the three emperors and the inscription 'Carausius and his Brothers,' RIC V.5, no. 3526 (private collection)



Rare radiate coin of Carausius, issued in Diocletian's name proclaiming the agreement of 3 emperors: Carausius, on the left, shakes hands with Diocletian while Maximian looks on. (RIC V.5, no. 3597; Private collection)

The official Roman sources claim that a senior officer in Carausius' administration called Allectus assassinated his master. Allectus may either have been Chief Finance Officer or possibly Praetorian Prefect. Whether or not Allectus had a hand in the death of Carausius, he certainly succeeded him. Allectus continued the building programme and started monumental structures in London, on the north bank of the Thames near the Millennium Bridge Here, he seems to have intended to construct two new temples. Allectus also added the colossal shore fort at Pevensey to the coastal defences of Britannia.

However, his London plans were never realised because in 295 or 296 the emperor Constantius made his final moves. Firstly, Boulogne was captured and then two invasion fleets sailed to Britain. The first, under the command of Asclepiodotus, evaded the British fleet in the Solent due to fog off the Isle of Wight. The invaders landed and defeated an army led by Allectus, probably somewhere on the South Downs. The army of Asclepiodotus went on to take London where much blood was spilt. Constantius and his army eventually sailed up the Thames and then claimed all the credit. The Court Speeches tell us, quite improbably,

that the Britons were delirious with delight to catch sight of Constantius – the man who restored them to the Eternal Light of Rome.

Despite Court Speeches telling us of the clemency and benevolence of Constantius, the treatment meted out to remnants of the rebel regime was brutal. There were public executions in amphitheatres, confiscation of property and forced resettlement. A milestone, near Carlisle, inscribed with Carausius's name was upended and a later emperor's name inscribed on it. Coin hoards show us that coins of Carausius and Allectus were carefully removed from circulation. In fact, a deliberate attempt was made to wipe the rebel emperors from history.

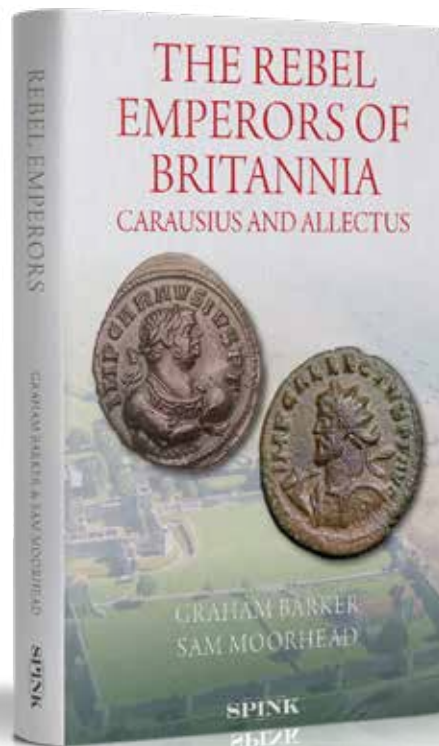
Their name and memory did survive, however. Rare, crude coins from the fourth century are known to have carried the name of another Carausius. Furthermore, a Dark Age tombstone from Penmachno in Wales shows that his name survived into the mediaeval period.

In later history, the printed books on Roman coins of the 16th and 17th centuries featured coins of Carausius and Allectus and the 18th century saw the feverish adulation of Carausius as he was rediscovered as a lost British naval hero. Books devoted solely to the rebel emperors of Britannia were published by Claude Genebrier in France (1740) and also by William Stukeley in Britain (1757). Their coins started to fetch enormous prices at auction and any antiquarian worth their salt had to have coins of Carausius and Allectus in their collection. The obsession with Carausius can even be read in Edward Gibbon's *Decline and Fall of the Roman Empire* (1776) when the dubious claim was made for Carausius that: "Under his command, Britain, destined in a future age to obtain the empire of the sea, already assumed its natural and respectable station of a maritime power."

After this frenzy of attention in the 18th century, Carausius and Allectus quietly faded from view surfacing only occasionally in various fictionalised accounts and in coin catalogues. Their story deserves to be better known and this book aims to set the record straight and details the remarkable achievements of these rebel emperors of Britannia.



Radiate of Allectus with 'Peace of the Emperor' (Pax Avg) on the reverse, RIC V.5, no. 394 (private collection)



***Rebel Emperors of Britannia: Carausius and Allectus* will be published by Spink Books in April. For further information please email books@spink.com, or visit our website (www.spinkbooks.com) to purchase a copy once available.**

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Toussaint Gelton, Queen Hedvig Eleonora, c. 1663-1673. Oil on canvas. Finland, Finnish National Gallery



“Hidden in the lines of these meticulously detailed inventories we find the story of a seventeenth century woman with a passion for collecting”



EM Catchpole

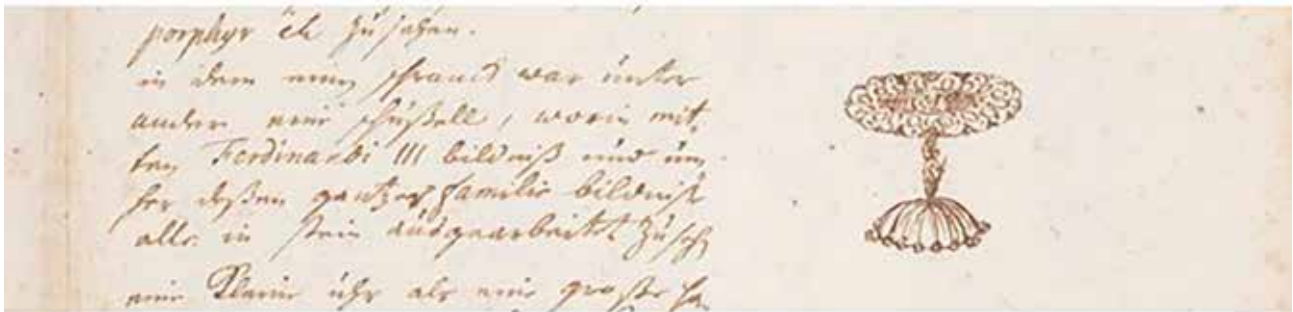
A SEVENTEENTH CENTURY MAGPIE: DOWAGER QUEEN HEDWIG ELEONORA OF SWEDEN

On 25th November 1715 a letter, sent from the Royal Household, was received by all governors and county governors of the Swedish Kingdom. Mass was cancelled, ecclesiastical interiors were to be covered in swathes of dark cloth and all male subjects were instructed to don outfits of black. Hedwig Eleonora, the dowager Queen of Sweden, had died at the age of 79. Word of the dowager queen's death spread rapidly throughout the lands, yet her funeral would not be held until January 1717, some thirteen months after her passing. In the intervening months, the king-

Born to Frederick III, Duke of Schleswig-Holstein (1597-1659) and his wife, Maria Elisabeth, the Princess of Saxony (1610-84) in October 1636, Hedwig Eleonora was the sixth of her parents' sixteen children. Precisely one day after her eighteenth birthday, she was married to King Charles X Gustav of Sweden and crowned queen at Stockholm Cathedral. But, after only six years of marriage, she was widowed in 1660 and left with a young infant, the future King Charles XI. The now dowager queen assumed the role of Regent to the state; a position of limited political control, shared with the Regency Council. More significantly, however, were the stipulations of her marriage contract: the young queen was entitled to a 'widow's life-rent'. The sprawling estates were no longer under the name of her 'superior' husband, but her own – they were entirely hers, hers to throw parties in (of which there were many), hers to play dress-up in (which she did frequently) and hers to gamble in (which she did into the night, apparently). But perhaps most importantly, these impressive architectural structures, through taxes and benefits, enabled Hedwig Eleonora access to her own private income. It was, however morbid it may sound, the untimely death of her husband, and the fact that she had already fulfilled her patrilineal duty to produce a suitable heir, that gave the dowager queen complete autonomy in her intellectual interests and cultural pursuits. Had the young queen borne a child every year (as was both her womanly and godly duty), she simply would not have had the opportunity to commission the palaces of Strömsholm and Drottningholm, or to rebuild and renovate the palaces of Karlberg

“But perhaps most importantly, these impressive architectural structures, through taxes and benefits, enabled Hedwig Eleonora access to her own private income”

dom was placed in a state of national mourning, and behind palace walls, officials were left with the task of piecing together the remains of the deceased queen's life. Hidden in the lines of these meticulously detailed inventories we find the story of a seventeenth century woman with a passion for collecting. But more so, we come to understand the intertwinement of collecting and identity, and how a particular set of circumstances enabled a woman to use her cultural interests to challenge the restrictions enforced upon her.



Anonymous (possibly belonging to Duchess Christine of Hesse-Eschwege, 1649-1702), Emperor Ferdinand III's tazza in the pretiosa cabinet at Ulriksdal Palace, c. 1697. Drawing in travel journal, *Cod. Guelf. 62.3. B, Extrav. Wolfenbüttel, Herzog August Bibliothek*

and Ulriksdal – let alone pursue her collecting endeavours.

A short boat ride from Stockholm, at the very end of an enfilade of state apartments of Ulriksdal Palace, we come across a small room with a small door. We fumble for the key, and turn it slowly in its lock. What we find are seven cabinets, standing modestly in an otherwise empty room. One glance over our shoulder, to make sure we are really, truly alone, and then we cast our greedy eyes to the shelves: sparkling technicolour jewels; baroque pearls made to look like monsters; mounted rock crystals; miniature portraits; tortoiseshells; daggers and knives; turned ivories; a ring set with a bezoar stone; sugared lumps of amber; and the pièce de résistance – a unicorn horn so large that it is forced to rest, solitary, in a corner, its pointed tip reaching towards the ceiling. In total, these *pretiosa* cabinets held around 173 objects. Each curiosity was matched with its own label, and arranged in a systematic manner by material.

What do these seven cabinets, and their varied inhabitants, tell us about the dowager queen? Their positioning in the palace, in a room hidden away from the 'official royal space' suggests that this collection was never assembled with the intention for public viewing. A letter sent in 1709 to Matthias Hogman, the freshly appointed steward of the Ulriksdal Palace, indicates the duty of care expected from the dowager queen:



Anonymous, Finger ring with bezoar stone belonging to the Queen of Sweden, seventeenth century. Stockholm, Livrustkammaren (The Royal Academy) Museum

Anonymous, African knife with bone haft and wooden sheath, seventeenth century. Stockholm, Etnografiska Museet



“ . . . all the furnishings and interiors, [which are to have] frequent inspection and careful watch . . . [that] all cabinets and rooms large and small, should always be clean and tidy . . . [and] in her Majesty’s absence, the house and its rooms shall be kept properly and shut . . . Her Majesty allows that when some of good character or other curious and appropriate people should ask to see the house and its apartments, the palace steward should give them access. . . ”

There is a sense of unreachability to these objects – the objects themselves span across Europe, into the furthest corners of the world and then back again, housed in seven individual cabinets in a dark room in a palace in Sweden. But these objects are also unreachable because their owner made them so. Through limiting access, the dowager queen increased their exclusivity, adding a further dimension to the material wealth present in the room.

In fact, we have just one record of a visitor, in 1697. The visitor, in her diary that evening, heralded the ‘artfully worked things of amber, ivory, jasper, porphyry’, and seemed particularly taken with a large tazza dish, that included a coral cameo portrait of the Holy Roman Emperor Ferdinand III mounted in its centre. Thought to have been war booty acquired from the courts of Munich or Prague, the dish is interesting for it was both the most

highly valued piece of the collection, but it also reminds the viewer of the dynastic nature of the collection as a whole – it is Hedwig Eleonora’s status as queen that allows her hand to reach for these wondrous objects from afar, to graciously receive them as gifts or bid for them in auction, or, as in this case, acquire them from a pile of looted goods in the aftermath of a war.

The light of her predecessor, Queen Christina of Sweden, shone so bright in the academic world that it saw Hedwig Eleonora cast in a shadow. There exist just two complete books on Hedwig Eleonora: a novel written by Nanna Lundh-Ericsson, published in 1947, and a more recent 2017 study by Lisa Skough. Her *pretiosa* collection tells us something about the queen’s fascination with a world that existed beyond European borders. Freed from the tight constraints of early modern marriage and motherhood, the queen sought to minimise this world, harness it and keep it in a series of objects intended for solitary viewing and curious eyes. Yet, at the centre of this collection lies a complex question of the interrelation of power, colonialism and art. The modern museum continues to grapple (and repeatedly fail) to answer such a question, and as such, we must ask ourselves what can be learned from the *pretiosa* collections like that of Hedwig Eleonora, and what role they play in the re-envisioning of the Western Museum.



Antimachus I of Bactria, silver tetradrachm, king's portrait in Macedonian causa / Poseidon standing



Lysimachus of Thrace, silver tetradrachm, head of deified Alexander / Athena enthroned

“The gradual weakening of the Hellenistic monarchies was largely the result of frequent armed conflict between the kingdoms”



Philetairos of Pergamum, silver tetradrachm, portrait of Seleucus I of Syria / Athena enthroned



Ariarathes V of Cappadocia, silver tetradrachm, king's portrait / Athena standing



David Sear

THE COINAGE OF THE HELLENISTIC MONARCHIES

The meteoric rise of the Macedonian kingdom in the middle years of the fourth century BC was to lead to a profound change in many aspects of the Greek world of the eastern Mediterranean region. Over a period of little more than three decades, two Macedonian kings, Philip II and Alexander III (the Great), father and son, transformed their realm from a relatively minor state of northern Greece to a world empire extending into the Middle East as far as the northwest border of India. Needless to say, this brought about a revolutionary change in the political structure of the eastern Greek world, transforming what had been a patchwork of independent city-states into a world of powerful kingdoms carved out of the vast territories conquered by Alexander from the Achaemenid Persian Empire. These were ruled by his former generals and confidants known collectively as the *Diadochi* and they were the founders of what are referred to today as the Hellenistic Kingdoms. The coinages of these states, extending in some cases over almost three centuries, form the subject of this book.



