SPINK

Where History is Valued

ISSUE 39
SPRING 2021

INSIDER

STAMPS COINS BANKNOTES MEDALS BONDS & SHARES AUTOGRAPHS BOOKS WINES
COLLECTIONS ADVISORY SERVICES SPECIAL COMMISSIONS

ROOTED IN HISTORY, BLOSSOMING INTO THE FUTURE

DIGGING THE DIRT: THE TRUE STORY BEHIND *THE DIG*

THE COTTONWOOD COLLECTION OF RHODESIA DOUBLE HEADS

GENERAL SIR JAMES RUPERT EVERARD KCB CBE

THE EARLY PAPER MONEY OF COLONIAL AMERICA

THE JUTLAND HONOURS

WHEN BRITAIN WENT DECIMAL

THE TONY ABRAMSON COLLECTION OF 'DARK AGE' COINAGE PART III

SPINK

LONDON
1666

WHERE HISTORY IS VALUED

Spring 2021

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A WORD FROM OUR CHAIRMAN

Dear Friends and Clients,

The show went on and must go on

Under continued difficult circumstances as the UK went into its third lockdown in January this year, I am proud to say that Spink held an incredible total of 23 auctions during the first month of the year, all of course safely conducted behind closed doors by our dedicated teams. I am truly proud to say that the show really does go on no matter how arduous the task may seem, and we will always find a way of bringing fresh material to sale for the enjoyment of our collecting family. Of course Spink was fortunate, as a technology-driven company, with all staff fully ready and equipped to work from home, and all our servers and data easily accessible remotely even before the first lockdown was announced. This was not the case of all players in our industry.

Quick review of the landmark month of January 2021 with no less than 23 auctions globally and a bonanza of world records in the context of the third lockdown in many countries

Several record prices were achieved at The NYINC Numismatic Collector's Series Sale, including Lot 127, a new auction record price for an 1839 Proof Set in this grade (US$468,000); Lot 140, a world record price for a coin of Lydford (US$12,000); Lot 252, a new auction record for an Elizabeth II Crown (US$11,400); Lot 262, a new auction record for a 1703 'No Vigo' Halfcrown (US$9,600); Lot 301, a world record for an English coin dated 1666 (Spink's founding year) (US$42,000); and Lot 303, a world record for an English shilling sold at auction (US$74,400).

Not to be left out, Banknotes achieved three world records as well at our live World Banknotes NYINC sale: first of all Lot 123, a Banque de Syrie et du Liban, Lebanon, specimen 100 Livres, 1945, zero serial number note with estimate £9,500 - £12,000 sold for £15,000; Lot 169, a Government

of Sarawak, $1, 1 July 1919, red serial number 2 note with estimate of £18,000 - £20,000 sold for £27,000; and Lot 311, a debenture bond issue, North Russia, 500 Rubles, 1918, red serial number CHS 026839 with estimate of £150 - £190 sold for a whopping £13,000.

As we go to press we have just held the phenomenal Tony Abramson Collection of 'Dark Age' Coinage Parts I and II, and published the third edition of his definitive *Sceatta List*. The auction was tremendous, with most coins selling well in excess of expectations; condition trumped scarcity every time. It has been an incredible task putting this complicated series together, and we very much look forward to bringing you Parts III and IV later on in the year. Do please enjoy reading about Part III in our Forthcoming Events section, and look out for press coverage elsewhere as interest in this fascinating area of coinage continues to increase, with the success of recent Netflix release *The Dig* showing that there is currently a huge appetite for finding and making connections with our past. We include the true story behind the film in this edition, by kind permission of the National Trust – please see page 76.

THIS QUARTER'S NUMBER

23

Number of auctions held globally by Spink in January 2021, almost one a day

A cover which echoes our collective mood at Spink

You will have deduced from our current cover that connecting with the past is very much a theme this edition, as we emerge from the third lockdown having built on our strong foundations, ready to branch out and grow into a new future. "Rooted in History, Blossoming into the future" really transcribes how we all feel at Spink. We are equally proud of our past and our collective future, and actually in my 20 years' tenure at Spink I have never seen so much confidence in its future, or our beloved hobbies. As human interactions have been reduced by technology, people do not share news and information any more around the fireplace, or in the pub after work, they post on Instagram or Facebook, or many other apps. The human element has been further reduced by the compulsory wearing of face masks in the last year. We do not even see any more when we are smiling at each other. In that dreadful context, most people are in search of meaning and friendly contacts. Spink, where "History is valued", has played a very important role in that aspect.

The upcoming "shows" in town

We hope that you will come to visit our freshly renovated premises as soon as you are able (but not before the expected government restrictions relaxation on 12th April), and have an exciting programme of sales lined up over the next few months to whet your collective appetites.

As we go to press the second Virtual Stampex International is about to take place (25th-27th March), of which we are the main sponsor. Do please visit our booth, listen to one of the fascinating talks hosted in the Spink Auditorium, visit the website to have a look at what's on, or visit one of the virtual exhibits: https://www.stampexinternational.co.uk.

We kick off our Spring season in April with our annual Orders, Medals and Decorations sale, in which the team will be offering nearly 1,500 Lots for almost every taste and budget.

The 'Blanic' Collection of Nyasaland and Rhodesia is next on the agenda on 13th April, inspired by Central and Southern Africa (where the Blanic family has its own roots), hotly followed by our ever-popular Philatelic Collectors' Series Sale on 14th and 15th April. Banknotes offer the Drs Joanne and Edward Dauer Collection of English Banknotes for sale on 21st April, plus World Banknotes later that day and the next – there will be truly something for almost everyone.

Into May, and our Important Stamps of the World sale takes place on the 5th in London, with Spink China's Numismatic Collectors' Series sale taking place in Hong Kong on the 8th and 9th. June sees Stamps and Covers of Great Britain on the 2nd at the RPSL, with Rhodesia Double Head Issue: The Cottonwood Collection the next day, also at the RPSL. We are so excited to have the unique and exclusive privilege of resuming our auctions after the April re-opening in such a prestigious and forward-looking 150-year-old

institution. It has revolutionised the philatelic hobby with record attendance for its programme of Zoom presentations by prominent collectors. The RPSL and Spink are both deeply rooted in History, and look forward without fear to the digital future of our hobbies.

Of course these sales are interspersed with our regular e-Auctions, and the list is being added to all the time as we begin to return to some sense of normality and are able to plan a bit further ahead once again – fingers crossed …

The state of the collectables markets

As we have said since issue number 36, published last March, the current pandemic is a tragedy, but this is no reason to panic. As expected the collectables market in all categories has proven once again extremely resilient. At the beginning of the crisis most other asset markets went down by 30% or more (they have now fully recovered, but what volatility we have seen). Collectables stayed flat and then steadily increased during the year when people, confined at home, went back to their collection, went online for entertainment, and demonstrated via bidding that they were still very much alive and kicking. This trend was exacerbated by the fact that as people were staying home and spending much less, their purchasing power had increased, at least for the most affluent 20% of households, who tend to be the ones of collectors.

We knew this would be good for collections. We always said that good items will always be easy to sell. The difficulty is always with the more common, less desirable stuff, which is usually difficult to sell, but was easier to move during the lockdowns.

All this renewed enthusiasm for collecting will not disappear, even though it is likely to become more subdued as life returns to some normality. So long-term it is good for our hobbies. But as we have benefited from lockdowns, it would be illogical not to think that we will suffer a bit during the "liberation" period, which in addition might coincide (hopefully!) in the northern hemisphere with summer months. Collectors are likely to close their stamp albums or coins cabinets for a few months, to see their children, hug their grandchildren (or vice versa!), visits friends, go to dinner parties and restaurants, and travel again.

Catch the last train to sell common items before the summer

So as I have urged you to sell non-core items and duplicates, I would say this is the last call for consignments to sell at very good prices the not-too-exciting parts of your collections. This is true across all categories as it will become tough again very soon. So act now. Send us the stuff, even in bulk, and we shall include it in our next sales, preferably before the summer.

"K"-shaped exit of crisis

We have talked about collectables and collectors. The other key component of the market is the dealers and auction houses. I believe this crisis will precipitate consolidation, as the crisis has had a very different impact on players fully "internet ready" and those who were not doing it seriously. Building great user-friendly auction platforms and social media presence for auction houses, or e-commerce sites for dealers, comes with a hefty price tag that some, understandably, were not prepared to pay. These past decisions will now affect the way various businesses come out of the crisis. Either following the direction of the top leg of the "K" for those who have made the switch, or regrettably the bottom leg for many others.

As an example, it was announced today that post-Brexit, exports of all British industries into the EU went down by a whopping 41% in January 2021 when compared to January 2020. In the same time period the shipments of Spink UK to the EU went up by more than 100%.

More Gigabytes and more friendly bites ...

As mentioned above, more than ever before humankind is in search of meaning and human contacts, which are not any more naturally provided by the environment we live in. As we continue to progress in the digital (r)evolution, it is our firm intention at Spink to keep the human side of the business at the forefront of everything

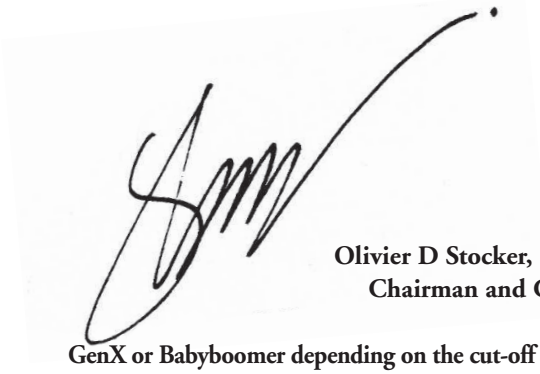
we do. Our specialists are very approachable and will work with you through every step of the consignment process, our auctions will be more fun than ever, and we intend (as soon as permissible by law) to organise more Covid-safe events than ever before. We are aiming at making our auctions more fun and true entertainment. As I write, one of our young auctioneers has been working the digital crowds for the Tony Abramson sale, and providing great entertainment for all in attendance. This is one way forward.

Today was actually a turning point for me. I had a call scheduled with a consignor, and a Spinkbox (our internal equivalent of Zoom or Teams for video calls) call scheduled. I must confess I have developed recently some fatigue for all these video-conference calls, so I called him ten minutes before the call, asking if he would not mind doing it the "old fashioned" way, through a normal voice call. He was delighted and we had probably the warmest and friendliest call of the year!

Finally, last week Christie's sold the first purely digital NFT (Non Fungible Token – blockchain technology)-based work of art for US$69mn. They reported that 91% of the bidders on that lot were new to Christie's, and the age of the bidders was 6% Gen Z (1997-2012), 58% (!) Millenials (1981-1996), 33% Gen X (1965-1980) and 3% baby boomers (1946-1964).

What happens in the space of digital art can also happen to a lesser extent in our collectables space. This is our collective challenge.

Yours truly



Olivier D Stocker, CFA
Chairman and CEO

GenX or Babyboomer depending on the cut-off date!

FORTHCOMING EVENT

STAMP DEPARTMENT ROUNDUP

London, Spring 2021

The stamp department began 2021 with an intense week of philatelic auctions, selling over 1,780 lots with a value of £2.7m in 28 hours of auctioneering between 19th and 21st January, an impressive total, which shows the market is holding strong for fine and rare stamps and postal history.

February saw a South East Asia specialised sale including the highly anticipated Perak collection formed by the Late Iain Dyce. With very high prices achieved throughout and a record number of collectors registered to bid in the sale, the quality of the material shone through and twelve frantic and furious hours of bidding later the auction concluded having smashed the upper estimate.

The months seem to race ahead and as everyone in the UK looks forward to greater freedoms with the rollout of the vaccines continuing at a galloping pace, the philatelic team are working at an equally impressive speed preparing no fewer than five further auctions between April and June.

14th April will see the next of our ever-popular Philatelic Collectors' Series sales with a huge range of single country stamps and sets, groups and collections, along with mixed collections and accumulations. There are also several specialised areas with sections of West Indies including those formerly part of the Brian Brookes and Charles Freeland collections respectively.

We are pleased to be offering another 'Important Stamps of The World' auction in May, this time with fine sections of Barbados Britannia covers, Basutoland, Southern Rhodesia with rare King George VI and Queen Elizabeth II proof material, Rhodesia and Nyasaland Postage Dues and Western Australia to mention just a few key areas. This auction will take place live on 5th May. Following on 2nd June will be our Stamps & Covers of Great Britain which has a wide range of material from all reigns including some very attractive Proofs.


POSTAL UNION CONGRESS LONDON 1920
POSTAGE
2½


SOUTH WEST AFRICA
POSTAGE
20/-
SUIDWES AFRIKA
POSSEEL
ENGRAVED & PRINTED BY
BRADBURY WILKINSON & Co LTD
NEW MALDEN, SURREY.


POSTAGE & REVENUE
2d


VICTORIA
£100
£100
STAMP DUTY

THE 'BLANIC' COLLECTION OF NYASALAND AND RHODESIA

London, 13th April 2021

The Blanic Family Collection has its inspiration in Central and Southern Africa, where the family has its roots. The collection is testament to an enthusiastic individual pursuing his passion away from the philatelic limelight, never exhibiting or actively participating in organised philately.

In the decades taken to build an important collection many key items were acquired, studied and enjoyed. The BCA / Nyasaland covers all the issues from 1891 with many rarities and unique items, much of which has been off the market for many years.

Where possible provenance has been added to the catalogue descriptions further enhancing the items. The section covering the 1898 "cheque" stamps is comprehensive. There are wonderful items of the Edwardian and later issues that will enhance any collection.

The Rhodesian part of the collection covers an ever popular area with attractive issues and rarities, from the first issues through the individual issuing territories to post-1965 UDI.

"Provenance - Blanic" will be added to many collections as a result of the collection being offered by Spink. This will give great pleasure and satisfaction to the family, knowing that another generation of collectors will derive pleasure from these items.

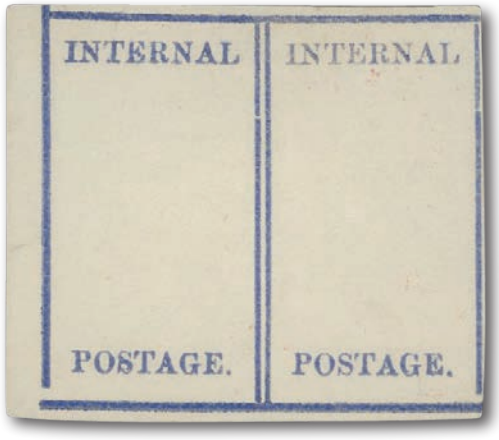
The collection is available to view and bid on using Spink Live. Please contact Iain Murphy (imurphy@spink.com) or Josh Barber (jbarber@spink.com) for further details.


BRITISH CENTRAL AFRICA
ONE
PENNEY
POSTAGES
REVENUES
THREE SHILLINGS


BRITISH CENTRAL AFRICA
POSTAGES
REVENUES
TEN POUNDS


POSTAGE & REVENUE
BRITISH CENTRAL AFRICA
TWENTYFIVE POUNDS


20
BRITISH SOUTH AFRICA COMPANY
20
JUSTICE
FREEDOM
COMMERCE
TWENTY POUNDS


INTERNAL
INTERNAL
POSTAGE.
POSTAGE.


INTERNAL
ONE PENNY
BRITISH CENTRAL AFRICA PROTECTORATE
POSTAGE.


2d
SPECIMEN
BRITISH CENTRAL AFRICA
PROTECTORATE


4d
SPECIMEN
BRITISH CENTRAL AFRICA
PROTECTORATE

RHODESIA DOUBLE HEAD ISSUE: THE COTTONWOOD COLLECTION

ROBERT M GIBBS TRUSTEE

London, 3rd June 2021

Many people consider the Rhodesia "Double Head" issue showing King George V and Queen Mary, first produced in 1910, to be the finest ever issued by a British Commonwealth country.

The issue stems from a proposal to have a commemorative set of stamps to mark the Royal Visit of HRH The Duke of Connaught to Rhodesia in 1910. Following the death of King Edward VII in May 1910, the British South Africa Company requested permission to use portraits of King George V and Queen Mary and the King's permission was obtained. The stamps were engraved by Waterloo & Sons Ltd, one of the greatest engravers and stamp printers of the age.

The complexity of the issue arises from the various plates used and electrotypes that were used to print the stamps themselves. All values, excepting the halfpenny, penny and two pence halfpenny, were printed in a wide range of bi-colours that really hold the eye and over the period of three years that the stamps were issued, they offer a riot of colour combinations that no one can deny are truly lovely.

The "Cottonwood" collection is not the first collection of this issue to have been assembled by Bob Gibbs, the first being offered way back in 1987. Since that sale the study of the issue, while well-developed at that time, has moved on tremendously with the understanding of the various plates and printings used since then moving on apace.

Robert M Gibbs is an exceptionally knowledgeable philatelist and his immense in depth study of this issue, particularly the 1d value, is truly reflected in the wonderful range of items that he has accumulated once again.

The collection, being auctioned in early June, offers a wide range of unique and exceptionally important items with many multiples that show off this beautiful issue at its best.

We hope you enjoy looking at this immensely attractive auction.

For further details please contact David Parsons (dparsons@spink.com) or Nick Startup (nstartup@spink.com)

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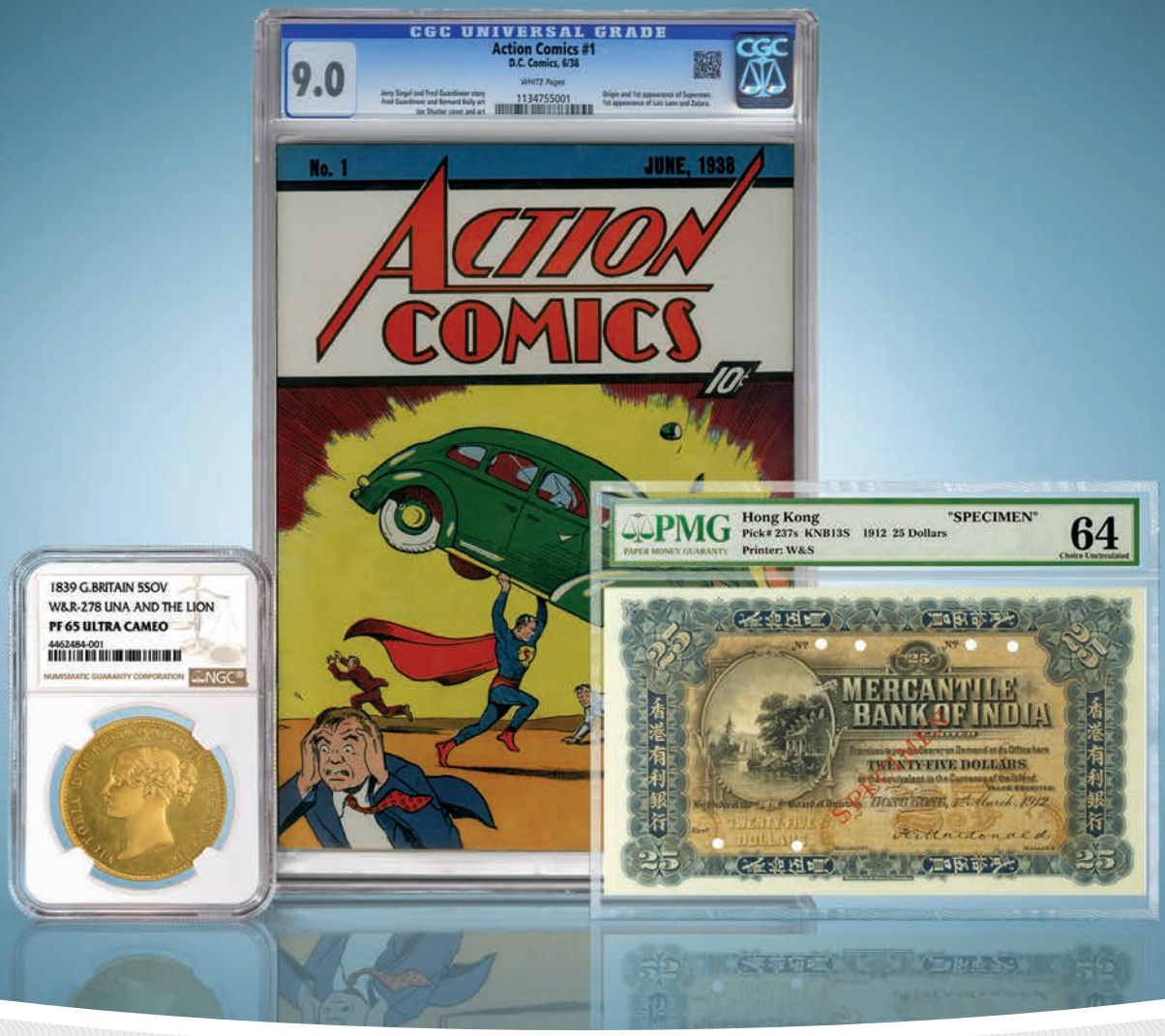

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FORTHCOMING EVENT

ORDERS, DECORATIONS AND MEDALS

London, 7th and 8th April 2021

It is without doubt that 2020 heralded a new era for the diverse and popular field of Orders, Decorations and Medals. During our three Auctions last year, despite all the local lockdowns and restrictions our clients faced globally, the Department saw an unprecedented amount of interest, bids and record prices across the board. In recent years, we routinely secure Sales with selling rates of 99% of items offered finding happy new homes, and last year was no exception. I am also pleased to report that in the course of our Auctions in 2020 we registered a record number of new bidders – again demonstrating the continued and sustained interest in the subject.

Our first Room Auction of 2021 follows on from the huge success of our e-Auction, which ran from 10th to 24th March. This offering of 200 Lots covered both British and World Orders, Decorations and Medals and saw some superb prices for a range of most interesting items, including a number of good singles and groups awarded for Gallant or Distinguished conduct.

The Auction preview went online before we went to press and pre-bidding is open for you to view and browse items of interest. Bidding will be available in all the usual ways (online, commission, telephone) and we hope that in line with UK Government guidelines we will soon be able to welcome you back to our newly renovated offices here on Southampton Row.

Across the two days, we will offer nearly 1,500 Lots, including something for almost every taste and budget. The usual levels of detailed research and photographic illustration are to be expected, with a particular focus on demonstrating the stories of the remarkable men and women behind the Orders, Decorations and Medals offered for Sale.

A fine run of Single Campaign Medals begins the Auction, kicking off with a rare silver Medal for the Carib War of 1773 (Lot 1 – Estimate £1,000-1,200). This section covers the period of 1773 right to the present day, touching almost all corners of the earth on the way! Some personal highlights come in the Gallantry section, with a number of groups and singles offered on behalf of families of the recipients of the awards. That section begins with the important KCB, Legion of Honour group of twelve awarded to Admiral Sir GJA Miles, KCB, KCSI, Royal Navy (Lot 336 Estimate £3,000-4,000). His career is perhaps unique to the Senior Service and is well worth reading about, with his very rare KCSI set of Insignia, awarded as the last Commander-in-Chief of the combined Indian Navy following (Lot 337 Estimate £8,000-10,000). Also offered by his descendants is the superb Great War DSO group seven awarded to Colonel GA Malcolm, London Scottish (Lot 378 Estimate £1,500-2,000), who led his men with supreme bravery in action in 1914, most notably on 31st October 1914 on Messines Ridge - they were the first Territorial unit of the British Army to see action.

