AN HISTORIC PARTNERSHIP

Gemini Numismatic Auctions LLC

The World’s #1 Numismatic Auctioneer

Heritage Auction Galleries

VIII

ATHENS DECADRACHM
c. 465-460 BC

OVER 100 ROMAN GOLD COINS, A COLLECTION OF ELIS, AND MANY OTHER PROPERTIES

Gemini Numismatic Auctions & Heritage Auction Galleries

PRESENTS AN IMPORTANT AUCTION OF ANCIENT COINS

THURSDAY, APRIL 14TH 2011, 6 PM

AT THE CHICAGO INTERNATIONAL COIN FAIR

B&H Kreindler
Herb Kreindler
631-427-0732
megatoy2@optonline.net

Harlan J. Berk LTD
Harlan J. Berk
312-609-0018
info@harlanjberk.com

Heritage Auction Galleries
Dave Michaels
214-528-3500
dmichaels@ha.com

www.geminiauction.com
Russian Empire. Auction 135
Estimate: € 30,000. Price realized: € 220,000.

Estimate: € 15,000. Price realized: € 70,000.

Roman Empire. Auction 158
Estimate: € 200,000. Price realized: € 360,000.

Baltic States, City of Riga. Auction 135
Estimate: € 15,000. Price realized: € 70,000.

Meet us at our Summer Auction,
June 20 – 24, 2011 in Osnabrück

Fritz Rudolf Künker GmbH & Co. KG
Gutenbergstr. 23 · 49076 Osnabrück · Germany
www.kuenker.com · service@kuenker.de

Your Treasures are in Good Hands with us
First established as a numismatic trading company in 1971, today we have achieved a solid reputation among the leading coin and medal auction houses of Europe. More than 10,000 clients worldwide place their trust in us. Our company’s first auction was held in 1985, and we can look back on a positive track record of over 180 auctions since that time. Four times a year, the Kunker auction gallery becomes a major rendezvous for numismatic aficionados. This is where several thousand bidders regularly participate in our auctions.

• We buy your gold assets at a fair, daily market price
• International customer care
• Yearly over 20,000 objects in our auctions
• Large selection of gold coins
• Top quality color printed catalogues

Profit from our experience of more than 180 successful auctions – consign your coins and medals!

Tel: +49 541 96 20 20
Email: service@kuenker.de
Visit us online at: www.kuenker.com
### DEPARTMENTS

<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>From the Executive Director</td>
<td>Ute Wartenberg Kagan</td>
</tr>
<tr>
<td>34</td>
<td>From the Collections Manager</td>
<td>Elena Stolyarik</td>
</tr>
<tr>
<td>40</td>
<td>Library News</td>
<td>Elizabeth Hahn</td>
</tr>
<tr>
<td>42</td>
<td>Current Cabinet Activities</td>
<td>Robert Hoge</td>
</tr>
<tr>
<td>47</td>
<td>Book Reviews</td>
<td>Megan Fenselau</td>
</tr>
<tr>
<td>54</td>
<td>Obituaries</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>News</td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>ANS Bookshelf</td>
<td>Andrew Meadows</td>
</tr>
</tbody>
</table>

### FEATURES

<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
<th>Title</th>
<th>Authors</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>The Numismatic Collection of the Yale University Art Gallery Goes Online</td>
<td>Nathan T. Elkins</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Frozen in Time: The Studio of Chester Beach</td>
<td>David Hill</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Googling Your Coin: A Collaboration Between the ANS and the Kittredge Numismatic Foundation</td>
<td>Matthew F. Erskine, JD</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Petra on the Hudson</td>
<td>Oliver D. Hoover</td>
<td></td>
</tr>
</tbody>
</table>
The original objectives of the ANS, "the collection and preservation of coins and medals, the investigation of matters connected therewith, and the popularization of the science of Numismatics," have evolved into the mission of the ANS. Printed in Mexico.

The American Numismatic Society, organized in 1858 and incorporated in 1865 in New York State, operates as a research museum under Section 501(c)(3) of the Code and is recognized as a publicly supported organization under section 170(b)(1)(A)(vi) as confirmed on November 1, 1970. The original objectives of the ANS, "the collection and preservation of coins and medals, the investigation of matters connected therewith, and the popularization of the science of Numismatics," have evolved into the mission approved by the Society’s governing Council in 1993.

American Numismatic Society
75 Varick Street Floor 11
New York, NY 10013
Telephone
212 571 4470
Fax
212 571 4479
Internet
www.numismatics.org

From the Executive Director

Dear Members and Friends,

We are very pleased to announce that the ANS Magazine will be issued quarterly from now on. For some time, we have been considering this move, as we are fortunate to have enough interesting articles and columns to cover four issues. But magazines have to be printed, and it is our advertisers who support the ANS Magazine and thus help our members. Without the considerable support of the dealer community, the ANS and its members would be much less well off, and I want to extend my thanks here. Special thanks are due to Charles Anderson, who urged me to undertake this change, which he has underwritten very generously.

In this issue, we feature a fascinating story about one of America’s most famous sculptors, Chester Beach, and his studio in Brewster in upstate New York. It is a wonderful story about the right person being in the right place at the right time. In 2009, ANS Member Donald Mituzas, a realtor in Brewster, looked at a property and realized quickly that this was the untouched studio of Chester Beach, who had died in 1956. Thanks to his efforts, the numismatic and sculptural contents were sold at Stack’s and at Stair’s auctions. The ANS was very fortunate to be able to buy a significant part of the materials and ANS Archivist David Hill has written a wonderful piece on Beach.

It is sad to see how little attention is being paid to the great American sculptors of the 20th century, whose work adorn many squares and public buildings to the current day. A recent article in the Wall Street Journal drew attention to the home and studio of Daniel Chester French, another sculptor well known to numismatists but otherwise virtually unknown. In Stockbridge, MA 130,000 visitors flood to the Norman Rockwell Museum, whereas barely 10,000 people come to the nearby French Museum. Even worse, studios are uncovered years after the death of an artist, and their contents are thrown away or sold without any adequate attribution in small estate sales. Unfortunately, the preservation of such studios as individual non-profits or as part of a larger entity often does not help much, as sponsors for such organizations are hard to secure. I was therefore very pleased to learn from Don Mituzas that the new owners of the Beach property want to preserve some of the historic character of the place. The ANS will continue to conserve the plasters and other artifacts acquired from the Beach estate and thus make them available for future research.

I am also very happy to report that the cabinets have been enriched by some extraordinary donations. The ANS has now one of the best and largest collections of the rather obscure Nabataeans, an ancient Arab tribe, which controlled the trade with Saudi Arabia from the capital Petra. The ANS owes this addition to its Adjunct Curator and friend David Hendin, and I express my most sincere thanks to him for making this important donation. It is worth reading Oliver Hoover’s succinct introductory article, from which I learned a lot about this fascinating kingdom. The next issue of the ANS Magazine will report on another, even more spectacular donation by ANS Fellow Judge Abraham D. Sofaer and his wife Marian Scheuer Sofaer. They donated to the cabinets their Jewish revolt and Samarian coins in memory of our ANS Huntington Medalist Ya’akov Meshorer. David Hendin and I are preparing an exhibition of the entire Sofaer collection, which will be published as an ANS publication later this year.

It is a pleasure to report to our members that the Society and its collections are thriving. Many of you visit from time to time, but for those of you who are unable to come to the Society, we are offering this issue of the ANS Magazine, which chronicles many other details of our daily activities.

Yours truly,

Ute Wartenberg Kagan
Executive Director, ANS
“Chester who?” That’s what Ted Schwarz asked in a *Coins* magazine article some thirty years ago. “When a man designs four different United States coins,” he wrote, “it would seem that his name should be a household word among numismatists.”

Decades later, in 2009, at a country estate in Putnam County, New York, real estate agent Donald A. Mituzas stepped into the rustic stone and wood building that sculptor Chester A. Beach had built as a studio in 1914. Though the artist had been dead for over half a century, his work space had passed the decades seemingly undisturbed, with artwork lining the walls and free-standing plaster models of statues displayed on pedestals. While most real estate agents might pause for just a moment before attending to the appraisal, Mituzas took a great interest in the coins, medals, and related designs on display. As it turns out, he is a numismatist—and an ANS member. But even he had not expected to find the numismatic treasures among Chester Beach’s possessions. As he later said, he hadn’t recognized the name.

Though he never quite became a household name, even among numismatists, Beach had a productive career and was sufficiently known that when his numismatic studio collection came up for auction by Stack’s in the fall of 2009, it generated considerable interest. ANS was able to obtain some of the treasures, one of which, perhaps the most surprising and exciting find, was a set of previously unknown plaster models for an obverse and two reverses submitted by Beach in the competition for the 1921 Peace Dollar (fig. 1). In 1921, the U.S. government began reissuing silver dollars for the first time since 1904. Many in the numismatic community, and primarily Farran Zerbe, had called for a coin to commemorate the peace following World War I. Beach was one of eight of the foremost American medallic sculptors invited to participate in the design competition. The emergence of the casts makes them the only known surviving models that were submitted. Beach’s proposal was not chosen, however, and Anthony de Francisci went on to design the new dollar coin.

Beach was born in San Francisco in 1881 and, after working briefly as a metal worker for a jeweler, studied sculpture in Paris from 1904 to 1906, with his work winning awards from the Julian Academy (1905) and the National Academy of Design (1907). By the end of the decade he had completed several medals, including the official badge medallion for the Hudson-Fulton celebration (1909). He was married in 1910, and within a few years was the father of three girls.

By 1909 he had a firm foothold in the New York art world. He shared a studio with sculptor Daniel Chester French at 9 MacDougal Alley in one of a number
of recently converted stables1 ("Delightful Bohemian Dens," according to The New York Times). In 1913 Beach moved his growing family into a townhouse with a two-story studio at 207 East 17th Street. About this time he also purchased the Putnam County property in the town of Brewster. First he constructed a studio, and then he stayed in it while he built his house out of fieldstone and native chestnut. Completed in 1920, the estate would be called "Oldwalls" (fig. 2). He lived in both the city and country properties until his death in 1956.

Besides settling himself into two different residences, Beach also spent two years in Rome in the 1910s. With all this moving around, it comes as no surprise that several of the letters we find in the ANS Archives from this period are attempts to track him down. What is somewhat more puzzling is what the correspondence seems to reveal about his concerns regarding his finances. In a 1913 letter, he regrets having to withdraw from the American Numismatic Society, claiming that he couldn’t afford the dues.2 Some accommodation must have been reached, however, because he remained a member until finally resigning in 1934, though even then Sydney Noe felt it necessary to assure him he’d be welcomed back "when better days come."3

ANS Peace Medal, 1919

Two years before the competition for the Peace Dollar, in 1919, Beach had been invited by the ANS to compete with other members in a design contest for the Society’s own Peace Medal to commemorate the Treaty of Versailles, which brought an end to World War I. In this instance he won, with his design chosen from among fifteen contenders.4 While the Society was able to obtain photographs relating to this medal (fig. 3), no drawings or designs were part of the studio collection. Beach’s comments in a letter to Noe may tell us why. “I have been looking around for some pencil sketches that I made before starting the medal," he wrote, "but don’t find them and I am afraid they have been thrown away. I remember seeing them on the floor, much walked on.”5

Cross of Military Service, 1921

We can be thankful, then, that Beach’s preliminary work on some other projects was preserved in his studio. In 1921, when the United Daughters of the Confederacy were looking for an artist to design a medal for World War I veterans descended from Confederate soldiers, his was one of the names suggested by the ANS.6 Beach was paid his standard fee of $1000 for the design of what would be known as the Cross of Military Service, which was based on the organization’s existing Southern Cross of Honor (fig. 4).7 Watercolors and pen sketches from the collection show various attempted designs (figs. 5–6). Beach’s suggestion of a ribbon based on the...
Confederate flag won “hearty approval” from Mrs. J.A. Rountree, chairman of the committee on insignia, but she was certain that Congress would never approve of it to be worn by uniformed men. In the end, the ribbon would be red, white, and khaki. The medal, with variant ribbon colors, would later be presented to veterans of World War II and the Korean and Vietnam wars.

### Monroe Doctrine Centennial Commemorative Half Dollar, 1923

ANS was also pleased to obtain original sketches, photographs, and correspondence files relating to Beach’s 1923 Monroe Doctrine Centennial commemorative half dollar (figs. 7-10). The coin, his first, featured profiles of James Monroe and John Quincy Adams on the obverse and was produced to be sold as a souvenir at the Monroe Doctrine Centennial and Motion Picture Historical Revue Exposition in Los Angeles. The event grew out of the motion picture industry’s desire to give itself an air of respectability at a time when it was facing growing hostility for its increasingly tawdry offerings. It was a typically larger-than-life Hollywood affair, with Russian dancers, fireworks, trained animal acts, Wild West shows, and a parade of film’s biggest stars marching in downtown Los Angeles. President Warren Harding was scheduled to attend but died just days before the event ended.

The Exposition had chosen to celebrate the Monroe Doctrine only because it happened to be its centennial year and the planners contrived the notion that the doctrine had somehow been responsible for saving California from the Europeans. Beach’s design of the reverse, with the northern and southern continents shown as human figures joining together, was not unique, and similar examples can be found before and after Beach’s composition. Sculptor Ralph Beck, for example, raised his concerns with the U.S. Mint that the design copied his own Pan-American Exposition seal of 1901.

In the end, the show was poorly attended and the souvenir halves did not sell well. The unsold coins were later circulated as regular half dollars. Beach would go on to design three more U.S. coins, commemorating Lexington and Concord (1925), Hawaii (1928), and Hudson, N.Y. (1935).

### General Electric’s Charles A. Coffin Medal, 1923

Also in 1923, Beach was chosen to design the General Electric Company’s Charles A. Coffin medal (figs. 11-12). Sketches, photographs, and correspondence obtained from the studio collection provide a glimpse into the process whereby an artist and client attempt to reconcile their visions. Comments on Beach’s preliminary designs from Coffin Foundation secretary W.W. Trench are at times quite blunt: “It seems foolish, in a
way,” Trench wrote about an early effort, “for us to label the medal by the word ‘medal.’” He also raised concerns over a design with a winged wheel, wondering if the symbolism “will not be confusing because of the fact that it has been used in art to represent Chance and Fate.”