Cleopatra VII of Egypt, bronze 80 units, queen's portrait / eagle

In addition to the Macedonian homeland, the Hellenistic monarchies comprised two principal states. Ptolemy Soter took control of Egypt in the confused period following the sudden and unexpected death of Alexander and ultimately established the Ptolemaic Kingdom; while about a decade later, Seleucus Nicator succeeded in gaining control of Babylon and the eastern portions of the Alexandrine Empire. The Seleucid kingdom of Syria ultimately became a vast and powerful state encompassing at various times much of Asia Minor, the Levant,

and Alexander's Middle Eastern conquests. The short-lived kingdom of Thrace and western Asia Minor was ruled by Lysimachus until his defeat by Seleucus at Corupedium in 281 BC, an event that led ultimately to the establishment of the independent kingdom of Pergamum. With the decline in the power and influence of the vast Seleucid realm throughout the third and second centuries BC, other states were established at various times in Asia Minor and the Middle East. These comprised the kingdoms of Pontus, Bithynia, and Cappadocia in Asia Minor; and further east, those of Parthia in Mesopotamia and Iran, and Bactria in Afghanistan. The Parthian kingdom was founded by Arsaces, leader of the Parni tribe, who were an East Iranian people. Arsaces overthrew the Seleucid satrap Andragoras in the mid-third century BC and established a dynasty that was destined to rule the region for more than four and a half centuries. As they were not of Greek descent, the Parthian kings are not included in this survey of the coinages of the Hellenistic Kingdoms. Bactria, on the other hand, was ruled by kings of Greek descent, though in its later (Indo-Greek) phase it expanded south of the Hindu Kush and many of its coins are bilingual, exhibiting inscriptions in both Greek and Kharosthi script.

The gradual weakening of the Hellenistic monarchies was largely the result of frequent armed conflict between the kingdoms as well as rivalries within the royal families. Increasingly, the growing power of Rome following its victory over the Carthaginians in the Second Punic War became a factor in Mediterranean politics and was to lead to conflict with the Hellenistic

Kingdoms. In 197 BC, Philip V of Macedon was defeated by the Roman general Flamininus at Cynoscephalae in 197 BC, though the kingdom survived for a further three decades until the defeat of Philip V's son Perseus. Less than a decade later (190/189 BC) the army of Antiochus III of Syria was routed by Scipio Asiaticus at Magnesia ad Sipylum in 190/189 BC. Again the kingdom was given a temporary reprieve and it survived in a much-weakened state down to 64 BC, when Pompey the Great dealt it the final deathblow. Ptolemaic Egypt was to be the longest surviving of the original Hellenistic Kingdoms, though it was dominated by Rome over much of its later history. The end came in 30 BC when Octavian — soon to be named Augustus as Rome's first emperor — captured the land of the Nile following his defeat of Antony and Cleopatra at the naval battle of Actium. Pergamum and Bithynia were bequeathed to Rome by their last rulers, while Mithradates VI of Pontus committed suicide after his defeat by Pompey in 66 BC. The remnants of the Indo-Greek state were finally conquered by the Indo-Scythian satrap Rajuvula of Mathura as late as the first decade of the first century AD.

It was against this rich historical background that the extensive coin issues of the Hellenistic Kingdoms were produced and no longer was Greek coinage dominated by a multitude of civic issues. Instead, a large proportion of issues, especially in silver, now bore the names of the kings who ruled the vast new states created from the conquests of Alexander the Great. In Egypt, large gold denominations were issued in remarkable quantities as well as extensive issues of large bronzes. Initially there was a marked reluctance on the part of the *Diadochi* to adopt the royal title on their coins, issues most commonly being produced in the name of Alexander. Portraiture was also slow in being adopted; Ptolemy Soter was the first to take this bold step, placing his image on all gold and silver issues from the first decade of the third century BC. Unfortunately, his successors adopted the practice of duplicating his tetradrachm design on the majority of their issues, making

attribution to the individual rulers a challenging proposition. The Seleucids, on the other hand, embraced the concept of individual portraiture on their coinage from the time of Seleucus' son and successor Antiochus I (281-261 BC) down to the end of the dynasty in the first century BC. Lysimachus never placed his own likeness on his coins, opting instead to use an attractive head of Alexander the Great on his abundant issues of precious metal denominations. In the case of other dynasties, royal portraiture generally became the norm.

Citizens of these kingdoms thus became accustomed to seeing the likenesses of their royal masters on their coinage rather than the familiar heads of gods and goddesses. Inevitably, this was to lead to the popular acceptance of the concept of living kings being regarded as gods, something that is clearly discernible on many royal effigies of the Hellenistic Age and a practice that was later adopted by a number of the more egotistic Roman emperors. Nevertheless, deities remained prominent on Greek coin issues throughout the Hellenistic Age, just as they did on the coinage of Republican and Imperial Rome down to the triumph of Christianity in the early fourth century AD. Some gods were especially associated with particular Hellenistic dynasties, notably Apollo seated on the *omphalos* (navel stone) of Delphi; and Zeus, with his luxuriant beard, on the bronze coins of third century Ptolemaic Egypt.

The coinage of the Hellenistic monarchies also has much to tell us of the economy of the Greek world at this time. Alexander the Great had adopted the Attic weight standard for his imperial coinage, with a silver tetradrachm weighing 17.20 grams and a gold stater of 8.60 grams. This was the standard adopted by the Seleucid kingdom, by Lysimachus of Thrace, and by the Antigonid dynasty of Macedon. In contrast, Ptolemy of Egypt adopted a different policy, presumably due to his kingdom's isolated position outside the mainstream of Mediterranean commerce. After initially utilizing



Antiochus III, the Great, of Syria, silver tetradrachm, king's portrait / Apollo seated on omphalos

“The coinage of the Hellenistic monarchies also has much to tell us of the economy of the Greek world at this time”



Alexander the Great of Macedon, silver tetradrachm, head of Heracles/Zeus enthroned

Alexander's Attic weight standard, in the final decade of the fourth century BC he abandoned this in favour of a lighter tetradrachm of 15.7 grams with a further reduction in the following decade to 14.26 grams. More experimentation was to follow, with new gold denominations being introduced which were to lead to an unprecedented increase in the volume of gold coinage under Ptolemy's successors throughout much of the third century BC.

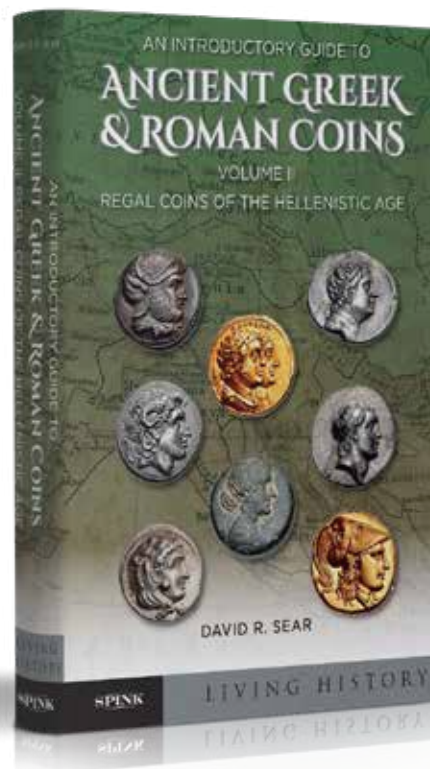
Many coins issued in the later stages of the existence of the Hellenistic Kingdoms reveal evidence of political and economic decline. Reductions in both the purity and weight of the silver coinage are apparent; this is especially true of the Ptolemaic series, where the tetradrachms of Ptolemy XII's second reign and those of Cleopatra VII are of debased metal and often of low weight. Under Perseus, the last king of the Antigonid dynasty of Macedon, a very deliberate reduction in the weight of his tetradrachms occurred in 171 BC. This coincided with the outbreak of the Third Macedonian War with Rome which was to result in the extinction of the kingdom just three years later. At the commencement of his reign, Perseus had issued tetradrachms at the full Attic weight of 17.2 grams in continuation of the practice of his predecessors. However, with the outbreak of war, the Macedonian king soon found himself in financial straits necessitating a 10% reduction in the weight of the tetradrachm to 15.5 grams.

The second volume of my *Introductory Guide to Ancient Greek and Roman Coins* aims to

introduce to the collector and historian the rich series of coins issued by the immediate successors of Alexander the Great and the dynasties which they founded. We have touched on the various types of information that can be gleaned from these coins. In one instance, the very existence of a whole succession of kings — the later Indo-Greeks — is dependant on the evidence provided by their currency, there being no surviving literary record from this distant outpost of Greek civilization. In this respect, these coins can truly be regarded as 'Living History'.

The second Volume of David Sear's *Introductory Guide to Ancient Greek and Roman Coins* (Regal Hellenistic Tribal Issues), is available from Spink Books, www.spinkbooks.com, along with the first volume, which covers Greek Civic Coins and Tribal Issues. Volume III, covering Roman Coins, is currently in preparation.

“Many coins issued in the later stages of the existence of the Hellenistic Kingdoms reveal evidence of political and economic decline”



“the South Sea Company’s “Asiento de Negros” rights ultimately led to the shipment of silver bullion required for the 1723 “SSC” coins”



The whole set of SSC coins— crown, halfcrown, shilling and sixpence – against a background of a contemporary newspaper article about the South Sea Company



Graham Birch

THE “SSC” COINS OF 1723

This year marks the “tercentenary” of the famous South Sea Company “SSC” coins – the biggest single silver coin minting programme of the 18th century. These distinctive coins have always been popular with collectors, but how many numismatists ask themselves *why* they were minted in 1723 and where all the silver came from?

Setting the Scene

Most numismatists and coin collectors know, or think they know, something about the “South Sea Bubble”. This financial calamity, which took place in 1720, shook the very foundations of Britain’s wealth. Great fortunes were lost (and made) often by famous people who perhaps should have known better. Economic historians endlessly pick over the bones of the crash to tease out those salutary lessons which are still valid in today’s markets (anybody want to buy some bitcoins?). But few historians spend much time considering what became of the South Sea Company **after** the bubble burst.

Despite its collapse, the South Sea Company still owned important strategic assets and it was therefore recapitalised and relaunched in a government led rescue. Amongst other things, the Company owned a licence to trade slaves and goods with Spanish South America and it is these rights which ultimately led to the shipment of silver bullion required for the 1723 “SSC” coins. This is the story of that shipment.

The Voyage of the Royal George

Just over three hundred years ago In October or early November 1722, the South Sea Company’s flagship merchant trading vessel - the

Royal George - slipped its moorings in Cartagena – in what is now Colombia - and set sail for Falmouth. She was on the return leg of her maiden voyage and was carrying a fabulously rich cargo including around one million “pieces of eight” as well as other high value goods such as cochineal and indigo.

The *Royal George* was one of two “Great Ships” in the South Sea Company’s fleet – the other being the *Royal Prince*. At 800 tons, each of these ships were very large by the standards of early 18th century merchant shipping and required a crew of around 150 sailors. As a deterrent to pirates the *Royal George* was quite heavily armed and her complement of 50 guns would have made her a match for all but the most powerful warships.

The *Royal George* and the *Royal Prince* had both been built specifically to conduct merchant trading with Spanish South America and were operating under the South Sea Company’s “Asiento de Negros” – a complex agreement with the Spanish Government. The Asiento allowed the South Sea Company to traffic a quota of slaves between west Africa and Spanish South America but in addition it licenced three voyages to participate in the big trade fairs which took place annually in Portobelo, Cartagena and Vera Cruz. At these trade fairs, the people of the Spanish Americas would bring their gold and silver and use it to buy European manufactured goods which were in short supply locally. The Spanish King would also send treasure ships to collect his share of the gold and silver mined in the New World. This treasure trade was extremely lucrative and access to the fairs was tightly controlled by the Spanish Crown.

The Silver which was brought in the South-Sea Company's Ship, the *Royal George*, is now coined; the Quantity is about 100,000 *l.* On the Reverse of this Money between the Crosses, are the Letters S. S. C.

British Journal 18th May 1723. This clipping sets out the large scale of the coin programme at £100,000

On the outbound leg of its voyage – which commenced in late summer 1721 – the *Royal George* carried trading cargo valued at £263,000 – a little under £100 million in today's money. She was accompanied as far as Antigua by a Navy warship and was also attended by a purpose-built South Sea Company supply vessel – the *Asiento*. She arrived in Cartagena in good time for the much-delayed trade fair which commenced in June 1722. This was the first voyage for some years to be conducted under the auspices of the *Asiento* – which had been suspended during the War of the Quadruple Alliance.

Cartagena was a key port city for the shipping of gold and silver to Europe. Precious metals mined in what is now Peru could either be directly shipped on a voyage around Cape Horn or they could be hauled overland to Cartagena and then shipped through the Caribbean and thence to Europe. Neither journey was free of risk, but the Cartagena trade fair also provided an opportunity to buy European goods and luxury items – an attractive proposition in the early 18th century.

The *Royal George* was able to swiftly dispose of her trading cargo and was in a good position to fill the holds with other high value items for the return leg. Unlike the Spanish ships at the trade fair, the *Royal George* enjoyed a special sort of “duty free” status and was also able to offer shady “banking services” – in effect

money laundering. For a fee of 8%, the *Royal George* would carry illicit untaxed bullion back to England where it could enter the European financial system without troubling the Spanish exchequer.

Press reports tell us that by November 1722, the *Royal George* had set off back to England with two Navy warships for protection. This meant that the valuable cargo was secure from piracy and by February 1723, she was safely back in Falmouth after nearly two years away.

Contemporary press reports consistently state that the *Royal George* was carrying about 25 tons of silver – in the form of about one million pieces of eight. A large amount of this – but not all – was swiftly converted into the distinctive SSC crowns, halfcrowns, shillings and sixpences that are so popular with collectors today. Press reports indicate that the minting programme totalled around £100,000 which was the lion's share of the silver coins minted in that year but only around 40% of the silver in the cargo. All the coins were struck by mid-May 1723 – which was a very good achievement for the mint.

Why were the South Sea coins only minted in 1723?