This section would not be complete without mentioning two modern awards of the Military Cross offered for sale, these being the very fine 'Op Jacana 2002' MC group of four awarded to Marine LP 'Lionheart' Armstrong, 'Z' Company, 45 Commando, Royal Marines (Lot 392 Estimate £14,000-18,000) and the superb 'Basra April 2003' MC group of three awarded to Guardsman AL Branchflower, Irish Guards, who aged just nineteen faced down an enemy soldier who was preparing to throw a grenade upon his Section from just 25m (Lot 393 Estimate £10,000-12,000).

Another fine offering of both British and World miniature dress Medals, something of a speciality for the Department, is worth studying, while a most impressive range of Orders and Decorations of the World are offered on Day Two. Personal highlights include a number of rare Imperial Russian Orders, including examples of the Order of Alexander Nevsky and the Order of St George, besides a good run of Orders of Qatar, Malaysia and Kuwait.

We hope you will enjoy reading their stories as much as we have enjoyed researching and writing them, and please do not hesitate to make contact if we might assist in any way.

Should we be able to assist with your collection, be that providing Auction or Insurance Valuations, cleaning, mounting and display of Medals, or to discuss the option of Private Treaty Sales, please do not hesitate to make contact.

The Orders, Decorations and Medals sale will take place in London on 7th and 8th April 2021. For further information please contact Marcus Budgen, mbudgen@spink.com, 020 7563 4061.

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PARVA NE PEREANT

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

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FORTHCOMING EVENT

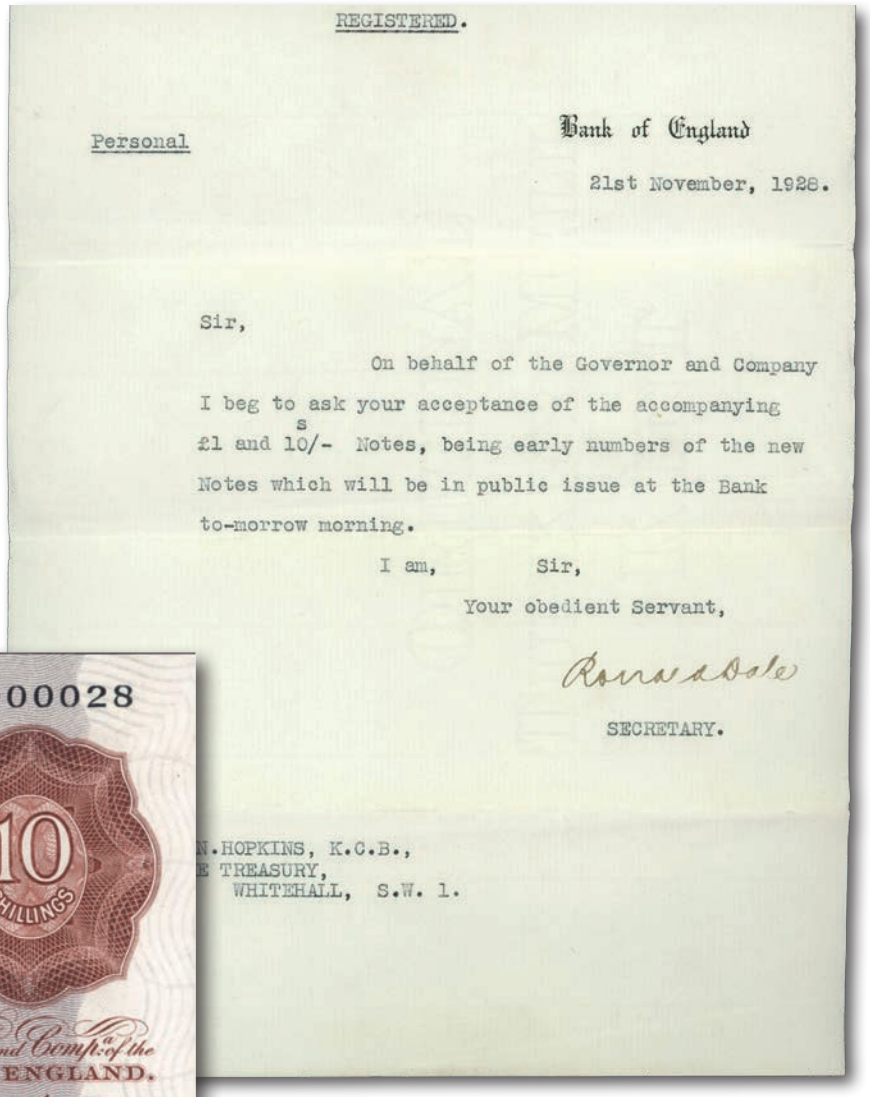
DRS JOANNE AND EDWARD DAUER COLLECTION OF ENGLISH BANKNOTES

London, 21st April 2021

Spink is privileged to start by once again offer a part of the Drs Joanne and Edward Dauer collection, this time English banknotes including the Treasury series and Bank of England issues. Both have spent a lifetime collecting banknotes from around the world, specialising in US and British Commonwealth. The collection comprises 34 lots, with items ranging from the iconic Peppiatt £1,000 to a spectacular group of first prefix number 100 Treasury notes. In addition, the collection also includes a pair of Mahon 10 shillings and £1 with serial number 28, presented to Sir RVN Hopkins KCB who was the Permanent Secretary to the Treasury from 1942-45, with an original letter from The Bank of England and a vellum envelope. An early Rippon £5 from 1835 is also in the offering, in PMG grade 30, rarely seen in this grade, a lovely example.

Joanne and Edward hope this will be an opportunity to allow other collectors to enjoy and share their love for this hobby. Best of luck to them!

The Drs Joanne and Edward Dauer Collection of English Banknotes will be offered for sale by Spink London at 10am on 21st April 2021. For further information please contact Barnaby Faull, bfaull@spink.com.



REGISTERED.

Personal

Bank of England

21st November, 1928.

Sir,

On behalf of the Governor and Company I beg to ask your acceptance of the accompanying £1 and 10/- Notes, being early numbers of the new Notes which will be in public issue at the Bank to-morrow morning.

I am, Sir,

Your obedient Servant,

Ronald Dole

SECRETARY.

N.HOPKINS, K.C.B.,
E TREASURY,
WHITEHALL, S.W. 1.

WORLD BANKNOTES

London, 21st April 2021

Following on from the Drs Joanne and Edward Dauer Collection of English Banknotes we have the World Banknotes floor auction, in which we have to mention the 'banknote of the year' – the Zanzibar Government 100 rupees 1916, an iconic series with Waterlow and Sons engraving. All Zanzibar notes are sought after and rare, but a 100 rupees has never appeared in auction before. For a note of this calibre, who knows what will happen on the 21st!

Moving onto another group of sought-after rarities, a trio of unissued Palestine proofs 500 mils and £1. The 500 mils is in red/brown as opposed to the purple seen on the issued design. The Tomb of Absalom is featured at lower left. This design was prepared with the request from the Palestine Currency Board to De La Rue to produce proofs in lighter colours in 1937.

Hot on the heels of the world record price achieved for a Sarawak number 2 $1 at NYINC in January, we have an offering of the ever-popular 1953 series Malaya and British Borneo specimen, including the $1,000 and $10,000. As well as this spectacular group, a proof of unissued Malaya and British Borneo $1 printed by Harrison and Sons will be offered. The design is nearly identical to the 1953 series $1 with The Queen's portrait replaced by Abdul Rahman of Negeri Sembilan, who was the first Supreme Head of State of Malaya.

With highlights from Africa, the Middle East and Asia, we also have a US rarity, the South Pasadena $5: a 'discovery note', as this is the only South Pasadena $5 example with charter number 8544, where all other examples are with number 12797. No other examples of this type have previously appeared in the market before (though a $10 was offered in the US auction back in 2015). This is the sole example graded by PMG and unseen by experts.

> "All Zanzibar notes are sought after and rare, but a 100 rupees has never appeared in auction before. For a note of this calibre, who knows what will happen on the 21st"

Many more rarities will be offered across our spring auctions, and we hope collectors will enjoy this group we have collated – we are sure there will something to appeal all collectors!

The World Banknotes sale will take place at Spink London on 21st April 2021. For further information please contact Arnas Savickas, asavickas@spink.com.


THE ZANZIBAR GOVERNMENT
100
Promises to pay the Bearer
on Demand the Sum of
ONE HUNDRED RUPEES
ZANZIBAR, 1ST AUGUST, 1916.
For the GOVERNMENT OF ZANZIBAR.
Chief Secretary.
Treasurer
No. A
100


CURRENCY BOARD
500
GAL TENDER FOR THE PAYMENT OF ANY AMOUNT
UNDRED MILS
ERUSALEM.
18.3.38.


$1
BOARD OF COMMISSIONERS OF CURRENCY
MALAYA AND BRITISH BORNEO
1
THIS NOTE IS LEGAL TENDER FOR
ONE DOLLAR
IN THE FEDERATION OF MALAYA, SINGAPORE,
SARAWAK, NORTH BORNEO AND BRUNEI
HARRISON AND SONS LTD., LONDON


SECURED BY UNITED STATES BONDS
OR OTHER SECURITIES
United States of America
N561256A
SERIES OF 1902
THE
FIRST
NATIONAL BANK
OF
SOUTH PASADENA
WILL PAY TO THE BEARER ON DEMAND
FIVE DOLLARS
South Pasadena, CALIFORNIA, January 2, 1901.
CASHIER.
PRESIDENT.
8544
1354

FORTHCOMING EVENT

THE NUMISMATIC COLLECTORS' SERIES SALE

Hong Kong, 7th and 8th May 2021

Spink China's 7th May auction will feature China coins and banknotes, and the 8th will feature Hong Kong and World coins and banknotes. The auction on both days will commence at 10am Hong Kong Time.

The following are some highlights of this auction:

People's Bank of China, 1st series renminbi, 1951 10,000 yuan, 'Running Horse', serial number I II III 0755051, (Pick 858Aa), PMG 50 About Uncirculated. A lovely note without any repairs. An iconic and key note of the series. Only 23 notes graded in the PMG population report with only two notes graded higher at 53 and 55. Missing in most collections of PRC notes and surely a crowning piece in such choice condition.

The Hong Kong and Shanghai Banking Corporation, $5, date ineligible (1884-89), serial number 192701, green, Bank arms at upper centre, $5 to each side, central panel with bank title, denomination and '$5' in orange-red, faint hand-signed signature at lower left, printed signature of Jackson at lower right, reverse orange-red, (Pick 137), PMG 12NET Fine (Rust). One of 2-3 notes graded in the PMG population report and extremely rare. Although $1s from this period are often encountered, $5s are extremely rare, with only a handful known. A crown piece for any collection of Hong Kong banknotes.

UPCOMING AUCTIONS APRIL 2021

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Malaya and British Borneo, proof of an unissued $1, ND (1962-66).

Zanzibar Government, 100 rupees, 1916. PMG 30 NET. One of the world's greatest banknote rarities.

Government of India, 10 rupees, ND (1923), 1 million serial number!

East Africa Currency Board, 10 florins, Mombasa, 1920. PMG 20. A lovely example.
Drs. Joanne & Edward Dauer Collection.

Bank of England, Thomas Rippon, £5, 1835. PMG 30. Rare in this grade.
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FORTHCOMING EVENT

THE TONY ABRAMSON COLLECTION OF 'DARK AGE' COINAGE, PART III: COLLECTORS' SELECTION

London, Summer 2021

The majority of early Anglo-Saxon coins are elusive; finding them in choice condition is exceptional. Part I of the sale offered over 330 lots, many being among the best specimens of their class. Together with Part II, the full spectrum of Northumbrian coins was offered – a unique event.

However the shillings and early pennies in Part III have suffered the triple indignities of unsophisticated production, heavy circulation and over 1,250 years in more-or-less corrosive soil. The auction recalls Lord Stewartby's 'Academic' cabinet; what coins may lack as trophies, they make up for in their rarity, historical significance and remarkable iconography.

It can be awkward to fit these tiny survivors into the conventional grading system. In the first edition of *Sceatta List*, Tony Abramson included an essay on pricing, stating that specimens in EF condition were effectively unattainable; 'grade I' (≈VF) prices were given for sceats rated as one of the 'best of class' and 'grade II' (≈F) applied if the sceat could be identified to a specific variety.

All the coins in Part III can be identified by precise variety, many are excellent specimens of that variety and some are highly elusive and unlikely to be offered again for a generation. Others provide the opportunity for dedicated collectors, hopefully inspired by what was offered in Parts I and II, to acquire a gratifying and meaningful cross-section of this much under-rated early coinage. There will certainly be some bargains for entrants to the field.

Shillings

An extreme example of a coin whose appeal is strictly numismatic is the unstruck shilling offered at Lot 582. With greater appeal is Lot 583, a rare example of the Pada type with elongated runes, whereas Lots 589 to 592 give a selection of the coinage of Vanimundus.

Shillings: 'Witmen'(Lot 577), PADA (583) and Vanimundus (589)

Primary Phase
An example of the extremely rare Series A, type 2a is available at Lot 593, and at Lot 598 a Valdoberhtus penny.

Primary phase: Series A1, type 2a (593) and Valdoberhtus (598)

The evolution of Series A into the runic Series C produces a number of unusual varieties. Some fine examples of CZ are at Lots 614-618.

Series CZ (614), Vernus (620) and Saroaldo (626)

Vernus and Saroaldo are well represented with some high quality strikes before a wide selection of Series R devolves into some exceptional R-related types, stretching this East Anglian mintage, with named moneyers, to the end of the Secondary phase.

Varieties of the Series C and R Runic bust (Lots 601, 617, 635, 636, 669)

Saltire and annulet crosses (Lots 678, 688, 699)

Geometric types, including type 70, saltire cross (675-695) and annulet cross (696-706) follow before primary Series B and its associates carries through from Lot 707 to 736. Then comes the successor coinages of Series J (737-753) and G (754-771).

Series BX (708), B (717) and BZ (736)

Unusual varieties of Series J (741) and G (754)

Secondary Phase

The proliferation of types in the more imaginative, less conservative iconography of the later coinage is so wide that the vendor has simply selected some notable pennies to illustrate here.

Insular borrowing: A rare LVNDONIA sceat (779) and a *trompe l'oeil* Celtic cross (790)

English borrowing of the 'porcupine' design is witnessed in Lot 779, an extremely rare combination of a Londonia obverse with a 'porcupine' reverse and, for a really crisp strike of a geometric type, Lot 790 is hard to beat.

Classic busts: rosette (793) and Series L, type 15 (815)

Many fine examples of the classic Anglo-Saxon diademed and draped bust are available. Despite the peripheral chip, the rosette penny at 793 is a beautiful example of this elusive type. Lot 815 is another clear example again combined with a standard bearer reverse. The reverse with foliage replacing one or both crosses is well represented.

Styles of drapery: Saddleback (829) and bejewelled (846)

The varying styles of drapery on this coinage, particularly in the Series K-related material, deserve far more attention. At Lot 829, unusual 'saddleback' drapery is shown and at 846 a bejewelled gown on a figure with triquetra headdress, holding a bud before. On the reverse an animal (panther?) rounds a bush with hanging fruit.

Fledgling variety (858)

A choice of fledgling coins, with their plausible association to Bede's *Life of Cuthbert*, is given at Lots 857-860, before a good selection of Series U and H types. Lots 872-3 are both very rare and some of the Hamwic types exquisite. No less, some of the Series N, M, O, Q, S and V groups which follow.

Exceptional rarities from Series U (872,873)

Rare 10-boss obverse from Series H, Hamwic (888)

Series O (918), V (928) and S with central rosette (947)

Turning to southern inscribed sceats, a second sceat attributed to Willibrodr is included at Lot 948, with Æthiliræd coins at 952-4 and SEDE at 955-6.

'Willibrodr' (948), Æthiliræd (953) and SEDE (955)

Some rare examples of Series Z, F and W appear before the iconic designs of the Triquetras group (976-9) and Animal Mask types (984-5).

Series Z-related rarities: Aston Rowant type (956) and Maltese cross (957)

Fine examples of Series F (963) and W (971)

Iconic sceats: Triquetras group (977) and Animal Mask (985)

Penny of Offa, moneyer Ecghun, Chick type 168-170.

Part III closes with pennies of Offa and Cynethryth, both by Eoba, and the rare 'Star of David' type.

*NB lot numbers may be subject to change

The Tony Abramson Collection of 'Dark Age' Coinage, Part III: Collectors' Selection will be offered for sale in London during the Summer of 2021. For further information please contact Gregory Edmund, gedmund@spink.com.

THE TONY ABRAMSON COLLECTION OF 'DARK AGE' COINAGE

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THE WOMAN BEHIND THE MEDAL

Marcus Budgen

THE PLYMOUTH BLITZ 1941 AND ONE OF ITS HEROINES; 80 YEARS ON

In recent times, we have all been reminded of the tragic loss of human life and the truly devastating damage which resulted from the bombing campaign of Britain by the Luftwaffe during the Second World War – more commonly referred to as 'The Blitz'. These huge barrages of high-explosive, shrapnel and incendiary bombs were dropped on Britain in huge quantities, their official aim to destroy military sites in the war effort, but also to break down the morale of civilians caught in the cross-fire. In turn, cities could be raised to the ground in one single night of effective and accurate bombing, as seen in Coventry.

Much has been made of the London Blitz, indeed over the years I have had the privilege to handle, catalogue and sell a number of fine awards for events all across the Capital. But unsurprisingly a number of other cities also took the brunt of these concentrated bombing attacks with their stories perhaps taking a little less of the limelight than they deserved.

The case of Plymouth, the port city in Devon and home of the historic Naval Yard 'Devonport' is one which sprang to mind for this article. Her port was of huge interest to the enemy due to its importance in the Battle of the Atlantic. As a result the first bombs fell on the city on 6th July 1940 at Swilly, killing 3 civilians. Some respite followed before the raids of early 1941, with five main raids which all but destroyed the city. German raids continued, albeit in a smaller manner, until May 1944.

During the 59 recorded bombing attacks, some 1,172 civilians were killed and 4,448 injured. It is worth noting the death rate in comparison to that of the London Blitz. Considering population estimates for the period, a Plymouth resident faced a 1 in 150 chance of death during the Blitz, while a resident of London could count their chances at approximately 1 in 200.

During the raids of 1941, a plethora of extremely gallant acts were performed, both by those in the uniformed services and civilians who found themselves thrown into the crucible of war. One such story which deserves the highest praise, performed almost 80 years to the day of publication, is that of Dr. AJ 'Mac' McNairn.

Alison Jean McNairn was initially refused a commission in the Royal Army Medical Corps at the outbreak of the Second World War; they apparently had enough women doctors. Instead she went to the City General Hospital, Plymouth and was appointed Head of the Obstetrics and Gynaecology Department. It was almost fate that on 20th March 1941, the King and Queen paid their first visit to Plymouth during the War. Having visited sites and mixed with many residents, their Majesties where taking tea with Lord and Lady Astor at Elliot Terrace, when the first warning of an air attack came.

Thankfully this passed without event and the visitors made their way back to London. Just two hours after they departed, however, the city faced its most devastating attack since the war had begun. Swarms of Heinkel III bombers at 9,000-11,500ft set sights on Plymouth and unloaded their payload with shocking accuracy, pouring 34 delayed action high-explosive bombs, followed by some 12,500 incendiary and other high explosives that night. Once the first wave had unloaded on Plymouth, another two squadrons followed the attack up with the same intensity, the attack including seventeen blockbuster bombs of 1 tonne each. The facts of her bravery are immortalised in the citation for her George Medal (just one level below the George Cross), published in the *London Gazette* on 21st May 1941;

'Dr McNairn was buried to the neck in debris in the Children's Ward when it was hit [on 20th March 1941]. She was extricated, and despite her shock and injuries, made no complaint, and went on with her work. She assisted in rescue work in the Children's Ward, helped in the Maternity Ward, and gave medical assistance to a case in labour. She then saw injured patients from the wards and certain air raid casualties admitted to the hospital. Only when operations were in progress and duties were lessening, could she be prevailed upon to have treatment for fractured ribs which she had sustained when the ward collapsed. She had continued to work nobly despite what must have been severe pain, and has continued her duties ever since.'

The story is taken up by Major Henderson in *Fashioned into a Bow - How resolute, heroic women earned the George Medal*:

'She had been reassuring the mother of a newly-admitted patient in the children's ward which had suffered most damage and which, in addition to sick children, provided shelter for a number of babies and toddlers who had been taken into care. Immobilised as she was, she had to warn rescuers not to walk all over her as they strove to reach those casualties that they could see in the poor light. Despite her injuries and the effects of shock, once she had been released, she went into the area in which she could see that

"their official aim to destroy military sites in the war effort, but also to break down the morale of civilians caught in the cross-fire"

City Hospital, Children's Ward, Plymouth 1941

City Hospital, Maternity Ward, Plymouth March 1941

"She had continued to work nobly despite what must have been severe pain, and has continued her duties ever since."

children were being laid out in a row and then spent the rest of the evening establishing which were still alive. These she carried, one at a time, to the adjoining maternity wing where they were put into beds beside the patients already tucked up there, these children remaining there, comforted, until their needs could be attended to.

She also gave assistance to a woman in labour, then dealt with injured patients brought from other hospital wards and certain air-raid casualties which had been admitted from outside. Dr. McNairn did not consent to having her own injuries dealt with until surgical operations were again in progress in the hospital and the pressure of duties was lessening. Despite having been on duty since 8am on the 20th she continued to work although suffering considerable pain which persisted even after being treated, and did not go to bed until 6am next morning, at the end of a period of duty extending over 22 hours. Afterwards, in spite of her injuries, she returned to her duties without taking any time off - the very thought of which she has since described to the author as 'ridiculous!'.

Alison goes down in history as a heroine of the Plymouth Blitz and is one of only 68 female recipients of the George Medal to date. She was eventually admitted to the Royal Army Medical Corps and ended the War as a Major, meeting her future husband soon after. She died in Yorkshire in 1999.

Her awards will be offered in our 7th-8th April Auction, Orders, Decorations and Medals, in London as Lot 375 (Estimate £7,000-9,000).

UN Yugoslavia (UNPROFOR)(1995)

NATO Medal with Clasp Former Yugoslavia (1996)

NATO Medal with Clasp Kosovo (1999)

Order of the British Empire (2000)

UN Medal Cyprus (UNFICYP)(2001)

Iraq Medal (2006)

Order of the British Empire (2000)

Commander of the British Empire (2005)

Queen's Commendation for Valuable Service x 2
(1996 & 2007)

Queen Elizabeth II Golden Jubilee Medal 2002

Queen Elizabeth II Diamond Jubilee Medal 2012

Long Service and Good Conduct Medal with Clasp 2

Order of the Bath Knight (KCB)(2016)

European Security and Defence Policy Medal with Clasp OP ALTHEA

European Security and Defence Policy Medal for
Exceptional Meritorious Service

NATO Meritorious Service Medal (2020)

German Gold Cross of Honour for Exemplary
and Meritorious service

100th Anniversary Medal on formation Polish General Staff

Hungarian Merit for the Alliance

The Commemorative Cross of the Chief of the General Staff of
the Armed Forces of the Slovak Republic 3rdGrade (Bronze)

Plus 1 The Gordon Highlanders Centenary 1918-2015

Emma Howard

GENERAL SIR JAMES RUPERT EVERARD KCB CBE

This impressive list of awards and medals gives the reader some idea of the extent of the honours bestowed upon General Sir James Rupert Everard KCB CBE, who served as NATO's Deputy Supreme Allied Commander Europe from 2017-2020. Characteristically modest, he talked to us about his fascinating career, his thoughts on the 21st century British Army, the North Atlantic Treaty, of how relevant the awarding of medals is to a modern day soldier, and the favourite of his own medals:

"A day after I commissioned from the Royal Military Academy Sandhurst in April 1983, I joined the 17th / 21ST Lancers in Germany on Range 6C, NATO-Truppenübungsplatz Bergen, West Germany. The Regiment (The Death or Glory Boys, with the instantly recognisable 'motto' (skull and crossbones / Death or Glory) was then equipped with the Chieftain Main Battle Tank. I had not attended my Special-to-Arm training (and so knew nothing at all about tanks), but in those days this was not considered a barrier to commanding a tank in order to learn. And you can learn a lot quickly from a strong Squadron Leader, Troop Sergeant and Troop Corporal with over 37 years' experience on tanks behind them. [Of note, Andrew Cumming went on the 2-Star rank, and both Bill Major and Rick Dzierzynski went on to Commission (Late Entry), so I had the best of tutors.]

