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Dear Members and Friends,

As I write we are in the middle of saying farewell here at the ANS. The two months of the E.P. Newman Summer Seminar are just coming to an end, and our eight students are giving their final presentations. We have heard talks on topics as varied as the Persian Empire, Greek and Roman Egypt, Brutus and Cassius and the coins and medals of Pope Julius II. Along the way we have hosted some 40 lectures and seminars on every conceivable aspect of numismatics, from dies to hoards, from style to weight, from ancient China to the modern United States. The Summer Seminar lies at the heart of our educational mission, and it would not be possible without the generous support of our members and those who visit to share their expertise. As the students revise their papers for publication, we will all be able to share in the fruits of this work in the pages of the American Journal of Numismatics.

We are also saying farewell to two staff members, Anouska Hamlin and Julian Biber, who have been central to the work of our digitization program over this past year. Laboring away behind the scenes they have been substantially responsible for the more than 130,000 images that now grace MANTIS, our new collection database. Both Anouska and Julian are moving on to further education, Anouska to law school, Julian to Graduate school at NYU: we wish them well for their undoubtedly bright futures.

But as one chapter ends, another begins. A new digitization assistant will be joining us this month, and we will be announcing major new programs in the digitization of the Roman World and Colonial Latin America. Our next magazine will include details.

The Fall also brings with it a full program of ANS events. On September 7th here in New York we will be holding one of our Numismatic Conversations, when ANS staff present objects of particular interest in an informal context. It’s a very hands-on experience, and I warmly recommend it you have never attended: the subject this time will be ancient Greek. On October 20th, Dr. Tuukka Talvio from the Coin Cabinet of the National Museum in Helsinki will be joining us to talk about Finnish numismatics. The two months of the E.P. Newman Summer Seminar are just coming to an end, and our eight students are giving their final presentations. We have heard talks on topics as varied as the Persian Empire, Greek and Roman Egypt, Brutus and Cassius and the coins and medals of Pope Julius II. Along the way we have hosted some 40 lectures and seminars on every conceivable aspect of numismatics, from dies to hoards, from style to weight, from ancient China to the modern United States. The Summer Seminar lies at the heart of our educational mission, and it would not be possible without the generous support of our members and those who visit to share their expertise. As the students revise their papers for publication, we will all be able to share in the fruits of this work in the pages of the American Journal of Numismatics.

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Long venerated by Jews, Christians, and Muslims, Jerusalem is a city that reflects the fervor and piety of the three major monotheistic faiths, each of which is bound to the city by history and visible in architecture. A large item, donated in the 1960s to the ANS Library, clearly but concisely illustrates this convergence of faith with new views of old architecture that visually define the Holy Land. The book is a hefty volume measuring 12 inches by 16 inches and weighing in at 15 pounds. Forty-six black and white photographs are bound together within an elegantly carved wooden binding of inlaid olive wood, which was a material frequently used by local craftsmen to make such mementos, and is carved on the front with the image of the Dome of the Rock, a focal point of the Temple Mount in Jerusalem (fig. 1). The carving is most certainly modeled after one of the black and white photographs contained inside (fig. 2), while the backboard contains a simple inscription of the Hebrew word for “Jerusalem” (fig. 3). Titled “Souvenir of the Holy Land: Jerusalem,” the forty-six albumen photographic prints that are bound within document the city as well as the surrounding regions. All of the photographs contain a simple identifying label.

As indicated on the title page, the book was assembled by Ferdinand Vester, who owned a store located just within the Jaffa Gate. Vester was a German Lutheran missionary whose family and associates built a number of Arab-style houses in Jerusalem in the middle of the 19th century, most notably the main building of the first U.S. Consulate built in 1868. While the majority of the prints in the album are titled, numbered and signed in the negative by Félix Bonfils (discussed in detail below), the album itself was assembled by Vester at the end of the 20th century. On the title page, a handwritten dedication provides some clues about the provenance of the album (fig. 4). It reads:


Mr. Amzi Lorenzo Barber (1843–1909) was a successful and wealthy businessman who generated a substantial fortune in the asphalt industry. His company, the Barber Asphalt Paving Company, was based in Washington D.C. and later relocated to New York City (in 1917 the company merged into the Dallas Railway Company). His second wife was Miss Julia Louise Langdon (1844–1912), the daughter of J. Le Droict Langdon of Belmont, New York. Miss Langdon is very likely the recipient of the dedication. They had four children: Le Droict, Lorena (later identified also as Mrs. Samuel T. Davis, Jr.), Bertha and Rowland Langdon Barber. This album is likely a gift from her husband Lorenzo, and two of the children, Le Droict and Lorena. Mr. Barber was an avid yachtsman and took his family on a trip through the Mediterranean Sea in the winter of 1893-94, visiting important ports such as Gibraltar, Jaffa, and Istanbul. It must have been on this trip that he acquired the Holy Land album.

Somewhat limited information documents the donation of this album to the ANS Library in 1966 by Stuart R. Stevenson, a distant relative in the Barber genealogy. Why the album was donated remains a mystery, as there is no numismatic significance to the
focus of the photographs. However, as a collection of original photographs illustrating Jerusalem and the surrounding countryside from over a century ago, it remains an important item that documents many early developments in photography and the work of one of the primary figures in the history of the medium, Félix Bonfils.

Shades of Gray: Early photography from daguerreotypes to albumen prints

The history of photography in the Near East parallels the general history of the medium. In 1839 the first photographs were taken in Paris and the techniques were soon thereafter brought to the Near East for practice. It was also an important time in the field of archaeology, and the early stages of photography were picked up by a growing interest in Egyptian and Near Eastern exploration. Louis-Jacques-Mandé Daguerre (1787–1851), a French artist and chemist, gave his first demonstration of his daguerreotype method in Paris. The process involved exposing sunlight onto a mirror-like surface of a silver plated copper or brass plate. This plate contained a thin coating of silver iodide crystals on the surface, the result of sensitizing a thin layer of silver to light using iodine vapor. Exposure times varied and could last several hours. The plate was then developed using heated mercury vapor and produced a unique image that was very fragile and could be easily rubbed off if not carefully handled. Although the process was time-consuming and produced only one positive image (like Polaroids of today), it was quickly adopted in the field.

In Europe, there was a growing interest in traveling to far-away lands, stemming from the increasingly popular Grand Tours of the 17th and 18th centuries, previously reserved for only the wealthy. Advancements in transportation, such as railroad and steamship, meant that it was quickly becoming possible for classes other than the most wealthy to travel abroad. While photo albums acted as a substitute for the experience of travel for those who were unable to make the trip, they also allowed travelers an opportunity to bring back a photographic souvenir of what they had seen. However, as a collection of original photographs illustrating Jerusalem and the surrounding countryside from over a century ago, it remains an important item that documents many early developments in photography and the work of one of the primary figures in the history of the medium, Félix Bonfils.

Travel souvenirs: Take only photos, leave only footprints

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The increasing importance and attraction of photography quickly resulted in a desire to improve the process. In 1840 the British inventor William Henry Fox Talbot (1800–1877) introduced a negative-positive procedure that made it possible for a single image to be reproduced multiple times, thus allowing for mass copies to be made. This development allowed photography to be shared with the masses in a new way that daguerreotypes could not. (Talbot called these “calotypes”, after the Greek word kalos meaning beautiful). The process was further improved in the 1840s and 1850s with the use of albumen paper (covered with egg white) for the positive print, which resulted in a less grainy picture. The ability to reproduce an image multiple times was an obvious driving point of creating such photographic albums as well as single photographic souvenirs. Although this new technique had obvious advantages and attractions, conditions of fieldwork still impeded the production. Photography required the use of heavy and fragile glass negatives instead of the long narrow strips of modern negatives made of a lightweight chemical-coated plastic or cellulose acetate that are used today. The bulky equipment coupled with extreme climates and lengthy voyages made the production of daguerreotypes and paper photographs at times an uncertain and often counterproductive affair. Such obvious obstacles make the energetic work of the Bonfils family that much more impressive.

Outside of Jerusalem, Bonfils was active in Lebanon, with impressive stories of the immense beauty of the region which convinced his wife, Lydie, to travel to Beirut with their son, Adrien. Adrien was born on August 7, 1861, with a severe case of whooping cough and it was thought that the dry climate of the region would aid his health issues. The region left such a good impression on Lydie as well, that the family decided to settle permanently in Beirut. In 1867, the Bonfils family opened a commercial photographic studio in Beirut called “Maison Bonfils,” which later became “F. Bonfils et Cie” in 1878. All members of the Bonfils family were involved with the work, including Lydie and their two children. After his father’s death, Félix’s son, Adrien, continued to run the firm along with Lydie into the late 1890s. Around 1909, the firm was sold to Abraham Guiragosian, who continued to use the Bonfils name into the 1930s. This collection of photographs of the Holy Land is a prime example of the work of Bonfils, which was often bought as souvenirs by the tourists traveling in the region. In addition to such albums, Maison Bonfils also produced tens of thousands of individual prints that Bonfils and his assistants compiled in travels throughout the region. Outside of Jerusalem, Bonfils was active in Lebanon,.
Egypt, Palestine, Syria, Greece and Istanbul and his images were made available not only in his home base of Beirut, but also Cairo, Alexandria, Paris, Ales (France), and London.