Trench clearly felt that Beach didn’t quite fully grasp his subject. Regarding his original design featuring a winged incandescent lamp, Trench pointed out that Coffin really didn’t have much to do with the light bulb and also that it failed to “convey to the officials of the average light and power company, the great pulsing industry of which they are a part.” He went on to say, “I regret greatly that you are not near Schenectady so that you could see…the tremendous shops turning out the literally immense turbine generators,” and suggests he “find time to visit one of the big power stations in New York City.” In the collection are photographs of power plants and turbines sent to impress upon Beach the immensity of his subject. Sketches reveal Beach’s almost comically unsuccessful attempts to work the machinery into his design (fig. 13).17

Colombian Coins, 1935

This would not be the last of Beach’s designs to be criticized for a lack of vigor. In 1935 he was asked to produce models for centavo coins for the El Banco de la República de Colombia in Bogotá. Regarding one featuring a profile of Simón Bolívar (fig. 14), the historian and Banco de Venezuela president Vicente Lecuna offered his opinion, which is preserved in a letter from the collection: “it does not seem good to me. The drawing of the face is distorted; it does not appear like that of a sound and vigorous man but rather of that of one that is ill.”18 None of the coins were minted.19
There is a photograph in the collection showing Beach at work in his 17th Street studio along with models for the sculptures Leaping Spray (1927) and Sylvan (1932) (fig. 15). Also visible is the model for the nude male figure that forms the centerpiece of the bronze and marble sculpture that still stands in the lobby of the building at 195 Broadway. From 1916 to 1983, the building was the headquarters of the American Telephone and Telegraph Company (AT&T), widely known at the time as "The Biggest Company on Earth." Photographs from the collection show design models as well as the lobby interior, with pen markings indicating the placement of the statue, known as Service to the Nation in Peace and War, which was completed in 1928 (figs. 16-18).

In 1929, Beach was asked to produce a small button emblem for the company based on his statue, which apparently arrived just in time to spare the company from using another variation on Evelyn Beatrice Longman’s "Genius of Electricity," the company’s design mainstay since 1915. Beach updated the look for the button and felt it improved on the original, saying, "I think the electrical waves give a stronger note than the more common wreath." The collection contains a small image of the design, about which Beach wrote, "I think the little photograph reduction taken from the model shows it will make a nice little pin." By the 1930s, Beach’s major works were behind him. He continued to produce and sell small sculptures in bronze,
and from time to time took a higher-profile role in the art world, selecting pieces to exhibit as a member of the National Academy of Design sculpture jury, for example, or serving as a judge for Procter & Gamble’s Depression-era soap-carving contests. In 1946, the ANS presented him with its Saltus Medal Award in recognition for his outstanding contributions to medallic art.

But for the most part he seemed content to surround himself with family and friends at his country estate or to travel. By the 1950s, half of each year was spent on ship and rail touring the world with friends and family, whirlwind journeys meticulously documented in numerous tightly written and illustrated daily journals. When he wasn’t on the road, his life in the country seemed idyllic. One friend warmly recalls days spent playing Chinese checkers, tennis, and croquet under the apple trees at Oldwalls.

Beach died at 75 in 1956 after a long battle with illness, and his family opened his Brewster workspace to the public as the Chester Beach Memorial Studio. It would stand for over half a century as a time capsule preserving the memory of a somewhat forgotten but fascinating American sculptor.

4. This and much of the following biographical information was found in the Chester Beach Papers, 1885-1994, Archives of American Art, Smithsonian Institution, Washington, D.C. 20560, which can be obtained on microfilm through interlibrary loan.
5. Daniel Chester French to Ch. Beach (June 19, 1909), Early Correspondence, ANS Archives.
7. Ch. Beach to Sydney Noe (June 24, 1913), Early Correspondence, ANS Archives.
8. Sydney Noe to Ch. Beach (January 4, 1913), Early Correspondence, ANS Archives.
10. Ch. Beach to Sydney Noe (April 7, 1919), Early Correspondence, ANS Archives.
Historically, the Nabataean collection of the American Numismatic Society has tended to be neglected by curators and benefactors alike, no doubt thanks to the rarity of many of the coins (especially the silver issues) and to the general obscurity of the kings (several are virtually unknown to the ancient historical sources and one may have never existed!) who issued them. When it was published in 1984, the collection consisted of some 32 pieces and completely lacked specimens of the early Nabataean imitative series as well as issues from the reigns of Malichus I and Obodas III. Little material was added in the later 1980s and 90s. However, the situation began to change dramatically at the turn of the millennium, when Abraham D. Sofaer placed his extensive collection of Holy Land coins on loan to the ANS while it was catalogued for publication. The Sofaer material, which presently continues to reside in the Society’s vault, includes some 84 Nabataean coins. Late in 2010, the Nabataean presence at the Society was strengthened still further by a donation of 203 coins by Adjunct Curator David Hendin, whose personal interest in the series stretches back to the 1970s when he was first introduced to them by Ya’akov Meshorer, the father of modern Nabataean numismatics. Thanks to these developments, interested parties can currently visit some 319 Nabataean coins (including a number of extremely rare and unique specimens) at the ANS, easily making it the largest assemblage of Nabataean coins in a Western public institution and possibly in the world. In light of the extraordinary situation that the ANS finds itself in through the Sofaer loan and now the Hendin gift, it is an opportune time to provide some brief introduction to the Nabataeans and their coins at the American Numismatic Society.

Although their origins are obscure, the Nabataeans (Nabatu in Nabataean Aramaic) were a nomadic Arab people who may be mentioned in Assyrian chronicles as early as the eighth century BC. Following the destruction of Jerusalem by Nebuchadnezzar II in 587 BC, the Nabataeans began to move into the Edomite lands to the south and east of the defunct kingdom of Judah. In the process, they seem to have gradually absorbed or displaced the native Edomite population, parts of which resettled in southern Judah and became the Idumaeans known from the Hellenistic period. The close connections between the Nabataeans and the Idumaeans are exemplified by Herod the Great, who had an Idumaean father and a Nabataean mother. The geographical position of the Nabataeans allowed them to monopolize the caravan trade with South Arabia, exporting aromatics and other luxury goods to the wider Mediterranean world through the port of Gaza. Despite the wealth that accrued to them through trade, the Nabataeans seem to have remained largely semi-nomadic tent-dwellers into the second century BC, although they maintained a hill-fortress known variously as Selah, Reqem, or Petra (“the Rock”) from which they could defend themselves in times of crisis. In the first century BC/AD, this fortified settlement grew into the urbanized capital of a vibrant Nabataean kingdom, with many of the amenities that one would expect to find in a Hellenistic city. Petra is well known today for its exquisite temple and tomb facades carved from the roseate living rock of the surrounding hill.

The earliest coins attributed to the Nabataeans are anonymous bronze pieces (fig. 1) that imitate Alexander the Great’s gold staters with the types of Athena and Nike (fig. 2). The Nabataeans are likely to have received these gold coins in exchange for their expensive trade goods. Although the bronze imitations were once dated as late as 129/8-108/7 BC, the striking of the Nabataean types over coins of the first three Ptolemies makes it clear that they were produced already in the third century BC. The presence of Ptolemaic coins in quantity in Nabataean territory may reflect the importance of the Egyptian market for Nabataean goods—especially the bitumen critical in the mummification process—but more likely, it reflects a Ptolemaic military and administrative presence in Nabataea from c. 280 to 270 BC. Previously, the ANS had no examples of this earliest

**PETRA ON THE HUDSON:**

The Nabataeans and their Coins at the American Numismatic Society

**OLIVER D. HOOVER**
Nabataean coinage, but thanks to the Hendin gift, it now boasts 23, nine of which have clear Ptolemaic undertones (fig. 3). An additional specimen belongs to the Sofaer collection.

Nabataean kings only begin to appear in ancient historical texts in the second century BC, but they are little more than names and no coinage can be explicitly associated with any of them. Aretas I (Haretat in Nabataeans) is recorded as having 700 children, Aretas II failed to aid Gaza in time when it was attacked by the Hasmonean priest-king, Alexander Jannaeus (fig. 4), while Obodas I (Oboada in Nabataean Aramaic) to avenge the fall of Gaza by using a force of camel-archers to ambush Jannaeus near Gadara. His successor, Rabbel I, began to make inroads into the southern territories of the disintegrating Seleucid Empire. The threat posed by the Nabataeans forced the Seleucid king of Damascus, Antiochus XIII Dionysus (fig. 5), to mount several campaigns into their territory, which culminated in a great battle in 84/3 BC. Antiochos was killed in the fighting and his army was decimated by thirst.

Aretas III (87-62 BC), the son and heir of Obodas, profited from the further decline of Seleucid power. Fearing that Damascus might be taken by the Ituraean chief, Ptolemy, the son of Mennaios (fig. 6), or by Alexander Jannaeus—both of whom had violent reputations—the inhabitants of the city invited the Nabataean king to be their ruler. Aretas agreed to this proposal, as indicated by the silver and bronze coins he minted in the city. These generally follow Seleucid precedent, depicting the eagle reverse with either a cornucopia or an open right hand (fig. 13). The former is a fairly common late Seleucid type, while the latter is much rarer. Aretas I are extremely rare with a total of three drachm and three half drachm issues known. Most of these, almost half are in public institutions (the British Museum, the Israel Museum, and the Bank of Israel). One, however, can be found in the Sofaer collection at the ANS, along with three bronze coins of this king. The bronze coinage of Malichus I copies the types of his silver or replaces the eagle reverse with either a cornucopia or an open right hand (fig. 13). The former is a fairly common late Hellenistic type, popularized in the southern Levant by Ptolemaic royal issues, while the latter is likely to have had some Nabataean religious significance. Thanks to the Hendin gift, the ANS collection now contains a Malichus I cornucopia bronze (fig. 14).

An indigenous Nabataean silver coinage first appears in the reign of Malichus I, consisting of silver dirhams (half shekels) and drachms (quarter shekels) depicting the diadem-headed head of the king and an eagle (fig. 11). The typology and weight standard is derived from the contemporary silver coinage of Tyre (fig. 12), which enjoyed wide acceptance throughout the Southern Levant. The legends of these coins and the succeeding Nabataean issues are notable for their use of Nabataean Aramaic rather than Greek. The silver coinage of Malichus I are extremely rare with a total of three dirham and three drachm issues known. Of these, almost half are in public institutions (the British Museum, the Israel Museum, and the Bank of Israel). One, however, can be found in the Sofaer collection at the ANS, along with three bronze coins of this king. The bronze coinage of Malichus I copies the types of his silver or replaces the eagle reverse with either a cornucopia or an open right hand (fig. 13). The former is a fairly common late Hellenistic type, popularized in the southern Levant by Ptolemaic royal issues, while the latter is likely to have had some Nabataean religious significance. Thanks to the Hendin gift, the ANS collection now contains a Malichus I cornucopia bronze (fig. 14).
dispatched Aelius Gallus, the proconsular governor of Egypt, to mount an expedition against Arabia in the hopes of establishing a Roman-dominated trade with South Arabia. The friendly Nabataeans were to be used as guides in this enterprise. However, recognizing the political and economic implications of a Roman victory, Obodas and his chief minister, Syllaesus, agreed to assist Gallus, but secretly protected the Nabataean monopoly of the incense trade by leading the expedition through the most difficult routes and by using the Roman army to weaken Nabataean enemies in South Arabia. Although Roman poets like Horace proclaimed it another triumph of Augustus, in the end, the campaign was a failure and the Nabataeans still maintained their stronghold on the caravan trade with South Arabia. When a revolt against Herod broke out in Trachonitis (12 BC), Obodas and Syllaesus gave refuge to its leaders, prompting a devastating punitive expedition in 9 BC. Obodas died later the same year. He appears to have been deified as an avatar of Zeus-Dushara, although some scholars have identified the homonymous Obodas I or “Obodas III” as the divine Obodas in question.

Previously, the cabinet of the Society contained a single silver didrachm attributed to Obodas II, but none of the issues traditionally given to Obodas III. The Hendin gift has now rectified this situation by adding another “Obodas II” didrachm and two drachms of “Obodas III” (figs. 15-16). The early “Obodas II” and “Obodas III” drachms continue the Tyre-inspired typology of Malichus I, but later drachms, and hemidrachms introduce a new iconographic format that pairs the portrait of the king alone with a jugate portrait of Obodas and his unnamed queen. The new coinage also substitutes the Phoenician weight standard for an Attic standard of surprisingly full weight for the period. “Obodas III” also struck bronze coins with reverse types featuring a double cornucopia or a full-length figure of the queen gesturing with her open right hand. Two examples of the second type now belong to the ANS, thanks to the Hendin gift (fig. 17). The gesturing queen type of “Obodas III” makes one wonder whether the hand on the preceding coinage of Malichus I might not also have been intended as that of the Nabataean queen. The Obodas coinage at the ANS is further fleshed out by an “Obodas II” drachm as well as two didrachms, six drachms, and five bronze coins of “Obodas III” in the Sofæa collection. The Sofæa material includes a unique drachm naming Obodas as “the blessing of Dushara” (fig. 18), which may contribute to the suggestion that “Obodas III” was the deified Obodas.

"Obodas III” died while Syllaesus was in Rome arguing against the legitimacy of Herod’s attack on the Nabataean kingdom. Syllaesus’ diplomatic skill not only caused Augustus to censure Herod, but to but to initially reject the accession of Aretas IV (a distant member of the Nabataean royal house) to the throne of Obodas. Indeed, Augustus seems to have been poised to grant the kingdom to Syllaesus when Herod’s representative, Nicolaus of Damascus, arrived and reconciled the Emperor to Herod. Accepting Herod’s complaints against Syllaesus also led Augustus to recognize Aretas IV. Foiled in his attempt to seize the Nabataean throne in Rome, Syllaesus returned home, where he assassinated several nobles loyal to the new king and made an attempt on the life of Herod. In 6 BC, Syllaesus sought to explain himself before Augustus, but was arrested and executed.