"The 17th / 21st Lancers had a reputation for working and playing hard and I think were universally admired for doing so. What I did not realise at the time was what an exceptionally good Regiment it was. We talk a lot about equality and diversity now, but it was instinctive even then in the 17th / 21st Lancers. No one cared about race, colour, creed or sexuality. Individual excellence was applauded, but seen as secondary to your commitment to the greater good of collective achievement. Tank soldiering requires trust and loyalty between the tank crew ('*I love it in here. The best job I ever had*' – *Fury*, 2014), and the disciplined determination of the wolf-pack. Mistakes were accepted. Mediocrity was not. These were the days of the Cold War, and readiness for combat was taken extremely seriously, constantly tested and validated.

"Only a limited number of personnel were allowed to be away from the Regiment at any one time. We changed for dinner, sitting down with the same 10-30 Officers (and an occasional guest) each night, often to the same stories and food of varying quality: try sardines on a bed of toast, soaked in gin and set alight (in the Crimea this technique was said to make even the most unpalatable food edible). You were not expected to marry before the age of 25. Regiment first. If it sounds dull, it was anything but dull. You made your life in Germany, and I think we made it well on the foundations of military professionalism – with help from tradition, tax-free cars, booze and cigarettes (I no longer smoke, but a packet cost 25 pfennig). Even now, I meet people who remember with joy coming to Munster for extravagant party weekends.

"The 17th / 21st Lancers amalgamated with the 16th / 5th Lancers, to amalgamate again with the 9th / 12th Lancers, until now only the Royal Lancers are left – with a boatload of fine pictures, silver and traditions – to carry on the fight. We preserved the Motto. We do not stand to toast Her Majesty the Queen (loyalty unquestioned). We can wear our Sam Browne over our left shoulder. When in attendance our Old Comrades always lead the march-off and never follow at the

back. And on and on …

"Do I regret the downsizing of the Armed Forces and the loss of famous Regiments? Will history judge the reduction in military muscle as ostrichism or just the reality of hard choices given the priority placed on Defence? I could make a case for both arguments, but in the end we have to deal with the world as it is, not as we might wish it to be. We have certainly never had better people in the Army, and the announcement of the largest increase in British defence expenditure since the end of the Cold War sets the defence agenda for NATO and Europe's future defence. It is also a masterstroke of British statecraft for it reminds other Europeans of Britain's vital importance to their security and defence post-Brexit, signals to the new Biden administration that London will invest in a twenty-first century special relationship, and warns secessionists of the power of the British state to use defence investment to thwart them. So, the future is brighter for Defence and I still recommend the Army as a brilliant way-point in life.

"I ended my time in the Army in September 2020 as the Deputy Supreme Allied Commander Europe (DSACEUR). The second best job I (we) ever had, as a member of the 5-strong Command Group and primarily responsible for finding the forces for all Allied Missions, Operations and Tasks (and doing all the things that SACEUR would like to do if he had the time). There is nothing not to like about working in this 30-nation Alliance. It is worth reminding people sometimes that the North Atlantic Treaty signed on 4th April 1949 is an exceptional document, in its brevity, in the simplicity of its language and in the genius of its fundamental idea (giving the US a seat at the European security table) and purpose (captured primarily in Articles 3, 4, 5 and 6) to unite efforts for collective defence for the preservation of peace and security, based on the principles of democracy, individual liberty and the rule of law.

"We should all remember that since 1949 NATO has been an extraordinary instrument of building common purpose between Allies. This constancy has - in hard times - always overcome the necessarily different, often disparate and sometimes contradictory perspectives and

"We have certainly never had better people in the Army, and the announcement of the largest increase in British defence expenditure since the end of the Cold War sets the defence agenda for NATO and Europe's future defence."

"You were not expected to marry before the age of 25. Regiment first. If it sounds dull, it was anything but dull. You made your life in Germany, and I think we made it well on the foundations of military professionalism"

interests of Allies. Given the security challenges the West is facing and the UK's renewed global ambitions, the West and UK need more NATO, not less.

"The awarding or not of medals has always been a minefield of delight and disappointment. Over and above the campaign / operation medals (awarded when an individual meets a time-based criteria) the Armed Forces also have a quota against which it can bid for higher honours (both operational and non-operational). Over the years we have encouraged nominations to be submitted, but while the bids have increased the quota has not. To secure an award requires not only the opportunity to shine (a gallant act or a performance over and above what would be

"Apart from my Knighthood, my favourite medal came at a WW1 Commemorative Parade conducted by the Gordon Highlanders in the town of Chievres in Belgium. It was a demonstration that we really do not forget."

expected), then the good fortune that someone recognises what you have done and has the time and capacity to write a citation. This citation then travels through a multi-layer Boarding process, with fallers at every stage.

"I leave the Army with a total of 2 awards I can wear around my neck, and 11 medals that I wear on my chest (or 13 miniatures). Three I would have expected to receive, on the basis I had done no harm: The Queen Elizabeth II Golden Jubilee Medal 2002, The Queen Elizabeth II Diamond Jubilee Medal 2012 and the Long Service and Good Conduct Medal with Clasp (2). Six are campaign / operation medals (Operation GRAPPLE, Operation RESOLUTE, Operation AGRICOLA , Operation TOSCA, Operation TELIC and Operation ALTHEA). The remaining two medals come from my time as DSACEUR: The NATO Meritorious Service Medal (2020) and the European Security and Defence Policy Medal (2019) for exemplary service while Commanding the EU Operation is Bosnia-Herzegovina for just over 2 years (the last Brit to do so).

"I was awarded an OBE in 1999 for my first tour in Kosovo as the Military Assistant to General Sir Mike Jackson. I also have two Queen's Commendations for Valuable Service (QVCS) worn on my OP RESOLUTE and TELIC medals, awarded when I was Chief of Staff of the 4th Armoured Brigade and latterly as Commander 20th Armoured Brigade in Iraq.

"The foreign medals were all unexpected, making them very special, even though I do not wear them. The German Gold Cross of Honour for Exemplary and Meritorious service was awarded by Ursula von der Leyen in recognition of the work done at her request to improve UK-German military-to-military relationships and interoperability while I was Commander Field Army. The Hungarian Merit for the Alliance and The Commemorative Cross of the Chief of the General Staff of the Armed Forces of the Slovak Republic 3rdGrade (Bronze) followed work done on behalf of these Allies. The 100th Anniversary Medal on the formation of the Polish General Staff was just a question of being in the right place at the right time.

"Apart from my Knighthood, my favourite medal came at a WW1 Commemorative Parade conducted by the Gordon Highlanders in the town of Chievres in Belgium. It was a demonstration that we really do not forget."

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James Callaghan, Prince Prince Charles, Prince Philip, Jack James and the Queen at the Royal Mint opening, Llantrisant, 1968

Trial 10 pence coin with effigy by Arnold Machin, 1964

"post World War Two, Britain's splendid isolation looked increasingly absurd, and the 'power of ten' finally won the day."

Emma Howard

WHEN BRITAIN WENT DECIMAL

Emma Howard interviews Mark Stocker about his forthcoming book, ***When Britain Went Decimal: The Coinage of 1971****, co-published by Spink Books and the Royal Mint.*

EH: Tell the readers of *Insider* how this book came about, Mark.

MS: I was head-hunted, very publicly, by the Royal Mint. On a visit to London in October 2018 I delivered a paper to the Royal Numismatic Society on the highly fraught politics behind the 1967 New Zealand decimal coinage designs, based on recently discovered material, which I later published as a lengthy article in the *British Numismatic Journal*. Graham Dyer, 'the gentleman of the Mint', made some appreciative comments about my paper and then said he hoped I would write a book for them on the UK equivalent, for publication 50 years after Britain went decimal. Initially, I really wasn't too sure whether I could, but following a restructure at New Zealand's national museum when senior management decided that historical international art was no longer a priority, I was made redundant as a curator in mid-2019. So the Mint's offer became a lifeline for me.

EH: How did you manage to write the book in the year of Covid? And in New Zealand?

MS: Well, within a month of leaving my job, I went on a four-month trip to Britain during which I busily collated and photographed archival material at the National Archives and paid three visits to the Mint, going through its equivalent papers. I also interviewed three remarkable – and highly articulate – survivors of the decimalisation period, Jean Ironside, Robin Porteous and John Rimington. The Mint very helpfully scanned literally hundreds of pages of material I had identified as relevant. By February 2020 I had just about everything I needed to read – and then wrote it up during the height of the lockdown in my family's holiday home near Nelson. It took me just over 3 months, close on 1000 words a day. Not everyone can say this, but I thoroughly enjoyed my lockdown.

EH: What were some of the highlights and surprises of your research?

MS: Nothing hugely dramatic but plenty of interesting revelations. John Rimington revealed to me that as a young civil servant, he had actually authored the epoch-making Halsbury Report which really committed Britain to decimalisation. At the Royal Mint end, I formed a great regard for the Duke of Edinburgh, with his focussed, intelligent and good-humoured presidency of the Advisory Committee on the designs of the coins. And in the wider political world, looking at the debates on decimal currency, it was an eye-opener to find leading Conservatives like Selwyn Lloyd and Iain Macleod being very progressive on decimalisation. There were no equivalents of Jacob Rees-Mogg denouncing it as a craven surrender to the European Economic Community. Refreshing, really!

EH: But didn't the key progress towards decimalisation happen under a Labour government?

MS: Both Labour and Conservative governments were committed to it, but it's interesting that Harold Wilson and Jim Callaghan took a small 'c' conservative line in their insistence on the pound being retained as the unit of currency, rather than the ten-shilling or dollar unit that worked so well for Australia and New Zealand, and which Macleod favoured.

Christopher Ironside with a plaster model for a ½ pence coin, 1968

Christopher Ironside, trial decimal reverse designs, 1963-65

EH: Why did Britain decimalise so late in the day?
MS: If it ain't broke, don't fix it – in more elegant verbiage – was the mindset of many Victorians. Which decimal currency unit to adopt – either based on the penny or the pound – was another stumbling block. But post World War Two, Britain's splendid isolation looked increasingly absurd, and the 'power of ten' finally won the day.

EH: Who were the heroes of decimalisation?
MS: Several. Prince Philip, whom I've mentioned and who's the subject of an article I've written for *Majesty* (published in February). Then there was Jack James, later Sir Jack, who combined entrepreneurial dynamism with silk smooth diplomacy to make the Royal Mint the undisputed world leaders in making coinage. History has seriously underrated him. And we shouldn't forget the designers themselves, Arnold Machin and Christopher Ironside.

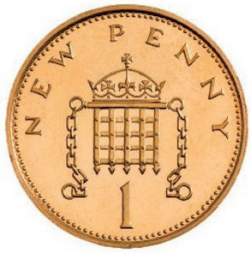
EH: The obverse effigy of the Queen from the first decimals in 1968 to the mid-1980s is seriously beautiful, don't you think?
MS: It's a cliché, but I'd call it iconic. The subtly turned shoulder; the terrific engraving; and the ability to convey the still youthful radiance and that great Māori word *mana* – meaning a kind of mystical prestige – of the most famous woman in the world: the outcome is a triumph on Arnold Machin's part. People often think first of the definitive stamps of the Queen, simply called 'Machins', which feature in *The Crown*. But it was the coin design that provided the basis for the related but really quite different stamp effigy.

Christopher Ironside, decimal reverses, 1968-71

EH: I'm not so sold on the reverses, Mark.
MS: Here I would defend Christopher Ironside. A fine designer and a very likeable man who behind a frivolous, almost camp façade concealed a – pardon the word-play – steely commitment and a serious work ethic. His designs stood out from the outset but they were subjected to constant criticism by that committee of the great and good over which Prince Philip and Jack James presided. There had to be consistency between the designs, and once you had made the changes in one design required by the committee, you hit problems with the value figure, which had to be uniform with all the rest. A chain reaction that understandably drove poor Ironside spare.

"His designs stood out from the outset but they were subjected to constant criticism by that committee of the great and good over which Prince Philip and Jack James presided. "

1969 50 pence reverse



Compressing his rather lovely St George and the Dragon design onto a 10 pence coin also proved impossible. It couldn't go on the largest coin, the 50 pence, because everyone liked his Royal Arms design instead. But then, when all the designs up to 10 pence were announced, Britannia had disappeared! There was an outcry and the Royal Arms had to yield to Britannia - you get the picture.

EH: And your book reveals that the politicians hardly helped.

MS: One particular Labour minister – not Callaghan – effectively scuppered Ironside's initial, perfectly good designs and undermined the work of the Advisory Committee, making Prince Philip livid! The upshot was a public competition, which stipulated greater simplicity. Well, Ironside wasn't put out, he took careful note and, lo and behold, he was chosen for the second time.

EH: A great story! How well were the coins received?

MS: Apart from one or two precious, modernist critics, everyone admired Machin's obverse. And Ironside's reverses really went down pretty well too – they are nicely compatible with the obverse, they are distinctive, they aren't too obscure in their heraldry and I think three crucial ones, the cute 10 pence lion, the 5 pence Scottish thistle and especially the 2 pence Prince of Wales feathers, are all admirable designs.

EH: What about the heptagonal 50 pence, was that popular when it was launched?

MS: No way! It wasn't really the Britannia, people were perfectly happy with her, but the unique, unprecedented shape had a 'shock of the new' element. Perversely, in contradiction to that, people were initially thrown by what they thought was its similarity with the 10 pence piece. The government, and the minister

Mark Stocker and Dawne, his 1959 Daimler

in charge, Dick Taverne, who's in his nineties today, held firm and said 'Get over it!' in as many words. And within weeks really, people had. Longer term, the 50 pence became a much-loved coin – an icon of sixties design, alongside the Mini, the mini-skirt, Doc Martens boots and Habitat furniture. It remains the default commemorative coin shape and denomination, over half a century on.

EH: How did the decimal changeover go?
MS: Boris Johnson, take note! It was handled superbly, co-ordinated every inch of the way by the genial, imperturbable Lord Fiske, a former Labour politician, who was chairman of the Decimal Currency Board. Behind the scenes, the Board liaised with the banks and business machine interests, and at the same time it was the public face of decimalisation. Lord Fiske famously said that he hoped that the great changeover would be the 'non-event' of 1971 and, despite the wishes of the popular press who were desperately seeking disaster, history handsomely vindicated him.

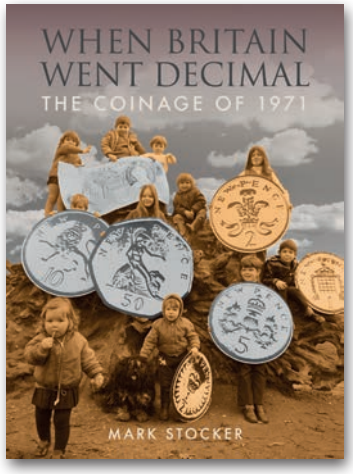
EH: Well, it may not be sensational, but there's a huge amount of interest in your book, and not just to numismatists.

MS: I hope so. I come from an art history background but I've been fascinated by the world of coins and medals since my student days – let's face it, they are art! I'm also interested in politics and people. From time to time, I even mention myself in the book – I was a teenager when Britain went decimal and it brought those times vividly back to me.

EH: What are you planning next?
MS: I'd love to do a book with the working title of *A Coinage for Ireland*. This will tell the story of Percy Metcalfe's remarkable designs for the 1928 Irish Free State coins when he won an invited competition, beating some of the most famous sculptors in the world. William Butler Yeats chaired the design committee. It's a fascinating moment in a Ireland's history, and indeed in art history, so watch this space!

EH: Thank you, Mark, we will!

When Britain Went Decimal: The Coinage of 1971 by Mark Stocker will be published by Spink Books in May 2021. For further information please visit www.spinkbooks.com.



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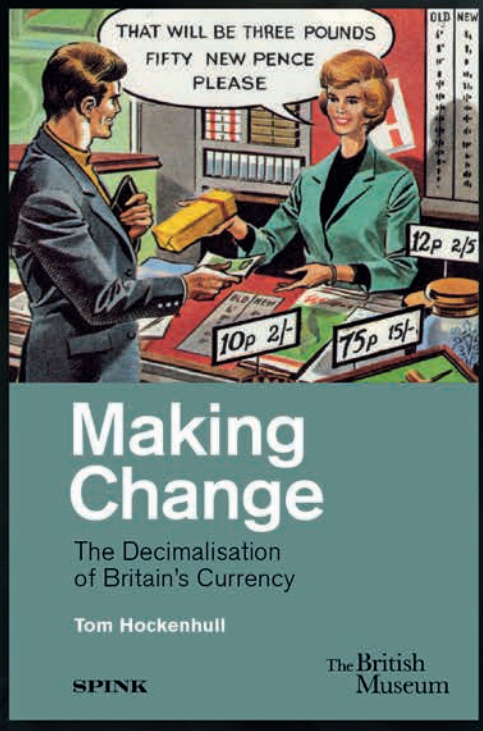

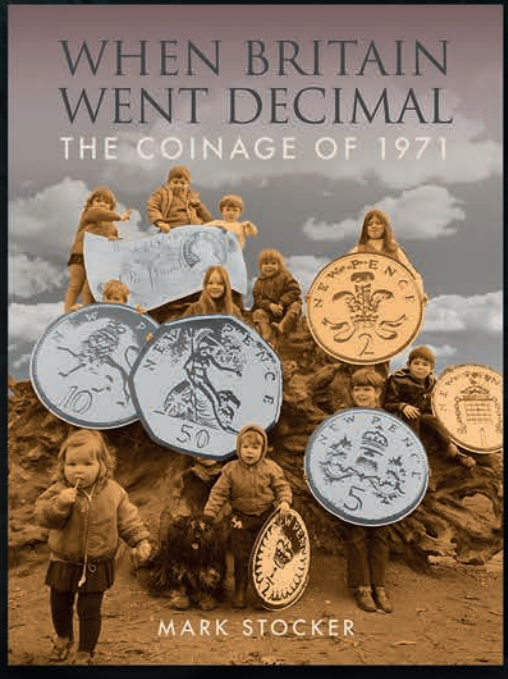

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Mark Stocker

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FRANÇAISE
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Paul Murphy

BRAVERY, HOW IS IT RECOGNISED?

Many of the medals most sought after by collectors are awards for bravery. Not only are these intrinsically scarcer, they invariably provide a direct link to an act of valour which we can respect, as well as a story to research and share. Those of us whose education is based on British military history and the British military system will be very familiar with a particular way to reward bravery. This is a system of different awards on an escalating scale depending on the level of bravery displayed, with bars to represent multiple awards, nuances of arm of service, rank (until 1993), combatant vs non-combatant etc. At its pinnacle stand the Victoria Cross and George Cross, both of which rank ahead of every other award which can be bestowed. To what extent are these basic principles followed elsewhere, and to what extent do medallic awards for bravery differ from country to country? Let's take a little look ….

"Different emblems on the ribbon indicated the level at which the award was approved. These ranged from a bronze star for a regimental level award, to a bronze palm leaf for an Army level award"

Where better to start than our closest continental neighbour, France?

France has a number of awards for bravery, however there are some key differences between the French and British systems. France's highest purely military award is the Medaille Militaire (Military Medal). A very attractive award, it was instituted by Napoleon III in 1852 as a reward for bravery or long service. However it could only be awarded to Non-Commissioned Officers and soldiers/sailors. The only time it could be awarded to a commissioned officer was if the officer in question was a general or Marshal of France who had already received the Grand Cross of the Legion of Honour, France's highest award. Hence, this single medal could be awarded in circumstances where the British would award a bravery medal, a long service medal, or the Knight of the Garter! Interestingly, it cannot be awarded twice to the same recipient. Once you have it, that's it.

France's highest national award is the Legion of Honour. Founded by Napoleon Bonaparte, it is sometimes used as a bravery award, however most awards are for service to the French Republic. Sometimes these two criteria collide, as in the case of Gendarmerie Colonel Arnaud Beltrame who was posthumously made a Commander of the Legion of Honour in 2018 after he swapped places with a hostage in a terrorist related kidnapping and was tragically killed during the rescue attempt. Many French military officers killed in the line of duty were posthumously awarded the Legion of Honour since, unlike the UK, France regards death in the line of duty as the ultimate act of bravery and service to the Republic. Soldiers and NCOs killed in action are normally awarded a posthumous Medaille Militaire and most of the 1 million plus awards of that medal are posthumous, which is reflective of the huge casualties suffered by France during the First World War.

If you travel around France there is another medal that you will see on many war memorials across the country, the Croix de Guerre (War Cross). This bronze cross was instituted in 1915 as a bravery award to recognise the many and varied acts of bravery resulting from the fierce fighting in the First World War. The intent was to have an award that could be awarded without quota limits to recognise various levels of bravery.

Different emblems on the ribbon indicated the level at which the award was approved. These ranged from a bronze star for a regimental level award, to a bronze palm leaf for an Army level award. In total approximately 1.2 million awards were made to French and Allied soldiers during the war.

The Croix de Guerre was disbanded after 1918 but was recreated at the outbreak of the Second World War, again as a multi-level bravery award. A version was also created in the 1920s to reward bravery in fighting outside France and this latter award is still in existence; the most recent awards are to French troops serving in Afghanistan. The Croix de Guerre is relatively low in the French order of precedence but it still occupies a highly regarded place in both popular culture and among the military.

Notwithstanding that it became an iconic symbol of military bravery in France, the Croix de Guerre was almost rejected at inception since it was thought that both the concept (a widely distributed bravery award given without consideration to the recipient's rank) and the design (a cross) were too close to the iconic award of France's mortal enemy, the Iron Cross. Thankfully for medal collectors its supporters were in the majority.

One of the most iconic medals in popular culture is the German Iron Cross. The design derives from the badge of the Teutonic Knights who actively fought in the Crusades during the Middle Ages. Most people believe it was created in the 20th century, however its origins go back much further. The Iron Cross was originally instituted in 1813 by Prussia as an award for bravery and distinguished leadership during the Napoleonic War. It came in a number of classes with recipients required to receive the lower classes before they could obtain a higher degree. The same award was given to everyone without distinction of rank, which was a revolutionary concept in 1813.

The award was discontinued after the end of the conflict but was reinstated in 1870, again as a Prussian award, for the Franco Prussian War. It was again reinstated by Prussia for the First World War but was widely awarded as a German level decoration to non-Prussian troops. As with previous iterations of the award, the 2nd class was suspended from a ribbon, the 1st class was a breast badge and higher classes were worn around the neck (and seldom awarded) with recipients required to earn the lower class before they were promoted though the award.