Bonfils was one of the biggest suppliers of photographs to travelers, writers and publishers. Starting in the 1870s, he produced a wide variety of photographs either as individual loose albumen prints or multi-image albums and his photos were reproduced in magazines, books, and newspapers more often than any others of the time. In 1878, he was awarded a medal in recognition of his achievements at the Universal Exposition in Paris, probably similar to one in the ANS collection (fig. 5). All of the forty-six photos in this album that bear the signature of Bonfils were probably taken between 1867–1878, but were certainly bound into this album at a later date.

The richness of religious presence in the Holy Land was a focal point in early photography of the region. The many biblical connotations present in contemporary scenes are clear in the subjects chosen to be photographed. Indeed all of the forty-six prints have a relationship with an important element of any of the three major monotheistic faiths: Judaism, Christianity, and Islam. We see the Wailing Wall (fig. 6), the Church of the Holy Sepulcher (fig. 8), and the Al-Aqsa Mosque (in the background of fig. 7). Many of these sites and the landscapes photographed have an importance that overlaps the different faiths and embody rich historical as well as religious importance. The Temple Mount (fig. 7), also called the Haram al-Sharif (Noble Sanctuary)—a focus of both Jewish and Islamic veneration—occupies a high spit of land to the north of the city. It is the holiest site in Judaism and is the platform for one of the holiest sites in Islam, the Al-Aqsa Mosque. In the same image, we see the Dome of the Rock in the foreground, and in the background, the long building and smaller dome of the al-Aqsa Mosque. Both the Mosque and the Dome were constructed after Jerusalem was taken by Muslim Arab armies in A.D. 638.

The market for such photographic albums would have certainly involved many travelers coming from Europe to Jerusalem, most likely approaching from the sea to arrive at Jaffa, the closest port to Jerusalem. The view of Jaffa (see opening image on page 8) would thus be the first view encountered and it is appropriately the first image in the Bonfils album. From there, the visitor would travel to Jerusalem (a surfaced road was constructed in 1868), where they might then branch out to other regions of the surrounding countryside. Many of the photographs...
found in the albums would have been gratifyingly familiar views of sites and landscapes seen on a recent visit or of interest in the mind of the “armchair traveler” back at home. For the most part, the photographs are topographical, focusing mainly on architecture. Ruined monuments were frequently the subject of early photography not only because of a general appreciation of the structural achievements of antiquity, but also due to the relatively slow exposure times. Unmoving objects, such as still life and architecture, were often the most popular subjects for photographers. Exceptions here are the photograph of the Jaffa Market (fig. 10), which is crowded with people engaged in various market activities, and the photograph of the Wailing Wall (fig. 6), which depicts the women’s section. While photographs of city architecture dominate the album, important sites outside Jerusalem are also depicted.

Fig. 7: F. Bonfils (?): General view of the site of Solomon’s temple. Albumen photograph. ... i.e. The Temple Mount, showing the Dome of the Rock in the foreground and the Al-Aqsa Mosque in the background.

Fig. 8: F. Bonfils: Façade of the Holy Sepulcher. Albumen photograph (1867 – 1878).

Fig. 9: F. Bonfils: Interior of the Dome of the Rock. Albumen photograph (1867 – 1878).
In marked contrast to the bustling bazaar of Jaffa, a hauntingly barren view of the Dead Sea (fig. 11) captures two unidentified figures, one on foot and one on horseback, who stand amid fallen tree branches and the calm waters of the sea.

Two current exhibits that focus on both photography and numismatics of the Holy Land respectively can be found in L.A. and New York. “In Search of Biblical Lands: From Jerusalem to Jordan in Nineteenth-century Photography” is at the Getty Villa in California and runs from March 2–September 12, 2011, and “Cultural Change: Coins of the Holy Land”, which consists of seven large cases of coins, several graphic images, and related objects from the ANS Cabinet and a private collection is at the Federal Reserve Bank of New York. This exhibit was curated by the American Numismatic Society with coins from the Abraham D. and Marian Scheuer Sofaer Collection and the ANS Cabinet, and will be on display weekdays from 10 am to 4 pm at the New York Federal Reserve Bank at 33 Liberty Street, New York through December 31, 2011.

Notes
1 Most of the media included varying shades of gray in addition to black and white. Sepia was also another variation of early photographs.
5 Devoy, John. A history of the city of Buffalo and Niagara Falls including a concise account of the aboriginal inhabitants of this region, the first white explorers and missionaries, the pioneers and their successors ... biographical sketches. (Buffalo, NY: The Times, 1896), p. 273.
6 Talbot had been working on his invention for several years already, but he did not perfect and obtain a patent for the process until 1840-1841.
8 For more on this exhibit, see the article by David Hendin in ANS Magazine 10.2 (2011) pp. 21-29.

Additional Bibliography

Félix Bonfils Photographs Collection, 1867-1885: Finding Aid
Princeton University Library, Manuscripts Division, Princeton, NJ
http://dlib.princeton.edu/ead/getEad?eadid=C0942&kw=


Fig. 11: F. Bonfils: The Dead Sea and the Hills of Judea. Albumen photograph (1867 – 1878).
Prologue
On November 5/15, 1688, William of Orange landed at Torbay, heralding the start of the so-called Glorious Revolution, the brief English civil war that saw the defeat and removal of King James II. After escaping to France, James II attempted to regain his throne by raising an army in Ireland with French support. Lack of the resources to finance his fight against William with silver coin, James II resorted to the use of brass token coins produced in silver denominations (fig. 1). These were to be redeemed for proper silver money once the Stuart king had triumphed over his Dutch enemy and again ruled the three kingdoms of England, Scotland, and Ireland. The coins were popularly known as “gunmoney” because James II was forced to melt down old cannon and other brass refuse in order to produce them. Unfortunately, the Williamite War (1689-1691) in Ireland went badly for the king and his Jacobite supporters. James II was decisively defeated at the Battle of the Boyne on July 1/11, 1690 and promptly fled to France, never to return to the throne or to redeem his gunmoney.

Paper Money of the American Civil War
Almost two centuries later and on another continent, a new civil war erupted when the southern states of the United States seceded from the Union and formed the Confederate States of America. The first shots of this American Civil War were fired at Fort Sumter on April 12, 1861 and did not cease until June 22, 1865. Over the course of the five years of fighting, some 625,000 soldiers lost their lives. The extended conflict bled the nation dry and had a similar devastating effect on the finances of the United and Confederate States. The latter was habitually short of hard currency from the time of its secession from the Union and by January of 1862, the Federal Treasury of the United States had only 30 days’ worth of funds on hand with which to meet operating expenses.

Like old James II of the Three Kingdoms, neither Abraham Lincoln nor Jefferson Davis were capable of financing their armies—let alone the larger Union or Confederate economies—in silver and gold coin. In order to keep their forces armed, trained, and in the field, these respective presidents of the warring states resorted to the production of paper money on a grand scale (figs. 2-3). Like the brass gun money of the Williamite War, the Union and Confederate paper money of the American Civil War was often issued with the promise that it could be redeemed later—usually after a specified number of months or years—for hard currency. Some notes could be redeemed at face value after a short duration while other, higher denominations accrued interest over time.

AMERICAN GUNMONEY: The Turret of the USS Passaic and the Mortar of the Arletta on United States Treasury Notes of 1863-1865
Oliver D. Hoover

Facing page: USS Passaic (1862-1899). Line engraving published in Harper’s Weekly, 1862, depicting Passaic “as she will appear at sea”. She was commissioned on 25 November 1862. [Courtesy U.S. Naval Historical Center]
The Army-Navy Game

Although the United States paper notes of the Civil War period had many similarities to the emergency gun-money of James II, none were produced from recycled military hardware. However, one remarkable and now extremely rare series of 1863 2-year interest-bearing $100 dollar notes (fig. 4) does feature a gun as one of its decorative vignettes. In the recent third edition of Arthur and Ira Friedberg’s *A Guide Book of United States Paper Money* (Atlanta, GA, 2011) this vignette is described as “soldiers firing a cannon” (p. 267).

Close inspection of the original engraving of this National Bank Note Company vignette, entitled “In the Turret,” reveals that the men firing the weapon actually wear the uniforms of seamen and the cannon (one of two positioned side by side) fires out of an opening in an enclosed turret (fig. 5). The distinctive “soda bottle” shape of the gun and the heavy screw visible at its breech makes it clear that cannon in question is actually a muzzle-loading Dahlgren shell gun (fig. 6). This form of smoothbore naval artillery was developed for the United States Navy by Rear Admiral John A. Dahlgren after 1849.

The earliest of the operational Dahlgren shell guns appears to have been the XI-inch that began production in 1856. XI-inch Dahlgren guns enjoyed almost instant success due to the safety features inherent in the weapon’s design and the ability to accurately fire 166 lb. solid shot or 153.5 lb. explosive shells (including a 20 lb. service charge) up to 3,650 yards at an elevation of 15 degrees. Between 1856 and 1864, some 465 XI-inch Dahlgren guns were produced by a variety of foundries in order to outfit the fighting ships of the United States Navy. Although the weapons were widely used on conventional steam-powered warships, Dahlgren guns were especially popular for the new “ironclads,” steamers defended by metal armor. The first battle between ironclads took place between the USS *Monitor* and the CSS *Merrimack* at Hampton Roads on March 9, 1862. In this confrontation, the Monitor was equipped with a turret enclosing two XI-inch Dahlgren guns. Dahlgren shell guns of varying calibers became standard for all subsequent Union ironclad warships.