The South Sea Company's *Asiento* voyages certainly delivered silver to the mint in 1720 and probably again in 1724 and beyond. The *Royal Prince* for example brought back £1,000,000 of gold and silver in December 1724 and was said

“Press reports indicate that the minting programme totalled around £100,000 which was the lion’s share of the silver coins minted in that year but only around 40% of the silver in the cargo”

to be “the richest ship that ever came to England”. So why was it only in 1723 that the letters SSC were placed on coins? The answer may lie in the complex inter-twined relationship between the Bank of England, the Treasury and the South Sea Company.

The outbound voyage of the *Royal George* took place *after* the post-bubble bail out of the South Sea Company. Yet the outbound cargo it carried had been procured in 1718 *prior* to the wartime suspension of the Asiento trade and *before* the South Sea Company’s collapse. So, I think an argument could be made that the outbound trading cargo – and perhaps the profits earned on it - technically belonged to the Treasury or the Bank (who had rescued the Company from bankruptcy).

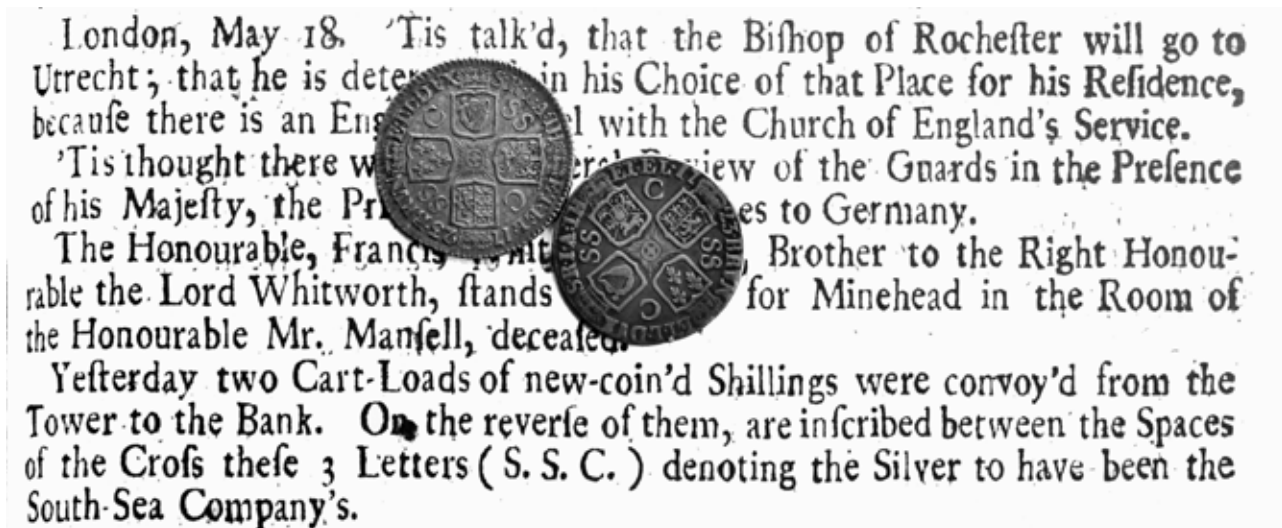
During the bail-out of the South Sea Company, after the bubble imploded, the Government negotiated various ‘fees’ that it would be paid in order to reflect its helpful part in the rescue process. Ultimately, the Prime Minister, Robert Walpole, waived some of these fees - but it would appear that a silver bullion payment remained outstanding. Sir John Craig, in his superlative book “The Mint” mentions this, and enigmatically says that the 1723 SSC coins were part of a post-bubble “rehabilitation” deal for the South Sea Company, acting as a sort of “ransom”. He refers to a remark by Sir John Conduitt (Master of the Mint at the time), who writes about a South Sea Company “two

million remittance” which is linked to the SSC coins. If that is in fact the case, then the silver and other cargo brought back on board the Royal George may have been the first real opportunity for the Company to settle its accounts with the Government.

On arrival in England, the South Sea Company may have therefore given up the cargo to the Treasury, who then arranged for some of the silver to be delivered to the Mint. The minting would then have been carried out on their orders. The bail-out of the South Sea Company had been hugely controversial and it may be that the coins were minted as a form of propaganda. What better demonstration that the South Sea Company was prospering again (thanks to the Government) than seeing SSC coins in your pocket. Perhaps this explains why the most common denominations of the SSC coins are the shillings and sixpences – which would circulate widely and be seen at all stratas of society.

Reflect for a Moment on the Silver in the Coins.

Many coin collectors (and some numismatists too) are like magpies and are always on the lookout for coins which broaden out their collection or fill a space in their cabinet. Sometimes its easy to see the coin as merely a collectible object and to ignore its historical context. Try then for a moment to think about the history of the



Evening Post 18th May 1723. The bulk of the coins minted were shillings – and they remain plentiful to this day

physical metal in the SSC coins.

The silver was mined somewhere in what is now Peru or Bolivia - probably in dangerous and environmentally deplorable conditions. It was then transported with great care north along the coast of South America – a journey of around 800 miles - most likely in small boats which were vulnerable to pirates. Once in Panama it was offloaded onto wagons and carted across the Isthmus of Panama and then on to Cartagena. The journey along the bandit infested road traversing the Isthmus was no picnic. The road was critical for the Spanish and was known officially as the Camino Real (Royal Road) but the route was risky and locals called it the Camino de Cruces (Road of Crosses) due to the number of gravesites along the way.

Once in Cartagena the silver was used to buy English manufactured goods of all types from the *Royal George*. It was then shipped on the 5,000-mile sea crossing to Falmouth – in a heavily armed convoy. Once in England the silver was loaded onto a train of about 12 – 15 horse drawn wagons and taken with an armed escort to the Bank in London. Some £100,000 of the silver – about £30 million in today's money – was then sent to the Mint for striking.

The effort and risk that so many people in that supply chain took to bring the metal for the SSC coins is astounding to us some three hundred years later. In the modern world where money can seemingly be conjured up with a few

“it’s hard for us to grasp the reality of what wealth creation meant in the early 18th century.”

computer keystrokes at the Bank of England it’s hard for us to grasp the reality of what wealth creation meant in the early 18th century. So please pluck up the courage to break your SSC coins out of their NGC/PCGS plastic tombs and touch the metal – perhaps you will feel a connection with the South Sea Company traders of 1723.

Except for the halfcrown which is comparatively scarce, SSC coins turn up regularly in Spink coin auctions. The shillings and sixpences are common and in lower grades can be bought cheaply on eBay, making them ideal for anyone looking to start a collection of historic British coins. A more detailed review about the origins of the South Sea Company coins (and many other British coins) can be found in my book The Metal in Britain's Coins, published by Spink Books (2020).

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An early Camille Chazal 5 francs note with the zodiac sign for Leo representing July

Chazal's painting "Young women by the sea" (courtesy Wikimedia Commons)



“The artists the Banque de France used were chosen not by competition but by the personal decision of the governor of the bank or other senior officials”



Cabasson's classic blue & rose 500 francs note



Jonathan Callaway

WHERE ART MEETS BANKNOTES

THE WONDERFUL PAPER

MONEY OF FRANCE

Introduction

The Banque de France has been responsible for some of the most beautiful banknotes the world has ever seen, at least in the opinion of the many collectors of their notes. The bank was also responsible for the designs of numerous notes for the French colonies as well as those of several other countries with strong ties to France.

This article will discuss how the Banque de France approached banknote design from the late 19th century onwards, when the decision was taken to employ established French artists to design their notes. We will look at a representative selection of the more than 30 artists they commissioned between 1871 and the final designs chosen for issue in the 1990s, taking them broadly in chronological order of their first work for the bank.

Banque de France approach

Our story starts in the latter half of the 19th century after the establishment of the Third Republic in 1871. The Banque de France decided the best way to counter the activities of forgers would be to create notes with intricate and visually appealing designs so that any flaws would become immediately obvious. This could not have been in greater contrast to some issuing banks, in particular the Bank of England, who went for apparent simplicity with minimal adornment, relying instead on easy familiarity, subtle secret marks and a complex system of dates, prefixes and serial numbers (though the Banque de France also developed a complex numbering system).

The artists the Banque de France used were

chosen not by competition but by the personal decision of the governor of the bank or other senior officials. The only qualification seems to have been that they were French nationals (or had become one). Quite often those chosen had already worked for other state bodies such as the French post office or the French mint, designing stamps, coins or medals.

The standard arrangement with the artists was that in exchange for a flat fee and permission for the artist to add his name to the design (if he so wished), he (and it was almost always a 'he' as only one female artist was known to have been employed) would be given considerable licence to design the notes. He would however have to give up all other rights to the use of his work and any additional remuneration beyond the bank's fee.

Designs considered too simple or uncluttered would be rejected by the bank as being potentially too prone to forgery, while some guidance was given to the artists on essential features such as the preferred colour or location of signatures, text and denomination numerals. In some cases a different artist would be chosen to execute front and back designs. In addition, the name of a third artist in the form of an engraver would sometimes appear on the notes to record his own role.

The inks used initially were mostly subtle shades of blues, browns and greys rather than deploying strong primary colours, at least until after the Second World War. The Banque believed this would make photographic reproduction harder. In the 1950s and 1960s bolder colours were increasingly preferred, culminating in the

vivid final series issued before the euro replaced the French franc in 2001.

Sometimes, over-complex designs or those not considered to be appropriate or relevant to the mundane business of banking, would also be rejected.

Four abbreviations often appear next to the artists' names on the notes, all drawn from the Latin:

INV: *invenit*: the original artist who created the design

DEL: *delineavit*: producer of the definitive sketch of the design

FEC: *fecit*: literally “he made it”, a broader term to indicate the artist prepared both the original sketch and definitive design.

SC: *sculpsit*: engraver of the plate

The Artists and their Creations

Camille Chazal (1825-1875) was one of the first artists to be used by the Banque de France. He was the son of another artist, Antoine Chazal. Camille studied at the École des Beaux-Arts from 1842 and designed several notes including the 5, 10 and 20 francs of 1871 and the 1000 francs of 1889. Other works by Chazal place him in the mainstream of French painting of the mid-19th century and his pedigree is evident in his banknote designs. Both the style and the subject matter of allegorical figures accompanied by floral ornamentation clearly set the standard for later artists. These early notes were printed from a single plate and deployed a delicate pastel shade of blue.

Chazal’s 5 francs note from 1871 to 1917 was unique for using a sign of the zodiac instead of the month in the date. Each sign represented a full calendar month even though they traditionally straddled calendar month ends.

Guillaume Cabasson (1814-1884, born as Guillaume-Alphonse Harang) was the artist behind the famous “blue and rose” series that was first introduced in 1888. He also studied at the École des Beaux-Arts, later becoming



Cabasson's 20 francs note for the Banque d'Algérie is unmistakably French



François Flameng first sketched his 5000 francs masterpiece in 1892



The reverse of the Flemeng note is if anything even more beautiful than the obverse



Flameng painted this scene entitled "Bathing of Court Ladies in the 18th Century" in 1888 (courtesy Wikimedia Commons)



The 1914 Dupuis & Duval 50 francs blue & rose note owed much to Cabasson's earlier designs



Dupuis & Duval designed this note for Serbia using similar subtle ink shades as contemporary French notes

a professor at the École des Arts Decoratifs in Paris and was awarded the Légion d'Honneur. He worked on these designs with **Jean-Auguste Barre** (1811-1896), a noted sculptor and medalist appointed as Graveur Général des Monnaies (official coinage engraver) in 1878. This was an important post responsible for maintaining technical and artistic standards. The lovely blue and rose designs featured more allegorical figures and required two plates for each colour, so four in total including the reverse design. Again, delicate pastel shades prevailed, as they did on his single plate blue 20 francs note for the Banque d'Algérie first issued in 1868.

François Flameng (1856-1923) was another graduate of the École des Beaux-Arts, known in the UK for his portrait of Queen Alexandra now hanging in Buckingham Palace. He designed only one banknote, arguably the finest of the lot and certainly one that has won many plaudits both in the collecting world and in the artistic community. He was the son of an engraver and printmaker and was a prolific portrait painter who became a celebrated war artist in the 1st World War. Flameng also produced frescos and decorative panels for some of the finest buildings in Paris, including the Sorbonne, the Palais de Justice, the Opera-Comique and the Train Bleu restaurant in the Gare de Lyon. He too was awarded the Légion d'Honneur.

The note he designed was the 5000 francs, dated 1918 but not put into circulation until 1938. He had prepared the original sketches as early as 1891 but the Banque de France did not adopt them at that time, believing them to be over-elaborate and "too fanciful". The front features male and female figures on the upper left representing the alliance between work and science, with smoking factory chimneys in the distant background, while to the right is Cupid with a shield and a plough. The lower half of the note has a bas relief background to the text and signatures while the whole is surrounded by a delightful ornamental border with cherubs and flowing ribbons. The reverse is dominated by a single elaborate tableau replete with allegorical characters and a background panorama of the

Seine, the Notre Dame and Les Invalides. The combination is a quite stunning representation of France's artistic, scientific and economic achievements.

Daniel Dupuis (1849-1899) and **Georges Duval** (1851-1916) jointly designed the 50 francs blue and rose note introduced in 1889 while adhering to the artistic themes evident in Cabasson's work. These two artists went on to prepare new designs in 1917 for the 5, 10 and 20 francs notes featuring the Roman goddess Minerva (representing the arts and the professions).

Dupuis, the son of a painter, entered the École des Beaux-Arts in Paris when he was sixteen. During his career, his focus changed from painting to sculpture, and later to medallions. He won several awards all over Europe for his work and, two years before he died, he was awarded the Légion d'Honneur in recognition of his artistic achievements.

Duval studied at the École des Beaux-Arts under Chazal and was an architect as well as a watercolourist and illustrator. His collaboration with Dupuis started in 1880 and he was a prolific designer of banknotes in his own right not only for the Banque de France and several French possessions including Algeria, Tunisia and Morocco but also Romania and Serbia. His notes continued to be dated and issued long after his death.