Rare silver and bronze coins bear the portraits of “Obodas III” and his successor, Aretas IV, but with the abbreviated name of Syllaesus, have been taken to belong to the period of the chief minister’s attempted usurpation in 9-6 BC. Whereas previously the ANS had no coins of Syllaesus, the cabinet of the Society now boasts six silver coins (2 hemidrachms and 4 quarter drachms) of this ephemeral and somewhat sinister ruler, including a unique specimen carrying the portrait of Aretas rather than the usual “Obodas III” (fig. 19). The Hendin gift also includes nine bronze coins of Syllaesus with the portraits of these two kings (fig. 20). Some of these are previously unknown variants. A supplement to this material may be found in the Sofæa collection, which contains a further hemidrachm, two quarter drachms, three cornucopia bronzes, as well as a unique Type 1 didrachm that seems to pair the laureate head of Augustus with that of Obodas III (fig. 21). With the removal of Syllaesus, Aretas IV (9 BC-AD 40) ruled unopposed (but with his mother Huluida as coregent for the first six years) as a client-king of Rome. His support of Roman policies in the east (i.e., the suppression of the Jewish revolt that attended the death of Herod in 4 BC) and a marriage alliance with the Herodian dynasty through Herod’s son, Antipas, guaranteeed peace in his kingdom for much of his reign and allowed Aretas to preside over a Nabataean golden age. Several of the great monuments at Petra belong to Aretas III during his reign as the organization of several of the major settlements in the kingdom. It is not for nothing that he is described on his coins as “the lover of his people,” although some unknown economic difficulty briefly resulted in the production of bronze coins to replace silver denominations in AD 1/2 and 2/3 and conflict broke out with Herod Antipas in AD 27, when he divorced Aretas’ daughter in favor of his niece, the infamous Herodias. Aretas’ kingdom also had a brush with the difficulties posed by early Christianity when the newly converted St. Paul offended the Jewish community of Damascus and the Nabataean king’s governor ordered his execu-
The Hendin gift now ensures that each phase of Rabbel’s reign is represented in his bronze coins at the American Numismatic Society through 3 coins of the king with Shuqailat, 13 with Gamilat, and 6 with Hagru (fig. 28). The ANS previously lacked coins in any metal featuring Rabbel II with his mother and had only a single bronze piece of Rabbel with Hagru. The Society currently boasts a single debased silver drachm of Rabbel II with Gamilat of indeterminate date, but possesses none of the rare drachms and quarter drachms of the king with his mother. Many of the Rabbel II and Shuqailat pieces came from the Murabb‘at hoard of 1958 and currently reside in Jerusalem’s Rockefeller Museum. Nevertheless, two drachms and a quarter drachm of Rabbel and Hagru in the Sofaer collection can be seen presently at the American Numismatic Society (fig. 29).

In AD 106, after more than a century serving as an important client state of Rome, the Nabataean kingdom was at last terminated by the Emperor Trajan. The territory of the kingdom was reorganized as the province of Arabia Petraeae, administered by a Roman governor in Bostra. Few details are known about the cause and circumstances of the annexation beyond that the governor of Syria and some military force were involved.

The formation of the new province has contributed somewhat to the obscurity of the earlier kingdom and the rarity of its coins; the Roman administration appears to have melted down and overstruck the silver coins of the Nabataean kings in order to produce a coinage more suitable for a province (fig. 30).

Thanks to the current loan of the Sofaer collection and generous gift of coins by David Hendin, these are indeed exciting times for Nabataean numismatists at the American Numismatic Society. Hopefully, once the new high profile of this material in the ANS cabinet becomes widely known, it will draw the justified attention of specialists and become a tool for the advancement of our knowledge of the fascinating, but poorly known, kingdom of the Nabataeans.

SELECT BIBLIOGRAPHY


The Numismatic Collection of the Yale University Art Gallery Goes Online

Nathan T. Elkins

Yale's collection of coins and medals is among the University's oldest, dating to the early years of the nineteenth century. By 1863 the holdings numbered some 3,000 items; two decades later the Greek and Roman portions alone totaled over 3,200. Formerly known as the Yale Numismatic Collection, jurisdiction over it passed from the University's Sterling Memorial Library to the Art Gallery in 2001. The collection now comprises approximately 100,000 pieces and is by far the largest study collection at any American university. With the responsibility for stewarding the collection, the Art Gallery established the Department of Coins and Medals in 2002 and hired William E. Metcalf as its first Curator of Coins and Medals. Under Metcalf's leadership, the scope and quality of the collection have been amplified through the acquisition of the Peter R. and Leonore Franke Collection and the generosity of Ben Lee Damsky. In addition to entering into a gift/purchase arrangement with the Yale University Art Gallery, Mr. Damsky has endowed the curatorial chair.

In 2012, The Department of Coins and Medals will move from its temporary quarters to a prominent position in the renovated and expanded Art Gallery, on New Haven's Chapel Street. The Bela Lyon Pratt Study Room for Coins and Medals, generously funded by Wallace and Isabel Wilson and The Brown Foundation, will house the departmental staff, the entire numismatic collection, and a study room for students, scholars, and guests, allowing for ready access to all areas of the collection. Adjacent to the Study Room will be an exhibition space for numismatic objects. Themes slated for exhibit after the 2012 reinstalation include nature on Greek coins, architecture on Roman coins, women on Roman coins, the coinage of Antoninus Pius, the coinage of the House of Tudor, and the medallic art of Bela Lyon Pratt.

Since the transfer of the numismatic collection to the Yale University Art Gallery, an ongoing effort has been underway to create digital records for each object in the collection of approximately 100,000 pieces. This effort is part of larger initiative to digitize all of the Art Gallery’s holdings. To date 32,000 digital records have been created in Coins and Medals; and an enthusiastic team of student workers continues to add records daily. Postdoctoral Fellow Nathan T. Elkins and Museum Assistant Jane Miller coordinate the day-to-day operations of the department’s digitization project. The entire collection of Greek (c. 10,500 coins), Roman (c. 14,000 coins), Byzantine (c. 2,300 coins), and Anglo-Saxon and English hammered coins (c. 800 coins) has already been digitized with text records and photographs. In 2008, the Art Gallery’s Information Technology and Visual Resources departments devised a rapid imaging system so that photography could keep pace with data entry. By May 2011, it is anticipated that the French, Spanish, and American coinages and further aspects of the collection of medals will be digitized.

Data records and study quality images are publicly accessible online via the Art Gallery’s eCatalogue (http://ecatalogue.art.yale.edu); these records are automatically generated from elements of the Art Gallery’s collection management database. The eCatalogue services the needs of individuals interested in the diverse holdings of its curatorial departments. A specialized search engine for numismatic objects, like those of the American Numismatic Society (http://data.numismatics.org/cgi-bin/objsearch) or the Münzkabinett der Staatlichen Museen zu Berlin (http://www.smb.museum/ikmk/filter_text.php?lang=en), has yet to be developed. However, a search for numismatic objects can be specified by selecting “Coins and Medals” in the “Department” menu on the Art Gallery’s advanced search page.

The collections of the various departments of the Yale University Art Gallery have been available online since 2003; the interface was revamped in 2005 when eCatalogue took on its present form. Now with increased effort the numismatic collection is becoming an important online resource with the cataloguing of the collection of ancient coins completed.

The numismatic collection of the Yale University Art Gallery joins the ranks of British Museum, the Münzkabinett der Staatlichen Museen zu Berlin, and the American Numismatic Society as one of the few institutional collections actively placing its holdings online. Dozens of researchers, who learned about eCatalogue by word of mouth, have already consulted Yale’s numismatic collection online. As we near the milestone of having complete digital records with photographs for all ancient coins available online, we invite the numismatic community to take advantage of the Yale University Art Gallery’s developing digital resources. General inquiries and feedback on the numismatic collection may be directed to the Museum Assistant in Coins and Medals, Jane Miller (jane.miller@yale.edu). Nathan Elkins is an ANS Member and a Postdoctoral Fellow in Coins and Medals at the Yale University Art Gallery.

Googling Your Coin: A Collaboration Between the ANS and the Kittredge Numismatic Foundation

Matthew F. Erskine, JD

In the spring of 2006, I accompanied Margaret Kittredge as she went to investigate the coin collection of her brother, John, who had recently passed away. We didn’t know what to expect as John was as secretive as most collectors about the nature and size of his collection. Margaret said that John had never sold a coin, and that he concentrated on Thalers of early modern Europe, the forerunners of our silver dollars. Housed within 15 large safe deposit boxes, we found John’s collection: About 1,000 pounds of more than 7,200 individual coins, the majority of which were silver Thalers (or Talers). No one had envisioned a collection this extensive. John also had a vast array of coins from the Holy Roman Empire, the Papal States, and the Italian States because of the diversity of entities - ranging from cities to kingdoms - that had the authority to mint coins prior to the start of 1900.
We have so far catalogued 357 issues from the Holy Roman Empire in John's collection, and 50 from Venice. These are all part of the more than 1,300 coins documented in a virtual, online reference library that is now called The Kittredge Numismatic Foundation, a non-profit organization that we created in honor of John's legacy with the extensive help of Ute Wartenberg Kagan and the American Numismatic Society. Detailed information on specific Crowns and Thalers, medals or tokens can be found on the Kittredge Foundation’s website through a searchable database that includes the date, denomination, metal, mint, inscription and description of the coins, as well as the names of rulers or geographic locations. The reference site also provides high quality digital images of the obverse and reverse sides of the coins, and gives users the ability to compare the images of two coins side by side.

The timing of this project was fortuitous as numismatics has started to undergo a fundamental shift in the way information is being documented and presented—driven, like everything else in our current world, by the rise of the digital age. John Kittredge’s desire to preserve his collection led his Foundation to think creatively and develop a system that is on the cutting edge of numismatic resources.

With museums running out of physical space to display coins and serve as a resource, numismatists today are increasingly relying on digital tools to help them conduct research. They are seeking databases that offer flexibility by allowing them to search a variety of different characteristics including:
- A description of an image on a coin
- A portion of a coin’s legend
- The date a coin was struck
- Materials used
- The name of the ruler and political entity at the time the coin was struck
- The geographic origins of the coin

Online reference catalogs can also serve as a portal to other organizations that might be able to provide details on a particular coin. While demand for such networks and information continues to rise, few online numismatic databases allow users to search based on these types of variables. By and large, programs and websites are still static, serving primarily as online versions of paper newsletters. This is a void that the collaboration between the ANS and the Kittredge Foundation is starting to fill. Having documented much of John’s collection, the Foundation is now encouraging others to document their collections on the site. Since the online reference uses an open source application, the Kittredge Foundation is able to help collectors inventories, image, catalogue and plan for their collection, especially where the images and information help to fill in gaps in the website’s database.

The Internet is also changing the way numismatists interact. Increasingly, collectors are forming connections through social networks such as Facebook or LinkedIn. Users of these systems can easily find collectors, not just near them but worldwide, who have similar interests or access to information and materials. The Kittredge Foundation is beginning to explore ways of assisting these online collectors as part of its mission to support numismatists of all levels, from beginning collectors to scholars. The Foundation has dedicated part of its endowment to projects that encourage direct interaction with the numismatic community by supporting numismatic clubs and funding activities such as museum exhibits.

Developing the Foundation

The development of the Kittredge Foundation began with the process of cataloguing the vast collection—no easy task as we needed to find confirmatory information for the records John kept of the collection during his lifetime. We started with a complete digital inventory of the images and provenance of each coin in the collection. For the numismatics of the Early Modern European period, we initially relied on hard copy reference works: primarily the now out-of-print series by John Davenport and Krause’s Standard Catalogs of World Coins. While these are not the only printed reference works and online directories that cover the types of coins found in the Kittredge Collection, they had the advantage of providing the breadth of information we needed to meet the basic inventory needs. This allowed us to present the collection to a professional appraiser for valuation. It did not, however, fulfill our main purpose for the collection, which was to help promote numismatics and encourage the research and dissemination of information about rare coins.
Having worked with and for artists, collectors and dealers of tangible personal property ranging from clocks and watches to antique furniture and grand pianos, I often find myself looking online for information that is both global and targeted, common and unusual. The greatest advantage that Internet-based research has over research in a traditional library is the ability to access and compare a wide range of information.

While compiling the inventory of the Kittredge Collection, I found that for U.S. coins there were a large number of for-profit sites that provided basic information. Often there were images and descriptors that could be used in conjunction with the directory at the ANS, which offered more detailed, and authoritative, information. Yet this wasn’t true for all of the issues, and in particular for the Early Modern European coins. I found myself becoming increasingly frustrated when I was using either a global or targeted Internet search engine. Unless I was actually logged onto the ANS website, and working within the directory maintained there, the information on the site was essentially invisible to me. Early Modern European coins do not populate dealer websites in anywhere near the numbers and diversity of U.S. coins, and often their descriptors refer merely to the Davenport, Krause, or other printed reference work which is unavailable on the Internet. What had been hard, but relatively quick work for the U.S. coins became a long hard slog when it came to inventorying the bulk of the collection, which is made up of crowns and Thalers.

This experience inspired us to use the Foundation to make numismatic information more readily accessible on the Internet in a manner that is both visible to global search engines and useful for numismatists, whether they are serious researchers or a casual collector. Knowing that the ANS had the skills and content needed to make a substantial website, our first question was who would have the experience to develop the software and build the site itself based on the way users conduct Internet searches.

There are many software applications for cataloging collections, ranging from simple spreadsheets to extremely complex (and expensive) museum collection management applications. With each type, I found that the software failed to store the information in such a way that it could be made readily visible on the Web. The applications also weren’t flexible. For example, they didn’t allow users to compare images of coins side by side, develop high quality images for enlargement or easily download the image and the descriptors. During this research process, I discovered the University of Virginia’s coin collection website, which had the quality and ease of use I was looking for. The software was developed by a then graduate student, Ethan Gruber, who made the program available as an open source application called Numishare that can be downloaded at http://code.google.com/p/numishare. (He is now the ANS Website database designer). More information on Gruber’s system can be found in a presentation entitled, “Encoded Archival Presentations in Numismatic Collections,” at http://coins.lib.virginia.edu/documentation/caa2009.pdf.

The Kittredge Foundation engaged Gruber to modify Numishare to the terms and specifications needed for substantial research on numismatics. His wide experience in archeological information was invaluable, as he was able to create a database on coins that can be stored on the Internet and be completely visible to global search engines. Once the website was completed, the Foundation loaded the digital images from the inventory of the collection onto the site’s server. These images were in three sizes: one small thumbnail; one larger web page image; and one larger, detailed image that allows users to zoom in and see the distinguishing characteristics of each coin.

To complete the cataloguing process, the Foundation turned to the ANS for assistance in the Fall of 2009. Under the subsequent collaboration, the Kittredge Foundation provided the funding, the website, and the access to the customized Numishare application, and the ANS provided the staff and access to their extensive research library (both on- and off-line) to accurately detail the information needed to make the images and data available to global search engines based on any one of the many descriptors that can be used for a coin. The Kittredge Foundation website went “live” in January of 2010 at http://www.kittredgecollection.org. In the nine months since then, the site has had more than 1,900 non-recurring visitors, of whom 1,443, or 58.73 percent, came from global search engines. The site’s visitors came from 75 countries, ranging from the US and UK to Poland, Germany and the Czech Republic. Often, their queries focus on requests for more information on the value, history and meaning of coins that an individual owns.