In light of the visual evidence, it seems clear that the vignette on the 1863 $100 note does not depict soldiers firing a cannon after all, but rather seamen firing a shipboard Dahlgren shell gun. The placement of the scene within the confines of a turret makes it very likely that the ship in question is a Union ironclad. Conventional wooden ships of the period regularly carried Dahlgren shell guns on the open upper deck. Turrets, on the other hand, were a feature of the armored ironclad warship.
Ironclads and the USS Passaic

When the 1863 $100 note was engraved and printed, the United States had some 12 ironclad ships of the Passaic coastal monitor class serving against the Confederate Navy along the east coast. With so many possibilities available, it would be difficult to attempt to identify the specific ship belonging to the turret in the vignette. However, one detail allows us to significantly narrow the possibilities. An oblong feature, known as a “smoke-box,” appears immediately to the left of the main gun barrel and the port through which it fires (fig. 7). Such smoke-boxes were installed on monitors armed with the short XV-inch Dahlgren shell gun (distinct from a later long XV-inch weapon) in order to contain the blast fumes emitted when it fired. Unlike other Dahlgren guns, the muzzle of the short XV-inch piece did not extend outside the turret. Without the smoke-box, poisonous fumes and smoke would be expelled into the turret, rather than into the outside air, every time the gun was fired. The short XV-inch Dahlgren shell gun was only mounted in turrets of Passaic and early Canonicus class monitors. This fact, combined with the presence of a second Dahlgren gun in the vignette allows us to narrow the possibilities down to the following seven ships: USS Passaic, USS Montauk, USS Nahant, USS Weehawken, USS Sangamon, USS Catskill, USS Nantucket. The USS Canonicus can be excluded from the list because it was only commissioned for service on April 16, 1864—after the March 23, 1864 issue date on the note.

Positive identification of the ship is made thanks to an engraved depiction of the turret interior on the USS Passaic published in the December 6, 1862 issue of Harper’s Weekly (fig. 8). The USS Passaic was not only the flagship of the Passaic class coastal monitors and immediate descendant of the original USS Monitor, but the Harper’s engraving of its turret is very close to that found on the vignette. If the number and placement of the human figures and shot are ignored, the two turret interiors are virtually identical. The placement and mounting of the guns is almost exactly the same, down to the details of the screw, gear mechanisms, and the location of the smoke-box. The same grating appears on the deck beside the gun mount in both images as does an identical round shot prepared in a hoisting sling at the far right of the Harper’s engraving and of the vignette. The close similarity of the two images strongly suggests that the Harper’s engraving was used as the basic model for the National Bank Note Company vignette.

However, the NBNC engraver seems to have decided to “punch up” the rather placid Harper’s image into an action scene. The seamen no longer loiter around their artillery pieces with their rammers (rods tipped with round pieces of wood used to push the charge and shot down the barrel of the gun) stowed above, but are about to prepare the gun for firing while an officer (in the right foreground) directs. Action is also implied by the doubling of the shot in the vignette and by the placement of a rammer on the deck, where it is about to be picked up and used.

The identification of the turret of the vignette with that of the USS Passaic is extremely interesting in light of the date on the $100 notes. Although a red overprinted date indicates that the notes were engraved on March 25, 1864, the original green and black printing shows that they were produced in accordance with the provisions of an Act of March 3, 1863. On the very same day that this Act was passed, the USS Passaic, along with two other Passaic class monitors (USS Patapsco and USS Nahant) and other ships conducted an eight-hour bombardment of Confederate Fort McCollister in coastal Georgia. This attack was considered a successful test of the armaments and crews of the new Passaic class ships, although the fort did not fall and the monitors sustained some dents from the return fire of Fort McCollister’s battery. In July of the same year, the USS Passaic participated in the assault on Morris Island in Charleston Harbor and in the opening bombardment of Fort Moultrie. During the attack on Fort Moultrie, the USS Passaic served as the flagship for Rear Admiral Dahlgren and achieved some fame for saving her fellow ironclad monitor, USS Lehigh, when she ran aground under heavy fire from the fort.

The Mortar Flotilla and the Arletta

The depiction of the USS Passaic’s turret on the $100 note of 1863 is echoed by a vignette of a mortar found on 1-year and compound interest-bearing $20 notes issued on February 14 and July 15, 1864, as well as on 3-year interest-bearing notes issued on August 15, 1864 and June 15, 1865 (fig. 8). The vignette is entitled “Mortar Firing” and was engraved for the National Bank Note Company by James Smillie. The title is rather generic, but the stepped front of the carriage makes it clear that the weapon in question is a 13-inch seacoast mortar. This 17,600 lb. gun could project 241 lb. solid shot almost 3 miles and was normally used on land for the reduction of fortified positions.

The reduced size of the image on the surviving notes makes it difficult to identify the larger context of the mortar. However, the details of Smillie’s original engraving clearly show that the mortar is mounted on the deck of a wooden sailing ship (fig. 9). The gunwale is unmistakable and a second ship is visible on the left horizon. Such a heavy gun as the 13-inch seacoast mortar mounted on a ship makes it almost certain that
the ship in question is a mortar schooner. Surviving daguerreotypes taken aboard mortar schooners reveal circular platform mounts identical to that illustrated below the mortar in the vignette (fig. 10). The masts and rigging of the ship on the horizon indicate that it too is a schooner.

In September of 1861, the United States Navy purchased 21 two-masted schooners for use in the growing conflict with the Confederate States. By January 25, 1862, these sailing ships had been converted from their civilian duties to carry a 13-inch seacoast mortar. Once armed, the schooners were assembled as the so-called Mortar Flotilla under the leadership of Commander David Dixon Porter. The first and most famous action of the Flotilla was the Battle of Forts Jackson and St. Philip on April 18-28, 1862. The mortar schooners were initially disappointing in their failure to reduce these Louisiana forts on the Mississippi within the two days promised by Porter. However, they proved useful for suppressing the fire from the forts so that Captain David G. Farragut and the rest of the West Gulf Blockading Squadron could pass and seize the state capital at New Orleans.

Fort Jackson was a serious threat to the safety of New Orleans and the rest of the West Gulf Blockading Squadron. Miserable conditions in Fort Jackson caused by damage from the Mortar Flotilla’s bombardment led to mutiny among the Confederate forces and on April 29, both forts surrendered to Porter.

It is tempting to think that “Mortar Firing” may represent the assault on Fort Jackson. In the Battle of Forts Jackson and St. Philip, the former sustained much greater damage than its adjacent sister fort. A burning fortification appears on the left horizon in the vignette. Also suggestive of the battle that led to the capture of New Orleans are the four shell fuses stowed on the gunwale ready for use. Fuses had been a serious problem for Porter and the Mortar Flotilla at the Battle of Forts Jackson and St. Philip. During the initial bombardment, the fuses were unreliable, often causing the shells to explode in the air before reaching the target fortifications. As a makeshift solution, Porter ordered the use of fuses cut to full length. This expedient often caused the shells to explode after impact, which created a new set of difficulties. The heavy shells tended to bury themselves in muddy ground, thereby muffling and minimizing the effects of their explosion.

Alternatively, and perhaps more likely, the vignette depicts an incident that took place immediately before the main attack began. On April 16, 1862, Commander Porter, aboard the mortar schooner, Arletta, sailed her and two other ships of the Flotilla upriver to test the mortars and determine target ranges by firing on Fort Jackson. After an hour’s bombardment, which included three shells from the Arletta exploding within the walls of the fort, Porter was pleased and retired with the three mortar schooners to prepare for the full assault that commenced two days later. This earlier incident is suggested by the fact that only two schooners (the deck of the one firing the mortar and the second ship on the horizon), rather than the entire massed Mortar Flotilla, appear in the vignette. If this interpretation of the scene is correct, then it seems likely that the firing mortar belongs to the Porter’s own mortar schooner, the Arletta. Unfortunately, it has not been possible to uncover an original source for “Mortar Firing” that might allow for the conclusive identification of the mortar.

Conclusion

If we are correct in identifying the turret on the 1863 $100 note as that of the USS Passaic and the mortar of the interest-bearing $20 and $500 notes of 1864 and 1865 as the armament of the Arletta, then these vignettes represent previously unrecognized depictions of this ironclad monitor and mortar schooner. They also represent the earliest attempts to use Federal paper money to commemorate current events. The vignettes of the National Bank notes produced under the National Banking Act of 1863 are also commemorative in character, but their subjects are almost exclusively drawn from the early history of colonial America (fig. 11). The focus on the present makes the images on the $100 and $500 notes unique in the corpus of early Federal paper money. It was not until 1918—again in the context of a great war—that the money offered images of present victory. In this year, perhaps even with a knowing nod to the $100 and $500 notes of 1863-1865, the Bureau of Engraving and Printing (in conjunction with the Federal Reserve Board) placed a vignette of the USS New York on the back of the $2 Federal Reserve Bank note (fig. 12). This ship was the flagship of Battleship Division 9 in World War I and had been present at the surrender of the German High Seas Fleet at the Firth of Forth on November 29, 1918.