"It was again reinstated by Prussia for the First World War but was widely awarded as a German level decoration to non-Prussian troops"

During the First World War the 2nd class was widely awarded and it became common for entire regiments to be awarded the decoration following a difficult period in the front line. Over 3.8 million Iron Cross 2nd Class awards were made for the First World War, which clearly shows how commonly it was awarded. In contrast, the 1st Class decoration was awarded 145,000.

The version of the Iron Cross most commonly seen in popular culture is no doubt the Second World War version which was reinstated in 1939. The ribbon and design were changed from previous versions but the basic shape, a silver framed black cross, remained the same. It continued to be an award for bravery or distinguished leadership and the Nazi propaganda machine turned recipients of the

higher classes, the Knight's Cross (Ritterkreutz) winners, into national heroes and icons.

While Germany had a number of other bravery awards in both world wars, the Iron Cross as a multi-class award which was made to all ranks and all branches of service, without distinction, created a very flexible award, and one which got a very high degree of national recognition and respect. As in previous conflicts, the 2nd class was widely used during the Second World War to reward a level of bravery which would have remained unacknowledged under the British system. 4.5 million 2nd class awards were made from 1939-45, compared to a little over 7,300 Knight's Cross awards. When you consider that over 13.5 million served in the German Army alone during 1939-45 it shows how rare was the Knight's Cross. Remember that the next time you watch a Hollywood film where multiple German soldiers wear it around their necks!

Moving further east, what about Russia and the Soviet Union? Imperial Russia created the Order of St George as an award for military bravery and distinguished leadership. It came in a number of classes and was only awarded to officers. Lower ranks were awarded an associated Cross of St George, which came in four classes. Recipients first received the lowest class and then progressively worked their way up the grades with each subsequent award. This creation of a general award for bravery, albeit divided by rank, was similar to the concepts used by Germany or France and quite different to the British system.

The Soviet Union disbanded all pre Soviet Russian awards and created its own award system. While there were some awards created prior to Russia's involvement in the Second World War, many of the Soviet awards were created after 1941. Unlike the simple system in Imperial Russia, the Soviet system created a plethora of different awards, all with very specific award criteria. The general concept of "bravery" disappeared and was replaced by an incredibly detailed and codified system. As an example, the Order of the Great Patriotic War 1st Class had 44 specific reasons why it could be awarded. These ranged from "while under enemy fire recovering no fewer than 3 damaged tanks from the battlefield" to "completing 60 successful sorties as a crew member of a fighter aircraft". What happened if you only managed to recover 2 damaged tanks from the battlefield under enemy fire? In that case you qualified for the Order of the Great Patriotic War 2nd Class!

Unlike the British system, where subsequent awards were recognised by the use of ribbon bars, in the Soviet system subsequent awards were recognised with another full insignia. This, and the large number of post war commemorative medals, results in some very impressive chests full of colourful bling. One thing which all Soviet awards have in common is that they were very well made and well designed.

What do things look like if we continue moving east? Imperial Japan created a specific award for bravery in 1890, The Order of the Golden Kite. While its creation was influenced by Japan's adoption of some western concepts in the late Meiji era, many of its characteristics were due to domestic Japanese culture and norms. Created in seven classes, it was only awarded to male members of the Japanese armed forces, civilians, women and Japanese allies were not eligible for it. Servicemen were eligible for three different classes of the award, depending on the rank they held. This was on a sliding scale where private soldiers were eligible for classes 7 to 5, corporals and sergeants for 6 to 4, junior officers 5 to 3, senior officers 4 to 2 and generals 3 to 1. All recipients received the lowest class for which they were eligible and were then promoted through the grades. Only the highest level awarded could be worn. The Golden Kite ranked behind the

Order of the Rising Sun of the same level, as well as behind any orders of a higher level.

Until April 1940 the Order of the Golden Kite was awarded for bravery to both living recipients and those killed in action. Generals could receive it for distinguished leadership. It was a highly regarded award since it was bestowed in much smaller numbers than other Japanese orders, approximately 109,000 were awarded for the Russo Japanese War and about 6,000 for the First World War. It also came with an annual pension. After April 1940 the Japanese military government changed the award criteria so that it could only be awarded posthumously and the pension became a once of payment. Even this was granted in the form of a Japanese government war bond, not cash.

The military government considered it the duty of all military personnel to devote their actions to the Emperor. The wonderful British concept of "bravery above and beyond the call of duty" ceased to exist for the Japanese. The only thing worthy of recognition was death for the Emperor. Approximately 620,000 posthumous awards were made during the Second World War, equivalent to an award to 1 in 3 Japanese servicemen killed during the conflict. This was double the number of awards that were made cumulatively in the previous 50 years. This is why the vast majority of Golden Kite insignia which come into the collectors market are still in their lacquer case of issue, they are posthumous awards which were placed into small family house shrines by next of kin and never worn.

The world of bravery awards is vast, complex and fascinating. The examples described above only scratch the surface of the various ways in which countries choose to recognise bravery. Hopefully they illustrate the diverse world of medal collecting and whet the reader's appetite to find out more. If that is the case, I am sure that Spink's excellent Medal Department and Book Department would be very happy to help you on your collecting journey.

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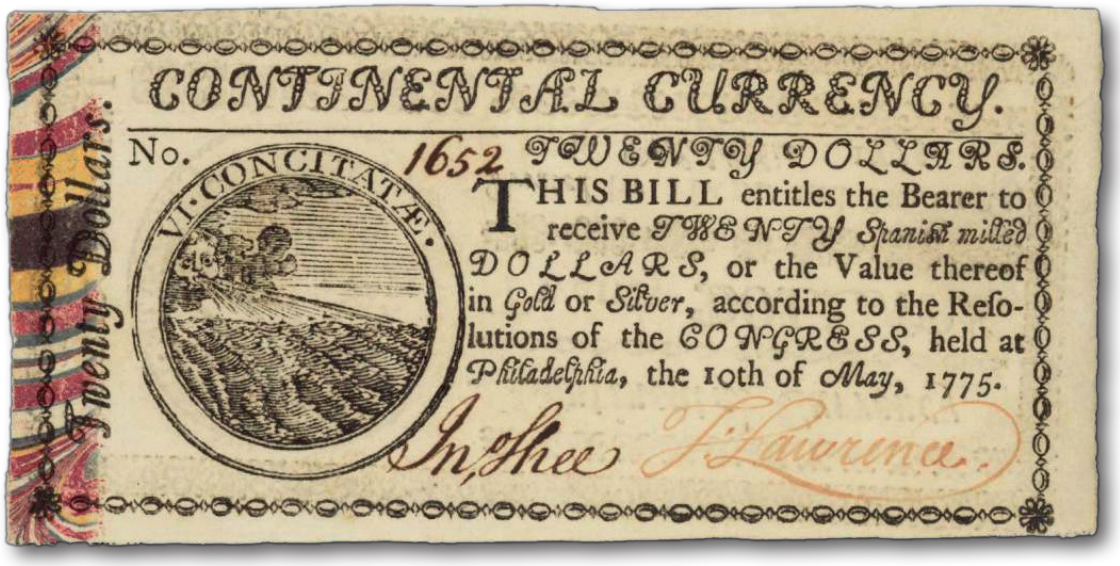
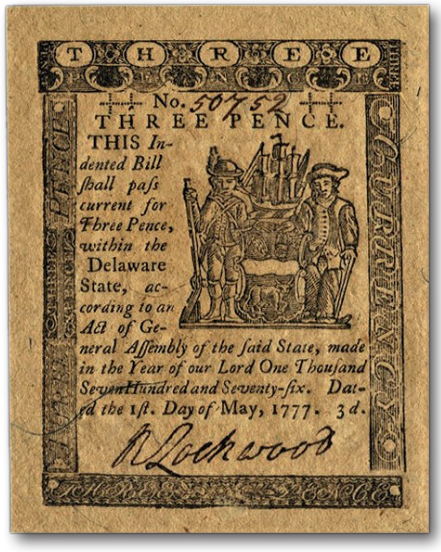


Classic $20 issue by the Second Continental Congress



Delaware 3d issued 1777

Very rare Connecticut 2s 6d issued 1735 and re-dated 1746

Jonathan Callaway

THE EARLY PAPER MONEY OF COLONIAL AMERICA

This article takes a look at the often under-appreciated paper money of England's American colonies and the issues of the Continental Congress in the years up to Independence.

There was a wide range of issues by all thirteen of the founding colonies of the United States and their story is closely tied to the wider history of North America. The first paper money issue by any of the colonies was in Massachusetts in the year 1690, making that colony the first English paper money issuer in the world, four years ahead of the Bank of England.

Historical background

The story of English settlement in America starts in 1607 in Jamestown in what became the Colony of Virginia. The first settlers were ill-prepared and barely survived the winter of 1609 when 450 out of 500 of them died, either from sickness or starvation. New settlers nevertheless joined them and eventually the colony thrived, becoming a Crown Colony in 1624.

Meanwhile, much further north, the Pilgrim Fathers arrived in 1620 in the *Mayflower* to establish their own settlement in Plymouth. They named the region New England while the first settlement became the Colony of Massachusetts Bay, formalised by a Royal Charter granted in 1629. Some were forced out due to religious differences with the Puritans and spread out into other parts of New England. These eventually became the separate colonies of New Hampshire, Rhode Island, Connecticut and Maine.

Further colonies were founded in Maryland in 1632 and in Manhattan in 1664 by ousting the Dutch from the island they had purchased from Native Americans. This became the Colony of New York. Swedish settlers had first arrived in the lower Delaware Valley in 1638, only to be overpowered by first the Dutch and then the English. In 1681 William Penn was granted the charter for the Province of Pennsylvania and founded the city of Philadelphia the year after.

With the founding of the Colony of Carolina in 1663 and the Colony of Georgia in 1733 an unbroken chain of English settlements was created from New England in the north to the borders of then Spanish Florida in the south. The colonies, while populated mainly by English settlers, were not uniform in character or religion, and began to coalesce only as a result of increasingly unpopular and restrictive laws imposed by the British Parliament in distant London (England had become Great Britain following the 1707 Act of Union with Scotland).

In the background throughout this period was the intense rivalry between France and England, which played out in North America just as it did in Europe and elsewhere. Following the Treaty of Paris in 1763, at the end of the Seven Years' War, France was finally forced to abandon her huge territories in Canada and east of the Mississippi to Britain, whose supremacy in North America appeared to be secure.

Yet, just thirteen years later, in 1776, Britain had lost all thirteen of its colonies in the American Revolution which gave birth to the United States of America. Although armed conflict continued until 1783, the British were henceforth confined to the Maritime Provinces north of Maine who had remained loyal to Britain and the former French territories along the St Lawrence River and north of the Great Lakes.

How had this happened? In a word, taxes, or

the threat of them. The cry was "*No taxation without representation*". Restrictive trade practices, labelled "*Mercantilism*" in Britain, were also widely resented – the colonists were expected to sell agricultural products and raw materials to Britain and buy expensive manufactured goods in return. Not to be overlooked were the many restrictions Britain also attempted to impose on the issue of colonial paper money. Many issues were approved by local assemblies but later disapproved in London, far too late to stop them but causing extra resentment when news of the ban came through.

The punitive Coercive Acts of 1774 (known as the Intolerable Acts to the colonists) were probably the final straw. They were aimed at punishing Massachusetts following the Boston Tea Party but were detested in the other colonies too.

These developments pushed the originally separate and occasionally quarrelsome colonies into cooperating more closely from the 1750s onwards, finding they had enough in common in terms of shared heritage political systems, religious practices and legal and constitutional arrangements to work together against the common enemy, seen as a distant government ignorant of and insensitive to their rights and concerns. With a growing population estimated at 2,500,000 in 1776 they had sufficient muscle to take on British attempts to maintain tight control using their military might. The die was cast. The French, it might be added, got a measure of revenge by forming a military alliance with the colonists in their fight for independence.

Money in the American Colonies

Money as a medium of exchange and a store of value was never a straightforward matter in the new colonies. Initially, barter was common and while some English coins entered local circulation, many foreign, generally Spanish, coins were more often seen. The first colonial coin was the silver "*Pine Tree*" Shilling issued in Massachusetts in 1652 but it did not circulate for very long while other coins such as copper tokens were only occasionally issued. All these coins had however been issued without the

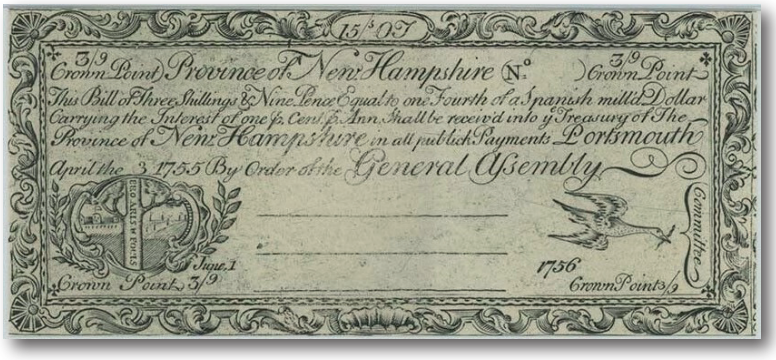
Rare early issue by Georgia from 1760

Georgia $1 with orange seal of Justice issued 1776

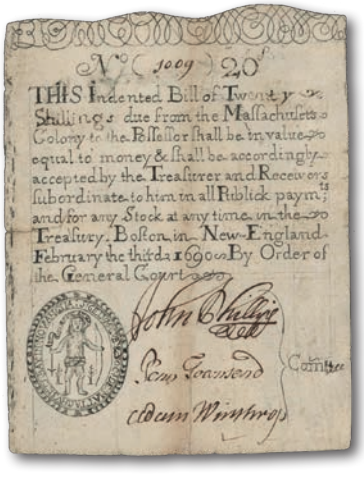
Maryland 20s issued 1756

Crudely engraved Maryland $8 from 1775 with vignette of George III, Britannia and America

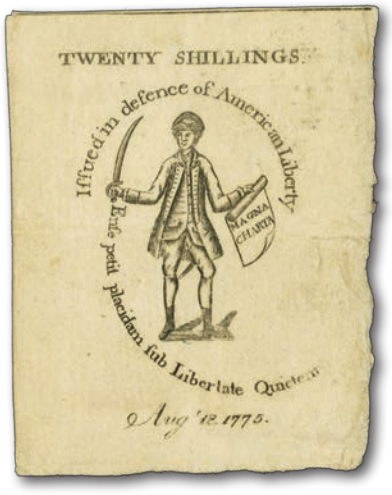
Reverse with America and Britannia at peace



19th century reprint of a New Hampshire bill for 3s 9d dated 1756



Iconic first paper money issue by the Colony of Massachusetts Bay in 1690. The amount has been altered



American Patriot on the reverse of a Massachusetts Bay 20s bill from 1775

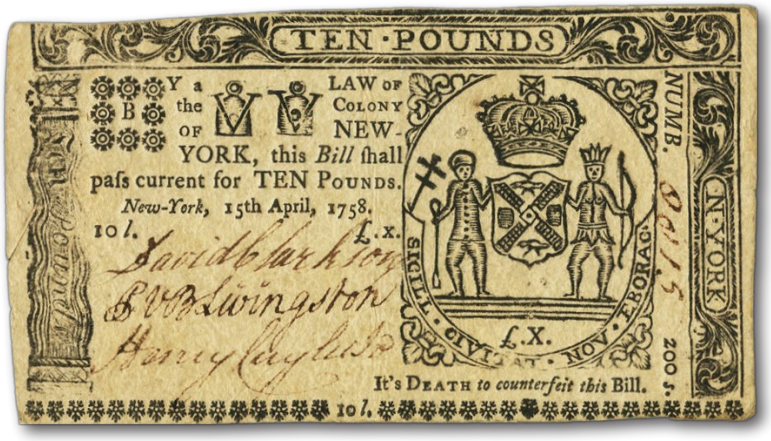
formal consent of the British authorities who eventually declared them illegal. "*Commodity money*", where beaver skins or tobacco were used as money or in payment of taxes, also made an appearance from time to time without offering a lasting solution.

Formally, the currency, or "*money of account*" of each colony was the Pound Sterling (£1 = 20 Shillings, 1 Shilling = 12 pennies), but each one issued its own pounds which did not necessarily trade at par to Sterling or indeed to each other. In fact, quite often a colony's pound ended up trading at a significant discount to Sterling. Many colonies issued notes (or bills, to use American terminology) in pounds but these were often stated to be payable either in "*Spanish Milled Dollars*" or in gold or silver at a given exchange rate. The Spanish (or Mexican) coin most often used was the large silver coin known as "*Ocho Reales*" (8 Reales or Pieces of Eight), generally valued at 4s 6d Sterling (though valuations up to legal maximum of 6s set by the British parliament in 1709).

With no gold or silver mines of their own, and the shortage of coinage exacerbated by the practice of the English merchants importing produce from the colonies demanding payment in coin, the colonists' solution to having a usable medium of exchange was paper money. Most but not all of this paper money was issued on the legal authority of the colonial governments though some private issues by local banks and merchants have also been recorded. The government issues were known as "*bills of credit*" in recognition of their role as a fund-raising device, used to finance military campaigns (mostly against Native Americans), or for public works such as fortifications, lighthouses, bridges and roads. Some but by no means all were interest bearing but all functioned as currency.

Now, for the first time, the money itself had no intrinsic value other than the value of the paper on which it was printed. Rather, the value of the bills came from the fact they were issued by and accepted by the government of the colony in payment of debts. "*Fiat*" currency had been born, with its inherent temptation to over-issue and generate inflation. The bills of

Classic bi-coloured bill issued by the Colony of New Jersey in 1776



£10 bill issued by New York in 1758 with a nice image of the Dutch-inspired Windmill Arms

many colonies, especially those issued during the Revolutionary Wars of 1775 onwards, did indeed devalue sharply and if redeemed at all it was only at a fraction of their face value.

As we explore the diversity of colonial paper money issues we will see that bills were redeemable in a number of different ways:

In gold or silver coin, usually at a fixed rate stated on the bill (though this was a device to set value rather than a promise to pay in specie)

In the widely accepted standard Spanish Milled Dollars

In Sterling bills of exchange drawn on London banks

In payment of taxes

In "*lawful money*", meaning the holder was entitled only to new bills issued by the same colonial authorities.

In several colonies shopkeepers and businesses issued bills for use as small change, such was the lack of coinage.

The phrase "*indented bill*", often seen in the promissory text of colonial paper money, is unfamiliar to many UK readers; it means a bill literally indented by having one wavy, or indented, edge where it was separated from its counterfoil. This practice of cutting bills from the counterfoil was intended as a check against forgery – when a bill was presented it was checked against the uneven cut to verify it. Later this practice ceased but the phrase stayed in use.

Colonial bill issuance continued into the 1780s before a common currency, the United States Dollar, was eventually created by a Federal Law passed on 2nd April 1792.

Colonial Emissions (Issues) – a Chronological Survey

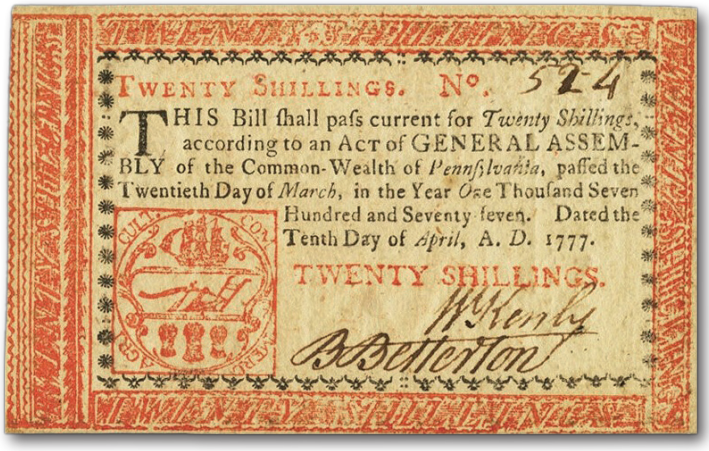
Massachusetts – from 1690

The first colony to issue its own paper money was the Colony of Massachusetts Bay. £7,000 was raised in December 1690 to pay for military action in King William's War against French invaders and their Native American allies. The bills were printed from an engraved copper plate and apart from the promissory text featured only a small oval vignette of a Native American saying "*COME OVER & HELP US*". A follow-up issue of £40,000 was authorised in February 1691 with the additional right conferred on holders to a 5% discount if used in payment of taxes. Nearly all these bills were redeemed and the few rare survivors have all had their denominations fraudulently altered.

The Colony, now formally constituted as the Province of Massachusetts Bay in New England, made several further issues between 1702 and 1744 of bills in denominations ranging from 1 Shilling to £5 or 100 Shillings "*equal in value to money*". These now carried the Royal Arms with the motto "*HONI SOIT QUI MAL Y PENSE*". Counterfeiting was evidently rife and the bills were withdrawn and reissued several times as a result.

Inflation during this period led to new issues being designated New Tenor to distinguish them from the preceding issue or Old Tenor bills. For example, the 1736 issue was valued at three times the previous one. A further new issue, now called the Three Fold Tenor, was worth four times its predecessor. Bills of all three tenors circulated together which must have resulted in

North Carolina bills for $½ with differing small vignettes



bi-coloured 20s bill issued by the Commonwealth of Pennsylvania

Rare early Rhode Island 2s 6d issue from 1743

some confusion. It took the arrival of a shipment of coin from England in 1750 to regularise the situation and no new paper money was issued for 25 years.

A famous series of bills engraved by Paul Revere, who became famous during the American Revolution, appeared in August 1775 whose reverse depicted an American Revolutionary holding a sword in one hand and the Magna Charta in the other, with surrounding text stating "*ISSUED IN DEFENCE OF AMERICAN LIBERTY*" and the Latin motto "*ENSE PETIT PLACIDAM SUB LIBERTATE QUIETEM*" (= "*By arms he seeks peace with freedom*"). The final issues by what was now the State of Massachusetts Bay were in 1781.

New Jersey – from 1709

The Province of New Jersey was also an early issuer, its first bills appearing in 1709 and as in many other cases the purpose was to raise funds for military actions. Bills issued between 1711 and 1733 were denominated in shillings and pence but redeemable in silver at a fixed rate, for example a bill for 1s 6d was to pass for four penny-weight and nine grains of silver. Calculations for everyday commerce using such bills must have been very time-consuming!

New Jersey had been one of the first colonies to experiment with bi-coloured bills as seen with the 1733 issue which combined red and black ink to print the promissory text – a tricky undertaking to get the registration right.

All New Jersey bills prominently displayed the Royal Arms, right up to the last series issued in March 1776 even though the Revolutionary War had already started at that point. These bills continued to circulate until they were replaced in 1780 by New Jersey's final issues which used the State Seal instead.

Connecticut – from 1709

1709 also saw the first bills issued by the Connecticut Colony. They carried the Colony's seal, as did most subsequent issues – three grapevines in an oval border with the Latin motto "*SUSTINET QUI TRANSTULIT*"(= "*He who transplants sustains himself*"). Early bills carried a large red monogram "*AR*" for "*Anna Regina*" or Queen Anne, who reigned from 1702 to 1714. All pre-1770 Connecticut bills are rare and even

"From 1717 most bills carried the New York City seal, inherited from the Dutch, comprising a four-sailed windmill supported by images of a sailor and a Native American and surmounted by the Royal crown"

the ½ or ¼ portions that survive are collectible – a local habit arose of halving or quartering bills to create small change, indeed some bills were printed to indicate the value of ¼ of the full note, as happened in 1733.