Dupuis & Duval also designed this note featuring Minerva



Georges Duval created this note for the Banque de l'Indo-Chine featuring a dominant France in female form to the left and Vietnamese peasants to the right



Dupuis designed a number of medals including this for the 1889 Exposition Universelle in Paris (with the Eiffel Tower in the background)



Duval's Algerian design focused on local buildings and a mosque



Luc-Olivier Merson designed this beautiful 100 franc note in 1909



Sébastien Laurent created this memorable note with its image of Victoire



Merson's later 50 francs note was deemed "a dazzling success" by the Banque de France



Laurent was also responsible for this image of "French Genius", represented by a young woman with book & globe



Merson also designed French stamps



Laurent's 100 francs note for French Indochina, featuring Angkor Wat, was rather incongruously also issued in Djibouti

Luc-Olivier Merson (1846-1920) introduced a different style as is evident from the notes he designed. He studied initially at the École de Dessin before moving to the École des Beaux-Arts and his work included paintings and building frescos as well as stamps and banknotes. He was also awarded the Légion d'Honneur for his contribution to French culture. Merson's most notable banknotes were the 100 francs first issued in 1909 and the 50 francs issued in 1927.

The 100 francs used female figures to represent agriculture on the front with a blacksmith on the reverse gazing at a female and child with a cornucopia, representing prosperity. This beautiful design was the first French note to be produced in multiple colours with light brown, blue and grey predominating, this apparently presenting some challenges to the printing team at the bank who struggled initially to get accurate registration of the colours. Multicoloured notes were introduced primarily as a result of the number of forgeries of the preceding blue and rose notes. Despite some initial criticism the design remained in circulation until 1945 and was seen by the bank as a “dazzling success”.

The 50 francs design was rather less focused on allegorical figures, though there was a charming depiction of a young Mercury and two cherubs. The strongest element of the design is a distinctive oval border in shades of orange-brown and blue against a pale blue background serving to heighten its impact. Squared off border elements completed a harmonious whole.

Sébastien Laurent (1887-1973) was the French painter and sculptor behind two of the most well-known French notes issued in the 1930s, the 5000 francs note depicting Victoire in female form, and the 10000 francs depicting French genius, once again in female form. He studied art at the École des Beaux-Arts de Nancy and focused on genre paintings and regional tableaux before being appointed to work with the Banque de France in 1934. He designed a number of notes for French colonies in West Africa, Indochina and in 1930 also designed a 1 peso note for the Banco de la Republica Oriental del Uruguay.



Clément Serveau created many beautiful notes but perhaps the best known is this wonderful “French Empire” note with representations of peoples in French-controlled territories in Africa, Arabia and the Far East accompanied by a female France



Serveau's other classic design was his depiction of Minerva and Hercules



Serveau's portrait of a woman shows some similarity to the French female on his Empire note

“this apparently presenting some challenges to the printing team at the bank who struggled initially to get accurate registration of the colours”



Lucien Jonas composed this classic design of the Déesse Demeter



Jonas designed this note for issue in French Somaliland but it was also issued in Papeete in the French Pacific where no camels have ever been seen!

Clément Serveau (1886-1972) was a pupil of Merson's and became an established painter, designer and engraver. His painting style moved from realism to cubism and then abstract forms in his later post-cubist period. None of this was evident in his banknote designs, however, which adhered to the Banque of France traditions of allegory and ornamentation. Serveau was responsible for numerous notes including several for French colonies. Perhaps the most striking of his designs was the 1000 francs note of 1945 with beautiful pastel shades and portraits of Minerva and Hercules.

His 5000 francs of 1942 was a powerful depiction of France in female form with three male figures representing the peoples in French-controlled territories in Africa, Arabia and the Far East, the so-called French Empire note. This marked a change in imagery on French notes with a more overt attempt to project the role of France, in female form, at the head of a worldwide empire of diverse nations and peoples. The mythical figure of Mariane often featured on French notes and coins after she was adopted as the personification of liberty, equality, fraternity and reason after the French Revolution.

Serveau's work also included banknotes for Lebanon, Romania, Tunisia and Yugoslavia, his designs retaining their essentially French character.

Lucien Jonas (1880-1947) was primarily a genre painter who was employed first by the French army in 1915 to paint portraits of their military leaders and then by the navy. He also worked with a number of allied newspapers to provide sketches of wartime scenes. He was first appointed by the Banque de France to work on banknotes in 1933 and went on to produce many lovely designs both for them and the Banque de l'Indochine. This bank had been founded in Paris in 1875 to provide banking services, including note issuance, in French possessions overseas. As the name indicates its first branches were in French Indochina, in Saigon and Haiphong. It later opened branches in many other territories in India, Somaliland and the south Pacific. This led to examples of notes designed to reflect the

peoples and landscapes of one country being issued in another, such as scenes with camels appearing on notes issued in Tahiti!

William Fel (n/k-1957) was an artist who seems to have been best known as a book illustrator, where much of his work tended to be of an erotic nature. In the 1930s and 1940s he designed a small number of notes for the Banque de France, and several more for French colonies in Africa and the small island group of St Pierre et Miquelon. His best work as a banknote designer was however reserved for the Lebanese government where his so-called “carpet note” for 100 Lebanese pounds has rightly been lauded as one of the most spectacular notes issued in that country. It first appeared in 1947 but was withdrawn in 1952 after it had been successfully forged, despite the remarkable complexity of the obverse and the beautiful depiction on the reverse of Lebanese mountain scenery with a Lebanese cedar prominently in the foreground. The original notes are highly sought after today and change hands for many thousands. Even the forgeries, top quality productions made in either France or Italy, can fetch high prices in auction.

Edmund Dulac (1882-1953) was a French illustrator born in Toulouse where he studied art. He emigrated to England in 1905 and took British citizenship in 1912 (changing his first name from Edmond to Edmund). His career took off in London where he became established as an illustrator working for publications such as the Pall Mall Magazine and the leading British publishing house Hodder & Stoughton. However, after the 1st World War he found work harder to come by as books were increasingly illustrated using photography. He is



The reverse of Fel's note is a traditional view of the Lebanese mountains and a cedar tree



Fel was responsible for this portrait of Bertrand-François Mahé de la Bourdonnais for issue in the French Antilles. He no doubt drew on his experience of sketching erotic scenes for the topless female depicted to the right



Edmund Dulac designed notes for the Trésor Central featuring his famous portrait of Mariane

“Apart from his work for the Banque de France he painted murals and frescos for a number of public buildings and, not least, worked as a book illustrator”



William Fel designed this much lauded so-called “carpet note” for Lebanon



Robert Pougéon’s distinctive style is seen in France’s first post-war notes



Dulac is best known in the UK for his portrait of George VI on stamps designed by Eric Gill

now perhaps best known in the UK for his portrait of George VI used on British stamps from 1937.

With the support of General de Gaulle after 1940 he was appointed to design both stamps and banknotes for use in Free French territories. His stylised portrait of the French mythical figure of Marianne was engraved by both Thomas De La Rue and Bradbury Wilkinson for use on notes issued by the Caisse Centrale de la France d’Outre-Mer in regions occupied by France after the Second World War.

Robert Pougéon (1886-1955) was yet another graduate of the École des Beaux-Arts where he later taught and in 1942 became director of the Académie Française in Rome. Apart from his work for the Banque de France he painted murals and frescos for a number of public buildings and, not least, worked as a book illustrator. His style, as seen in the banknote designs he worked on for the Banque de France, was distinctive and demonstrated his skills as a watercolourist while deploying more rectangular devices within the notes which moved them somewhat away from the classical traditions thus far evident.

Pougéon’s best known notes were issued between 1945 and 1955 and his 50 francs was one of the first to depict a historical figure, the French astronomer and mathematician Urbain le Verrier. His 100 francs note featured François-René, Vicomte de Chateaubriand. One of his

designs was issued in French Somaliland in 1947, and continued to be used posthumously in the neighbouring French territory of Afars and Issas in 1974. This was a striking portrayal of a native Issa female holding a traditional water jug. His notes for the French Antilles territories were stylistically different with strongly drawn portraits and more vivid colours.

Pierrette Lambert (1928-), the one female artist known to have worked for the Banque de France, studied at the École des Beaux-Arts de Poitiers and became a portrait miniaturist and engraver. Aged just 16 she suffered the trauma of seeing her father and brother arrested for supporting the French resistance (they later died while being deported).

In 1957 her work was spotted at an exhibition by M Guitard, the director of the Banque de France responsible for banknote design. Lambert went on to design several notes for them, all with portraits of famous Frenchmen, including Louis Pasteur, Jean Racine and the philosopher, judge and man of letters known simply as Montesquieu (full name Charles Louis de Secondat, Baron de La Brede et de Montesquieu). She was also responsible for numerous designs of notes for French overseas possessions. Her style was much more realistic and deployed stronger colours on the finely engraved portraits which tended to dominate the designs. These notes are among the most popular with collectors.

Lucien Fontanarosa (1912-1975) was a distinguished painter and illustrator of Italian parentage who had settled in Paris. He was attracted to design at a very young age with his earliest efforts in crayon dating back to 1924. He took up formal studies at the École des Beaux-Arts and went on to work in France, Italy, Spain and Morocco. His work became widely recognised at home and he completed several official commissions before taking up a teaching role in 1946 at the Académie Américaine in Fontainebleau. In 1957 he was awarded the Légion d'Honneur.

Fontanarosa's first work for the Banque de France was prepared in 1964 and his first notes were issued in 1968 to much acclaim for his unique and distinctively impressionistic



Pougéon's style is also seen on this note for the French territory of Afars and Issas



Pierrette Lambert was responsible for this impressive portrait of Jean Racine



Lambert's design for the Banque Central du Mali is dominated by her portrait of a Fulani herdsman



Lucien Fontanarosa's style marked a departure from earlier French notes is evident in his portrait of Eugène Delacroix



Roger Pfund created powerful designs for France's last notes before the introduction of the euro. His 50 francs note featured Antoine de Saint-Exupéry



Pfund designed this lovely note as homage to Gustave Eiffel and his iconic steel structures

“For the first time computer-aided design techniques were used on the strongly drawn portraits”

watercolour style. The notes, featuring portraits of Berlioz, Pascal, Quentin de la Tour and Eugène Delacroix stayed in circulation for over 25 years.

Roger Pfund (1943-) is the last of our selection of French banknote designers. He is a renowned painter and graphical designer with joint Swiss and French nationality and designed the final series of French notes issued in the 1990s until they were replaced by the euro in 2002. His work in Switzerland included not only banknotes but also coins, stamps and the Swiss passport introduced in 2003.

His designs broke with Banque de France tradition by using vivid primary colours. For the first time computer-aided design techniques were used on the strongly drawn portraits. The blue 50 francs note featured the pioneering aviator and author Antoine de Saint-Exupéry, with one of his aircraft shown on the reverse. Small images of *Le Petit Prince*, a cartoon figure from his famous children's book of the same name, appear rather charmingly on both sides of the note. The reddish-brown 100 francs featured the painter Paul Cézanne while the dark red 200 francs featured the engineer Gustave Eiffel, most famous of course for his Eiffel Tower, but also responsible for the dramatic Garabit railway viaduct, seen behind his portrait on the front of the note. The highest denomination in the series is the green 500 francs featuring the twin portraits of Pierre & Marie Curie.

Acknowledgements

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Many thanks also to Owen Linzmayer's Banknote Book

*The Golden Stater of Nectanebo
(The 'White Rose' Collection,
Spink Sale 23004)*



*Golden bracelet of Amun (Kush
Kingdom, c. First Century BC) -
Egyptian Gallery, Neues Museum,
Berlin, Germany – Photo by Gary
Todd, PhD*

“It was the only gold coin to have been minted with a hieroglyph: for the next six centuries, all Egyptian coinage featured Greek inscriptions”

*Egyptian Funerary Mask from the Time of the Thirtieth Dynasty
(c. 380-343 BC) – Gulbenkian Museum, Lisbon, Portugal.*





Axel Kendrick

THE PHARAOH NECTANEBO GOLD STATER – CROWNING ANCIENT COIN OF THE ‘WHITE ROSE’ COLLECTION

In the numismatic world, and the collectibles industry at large, the words ‘first’, ‘last’ and ‘only’, will always generate interest. What we have here, sitting at a humble weight scarcely above eight grams, is a ‘first’, ‘last’ and ‘only’. Spink was privileged to offer for auction on 31st March 2023 a gold stater of Egyptian Pharaoh Nectanebo II¹ (r. 358-340 BC), the crowning ancient coin of the ‘White Rose’ Collection. This coin was the first to be truly ‘Egyptian’, with all previous issues having been based upon the Athenian model and Persian Daric standard, and used to pay Greek mercenaries. It was the personal coinage of the last Pharaoh of Egypt, who presided over Egypt’s final defeat at the hands of the Persian Empire. It was the only gold coin to have been minted with a hieroglyph: for the next six centuries, all Egyptian coinage featured Greek inscriptions, while the hieroglyph, and the demotic language it depicted, was repressed by the dominant languages of Egypt’s new foreign rulers.

One of only 48 known examples, and one of five to have emerged from the [name of hoard], this stater is not only one of the great numismatic rarities of the ancient world, but an artefact of outstanding historical significance. It is, in essence, a touchstone that marks the end of ‘Ancient Egypt’. Though perhaps ill-defined, this term nevertheless encapsulates one of the most fascinating and awe-inspiring civilizations in history. No decaying head of Ozymandias, to be sure, but this coin was emblematic of the

1 Also called ‘Nakhtorheb’.

final, doomed attempt of an Egyptian Pharaoh to defend his homeland and three centuries of its society and culture against the emerging hegemon of the era. The mercenary army created by his predecessors and relatives Nectanebo I² (379/8-361/0 BC) and Teos³ (361/0-359/8 BC) became the primary force securing Egypt’s independence after the collapse of the earlier Persian domination in 404 BC until the final defeat of Nectanebo II in 343 BC. This less well-understood period in Egyptian history, being overshadowed by the later Alexandrian conquests and the pivotal role Egypt played in the last days of the Roman Republic, is no less fascinating; and this coin plays a significant part in the story.