Acknowledgements

The author is grateful to Mark Tomasko for commenting on an earlier version of this article and for providing images of the engraved vignettes from his personal collection. Thanks are also due to Dennis Tucker and Whitman Publishing for providing images from the Guide Book of United States Paper Money.
Ancient Coins and the Cultural Property Debate

Introduction
Rick Witchone
In the last issue of the ANS Magazine, we inaugurated a series on the ongoing debate regarding cultural property and its impact on numismatics. In that issue, Dr. Sebastian Heath provided the perspective of archaeologists on these complex and contentious issues.

This issue features the comments of Mr. Peter K. Tompa, who presents arguments from the point of view of collectors of ancient coins. Peter is a practicing attorney who provides lobbying services and advice to the International Association of Professional Numismatists and the Professional Numismatists Guild. He has also represented the Ancient Coin Collectors Guild in litigation related to the import of coins from Cyprus and China. He has written a number of articles on these topics, and even authors a blog on the subject. He serves on the Board of the ANS, and has personally collected ancient coins for many years.

In the next issue, we will hear from Dr. Roger Bland, of the British Museum, Roger is a respected numismatic scholar and author of many books and articles on ancient coinage. Moreover, since the 1997 inception of the Portable Antiquities Scheme in England and Wales, Roger has been responsible for the administration of the Scheme, as well as the Treasure Act. Thus, he is well-qualified to describe the English approach to these issues, and how successful this approach has been.

Expanded digital versions of each article in this series are available online at http://numismatics.org/DigitalPublications/DigitalPublications

It Should Be About Conservation, Not Control: A Collector’s Perspective
Peter K. Tompa
Based on the dubious assumption that import restrictions promote the preservation of archaeological context, “archaeology over all” activists are assiduously working to make it so difficult to import ancient coins that collecting them—in the United States at least—may once again become “the Hobby of Kings” within a generation.

This would be a shame for anyone who truly loves numismatics. In the draconian regulatory scheme the activists envision, only the very wealthy, who can afford to pay for coins with established collecting histories, will be able to put together collections of ancient coins. Such a sea change in coin collecting would be devastating not only for most collectors and dealers, but for the study of numismatics itself. Access to coins is essential for numismatics to thrive. Smother the legal trade in ancient coins in red tape and soon there will be no one to fund the ANS or the study of ancient numismatics in this country.

Of course I would like to know the provenance of the coins in my collection, and I certainly support the protection of archaeological sites. But I also feel that the archaeological community goes too far when it claims that unprovenanced “orphaned” artifacts should be deemed stolen, and that there should not even be a trade in duplicates.

If you believe I am overstating my case, here is what the Archaeological Institute of America (AIA) itself has to say on these two subjects in a document on its website that addresses “frequently asked questions”:

Q: What about the orphaned object that is out of the ground and circulating in the market with its context already destroyed and it provenance uncertain? Shouldn’t this object be acquired and given a good home?
A: The acquisition of these objects encourages looting. Objects like this are likely stolen. When confronted with an object like this, the best thing to do is to contact the authorities. You would not buy a hot car or a diamond watch from a disreputable source—why buy an antiquity from a disreputable salesperson?

Q: In many cases there are multiple copies of certain antiquities, some with so many duplicates that they cannot all be displayed. What is wrong with the trade in multiples?
A: Some countries do allow trade in duplicates, including Israel. But it is difficult to identify a duplicate from a country that allows trade, and it’s difficult to prevent the sale of new objects as duplicates. Furthermore, most museums and private collectors are interested in high-end, unique objects, not “duplicates.” It’s primarily the trade in expensive, unique artifacts that drives the illegal market.

Let’s be clear. Coins by their very nature are duplicates, and most, if not all, coins in our collections are unprovenanced artifacts, or “orphans.” Thus, according to the AIA at least, we are all criminals holding presumptively stolen goods.

This would all be quite amusing, except for the fact that such outlandish claims have started to gain the force of law. Right now, the U.S. Government considers undocumented ancient Cypriot, Chinese and Italian coins (of which there must be millions) to be stolen cultural property subject to seizure and repatriation. And, if the AIA has its way, all ancient coins struck in Greece and Egypt will soon be added to an ever-growing list of coins barred from entry into the United States unless they are accompanied by detailed provenance information that simply does not exist for most coins.

Frankly, I might feel a bit better about all this if I had evidence that the archaeological community as a whole makes every effort to not only record the coins they find, but to publish them. Both are critical to the preservation of numismatic knowledge. Even if a coin is recorded in an excavation notebook, it does little good if it is never published, and, if the notebook or computer data file is not backed up in some way, the information about its provenance could easily be lost. That, of course, would render the coin for all practical purposes an “orphan” of the sort members of the archaeological community roundly condemn—at least when held in a collector’s trays.

What then can and should be done to ensure that individuals and institutions like the ANS can continue to collect, study, preserve and display ancient coins in a manner that coexists with efforts to preserve provenance information? Collectors should be encouraged to only purchase coins from reputable sources and ensure that they retain the history of their coins with the coins themselves so it does not get lost. Dealers should be encouraged to do the same, and to make sure they comply with the laws of each country in which they do business. The U.S. Government should be advised to drop the idea of imposing import restrictions based on a coin’s...
Ancient Coins and the Cultural Property Debate

The U.K. authorities have the right idea. Restrictions should only be imposed on coins reasonably suspected to be "straight from the ground", in violation of national laws, or coins of the highest rarity. Restrictions based on coin type, such as "all coins struck in Cyprus belong to Cyprus", suggests that assuaging nationalistic impulses, rather than furthering archaeology is really the motivating force. Under no circumstances should restrictions be allowed which discriminate against American collectors and institutions. The U.S. Government should not entertain any request for broad restrictions from a country that allows its own citizens to collect unprovenanced coins or other artifacts. It is plainly unfair to place burdens on Americans which source countries will not place on their own citizens. Foreign countries should be encouraged to allow the free sale and export of common coins. They should also investigate the U.K.’s Treasure Act and Portable Antiquities Scheme (PAS). These programs help preserve context, provide museums with a right of first refusal over material, and give collectors access to coins, complete with information about the coin’s find spot.

The archaeological community should avoid ideological approaches to the question of how best to preserve provenance and foster the recording and publication of coins from any source (including those that do not come from official excavations). The AIA should, in particular, end its aggressive campaign for import restrictions on ancient coins. Such restrictions are by their nature controversial: they bar import into the U.S. of artifacts legitimately sold abroad merely because the importer cannot produce detailed provenance information. Preserving archaeological context may be a worthy societal goal, but the AIA’s support for import restrictions confuses “conservation” with “control,” to the detriment not only of collectors, but of numismatics itself.

Finally, the ANS should act as a bridge and honest broker for the various interest groups involved in this debate, and foster constructive dialogue that furthers the values in the ANS’s own mission and cultural property statements.

In sum, common sense, fairness, and a practical approach should prevail with an eye towards advancing the study and appreciation of coins, not just by archaeologists, but all those interested in numismatics.
By Elena Stolyarik

From the Collections Manager
New Acquisitions

Since the last issue of the ANS Magazine, the Society has acquired a number of interesting and generous gifts. From the Stack Family, the ANS has received a gift of over 2,500 coin forgeries that the staff successfully identified and sequenced since the inception of the company in 1935. Removed from the marketplace, these items are now added to the extensive collection of forgeries and forgeries at the ANS. This collection constitutes a useful resource for further analysis, comparative study, and reference for collectors and scholars.

As long as there has been money, people have tried to imitate it illegally and for their own profit. The practice dates back before the first true coins, to imitations of other objects valued as money. Through the centuries, those intending fraud converted their ideas into the prolific creation of counterfeits to pass in circulation and forgeries and alterations to pass on to collectors. Extremely deceptive die-struck fakes continue to appear in major collections and auction sales today. Because of the wide variability of their designs—particularly with ancient coins, with dies cut by hand—detection of a fraud is as much an art as it is a science (fig.1).

The practice of coin forgery for sale to collectors may have begun in Padua, in the mid-16th century, when a group of Renaissance sculptors and artisans, of whom the most famous was Giovanni Cavino, began imitating Roman sestertii and medallions (fig. 2). These Paduan forgeries are actually collectible in their own right, occasionally being valued higher than the authentic coins forgeries are actually collectible in their own right, occurring in major collections and auction sales today. Because of the wide variability of their designs—particularly with ancient coins, with dies cut by hand—detection of a fraud is as much an art as it is a science (fig.1).

Copies of ancient coins can also be made by the electrotyping process. This technique comprises electropolishing a thin layer of metal on a mold to create each of the two halves of a coin. As with the casting method, two parts are joined together. The result is a perfect copy of the original with a fine seam line around the edge. In the late 19th and early 20th centuries, the British Museum issued a large quantity of electrotype reproductions of ancient coins from the museum’s collections for collectors and scholars who were not able to afford real coins, but who wanted to have a copy in their cabinets for study purposes. These products are typically stamped with an R or RR on the edge (for Robert Ready, electrotype at the British Museum). Nevertheless, these items have appeared on the world coin market represented as genuine coins, deceiving many experts. Several excellent examples of this series are represented in our new Stack’s acquisition (fig.7-9).

Counterfeit coins—ancient as well as US and other modern series—are an unavoidable reality in the numismatic marketplace. Some issues are of course easier to authenticate than others. Upon one of the Coin Galleries imprinted envelopes containing Stack’s gift items was typed “ANCIENT GREECE/ OLYMPIA/ Bronze coin/ struck for the Olympic Games.” Note they used more than five rings.” Notwithstanding that the
five-ring logo is a Modern Olympic Games invention of Baron Pierre de Coubertin, there were indeed 21 rings too many, since within the envelope were two unattributed genuine but low-grade US Fugio coppers of 1787 (fig.10). This gave all of us a chuckle when our Executive Director, Dr. Ute Wartenberg Kagan, made the discovery and shared it with the staff while sorting through the collection.