Some bills were also reissued and redated and New Tenor bills worth 3½ times the previous ones were issued in 1740. Issues from 1755 to 1780 were of a very similar design and can be found in denominations ranging from 6d to 40s (£2). In 1777 300,000 Small Change Bills to a total value of £5,250 were issued in denominations from 2d to 7d.

New Hampshire – from 1709

Very similar in style to Connecticut's first bills, New Hampshire's first issue also appeared in 1709 and also carried the "*AR*" monogram in red. The Royal Arms appeared on all the bills until 1745 with the next issue of 1755, intended for use on the Crown Point expedition. This depicted a tree with a fort behind, the tree labelled "*PRO ARIS & FOCIS*" or "*For hearth & home*". Original issued bills are rare but in the 1850s copies were made from the original plates. Later "*lawful money*" issues were simple designs mostly with no vignette and limited ornamentation.

New York – from 1709

1709 also saw the Colony of New York issue its first bills, these being £5,000 of Indented Bills "*in value equal to money*" to be used in payment of taxes. The 1711 issue paid interest though the rate set must have been difficult to calculate, for example the 25s bill promised interest of ¼ farthing (i.e. 1/16th of a penny) per day. Another issue was denominated in ounces of silver with interest payable at 2½% per annum. The equivalent amount in Lyon Dollars (a silver coin used by Dutch traders in New York City even after the English had taken over) was stated at the rate of one Lyon Dollar for 13 pennyweight 18 grains of silver.

From 1717 most bills carried the New York City seal, inherited from the Dutch, comprising a four-sailed windmill supported by images of a sailor and a Native American and surmounted by the Royal crown (later replaced by the American eagle). In a way this symbolises the enduring Dutch influence over New York City's growth into America's most powerful city and its international gateway.

1774 saw the first issues by City of New York itself in the name of the Mayor, Alderman and Commonalty of the city. This was the first time any municipality had issued its own bills in the colonies, to raise an initial sum of £2,400 for the city's water works. Bills for 1s, 2s, 4s and 8s were issued. The City & County of Albany followed suit in 1775, issuing just £500 in "*New York currency*".

While New York, as in other colonies, denominated their bills in both Sterling and Spanish Milled Dollars, they were one of the last to issue bills in Sterling with an issue of £200,000 in 1788 in denominations from 5s to £10 printed in red and black. By then, of course, the Colony had become a State. In the years from 1789 to 1799 a large number of small change bills in New York City and elsewhere in the state were issued by a wide range of local businesses, shopkeepers and municipalities. Nearly 60 issuers have been recorded. Private banks also began to issue bills from 1789 onwards, freed from pre-independence British restrictions on such activities.

Rhode Island – from 1710

The Colony of Rhode Island & Providence Plantations, to give it its full name, first issued its own bills in 1710, known as the Old Tenor issue once New Tenor bills were introduced in 1740. Both Old and New Tenor bills were replaced in 1763 by "*lawful money*" at a rate of 1 shilling to 6⅔New Tenor shillings or 26⅔ Old Tenor shillings. Many Rhode Island bills were distinctive for their elaborately engraved reverses, some printed in red, which acted as useful

though not wholly successful forgery deterrents. The colony's crest appeared on many bills – an anchor and chain with the motto "*IN TE DOMINE SPERAMUS*" (= "*In you, Lord, we have hope*") – and on the 1743 issue was joined by an elaborate engraving of the Royal Arms.

When Statehood was attained in September 1776 the full formal name of the State was seen on its bills for the first time. These included the tiny small change bills issued in 1777 for amounts from $1/36^{th}$ to $1/3^{rd}$, expressed in fractions of a Dollar even though the lawful currency of the state remained pounds until 1792.

North & South Carolina – from 1712

The Colony of Carolina was founded in 1663 but split into North and South Carolina in 1712 following ruinously expensive military campaigns against both the Spanish to the south and local Native American tribes who fought against the constant encroachment by colonists on to their lands. Both colonies were early adopters of paper money to help raise finance for these military actions. North Carolina's first bills were entirely hand-written and only a few counterfeits have survived. Their first printed bills appeared in 1734 but were replaced in 1748 by a new series intended to redeem all outstanding issues at the rate of 7½ old bills for a new one of equivalent value.

A particular feature of North Carolina bills is seen to its greatest extent in its issue of April 1776: the use of a wide range of small vignettes, often of animals, birds or fish, on all the denominations, sometimes up to eight different ones on a single denomination, creating no fewer than 56 varieties of this one issue – a paradise for the specialised collector! This appears to have been an effort to deter counterfeiters. A different tactic was used in their August 1778 issue: different mottos for each denomination, most in English but several in Latin. Secret marks were also deployed to deter forgers, but they soon spotted them and faithfully copied each one, whether an inflection over a certain letter or an apparent ink smudge on the paper.

The first South Carolina issues followed a similar path to those in the North with some

Spectacular images adorning the reverses of 1779 South Carolina bills

£29,000 being raised between 1703 and 1711 to raise funds for the failed expedition against the Spanish and then for further fighting with Native American tribes. In 1712 South Carolina became the first colony to issue bills for the express purpose of stimulating economic activity (these were called "*Bank Bills*" and were issued through a Loan Office, a fundraising method adopted by several other colonies). Later South Carolina issues were notable for some delightfully elaborate engravings on the backs of the bills.

Ultimately both North and South Carolina issued bills to such an extent that local inflation reached very high levels. In South Carolina by 1776 the local exchange rate had fallen from 6s to 32s 6d per Spanish Milled Dollar while in North Carolina their final issue of bills in 1780 totalling £1,240,000 depreciated much more alarmingly to 1/800th of ostensible face value.

Pennsylvania – from 1723

The Province of Pennsylvania had been founded in 1681 by William Penn who had obtained a Royal deed from King Charles II to become its Proprietor. He intended the colony as a refuge for his fellow Quakers but many others of different religious persuasions settled there as the colony expanded.

The first bills were issued in 1723 through a newly established Loan Office. Apart from the lengthy promissory text the key distinguishing feature was a large engraving of the Penn family crest. Most of the colony's bills carried this until 1775, though a few used the Royal arms instead (but never together).

From 1731 until 1767 bills were printed by the Pennsylvania-born polymath and inventor Benjamin Franklin, also known as "*The First American*", later working with his partner and former employee David Hall. The reverses used his invention of nature printing from leaf casts (lead casts were made from plaster casts of real leaves and were then used to print the bill), an effective anti-forgery device. Franklin's nature prints also appeared on the bills of New Jersey and Delaware.

After 1767 the printing firm was known as Hall & Sellers and they went on to print bills not only for Pennsylvania and other colonies but also the Continental Congress. One of the devices used to prevent alteration of the bills (typically revising the denomination upwards) was the placing of small crowns in the promissory text, each intended to denote 5s, so three crowns on a 15s note, for example. This approach is seen on the bills of several colonies.

Delaware – from 1723

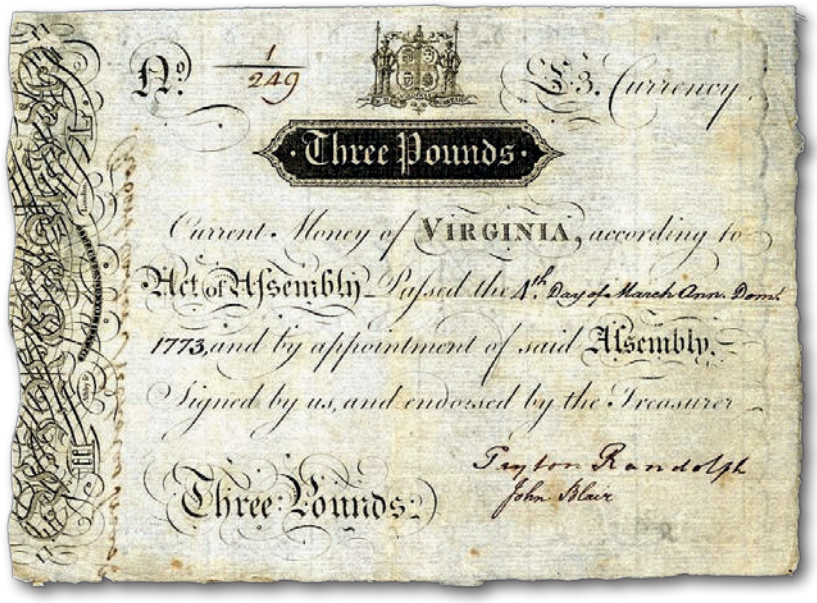
The issuer of the first bills in what became the State of Delaware was stated on the bills to be the Government of the Counties of New Castle, Kent & Sussex upon Delaware. These were effectively self-governing counties within the Colony of Pennsylvania and they first turned to paper money in April 1723, just weeks after Pennsylvania itself. The early issues were crudely printed from woodcuts and few have survived for collectors. Only the final issues from 1776 and 1777 are easily obtainable. On 7th December 1787 the State of Delaware became the first state to ratify the US Constitution, thus becoming known as "*The First State*".

Maryland – from 1733

The Colony of Maryland first issued bills in 1733, through a Loan Office established for the purpose. Unusually these were printed in England on fine watermarked paper. The bills carried an elaborate engraving of the Arms of Maryland, comprising the arms of Lord Baltimore, the colony's founder, supported by a farmer and a fisherman and bearing the motto "*CRESCITE ET MULTIPLICAMINI*" (= "*Increase and multiply*"). Examples of the 1733 issue are now only to be found in the form of unissued remainders. These issues were unusual in that the colony established a sinking fund at the Bank of England to ensure there was money available to redeem the bills.

The 1767 issue was the first colonial issue denominated simply in Dollars (as distinct from Spanish Milled Dollars). They were to be redeemed in bills of exchange payable in London (and in part backed by what was left of the sinking fund at the Bank of England) at the rate of 4s 6d Sterling per Dollar (equating to 7s 6d in devalued local pounds).

The well-known 1775 series of bills featured an elaborate if poorly engraved vignette replete with propaganda images. An image of King George III is seen trampling on a scroll labelled "*M Charta*" (for the Magna Carta) as he sets fire to an American city. To his left the allegorical figure Britannia receives a petition from an allegorical America, who leads an advancing army of patriots. America tramples a scroll labelled "*SLAVERY*". In stark contrast the reverse side shows Britannia and America holding an olive branch between them. The inscription "*PAX TRIUMPHIS POTIOR*" (= "*Peace is preferable to victory*"). These 1775 bills are highly sought after by collectors today.



English-engraved £3 bill issued by the Colony of Virginia in 1773

Virginia – from 1755

The first circulating paper money in the Crown Colony of Virginia was in the form of tobacco receipts. The first bills issued by the Colony appeared in 1755 and were intended to pay for wars against the French and local Native American tribe. They depicted the Colony's Arms with the motto "*EN DAT VIRGINIA QUARTAM*" (= "*Behold Virginia contributes one quarter of the strength*"). Early designs were very simple while some issues between 1758 and 1776 were uniquely denominated in multiples of Crowns, although payable in "*current money of Virginia*". The Crown was an English coin worth 5s but there is no indication such coins circulated in Virginia.

Bills issued in 1773 and 1775 were engraved and printed in London by Ashby & Co on large sized good quality watermarked paper and stood very much in contrast to the much smaller locally produced bills.

The final issues by Virginia in 1781 are remarkable for the high denominations involved – they ranged from $10 right up to $2,000, this being by far the highest denomination of any colonial issues and indicative of the extent to which the local currency had depreciated.

Georgia – from 1755

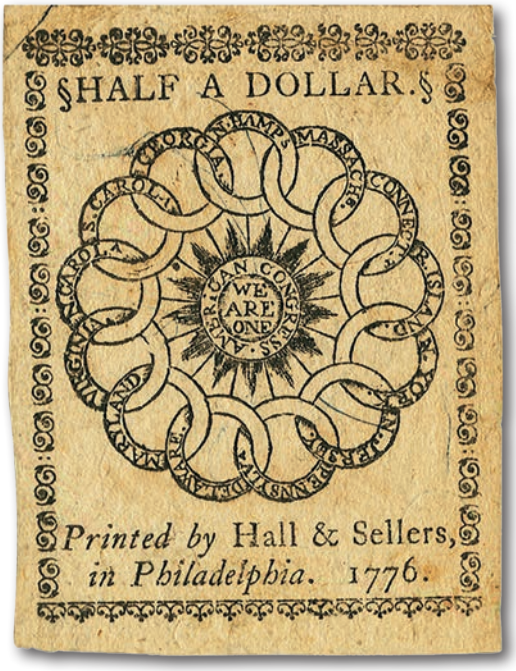
From 1735 to 1750 the only paper currency in the Province of Georgia was sola bills of exchange drawn by the "*Trustees for Establishing the Colony of Georgia in America*" and payable at their Westminster office in London. It was not until 1755 that locally prepared and locally payable bills were issued. Designs were simple and unadorned while a red coloured element to the promissory text was first featured in 1765.

The Colony's 1776 and 1777 issues are notable (and highly collectible as a result) for using a large number of different coloured seals on the bills. Each seal has a different Latin motto and the various seals can be found in light blue, maroon, orange and green. Well over 100 varieties have been recorded.

"This unfortunate period of financial history created phrases such as "*Not worth a Continental*" and even George Washington was quoted as saying "*A wagon load of money will scarcely purchase a wagon load of provisions*""

Continental Currency – from 1775

While the indiscriminate issue of "*fiat*" paper money had caused inflation in some colonies it was the bills issued by the Second Continental



Above:
The famous 13 interlocking rings of the 13 colonies on a Continental Congress bill

Above right:
Late Continental Congress issue for $80

Congress between May 1775 and 1780 that really drove inflation to dangerous and damaging levels. A grand total of $241 million was issued over six years, all these funds needed of course to pay the troops fighting the British during the Revolution although some was used to redeem earlier issues. Redemption of the first bills to be issued in May 1775 was intended to come from taxes raised by the thirteen colonies, now known as the United Colonies. From May 1777 the bills were issued in the name of the United States rather than the United Colonies and from January 1779 they were in the name of the United States of North America.

The bills were all denominated in Spanish Milled Dollars in amounts ranging from $1/6^{th}$ to $80 and promised redemption in gold or silver. This was never going to materialise. Instead, inflation took its toll and the bills changed hands at ever smaller fractions of face value. Large scale British-sponsored counterfeiting did not help despite the production of counterfeit detector sheets on blue paper distributed by the printers (Hall & Sellers throughout). Issuance of Continental currency ceased in April 1780 but the paper remained in circulation for several years longer. By October 1787 $250 face value of bills was worth $1 in silver. In August 1790 Congress agreed a refinancing whereby $100 of bills would buy $1 of a new federal bond. The bills had effectively become worthless. This unfortunate period of financial history created phrases such as "*Not worth a Continental*" and even George Washington was quoted as saying "*A wagon load of money will scarcely purchase a wagon load of provisions*".

The designs used on the bills are rich with patriotic symbolism and most include patriotic mottos in Latin. The first $8 bill featured a harp with 13 strings, a later $40 bill had an all-seeing eye looking down on 13 stars in a circle; the $50 bill showed a stepped pyramid with 13 steps; and the reverse of the $1/6^{th}$ fractional issue used the famous ring of 13 interlocking circles, each one named after one of the founding states just in case the meaning was not obvious.

Anti-counterfeiting devices were deployed (with limited effect) including the use of paper containing blue fibres and mica flakes and reverses using Franklin's nature prints. The first $20 issue had highly distinctive "*polychromed marbling*" along the left-hand margin and dual red and black printing was also brought in for the final 1779 issue.

Conclusion

This article can serve only as a brief introduction to a complex and fascinating subject. Further study is highly recommended and there is a wealth of research material available. The best starting point is Eric P Newman's "*The Early Paper Money of America*", now in its 5^{th} edition.

Acknowledgements

My thanks to Mark Anderson and Bruce Smart for their ever-helpful guidance and support.

Fig 1: Plaster model for a decimal 50p by Geoffrey Clarke, 1962–63

Fig 2: Plaster model for the 2p by Christopher Ironside, spring 1966

Fig 3: Set 1 ('Royal') of 4, Ironside's submission to the decimal coinage competition, 1966. The 2p from this set was used on the coinage, the remaining designs being drawn from the other sets

Tom Hockenhull,
British Museum

MAKING CHANGE

On 15th February 1971, 'D-Day', the UK went decimal. The pound stayed the same, but the number of pennies in the £ was now 100, from 240 previously, a ratio that had been fixed for more than a millennium. Decimalisation remains the biggest single adjustment to sterling in its history.

Planning had commenced under Selwyn Lloyd, Chancellor of the Exchequer, in July 1960. More enthusiastic about decimalisation than his predecessors, Lloyd set up a working party comprising officials from the Treasury, Royal Mint, Board of Trade, Post Office and the Bank of England, all of whom came out in favour of decimalisation. This was followed by a Cabinet decision in November 1961 to appoint a Committee of Inquiry chaired by Lord Halsbury. The Halsbury Committee advised on the most practical form the currency could take, the timing of its introduction and an estimate of the costs. It reported in 1963, yet government turmoil delayed a public announcement and it would be a further three years before the Labour Chancellor James Callaghan made an official announcement to Parliament, on 1st March 1966. As he admitted, '[t]he cost of going decimal is heavy, but you recover it within a year or two and from then on you get a permanent bonus all the way through'.

"the cost of going decimal is heavy, but you recover it within a year or two and from then on you get a permanent bonus all the way through"

The Royal Mint had not been idle. Prior to publication of the Halsbury Report it wrote to various arts bodies inviting them to form teams that would compete against one another to produce new decimal designs. Three teams were formed: RIBA, the Royal Academy and a third combined team comprising the Royal College of Art and Royal Designers for Industry (RCA/RDI). The RCA/RDI team, it is fair to say, was the only one that acted like a team. RIBA put forward only two designers while the Royal Academy's efforts were stifled by its President, Sir Charles Wheeler, who appears to have harboured ambitions of his own to win the competition. On the RCA/RDI team the designer Geoffrey Clarke's ideas were particularly experimental (Fig 1). He proposed dish-shaped coins and designs where all the textual information is restricted to one side. They were, however considered overly adventurous, and taken no further.

Also on the RCA/RDI team, Christopher Ironside's ideas were more promising, and he was invited to progress them for the decimal reverses. Meanwhile, overlooking Wheeler's efforts, the Royal Mint Advisory Committee (RMAC) selected Arnold Machin from the Royal Academy to sculpt a new portrait of the Queen (Wheeler would get his revenge by taking the £300 in prize money for himself!). Machin recounts in his autobiography how he was granted four sittings with the Queen in an upstairs room at Buckingham Palace. One final sitting took place at Balmoral Castle where the Royals were spending the Summer break. While there he was given a tour of the estate and invited to a special dinner celebrating the announcement that the Queen was expecting a fourth child. His portrait, which replaced Mary Gillick's coronation portrait, first featured on the new decimal coinage of Australia from 1966.

A first set of reverses was completed by Ironside between 1963 and 1966. Their development was not without difficulty. A design for the 2p featuring Britannia proved particularly problematic, and was the last to gain approval from the RMAC, prior to being shown to Cabinet ministers in July 1966 (Fig 2).

Fig 4: Final designs for the decimal coins by Christopher Ironside, early 1967

Their response was less than enthusiastic with one particularly vocal critic describing them as 'bad, fussy and "old hat"'. This was a huge blow to the Mint. Feeling that the role of the RMAC had been undermined, the Duke of Edinburgh briefly contemplated resigning as its President. Instead, in August 1966, he wrote to the Chancellor suggesting if ministers didn't like them, perhaps a public competition could be held to find fresh designs. Ironside was summoned to the Mint where the Deputy Master, Jack James, poured him a large gin and tonic and broke the calamitous news. After a few days' despair, Ironside resolved that he must enter the open competition with a fresh set of designs, so he went back to the drawing board, emerging with four sets: Royal (Fig 3), Regional and Popular, deciding at the last minute to add a fourth 'Avant-Garde' set.

More than eighty submissions were received from established artists and members of the public and, as might be expected, they varied enormously in quality. It was clear, though, that one set of designs stood clear above any other: those by Ironside. Had he not prevailed for a second time, his role in the decimal coinage would be little more than an unfortunate footnote. Writing from the Palace in January 1967, Prince Philip said that:

'In the course of discussion it turned out that the "Prince of Wales feathers" [favoured by the Committee] was designed by Ironside and he had also done a design incorporating the "Portcullis" which is the badge associated with Westminster and used by Members of Parliament.'

With the competition won, Ironside's decimal reverses quickly fell into place – the crest of England on the 10p, badge of Scotland on the 5p and badge of the Prince of Wales on the 2p. A set of drawings from early 1967 shows the designs close to being finalised, apart from the 50p (Fig 4). Following feedback from the RMAC the chains on the portcullis on the 1p were straightened, the lion's tail on the 10p was thickened at the base and, at the insistence of Prince Philip, a crown was added to the thistle on the 5p. Ironside had originally proposed that the portcullis motif associated with Parliament should sit on the ½p (Fig 5). However, since the ½p was looking likely to be later withdrawn owing to inflation, its design was considered the least important of the set. The decision was taken to transfer the portcullis onto the 1p coin while a more expendable design – a royal crown

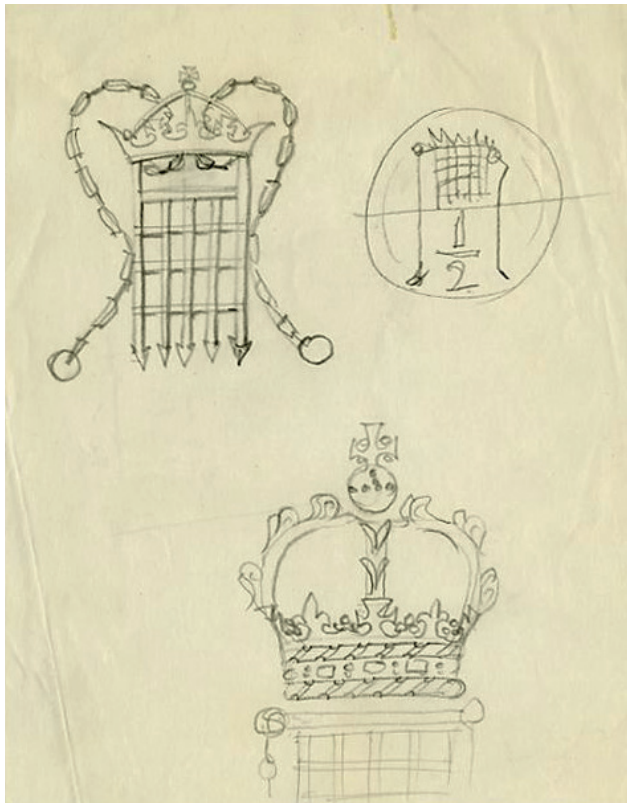


Fig 5: Sketches for the ½p by Christopher Ironside featuring the portcullis design, 1966

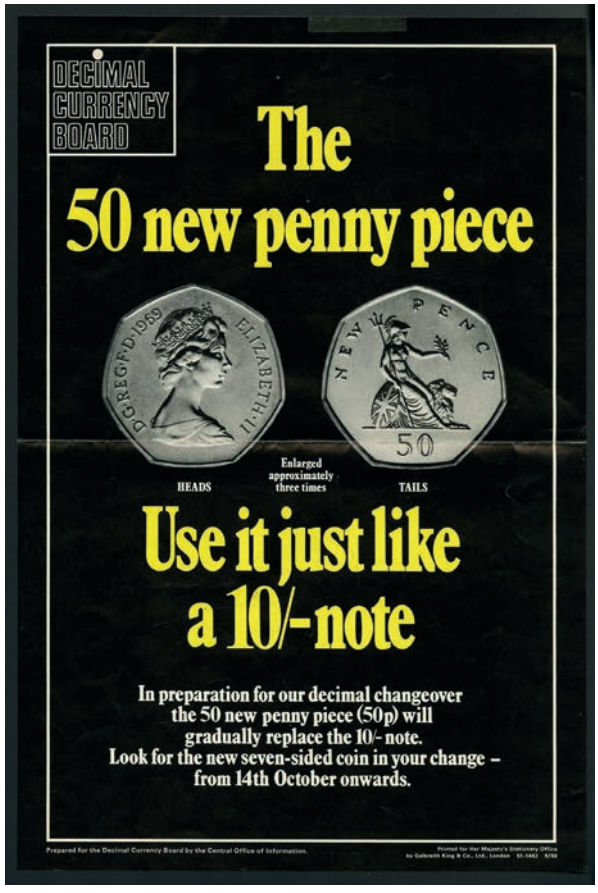


Fig 6: 'The 50 new penny piece' DCB poster, September 1969

"an outcry over the omission of Britannia when the other coins were announced in March 1968 prompted a rethink"

– was introduced on the ½p. The Mint was later alerted to a minor error in the portcullis design, specifically in the crown of Henry VII above where the cross pattée and not the fleur-de-lys should come by the arches. The same error had been made on the sixteenth century gates of Westminster chapel, which is possibly where Ironside saw and copied it. Nobody else had seemed to notice, and so the Mint remained quiet.