The Kittredge Foundation’s database is far from complete. We only have about 1,000 of the more than 10,000 Early Modern European crowns and Thalers that exist described and documented on the site. A nearly complete collection of town medals and tokens of the New York and New England area also have been imaged but not yet added to the website. We therefore plan on continuing the collaboration with the ANS to provide information that is easily accessible on the Internet for interested numismatists to learn out about these fascinating, rare coins.

More information about The Kittredge Foundation can be found on the website http://www.kittredgecollection.org. Matthew Erskine, a Trustee of The Kittredge Foundation, is also principal of The Erskine Company LLC, a strategic advisory firm located in Worcester, Massachusetts, that offers expertise in the management of unique family assets, numismatic, fine art and Americana collections, real estate holdings, and family compounds. More information about Mr. Erskine can be found at http://www.erskineco.com.

From the Kittredge Collection

Matthew Erskine, a Trustee of The Kittredge Foundation, is also principal of The Erskine Company LLC, a strategic advisory firm located in Worcester, Massachusetts, that offers expertise in the management of unique family assets, numismatic, fine art and Americana collections, real estate holdings, and family compounds. More information about Mr. Erskine can be found at http://www.erskineco.com.

From the Kittredge Collection

Matthew Erskine, a Trustee of The Kittredge Foundation, is also principal of The Erskine Company LLC, a strategic advisory firm located in Worcester, Massachusetts, that offers expertise in the management of unique family assets, numismatic, fine art and Americana collections, real estate holdings, and family compounds. More information about Mr. Erskine can be found at http://www.erskineco.com.

From the Kittredge Collection

Matthew Erskine, a Trustee of The Kittredge Foundation, is also principal of The Erskine Company LLC, a strategic advisory firm located in Worcester, Massachusetts, that offers expertise in the management of unique family assets, numismatic, fine art and Americana collections, real estate holdings, and family compounds. More information about Mr. Erskine can be found at http://www.erskineco.com.

From the Kittredge Collection

Matthew Erskine, a Trustee of The Kittredge Foundation, is also principal of The Erskine Company LLC, a strategic advisory firm located in Worcester, Massachusetts, that offers expertise in the management of unique family assets, numismatic, fine art and Americana collections, real estate holdings, and family compounds. More information about Mr. Erskine can be found at http://www.erskineco.com.
From the Collections Manager
New Acquisitions

By Elena Stolyarik

During the fall season of 2010, the ANS collections continued to grow through a series of purchases and impressive donations, the most notable of which came from our new Adjunct Curator, and ANS Fellow, David Hendin. Mr. Hendin’s donation of 203 Nabataean coins, some of which are to be published in the forthcoming ANS publication, Coinage of the Caravan Kingdoms, promises to make the ANS collection of Nabataean coins among the best in the world. We are most grateful to him for making this material available to researchers focusing on ancient Arabia and the Near East. More information about this spectacular donation can be found in Oliver Hoover’s article in this volume of the Magazine. (fig. 1-2)

Our Greek Department acquired through purchase an extremely rare bronze coin with countermarks showing a bounding ram and a set of scales. This specimen is attributed to Egyptian king Nectanebo II (361-343 BC), the third and the last of the thirteenth dynasty of Egypt and also the last native Egyptian ruler of the country in antiquity. (fig. 3)

Two exceptionally rare Roman provincial bronze coins of Aecolian Myrina (RPC 1.4245) were obtained this year. One was purchased and the other came as a generous gift from Life Fellow David Vagi. The coins bear the portrait of Tiberius Claudius Drusus, the first son of Claudius. In A.D. 20—long before his father became emperor—the boy was betrothed to the daughter of Tiberius’ prefect Sejanus. This is the only coinage that portrays this obscure Julio-Claudian. With David Vagi’s donation and the purchase of the finest known specimen of this variety! (fig. 12)

Our longtime friend and Saltus Committee member Dr. Ira Rezak contributed a fascinating New York City treasure warrant dated November 15, 1799. It was addressed to Daniel Phoenix, treasurer, to pay $37 toward the sinking of a municipal well at the corner of Broadway and Leonard Streets, signed by the city’s mayor at that time, Richard Varick. This is a remarkably germane gift, since Leonard Streets, signed by the city’s mayor at that time, was named for this prominent early mayor who served from 1789 to 1801. Varick was George Washington’s acquaintance and neighbor when he lived in the City during his terms as our first President, and was a descendant of 17th century Dutch settler Marguerita van Varick, whose last will and testament formed the focal point for the magnificent exhibit presented last year at the Bard Graduate Center in cooperation with the New-York Historical Society, in which a number of specimens from our collection were prominently featured. (fig. 13)
An interesting donation came to the ANS Medals Cabinet in the form of a cast bronze copy of the commemorative plaque produced in connection with the International Competition for the Phoebe A. Hearst Architectural Plan for the University of California. This was a competition which Mrs. Hearst financed, at a cost of $200,000 at the time, to develop a comprehensive building plan for the Berkeley campus. The original medal, produced in 1898, was designed by the pre-eminent and internationally famous French artist Oscar Roty (1846-1911). Presumably, Mrs. Hearst presented a specimen of the medal to each of the five jurors. Two of these original pieces, in silver, are owned by the University of California Archives. In 1940, the ANS medallie collection was given an original Phoebe Hearst medal in bronze, from Mrs. Robert James Eidlitz and the bequest of Robert James Eidlitz. The bronze copy, issued at Berkeley in June 1990, is one of a limited edition of 2,300, specially minted from the original medal to honor supporters of the “Keeping the Promise” Campaign. One of this campaign’s donors, ANS president Roger Siboni, donated his example to our cabinet, for which the Society is most grateful. (fig. 14)

ANS Fellow and volunteer Michael Parris donated a bronze and enamel medal for Excellence and Service issued by the Department of Military and Veterans Affairs. This specimen was awarded to Major General Wright, the Adjutant General of the Pennsylvania National Guard. Michael Parris received this medal from Ms. Wright as an appreciation gift after his guided tour at the ANS coin exhibition at the Federal Reserve Bank of New York. (fig. 15)

The Canadian Portrait Academy (CPA) donated to the Society a commemorative medal dedicated to the memory of Dora de Pédery-Hunt, which was designed by the prominent Canadian artist Christian Corbet. Ms. de Pédery-Hunt was a leading artist of Canada and one of the most prolific medallic sculptors of the 20th-21st centuries. Her artistic work, the portrait of Queen Elizabeth II, has graced the obverse of Canada’s coinage since 1990. She was the 2003 recipient of the Society’s J. Sanford Saltus Award for Outstanding Achievement in the Art of the Medal, and died in 2008 at the age of 94. (figs. 16-17)

Through a generous donation from Professor Frank Conlon, the ANS collection of modern paper money received a colorful group of notes issued by the central banks of Afghanistan, Egypt, India (fig. 18), China (figs. 19-20), Hong Kong, Argentina (fig. 21), and Italy (fig. 22). The design of these items is usually connected to cultural and ethnographic traditions. Several specimens bear the image of historical leaders and impor-
Current Exhibition
The ANS continues to be a principal lender of numismatic objects to various museum venues and we are proud to be a part of the November 12, 2010, opening of a truly remarkable exhibition, New Hampshire in the American Revolution, which is being presented at the Society of the Cincinnati Anderson House in Washington, D.C. (fig. 23) This exhibition—which brings together works of art, artifacts, manuscripts, maps, and rare books from the collections of ANS and other institutions—examines the activities of the people and soldiers of New Hampshire during the Revolutionary War and chronicles the founding of the New Hampshire branch of the Society in 1783. It is the thirteenth exhibition on view at Anderson House in a series focusing on the character of the Revolution in each of the original thirteen states and France. Robert Hoge, ANS Curator of North American Coins and Currency, represented the Society at this event.

The Society of the Cincinnati was founded in 1783 at the end of the Revolutionary War by General Washington and other officers of the Continental and French armies who had fought for the American cause. It is named after Cincinnatus, the Roman heroic citizen-soldier who, after each victory, declined offers to return to his home. George Washington, known as the "Cincinnatus of the West," was elected as the Society's first president general, a position he held until his death in 1799. On June 19, 1783, a bald eagle design was adopted as the Society of the Cincinnati insignia, almost a year to the day of the end of the Revolutionary War by General Washington. A badge was then designed by Pierre Charles L'Enfant. Gold and enamel decoration with silk ribbon, painted Major General Henry Dearborn in his military uniform wearing the Society of the Cincinnati insignia. Now over two hundred years later, Henry Dearborn's eagle badge and Gilbert Stuart's portrait of the general wearing it have been reunited in the Society of the Cincinnati's exhibition hall in Washington, D.C. (figs. 24-25)

Dearborn studied medicine until the eruption of the Revolutionary War. He led his company in the battle of Bunker Hill on June 17, 1775, and later accompanied Benedict Arnold in the march against Quebec, serving in the Saratoga campaign in 1777 and fighting in the battle of Monmouth. In 1779 he led a regiment in John Sullivan's campaign against Loyalists in New York and was on General Washington's staff at Yorktown. After the war he settled in Maine. A veteran of New Hampshire's Continental Line, Dearborn helped to establish the New Hampshire branch of the Society of the Cincinnati and served as its first vice president from 1783 to 1784. Rather than return to the practice of medicine, he remained a soldier with the Maine militia, reaching the rank of brigadier general in 1787 and major general in 1789. In September of that year, George Washington appointed him Marshal. Dearborn was 38 at the time of his appointment and he served as Marshal for three years until his election to Congress as one of Jefferson's Democratic Republicans in 1793.

In 1812, neoclassical artist Gilbert Stuart (1783-1872), one of the premiere American portraitists of the day, painted Major General Henry Dearborn in his military uniform wearing the Society of the Cincinnati insignia. The Society's collection of modern numismatic objects includes among other items items depicting national events. The Society's collection of modern coins also acquired several uncirculated (2008) United Kingdom issues, that had been hitherto lacking from the cabinet, in a gift from ANS Fellow Dr. Peter Donovan. Our collection of unusual numismatic items was augmented by a wooden token from New York's Brooklyn Brewery, donated by Sylvia Karges.
Library News: Multimedia and Preservation

By Elizabeth Hahn

The collections of the Harry W. Bass Jr. Library at the ANS come in all shapes, sizes, and formats. Although the majority of the collections are in paper format, the scope of the collections includes other audio-visual materials such as photographs, microforms, cassette tapes, 35mm film, CDs/DVDs, and more (fig. 1). This is not to mention the various electronic resources and digitization project goals, which are too broad a topic to discuss in detail here. The care and preservation of these audio-visual materials differs from that of paper formats, although for storage considerations, a happy medium is found in the climate controlled rare book room, where many of these items reside.

Re-formatting materials that exist in nearly obsolete forms is becoming an ever increasing necessity. Unlike paper items, which need no additional equipment or software to use, many audio-visual materials exist in formats that are quickly becoming more and more difficult to access. As the world moves digital, there exists a greater potential for access but also an increased risk for loss of information. An article in a recent issue of The Asylum effectively surveys the challenges and importance of digital preservation, and so the article below will take a look at a specific case study of an item here in the ANS Library collections.

The Medal Maker

In 2008, while unpacking the various boxes of the rare book room, there came to light a set of 6 reels of 35mm film housed in tin canisters that appeared to be in advanced stages of deterioration. The strong smell that accompanied the film demanded further investigation to the contents and state of the canisters. Due to the lack of available playback equipment and a lack of available funding to address the preservation needs of this film, the reels remained uncatalogued and only recently were the basic necessities of preservation addressed.

The film turned out to be 2 copies (on 3 reels each) of the 1929 film The Medal Maker, produced by the American Numismatic Society with the Medallion Art Company. In 1997, a video of the film was produced by Michael Craven (fig. 2), narrated by Elizabeth Jones, and used stock footage from the original black and white silent feature to show how sculptor Laura Gardin Fraser sculpted and cast medals and coins in her New York studio in the late 1920s. The film takes the viewer through various stages of the medal making process; from creating the plaster mold, to bronze casting, to die making. Although many of these methods have been updated by more recent technical advances, the film captures the important historical methods of earlier times. As well, from a sociological point of view, the concept of a woman as sculptor makes the film an important resource not only to the numismatic community but to history as a whole.

Challenges of Film Preservation

There was some immediate concern about the 6 reels because on closer examination, some of the film stated that it was both “safety film” and “nitrate film”, which was cause enough for alarm. The early date of the original film would not make a nitrate conclusion unlikely. Nitrate film is highly flammable, and was often the cause of many fires in early movie houses (such as that portrayed in the classic Italian film, Cinema Paradiso). When nitrate film starts to deteriorate, it can spontaneously combust and on fire, it burns rapidly and cannot be extinguished by water. This early cellulose nitrate film stock was in commercial use through the first half of the 20th century, and only in the 1950s was it replaced by cellulose acetate plastic “safety film,” so named because it is not flammable as it is almost always made of cellulose acetate plastic rather than nitrate, and if subjected to a flame it just smolders. The ANS had difficulties with such nitrate-based negatives in the past. Just before the move from Audubon Terrace, the New York City Fire Department sent a special unit to the ANS, as a large set of negative films smelled so strongly that the staff became worried. The thousands of negatives, containing the coin collection of the Hispanic Society of America, were deemed to be highly explosive, and the material was rapidly removed from the ANS building. Hundreds of additional negatives documenting various numismatic collections exist at the ANS, but they are not nitrate and while still at risk for deterioration, they remain in stable condition.

All types of film are subject to fading as well as chemical and physical deterioration over time, effects that are impossible to stop entirely. However, with proper care, handling and storage, the rate of deterioration can be slowed and the usable life of a film can be extended significantly, over several decades. In addition, it is important to have a working copy and a preservation copy of the film before it can be made available to the public and these copies need to be closely monitored over time. Common risks to film include shrinkage, brittleness, buckling, scratching, and perforation damage. Nitrate and acetate films can shrink or become brittle or both, through loss of moisture, solvents, or plasticizer. Shrinkage and brittleness can be reversed temporarily; buckling is difficult to cure. Because of the fragile nature of film stock, proper preservation usually requires a climate-controlled environment where the film can be closely monitored. The actual film reels in the ANS collections were not in any advanced stages of deterioration and coupled with the climate-controlled space of the rare book room, have been well preserved and are currently in stable condition. However, the space is still unusable, as funding concerns have delayed the progress of making digital copies.

Safety and Care at the ANS Library

The 6 reels in the ANS Library collections did not indicate a date as to when they were produced, and because of the presence of the word “nitrate” on the film itself, we did not want to take any risks. Immediate action was taken and the film was taken to a special film lab for further analysis and conservation assessment. When results of the assessment came back, we were relieved to learn that the film was not nitrate, but was instead a safety film copy of nitrate film, so that the wording from the original nitrate film was copied onto the new film. The conservation assessment also included transfer of the film to plastic archival canisters, which will help to delay any deterioration until adequate digital copies can be made.