The Stack’s gift includes numerous false examples of important American historical issues. There is, for instance, a Massachusetts Pine Tree shilling of 1652. This good-looking counterfeit is of the small-planchet series, an effective copy apparently struck from dies based upon the Noe 17 (Salmon 3-B) variety, perhaps produced in the 19th century (fig.11). Another attractive piece is an electrolyte copy of the rare 1694 God Preserve New England token, with the familiar obverse of the London Elephant halfpenny token issue (ca. 1670). It was very likely produced ca. 1859-1860 (fig.12).

A further interesting addition to the collection is not a true counterfeit, but rather a gaming piece imitating a U.S. gold quarter eagle of 1803, showing a draped bust of Liberty wearing a turban; it is a nice example of the issues manufactured by Kettle & Sons of Birmingham, England, perhaps used like poker chips for contemporary games of chance. Because of their similarity to the US regular-issue quarter eagles and half eagles, Kettle tokens have been occasionally thought by some to be patterns, and were thus offered as such in some auction sales of the mid- to late-1800s (fig.13).

As a result of date modification, some genuine coins of several series became modern counterfeits intended to fool the unwary. Among these alterations, for example, the date on a half cent was tooled from 1834 to 1831 (fig.14) and the original date on an 1813 “classical head” cent was changed to 1815 (an issue dated this year does not actually exist, making this “sport” appear to be a unique rarity!) (fig.15).

The ancient Aztec symbol of Tenochtitlan, the eagle clutching a snake, was adopted as the symbol on most Mexican Republican gold and silver coins following the independence of the country (fig.16). The coin’s planchet was unusually well prepared for the characteristics of the short-lived Matte Proof series struck by the Philadelphia Mint in the first decades of the 20th century. The late Walter Breen examined this specimen and, in his letter of authentication in the name of the Institute of Numismatic Authentication of American Journal of Numismatics.

From our friends and members, the ANS has again received a valuable assortment of additions to the U.S. collection. Among these, contributed by an anonymous donor, is a 1916 Walking Liberty Half Dollar exhibiting the characteristics of the short-lived Matte Proof series struck by the Philadelphia Mint in the first decades of the 20th century. The late Walter Breen examined this specimen and, in his letter of authentication in the name of the Institute of Numismatic Authentication of American Journal of Numismatics.

Another significant gift came from Dorette Sarachik. It is a nearly proof-like US Capped Bust Dollar of 1827. The coin’s fields are delightfully smooth and reflective. With only a slight touch of wear, its overall quality of strike is exceptional, with surfaces displaying a slight rose toning for added beauty (fig. 21). From Karen Alster the ANS acquired an important donation of a US Type I Gold Dollar of 1853 from the Charlotte mint. This coin’s planchet was unusually well prepared for the normally rather crude Charlotte issue. The C mintmark below the wreath tie is boldly doubled on its interior curve. Walter Breen assigned this variety its own number in his Complete Encyclopedia and described it as “Rare” (fig. 22). Another worthy addition to the US collection is Barbara Phillips’ donation of a US Barber Quarter of 1897. The obverse of this unusually sharply-struck example of San Francisco coinage boasts a rich, proof-like gleam under rose-gold and azure toning. The reverse shows the mintmark positioned far to right over the upright of the ‘D’ in DOLLAR. Although Breen listed three San Francisco Branch Mint proofs of the 1890s, he recognized none for 1897. This colorful coin shows rounded business strike edges surrounding its
Our benefactor Anthony Terranova enriched the Society’s collection with another American 19th-century counterfeit detector scale—this one, from 31 Broad Street in New York. Terranova’s gift also included a quite unusual artifact: a wooden keg for shipping coins, bearing the Federal Reserve Seal (fig. 24).

A fine addition to the Medals Department was an interesting group of seventeen medals donated by Deborah Friedman, the former vice-president (1971) of the Federation of New York Philatelic Societies. Ms. Friedman received these medals as Awards of Excellence at various American and International Philatelic Exhibitions (fig. 26).

The Jewish-American Hall of Fame continues to enrich the ANS collection with items related to Jewish-American History. Among them are the dies and bronze medal dedicated to Columbus and the Jewish Expulsion from Spain, designed in 1992 by Paul Vincze (fig. 27) and the die issued for the bronze medal Memorial to the Eleven Israeli Martyred Olympians. This medal commemorated the eleven Israeli Olympians who were murdered during the 1972 Summer Olympics in Munich, Germany. It was designed for Rabbi David Baron in 1984 by the ANS Saltus Award recipient Alex Shagin and donated to the Society from the Estate of Seymour Fromer, by Rebecca Fromer (fig. 28).

We were pleased to enhance the ANS modern medal collection with the interesting art medal Bea Lauferweiler’s Museum-House for coins and medals in Baden-Baden. This item, donated by Dr. Daniel Harmelink, founding president of the International Association of Reformation Coins and Medals, was designed, engraved, and minted in 2010 by the famous German medalist Victor Huster. Using the ageless theme of an apple (symbolizing life, fertility, renewal, and knowledge), this coin-shaped sculpture presents in two halves the rich historical elements of the Museum-House in the heart of Baden-Baden, Germany. The obverse side illustrates the front of the Museum-House as it appears today. Underneath is presented the building’s vaulted cellar, historical remnants of the site: the original house in flames during the Nine Years’ War (1688-1697), the large Roman foundation stones, pieces of broken pot-

Fig.21: United States. Capped Bust AR dimes, 1827. Prooflike. Davis 4. Breen 3179. (ANS 2011.25.1, gift of Dorette Sarachik) 18.5 mm.


Fig.23: United States. AR Barber quarter. 1897-S. Mintmark far to right. Prooflike. Breen 4154. (ANS 2011.23.1, gift of Barbara Philips) 24 mm.

Fig.24: United States. Wooden Keg for coin shipping, with the Federal Reserve Bank of New York seal. (ANS 2011.11.1, gift of Anthony Terranova) 860 x 380 mm.

Fig.25: Mexico. Charles & Johanna. Late Series. AR 2 reales, Assayer G (M-G). Inverted assayer’s letter. No Date. (ANS 2011.27.1, gift of Kent Ponterio) 28.4 mm.

Fig.26: Finland. International Philatelic Exhibition. FINLANDIA 88. AE commemorative award medal, by P. Rakikainen, Helsinki, 1988. (ANS 2011.18.6, gift of Deborah Friedman) 70 mm.

Fig.27: United States. Columbus and the Jewish Expulsion from Spain. AE commemorative medal, by Paul Vincze, 1984. (ANS 2011.12.3, gift of Jewish-American hall of Fame) 37.5 mm.
tery, and the waters of the hot springs that brought the Romans to Baden-Baden and continue to heat the baths of the city today. From these historical pieces buried in the site’s past, Bea Laufersweiler, director of Baden-Baden Museum, took the inspiration to reconstitute this significant landmark. Her image in the crown of Advocate and Preserver of the art and science, on the reverse side of the medal, symbolized further service under continuous watch of the owl (fig. 29).

Through a donation from long-time member Ray Williams, the Society acquired two coins of 17th century Naples and Sicily, minted under Charles II of Spain—one lacking from the collection and the other a significant upgrade (fig. 30).

The collection of modern European currency has been expanded by an uncirculated sample of the struck aluminum bronze one dollar minted in 2010 by the Royal Australian Mint. This coin, donated by Augustus B. Sage Society member Dr. Jay Galst, commemorated the life and work of Fred Hollows (1929-2010), a gifted ophthalmologist who became known for his work in restoring eyesight for countless thousands of people in Australia and other countries (fig. 31). Another curious example from Dr. Galst’s latest donation is a Latvian 1 lats of 2010. This proof uncirculated silver coin of .925 fineness shows an unusual design—an open eye with an amber insert as the pupil (fig. 32).

We also received from member B. Forster an interesting commemorative set, issued by the New Zealand Post and the Reserve Bank of New Zealand in 2011. These brilliant uncirculated copper-nickel coins highlight the Yellow-eyed Penguin (Megadyptes antipodes), a delightfully endearing bird that is considered the world’s rarest penguin, whose existence is seriously threatened (fig. 33).

Bibliography


Library News: A Day in the Life of the ANS Librarian

Elizabeth Hahn

“How much is this coin I found worth?” “What is the oldest/most valuable coin in your collections?” “How can I find out more about ancient Greek coinage?” “Does your collection also have stamps?” “What exactly is ‘numismatics’?” “What books do you have on knitting?” “What does the ANS Librarian do anyway?”

These are some of the many reference questions that arrive daily in the inbox and voicemail of the American Numismatic Society Library. Sometimes the questions require a bit of research to figure out where exactly the necessary information might be found. Sometimes it is clear from the start. But aside from reference, what does the ANS Librarian do? The short answer is: Everything. The long answer will follow here.