The 50p was the last to be formalised, its development rendered more complex owing to its unusual shape, a trochoid heptagon, with rounded edges so that it wouldn't get stuck in vending machines. It was initially intended to feature a Royal Coat of Arms (which did eventually crop up on a commemorative 50p in 2013), but an outcry over the omission of Britannia when the other coins were announced in March 1968 prompted a rethink. Ironside revived one of his Britannia designs from the competition – famously modelled on his wife, Jean holding a ruler instead of a trident. This was adapted to the seven-sided shape of the new coin, which went into circulation in 1969 (Fig 6). The 5p and 10p coins had gone into circulation from 1968, interchangeable with the one and two-shilling coins. The copper decimals were issued from D-Day.

The logistical implications of decimalisation were enormous. To satisfy production demands the Royal Mint had to move its operations from its cramped, outdated factory on Tower Hill to a new facility at Llantrisant. Meanwhile, the UK's estimated 610,000 cash registers all had to be made decimal-ready. The conversion of equipment came at a cost which had to be borne by the retailer. With new machines costing about £100, most elected to have their existing machines converted, at a cost of £30–40. Planning had commenced years in advance and parts had been stockpiled. The task fell to teams of technicians employed by the big manufacturers who worked fifty or even sixty-hour weeks from January to October 1971. The National Cash Register Company alone

Fig.7: Sainsbury's decimal shop in Croydon, 1970. Image courtesy The Sainsbury Archive, Museum of London Docklands

employed 1,600 technicians to complete the job. Meanwhile, shops carried out extensive staff training. In Croydon, Sainsbury's converted one of its stores into a decimal shop which it used to train staff and to host groups from various women's organisations (Fig 7).

The transition was overseen by the Decimal Currency Board (DCB), chaired by Bill Fiske (Fig 8) and staffed by fifty civil servants based at an office in Whitehall. It coordinated the marketing and education campaign, posting a copy of *Your Guide to Decimal Money* to every UK household. Posters advertised the introduction of the new coins, as well as the withdrawal of the old ones. In the weeks running up to D-Day the Board practically took over the commercial TV networks, occupying an unprecedented 1244 ad-break slots. Topical mentions were inserted to the storylines of *Coronation Street* and *The Archers* while a half-hour ITV drama *Granny Gets the Point*, starring Doris Hare, was broadcast repeatedly. Regular public surveys were conducted and the results fed back in to ensure a reactive campaign.

Bill Fiske famously declared that D-Day would be the non-event of 1971. By and large, he was right. February had been chosen for the changeover because it was the least inconvenient time of the year – a quiet day for businesses and banks. Banks had, in fact, been closed since the end of Wednesday 10th February, giving them

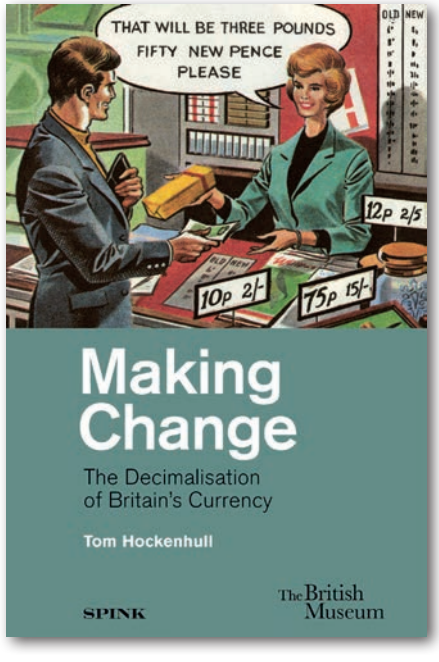
Fig 8: Bill Fiske, Chairman of the Decimal Currency Board

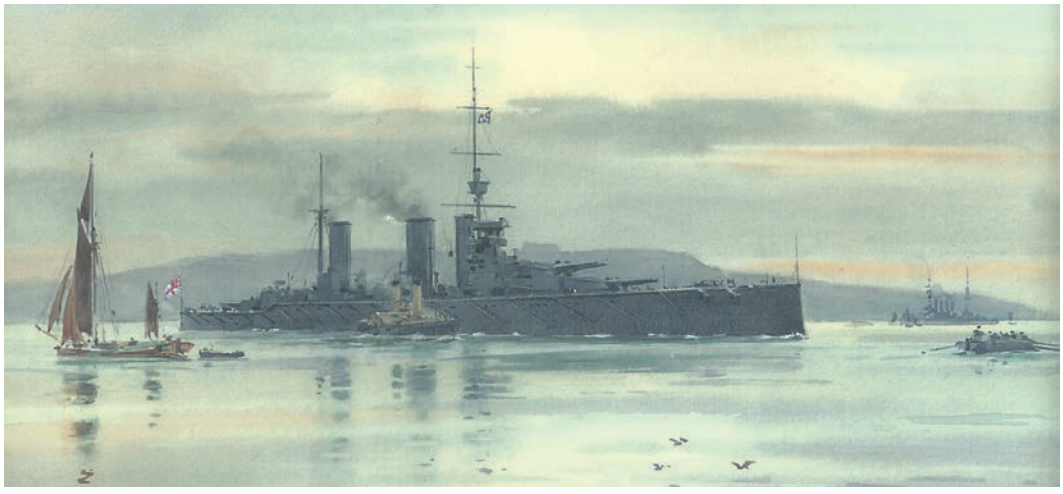
Fig 9 (Right): Christopher Ironside

four days to prepare – an inconvenience for customers that was offset slightly by a recent innovation to the high street: the cashpoint. A survey commissioned by the DCB on the day found that 67 per cent of those interviewed found shopping easy, 25 per cent found it hard and 8 per cent had no feelings either way. Crucially, of those interviewed, 73 per cent said it would get easier over time. Newspapers were quick to declare that D-Day had been a success: 'You're getting the point', said London's *Evening Standard*. Swift public acceptance of the new coins and system enabled the transition period (when old and new money could circulate together) to be reduced from eighteen months to six. The DCB's activities were quickly scaled back and it was formally wound up in 1972.

Christopher Ironside's drawings and plaster models for the coins are now held in the British Museum. Fifty years on, as D-Day recedes in the public memory, they are heralded as classic examples of good design: 'I was not designing for myself', he explained, 'but for everyone else' (Fig 9).

Making Change: the decimalisation of Britain's currency **(Spink Books and the British Museum, 2021) by Tom Hockenhull was published on 15th February to celebrate the 50th anniversary of decimalisation. To purchase a copy or for further details, please visit www.spinkbooks.com. The accompanying Room 69a exhibition at the British Museum is currently closed due to Covid restrictions, see www.britishmuseum.org for reopening details.**





HMS Lion

Distinguished Service Cross and other medals of Surgeon Bell. During the night, his ship (a destroyer) was hit at close range and then had a head-on collision with a German battleship. She only survived because the battleship could not depress her guns far enough to blow her out of the water. Lieutenant Bush later recalled, "The doctor, a young surgeon probationer, did some fine work during this time. His chief success was amputating, single-handed and without any anaesthetic, an able seaman's leg who, with the coxswain, was found lying amongst the wreckage on the bridge. While he was performing this operation the fire party were busy all round him with their fire hose. It was marvellous the way this young doctor moved about, eventually getting all the wounded into the wardroom and cabins, and he never left them or took any rest himself until we arrived in harbour 36 hours later." Bell was only nineteen years of age at the time

Chris Bilham

THE JUTLAND HONOURS:

RESEARCHING THE AWARDS FOR THE GREATEST SEA BATTLE OF WORLD WAR I

The Battle of Jutland was one of the greatest naval battles in history. On the afternoon of 31st May 1916 Great Britain's Grand Fleet - 151 warships under the command of Admiral Sir John Jellicoe – encountered the Kaiser's fleet of 99 ships in the eastern North Sea, off the coast of Denmark's Jutland province. The battle lasted, on and off, until just before dawn on 1st June and, at the end of it, fourteen British ships had been sunk and 6,000 British sailors – about 10% of those who had taken part – were dead.

I have been fascinated by this battle for many years and about 20 years ago I began to collect medals awarded to some of the men who fought at Jutland. This was the time when service records of the First World War period were just beginning to be available and one could identify in which ship a sailor had been. Studying the careers of these men was fascinating: the older ones had been brought up in a navy of sailing ships and strange steam and sail hybrids. Many had campaign medals for service in China or South Africa in 1900, a few individuals had medals for the bombardment of Alexandria in 1882 or service in paddle-steamers on the rivers of Burma in the 1880s. There were men in Jellicoe's navy who had taken part in the heroic age of Polar exploration, in anti-slavery operations in Central Africa, in relief operations after the Messina earthquake of 1908. Many of the younger ones went on to see active service against Hitler a quarter of a century later.

Many orders and decorations were awarded for the battle – four Victoria Crosses, 47 Distinguished Service Orders, over 200 DSMs and hundreds of awards from Britain's allies, France and Russia. It was when I came to carry out research on these that I encountered difficulties. For example, the London Gazette of 16th September 1916 records the awards of many decorations, often with a citation, but the recipients' ships are rarely identified. Likewise, I had a book with the citations of Conspicuous Gallantry Medals. Here is one awarded to Stoker Petty Officer FJH Wherry:

"Wherry, at great risk, flooded the 6-inch magazine of the ship in which he was serving, and then, until gassed, assisted to extinguish a fire in close proximity to the magazine. Subsequently, while still suffering from the effect of the fumes, he left the dressing station to unlock the secondary position for 13.5-inch flooding valves, showing great devotion to duty."

It was possible to identify this as a Jutland award by the date of the gazette entry, but it would have been nice to know the name of the ship concerned.

I began to compile a card index of each ship, listing the members of her crew known to have been awarded a decoration or been mentioned in dispatches. The volume of information made this impractical and I soon switched to a computer file. In the end I created a file for each of the 151 ships listing her class, squadron or flotilla, commanding officer, vital statistics (tonnage, number and type of guns, etc), her role in the battle and number of casualties, and eventual fate of the ship. Then came the lists of orders, decorations and MIDs awarded to members of her company, with citations where available; the list for Beatty's flagship *Lion* covers more than six pages, for a few ships there were no awards at all.

When I decided to publish this research, I added some first person accounts of the battle. Few battles have been documented as thoroughly

as Jutland; many of the participants published their memoirs and there are several books consisting of accounts by stokers, seamen and junior officers. Some are extremely vivid and convey the impression of what it was like to be on the bridge of the flagship watching as a nearby ship explodes, and more than 1,300 lives (some of them your friends) are extinguished, or watching the flicker of gunfire on German battleships and knowing that heavy shells will be arriving in your vicinity in 23 seconds.

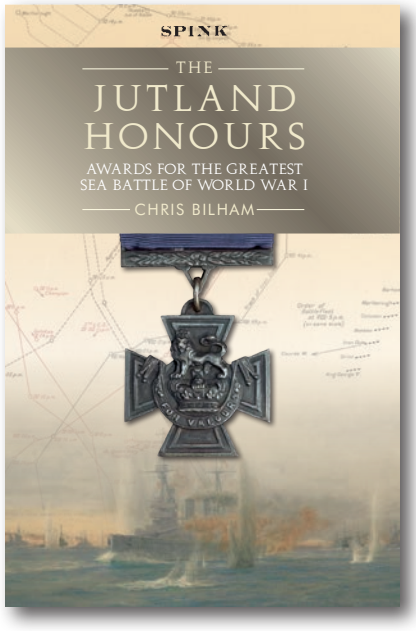
There was also a wealth of illustrations available of the ships and their officers and men. I have never seen a battleship (a few still exist in the United States) but they must have been impressive ships, combining power and beauty; Surgeon Commander John Muir proudly recalled his own ship, the battlecruiser *Tiger*: "Speed and beauty were welded into every line of her … the highest ideals of grace and power had taken form at the bidding of the artist's brain of her designer. Wherever she went she satisfied the eye of the sailorman and I have known them to pull miles just that the sweetness of her lines might delight their eyes." My book includes both photographs and paintings which capture the majesty of battleships and battlecruisers – as well as cruisers and destroyers.

Finally, I added photos of some of the medals awarded for the battle; Lord Ashcroft kindly supplied a photo of the VC and other medals awarded to Commander Loftus Jones of HMS *Shark*, other collectors contributed pictures of medals from their own collections (including those of Stoker Petty Officer Wherry) and I included a few from my own collection. I believe this will be the most comprehensive guide to the awards of this iconic battle available to collectors.

Lieutenant Bush and Surgeon Probationer Douglas Bell of HMS Spitfire

"many of the participants published their memoirs and there are several books consisting of accounts by stokers, seamen and junior officers."

***The Jutland Honours: Awards for the greatest sea battle of World War I* by Chris Bilham will be published by Spink Books to mark the 105th anniversary of the Battle on 31st May 2021. For further information please email books@spink.com.**



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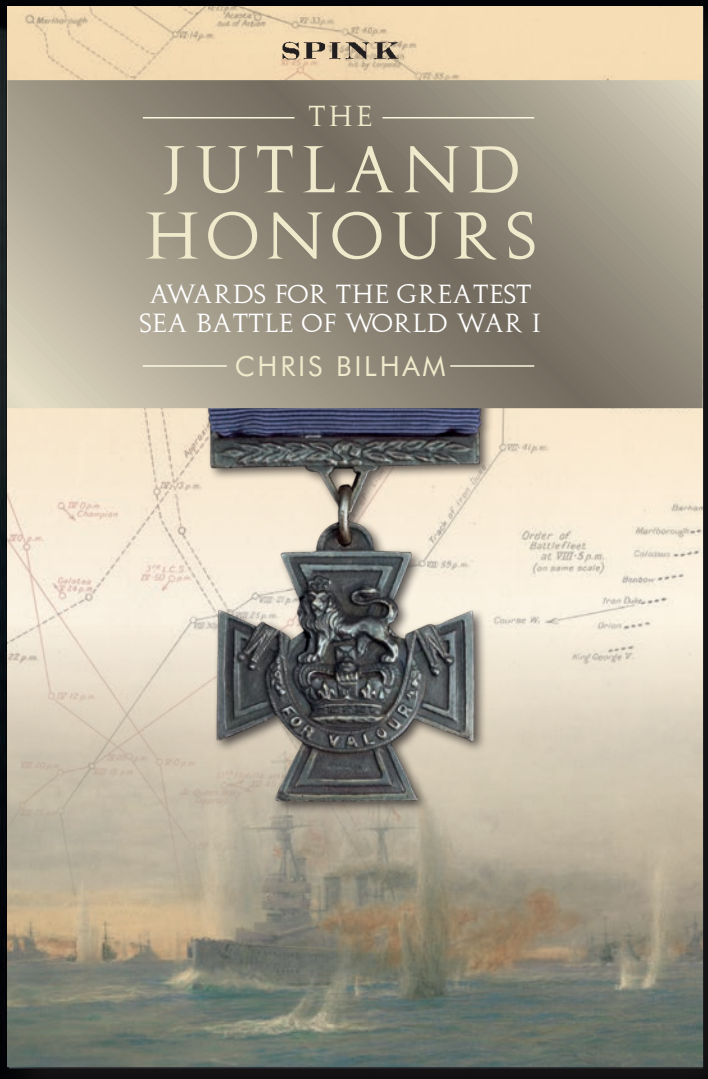

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Fig. 1: Gold solidus of Phocas (AD 602-10) struck at Constantinople (MIBE II, 9), found in North Yorkshire

PAS: NCL-6A6EF5 (diam 21mm)

Fig. 2: Copper follis of Anastasius I (AD 491-518) struck at Constantinople (MIBE I 22), found in Essex

PAS: ESS-7CA830 (diam 25mm)

Fig. 3: Copper follis of Justin I (AD 518-27) struck at Constantinople (MIBE I 12), found near Barnsley

PAS: SWYOR-34B356 (diam. 29.8mm)

Fig. 4: Copper decanummium of Justinian Great (AD 527-565), probably struck at Cyzicus (cf. MIBE I, 123a), found at Palstow, quite close to Tintagel

PAS: CORN-72D1D7 (diam 13.3mm)

Dr Sam Moorhead FSA

BYZANTINE COPPER COINS IN DARK AGE BRITAIN

Many of you will have seen the recent Netflix film *The Dig* about the discovery of Sutton Hoo. There is one notable scene on the excavation when Charles Phillips exclaims that Saxon England "was no longer in the Dark Ages". Indeed, among the material found were Byzantine objects, most notably a large silver platter stamped with the monogram of the Byzantine emperor Anastasius I (AD 491-518). Many of the Byzantine finds from Britain are high value pieces, such as gold coins, and suggest long distance trade in exotic items (Fig 1). However, in recent decades there has been the discovery of more prosaic material. Excavations at Tintagel and Bantham have uncovered much Mediterranean pottery of the period, but also many copper Byzantine coins from the 6th and 7th centuries have been recorded with the Portable Antiquities Scheme (PAS: www.finds.org.uk) by metal detectorists.

In academic circles it was long considered that Byzantine copper coins found in Britain were later imports, brought back to Britain by tourists, clergymen and soldiers who had been in and around the eastern Mediterranean in the last couple of centuries. In many cases this can be shown to be true, as the discovery of many such pieces in urban gardens attests – one can imagine children being allowed to play with such curios, resulting in their loss. The eminent scholar George Boon showed how the vast majority of 'exotic coins' supposedly found in ancient contexts were in fact later intruders.[1] However, after this, it became normal to reject an ancient context for any Byzantine copper coin found in Britain; but this was to do Boon a dis-service, because he acknowledged that some could easily have been ancient losses.

When I began working for the PAS in 2006, I was intrigued to see a small number of these coins appearing on the Database. This led to an initial study for publication in 2009 covering around 30 coins; this helped form the basis for a wider study by Cecile Morrison in 2014[2]. I am now preparing another article as the number of copper coins which I think have ancient contexts (from excavation and PAS) has risen to almost 60.

These coins range in date from AD 498 to around AD 655, that is from Anastasius to Constans II. I break the coins down into three periods. The first period includes 25 post-reform coins of the reigns of Anastasius (Fig 2), Justin I (Fig 3) and Justinian the Great (Fig 4) (AD 498-565). Anastasius and Justin I laid the financial foundation for the remarkable military and building activity of Justinian, notably his reconquest of North Africa and Italy, and his construction of Hagia Sophia in Constantinople. Many of the coins from this period are *folles* with the large M on the reverse, denoting 40 *nummi.*

1 G. C. Boon, 'Byzantine and other exotic ancient bronze coins from Exeter', in N. Holbrook and P. T. Bidwell (eds.), *Roman Finds from Exeter* (Exeter Archaeological Report 4, 1991), 38-45

2 S. Moorhead, 'Early Byzantine copper coins found in Britain – A review in light of new finds recorded with the Portable Antiquities Scheme', in O. Tekin (ed.), *Ancient History, Numismatics and Epigraphy in the Mediterranean World* (Istanbul, 2009), 263-274. C. Morrison, 'Byzantine Coins in Early Medieval Britain: A Byzantinist's Assessment', in R. Naismith, M. Allen and E. Screen (eds.), *Early Medieval Monetary History: Studies in Memory of Mark Blackburn* (Ashgate, 2014), 207-42

The second period has 15 coins from the reigns of Justin II, Tiberius II Constantine and Maurice Tiberius (AD 565-602). The most distinctive coin of this era is a *follis* showing the enthroned Justin II and his empress Sophia (Fig 5), there being four examples on the PAS Database.

The final period covers 15 coins from the reigns of Phocas (Fig 6), Heraclius and Constans II (AD 602-668), a time when Byzantium first fought a bitter war with the Sasanians and then lost their Near Eastern territories to the Arab invasions. This means that there are an increasing number of coins from the mints at Carthage (Fig 7) and in Sicily, probably reflecting the reduction in trade with the eastern Mediterranean.

The map (Fig 8) shows the distribution of finds across Britain. Various regional groupings are emerging. Firstly, there are several finds in Devon and Cornwall, with a concentration to the south and east of Exeter. Increasingly, we are getting records of coins from the Isle of Wight and Hampshire, notably ones identified from excavation and research by Martin Biddle in Winchester.[3] Another important group is associated with a known early Mediaeval site at Meols on the tip of the Wirral.[4] It is possible that we are seeing a cluster in Kent and Essex and along the Thames Valley, but more finds are required to confirm this.

However, most interesting is the discovery of no fewer than eight Byzantine copper coins, dating from c. 585-c. 629, in a controlled detector survey at Rendlesham, a known Saxon royal centre, not far from Sutton Hoo[5] (Fig 6). They have been found alongside other early Mediaeval coins which helps to confirm that they are ancient losses. So, we now have further evidence for contact with the Byzantine world in Saxon Suffolk, but this time from much more workaday objects, rather than exotic treasures. I think Charles Phillips would have still been excited.