The Skin and Bone of the Gods: Coinage in Egypt Before Nectanebo

Summarising the emergence of coinage in the ancient mediterranean is difficult and will no doubt prove contentious; tentative assumptions and conjecture are an unfortunate aspect of the classical period, however there are a few relatively well-accepted principles.⁴ Firstly, the Persian client-kingdom of Lydia, in what is now

2 Also called ‘Nakhtnebef’.

3 Also called ‘Tachos’ or ‘Djedher’.

4 The following narrative is taken from Kröll, J. H., ‘The Monetary Background of Early Coinage’ in W. E. Metcalf (ed.), *The Oxford Handbook of Greek and Roman Coinage*, (Oxford, 2012) pp. 33-42. Other, more specialised descriptions of the emergence of coinage can be found in the bibliography therein.

northern Turkey, is considered to be the first polity to begin minting coins in the late seventh century BC. As a variety of powers across the Eastern Mediterranean were drawn into the same trading and communication systems as the Lydians, so it was with monetary exchange. Credit and barter were undoubtedly the main means of exchange for the majority of the population, while the majority of state transactions took place using this crude coinage and as the minting of coins became more common, it became more sophisticated. The emergent powers of the fifth century - Athens, Corinth, Achaemenid Persia, Phoenicia and the innumerable city-states and kingdoms within their orbit - developed more detailed and idiosyncratic coinage. Coins symbolise more than monetary units, becoming a reflection of state power, a means for rulers to demonstrate authority, a form of patriotic and artistic expression, and a means by which to give thanks to the divine.

By the sixth century, coinage had become both a well-established fact of statehood and a part of economic life in the eastern Mediterranean. The apparent lack of major moves to mint coins in the Egyptian Kingdom requires some explanation. Gold played a central role in Egyptian society, and in the near-obsessive relationship of Egyptian culture with death, divinity and kingship. Gold, or 'Nebu' is represented in Demotic hieroglyphics as a stylised golden collar decorated with beads and seven spines, and was considered a divine, indestructible force associated with the eternal power of the sun; Ra, the sun god, was known to Egyptians as 'the mountain of gold'. The divine Pharaoh was known as 'The Golden Horus' during the Old Kingdom (c.2700-2000 BC), while in the New Kingdom, (c.1550-1069 BC), the royal tomb was called 'The House of Gold', with Pharaonic tombs often being decorated with depictions of the gods Isis and her sister Nephtys upon the 'Nebu' hieroglyph.⁵ Trading in gold for economic reasons was sacrilegious to the Egyptians. Gold was considered to be the skin of the gods, while silver (more valuable owing to its

5 Morris, E. F., 'The Pharaoh and Pharaonic Office' in A. B. Lloyd (ed.) *A Companion to Ancient Egypt, vol. 1* (Oxford, 2010), pp. 200-202; Lloyd, A. B., 'The Late Period: 664-332 BC)' in I. Shaw (ed.) *The Oxford History of Ancient Egypt*, (Oxford, 2000) p. 378; Klemm, D. & Klemm, R., *Gold and Gold Mining in Ancient Egypt and Nubia: Geoarchaeology of the Ancient Gold Mining Sites in the Egyptian and Sudanese Eastern Deserts*, (New York, NY, 2013) pp. 20-23; Naunton, C., 'Libyans and Nubians', in *Companion*, pp. 128-131.



Winged Isis standing upon 'Nebu' hieroglyph, interior door of the third Tutankhamun sarcophagus shrine (c. 1336—1327 BC) – Carter Object no. 238, Valley of the Kings, Thebes. Reproduction by Natalie Watson



Depiction of a River Battle at Pelusium, Henry Charles Seppings Wright, 1920. Patrick Gray



Painting of a Meeting Between Cambyses II and Psammetichus III, Adrien Guidnet, c. 1854

scarcity) was thought to be the material of their bones.⁶ Sacred funerary rites and devotional ornamentation were therefore the main uses for gold and silver in Egypt, in spite of their relative abundance in the eastern desert and from the eponymous mines of Nubia.⁷ It is principally for this reason that we do not have a corpus of Egyptian coinage prior to the fourth century BC. Even then, the use of coins was originally intended to facilitate the payment of foreign soldiers.

Between the Tigris and the Nile: The Wars of Egypt and Persia

It is worth now exploring the tumultuous period before the rise of Nectanebo II. Egypt had fallen to the Persians in 525 BC following the Battle of Pelusium. We are fortunate that the Greek historian Herodotus visited the site of the battle some time in the fifth century, and that he described a long series of intrigues occurring in the prelude to the Persian invasion. He tells us of the Persian King Cambyses II (530-522 BC) requesting a physician from the Egyptian Pharaoh Amasis II⁸ (570-526 BC), who willingly obliges.⁹ The physician, disgruntled at being forced to give his labour to a foreign ruler, convinces Cambyses to ask Amasis for the hand of his daughter in marriage. Amasis, not wishing to provoke a war with Persia, and unwilling to give up his daughter, sends instead Nitetis, daughter of the previous Pharaoh, Apries (589-570 BC).¹⁰ This proved staggeringly short-sighted, given that Amasis had overthrown and killed Apries and kept Nitetis in captivity. It was therefore no surprise that upon Nitetis's arrival in Persia, she informed Cambyses of Amasis's treachery.¹¹ Enraged,



Sacred Bull of Apis, 30th Dynasty. Found at the Serapeum of Saqqarah – Department of Egyptian Antiquities, The Louvre, Paris, France

⁶ Klemm, p. 23; Bernstein, P. L. *The Power of Gold: The History of an Obsession*, (Hoboken, NJ, 2000) pp. 13-14, 16-18; Koehler, C. E., 'Prehistory', in *Companion*, pp. 22-23.

⁷ Bernstein, pp. 18-19; Wilkinson, T., 'The Early Dynastic Period', in *Companion*, p. 59.

⁸ Also called 'Ahmose II'.

⁹ Herodotus, *The Histories*, (Tran. De Selincourt, A., rev. ed., London, 2003) 3, 1-4.

¹⁰ Also called 'Wahibre'.

¹¹ *Ibid.*



Site of the Sacred Elephantine Island, Aswan, Egypt - Photo by David Stanley



Statue of Darius I with hieroglyphic inscription at base – National Museum of Iran

Cambyses led an army across Arabia to seek his revenge, and, by the time of his arrival, the inept Amasis had passed away, leaving his heir Psamtik III¹² (526-525 BC) to lead the defence of Egypt.¹³ Herodotus provides barely any description of the pivotal Battle of Pelusium, only describing the flood of bones and skulls left strewn across the site of battle.¹⁴ The unreliable Macedonian historian, Polyaeus, paints a gory picture in which the Persians deploy animals sacred to the Egyptians, particularly cats, in order to avoid being attacked by the defenders during their assault, followed by a ruthless massacre of the Egyptians besieged in Memphis.¹⁵ Following the final battle, Herodotus resumes his narrative of Cambyses' overthrow of Egypt, detailing how, while initially merciful, his unfulfilled lust for revenge brought about a despotic and repressive regime.¹⁶

Though highly entertaining, Herodotus exaggerates the story. Indeed, Cambyses ruled Egypt with more of a gentle touch than an iron fist. He showed an incredible sensitivity to Egyptian religion and culture, being keen to

12 Also called 'Psammetichus III'.

13 *Ibid.*, 3, 10.

14 *Ibid.* 3, 12.

15 Polyaeus, *Stratagems*, (Tran. Shepherd, R., 1798) Book 7, 'Cambyses'

16 Herodotus, 3, 13-18.

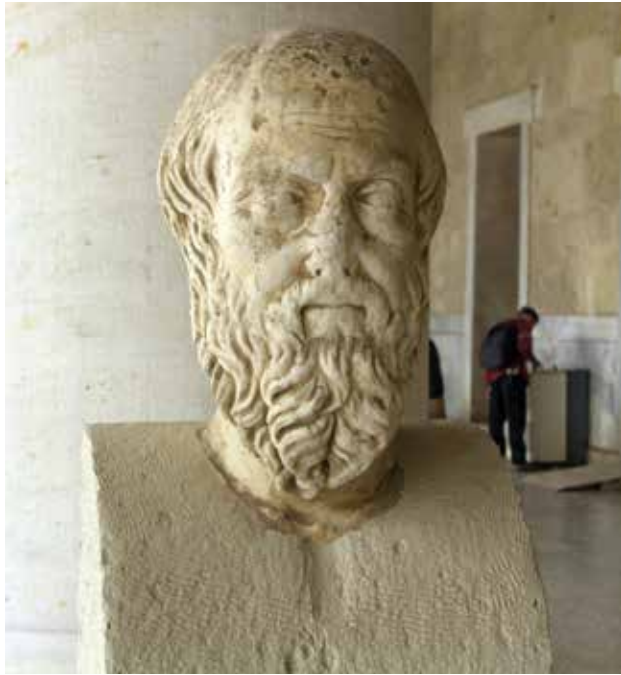
promote native administrators within the new Persian government, and going so far when he died as to be buried with a traditional Egyptian ceremony, including the use of an Apis bull, one of the most sacred Egyptian devotional items.¹⁷ There was a revolt against the Persians after the death of Cambyses in 522 BC, but King Darius I, 'The Great' (522-486 BC), restored order and was accepted by the Egyptians as 'Great King'. Egyptian devotionals made to Darius portrayed him as a legitimate, native King of Egypt.¹⁸ Indeed, Darius oversaw many great construction projects, restoring the Sais medical school, the temple to the air God, Amun, at Hibis, as well as the temple to the Greco-Egyptian deity Serapis at Saqqara. Alongside this, Darius is credited with legal reforms favouring the Egyptians.¹⁹ While not all Persian rulers received such glowing reviews from the Egyptian accounts - Xerxes I (486-465 BC) was excoriated for having disregarded the state of Egyptian temples - the regime can be characterised as reasonably benign.²⁰ Persia needed control of Egypt, and this was why it had waged war for nearly two centuries to conquer its lands. It would allow the Egyptians to operate their sophisticated and

17 Lloyd, pp. 374-375.

18 *Ibid.*, pp. 375-376.

19 *Ibid.*, p. 375.

20 *Ibid.*



The Father of History: A bust of Herodotus, a Roman copy after a Greek original, c. 2nd century AD – Stoa of Attalus, Ancient Agora Museum, Athens, Greece - Photo by Konstantinos Stampoulis



Aramaic Papyrus dated within the reign of Amyrtaeus, (400 BC)

effective system of administration under the watchful eye of an aristocratic Persian Satrap, effectively a viceroy, and occasionally allowed native Egyptians to gain positions of influence within it.²¹ The territory was incorporated into the vast Achaemenid communication and trade system, as well as its military-industrial complex. Egyptian craftsmen were utilised in the far reaches of the empire to assist in building projects, while during the vast Persian invasions of Greece in 490 and 480 BC incorporated the considerable power of the Egyptian navy.²²

Despite the relative acquiescence by the Egyptians of this state of affairs, alongside which there is even evidence of ‘Egyptisation’ of the Persian rulers, it was not to last. Although the Persian administration was relatively open to Egyptian involvement, Egyptians were still, legally-speaking, a second-class group in government, and this was likewise the case for Egyptian religion, which was now competing with Persian forms of worship, and the pantheon that inhabited the empire. An example of this was keenly felt when tensions erupted under the rule of Darius II (423-404 BC). Clashes between Egyptian priests and Jewish mercenaries stationed on the sacred island of Elephantine resulted in the destruction of the Jewish temple there.²³ Though Egyptians were to a certain degree willing to accept the Persian King as a native Pharaoh, they could not ignore that this was an absentee foreigner, whose servants were conscripting native men to fight and die for a gigantic, foreign empire; whose administrators were farming taxes for building projects in foreign lands; and whose priests were promoting bizarre, foreign rituals from a remote capital.²⁴ One can imagine that this was particularly galling to a culture that placed extreme importance on the obligations of a divine, present ruler.

The Return of the Pharaoh: Chaos in the Wake of Independence

It is tempting to view Nectanebo as a firebrand of national liberation, but it is clear that the situation that he would ultimately inherit was not straightforward.

²¹ Wilkinson, T., *The Rise and Fall of Ancient Egypt*, (London, 2010) pp. 395-402.

²² Lloyd, pp. 375-377.

²³ *Ibid.*, p. 376; Wilkinson, pp. 404-405.

²⁴ Lloyd, pp. 376-377.



Kiosk of Nectanebo I offering sacrifices to various gods, Philae Temple (c. 370 BC) – Photo by Carole Raddato



Egyptian Greywacke Head of King Nectanebo I or II, 30th Dynasty – Photo by Gary Todd, PhD

Egypt regained independence under Pharaoh Amyrtaeus (404-399 BC)²⁵ in 404 BC after the apparent collapse of Persian authority during an internal power struggle following the death of Darius II, rather than as a result of a concerted response to foreign oppression.²⁶ When it did re-emerge as an independent state, the army of Artaxerxes II (405/4-358/9 BC) was prevented from invading by a challenge from his brother Cyrus the Younger; and nominal Persian control of parts of Egyptian territory began to weaken.²⁷ Little is known of the subsequent reign of Amyrtaeus, except that it was nasty, brutish and short; and that this champion of independence was defeated in battle by his successor Nepherites I²⁸ before being executed at Memphis in 399.²⁹ This dynastic changeover typified an exception-

25 *Also called 'Amenirdesu'*

26 *Wilkinson, Rise and Fall, p. 405; Lloyd, p. 379;*

27 *Hornblower, S., 'Persia', in Lewis, D. M., Boardman, J., Hornblower, S. & Ostwalder, M., (eds.) The Cambridge Ancient History, Vol. VI: The Fourth Century BC, (2nd ed., Cambridge, 1994) p. 49; Ruzicka, S. Trouble in the West: Egypt and the Persian Empire, 525-332 BCE (Oxford, 2012) pp. 38-39.*

28 *Also called 'Nayfaurud I'.*

29 *Wilkinson, Rise and Fall, pp. 405-406.*

ally turbulent period, described as a 'grisly panorama' of political chaos.³⁰ While good historical evidence of the period is scant, it is generally accepted that nearly all of the rulers of the 29th Dynasty were locked in a near-permanent state of war with rival claimants to the throne, were short-lived and violently deposed. It was amid this bloodbath, involving the Egyptian priesthood, warrior class and Greek mercenaries, that the 30th and final Dynasty of Nectanebo I and, later, Nectanebo II, came to the fore.³¹

'The Strong one of his Lord' - Nectanebo I and the Last Pharaoh

Nectanebo I was a preeminent general from the town of Sebennytos in the Central Nile Delta. Reputedly the descendent of a Pharaoh himself, possibly the ill-fated Nepherites I, he capitalised upon this political turmoil, almost certainly coming to power by military coup when he ousted Nepherites II.³² In order to secure his dynasty for longer than that of his predecessors, Nectanebo made his nephew Teos co-regent for several years and sought to reestablish Egyptian

30 *Lloyd, p. 377.*

31 *Ibid.*

32 *Also called 'Nefaarud II'; Wilkinson, Rise and Fall, pp. 408-409.*



The Kiosk of Nectanebo I, Philae Temple, Egypt – Photo by Carole Raddato

Hometown Heroes: Wall-reliefs of Nectanebo II from Behbeit el-Hagar (on the left) and of Nectanebo I from Sebennytos (on right). 30th dynasty of Egypt - Egyptian Museum of Cairo, Egypt



AR Didrachm of Pharnabazos, Satrap of Persia and invader of Egypt in 374 BC – Classical Numismatic Group, Triton XXII, Lot: 280

independence through vast building projects at Aswan, Karnak and Elephantine.³³ These were financed by a tax on river customs and manufactured goods.³⁴ This cultural and economic regeneration was designed, in part, to tie Nectanebo's new dynasty to the 26th Dynasty, the 'Sait' dynasty that had overseen an Egyptian cultural renaissance before the Persian conquest of 525 BC.³⁵ And it was all to be challenged by another invasion from the now re-stabilised and unified Persian Empire.