Many have seen my office, with books and catalogs and files placed in piles of varying height on every space available. Many have commented that the office of my esteemed predecessor, Francis Campbell, looked very much the same. I can only assume, therefore, that the work of the ANS Librarian is never done! I would like to highlight some of those many duties that the librarian does on a daily and monthly basis; from receiving, processing and shelving books, to writing articles, giving presentations and the online library presence, the ANS librarian has an infinite variety of duties to choose from which make the day as busy as it is exciting.

The current paid library staff consists of one full-time librarian (myself), and a part-time cataloger (Rhonda Kauffman) who works two days per week, as well as a part-time rare book cataloger (Maggie Long) who works an average of one day per week. This means that, in order to make sure the library remains open and accessible to the public on weekdays throughout the year, our schedules must sometimes be shifted and coordinated well in advance. This can occasionally be difficult. However, it’s often necessary to move items around when a particular section gets filled up (this is especially true with the current efforts to make unique items available first). As far as cataloguing is concerned, books are just a small part of our task. We are all but overwhelmed with offprints and pamphlet files that need to be fully processed and cataloged. To help with this, a system of prioritization has been established to make unique items available first.

Re-shelving books also takes a considerable amount of time, especially during the summer months when students of the Eric P. Newman Graduate Seminar in Numismatics are onsite and using resources every day of the week. (However, I am always happy to see piles of books, because it lets me know that the collections are being heavily used!) While the active involvement of the ANS librarians has ultimately helped shape the collections, it is the users that make these efforts worthwhile.

Organization is also an important and ever-developing part of daily library work and the current efforts to assign call numbers and barcodes to our holdings helps the library to stay current and accessible. A big step in improved access was made with the new online catalog, DONUM, which went live in April, 2010. Parallel to this is the addition of call numbers and barcodes, which facilitate locating items, and also assist in security, organization, and generating statistics on use. Sporadic volunteers and interns have helped move this project along, slowly but surely, but training and supervising such temporary staff takes time.

Orientations are also given to the new visitors who are constantly appearing to tour or use the library collections, as well as to the occasional student group interested in learning about a specialized library.

Actively searching through lists or book reviews, scouting for desirable new acquisitions, and sending out new arrivals lists all happen frequently. Many of our users are kind enough to email or mail a copy of their publication or offprint, which is a great help both in cutting down time spent searching and in keeping the acquisition budget modest.

I cannot live without books.”

In addition to reference, organization, and acquisition, the ANS librarian can be found writing articles (such as this one), applying for grants, giving lectures, attending relevant conferences, curating small rare book exhibits, correcting catalogue records, accessioning new arrivals, updating the library website, sending personalized thank you letters for donations, and more. And let’s not forget that I arrive to a variety of messages in my inbox and on average compose 20 emails per day. A stack of mail that varies in height appears on my desk and must be addressed. The usual contents include acquisition catalogs and periodicals that must be accessioned and added to the collections (or given to the cataloger to have the articles indexed). The number of these arriving each day varies, as some appear weekly, some monthly, others quarterly, yearly, or not at all. For a variety of reasons, the library has occasionally fallen off the mailing lists of various publications, and when this comes to my attention, these must be tracked down. If still current, I try to obtain the missing issues. This whole process takes a great deal of time, and I am grateful for assistance from a number of individuals who have come to me offering to send missing periodicals and auction catalogs. Those individuals have taken time to look through DONUM and inquire about items that they do not find, which helps me immensely.

There are plenty of additional duties that occur on a weekly or monthly basis. Shelf-shifting is an activity that happens at least once a year. A great form of exercise, it’s often necessary to move items around when a particular section gets filled up (this is especially true with the auction catalog sections). Applying for grants is another hugely time-consuming task, with no guarantee of success at the end, and many institutions will often have a full-time grant writer just to manage this process. But try we must: every bit of income helps our very limited staff keep the library running and the resources current for our users.

I always look forward to personally interacting with our users and seeing friendly faces old and new in January at the NYINC and, when possible, in August at the ANA World’s Fair of Money. And of course, spreading knowledge is free at the ANS Library. Just bring your own container!”

Sometimes the current cabinet activities that I enumerate in this column refer to things that have happened even as we are going to press—not just "current," in other words, but really recent! Others refer to requests or projects that can have occurred quite some time ago, but which I had not had the chance to fulfill or report until well after. The couple of Medieval inquiries fall into the latter category; several of our American and medallic topics are decidedly in the former. Of whichever sort, they keep us continually busy. I hope you find them as interesting as I have!

The Ancient and Medieval Worlds

Canadian collector/researcher Terence Cheesman studied Roman issues of the Ancient Nabataean capital of Petra while visiting the cabinet. He noted a couple of important rarities which, not yet having been acquired, were not included in Yallow in the Meshorer’s ANS volume 9, in the Sylloge Nummorum Graecorum series, nor in Kevin Butcher’s 1989 Numismatic Chronicle study. One (fig. 2) is of Butcher’s no. 22, reverse 2 and reverse 2; the other (fig. 1) is unique. The reverses of these coins show a standing female deity or allegorical personification, and read ΔΗΜΑΡΧΩΝ on the obverse and ΕΞ ΥΠΑ Γ on the reverse, the emperor’s third consulship. The style of this particular coin is close to that of Visigothic issues; it has been suggested that in fact it might actually be an imitation. The obverse legend reads DNIVSTINIΔNVS PPΔVG (the second and third Ns and the second S are retrograde). The figure of Victory it displays is utterly linear and severely crude. The breadth of the flan between the central die impressions is remarkable, and akin to other early barbarous issues.

Brain-child of the renowned numismatist and historian Philip Grierson, the Medieval European Coinage project at the Department of Coins and Medals in the Fitzwilliam Museum, at the University of Cambridge, in England, continues the ongoing publication of Grierson’s vast collections. For years, Dr. William R. Day, Jr., Grierson’s Research Associate, has been engaged in this monumental scholarly effort. Occasionally contacting us with regard to pertinent ANS specimens accessible through our ever-expanding data base catalog, he has shared information and called attention to questions or anomalies. He noticed, for instance, that among our holdings were listed ten gold florins described as ‘imitations’ (ANS 1966.163.93-102). He sought to verify whether these elusive fiorini d’oro were contemporary forgeries. Whether they were actual imitations of Florentine coins minted by other authorities? Modern fakes? Genuine floreni strettì possibly not previously published? He wondered, too, how their diameters and specific gravities matched with those of genuine florins. All of those coins in question were part of a splendid gift from ANS Board member, benefactor, Vice President and Sherlock Holmes scholar A. Carson Simpson. Eventually, as a result of trying to respond to Day’s inquiries, I was able to identify and catalog these coins. They constitute an attractive medieval resource in the cabinet, and I thought I might just share some of their attributions with you here (figs. 5-13).

In each case, the Florentine obverse type consists of a lily (the fior or giglio, the “flower” of Florence) and the reverse, of a nimbate image of St. John the Baptist standing facing, barefoot, wearing a fringed (fur) mantle, and holding a cruciform scepter in his left hand and a flower petal in his right one, raised in benediction.

As previously unidentified accessions, these particular coins had not been classified and filed under their respective attributions along with other similar imitation Florins, but had instead been relegated to the trays of the Florentine collection itself. All but one of these imitations (ANS 1966.163.96, the Aragonese issue of which the color is a bit off as well) appeared to be of normal character. As far as I know, no one has done specific gravity testing on the Florentine coins here. There is, however, no reason to doubt their authenticity.

Dr. Day was also interested in the provenance of the major groups of Florentine gold florins and florin imitations in the ANS collection. Checking the catalog and data base, I learned that a fair number of the florins, like the imitations, also came from A. Carson Simpson, that many were from the marvelous 1937 bequest of Herbert Scoville, and a good many others came from the estate of Herbert Ives, in 1954.

Because of the stupendous rarity of Florentine fractional gold, Day was especially interested in what the ANS on-line database described as a ¼-florin, but what seemed to be a ½-florin. This specimen weighs 0.86g. Four times that would be 3.44g, not too far off the correct weight of a full florin; the theoretical weight of a ¾-florin, like that of the contemporary gold (fiorini) Florins, of Genoa, would be 0.88g. The flan of the ¼-florin seems possibly to have been slightly clipped down, but certainly it does not appear as though enough of the coin is missing to suggest that it really was a ⅛-florin. In fig. (13) there is no reason to doubt the privy mark on this piece, possibly due to clipping in the crucial area of the flan, but the coin may well have lacked a magistrate’s control mark. No documentation is known for the minting of the Florentine fractional gold, but it is believed to have occurred during the later period of issue of the fiorini strettì (the “narrow flan” series characteristic of the coinage from 1252 to 1422), perhaps shortly before or after 1400.
Dr. Herbert Eugene Ives, who donated much of the later Medieval gold coinage in the entire ANS collection, including sixty other Florentine imitations, was, like his father Frederick Ives, an outstanding American scientist. Working at Bell Laboratories following service in the Army Signal Corps in the First World War, Ives became known as one of the world’s leading electron-optical physicists and as president of the Optical Society of America from 1924 to 1925. He conducted the first demonstrations of television (both black & white and color); designed the first practical lamp for the production of artificial daylight (i.e., night vision); set up the first demonstration of two-way television; invented and development of the process of transmitting pictures over telephone lines, the wire-photo process subsequently used by newspapers, and was the author of hundreds of technical papers and patents.