Preservation and conservation remain important aspects of maintaining all library and museum collections. Larger institutions frequently have specialized departments to focus specifically on the preservation and conservation needs of the collections. The minimal staff of the ANS library make it more difficult, but not less important, for preservation issues to be addressed. The controlled environment of the rare book room and vault help preserve items in the long term, but it is also important that these items are given adequate attention before they become at risk for damage that could ultimately destroy the content. Digital copies are important to provide a working copy of the material, but it is equally important to preserve the original item.

As noted in the August 1, 2010, issue of the Esylum (Vol. 13, No. 31), the film The Medal Maker is now available online. The article also notes, however, some difficulties that were encountered in acquiring a copy of the film and while the ANS copies are clearly copies themselves, they preserve the original film and content that is otherwise lost in the VHS remake. Moreover, the uncertain longevity of digital media makes preservation of the original format that much more important. Any format outside of the age old and tested paper format will be subject to becoming obsolete not only because the challenges of preserving the original media are different but because they often require some form of viewing equipment that is itself subject to becoming obsolete. Another case in-point with this film is that the ANS Library has a working copy of the 1997 video of The Medal Maker. Although just over a decade old, the VHS tape is itself already becoming quite tatty and obsolete and will soon need to be reformatted into a digital copy as well. Such is the fast-paced world of technology and as it races forward, we must do our best to keep up.4

2 Although often used interchangeably, the difference between “preservation” and “conservation” should be noted. Preservation more generally applies to care and maintenance to prevent damage to, and prolong the life of, materials, while conservation deals with physical treatment to repair or clean items.
3 The direct YouTube link is: http://www.youtube.com/view_play_list?p=A698A02FB67A83B3
4 A fairly recent issue of Coin World addresses a variety of ways that digital technologies are changing the face of Numismatics as a whole. See: Coin World, January 4, 2010. Vol. 51, issue 2595.
Numismatics offers tremendous entertainment value (not to mention the serious, scholarly educational component of this remarkable pastime) and, both as money and as potential investment value, it can even help put food on the table, so I hope I may be excused for this little digression of a heading. But actually, it is quite germane to some of my recent work.

Bread and Circuses?

Researching a future project possibility, Dr. Matthew Wittmann, a Postdoctoral Fellow at the Bard Graduate Center, in New York, inquired whether we had in the cabinet an example of the token issued by the Ricketts Circus. Making a search on his behalf, I found that we did indeed hold one of these great pieces of early America, an item that had never been catalogued into our records! (fig. 1)

Upon going through the old accession history files, I was able to determine that our specimen had been donated by ANS benefactor President Daniel Parish Jr., in 1903, and accessioned it accordingly.

Obv.: a crested shield of arms, viz., two swords inward on a chevron azure, three roses, two in chief, one in base, on a field or (or a field ermine); at sides, a wreath formed by a palm branch, on l., and an olive branch, on r.; the crest is a right arm dexter, armored, wielding a falchion. (The arms shown are said to resemble those of Sir Cornwallis Ricketts, of The Elms, Gloucester, as given in Burke’s Peerage (the circus proprietor was evidently proclaiming kinship with the noble peer).

Rev.: RICKETTS’ CIRCUS; above, a pendant triple festoon of leaves; below, an oak branch to l. and to r., joined at center. Reeded edge. Ref.: Rulau E-Pa 428; Julian UN-32; Miller 428; Adams 428; Wright 894; The Numismatist, v. 25, no. 10 (October 1912), pp. 380-383 (reproducing the AJN articles); AJN v. 3, no. 2 (June 1868), pp. 14-15, and v. 12, no. 3 (January 1868), pp. 52-53.

John Bill Ricketts was the great showman of his time. He had emigrated from Scotland to the United States in 1792, and in 1793 established himself in Philadelphia as a master of equitation, operating a riding school for ladies and gentlemen. Soon, this academy graduated into an entertainment extravaganza called “Ricketts’ Circus.” President George Washington is known to have attended Ricketts’ Circus on April 22, 1793, and Citizen Genêt, the notorious French ambassador, on the following June 5 for the first American demonstration of the use of the parachute or “falling screen,” as the astonishing invention was called.

Ricketts apparently issued his token as an early example of a promotional “storecard,” possibly as a “pass” for admission. Where was it minted? Why, at the nearby U.S. mint in its first years! (The Ricketts dies were tallied by Coiner Franklin Peale in the inventory of the mint’s collection, in 1841.) One may wonder if the Ricketts tokens could have been struck by the mint in 1796, at the time it produced the first American quarter dollars, the weights of which would have been analogous to those of the silver Ricketts pieces. This was the only time during the circus’s existence when the mint would have been producing silver blanks in the approximate weight range (our specimen weighs 6.530g; the legal weight of the quarter was 6.74g; typical equivalent 2-reales pieces of the era in the ANS cabinet weigh from 6.41 to 6.70g.). (fig. 2)

The circus and equitation academy established by Ricketts was destroyed by fire in 1799. Copper restrikes of the tokens are believed to have been made in the Philadelphia mint around 1840, probably by Peale. In the early days, the ANS’s editors of the American Journal of Numismatics took a special interest in the Ricketts token, researching and publishing it extensively, and regarding it as an important and elusive rarity of the 1860s and ‘70s. From this work originates the information offered by all later writers.

On Dr. Wittman’s behalf, I also found that besides the Ricketts piece, the ANS collection includes a number of other circus-related items. Among these are representatives of Lent’s NY Circus (ANS 0000.999.41980), Van Amburgh’s Great Eastern Menagerie (ANS 0000.999.41989), Stone & Murray’s Circus (ANS 0000.999.41990), W. C. Coup’s Circus (ANS 0000.999.42651), and Barnum’s “American Museum” (ANS 1887.24.3, gift of Daniel parish, Jr., 40 mm.) and a seating ticket for one of Barnum’s own extravaganzas (ANS 0000.999.75842, gift of Isaac Wood). Not all of our American tokens have yet...
been accessioned. Maybe we have even more “bread and circuses” awaiting discovery! Are there any readers out there who might like to subsidize the cataloguing and image capturing of our great token collection? Think of it as a “token of esteem.” We are always working on this vast project as fast as resources permit!

Some Latin American Images and Investigations

Because of their great world-wide importance, it is not surprising that Latin American coins play a part in many of our curatorial activities. The cabinet includes some 23,500 catalogued coins, 3,800 pieces of paper currency in this department, and untold numbers of medals, tokens, as-yet-uncatalogued coins, and dies. I hope you share my enthusiasm for them, and will enjoy having brought to your attention a few interesting examples.

Our distinguished colleague ANS Fellow and donor Raymond Williams, long time President of the Colonial Coin Collectors Club (C4), is well known for his writing and support in subjects Early American. Recently, for a study he was conducting on an unusual item he had found, Williams contacted me to see what material in the ANS cabinet could help elucidate it. He had made a curious acquisition: a coin tool bearing on its working face an intaglio impression of the laureate, draped and cuirassed bust of the Spanish king Charles IV (Carlos Antonio Pascual Francisco Javier Juan Nepomuceno José Jamario Serafín Diego de Borbón, ruled 1788-1808) and two stamped sunken-relief hallmarks.

A friend had bought this item from a sale in which it had been mis-described as a “steel die trial,” reportedly found in Guatemala. Williams had noticed immediately that it was definitely not a die trial, but what, exactly was it? The face of this tool—a steel block weighing 804g, about 1½ lbs.—is round, but its Shank is octagonal. Above and below the king’s effigy are two stamped markings in rectangular cartouches, one containing a crowned M—the mintmark of Madrid—along with a year, 1789; and the other reading SEPUOLVEDA, the name of the mint sculptor-engraver, Gonzales de Sepulveda, who had presumably executed the accompanying likeness.

Searching through the cabinet, we were able to locate examples of coins struck from dies that clearly had to have been prepared using tools—portrait effigy hubs—that matched Williams’ find. These coins were not, however, products of the Madrid mint, or of any other Metropolitan Spanish issues. Instead, the tool’s image corresponds to the portrait on all of the medio-real isms of each of the contemporary Latin American mints: Mexico, Potosí and those of Bogotá, Guatemala, Lima, México, Potosí and Santiago. Portrait effigy hubs produced by this tool must have been employed to create the dies used for the half-

The Williams tool must be a master die or, perhaps more properly, in modern terms, a punch matrix. For comparative purposes, examples of the coinage of each of the mints are illustrated here along with an impression in lead made from the punch matrix by Williams, showing precisely what the hub would have looked like. We include an overlay showing the correspondence of the lead trial with an actual coin. There are, of course, minute differences in each representation, since the hubbing would have been done individually on the dies, and coins may also have been struck by dies made by hubs produced at different times. The concept of identical mass-production by means of hubbing was still new at this point in time. Only a couple of years earlier, Connecticut coiner Abel Buel is credited as having developed this concept (although certainly the idea had been tried to some extent long before) (figs. 10-11).

Williams also sought information about a coin with which I was unfamiliar. I identified it as the issue specifically minted for the expedition launched against Tunis in 1535 by the King of Spain, the Holy Roman Emperor Charles V (ruled 1519-1556), a bilion dieros believed to have been struck at Barcelona but bearing an “S” mintmark, usual for Sevilla. (Cayón 3168) Although not rare, there are no examples of this coinage in the ANS cabinet. Do have one? Would you like to donate it to the collection? You can easily spot this coin issue by means of its designs: on one side, a Latin cross potent (that is, with a crossbar at each terminus of the cross and the lower arm extended downward, in the familiar form of the crucifix used in the Roman Catholic Church); on the other, the crowned pillars of Hercules, with waves below and the words PLUS ULTRA across the field (resembling early coins of Mexico). While not a Spanish New World coin, this was clearly a precursor to the design of the Mexican coins struck not long afterward.

Where’s Waldo?

Our colleague Dr. Arnet Pol, Curator of the Royal Mint Museum of the Netherlands, in Utrecht, recently made inquiries about several Latin American coins. One was with regard to the Brazilian gold coinage of the 17th century Dutch settlement in Pernambuco, at Recife, originally called Maritania or Mauritstad. We are fortunate to have in the cabinet two examples of these coins (as I write, however, they are actually on display at the Field Museum in Chicago, in the blockbusting exhibit Gold!; prepared and circulated by the American Museum of Natural History). They are a 3 gulden and a 6 gulden issued in 1646 while Mauritstad was under siege by the Portuguese. These coins were presented to the Society by DuPont family scion Bernard Peyton.
in 1960. Studying this rarity emitted by the Netherlands West India Company, Pol noticed that our pieces seemed to match those described in the February 12, 1935, Morgenlau et al. auction of the great Waldo C. Newcomer collection. I was able to verify this, thereby permitting upgrade of our data base catalog, carrying the provenance of these two coins some years farther back in time (and narrowing the number of known specimens!) (figs. 12-13).

Dr. Pol also inquired about a cut and countermarked silver 5-real piece, an example of a 1/3 segment of a Spanish real de a ocho (“piece of eight”) with a countermarked “figure 5” within a circle. This issue is ascribed to the Dutch colony of Curaçao, in 1818. A specimen of this extraordinary rarity, which the Royal Mint Museum was considering as a purchase, appeared in a recent sale; attempting due diligence brought Dr. Pol to contact us for comparative analysis. Only five or six examples of this coin are thought to be extant. Ours, with neither date nor mintmark present, originated as a Spanish American colonial 8 reales of Ferdinand VII (1808-1833). We were able to corroborate the punchmarks (fig. 14).

Quite a few other coins of Latin American origin have come under study in the past few months, but time and space (those great limitations!!) do not permit a fuller indulgence in this fascinating field here for the present. This is an area that we particularly look forward to building in the future. Please consider making your own contributions to it. Bread and Circuses? Enjoy!

Bibliography
Adams, Edgar M. 1920. United States store cards: a list of merchants’ advertising checks, restaurant checks, and kindred pieces issued from 1789 up to recent years. New York.
Medina, José Torrijos. 1910. Las medallas de la revolución de la independencia (Santiago de Chile): Imprenta Particular.

Book Reviews

Nicolás Maier

As conscious reactions to earlier traditions, French medals of the late nineteenth and early twentieth centuries are among the most innovative and compelling objects of their kind since the beginning of the modern medal some 500 years ago. The introduction of the reducing machine in the mid nineteenth century allowed artists to design models on a larger scale thereby facilitating greater detail and subtlety in their eventual translation to smaller, metal formats. The impressive results were not restricted to France—strong schools of medal and plaque design flourished in Belgium, Holland, Austria, Hungary, and elsewhere—but the results produced in France during this period are exceptional in their number, in the quality of their designs, in their divergence from traditional standards, and in the channels of support that encouraged their proliferation. More specifically, the Société des Amis de la Médaille française (SAMF), the private association founded by Roger Marx which is a focus of the present volume, was fundamental in orchestrating an aesthetic shift away from the raised-rim, clinical struck medals of the eighteenth century while tempering the bolder Romantic casts of David d’Angers.

Nicolás Maier’s book is overdue. With the exception of brief overviews in Jean Babelon’s La Médaille en France (1948), Mark Jones’s The Art of the Medal (1979), and a few others, those interested in medals from this period have had to rely on La Médaille en France de Ponscarme à la fin de la Belle Époque (1967; essentially a check- list with poor, sporadic illustrations), the hard-to-find Catalogue général illustré des éditions de la Monnaie de Paris (vol. 3, 1978), or the original exhibition catalogues and serial publications of Marx, the SAMF, or Fernand Mazerolle, all of which have been out of print for over a century. Maier’s volume does not comprehensively examine the entire period’s output, but for the first time it reproduces every medal issued by the Société des Amis de la Médaille française, some 63 medals and plaquettes, between its founding in 1899 and its dissolution in 1920. Moreover, it extends the dates on either end by

Fig. 12: Brazil. Pernambuco. AV ducat of 6 guineas (6 guineas), Recife mint, emergency obdional issue, 1646. Friedberg 2, Scholten 1448; KM# 6.2 (ANS 1960.166.275, gift of Bernard Peyton) 16 x 16 mm.

Fig. 13: Brazil. Pernambuco. AV ducat of 6 guineas (6 guineas), Recife mint, emergency obdional issue, 1646. Friedberg 2, Scholten 1448; KM# 6.2 (ANS 1960.166.275, gift of Bernard Peyton) 16 x 16 mm.