Though the cultural policy of Nectanebo I left a major imprint upon the kingdom, his main concern was repelling the forthcoming Persian reconquest. With Persian political strife finally quelled, Artaxerxes II spent seven years building an army to begin a grand invasion of Egypt, led by his Syrian Satrap, Pharnabazos, and an Athenian general named Ithrikates, which began in the spring of 373 BC.³⁶ While Nectanebo had successfully built stout defences at the

site of Egypt's previous defeat to the Persians at Pelusium, the Persians arrived at the lesser defended Mendesain Mouth, further inland at the opening of the Nile. However, the Persian advance was slowed by disagreements among its co-commanders and by the flooding of the Nile, allowing Nectanebo's forces to arrive at Memphis and force the invaders into retreat.³⁷ After an equally ineffective invasion the following year, the Persian Satrapies flew into revolt and forced Artaxerxes to shelve his plans to retake Egypt. The country now flourished under the last six years of the reign of Nectanebo I, and, upon his death in 362, left his successor, Teos, in a good position to continue the Egyptian resurgence.

An Opportunity Squandered: Teos and the Invasion of the Middle Territory

Teos appears to have inherited an advantageous position: Nectanebo I had consolidated the dynasty and repelled two Persian invasions, while re-establishing the Egyptian religion and invigorating the economy. He had involved Teos in matters of state for the last few years of his reign, and having come to power, the new Pharaoh was keen to assert Egyptian influence beyond the Nile. Teos amassed a war chest using a highly unpopular tax increase on temples and individual

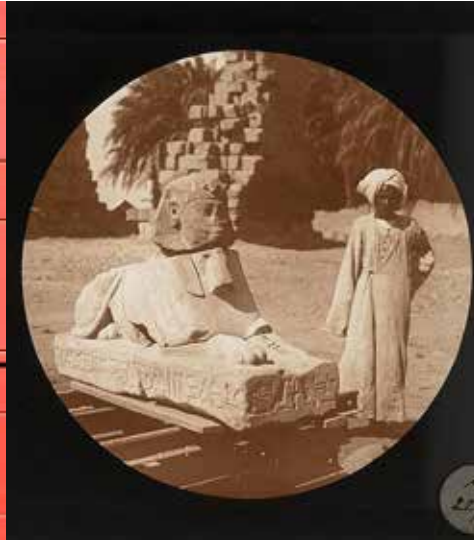
³³ Lloyd, A.B., 'Egypt, 404-332 B.C.', in *Lewis et al.*, p. 341; *Perdu*, p. 154.

³⁴ *Wilkinson, Rise and Fall*, pp. 405-406.

³⁵ *Perdu, O. 'Saites and Persians (664-332) in Companion*, pp. 154-155; *Lloyd*, p. 378.

³⁶ *For a robust description and analysis of the 373 Campaign, see Ruzicka*, pp. 114-121.

³⁷ *Perdu*, p. 155.



By Decree of the Pharaoh: Stele of Nectanebo I depicting the Pharaoh offering gifts to the goddess Mut. The 'Decree of Nectanebo I', concerning taxes paid to the temples, reads: "Let there be given one in 10 (of) gold, of silver, of timber, of 9 worked wood, of everything coming from the Sea of the Greeks of all the goods (or: being all the goods) that are reckoned to the king's domain in the town named Hent; and one in 10 (of) gold, of silver, of all the things that come into being in Piemroye, called (Nau)cratis, on the bank of the Anu, that are reckoned to the king's domain, to be a divine offering for my mother Neith for all time in addition to what was there before."

A worker poses next to the Sphinx of Nectanebo I at the Temple of Montu.

incomes, and launched an Egyptian invasion of the 'middle territory' of Phoenicia, modern-day Syria - the first such to be led by a Pharaoh in person in centuries.³⁸ His fiscal manoeuvres secured the services of the Athenian mercenary Chabrias, and an old ally of his uncle's, Agiselaos, King of Sparta.³⁹ Thanks to the involvement of Agiselaos, we have several accounts of the campaign: from the Roman historian, Plutarch, and the Greek general, Xenophon - biographers, each, of Agiselaos - and the more general account of the Sicil-

ian chronicler, Diodorus.⁴⁰ We know that under this formidable officer corps, Teos had gathered 80,000 native infantry, 10,000 Greek mercenaries, and 200 triremes ships.⁴¹ His nephew, Nectanebo, was given command of the native contingent of troops, while Nectanebo's father, Tjahapimu, was left in charge of Egypt itself.⁴²

According to Diodorus, Teos split his land force in two, and, having gained some initial victories against Persian forces on the borderlands, used the Greek mercenaries to secure the southern Phoenician cities, and thereby block a Persian relief force, while Nectanebo was tasked with securing the northern river

38 Curtis, J. W., 'Coinage of Pharaonic Egypt', *The Journal of Egyptian Archaeology*, Vol. 43 (1957) p. 75; Perdu, pp. 155-156; *Trouble in the West*, p. 135.

39 As Wilkinson, *Rise and Fall*, p. 407, describes, Agiselaos was not only 'old' in the sense of being previously employed by the Egyptians, but was reportedly in his eighties during this second deployment.

40 Plutarch, *Life of Agesilaos*, (Tran. Perrin, B., Cambridge, MA, 1917) 36-9; Xenophon, *Agiselaos*, (Tran. Dakyns, H. G., Oxford, 1891) 34; Diodorus Siculus, *Bibliotheca Historica*, Books XV-XVII (Tran. Oldfather, C. H., Cambridge, MA, 1952)

41 Ruzicka, pp. 144-145; Perdu, pp. 155-156.

42 *Ibid.*



A fragment of a faience saucer inscribed with the name of Pharaoh Teos, from the Palace of Apries, c. 360 BC – Petrie Museum of Egyptian Archaeology, London, United Kingdom.



Modern bust of Plutarch at Chaeronea, based on a bust from Delphi, tentatively identified as Plutarch.



Statue of Xenophon outside the Parliament building of Vienna, Austria. Photo by Walter Maderbacher.

crossings and capturing the towns of Syria.⁴³ In so doing, it appears that Teos was trying to launch a campaign to re-establish an Egyptian empire, the likes of which had not been seen in a thousand years.⁴⁴ His highly-skilled and diverse army appeared to be ready for whatever response the Persians could mount, and could well have ousted the Persians from the Eastern Mediterranean had his campaign plan been followed through.⁴⁵ However, dynastic infighting was to dismantle it almost immediately. Teos' uncle Tjahapimu launched a revolt in Egypt, and called for Nectanebo to take the throne. Having secured the northern reaches of Syria, and gained the support of the two Greek generals, Nectanebo had a vast army as well as the support of the capital, while Teos was completely isolated in Phoenicia. Having no options left, the ambitious Pharaoh abandoned his position and fled to the Persian court, never to be seen again. Nectanebo II was now Pharaoh, albeit in somewhat duplicitous circumstances.⁴⁶

⁴³ Ruzicka, pp. 146-147.

⁴⁴ *Ibid.*

⁴⁵ Lloyd, p. 378.

⁴⁶ Plutarch, 36-9.

The Last Stand: Nectanebo II, the First Coins and the Final Persian invasion

Nectanebo's apparent treachery should be viewed in context. Egypt had only just emerged from a period of unparalleled chaos and bloodshed into the still-fragile peace and prosperity that had been won by his father, only for Teos to gamble upon a war of aggression against the pre-eminent power in the region.⁴⁷ The numismatist James W. Curtis suggests that Teos had effectively ransacked his kingdom for an egotistical project, being himself 'ambitious and turbulent'.⁴⁸ It is notable that Teos's fundraising also involved hastily minting a series of named coinage - both gold Darics of the Persian standard and silver Tetradrachms of the Athenian standard - in order to pay his Greek mercenaries, which would have been impossible without coinage.⁴⁹ Doubtless, the sourcing of precious metals from the temples of his kingdom would have caused further resentment among the population, especially given what we know about the Egyptian attitudes to gold and silver.

However, it is clear that whatever objections

⁴⁷ Ruzicka, pp. 148-149.

⁴⁸ Curtis, p. 75.

⁴⁹ *Ibid.*, pp.70-73.

his subjects may have had to the minting of coins, Teos had made a lasting change to the Egyptian economy, one which Nectanebo II was to follow. Securing the assistance of his Spartan mercenaries, the new Pharaoh moved west to quash a revolt led by a new claimant to the throne at Mendes.⁵⁰ It appears that ‘the Mendesian’ had, according to Plutarch, raised an army of artisan rebels to support his claim, likely drawing upon the unpopularity of Teos’ war.⁵¹ This would explain why Tjahapimu and Nectanebo were willing to sabotage the entire Syrian campaign for the sake of taking power: if the rebellion had reached Tjahapimu, he would have been killed had he not distanced himself from the unpopular Teos, potentially causing the collapse of the new dynasty, with the entire Egyptian army stranded in Phoenicia and Syria.⁵² Having subdued the Mendesian revolt with the help of the Spartans, Nectanebo II was the undisputed ruler of Egypt, and set about making his mark on the kingdom. Instead of following Teos’ example of expansionist foreign policy, he sought to mirror his grandfather and namesake’s policy of internal reform and consolidation.

The next fifteen years, afforded to Nectanebo by various political crises within the Persian Empire, witnessed a major cultural and economic rebirth, actively pursued by the new Pharaoh. Having secured the support of the Egyptian military by awarding his eldest son a ceremonial title, Nectanebo moved towards reinvigorating the temples which his predecessor had levied for campaign funds.⁵³ Much like his grandfather, Nectanebo was a prolific builder, refurbishing old temples as well as expanding to found new ones, especially in his dynastic capital of Sebennytyos, but also across the Kingdom.⁵⁴ ‘Scarcely a temple in the country escaped some form of royal beautification’, describes historian Toby Wilkinson.⁵⁵ Such assertive, if slightly desperate, attempts at rekindling Egyptian culture acted both to tie Nectanebo’s rule to that of the earlier, glorious dynasties of Egypt, while also reviving an economy that had been in a state of relative shock from the campaign of Teos.⁵⁶ His grand revival of cults, such as the restoration of the two-thousand year-old cult of Sneferu and Djedefra, two

⁵⁰ Ruzicka, p. 146.

⁵¹ Plutarch, 38.1.

⁵² Ruzicka, pp. 147-149.

⁵³ Perdu, p. 156.

⁵⁴ *Ibid.*

⁵⁵ Wilkinson, *Rise and Fall*, pp. 409-413.

⁵⁶ *Ibid.*, p. 412.



Fresco of Diodorus Siculus, c. 19th Century



Kingmaker: Statue of Tjahapimu – Metropolitan Museum of Art, New York, NY, United States



The Last Pharaoh: Head of Nectanebo II – Museum of Fine Arts, Lyon, France



South gate of great forecourt, Karnak temple of Amun-Ra, Egypt. – Photo by Rémih



Isis greeting Nectanebo II, from the Serapeum of Saqqarah. – Department of Egyptian Antiquities N204, The Louvre, Paris – Photo © Marie-Lan Nguyen / Wikimedia Commons

kings from the height of the Pyramid Age, aligned with an agricultural boom - two events which many Egyptians doubtless thought were interlinked - and a subsequent solidification of Egypt's finances, which had been disrupted by the war.⁵⁷

Nowhere is this confluence of culture and economics more noticeable than in the gold stater. Although it is almost certain that Nectanebo, like Teos before him, produced the stater to pay his mercenary army, it is apparent there was a broader cultural statement to his coin.⁵⁸ Rather than simply imitating Greek or Persian designs, Nectanebo placed a simple, but distinctly Egyptian, motif on each side. The obverse of the coin displays a horse, synonymous in Egypt with kingly power and strength in times of upheaval; horses were rarely used for labour in Egypt, and were strongly associated with the divine majesty of the Pharaoh.⁵⁹ On the reverse, the hieroglyphic symbol for 'gold', the 'nebu' lay above a windpipe and a heart, the symbol for 'nefer', or 'good'. 'Nebu' was often used as a title by the Pharaoh, and was as a result closely tied to kingship, for similar reasons to the Egyptian association between gold and the divine. Therefore, the best translation we have for this hieroglyphic design is 'King's good gold'. Perhaps this was Nectanebo's

way of reconciling the Egyptian reluctance to waste gold on trade matters with the necessity to fund a foreign army. By placing hieroglyphics, and the unmistakable mark of Pharaonic divinity upon the coin, he could present it to his subjects as another manifestation of traditional Egyptian culture and history.