For his work on night-vision devices during World War II, Herbert Ives received the Medal for Merit, the nation’s highest civilian honor, from President Truman. Ives had joined the ANS as an associate member in 1924 and became a Fellow in 1925. He was elected to the ANS Council (the governing board) in 1934 and served until his death in 1953, helping to launch Numismatic Literature. He was named a patron on account of his donations in 1937, and in January, 1942, Ives was elected the 14th president of the ANS, serving until 1947 (fig. 15). Altogether, he was a great collector and benefactor; having given generously while he was alive, upon his death Ives bequeathed his extraordinary collection of well over 500 choice ancient, medieval and early modern gold pieces.

This Spring, we noticed with interest when an important and rare Medieval coin, of which another specimen resides in the ANS cabinet, sold in London for the second highest price ever paid at auction for a numismatic item (a record £3.7 million, or $5,238,000 US$). This coin is a dinar of the Umayyad Caliphate struck in the year AH 105 (AD 723) with a fascinatingly unusual inscription (fig. 16). In the words of the auctioneer, this is “One of the rarest and most highly-priced of all Islamic gold coins, struck possibly to coincide with an occasion when the Caliph himself led the Hajj pilgrimage to Mecca.” According to its legend, the dinar was struck from gold mined at a location owned by the Caliph himself, called the “Mine of the Commander of the Faithful, Hajj” issue. Miles (1948) 84; Miles (1950) 66; Walker (1956) ANS 16a; Casanova 88. (ANS 1929.74.4; gift of Edward T. Newell) 20 mm.
of either Yazid (AH 101-105) or Hisham (AH 105-125). Stylistically, it is indistinguishable from the standard run of coinage traditionally attributed to Dimashq (Damascus), the dynasty’s capital city, but due to its oddly varying inscription, it may be supposed that this dinar issue was struck to order for the Caliph at a small minting establishment accompanying him on the Hajj, while in Arabia. (Morton and Eden 1989)

The site of the mine itself, where medieval sources assert that the Caliph purchased his “claim,” is believed to be Ma‘din Bani Sulaim, located to the northwest of Mecca. Ancient workings can still be discerned there, and some gold is still mined today. An inscription records that a road for the pilgrimage was constructed going past this mine. Also in the ANS cabinet is another dinar of the same date and series sharing an obverse die with the Hejaz issued “of the mine”—a coin donated by famed numismatist Eric P. Newman (see ANS Magazine, 2011, Issue 2, vol. 10, no. 20, p. 10-19)(fig. 17).

Another attractive Islamic coin in the cabinet was requested for inclusion in his Mark Salton Memorial Lecture program by distinguished speaker and ANS friend Dr. Ira Loeb Rezak(fig. 18). Dr. Rezak’s talk focused on numismatic manifestations of the City of Jerusalem through time, so the scarce Umayyad coppers believed to have been minted there, and appearing to depict a version of a traditional Jewish menorah, figure into it along with crusader issues and coins of the Jewish revolts against Rome.

Art, Artistry, Artifice and Americana

So many specimens and so many images vie with each other... It is always a dilemma for me to decide what to show in this column and what to leave out. Sometimes, it is just a matter of how much attention I can devote to the subject matter of the moment, hoping to “catch up” with additional interesting inquiries in another issue. But here are a few more “activities” that have been churning around!

We happened to locate and photograph a handsome Renaissance piece in preparation for Dr. Rezak’s Salton Lecture. Part of the Erzgebirger series of religiously-themed medals of the 16th century, it depicts charming vintage representations of bibli cal vignettes on both obverse and reverse, juxtaposing Old and New Testament themes (fig. 19). On the obverse, a gigantic Samson carries off the gates of Gaza, and on the reverse, Jesus, holding the banner of the cross, provides salvation from eternal damnation. (The respective legends translate “As Sampson, imprisoned in the City of Gaza, had destroyed its strong gates… Judges 16” and “Thus so Christ, risen from the dead, destroyed the Gates of Hell… 1558”.

In the reverse tableau, note the Devil, perched on the wall at the upper left, futilely brandishing his goad at the redeemed souls of the damned who are emerging from below with the aid of Jesus, at center, who stands upon Hell’s gates.

Our famous collection of Indian Peace medals, one of my favorite sections of the cabinet, always draws attention and inquiries. The Society’s enigmatic and ultra-rare George Washington 1789 silver oval Indian Peace medal is an item intended for display in the proposed Intrepid exhibition (see this column in the ANS Magazine, vol. 9, no. 2, Summer 2010) (fig. 20). It was an object of inquiry for collector/dealer Ronald Norman in the course of his research on the Washington issue. Yet there is no known existing documentation for this; we know why and how it would have been made, but not by whom or where (presumably, of course, a local silversmith in New York or Philadelphia.) Norman had a piece he had acquired analyzed at the Winterthur Museum, and wanted to compare his small-sized example with our specimen.

Roger Ellison, Vice President for Planned Giving at the West Texas Rehabilitation Center Foundation, in San Angelo, hoped that two Indian Peace medals that had been given to the foundation by a friend could be of substantial value. Unfortunately, they were examples of the very suspicious 1803 Eel River Nation (Vincennes) medal and the equally dubious 1795 Treat of Greenville issues. Each came complete with an old sash allowing a wearer to drape it over his neck and onto his chest. He reported that the sashes appeared and smelled as if they had been worn more than once! The items had been purchased by the donor at an estate sale years before, and it is not surprising that there was no provenance documentation. Dr. Robert B. Pickering, Senior Curator at the Gilcrease Museum, in Tulsa, Oklahoma, also encountered the dubious Eel River and Treaty of Greenville medals typically seen. He reported studying archival
documents of the Cherokee, Choctaw, Seminole and other tribes seeking information on possible peace medals, and initiating a digitizing project along the lines of what the ANS has been doing.

Douglas Hubbard’s father gave him a collection of “Native American” medals about which he sought to obtain information due to their close relationship with items included in our collection and database catalog. The story was that they had been acquired from an “Old Native” while Mr. Hubbard Sr. was selling buckskin and beads at the Oklahoma State Fair. He had paid as much as he could to the elderly man, who wanted $2000, while Mr. Hubbard could only afford less than $300. The old Man who sold them didn’t really want to let them go, he said, but was in dire financial straits and needed medical attention; they were the only thing of value that he had. At age 82, alas, Mr. Hubbard proudly polished the medals without his son’s knowledge. But since it seems that the medals were 20th century U.S. Mint restrikes, the damage was not so saddening as would otherwise be the case. Many similar such medals, including Washington oval ones, are in private hands, no doubt still finding their way around fairs, rendez-vous and various collector shows, so we might well have a look at the kinds of items involved in this long-ago Oklahoma transaction.

According to Mr. Hubbard, one of his father’s acquisitions from the elderly Indian was a 1757-dated Pennsylvania Quaker Indian peace medal known as the George II Treaty of Easton issue, of which the mint made restrikes well into the 19th century, and many other copies thereafter from new dies (fig. 21). The original medals used Spanish colonial “pieces-of-eight” as planchets, which can be observed by examination of their edges. The ANS is fortunate to have a couple of these, the finest of which was donated by the Norwebs. Another Hubbard acquisition was an 1876 U.S. Centennial celebration “Diplomatic” medal. A third was the Winfield Scott Mexican War medal. Happily, we also have excellent examples of these in the cabinet as well.

The sculptural characteristics inherent in all coins and, especially, medals make them an ongoing source for inspiration to which artists repeatedly turn. Recently, sculptress Sandra Shaw visited the cabinet to examine some of the works of leading medalists, like Victor David Brenner. She was thrilled to see magnificent pieces by other artists, too, such as the 1902 commemorative medal by the master medallic sculptor Jules Clement Chaplain honoring the great 19th century French author Victor Hugo (fig. 22). We are fortunate to hold a series of several examples of this handsome piece executed in celebration of the one hundredth anniversary of the writer’s birth.

Another visiting artist was Noah Fischer, who wished to study, among other works, the original plaster models of Augustus Saint-Gaudens made in Paris, in 1905, in connection with the galvanoses of the unadopted standing eagle design for the high-relief $20 gold coinage (fig. 23). France was the acknowledged leader in the field of medallic sculpture at this time, and in 1906 Saint Gaudens succeeded in prompting the U.S. mint to acquire from Paris the Janvier reduction-engraving lathe technology. In the collection are several remarkable pieces produced at this juncture. They were acquired by Martin Kortjohn from Saint-Gaudens’ assistant Henry Hering, who finished his mentor’s designs for the U.S. gold coinage of 1907 when Saint-Gaudens expired of stomach cancer in that year.

Rare items are still turning up all the time. Jonathan Quinlan found in a garage sale in Newfoundland an example of an 1854 Kellogg and Company San Francisco private twenty-dollar coin mounted with a clasp on the reverse. Gold Rush items of this kind, however, have long been a target of forgers, so one has to worry. The Kellogg coinage was an immediate precursor to the establishment of the U.S. Mint in San Francisco, and the ANS cabinet is fortunate to hold not only outstanding examples of this coin but also a set of the dies and hubs utilized in the production of 1854-5. These were a gift from Anita P. L. Kellogg, whose husband, Karl, was the son of California pioneer minter John Glover Kellogg, who had been involved with Moffit & Co. in subcontracting with the U.S. Assay Office for Gold in San Francisco, under Augustus Humbert (figs. 24-27).