Fig. 14: Netherlands West Indies: Curaçao. AR 5 reaals, countermarked cut Spanish colonial 1/3 peso de a ocho (8 reales) of Ferdinand VII. KM 30; Scholten 1386; Pridmore p. 252, fig 26 (ANS 1927.164.5, purchase) 32.1 x 19.6 mm.
a total of 50 years to examine the seminal sources and residual influences of the SAMF. Portrait medals began as a humanistic response to the Roman coins and medallions unearthed and collected in the late fourteenth and early fifteenth centuries. Following Pisanello’s cast disc of John VIII Paleologus c. 1436, the popularity of cast medals grew quickly in Italy as leading citizens embraced the propagandistic potential of such two-sided objects: a glorifying profile portrait on one side, a reverse tableau for imprese or allegorical narratives, and ample room for circumferential inscriptions. Cast medals also proliferated in sixteenth century Germany, where designers frequently eschewed the profile for three-quarters portraits. Although experiments with struck medals existed in the fifteenth century and earlier (such as the Carrara medals, ca. 1390), it was not until the introduction of the screw press in the early decades of the sixteenth century that struck medals became predominant in Italy. Large cast medals re-emerged in the seventeenth century, especially in Tuscany following the styles of Soldani and Selvi, but smaller struck medals continued to dominate the field throughout Europe. In France, Louis XIV commissioned the massive “Medallic Histories” to document his reign and disseminate his glory. As Mark Jones discussed the massive “Medallic Histories” to document his reign and disseminate his glory. As Mark Jones discussed, elsewhere, it was “...the moment when the medal was transformed from a support for imprese, devises, and emblems [...], into a medium intended to communicate widely, both to contemporaries throughout Europe and to posterity, precise facts about specific events.”

Commensurate with state-sponsored medals was a standardizing aesthetic, the template for which included the introduction of a raised rim (Jean Warin), consistency in size and weight, inscriptions using precise Imperial Roman letter types, idealized portraits, and an interest in circular or rectangular shapes, myriad other forms also proliferated, reminiscent of fifteenth and sixteenth century plaquettes. Some included inscriptions, others did not. Those with inscriptions utilized all manner of raised, incised, serifed and sans-serif lettering types.

The role of the reducing machine cannot be overstated in the success and resurgent popularity of medals. Whereas earlier medals had either been cast (using a mold taken from a model worked up in wax or wood) or struck with dies, the reducing machine effectively combined both methods, allowing artists to design in wax or plaster on a larger scale and to make corrections at multiple stages in the process. In very basic terms, the reducing machine used the pantograph principle (a linkage comprised of a series of parallelograms) to “trace” the shapes and volumes of the larger model and translate them into dies of heated steel of any size. By the end of the nineteenth century, the reducing machine had almost completely replaced direct die cutting.

Among the earliest artists to embrace the new style and the opportunities provided by the reducing machine was Jules-Clement Chaplain (fig. 1). In spite of his traditional beginnings, Chaplain’s medals by the
end of the century, such as Sarah (1889), came to define the age’s aesthetic. Contemporaries viewed Oscar Roty, along with Chaplain, as a leader of the modern style, and it was Roty who revived the unorthodox rectangular format from earlier plaquette designs (fig. 2). His medal commemorating the funeral of Sadi Carnot (1898) is among the most evocative of the era and continues to be actively sought by collectors fig. 3). Al- exandre Charpentier (fig. 4), Henri Dubois, Jean-Baptiste Daniel-Dupuis (figs. 5), Ovide Yencesse, Frédéric Vernon, George Dupré, Alphonse Lechevrel, Louis Bottée and scores of others were frequent contributors to the Société des Amis de la Médaille française, the Paris Mint, various private societies and clubs, and they were called upon to commemorate birthdays, weddings, anniversaries, and celebrated contemporaries. As a testament to the enduring beauty of their designs, some medallic personifications of France (Marianne medals by artists such as Roty, Dubois and Daniel-Dupuis) continued to be struck as awards into the latter decades of the twentieth century.

Not surprisingly, medallic style changed significantly following World War I. While German artists such as Karl Goetz reject the vernal and decorative for a more brutal, “expressive” style, French medalists departed from the earlier generation’s aesthetic, and embraced—and helped to define—the clean lines and angular arrangements of Art Deco. The Medals of Léon-Claude Mascaux, André Lavrillier (fig. 6), Pierre Turin (figs. 7–8) and Jean Vernon embodied the age by joining sans serif lettering with bold rectilinear composition, and by denying planar recession in favor of geometric pattern.

French Medallic Art 1870-1940 fills an important void in the literature on medals. A large number of rare photographs and drawings supplements a catalogue of the medals issued by the Société des Amis de la Médaille française, the Paris Mint, various private societies and clubs, and they were called upon to commemorate birthdays, weddings, anniversaries, and celebrated contemporaries. As a testament to the enduring beauty of their designs, some medallic personifications of France (Marianne medals by artists such as Roty, Dubois and Daniel-Dupuis) continued to be struck as awards into the latter decades of the twentieth century.

Not surprisingly, medallic style changed significantly following World War I. While German artists such as Karl Goetz reject the vernal and decorative for a more brutal, “expressive” style, French medalists departed from the earlier generation’s aesthetic, and embraced—and helped to define—the clean lines and angular arrangements of Art Deco. The Medals of Léon-Claude Mascaux, André Lavrillier (fig. 6), Pierre Turin (figs. 7–8) and Jean Vernon embodied the age by joining sans serif lettering with bold rectilinear composition, and by denying planar recession in favor of geometric pattern.

French Medallic Art 1870-1940 fills an important void in the literature on medals. A large number of rare photographs and drawings supplements a catalogue of the medals issued by the Société des Amis de la Médaille française, the Paris Mint, various private societies and clubs, and they were called upon to commemorate birthdays, weddings, anniversaries, and celebrated contemporaries. As a testament to the enduring beauty of their designs, some medallic personifications of France (Marianne medals by artists such as Roty, Dubois and Daniel-Dupuis) continued to be struck as awards into the latter decades of the twentieth century.

Not surprisingly, medallic style changed significantly following World War I. While German artists such as Karl Goetz reject the vernal and decorative for a more brutal, “expressive” style, French medalists departed from the earlier generation’s aesthetic, and embraced—and helped to define—the clean lines and angular arrangements of Art Deco. The Medals of Léon-Claude Mascaux, André Lavrillier (fig. 6), Pierre Turin (figs. 7–8) and Jean Vernon embodied the age by joining sans serif lettering with bold rectilinear composition, and by denying planar recession in favor of geometric pattern.

French Medallic Art 1870-1940 fills an important void in the literature on medals. A large number of rare photographs and drawings supplements a catalogue of the medals issued by the Société des Amis de la Médaille française, the Paris Mint, various private societies and clubs, and they were called upon to commemorate birthdays, weddings, anniversaries, and celebrated contemporaries. As a testament to the enduring beauty of their designs, some medallic personifications of France (Marianne medals by artists such as Roty, Dubois and Daniel-Dupuis) continued to be struck as awards into the latter decades of the twentieth century.

French Medallic Art 1870-1940 fills an important void in the literature on medals. A large number of rare photographs and drawings supplements a catalogue of the medals issued by the Société des Amis de la Médaille française, the Paris Mint, various private societies and clubs, and they were called upon to commemorate birthdays, weddings, anniversaries, and celebrated contemporaries. As a testament to the enduring beauty of their designs, some medallic personifications of France (Marianne medals by artists such as Roty, Dubois and Daniel-Dupuis) continued to be struck as awards into the latter decades of the twentieth century.

French Medallic Art 1870-1940 fills an important void in the literature on medals. A large number of rare photographs and drawings supplements a catalogue of the medals issued by the Société des Amis de la Médaille française, the Paris Mint, various private societies and clubs, and they were called upon to commemorate birthdays, weddings, anniversaries, and celebrated contemporaries. As a testament to the enduring beauty of their designs, some medallic personifications of France (Marianne medals by artists such as Roty, Dubois and Daniel-Dupuis) continued to be struck as awards into the latter decades of the twentieth century.

French Medallic Art 1870-1940 fills an important void in the literature on medals. A large number of rare photographs and drawings supplements a catalogue of the medals issued by the Société des Amis de la Médaille française, the Paris Mint, various private societies and clubs, and they were called upon to commemorate birthdays, weddings, anniversaries, and celebrated contemporaries. As a testament to the enduring beauty of their designs, some medallic personifications of France (Marianne medals by artists such as Roty, Dubois and Daniel-Dupuis) continued to be struck as awards into the latter decades of the twentieth century.

French Medallic Art 1870-1940 fills an important void in the literature on medals. A large number of rare photographs and drawings supplements a catalogue of the medals issued by the Société des Amis de la Médaille française, the Paris Mint, various private societies and clubs, and they were called upon to commemorate birthdays, weddings, anniversaries, and celebrated contemporaries. As a testament to the enduring beauty of their designs, some medallic personifications of France (Marianne medals by artists such as Roty, Dubois and Daniel-Dupuis) continued to be struck as awards into the latter decades of the twentieth century.

French Medallic Art 1870-1940 fills an important void in the literature on medals. A large number of rare photographs and drawings supplements a catalogue of the medals issued by the Société des Amis de la Médaille française, the Paris Mint, various private societies and clubs, and they were called upon to commemorate birthdays, weddings, anniversaries, and celebrated contemporaries. As a testament to the enduring beauty of their designs, some medallic personifications of France (Marianne medals by artists such as Roty, Dubois and Daniel-Dupuis) continued to be struck as awards into the latter decades of the twentieth century.

French Medallic Art 1870-1940 fills an important void in the literature on medals. A large number of rare photographs and drawings supplements a catalogue of the medals issued by the Société des Amis de la Médaille française, the Paris Mint, various private societies and clubs, and they were called upon to commemorate birthdays, weddings, anniversaries, and celebrated contemporaries. As a testament to the enduring beauty of their designs, some medallic personifications of France (Marianne medals by artists such as Roty, Dubois and Daniel-Dupuis) continued to be struck as awards into the latter decades of the twentieth century.

French Medallic Art 1870-1940 fills an important void in the literature on medals. A large number of rare photographs and drawings supplements a catalogue of the medals issued by the Société des Amis de la Médaille française, the Paris Mint, various private societies and clubs, and they were called upon to commemorate birthdays, weddings, anniversaries, and celebrated contemporaries. As a testament to the enduring beauty of their designs, some medallic personifications of France (Marianne medals by artists such as Roty, Dubois and Daniel-Dupuis) continued to be struck as awards into the latter decades of the twentieth century.
Another important aspect of our fundraising efforts is the Augustus B. Sage Society. The Sage Society is an intimate group of serious numismatists. Membership provides a unique opportunity to experience the American Numismatic Society's collections and facilities and to enjoy a forum where members can engage in a scholarly exchange about coins. Benefits include access to the beautifully appointed Augustus B. Sage Society Room at ANS headquarters, invitations to special Sage Society events including receptions and lectures by leading specialists, travel opportunities to visit private and public numismatic collections here and abroad, and much more.

Our most recent Sage event was a dinner and lecture held on October 22nd at the Century Association in Manhattan (fig. 2). Attendees enjoyed dinner and a lecture by ANS Fellow, Mr. John W. Adams entitled “History Revisited—Admiral Vernon’s Attack on Cartagena” as well as exclusive access to the distinguished Century Association. Housed in a building designed by architect Stanford White, the Century Association possesses a notable art collection, including important works by Augustus Saint-Gaudens as well as several Hudson River School painters. If you are interested in becoming a Sage Society member, please contact Mr. Thomas R. Wolfe.

For more information on the many ways you can support the ANS including planned giving, volunteering, in-kind gifts, corporate sponsorship, magazine advertising, memberships and more please visit http://www.numismatics.org/Development.

### Contributions

<table>
<thead>
<tr>
<th>Title</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Development</td>
<td>$53</td>
</tr>
<tr>
<td>Long-Time Members 2011</td>
<td>$52,065</td>
</tr>
<tr>
<td>50 YEAR MEMBERS</td>
<td></td>
</tr>
<tr>
<td>Cornell University Library</td>
<td></td>
</tr>
<tr>
<td>Deutsches Archäologisches Institut Athens</td>
<td></td>
</tr>
<tr>
<td>Mr. Brian W. C. Forster</td>
<td></td>
</tr>
<tr>
<td>Mr. Richard E. Gutman</td>
<td></td>
</tr>
<tr>
<td>Mr. Burton H. Hobson</td>
<td></td>
</tr>
<tr>
<td>Mr. Emmett McDonald</td>
<td></td>
</tr>
<tr>
<td>Mr. David Michael Metcalf</td>
<td></td>
</tr>
<tr>
<td>Mr. Russell Buelau</td>
<td></td>
</tr>
<tr>
<td>Mrs. Margo Russell</td>
<td></td>
</tr>
<tr>
<td>Stanford University</td>
<td></td>
</tr>
<tr>
<td>University of Iowa Libraries</td>
<td></td>
</tr>
<tr>
<td>40 YEAR MEMBERS</td>
<td></td>
</tr>
<tr>
<td>Prof. Peter Berghaus</td>
<td></td>
</tr>
<tr>
<td>University of Toronto Library</td>
<td></td>
</tr>
<tr>
<td>25 YEAR MEMBERS</td>
<td></td>
</tr>
<tr>
<td>Mr. Kenneth Aring</td>
<td></td>
</tr>
<tr>
<td>Dr. Francois De Callatáy</td>
<td></td>
</tr>
<tr>
<td>Mr. Victor England Jr.</td>
<td></td>
</tr>
<tr>
<td>Mr. William L. Esposito</td>
<td></td>
</tr>
<tr>
<td>Mr. Arthur M. Fitts III</td>
<td></td>
</tr>
<tr>
<td>Mr. Eby G. Friedman</td>
<td></td>
</tr>
<tr>
<td>Mr. Basil Gajdycz</td>
<td></td>
</tr>
<tr>
<td>Prof. Maria Paz Garcia-Bellido</td>
<td></td>
</tr>
<tr>
<td>Robert A. Guarino</td>
<td></td>
</tr>
<tr>
<td>Mr. Dan Flamberg</td>
<td></td>
</tr>
<tr>
<td>Mr. Paul Cichan Turner</td>
<td></td>
</tr>
<tr>
<td>Prof. C. P. Jones</td>
<td></td>
</tr>
<tr>
<td>Dr. Harold A. Kozinn</td>
<td></td>
</tr>
<tr>
<td>Mr. Marvin Miller</td>
<td></td>
</tr>
<tr>
<td>Mr. Aman Ur Rahman</td>
<td></td>
</tr>
<tr>
<td>Mr. Wayne G. Sayles</td>
<td></td>
</tr>
<tr>
<td>Mr. Dilip Shah</td>
<td></td>
</tr>
<tr>
<td>Mr. Thomas R. Wolfe</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$52,065</strong></td>
</tr>
</tbody>
</table>

### RESTRICTED FUNDS

<table>
<thead>
<tr>
<th>Title</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman Tray Publications Fund</td>
<td>$2,000</td>
</tr>
<tr>
<td>Harry W. Bass Library Fund</td>
<td>$1,500</td>
</tr>
<tr>
<td>Francis D. Campbell Library Chair</td>
<td>$1,575</td>
</tr>
<tr>
<td>Newell Coin Fund</td>
<td>$256</td>
</tr>
<tr>
<td>Newell Publication Fund</td>
<td>$15,393.20</td>
</tr>
<tr>
<td>U.S. Chair</td>
<td>$75.00</td>
</tr>
<tr>
<td>Margaret Thompson Greek Curator Chair</td>
<td>$356</td>
</tr>
<tr>
<td>Islamic Chair</td>
<td>$100</td>
</tr>
</tbody>
</table>

The ANS is grateful for your continued support and generosity. Special thanks to Mr. Charles C. Anderson, Mr. Joel B. Anderson, Mr. Richard M. Beleson, Mr. Kenneth L. Edlow, Mr. Richard P. Edswick, and Mr. Daniel W. Holmes, Jr. for their generosity. Please consider contributing. Financial and in-kind gifts will allow us to focus our energies on developing more programs that bring the fascination of numismatic research to academics, collectors, and the public at large.