There are six known dies of the Nectanebo stater: three each for obverse and reverse. All portray a similar combination of horse and hieroglyph. The differences lie in the position of the head of the obverse horse, number of lines within the reverse collar, and the position of the edges of the collar in relation to the heart.⁶⁰ The present stater is a combination of the first obverse type - a horse with a raised head - and the second reverse type - a collar with four lines, and fringes falling at the level of the upper part of the heart. Though this be one of the more common combinations, it should be noted that there were only nineteen examples known prior to this one. This compares well with the exceedingly rare examples which include the second obverse die variety, and the third die variety, of which there is only one example known.⁶¹ Our example is almost

57 *Ibid.*, pp. 411-412; *Perdu*, p. 156.

58 *Curtis*, p. 72.

59 *Partridge*, R. B., 'Transport in Ancient Egypt' in *Companion*, p. 384.

60 *Faucher*, T. *Fischer-Bossert*, W. & *Dhennin*, S., 'Les monnaies en or aux types hiéroglyphiques *nwb nfr*', *Bulletin de l'Institut français d'archéologie orientale. Institut français d'archéologie orientale du Caire*, 112 (2012) pp. 148-151.

61 *Ibid.* p. 151.



The Great Hypostyle Hall, Karnak Temple, Luxor.



Relief with Portrait and Cartouches of Nectanebo II – LACMA Los Angeles, CA, United States. M.71.73.41 – Photo by Ashley Van Haeflen.



Nineteenth-century depiction of the interior of the temple of Hathor at Dendera, contemporaneous to Bubastis, Rudolf von Alt, 1857.

certainly one of the five from the Mit Ranineh Hoard mentioned by G. F. Hill in a 1926 survey of the Nectanebo coin, acquired by Spink for private sale in the 1940s, along with the bulk of the ancient contingent of the ‘White Rose’ collection.⁶² While it is not a design of particular extravagance or sophistication, there is subtle beauty in its simplicity. The idiosyncrasy of the ‘King’s good gold’ depiction - a numismatic motif not seen anywhere else in the ancient world - and the knowledge that the stater was minted as a last means for a Pharaoh to build an army and reassert the independence of a people, certainly creates a mystique only reaffirmed by the great rarity of the coin.

There is a poignant irony that this stater is emblematic of the last expressions of hope and exuberance for Pharaonic Egypt, yet equally central to its collapse. The duality of the coin’s function is instructive: like his grandfather before him, Nectanebo took advantage of an internally chaotic Persian Empire, and sought to foment revolt in the ‘middle territory’, funding

insurrectionist groups in peripheral settlements of the Persian sphere, such as the city of Sidon, in modern-day Lebanon.⁶³ One can presume that while the value of the coins was noted by the Greek mercenaries sent by Nectanebo to assist the revolt, the symbolism to them of a resurgent and patriotic Egypt would not be lost either on the Persian commanders or the local Sidonians. As Persia had so often done, Egypt was marching out from its borders with both gold and steel. It is clear that the Pharaoh was attracting some of the best military expertise to his campaign, while being careful not to throw too much of a force into a costly invasion - as had his uncle Teos.

One such general, the Greek Mentor of Rhodes, had recently shone as a central commander in a Persian revolt led by a Satrap named Artabazos in 356 BC. This revolt was one of the many that delayed Artaxerxes III (359/8-338 BC) from invading Egypt, and which gave Nectanebo time to rebuild.⁶⁴ Although the revolt had been defeated, Mentor had shown capable leadership, and clearly understood the politics of Persian revolt. Having fled to Egypt, he was immediately hired by Nectanebo, given a

62 Hill, G. F., ‘Greek Coins Acquired by the British Museum in 1924’ *Numismatic Chronicle*, 5 (1926) pp. 1-21, quoted in *Ibid.*, p. 151.

63 Ruzicka, pp. 164-167

64 *Ibid.*, p. 179.



Entrance to the Dendera Temple complex, renovated by Nectanebo II – Photo by Vyacheslav Argenberg.

The ruins of Bubastis/Tell Baster, photo by Einsamer Schutze.

healthy stipend of gold staters, and put in charge of an army of 4000 mercenaries to assist the revolt in Sidon.⁶⁵ Arriving just after the revolt began, Mentor proved to be of great worth, assisting King Tennes (c. 351-346) to defeat the Persian Satraps and drive them out of Phoenicia.⁶⁶ The effect was seismic, triggering a similar revolt in Cyprus and causing uprisings as far as Judah. It appears from coinage minted in Sidon that the Phoenicians may have enjoyed up to five years of independence while Artaxerxes slowly attempted to recoup his losses.⁶⁷ Exploiting infighting within Cyprus, Persia was able to derail the Cypriot revolt in around 346 BC, thus limiting any chances Nectanebo had to deploy the Egyptian fleet there, and freeing up some much-needed breathing room on the coast.⁶⁸ In the meantime, the Persians built up a vast force, and Artaxerxes resolved to lead the army tasked with quashing Sidon's uprising.

It is significant here that Nectanebo provided no observable support for the Cypriot rebellion, in spite of the major strategic importance of Cyprus to the Persians. Apparently, he did however order Mentor to bring about the scuttling of the fleet

at Sidon in order to prevent it being recaptured by Artaxerxes.⁶⁹ This could hardly have provided much reassurance to the Sidonian rebels, who by now were facing a gigantic Persian force, and receiving news of fierce Persian retaliations against rebels on Cyprus. All the while, it appeared, Nectanebo was not providing the assistance he had originally indicated. Without strong Egyptian backing, Sidon did not stand a chance, and, with this in mind, Tennes decided to make an offer to the Persians: in exchange for sparing his city, he would support the forthcoming Persian invasion of Egypt, having, he claimed, intimate knowledge of the Egyptian coast.⁷⁰ Tennes approached Mentor with this plot: Mentor, for his part, assisted Tennes in executing the leaders of the revolt and preparing the way for Persian recapture of the city.⁷¹ Mentor was captured by Artaxerxes, but the Persian King, realising the potential help the general could provide, put him in charge of a third of the Persian invasion force, and made lengthy preparations to launch a full assault of the Egyptian coast.⁷²

The preparation paid off, and when the Persian assault was finally ready in 343 BC, it was swift and

⁶⁵ *Perdu*, p. 156.

⁶⁶ *Ruzicka*, p. 180.

⁶⁷ *Ibid.*, pp. 173-176.

⁶⁸ *Ibid.*

⁶⁹ *Ibid.*

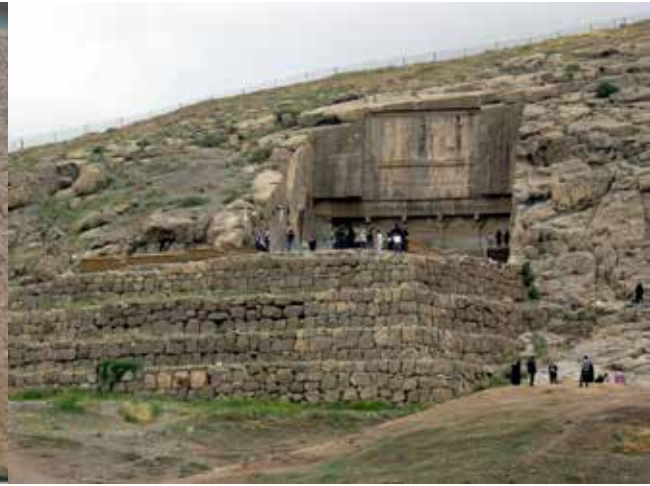
⁷⁰ *Ibid.*; *Diodorus*, XVI, 42-45.

⁷¹ *Ibid.*

⁷² *Ruzicka*, pp. 178-179.



Relief dedicated to the Pharaoh Amenhotep II, taken from Bubastis – British Museum, London, United Kingdom – Photo by Avran D.



Tomb of Artaxerxes II, Persepolis, Iran – Photo by David Stanley

highly effective. The long-term use of mercenary contingents in the Egyptian army had created a weakness which Mentor was able to exploit. Diodorus tells us of the Persian force besieging Egyptian fortresses and approaching the Greek mercenaries with an offer of surrender. By sowing discontent within the fortresses, the Egyptian defence was compromised, and the Persians, assisted by their fleet, dashed across the coast and into the Nile Delta.⁷³ Nectanebo had clearly based his war on a defensive strategy in the east, fortifying the banks of the Arab gulf with heavy garrisons, and centering his defence on Pelusium, making use of the difficult marshlands surrounding it.⁷⁴ The precision of Artaxerxes' assault, outmanoeuvring the Egyptians and rendering their defensive garrisons immobile, indicates specialist knowledge on the part of Mentor.⁷⁵ It is suggested that the lynchpin of the speedy success of the Persian army was an assault in the region of Daphnae. This is a small site between the pivotal cities of Pelusium and Bubastis, without control of which defending

the opening of the Nile Delta was impossible.⁷⁶ Following the siege of Pelusium, led by generals Lacrates and Rhosaces, and a concurrent siege of Bubastis, led by Mentor and Bagoas, another strike force, led by Nicostratus and Aristazanes, arrived at Daphnae.⁷⁷ Despite fierce Egyptian resistance, the Persians prevailed, and thereby blocked Pelusium from reinforcement by Bubastis, and vice versa, allowing the Persians to overcome the garrisons easily.⁷⁸

Nectanebo moved swiftly out to the old capital of Memphis, realising that defending the delta would be impossible, and that he would be cut off

⁷⁶ As described by Ruzicka, pp. 175-185, this site, possibly the Daphnae mentioned in accounts of earlier invasions of the region, acted as a mid-point between Bubastis and Pelusium, allowing communications and relief forces to travel between both cities in case either was in trouble. The Persians made a sharp assault on Daphnae while laying siege to the two cities in order to prevent any flexible response from the Egyptian defenders.

⁷⁷ It is noteworthy that each of these pairs of generals are, respectively, Greek and Persian, showcasing the composition of the Persian officer corps.

⁷⁸ Ruzicka, p.186.

⁷³ Diodorus, XVI, 49, 7-50, 8; Hornblower, pp. 92-93.

⁷⁴ Ruzicka, p. 180.

⁷⁵ *Ibid.*, p. 179.



Tomb of Artaxerxes III, Persepolis, Iran – Photo by G. Gia.

The Sarcophagus of Nectanebo II: Left unused by the Pharaoh following his escape to Nubia, Nectanebo's tomb was found by Napoleon during his invasion of Egypt. Thinking the sarcophagus to be that of Alexander the Great, the French Emperor had it moved to Paris, planning to be buried in the tomb of his hero. Before Napoleon had a chance to use it, however, it was captured by the British and is on display at the British Museum

in the north if he remained there for too long.⁷⁹ Aside from its strategic importance, Bubastis was one of the most sacred cities in Egypt, and its capture by Mentor interacted seamlessly with the two other prongs of Persian attack.⁸⁰ To the fiercely superstitious Egyptians, it may have seemed as if divine providence was against the Pharaoh. The city had something of a mythical significance, both as one of the most celebrated religious sites in the Kingdom, drawing, according to Herodotus, 700,000 visitors for each annual parade, but also as a site of some of the most stunning Egyptian victories against invaders - including one masterminded by Nectanebo I.⁸¹ The loss of the city, which had, according to Diodorus, again been surrendered by Greek mercenaries through the machinations of Mentor, sent shockwaves throughout the Kingdom.⁸²

As Mentor's vast army arrived outside the Egyptian fortresses, the garrisons would have also received word of Nectanebo's army - their only hope of relief - abandoning the Delta. Having arrived in Memphis, the Pharaoh was left with two options: mount a major field battle against the Persians from outside the city, or flee south, as beyond Memphis, there was little by way

of fortifications to hold off the invasion.⁸³ Nectanebo opted for the second choice, and, taking most of his possessions with him, fled south from Egypt to Nubia. All Egyptian resistance promptly folded, and the Persian annexation proceeded relatively peacefully.⁸⁴ Though he lived out his remaining years in peaceful obscurity and escaped certain execution by the Persians, Nectanebo was never to return to his homeland. Egypt would never again be ruled by a native Pharaoh. While the subsequent Persian, Macedonian, Ptolemaic, Roman, Sassanid and Byzantine overlords would adopt some of the trappings of the Egyptian Kingdom, Nectanebo was the last of a tradition which had first emerged nearly four thousand years earlier. Indeed, the Egyptians, in an attempt to forge a continuity between the Pharaohs of old and the new Macedonian rulers, constructed a story in which Nectanebo fled to Macedon in disguise, and using guile and cunning, seduced the wife of King Phillip, and sired Alexander the Great.⁸⁵

⁸³ Ruzicka, pp. 192-194.

⁸⁴ *Ibid.*, p. 194.

⁸⁵ *This tale, known to posterity as the 'Dream of Nektanebos' influenced the later 'Alexander Romance', a pseudo-historical work of the fourth century which described the life of Alexander the Great. The so-called 'Nectanebo Romance' is covered in detail by Koenen, L., 'The Dream of Nektanebos', The Bulletin of the American Society of Papyrologists, 22:1/4 (1985), pp. 171-194.*

⁷⁹ *Ibid.*, p. 187.

⁸⁰ *Ibid.*, pp. 188-189.

⁸¹ *Ibid.*

⁸² Diodorus, XVI, 51.

Winner Takes All: AR Tetradrachm of Artaxerxes III, minted from Egyptian temple treasure to celebrate his victory over Nectanebo, in imitation of the Athenian style, with a head of Athena on the obverse, and an owl on the reverse, with demotic inscription of 'ARTAXERXES/PHARAOH' – British Museum, London, United Kingdom



The myth surrounding Nectanebo is all the more palpable given what we do not know: we do not know for certain how much his ascendance to power was the product of duplicitous greed, or simply a rational gamble based on the threat posed to the dynasty by the unpopularity of his uncle. We do not know whether the Pharaoh's desperate building projects were an act of genuine piety, or simple 'bread and circus' manipulation. The reasoning behind his initial support of the Sidonian revolt, followed by his withdrawal in the face of a Persian counteroffensive, is likewise uncertain. His apparent immobility in the face of a former ally leading a vast army and conquering the Delta with shocking speed may have been due to any number of factors. His confused and rushed change in strategy, darting first to Memphis and failing then to launch a head-on assault on the Persians, only to withdraw, may have been a simple acceptance of reality. For all we know, Nectanebo realised the Kingdom was lost once Mentor crossed the Delta, and simply recognised that the only way to avoid a certain massacre of his people was to surrender. In this sympathetic interpretation, it is possible to credit Nectanebo for his ability to let go peacefully.