Fig. 5: Copper follis of Justin II (AD 565-78), struck at Constantinople (MIBE II, 43b), found in Hertfordshire

BH-3F1BA7 (diam. 28.9mm)

Fig. 6: Copper follis of Phocas (AD 602-10), struck at Constantinople (MIBE 61a), found at Rendlesham, East Suffolk

FASAM-C36EB5 (diam. 32mm)

Fig. 7: Copper half-follis of Heraclius (AD 610-41), struck at Carthage (MIB III, 234), found in Somerset

SOM-656532 (diam. 17.14mm)

3 E. S. Georganteli, 'The Byzantine Coins', in M. Biddle (ed.), *The Winchester Mint and coins and related finds from the excavations of 1961-71* (Winchester Studies 8, 2012), 669-79

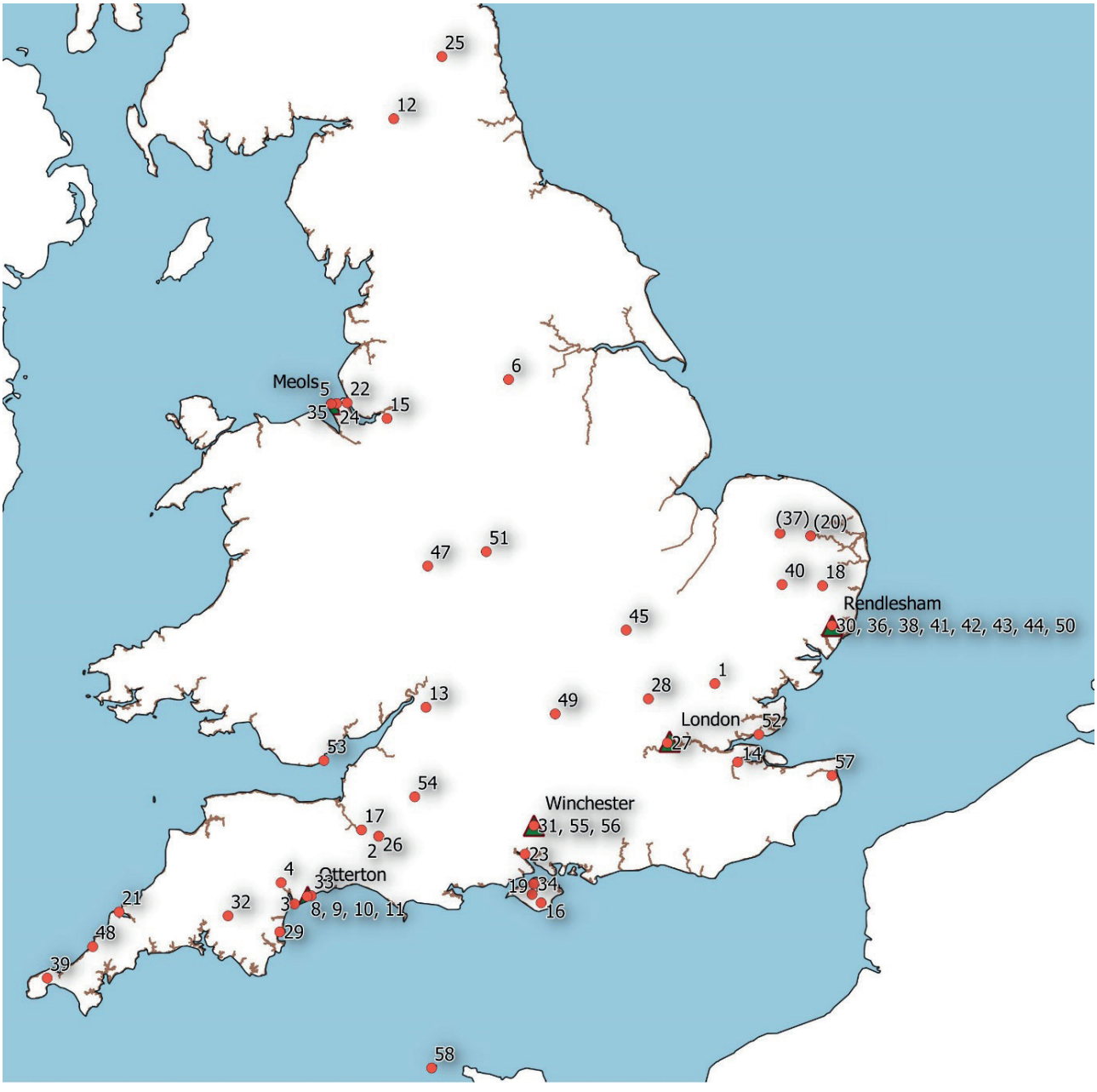
4 D. Griffiths, 'Early mediaeval material: AD 400-450 to 1050-1100', in D. Griffiths, R. A. Philpott & G. Egan (eds.), Meols, *The Archaeology of the North Wirral Coast* (Oxford University School of Archaeology Monograph 68, 2007), 58-77.

5 https://www.ucl.ac.uk/archaeology/research/directory/lordship-and-landscape-east-anglia

Abbreviations:

MIB W. Hahn, *Moneta Imperii Byzantini*, Vienna, 1973-81.

MIBE W. Hahn, *Money of the Incipient Byzantine Empire*, Vienna, 2000 & 2009.



Map showing the distribution of Byzantine copper coins found in Britain (Moorhead forthcoming) (Map drawn by Andrew Brown)

Sunset over the River Deben towards Woodbridge ©National Trust Images Justin Minns

"She was so beyond her time as a woman at the beginning of the 20th century. She was well travelled and educated and generous throughout her life"

Carey Mulligan on Edith Pretty

DIGGING THE DIRT: THE TRUE STORY BEHIND *THE DIG*

The Dig is a new film by Netflix, based on the novel of the same title by John Preston. But do you know the true story of the excavation of the Great Ship Burial at Sutton Hoo? Read on to discover more.

The Dig (released on 29th January) is a film by Netflix exploring the story of the excavation of the Great Ship Burial at Sutton Hoo in 1939. The film is based on a novel, also titled *The Dig*, written by John Preston. Many of the events and characters depicted in both the film and the novel are inspired by real events and real people. Read on to discover the incredible true story, and meet some of the characters involved with one of the greatest archaeological discoveries of all time.

Edith Pretty (1883-1942)

Edith Pretty (Carey Mulligan) was the owner of the Sutton Hoo estate and instigated the first excavations of the Royal Burial Ground. Born into a wealthy family, she spent her youth touring the world and witnessed several excavations which gave her a life-long interest in archaeology and history. The First World War took her to France where she volunteered in a Red Cross hospital. Her husband, Major Frank Pretty, had known Edith (née Dempster) for several years. They married in 1926 and moved to Sutton Hoo in the same year. In 1930 she gave birth to a son, Robert Pretty. Their happiness as a family was short lived as Frank Pretty passed away in 1934, aged 56. In 1937 Edith Pretty turned her attentions towards the curious mounds on her estate, enlisting help from Ipswich Museum. What was found turned out to be one of the greatest archaeological discoveries of all time which she then gifted to the nation.

Basil Brown (1888-1977)

Basil Brown (Ralph Fiennes) was a self-taught archaeologist, born and bred in Suffolk. His father was a farmer, and Basil Brown acquired a great deal of knowledge of the soils and geology of East Anglia whilst working with him. This served him well when he started work as an archaeological contractor for Ipswich Museum in 1935. It was through his connections with Ipswich Museum that Basil Brown came to Sutton Hoo in 1938 to begin the excavation. He retained his passion for archaeology and continued to work on sites after Sutton Hoo, until he suffered a heart attack in 1965 which forced him to retire. His other great passion in life was astronomy. He studied texts from an early age and went on to publish a book, *Astronomical Atlases, Maps and Charts: An Historical and General Guide*, in 1932.

Robert Pretty (1930-1988)

Robert Pretty (Archie Barnes) was Edith Pretty's son. Tragically, he was only 4 years old when his father passed away. The excavation was a source of great excitement for young Robert Pretty, who was seen excavating with a toy spade around the site. At the end of the excavation period Edith Pretty commissioned Dutch artist Cor Visser to paint portraits of them both. In his painting, generously donated to the National Trust by his son David Pretty and now on display in Tranmer House, he was depicted clutching a toy ship. The depth of his involvement in the excavations was revealed in 1987 when Professor Martin Carver's team re-excavated Mound 2. When the team had reached the base of the back-fill from the previous excavation they discovered a pair of roller skates buried in the soil. Robert Pretty was just 12 when Edith Pretty passed away, at which point his aunt

Sutton Hoo helmet sculpture ©National Trust Images Phil Morley

Elizabeth (Edith Pretty's sister) cared for him.

"I'd never heard her name before. The character was so compelling, but diving into her real life was extraordinary. She was so beyond her time as a woman at the beginning of the 20th century. She was well travelled and educated and generous throughout her life" Carey Mulligan on Edith Pretty

The true story of the excavation of the Great Ship Burial began in July 1937 at the unlikely location of Woodbridge Flower Show. It was here that Edith Pretty, who had long been interested in the burial mounds on her estate, first met with Vincent Redstone, a local historian who wrote to Ipswich Museum. Shortly afterwards Guy Maynard, curator of Ipswich Museum, visited the Sutton Hoo estate and the wheels were set in motion to explore the site, but little did they know that what would eventually be unearthed would completely transform our understanding of the Anglo-Saxon period. In the following spring, arrangements were made between Edith Pretty, Guy Maynard, James Reid Moir (President of Ipswich Museum) and Basil Brown to begin excavating the site. Edith Pretty provided Basil Brown with accommodation and assistants in the form of Bert Fuller and Tom Sawyer who were labourers on the estate.

Between June and August 1938 Basil Brown and his team excavated three mounds (today referred to as Mounds 2, 3 and 4). Within Mound 3, he unearthed the remains of a cremated man, along with a corroded iron axe-head, part of a decorated limestone plaque, fragments of pottery and the lid of a Mediterranean jug. Mound 2 revealed pieces of iron, which he recognised as ship rivets - although having been previously scattered by grave robbers, they did not immediately suggest a ship burial. He also recovered a piece of blue glass, a gilt bronze disc, iron knives and the tip of a sword blade. Mound 4 was the last of the 1938 season, and whilst it had a very shallow pit, and showed signs of having been robbed, careful excavation revealed some tantalising fragments of bronze, high-quality textile and bone. The objects were presented by Edith Pretty to Ipswich Museum where they were placed on display. The British Museum were also informed about the finds and Guy Maynard wrote several articles on them. There was still great intrigue over the contents of the largest mound, so a second season of excavation was arranged to commence on 8th May 1939.

For the 1939 excavations Basil Brown was joined by William Spooner (gamekeeper) and John Jacobs (gardener). Just three days in John Jacobs called out that he had found a piece of iron. Basil Brown rushed over and recognised it as being a ship rivet. Excavation continued and, despite the excitement, he maintained his careful, methodical, approach.

Sutton Hoo Ship sculpture ©National Trust Images Phil Morley

Peggy Piggott (née Preston, 1912-1994)
Peggy Piggott (Lily James), born Cecily Margaret Preston and later Margaret Guido, became involved in archaeology at an early age. She went on to gain a diploma (equivalent to a degree, which women at some universities were excluded from at the time) from the University of Cambridge in 1934 which she followed with a postgraduate diploma from the Institute of Archaeology in 1936. In the same year, she married her first husband, Stuart Piggott. Peggy Piggott became a highly skilled archaeologist and published works on numerous sites spanning the Iron Age and the Bronze Age. Her skills as an excavator made her a natural choice for Charles Phillips' team assembled to finish the excavation of the Great Ship Burial in 1939 and she was the first of the team to discover gold at the site. Peggy and Stuart Piggott divorced in 1956. She moved to Sicily where she wrote on Italian archaeology and met her second husband, Luigi Guido. In later life she became an expert on glass beads and published several works on the subject.

Charles Phillips (1901-1985)
Charles Phillips (Ken Stott) became involved in the excavation in 1939. He was an experienced archaeologist and a Fellow at Selwyn College, Cambridge. He had been alerted to the work at Sutton Hoo by a former Cambridge University student, Basil Megaw, working at the Manx Museum, who had been contacted by Ipswich Museum enquiring about ship burials. Charles Phillips first visited the site in June and later in July, following meetings between all parties involved in the excavation, he was placed in charge of proceedings. Charles Phillips and Basil Brown maintained a respectful relationship throughout the excavation, although relations were strained between Charles Phillips and Ipswich Museum at times. Through his contacts he assembled a strong team of archaeologists to assist with the dig including the Piggotts, OGS Crawford and WF Grimes. He maintained a strong interest in Sutton Hoo and last visited the site in June 1985 where he was able to witness work being undertaken by Professor Martin Carver.

Stuart Piggott (1910-1996)
Stuart Piggott (Ben Chaplin) was fascinated by archaeology from a young age. He had worked for various organisations and excavated at numerous sites, including Avebury. It was during this time he started to become an expert on prehistoric Wessex. Despite his knowledge, he didn't formally qualify in the subject until 1936 after studying at the Institute of Archaeology, where he met Peggy Preston. During the Second World War he was posted to India which became a new area of interest and he published works on

The Royal Burial Ground ©National Trust Images Robin Pattinson

the archaeology of the country. After returning to Britain, Stuart Piggott continued his career. In 1946 he became the Abercromby Chair in Archaeology at the University of Edinburgh and for several years he was a trustee of The British Museum. In her later years Peggy visited him regularly and they shared the role of President of the Wiltshire Archaeological and Natural History Society until their deaths.

"The film catches her straight out of university and right at the beginning of her incredible journey. She was an archaeologist for almost 60 years and you just have this sense she had a full life and was brave. She achieved so much against all the odds; she's an inspiration." Lily James on Peggy Piggott

Charles Phillips first visited the Sutton Hoo site on 6th June 1939, following the correspondence with Basil Megaw at the Manx Museum. Charles Phillips was astonished by what he saw, suggesting that the sheer size of the ship could mean it was a royal burial. Both Guy Maynard and Charles Phillips contacted the British Museum. Meetings were arranged between Edith Pretty, the British Museum, the Office of Works, Charles Phillips, Ipswich Museum and the Suffolk Institute of Archaeology to discuss how best to continue. It was decided that Charles Phillips should oversee the work, a position he entered in to on 10th July, with Basil Brown assisting him.

The relationship between Charles Phillips and Basil Brown was one of mutual respect. Charles Phillips was complimentary towards the careful way Basil Brown had excavated the ship. As Basil Brown was employed by Edith Pretty, he wisely remained neutral in any disputes that arose and continued to work alongside Charles Phillips and his team. Tensions did however begin to rise between Charles Phillips and Ipswich Museum. There was some political background to this; both James Reid Moir and Guy Maynard were heavily involved in the Prehistoric Society of East Anglia throughout the 1920s and 30s. Increasingly, members joined from outside East Anglia and they witnessed the transformation of this organisation into the (national) Prehistoric Society with key members including Charles Phillips, the Piggotts and OGS Crawford. These tensions heightened when Charles Phillips assembled his support team of Peggy and Stuart Piggott.

Together, the team began to excavate the burial chamber and on 21st July Peggy Piggott unearthed the first items of gold in the form of the two sword pyramids.

As the team continued to excavate more and more gold emerged from the sandy Sutton Hoo soil. Basil Brown even postponed his planned trip home to see his wife, May, in order to stay and watch as the team carefully exposed more items. Naturally, the discovery of such incredible items only served to heighten the importance of the site and security became an issue. The first gold items had been moved from the Royal Burial Ground to Sutton Hoo House by Basil Brown and Edith Pretty under the watchful eye of William Spooner (gamekeeper) armed with his shotgun. Items began to be sent to the British Museum for study and conservation work to commence. Unfortunately, tensions rose again when Guy Maynard visited the site only to discover gold items had already been removed to London and Charles Phillips had not informed him. At this stage Charles Phillips also invited OGS Crawford and WF Grimes to assist with the excavation work. OGS Crawford became one of the first photographers of the excavation and photographed many of the objects before they left the ground.

The elation at the discovery of the finds led Edith Pretty to organise a sherry party with select guests invited to see the ship on Tuesday 25th July. The earth beside the excavation was shaped specially to provide a viewing platform and the police guard was instated to keep a watchful eye on proceedings with PC Ling brought in from Sutton and PC Grimsey from Melton. All had to be careful not to reveal too much information, as the discovery had not yet been reported in the press. Charles Phillips gave a short speech about the ship, only to be drowned out by the roar of a Merlin engine emanating from a Spitfire flying overhead. The threat of war was looming over England at the time. Although no planes ever crashed at Sutton Hoo, late in the Second World War a B-17 Flying Fortress bomber, Little Davy II, plummeted into the River Deben not far from the site. Only two survived.

"She was an archaeologist for almost 60 years and you just have this sense she had a full life and was brave. She achieved so much against all the odds; she's an inspiration."

Lily James on Peggy Piggott

Relations continued to worsen between Charles Phillips and Ipswich Museum, whose involvement had become greatly restricted. Following rainfall, Edith Pretty had requested that no further visitors could stand on the viewing platform for fear of the sandy soil giving way. Guy Maynard led some guests, including the Lord Lieutenant of Suffolk, on to the platform only to be ordered down by Charles Phillips, humiliating Guy Maynard in the process.

On the 26th July the story started to appear in the press. The team now found themselves under increasing pressure with journalists swarming their homes and offices. Guy Maynard had given the full story to the East Anglian Daily Times along with images, without consulting Charles Phillips. Security was heightened until on 31st July the last van bound for the British Museum left Sutton Hoo, shortly followed by Charles Phillips' excavation team.

The next team to arrive on site were from The Science Museum. In August they surveyed the fossil of the ship. At the same time arrangements were being made for the treasure trove inquest which would determine who was the legal owner of the objects.

Mercie Lack & Barbara Wagstaff

In the novel and the film, the photographer at Sutton Hoo is the fictional Rory Lomax (Johnny Flynn). The real key photographers of the excavation were Mercie Lack and Barbara Wagstaff. They were teachers and close friends, on holiday in the area, with a keen interest in both archaeology and photography. Between the 8th and 25th August they captured 400 images and an 8mm cine film. Their images were generously given to the National Trust by Mercie Lack's great nephew, Andrew Lack, and have recently been conserved and digitised.

May Brown (née Oldfield 1897-1983)

Dorothy May Brown (Monica Dolan) first met Basil Brown in Cromer on a day out. At the time she was in service to a family from Norwich who spent their summers on the coast. They married in 1923. She was a great champion for him throughout his career and supported their income with various jobs including cleaning, looking after local children (they never had children of their own), and writing for the local press. They regularly exchanged letters whilst he was at Sutton Hoo and she wrote personally to Edith Pretty thanking her for giving him the opportunity.

The inquest, held at Sutton Village Hall on 14th August, saw the return of all the objects to Suffolk. Evidence was given by Edith Pretty, Charles Phillips, Guy Maynard, Basil Brown and Stuart Piggott. Security was once again provided by PCs Ling and Grimsey. The verdict of the jury was that the items were the property of Edith Pretty. In an outstanding act of generosity, she decided to gift the entire collection to the nation. As war was declared the excavation was wound down and Basil Brown filled the ship imprint with bracken to protect it before leaving Sutton Hoo on 16 September. The first exhibition opened at the British Museum in early 1940 although later in the war items were packed away and stored in tunnels between Aldwych and Holborn underground stations for safe keeping.

Tranmer House at Sutton Hoo, Suffolk © National Trust Images Robin Pattinson

In recognition of her gift to the nation, Edith Pretty was offered a CBE in December 1940. She declined.

For all of those involved, despite only being brought together for a short space of time, Sutton Hoo remained a special highlight throughout the rest of their careers and many of the relationships that they established continued. Sadly, Guy Maynard and Charles Phillips' relationship did not improve. Charles Phillips avoided Ipswich Museum until Guy Maynard retired in 1952. Basil Brown revisited the site in 1947 and re-united with William Spooner and John Jacobs. Edith Pretty did not live to see the full impact of her gift. She died in 1942.

The other digs

The Dig covers the story of the 1939 excavations but, as remarkable as the excavations that year were, the Royal Burial Ground has been subject to numerous other archaeological campaigns which have helped to improve our understanding of this special landscape, and the world of the Anglo-Saxons.

1965-1971:

Following the end of the Second World War the finds were removed from storage and conservation/reconstruction work began. This work led to further questions around the Great Ship Burial, so the decision was taken to re-excavate the area. A team led by Rupert Bruce-Mitford (of the British Museum) and Paul Ashbee oversaw this work. The imprint of the ship was exposed once more, having suffered some damage after the Royal Burial Ground had been used as a military training area, and was fully excavated including the area below the imprint of the ship. The massive advances in science made since the war also allowed the team to conduct further analysis of the site.

1983-1992:

Whilst much work had been undertaken on the Great Ship Burial large areas of the Royal Burial Ground had not been investigated after Basil Brown's work was cut short by the Second World War. A much larger programme of excavation commenced in 1983 under the expert eye of Professor Martin Carver. This excavation included the discovery of Mound 17 which contained a young warrior and his horse, Mound 14 which contained the only known high status female burial on the site, and 39 slightly later execution burials which had been preserved in the sand.

2000:

Prior to building our Visitor Centre during 2000, the area of another hoo peninsula was investigated by Suffolk County Council archaeology unit. An additional Anglo-Saxon cemetery was revealed, predating the Royal Burial Ground. Archaeologists went on to find 13 cremations and 9 burials in the area excavated, five of which were under small burial mounds. Not quite as grand as the ship burials, these were the graves of residents from a variety of low to relatively high-status families. Women had been buried with everyday items including combs, bowls, small knives, shoulder brooches and beads. Spears and shields were found in many of the male graves.

Sutton Hoo replica helmet in High Hall ©Phil Morley, National Trust Images

Despite their lower status, it's quite possible that these were the grandparents and great grandparents of East Anglian kings, such as those laid to rest in the Royal Burial Ground many years later.

A Netflix original

As Sutton Hoo is open all year round sadly it wasn't possible for the Netflix team to undertake any filming on site. With the key story being the excavation of the Great Ship Burial there was naturally a need to show excavation in action, something not possible on the real-life Royal Burial Ground which is a scheduled monument. However, the team at Netflix went to great lengths to capture the magic of the Sutton Hoo landscape in their recreation of the Royal Burial Ground. Several cast members also visited Sutton Hoo to get a feeling of the place and the story. In return a few lucky members of staff and volunteers were invited to visit the film set. The replica artefacts used in the film were of the highest quality, some of them were made by the same craftspeople who made the replica items on display in our exhibition spaces. Whilst no filming took place at Sutton Hoo, several scenes were filmed locally with locations including Butley, Thorpeness and Snape.

The story continues…

Despite the large number of archaeological campaigns undertaken at Sutton Hoo there are still undoubtedly secrets hidden in the soil. Several areas of the Royal Burial Ground have not been excavated. Excavation, although a proven method of exploring the past, is a destructive process and once something has been completely excavated it is gone forever. By leaving some areas undisturbed it not only means there is something for future generations to discover, it also means we can hold off whilst non-invasive techniques develop.

Several non-invasive archaeological techniques have already been deployed at Sutton Hoo. Their use reflects just how much new techniques have developed since the first excavations took place. None of them existed when Basil Brown was working at Sutton Hoo in the 1930s. The most prominent of these are the various forms of archaeological mapping undertaken using geophysics. Surveys using electrical resistance equipment, magnetometry, ground penetrating radar and lidar have all been partially undertaken at Sutton Hoo building up a picture of what lies beneath our feet. As part of our National Lottery Heritage Funded project, *Releasing the Sutton Hoo Story*, we have been able to purchase our own electrical resistance meter and a dedicated team of volunteers are now surveying further areas of the site with assistance from visitors.

Other non-invasive techniques have also been used to inform our understanding of this site. Field walking surveys have been undertaken along with metal detecting surveys of key areas. As landscape archaeology emerged as a discipline in the late 20th century it has expanded the story beyond Sutton Hoo placing it into the wider context of Anglo-Saxon England. All these methods are also currently being used to investigate the nearby Anglo-Saxon royal settlement of Rendlesham, as part of the Rendlesham Revealed project, which will further add to our understanding of the Anglo-Saxon kingdom of East Anglia.

Reproduced from *Digging the Dirt: the true story behind The Dig* by kind permission of the National Trust.

In line with government guidance the estate walks at Sutton Hoo are open for local walks only at present. Please refer to the National Trust Sutton Hoo website for the latest information, https://www.nationaltrust.org.uk/sutton-hoo. The Sutton Hoo Estate was donated to the National Trust by the Annie Tranmer Charitable Trust in 1998. The National Trust is Europe's largest conservation charity, looking after nature, beauty and history for the nation to enjoy for everyone, for ever. You can support the work of the National Trust in several ways including joining as a member, donating or volunteering. For further information please visit https://www.nationaltrust.org.uk.