Gold Rush items in the collection featured prominently in a presentation we furnished for Betsy Gibbon, Manager of Secondary and Post-Secondary Education.
at the New-York Historical Society and a group of N-YHS summer interns. They are developing teaching modules on this subject matter for elementary school children, and are able to make good use of the ANS museum and library resources.

There have been many other illuminating inquiries prompting curatorial activities during the past few months. As always, it is only possible to mention a small number of the ways in which the cabinet has proven useful, but it is my hope that readers may derive from this meager selection a sense that you, too, can feel free to call upon us to tap these reservoirs of curious information or assist us to improve the overall catalog of the collections.

Bibliography


ANS Lectures
In early June, the ANS was privileged to host Dr. Kenneth A. Sheedy, Director of the Australian Centre for Ancient Numismatic Studies at Macquarie University, Sydney, Australia. Dr. Sheedy participated as a guest lecturer at the 2011 Eric P. Newman Graduate Summer Seminar, and on July 9th presented a public lecture entitled “Asyut 422, Seltman Group P, and the Imitation of Attic Coins” in which he discussed a new die study of the earliest Athenian Coinage.

On July 8th, Professor Kevin Butcher of the Department of Classics and Ancient History, Warwick University presented the Harry W. Fowler Memorial Lecture. The lecture, entitled “The Miracle of Roman Monetary Stability”, raised the question of why the Roman currency system apparently remained stable for such a long time (and whether that apparent stability is real.) Prof. Butcher’s research interests include Greek and Roman coinage, particularly the civic and provincial coinages of the Roman empire, and the Hellenistic and Roman Near East, particularly coastal Syria and Lebanon. He is currently working on a three-year AHRC-funded project in collaboration with Dr. Matthew Ponting of the University of Liverpool, investigating the metallurgy of Roman imperial and provincial silver coinages from Nero to Commodus, and will shortly begin work on the Cambridge Handbook to Roman Coinage.

ANS Interns and Volunteers
During the school year, as well as the summer break, we are always pleased to have a number of student Interns work with our staff. Those who intern with us are given a unique learning opportunity while helping us to fulfill our mission:

From the NYC iSchool Field Experience Program we welcomed back Jonah Estess, who interned with us last year as well in our curatorial department. With a strong interest in U.S. large cents, Jonah helped with the digitization program and other projects. Also from the iSchool, Calvin Lin and Xyannie De La Rosa interned in the Library, working on cataloging of the Library collection.

During the spring semester Debra Steadman, interned in the Library working on the barcode/call number project. She is in the MLS Program (2012) at St. John’s University. With a B.A. from Bard College, Debra also earned her M.A. from Columbia University in Latin, and a minor in ancient Greek.

This summer Lyell Funk interned in our Library. A student at Cornell University in Ithaca NY, Lyell will be entering his Junior year as a history major with an interest in the history of urban settings, 19th century American history, and European Renaissance era history.

In our curatorial department, we were glad to have two young coin enthusiasts: Alexander Kiam, a rising senior at Trinity School, NYC, and the captain of the Trinity Tennis Team. Alex collects US and Roman coins. Jacob Lichtblau, will be entering his junior year at Princeton High School, Princeton, NJ. Jacob collects American silver sets, old American commemoratives and Greek silver.

We recently welcomed Rachel Suzanne Mullevy as an intern in our curatorial department. A recent graduate of Mount Holyoke College in Massachusetts, Rachel earned her BA in Classics and Art History. With experience as a collections management assistant at the Mount Holyoke College Art Museum, Rachel will be learning about identification methodology while working with the Roman portion of the collection.
Augustus B. Sage Society Trip 2012: Sites of the Holy Land

The 2012 Sage Society Trip will be led by ANS Adjunct Curator David Hendin to Israel and Jordan. The itinerary will incorporate the mix of archaeological, museological, cultural and culinary experiences familiar to travelers on previous trips.

Highlights will include visits to: Jerusalem, where we will visit the Temple Mount, the Via Dolorosa, Church of the Holy Sepulchre, and the city’s famous markets; The Israel Museum, with a personal tour of some of the star objects; The Dead Sea, including Qumran, site of the discovery of the Dead Sea Scrolls; Masada, site of the famous Roman siege; the Wadi Rum and Wadi Musa in Jordan; Petra, the rose-red capital city of the ancient Nabataeans; Jerash, with its stunningly well-preserved Roman remains; and Zippori (ancient Sephoris), where David is the excavation numismatist.

Sage members will enjoy talks by a variety of experts, as well as benefiting from David’s wealth of knowledge of the land, its sites and its coinage. All participants will receive a free copy of David’s new book: Cultural Change: Jewish, Christian, and Islamic Coins of the Holy Land.

A full itinerary will be available on the ANS website: www.numismatics.org/Membership/ABSS. For further details and to make reservations, please contact Megan Fenselau (212) 571-4470 ext. 117, membership@numismatics.org

ANS Bookshelf

Andrew Meadows

Exciting times continue in the ANS publications office. Our Adjunct Curator David Hendin wrote in the last issue of the magazine about the extraordinary coin collection of Abraham D. and Marian Scheuer Sofaer, and the exhibit that he has created at the Federal Reserve Bank in New York. In the meantime, David has also been writing an accompanying book, which charts the development of coin production in the Holy Land from the beginning of coinage in the 5th century BC, through the Hellenistic, Roman, Byzantine, Islamic and Crusader periods.

Cultural Change: Jewish, Christian, and Islamic Coins of the Holy Land is a full color catalogue of all the coins featured in the exhibit with explanatory text, illustrations of related material, maps and family-trees. It serves as the ideal introduction to coinage in this part of the world, as well as providing a history of the region illustrated by the coinage that was produced there. As such, it contains some of the earliest Jewish coins, as well as the earliest to bear overtly Christian symbolism. The coins contained in this exhibit are often the finest examples of their kind in existence, and the text has been written by one of the foremost experts in the field, so the resulting volume is as attractive to look at as it is informative. And, of course, it is available to ANS members at a 30% discount. To order your copy at the members’ price of just $28 please visit our web store or call Membership on 212 571 4470 x117.

This will be third book that we have published in this Membership year, together with Coinage of the Caravan Kingdoms (Numismatic Studies 25) and ACNAC volume 10. The combined member’s discount on these three volumes is $132, considerably more than the cost of membership!

STOP PRESS. A limited edition of 250 numbered copies of the book is available on a first come, first served basis. The price for these numbered volumes is $40. Contact Membership to reserve your copy.

Meanwhile manuscripts of new books are coming in thick and fast. Currently in production we have volumes on the history of ANS Medals, the production of US paper money, the Indian Peace Medal and the coinage in the name of the Roman Empress Faustina the Elder. Many more titles are promised by other authors for delivery over the coming year.

Keep watching this space for further announcements.
The Secret History of the First U.S. Mint represents a new departure in the endlessly expanding numismatic library produced by Whitman Publishing. Traditionally, Whitman books have tended to fall into the general categories of encyclopedic catalogues, guides, and coffee table books dedicated to the 100 greatest, but in the past few years several thematic studies and works related to particular engravers have popped up. The present book by Joel Orosz and Leonard Augsburger continues this trend and raises the bar with respect to excellence of research and production.

In an almost Da Vinci Code-like fashion, the authors take two iconic paintings—Ye Olde Mint (1913) by Edwin Lamasure, Jr. and John Ward Dunsmore’s Washington Inspecting the First Money Coined by the First Mint (1915)—as the points of departure for a fascinating mystery that ultimately uncovers the authentic history and appearance of the First United States Mint that operated in Philadelphia from 1792 to 1819. Orosz and Augsburger take us on a journey into the early electrical business in Philadelphia (pp. 12-13), the paper industry (pp. 30-31), the cigarette business (pp. 33), and the publishing business (pp. 34-35) as to whether this ring, valued at $10, might have been made from gold (a single coin!) found on the site of the First Mint.

Having established the sequence of building at the Mint and the roles of its operators, the authors again turn to the paintings of Lamasure and Dunsmore in their own chapters (pp. 118-119). Here we are treated to extensive biographical sketches of Edwin Lamasure, Jr. and John Ward Dunsmore before their works commemorating the First Mint are discussed in detail. Although Lamasure’s Ye Olde Mint is intended to represent the structures as they appeared in 1818-1819 (deduced from the number of stars and stripes on the U.S. flag flying above them), the authors show that the detailed compositional requirements of Stewart (admittedly often based on documentary evidence and the testimony of mint workers as well as his own fancy) imposed themselves on the final rendering. Ye Olde Mint is, after all, an artistic interpretation—and a commercial one at that—and therefore must be understood in that light, rather than as an historical document. It is true to the vision of Stewart as interpreted by Lamasure, but not to the actual appearance of the Mint in 1818-1819. Orosz and Augsburger contextualize the Dunsmore’s Washington Inspecting within a series of seven sketches of interior and exterior views of the First Mint. These previously unpublished sketches reveal the initial influence of Lamasure’s work on Dunsmore and the long road of development before John Ward Dunsmore came up with a final product suitable for the expression of Stewart’s vision of the Mint.

Derivative paintings inspired by Dunsmore’s Washington Inspecting are treated in the chapter that follows.
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Frank H. Stewart is both the hero and the villain in this remarkable tale ripped from the headlines of early 20th-century Philadelphia. A poor boy made good, Stewart bought the old U.S. Mint, labored to preserve it, and failed in the most dramatic way possible. Could his later acts of commemoration redeem his failures in preservation?

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