### Contributors

October 1, 2010 through February 1, 2011

<table>
<thead>
<tr>
<th>Name</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr. Richmond Aboutaum</td>
<td></td>
</tr>
<tr>
<td>Mr. John W. Adams</td>
<td></td>
</tr>
<tr>
<td>American Israel Numismatic Association</td>
<td></td>
</tr>
<tr>
<td>Mr. Charles C. Anderson</td>
<td></td>
</tr>
<tr>
<td>Mr. Joel R. Anderson</td>
<td></td>
</tr>
<tr>
<td>Mr. David Anders</td>
<td></td>
</tr>
<tr>
<td>The Arts Federation</td>
<td></td>
</tr>
<tr>
<td>Prof. Jere L. Bacharach</td>
<td></td>
</tr>
<tr>
<td>Prof. Roger S. Bagnall</td>
<td></td>
</tr>
<tr>
<td>Mr. Allan Balfour</td>
<td></td>
</tr>
<tr>
<td>Dr. Alaim Baron NG</td>
<td></td>
</tr>
<tr>
<td>Numismatic Genevensia SA</td>
<td></td>
</tr>
<tr>
<td>Mr. Richard M. Beleson</td>
<td></td>
</tr>
<tr>
<td>Mr. Harlek J. Beck</td>
<td></td>
</tr>
<tr>
<td>Mr. Louis Blumengarten</td>
<td></td>
</tr>
<tr>
<td>Prof. Christof F. Boehringer</td>
<td></td>
</tr>
<tr>
<td>Col. Joseph E. Boling RED</td>
<td></td>
</tr>
<tr>
<td>Bowers &amp; Merena</td>
<td></td>
</tr>
<tr>
<td>Mr. Robert Brueggerman</td>
<td></td>
</tr>
<tr>
<td>Mr. William S. Bubelis</td>
<td></td>
</tr>
<tr>
<td>Mr. Thomas Bucci</td>
<td></td>
</tr>
<tr>
<td>Mr. William A. Burt</td>
<td></td>
</tr>
<tr>
<td>Mr. David Busse</td>
<td></td>
</tr>
<tr>
<td>Mr. Robert P. Campbell</td>
<td></td>
</tr>
<tr>
<td>Dr. Philip J. Caggian</td>
<td></td>
</tr>
<tr>
<td>Dr. Osmond T. Chan</td>
<td></td>
</tr>
<tr>
<td>Mr. Steven L. Contursi</td>
<td></td>
</tr>
<tr>
<td>Mr. Kenneth A. Cowin CFA</td>
<td></td>
</tr>
<tr>
<td>Mr. John M. Ditzbauer</td>
<td></td>
</tr>
<tr>
<td>Mr. Kenneth L. Edlow</td>
<td></td>
</tr>
<tr>
<td>Mr. Richard P. Edswick</td>
<td></td>
</tr>
<tr>
<td>Mr. J. Eric Engstrom</td>
<td></td>
</tr>
<tr>
<td>Dr. Donald Erkenkotter</td>
<td></td>
</tr>
<tr>
<td>Mr. Matthew F. Erkine Eq., The Erkine Company</td>
<td></td>
</tr>
<tr>
<td>Mr. and Mrs. Arthur M. Fitts III</td>
<td></td>
</tr>
<tr>
<td>Ms. Lynn Dawley Forsell</td>
<td></td>
</tr>
<tr>
<td>Mr. Robert Graul</td>
<td></td>
</tr>
<tr>
<td>Prof. Kenneth W. Harl</td>
<td></td>
</tr>
<tr>
<td>Mr. David Hendin</td>
<td></td>
</tr>
<tr>
<td>Mr. Jay Henn</td>
<td></td>
</tr>
<tr>
<td>Heritage Galleries &amp; Auctioneers</td>
<td></td>
</tr>
<tr>
<td>Dr. M. Lamar Hicks</td>
<td></td>
</tr>
<tr>
<td>Mr. Eric Michael Hildebrant</td>
<td></td>
</tr>
<tr>
<td>Mr. Burton H. Hobson</td>
<td></td>
</tr>
<tr>
<td>Mr. Daniel W. Holmes, Jr.</td>
<td></td>
</tr>
<tr>
<td>Mr. Arthur A. Houghton III</td>
<td></td>
</tr>
<tr>
<td>National Sculpture Society</td>
<td></td>
</tr>
<tr>
<td>Mr. Robert A. Kandel</td>
<td></td>
</tr>
<tr>
<td>Mr. Jonathan K. Kern</td>
<td></td>
</tr>
<tr>
<td>Mr. Chester L. Krause</td>
<td></td>
</tr>
<tr>
<td>Dr. Hubert Lanz</td>
<td></td>
</tr>
<tr>
<td>Ms. Rosemary Lazenby</td>
<td></td>
</tr>
<tr>
<td>Mr. J. F. Martin</td>
<td></td>
</tr>
<tr>
<td>Mr. Sydney F. Martin</td>
<td></td>
</tr>
<tr>
<td>Prof. Thomas R. Martin</td>
<td></td>
</tr>
<tr>
<td>Mr. Werner G. Mayer</td>
<td></td>
</tr>
<tr>
<td>Mr. Daniel J. McKenna</td>
<td></td>
</tr>
<tr>
<td>Dr. David Mencsh</td>
<td></td>
</tr>
<tr>
<td>Dr. Howard A. Minners</td>
<td></td>
</tr>
<tr>
<td>Mr. Clifford L. Mishler</td>
<td></td>
</tr>
<tr>
<td>Mr. Scott Mitchell</td>
<td></td>
</tr>
<tr>
<td>Dr. Roger Addison Moore</td>
<td></td>
</tr>
<tr>
<td>Mr. and Mrs. Arthur M. Fitts III</td>
<td></td>
</tr>
<tr>
<td>Ms. Helen Roehrs</td>
<td></td>
</tr>
<tr>
<td>Mr. Scott Rottinghaus</td>
<td></td>
</tr>
<tr>
<td>Mr. Mario L. Sacripante</td>
<td></td>
</tr>
<tr>
<td>Mr. &amp; Mrs. Chris &amp; Julie Salmon</td>
<td></td>
</tr>
<tr>
<td>Mr. C. Barry Schaefer</td>
<td></td>
</tr>
<tr>
<td>Mr. and Mrs. Stanley DeForest Scott</td>
<td></td>
</tr>
<tr>
<td>Mr. David R. Sear</td>
<td></td>
</tr>
<tr>
<td>Mr. Daniel Frank Sedwick</td>
<td></td>
</tr>
<tr>
<td>Mr. Allan L. Smith</td>
<td></td>
</tr>
<tr>
<td>Spectrum Numismatics International Stack's</td>
<td></td>
</tr>
<tr>
<td>Mr. Peter Sugar</td>
<td></td>
</tr>
<tr>
<td>Mr. James O. Sweeney</td>
<td></td>
</tr>
<tr>
<td>Mr. Anthony J. Terranova</td>
<td></td>
</tr>
<tr>
<td>Mr. Ronald S. Thompson</td>
<td></td>
</tr>
<tr>
<td>Mr. Mark D. Tomasko</td>
<td></td>
</tr>
<tr>
<td>Mr. Peter K. Tompa</td>
<td></td>
</tr>
<tr>
<td>Mr. David L. Vagi</td>
<td></td>
</tr>
<tr>
<td>Dr. Alan S. Walker</td>
<td></td>
</tr>
<tr>
<td>Dr. Arnold-Peter C. Weiss MD</td>
<td></td>
</tr>
<tr>
<td>Mr. Frederic G. Withington</td>
<td></td>
</tr>
<tr>
<td>Mr. Vicken Yegparian</td>
<td></td>
</tr>
</tbody>
</table>
William L. Bischoff

Bill had taught at the Universidad de las Américas, in scuffling with police. Upon completing his doctorate, anti-war activities in which he particularly relished friends, Bill had been heavily involved with campus nationalists to study at Zurich, Switzerland, in ary. He was awarded a Rotary Fellowship for Interna-
nominal Understanding to study at Zurich, Switzerland, in 1966. He spent a year in Germany. For one of his last projects, Bill returned to assume duties as Curator of the National Numismatic Collection at the Smithsonian Institution, in Washing-
some knowledge of Spanish, both oral and written, and even a few other major coin and medal collections in the Unit-
ly in his native German, had a reading knowledge of French, a substantial working knowledge of Spanish, both oral and written, and even some background in Latin and Russian. As Associate Professor of Bard College at Simon’s Rock, in Great Bar-
rington, Massachusetts, he taught courses in European history, film aesthetics, German, and research and writ-
ing methods from 1975 to 1981. He served as chairman of the faculty senate and as president of the local chapter of the American Association of University Professors, and also administered the college’s Danforth and Fulbright programs. Bill also worked for a time for the Education-
when Richard G. Doty departed from the ANS in 1986 to assume duties as Curator of the National Numismatic Collection at the Smithsonian Institution, in Washing-
to as an investment banker. Life in the “Big Apple” helped him pursue his many scholarly and cultural interests.

Obituaries

William L. Bischoff

In his later years, he was keenly interested in the numismatic outlook as distinctly international. In addition to his language skills, studying and teaching abroad, and marriages first to an Englishwoman and second to a Mexican, he truly loved to travel. In his retirement, he toured in Tunisia and Turkey, visited Perú, and spent time with his cousin in Germany: For one of his last projects, Bill returned several times to Mexico to research detailed accounts, in the National Archives, of the experiences of a scholarly 19th-century German immigrant. Typical of Bill, he made many friends in the Mexican village where he resided for part of his study, and became a well-known and beloved figure, especially among the children. Alas, when age and health considerations obliged him to sell off his coins, he was chagrined to find, as sadly happens to so many collectors, that dealers paid him less than he had expended, and that a number of them (the coins, not the dealers) were counterfeits!

At several points in his career, Bill worked extensively as a free-lance writer, editor and copy editor. Among his publishing clients were Cambridge University Press, MacMillan (The Free Press), Random House, Holmes & Meier, The Twentieth Century Fund, H. W. Wilson’s World Authors and World Film Directors; Harcourt Brace Jovanovich’s Lincoln Homework Encyclopedia. He established his own imprint, Pertinax Press, for some of his editorial and publishing activities (the name reflects both his love of history and his amusement with pseudonyms and on-line personas, as well as the play on words of that Roman emperor’s pertinacious nomen).

In numismatic circles, Bill may be best remembered for some of his writing and editing work, including such titles as Cobs, pieces of eight and treasure coins: the early Spanish-American mints and their coinages: 1536-1773, by Sewall H. Menzel (New York: American Numismatic Society, 2004); The cob coinage of Colombia, 1622-1756, by Jorge Emilio Restrepo and Joseph R. Lasser (New York: Pertinax Press, 2000); and - William L. Bischoff, ed. (New York: American Numismatic Society, 1989). He also organized the popular Coinage of El Perú COAC event at the ANS that resulted in this book, and presented a number of lectures and articles and exhibits on the subject of Latin American numismatics in addition to the forgoing. But I will always think of him as a warm-hearted and kind friend with a large and sometimes reckless (if unacknowledged) soul and a joy in life that he loved to share with others.

Bill was survived by his wife, Dr. Rosario Pérez, of New York, New York; his sister, JoAnna A. Reagan, of Murphys, California; his half-brother, Patrick Hibner, of Sanger, California; his niece, Carey T. Johnson, of Ridgefield, Connecticut; his nephew, Eric Johnson, of South Pasadena, California.

- Robert Wilson Hoge
On January 17, 2011, the international numismatic community lost a titan with the passing of Joseph "Joe" Lasser. Far more than just a collector, Joe, with the support of his family, became a prominent scholar, author and philanthropist.

Born in New York City, Joe grew up in a huge, family-packed house in New Rochelle, not far from the home of Julius Guttag, the famed numismatist of the first half of the 20th century. Working for Guttag in the mid 1930s, Joe got his first taste of numismatics, and formed his first collection, which was sold a few years later to pay for college.

While at Lehigh University, where he excelled at everything including golf, Joe opted to interrupt his education by joining the Army Air Corps shortly after the United States entered WWII. As a bombardier/navigator in both B-26 "Marauders" and A-26 "Invaders," Joe completed 41 missions over Europe with the 391st Bomb Group of the 9th Air Force, and was highly decorated for his service.

After the war, he continued his education, started a family with Ruth, his childhood sweetheart, and began a career as a writer for a financial newspaper. Shortly thereafter, Joe changed direction and began what was to become a very successful career as a securities analyst, thereafter, Joe changed direction and began what was to become a very successful career as a securities analyst, thereafter, Joe changed direction and began what was to become a very successful career as a securities analyst, thereafter, Joe changed direction and began what was to become a very successful career as a securities analyst, thereafter, Joe changed direction and began what was to become a very successful career as a securities analyst, thereafter, Joe changed direction and began what was to become a very successful career as a securities analyst, thereafter, Joe changed direction and began what was to become a very successful career as a securities analyst, thereafter, Joe changed direction and began what was to become a very successful career as a securities analyst, thereafter, Joe changed direction and began what was to become a very successful career as a securities analyst, thereafter, Joe changed direction and began what was to become a very successful career as a securities analyst, thereafter, Joe changed direction and began what was to become a very successful career as a securities analyst, thereafter, Joe changed direction and began what was to become a very successful career as a securities analyst, thereafter, Joe changed direction and began what was to become a very successful career as a securities analyst, thereafter, Joe changed direction and began what was to become a very successful career as a securities analyst.