Alternatively, If Mentor knew that the twin defensive positions of Pelusium and Bubastis could be exploited, then so too did the Pharaoh, and his inability to adapt his strategy accordingly proved decisive - and catastrophic. It is also suggested that Nectanebo had some tangible plan to return to Egypt with an invasion force, but given that he was close to a thousand miles from the nearest Egyptian city, this would have required a certain degree of self-delusion. However, it is difficult to agree with historian Alan Lloyd's assessment of Nectanebo as an 'incompetent coward'. He was clearly a leader of some ambition and possessed

more ability than his predecessor. His grand building projects and reforms of the military had clear economic and political benefits - the fact that his coinage was minted at all suggests a major impact on Egyptian commerce. Nectanebo's staters, however, carried by Mentor during the doomed Sidonese campaign, were then carried back across the Delta by the army which sent the last Pharaoh into exile. Mentor was richly rewarded by the Persian King, and lived out his days as Satrap of Asia Minor, having received a gigantic pension of silver to go with his Egyptian gold.⁸⁶ As a fitting coda to this tale, that silver was likely made up of special, Athenian-style Tetradrachms, minted by Artaxerxes, using plundered Egyptian temple treasure. These were emblazoned with the demotic inscription "ARTAXERXES/PHARAOH".⁸⁷ Initially used to pay his new influx of garrison troops, these coins made their way into general circulation, re-emphasising the Persian reconquest, as the 'King's good gold' faded into distant memory.

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⁸⁶ Diodorus, XVI, 52, 2-7.

⁸⁷ Ruzicka, pp. 195-196.



The Afterlife of a Pharaoh: Card from the Sola Busca tarot deck, created in Italy during the late 15th century, depicting 'Natanobo', 1491



A papyrus showcasing the 'Dream of Nectanebo', c. 160-150 BC

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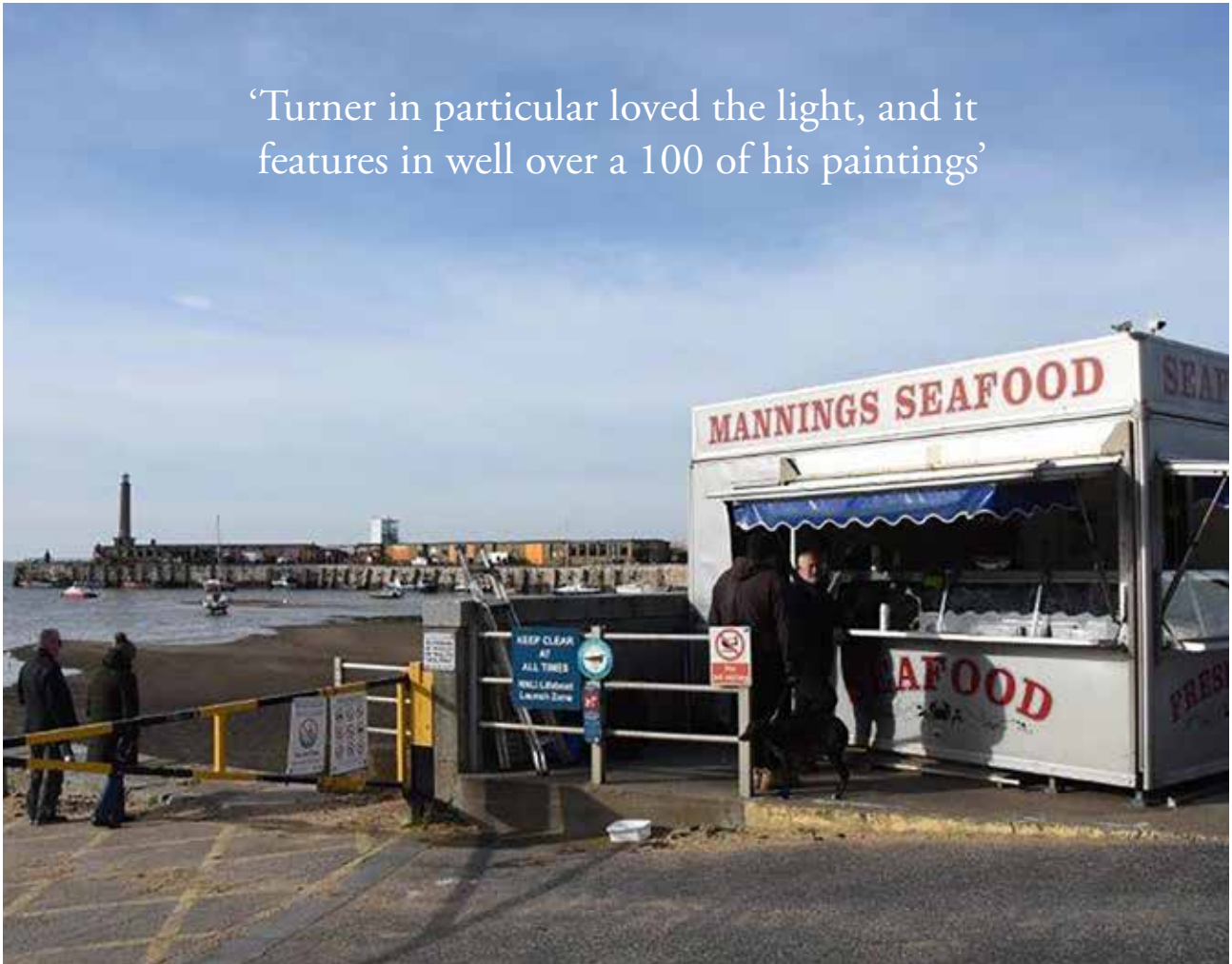
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The Pharaoh Nectanebo gold stater will be sold in the second part of our Ancient and British Coins Sale, featuring the 'St. Helier' Collection of English Gold Coins, which began on 31st March 2023 – results were not available at the time we went to press, but can be viewed by visiting www.spink.com.

‘Turner in particular loved the light, and it features in well over a 100 of his paintings’



MARGATE



“It’s Margate, babes!”



Tim Robson

I first went to Margate on a works outing some, well a long time ago. Various visits since have resulted in finally finding a place with a view of the sea and the wide open skies. To say I love being there is an understatement. So this is my ode to Margate.

Depending on your age you are either familiar with Margate as the scene of pitched battles between Mods and Rockers, the new Turner Museum and Gallery or for the return of Tracey Emin to her roots. You may have been on the beach, knotted hankie on your head, sitting on a deck chair fighting off the ever-present seagulls as they swoop down to take your ice cream, before heading for Dreamland and all its amusements. You may never have been.

Margate is almost at the tip of the Isle of Thanet, so-called as until the 1670s the Wantsum River separated it from the mainland. There is a long pathway/cycle route called the Viking Trail that runs along the coast, recognising the continual Viking raids of the 9th and 10th centuries. The history of the island goes back to Stone Age settlements, followed by Julius Caesar and the Roman occupation, when Richborough on one bank of the Wantsum Channel was the fourth largest port in Britain. The Spanish Armada would apparently have landed at Margate and the sandy bays to the east

as it would have given the army a direct route to London via Canterbury.

There is one surviving Tudor period building on King Street, believed to be the home of a wealthy merchant.

But it is as a seaside town that Margate was put on the map; it was and still is a destination for seaside holidays and days out. In the 1750s the world's first sea bathing hospital was established here, the Royal Sea Bathing Hospital. The original building is still here and is now part of a luxury flat development. Commemorated by a plaque in the Old Town is Karl Marx, who stayed at 5 Lansell's Place in the Easter of 1866 to use the Royal Sea Bathing Hospital to cure his persistent boils, commenting in a letter to his friend Engels, '*I have been greatly restored here ...*'

From these beginnings and with the advent of firstly regular steamboat services from London Bridge to Margate and Ramsgate, followed by the arrival of the railways, the town became a place to take the sea air. It was the light in particular that attracted artists, and still does; you can witness both sunrise and sunset here and the sky vista is enormous. Turner in particular loved the light, and it features in well over a 100 of his paintings. He wrote, '*The skies over Thanet are the loveliest in all Europe*'.





Turner first came to Margate aged 11 and stayed with a relative in Love Lane, later using the steam packet service to visit on a regular basis, when he stayed with Captain Booth and his wife at their guesthouse behind the current Turner building facing Droit House, which is now the prominent white building used as the Visitor Centre. Other artists who have worked here include Dante Rossetti who is buried in nearby Birchington, and more recently Tracey Emin, who commented in an interview, *'I was so lucky to have had those experiences in Margate, because it gave me an understanding about nature, beauty and space. Margate shaped me in a very poetic way.'*

If you have seen the recent film *Empire of Light*, set in Margate during the 60s, you will have watched the town being invaded by Mods and Rockers. In what became known as the Battle of the Beaches, on Whitsun weekend 1964 various competing tribal groups battled in a selection of southern seaside towns, the most prominent being Margate and Brighton. Although set in

Brighton, a lot of the Who's *Quadrophenia* operetta is based on Margate. The Chairman of Margate Magistrates comments to the court, and one phrase in particular became synonymous with these groups, "sawdust Caesars", *'These long haired, mentally unstable, petty little hoodlums, these sawdust Caesars ... came to Margate with the avowed intent on interfering with the life and properties of its inhabitants.'*

Changing pace from the noise of scooters and clashes there is an old Edwardian shelter located on the promenade just opposite the old Nayland Rock Hotel. It was here in 1922 that TS Eliot sat and wrote the first draft of *The Wasteland* during the period of convalescence following his mental breakdown.

Today Spink has an association with Ann Carrington, sculptor and artist, who has her studio in the old railway yard buildings behind Dreamland in Margate. Her creations using everyday recycled items are sold worldwide. Banksy recently produced a piece of wall art in Margate to raise awareness of violence against

*'It was here in 1922 that TS Eliot sat and wrote the first draft of **The Wasteland***



women - *Valentine's Day Mascara*. In Lily Allen's new Sky Comedy *Dreamland* there is the tag line, **"It's Margate, babes!**

Margate suffered, as have most traditional seaside resorts over the more recent years, as those seeking a holiday departed for sunnier climes and the world of travel changed dramatically. But now it has renovated Dreamland into a world class venue for bands, encouraged film shoots, and with that rejuvenation has become once again a place to go. While I hate the word 'vibe', it does describe the atmosphere that hangs over the town. From a great selection of eateries, to bars and a new fast train service from St Pancras it is easily accessible. From a visit to the Turner, to traditional fish and chips, to tapas, seafood and creative chefs, to wandering around the vintage shops in the Old Town, to simply sitting on the wide sandy beach, Margate is once again a place full of delights.

Enjoy breakfast in a double decker bus with great views over the bay at the award winning Bus Café (booking essential), stop for some choice wines and platters at the Little Swift on the promenade or some seafood from Mannings - a family business for the last 60 years, followed by a cocktail at Wildes in the square at the Old Town before dinner ... the choice is extensive, from Egyptian and Italian to seafood and tapas.

For overnight stays try the Albion Rooms, which unusually has a state of the art recording studio in the hotel should you want to record during your stay. Or the more traditional Walpole Bay Hotel with its Edwardian and 1920s interiors.

For walks, follow the well-signposted Viking Trail along the clifftops or on the beach when the tide is out (otherwise you get marooned against the cliffs); it runs from Margate past Botany Bay and a series of smaller bays to Broadstairs, then on to Ramsgate.

Whether you're looking for a day out or a long weekend, Margate and the surrounding area offer a wealth of interesting places whatever your preferences.

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SALE CALENDAR 2023

April 2023

4 April	Orders, Decorations and Medals	London	23001
5 April	The Margaret Frankcom Collection of New Zealand Postal History e-Auction	London	23116
11 April	World and Hong Kong Banknotes and Coins	Hong Kong	CSS92A
12 April	Chinese Banknotes and Coins	Hong Kong	CSS92B
13 April	The Numismatic Collectors' Series sale	Hong Kong	CSS92
13 April	The Prestigious Academic Reference Collection of the late Dr. Werner Burger - Part 3: Chinese Charms	Hong Kong	CSS92C
13 April	World Banknotes	London	23008
14 April	The Numismatic Collector's Series Sale e-Auction	Hong Kong	CSS93
19 April	Spink Numismatic e-Circular 28: Ancient Coins Featuring the 'Dr. Offer' Collection of Jewish Coins	London	23106
20 April	Bonds and Share Certificates of the World - e-Auction	London	23144
27 April	The John C. Huntington Collection e-Auction	New York	389
28 April	The George Blaine Collection Part IV: Banknotes and Other Properties e-Auction	New York	388

May 2023

9 May	Jewelry, Silver & Luxury Accessories e-Auction	New York	387
10 May	World Banknotes e-Auction	London	23188
11 May	Orders, Decorations and Medals e-Auction	London	23111
16 May	The Philatelic Collector's Series Sale e-Auction	London	23117
17 May	Stamps and Covers of Great Britain	London	23015
19 May	Fine Wine & Whisky Auction	Hong Kong	SFW45
20 May	The Philatelic Collector's Series	Hong Kong	CSS94
30 May	Spink Numismatic e-Circular 30: Indian and Islamic Coins	London	23109
31 May	Renaissance Plaquettes and Commemorative Medals featuring the Neil Goodman Collection e-Auction	New York	390

June 2023

6 June	The "Lionheart" Collection - Part XVI	London	23016
6 June	The "Galaxy" Collection of G.B. and Commonwealth 20th Century Errors	London	23017
7 June	The M. Tsuchiya Collection of Japanese Occupations Stamps in the Former British Territories	London	23018
8 June	The 'Addenham' Collection of British and World Coins and Medals	London	22059

The above sale dates are subject to change.

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