LONDON NEWS

COIN DEPARTMENT ROUNDUP

March 2021

Our 24th February Coin auction was something of a mixed bag, with estimates from £20 to £55,000 – but 462 of the 476 Lots offered were sold, with over 300 registered bidders, proving that variety truly is the spice of life!

The first lot, a Charles I Triple Unite, went for high estimate (£55K) which set the tone beautifully for the rest of the sale. Still, it was rather nerve-wrecking to follow the discovery coin of Carausius, when bidders waited until almost the last minute before they struck, and it sold for £13K with an estimate of £10-12K. Not only can we sell ancient coins just as well, and often better, than our competitors, but our platform is so strong that a rare coin like this will find its buyer even in an mixed e-sale.

Most of the coins in this sale were not high profile or prestige coins, but anything ordinary was snapped up and anything ordinary in good condition was aggressively pursued.

The sale of Parts I and II of Tony Abramson's internationally significant collection of 'Dark Age' coinage on 18th March garnered the attention it deserved around the world with over 400 unique registrations for the 576 lots on offer. The Spink auction room was lit up by frenzied online and telephone bidding for over 12 hours as collectors, investors and the trade fought to share in the spoils of Tony's extensive cabinet. A modest pre-sale estimate was easily eclipsed with a thrilling final hammer price reaching more than double the initial estimate and many world records set along the way.

STAMP DEPARTMENT ROUNDUP

March 2021

The Stamp Department began 2021 with an intense week of philatelic auctions, selling over 1780 lots with a value of £2.7m in 28 hours of auctioneering between 19th and 21st January, an impressive total, which shows the market is holding strong for fine and rare stamps and postal history.

February saw a South East Asia specialised sale including the highly anticipated Perak collection formed by the Late Iain Dyce. With very high prices achieved throughout and a record number of collectors registered to bid in the sale, the quality of the material shone through and twelve frantic and furious hours of bidding later the auction concluded, having smashed the upper estimate.

CAPTION COMPETITON

"Exterminate, Exterminate!" Greg unplugs a Covid Dalek and poses with his trophy.

Thank you for all your very amusing entries, and congratulations to our winner **Dewar Twist**!

LONDON NEWS

THE NEW LOOK SPINK SHOWROOM

As we throw open our doors once again to customers and show off our newly refurbished premises, clients may be interested to know that we have a variety of interesting and unusual objects on display for sale over the counter or by Private Treaty. Items include the selection pictured here – just a small sample of what is currently on offer – plus a stunning collection of glass paperweights by a variety of designers, Objets de Vertu, silver, coins, Specimen Banknotes and jewellery to suit every pocket.

So next time you come to visit us why not pop into the showroom and pick up an interesting gift for a loved one or a choice item for your collection – there truly is something for everyone, with history and provenance behind each piece, and certainly nothing you would find on the high street.

Switzerland price guide £1,200

Banque D'Etat du Maroc price guide £800

Mauritius price guide £270

Government of Gibraltar price guide £200

Rolex Trench Watch, c. 1916, working order £1,500.

Pen and ink sketch by Lasizlas Loery, commemorating visit of the French President to Tsar of Russia, Nicholas II, 1897 price guide £250

Dutch Boy as Castor, marked .925 price guide £290

Victorian lorgnettes price guide from £50 upwards, including cases

18 carat gold box, marked 1825 price guide £6,500

Rosewood Tantalus, mid Victorian, fitted with a pair of cut glass spirit decanters £750

Tiffany Harlequin Playing Card full set, scarce, c1879 £320

These two coins are part of an offering of 48 choice coins

1733 Pattern 2 Guineas, price guide £95,000

1850 Half Crown, price guide £45,000

Bespoke China and Glass and Silverware
Spink Special Commissions Department would be delighted to assist you in the design and production of your own personalised china, glass and silver dining suites. **Please contact Ian Copson or Robert Wilde-Evans on 020 7563 4093 for further information.**

On Friday 16th and Saturday 17th April we will be holding an open valuation day at 69 Southampton Row, when clients can bring in property for free valuations and see the items on sale in the new showroom. Specialists will be on hand for free valuations. **For further details, or to pass on collections for sale, please contact Tim Robson, trobson@spink.com, or Ian Copson, icopson@spink.com.**

INSIDER TRAVEL: VENICE

"Venice, it's temples and palaces did seem like fabrics of enchantment piled to heaven."

Percy Bysshe Shelley

"Venice is like eating an entire box of chocolate liqueurs in one go."

Truman Capote

Emma Howard

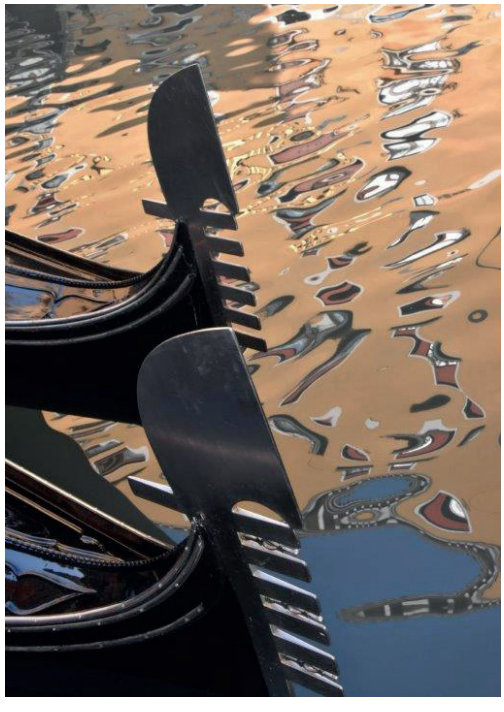
Venice. Simply the word conjures up a wealth of enchanting images – an island city of marble palaces built on a lagoon. Still a major seaport, it was once the centre of a maritime republic, the greatest seaport in late medieval Europe, and the continent's commercial and cultural link to Asia. One of the world's oldest tourist and cultural centres, it has held an unrivalled place in the Western imagination since the fall of the Venetian republic in 1797, and has been described endlessly in both prose and verse.

The atmosphere and beauty of Venice is like no other city – the sight of its ornate palaces, frescoes, bell towers and domes reflected in the sparkling waters of the lagoon is simply incomparable. Its thousand-year economic and political independence was sustained by its role in global trading, so it seems fitting that it is today recognised as part of the artistic and architectural patrimony of mankind. The city is an extraordinary architectural masterpiece in which even the smallest building contains works by some of the greatest artists the world has seen – Giorgione, Titian, Tintoretto, Veronese, Canaletto to name but a few – and the lagoon has one of the highest concentrations of masterpieces in the world, from Torcello's Cathedral to the church of Santa Maria della Salute. The years of the Republic's extraordinary Golden Age are represented by monuments of incomparable beauty: San Marco, Palazzo Ducale, San Zanipolo, Scuola di San Marco, Frari and Scuola di San Rocco, San Giorgio Maggiore – the list is endless.

"The city is an extraordinary architectural masterpiece in which even the smallest building contains works by some of the greatest artists the world has seen"

A must for all numismatists, of course, is the Museo Correr, a hugely ambitious museum charting the history of Venice from the 13th to the 16th century through its collection of paintings, prints, coins, weapons, military regalia, and almost any man-made objects that have survived from medieval and Renaissance Venice. Located in St Mark's Square, it is one of the 11 civic museums run by the Fondazione Musei Civici di Venezia and extends along the south side of the square on the upper floors of the Procuratorie Nuove. Room 11 displays an almost complete series of coins minted by the Venetian Republic from its origins in the early 9th century AD to its fall in 1797, plus some 18th-century machinery from the Mint and medals, together with the Tintoretto painting Saint Justina and the Treasurers.

St Mark's Basilica, also in St Mark's Square is, of course, a must for first time visitors, but if visiting between April and November the queues can be extremely long. Skip the Line entry tickets are available from www.venetoinside.com, and are well worth the cost of €3 per adult! The Doge's Palace is another must-see, but do book if you intend to go, or arrive as it opens at 8.30am - we were lucky enough to walk straight in without any queues and almost had the whole palace to ourselves. For the best view of the city



take a vaporetto from almost outside the Palace (San Giorgio, lines 2 and N) to the Basilica of St Giorgio Maggiore (which also contains a number of Tintorettos) and take the lift to the top of the campanile, where the whole of the lagoon can be viewed in relative privacy. It is almost as high as the Campanile di San Marco, and you won't need to worry about climbing the stairs …

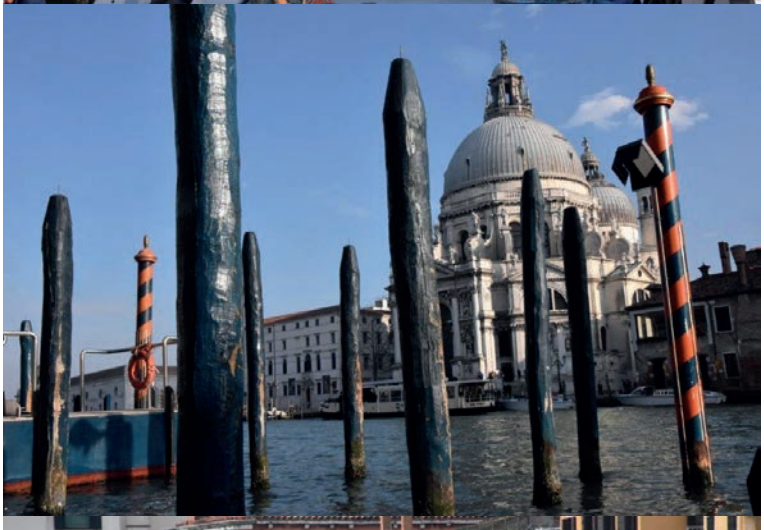
It goes without saying that EVERYTHING in Venice is best done early, before the crowds build up, and you can enjoy the relative peace and quiet of the canals without the ubiquitous gondolas full of tourists. However, the best way to see the city is on foot: walking through back streets, crossing bridges at random and discovering little gems – the under-visited Scoula di San Giorgio degli Schiavoni in Castello, covered with intricately detailed paintings of patron saints by the Renaissance master Vittore Carpaccio, for example – is one of the great pleasures of spending time in this incredible city.

Murano, Burano and Torcello:
These lagoon islands are well worth a visit if you have time, and are famous for their glass (Murano), lace (Burano), and cathedral (Torcello). Murano is only a short boat ride away from the main island, and boasts its own Grand Canal – though with a lot less traffic. The streets are far less crowded than on the main island, and you can still see artisans making handcrafted glass in a number of foundries scattered around its charming streets. Visit the Murano Glass Museum, also known as Museo del Vetro, which was founded in 1861 and shows the evolution of Venetian glass blowing techniques over the years.

One of the prettiest islands on the Venetian lagoon, Burano's brightly coloured fishermen's houses are picture perfect, and said to have been painted so that sailors could see them from the sea on foggy days. It is known for its 16th century lace-making tradition, and walking around you can often see women perched on chairs weaving intricate and beautiful designs handed down from mother to daughter. Trattoria al Gatto Nero is the perfect spot for an al fresco lunch on a warm day, and is said by chef Angela Hartnett to serve the best seafood risotto in the world!

The marshy island of Torcello is said to be the first of the lagoon islands to be inhabited and was a thriving centre for about 20,000 people from the 7th to 11th century – it now only has around 30 residents, and is used as a refuge by Venetians from the main island to escape the tourist hotspots. Visit the Basilica di Santa Maria Assunta with its spectacular Venetian-Byzantine mosaics, enjoy views of Burano from the bell tower, or check out the Ponte del Diavolo, a bridge with no parapets, and the stone seat known as Trono di Attila.

"Trattoria al Gatto Nero is the perfect spot for an al fresco lunch on a warm day, and is said by chef Angela Hartnett to serve the best seafood risotto in the world!"



INSIDER TRAVEL: VENICE

Transport:
Splash out and pre-book a private water taxi from the airport rather than the cheaper shared Alilaguna for a spectacular entrance to the waterways of the main island – plus no queue! An ACTV Tourist Travel Card offers better value than the standard Vaporetto ticket if you plan to maximise your boat trips during the 12-hour to 7-day validity of your card, and allows you to jump on and off as you please.

Where to stay:
La Cima Rosa is a sublime B&B (though the term really does not do it justice) housed in an old palazzo, right on the Grand Canal in the San Stae district. It is 'proper' Venice, where ordinary Venetians live and work, situated right by the university with a local primary school just a stone's throw away. The beauty of staying here is that you're literally a five minute walk from the hustle and bustle of the Rialto bridge and market (then an easy stroll across the canal to St Mark's and the main tourist areas), yet it is beautifully peaceful, with fantastic neighbourhood restaurants and an almost guaranteed spot on any vaporetto – something which isn't always the case, even one stop further on. Visit http://cimarosavenezia.com for further details.

Where to eat:
Around almost every corner in Venice you will find delightful neighbourhood restaurants, from popular 'old school' fish restaurant Alla Madonna near the Rialto Bridge, to Alla Rivetta near the church of San Zaccaria (with its Bellini altar), popular with gondoliers for a spot of lunch. Vini da Gigio in the Cannaregio district is a refined, family-run trattoria known for its market-fresh classic Venetian dishes and varied wine list, while the superb Antiche Carampane offers super-fresh paper cones of freshly fried shrimp from the lagoon while you wait for your order. Book ahead, and set out early because the restaurant is fiendishly difficult to find, hidden as it is in the little streets and squares between the Rialto fish market and Compo San Polo.

For other refreshments, Harry's Bar is of course iconic, and if you can stretch to a Bellini at the Hotel Monaco & Grand Canal, the view from its sublime location overlooking the lagoon and the Grand Canal is almost worth the price – or stroll along the Zattere in the late afternoon and sample the famous Gianduiotto ice cream at Nico's.

OBITUARY

RICHARD JAMES PLANT (6th July 1928 – 2nd August 2020) A TRIBUTE

By Michael Robinson

Richard 'Dick' Plant, known to readers from his regular articles in coin magazines spanning over fifty years, his talks to numismatic and other societies, and his six books, sadly died at the age of 92 in August last year.

He was born in Clapham, London, in 1928, the son of James and Catherine Plant, and started collecting coins at the age of six, when he was given a 1916 Belgian German occupation zinc coin. Later he used to go to the Caledonian Market near Tower Bridge, and the Portobello Market, where dealers would give him coins for help with identification.

In 1938 he was awarded a scholarship to Emanuel School in Wandsworth, where he was a pupil until 1946, joining the army on 10th October, allocated to the Royal Artillery Middle East Land Forces in Egypt and Tripolitania in Libya. It was here that he became interested in the Arabic alphabet, and he helped an elderly friend in Balham to sort out his Ottoman coins by sending him notes for him to follow.

After National Service he took up his scholarship to Jesus College Oxford, reading "Mods and Greats" (including Latin, Greek, Ancient History and Philosophy), followed by a Postgraduate Certificate in Education at London, then two years studying Part ii of the Theology Tripos at Wesley House, Cambridge, which included Hebrew.

From 1955 until retirement he worked as a Methodist Minister, moving around the country every few years, and it was in Coventry that he met his wife Ann. After a temporary change of career in the mid-sixties teaching English for three years he remained in the Ministry until finally retiring to Doncaster in 1993.

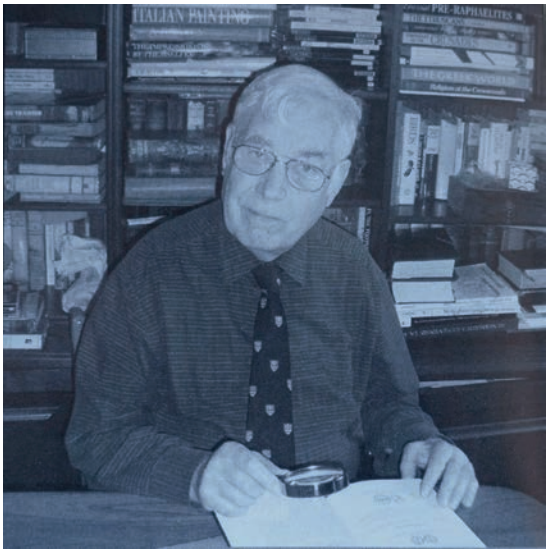
His writing began in November 1965 with an article on

Richard c 2011

"Richard Plant was a modest man, who enjoyed sharing his enthusiasm for coins with others. He was also an exceptionally gifted linguist, and his lasting legacy must surely be his two books on how to read the legends on oriental coins, works of high scholarship"

Michael Robinson

Oxford Graduation 1952



In his study in Doncaster November 2008

the Antwerp Siege pieces for Seaby's *Coin and Medal Bulletin*, using the line drawings which would become his trademark. Latterly he wrote regularly for *Coin News*, and by December 2008 the ANS Library Catalogue listed 159 articles by him.

He gave numerous talks to numismatic societies on a wide range of topics, from France and Napoleon to his favourite series, Greek coins.

Richard wrote six books, starting with *Arabic Coins and how to read them*, published by Seaby in 1973, with a paperback second edition by Spink in 2000 (reprinted in 2020). Each chapter contained the relevant vocabulary, illustrations and legends, with exercises for the reader and answers given at the end of the book. It won the Royal Numismatic Society Lhotka Memorial Prize in 1975.

Even before it was published he was working on his next, *Greek, Semitic, Asiatic Coins and how to read them*, in the same format as the Arabic book but on a vastly increased scale, covering 38 scripts. It was unquestionably his magnum opus but its publication, and the revised edition he published in 2013, never achieved the recognition it deserved. Spink Books will be publishing an edited third version of his crowning achievement as a tribute to his work later on this year.

Greek Coin Types and their Identification was published in 1979, again with Seaby, and is still available from Spink Books. It was more than twenty years before more books appeared, all with Rotographic International, *Roman base metal coins - a price guide* and *Roman silver coins - a price guide*, the final editions of which were in 2006. His last book, *A Numismatic Journey through the Bible*, published in 2007, allowed him to combine his two main interests, which he normally kept quite separate.

Richard Plant was a modest man, who enjoyed sharing his enthusiasm for coins with others. He was also an exceptionally gifted linguist, and his lasting legacy must surely be his two books on how to read the legends on oriental coins, works of high scholarship. I would rate him as one of our great numismatists, not as a specialist researcher but as an educator, which is how I am sure he would wish to be remembered.

He is survived by his wife Ann and sons Stephen and Peter and their families, to whom we send our condolences.

I should like to thank Ann Plant for bringing to my attention an article on Richard in the March 2010 issue of "The Celator", Stephen Plant for a copy of it, the photos top left and right, and help with my queries, and David Middleton for the copy of the photo from "The Celator", bottom right.

OBITUARY

PAUL DAWSON (1964 to 2021) A TRIBUTE

It was with shock and great sadness that the coin collecting community learnt in early February of the untimely death of Paul Dawson at the age of 56. Many readers will have fond memories of Paul, who was head of the Coin Department at Spink from 2006 to 2012.

Paul a native of Bolton, Lancashire, had been involved in the coin business since a very early age, taking over the family dealership when his father, Brian, retired in the mid 1990s. In 2005 an opportunity presented itself at Spink, after May Sinclair's retirement and the subsequent departure of the Hill brothers left the Coin Department in need of a firm hand on the tiller. Paul arrived at 69 Southampton Row as head of Coins in January of 2006.

While to some, Paul, a straight speaking, ruddy-faced Northerner, might not have seemed to fit the typical Spink mould, his forceful personality and immediate impact on the business instantly won the respect of colleagues both in the department, across the company and among Spink's clientele. Paul surrounded himself with a loyal team in the 'dealer's den' situated behind the showroom on the ground floor and firm friendships were quickly formed with many members of staff, from the post room to the boardroom. After business hours he was a very popular figure at The Queen's Larder, the watering hole of choice for Spink staff.

He had the eye for quality, an instinctive feel for value and a natural ability to sense when a deal could be done, along with a seemingly insatiable desire to trade in almost anything that he thought he could make a turn on. 'A profit's a profit!' was one of his favourite phrases. A review of the Numismatic Circulars issued during Paul's time (though not from his pen; Paul had no time for cataloguing) reveals something of the dazzling array of material that he handled and the volume of trading that was done during this fertile period.

As Head of Department Paul was responsible for bringing in some very significant properties for auction, most notably the first part of The Glenister Collection (Spink Auction 190), which included a magnificent example of the famous Petition Crown by Thomas Simon that hammered for £180,000, a then record price for a British silver coin. Within a year of coming to Spink, Paul had the foresight to set up a bullion-trading arm within the Coin Department, which proved to be a very profitable move as the great Financial Crisis resulted in an extraordinary rise in the price of gold.

In 2008 Paul acquired the lease on a coin shop in York, taking control of 'Spink York' as a useful outlet for stock and a good source of consignments. In June 2011, while driving back to York from London, Paul was involved in a horrific car accident in which his partner Heather was killed; he was in a coma for several weeks. He made a remarkable recovery, though his eyesight was never the same, and it became grimly apparent that he could not remain as Head of Department.

After leaving Spink in 2012 Paul carried on trading in a more limited capacity from York. No longer able to play golf, he continued to pursue his other great passions: horse racing and supporting Manchester City. Many collectors, dealers and former colleagues would continue to beat a path to his door, if only to enjoy his excellent company over a pint of beer or glass of wine. Though his career in the long and distinguished history of the Coin Department at Spink was all too brief, he blazed a bright trail in his own inimitable style, and takes his place as one of the greats.

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SPINK

SALE CALENDAR 2021

MARCH			
11-29 March	Spink Numismatic e-Circular 7 Part III:The Eccles Collection of English Coins	London	21121
15 March-3 April	The Numismatic e-Auction	Hong Kong	CSS63
31 March-30 May	The Piccadilly List	London	21005
APRIL			
1-28 April	Spink Numismatic e-Circular 8: English and World Gold Coins	London	21122
6-20 April	World Banknotes e-Auction	London	21108
7/8 April	Orders, Decorations and Medals	London	21001
7-27 April	Bonds and Share Certificates of the World e-Auction	London	21142
13 April	The 'Blanic' Collection of Nyasaland and Rhodesia	London	21021
14-15 April	The Philatelic Collectors' Series Sale	London	21016
20 April-6 May	Stamps of the World e-Auction	London	21111
21 April	Drs Joanne and Edward Dauer Collection of English Banknotes	London	21055
21 April	World Banknotes	London	21008
23-30 April	Fine Whisky & Rum E-Auction	Hong Kong	SFW37
MAY			
5 May	Important Stamps of the World	London	21019
7 May	The Numismatic Collectors' Series sale	Hong Kong	CSS62
25 May-8 June	British Banknotes e-Auction	London	21109
25 May-15 June	Bonds and Share Certificates of the World e-Auction	London	21143
JUNE			
2 June	Stamps and Covers of Great Britain	London	21022
3 June	Rhodesia Double Head Issue:The Cottonwood Collection	London	21020
8-22 June	Spink Numismatic e-Circular 9	London	21124
23 June	Coins and Commemorative Medals Summer Auction	London	21006
29 June-13 July	World Banknotes e-Auction	London	21130
30 June-9 July	The Numismatic Collector's Series e-Auction	London	370

The above sale dates are subject to change.

Spink offers the following services:
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Sales on a commission basis either of individual pieces or whole collections.

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

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

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

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

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