Joe's childhood fascination with things numismatic resurfaced as his young family matured, and he began to collect the paper money of the colonial period, including the Continental Currency issues of the Revolutionary War period. Always brilliant and inquisitive, it was in this area that Joe made his first significant contribution to numismatics. After painstakingly reading through tens of thousands of pages of Continental Congress papers, Joe assembled the universally accepted list of authorized Continental Currency signers which appears in Eric Newman's The Early Paper Money of America.

Shortly thereafter, Joe set out to collect anything and everything that circulated in colonial America, including coins of the world trade. Over the years, the Lasser collection grew in size and scope, and now contains world-class holdings of American colonial material. Areas of great strength include Betts and Indian peace medals, Massachusetts silver coins by die variety, and French, Dutch and Spanish Colonial coins. In the latter category, Joe's collection of Colombian coins formed the basis for his The Cob Coinage of Colombia (2000), co-authored with Jorge Restrepo, and now the standard reference on the subject.

Other numismatic publications include The Coins of Colonial America (1997) in addition to some two dozen articles appearing in various publications over the past four decades. Further immersing himself into collecting and publishing, he not only lent coins and paper money to museum exhibits, but he began giving them to various North American institutions that had a use for them.

Joe never lost sight of how lucky he was, and his unique circumstances allowed him to assemble a collection few could even dream of doing. A lover of numismatics to the core, he was aware of the value of education, and thus his primary focus shifted from the acquisition of material to sharing it with those inside and outside of the numismatic community.

After a long and difficult search, and with the support of his family, Joe decided that this unique collection could be best "used," as he put it, by the Colonial Williamsburg Foundation. Today, the Foundation's multitude of ventures ranging from museum and virtual exhibitions to national educational programs, have found "uses" for the collection that go well beyond what Joe initially imagined. With more than 3600 coins, medals and pieces of paper money, the Lasser collection at Colonial Williamsburg is truly a national treasure.

Joe Lasser had a long-standing association with the American Numismatic Society, which he joined in 1976. His primary interest was the Library, to which he was an exceptional generous donor over the last three decades. He was elected Fellow in 1986. During the short tenure as an ANS Councilor (1991-3), he was particularly concerned with the ANS finances, and as a member of the Finance Committee he addressed the apparent underfunding of the institution. He remained on the Library Committee until recently and donated very generously to the Francis D. Campbell Library Chair.

Joe was predeceased by Ruth, his wife of more than 60 years, in early 2010, but is survived by a wonderful, loving family, including three children & their spouses, nine grandchildren and three great-grandchildren, and countless friends. Although we have lost Joe, he leaves an unparalleled numismatic legacy that is destined to continue so that future generations may enjoy and learn about the money & medals of early America.

As he was so fond of saying, "we continue to learn and move forward."

— Erik Goldstein
Curator of Mechanical Arts & Numismatics,
The Colonial Williamsburg Foundation

ANS Librarian Francis D. Campbell with Joseph R. Lasser

Obituaries
Rhonda Yen Kauffman was appointed to the position of Cataloguer/Library Assistant. Rhonda has just recently completed her Master of library science from the Palack School of Long Island University. She also works part-time as an adjunct cataloguer at NYU and has previously interned at Columbia University’s Special Collections and Metadata Cataloguing Unit.

Ethan Gruber was appointed to the new position of Database and Web Developer. His experience with numismatic databases includes the Kittredge Collection Database and the Database of the University of Virginia coin collection. He comes to us with considerable additional experience in 3D modeling of archaeological sites, text encoding and in the implementation of archival management systems. He has previously worked for Colonial Williamsburg, Northwest Digital Archives, the Institute for Advanced Technology in the Humanities and most recently the University of Virginia, as a Web Applications Developer in the University of Virginia Library and a 3D Modeler for the Pompeii Forum Project. Ethan is also working on finishing his MA in Classical Archaeology at the University of Virginia.

Elections: During the regular meeting of the Board of Trustees held on Saturday, October 23, 2010, nine Associate Members were elected to the status of Fellow:

Andrew Ramage, Ithaca New York, has been an ANS member since 1990. Professor of Art History at Cornell University, he has taught for over 30 years. The Associate Director, Sardis Expedition, is a research specialist in Iron Age Anatolia, especially Lydia; ceramics; metalurgy—gold and refining; and numismatics.

Fred L. Reed III, Oklahoma City, OK, has been a member of the Society since 1975. A long-standing member of the community, he is a charter member of the Civil War Tokens Society and many other societies. Mr. Reed has published articles since 1965 including, “Abraham Lincoln, the Image of His Greatness,” and is currently working with P. Cunningham, D. Schenkman and K. Lawrence on a comprehensive revision of King’s “Lincoln in Numismatics”.

P. Scott Rubin, Lawrenceville, NJ, has been a member of the Society since 1984. Mr. Rubin is an ANS contributor, a 2001 COAC chairman, and a donor to the 2004 Library Auction. An author of numerous articles and auction catalogues, Mr. Rubin is also the recipient of past Numismatic Bibliomania Society awards.

Rhonda Yen Kauffman                 Ethan Gruber
The 2011 Annual Dinner Gala in honor of Ira and Lawrence Goldberg took place on Thursday, January 6, 2011, at the Waldorf-Astoria Hotel in New York City. With more than 160 guests in attendance, this year’s event raised nearly $150,000. Gala attendees enjoyed a cocktail reception, followed by dinner, auctions and dancing in the Empire Room.

ANS Trustee Dr. Arnold-Peter C. Weiss MD acted as the evening’s emcee. ANS President Mr. Roger S. Siboni introduced Ira and Lawrence Goldberg thanking them for their long-time commitment to the Society and the field of numismatics, and presented them with silver and bronze Donald Groves Medal sets specially engraved with their names and the date.

Throughout the evening, guests were able to bid on silent auction items. The silent auction raised over $2,000. Spectrum Wine Auctions generously donated an assortment of fine wine and conducted a live wine auction called by Mr. Dan Rhodes. The wine auction raised almost $13,000. The live auction was called by the always entertaining Mr. Harmer Johnson and raised just under $13,000. Items for all 3 auctions were generously donated by Mr. John W. Adams, Amos Hobby Publishing / Coin World, Ancient Sculpture Gallery, Mr. Leonard Augsburger, Mr. Christopher Eimer, Mr. Victor England, Jr., Dr. Jay Galst, Ira & Larry Goldberg Coins & Collectibles, Heritage Auction Galleries, Mr. Dan Hamelberg, Mr. David Hendin, Mr. Arthur A. Houghton III, Ms. Mary N. Lannin, Dr. David Menschell, Alexander S. Onassis Public Benefit Foundation (USA), Mr. Joel J. Orosz, Mr. Hadrian Rambach, Mr. Mark Schlepphorst, Mr. Roger S. Siboni, Spectrum Numismatics International/Spectrum Wine Auctions, Mr. David L. Vagi, Mr. Mark van Winkle, and Dr. Arnold-Peter C. Weiss MD.

The evening concluded after a superb dinner and spirited dancing to music performed by the Lester Lanin Orchestra. All guests received an American Numismatic Society messenger bag, a 2010 Classical Numismatic Group, Inc. calendar, and the Whitman publication Money of the World: Coins That Made History. The event was made possible by the generous sponsorship of Gold Sponsors Anderson & Anderson and Whitman Publishing, LLC, Silver Sponsors Classical Numismatic Group, Inc., Ira & Larry Goldberg Coins & Collectibles, Gemini Numismatic Auctions, LLC, and Mr. Roger S. Siboni, Bronze Sponsors Mr. and Mrs. John W. Adams, Dr. Alain Baron, NG SA, Bowers & Merena, Mr. and Mrs. Kenneth L. Edlow, Mr. and Mrs. Jonathan Kagan, Fritz Rudolf Künker GmbH & Co. KG, Mr. and Mrs. Sydney F. Martin, Nomos AG, Spectrum Numismatics International, Sydney F. Martin, and Stack’s. We are incredibly grateful to all those who attended or contributed to the 2011 Gala.
Just arrived from the printer are two stunning books on US numismatics. The ANS does not usually produce books in full-color, in fact it had never done so before this year. However, the quality of the illustrations and the nature of the material compelled us to go the whole mile in these cases. I should also add that generous subsidies on the part of authors and their employers made the decisions much easier. The first of these books is Chris Salmon’s, *The Silver Coins of Massachusetts*. For any collector of American coins the first silver coins struck on this continent hold a particular fascination. With Chris’ new book we now have an up to date illustrated guide to the techniques employed in the production of this groundbreaking coinage, as well as a detailed, richly illustrated atlas of all the known dies. All varieties of the coinage are newly classified with a flexible system that lists the varieties in chronological order and can readily accommodate potential future discoveries. The system allows an appreciation for how varieties evolved and the relative degree of change that occurred at each step. It is designed to be as simple as possible without oversimplifying, with all varieties named according to their obverse and reverse dies. The book includes a fully illustrated atlas that details important characteristic features. The last part of the atlas displays each variety at actual size to aid in attribution. No serious collector can afford to be without this wonderful book.

The second of our new publications is no less innovative. In *American Art Medals 1909–1995*, the first volume in our new series Studies in Medallic Art, David Alexander has provided the first the first comprehensive study of the two most important series of medals produced in the United States: the medals of the Circle of Friends of the Medallion (1909–1915) and those of the Society of Medalists (1930–1995). Together, these two series offer an unmatched panorama of American medallic sculpture in the twentieth century. The Circle of Friends of the Medallion issued just twelve medals in its brief existence. Occurring, however, at a time when the Beaux-Arts movement had brought medallic art to a higher prominence among sculptors than it has enjoyed before or since, the series is of great significance for the development of the American art medal. The Society of Medalists, during its life of sixty-six years, produced a much more extensive series of 128 regular issues in a body of work that showcases the development of diverse artistic styles among figurative sculptors of the twentieth century, from classicism to modernism. The 123 sculptors whose work was presented in this series include almost every major American medalist of the era. Every issue produced by these groups is illustrated at actual size and in color. David and the book’s designer, David Yoon, have taken great pains with the illustrations to ensure the closest possible match to the actual color of patination employed by the mints of these stunning issues. This approach to the publication of medals is, we believe, new and will lead the reader to a greater appreciation of the variety and beauty of these medals. This publication has been generously underwritten by Harold Anderson and Whitman Publishing.

Just going to the press, as I write, are two completely different publications: one the publication of the papers of an important conference, the other the publication of a related collection of coins. The two volumes are unified by the concentration on the coin-age and economy of the crescent of lands that extend from the Philistines and Nabataeans in the North to the Qatabanian, Sabaean and Himyarite kings of the Arabian Peninsula in the south. *Coinage of the Caravan Kingdoms: Studies in the Monetization of Ancient Arabia*, edited by my colleagues Peter van Alfen and Martin Huth, contains 17 studies on the hitherto poorly understood coinages of this region. Remarkably, the volume represents the first comprehensive look at ancient Arabian coinage in *toto* in almost 90 years! The accompanying volume, number 10 in our series Ancient Coins in North American Collections, is *Coinage of the Caravan Kingdoms: Ancient Arabian Coins from the Collection of Martin Huth*. This fine collection of pre-Islamic coins covering all parts of the Arabian Peninsula represents the largest assembly of such material ever put together. A comprehensive epigraphic index lists all inscriptions and monograms found on these intriguing series. These two volumes will surely serve as a reference volume for Arabian coins for years to come.

These are exciting times indeed in the ANS editorial office. We are innovating, but at the same time we are publishing world-class scholarship that will serve as authoritative reference works for years to come.
An In-Depth EVALUATION

...of the world’s first coinage

Grade
The amount (or absence) of circulation wear is expressed using a familiar adjectival scale.

Strike
The strength, evenness and centering of strike, as well as die state and planchet quality, are assessed using a five-point scale.

Surface
The visible effects of circulation, burial and recovery are evaluated using a five-point scale.

Style
The Fine Style designation is awarded to coins of superior visual impact based on the quality of their style and composition.

With its unique grading system, NGC Ancients provides an accurate and concise analysis of the quality of ancient coins. By separately assessing wear, strike, surface and style, we offer a more thorough evaluation of a coin's condition. Furthermore, coins of exceptional merit that stand out above their peers are awarded a Star Designation (*) — a feature exclusive to the products of NGC.
Interested in Ancient Coinage?
Subscribe to The Celator – a monthly journal on ancient & medieval coinage.

P.O. Box 10607
Lancaster, PA 17605
Tel/Fax: (717) 666-8857
Kerry@celator.com
www.celator.com

Subscription rates:
(1-year/2-year)
$36/$60 United States
$45/$82 Canada
$75/$138 All Others

Kolbe & Fanning
NUMISMATIC BOOKSELLERS SINCE 1967
141 W. Johnstown Road
Gahanna, OH 43230-2700
(614) 414-0855
df@numislit.com
www.numislit.com

Roman Numismatic Library

Carson/Hill/Kent, Late Roman Bronze Coins...........SC $25
Mattingly, Roman Coins (Major Reference)...............HC $35
Sydenham, Coins of the Roman Republic.............HC $75
Sydenham, The Coinage of Nero.........................HC $20
Westdal, Dictionary of Roman Coin Inscriptions......SC $20
Sutherland, Coinage of the Roman Imperial Policy..HC $20
Van Meter, Guidebook of Roman Imperial Coins......SC $35
Levy, Roman Coins in Princeton Univ. Library (was $100)...HC $79

All 8 titles $249 postpaid in the USA
Individually take 10% off. Postage - first book $6.00, additional titles $ 3.00 each in USA.
Foreign Post - Inquire. Complete List upon request.

Sanford J. Durst
106 Woodcleft Ave., Freeport, NY 11520 USA
Phone: (516)867-3333 Fax: (516) 867-3397 Email: sjdbooks@verizon.net

Specialist in Irish Rarities
All Periods

Del Parker
P. O.Box 7568
Dallas, TX 75209
Phone: 206-232-2560
Email: irishcoins2000@hotmail.com
www.irishcoins.com

American Art Medals, 1909-1995
The Circle of Friends of the Medallion and the Society of Medalists

David Thomason Alexander

List Price: US $150, Members Price: $105 (plus S&H)
to order email: orders@numismatics.org
on line at: http://www.numismatics.org/Store/ArtMedals or call 212-571-4470 ext 117

Our Sponsors