11 From the Executive Director
Ute Wartenberg Kagan

12 Library News
Elizabeth Hahn

26 Current Cabinet Activities
Robert Hoge

From the Collections Manager

43 Recent Acquisitions
Elena Stolyarik

71 Book Reviews

76 News
14
Funny Money
The Fight of the U.S. Secret Service Against Counterfeit Money
*Ute Wartenberg Kagan*

38
Systematic Recording
Greek Coin Hoards and the ANS
*Andrew Meadows*

56
Baseball as Civilization
Indian Peace Medals Under James Buchanan and Abraham Lincoln
*Oliver D. Hoover*
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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.
Dear Members and Friends,

I hope you enjoy reading our summer issue as much as we enjoyed putting it together. Although the ANS headquarters has only limited gallery space, we are always assisting other museums with their numismatic displays. In fact, all the features in this issue reflect research done at the ANS for exhibitions! Robert Hoge is reporting on a particularly exciting one, which will open in November at the USS Intrepid, the aircraft carrier turned museum, in New York. Many of the ANS’s best Indian peace medals, along with other items, can be seen there.

Since my childhood, I have always been interested in criminals and detectives. I was therefore thrilled to hear that the ANS and the Federal Reserve Bank of New York were asked to curate an exhibition on counterfeit money with the U.S. Secret Service. In October 2009, I traveled to Washington, D.C., to visit the headquarters of the Secret Service, where Rosemary Lazenby, the curator of the Federal Reserve Bank of New York, and I learned about the astounding history of counterfeiting. Thanks to a few special agents in Washington and New York City, we were given unprecedented access to material relating to anticounterfeit operations over the past 150 years. The result is the exhibition *Funny Money: The Fight of the U.S. Secret Service Against Counterfeit Money*, hosted at the Federal Reserve Bank of New York as part of our ongoing display *Drachmas, Doubloons, and Dollars: A History of Money*. This long-term exhibition opened in early 2002 and has been seen by over 300,000 visitors, many of them New York City schoolchildren. *Funny Money* will be on view until the end of 2010, and this issue highlights some of its exhibits.

The centerpiece of our magazine is an article by Oliver Hoover, who has written on some amazing discoveries he has made regarding images on the reverse of certain Indian peace medals. One of the first depictions of baseball can be found on an official U.S. medal: the peace-medal series that started with James Buchanan. The article, which has been reviewed by several scholars in the history of sport, has caused some stir in this field, and a more detailed, footnoted version will appear in the future. This sort of work illustrates both how relevant the ANS collection can be to scholars in other fields and how much more there is to discover on numismatic objects.

We have been very busy presenting lectures at conferences and other events, although some of our staff was caught up in the chaos caused by the infamous Icelandic ash cloud. Andy Meadows spent time in Greece and Egypt; Peter van Alfen visited colleagues in Poland. Closer to home, ANS lectures in San Francisco and San Antonio were very well attended. I was pleased to have the chance to visit the new Heberden Coin Room at the Ashmolean Museum in Oxford. Coins are fully integrated into the displays in many of the new galleries, and for the first time, a proper money gallery gives an excellent overview of the history of money. In one of our last issues, we reported about the ANS’s visit to the numismatic congress in Glasgow. To my great embarrassment, our Trustee Charles Karuskis was left off of our list of ANS attendees. A leading expert on the difficult area of Arab-Byzantine coinages, he gave a well-received paper on pseudo-Byzantine coins and their origins.

Our digitization project is going very well indeed, and I am pleased to report that we will soon reach our initial goal of having fifty thousand coins available as digitized images on the Internet. The response from our members has been very positive. Special thanks are due to Mike Gasvoda for his most generous leadership gift, which has helped put a large part of the Roman collection online. It is a gift that has already inspired others. With such generous support, we will be able to get most of the major pieces digitized and uploaded over the next few years. Another major gift came from our former Trustee John Adams, who generously donated $20,000 for acquisitions for the Rare Book Room, named in his honor; our continuous additions to this invaluable collection help make the ANS a premier research library. Last but not least, thanks are due to the many donors who enabled us to fund several additional stipends for this year’s Eric P. Newman Summer Seminar.

We are looking forward to an exciting summer, and I hope that many of our members will drop in if they are in New York or attend some of our upcoming lectures elsewhere. Please sign up for e-news or check our website (www.numismatics.org) regularly.

Sincerely,

Ute Wartenberg Kagan
Executive Director, ANS
A new exhibit entitled “Funny Money” has opened at the Federal Reserve Bank of New York, and the theme of counterfeiting and the Secret Service is reflected in two of the six items that were recently acquired for the Library. These acquisitions were the result of the generous support and aggressive bidding of John W. Adams and Dan Hamelberg during the Stack Family Library auction, conducted by George F. Kolbe at the New York International Numismatic Convention on Saturday, January 9, 2010.

1859 Broadside: “Coin Collectors, to the Rescue!”
One item acquired was a broadside (fig. 1) previously in the collection of J. N. T. Levick and discovered in his personal copy of his famous 1865 coin sale (vide lot 99 of the Kolbe sale). Measuring 24.5 x 15 cm and dated to October 1859, this broadside decries the counterfeiting of various early American pieces at that time. As Kolbe best summarizes in his Stack Family Library sale catalog, the signatories of this broadside may include members of the “eight founders of The Numismatic Society of Philadelphia, established December 28, 1857 and renamed The Numismatic and Antiquarian Society of Philadelphia in 1865… Timothy Antiquary may be Edward Cogan, the principal Philadelphia coin dealer of the day and Dr. Timbervcacks may be Mark W. Collet, a medical doctor intimately involved in the hotbed of numismatic activity then taking place in Philadelphia. The villains in the piece were probably William Idler and Montiville Wilson Dickeson, both known to have made reproductions of the items noted. Viator, alias George H. Hickorynuts likely refers to Dickeson. In the 1850s, he toured the Country excavating Indian burial mounds and conducting illustrated lectures on the topic (Viator = a traveler; way-farer).” The broadside is rare and is in fine condition.

The broadside appeared during a noteworthy year in the history of numismatics: 1859, the year after the formation of the ANS, two years after the change from large copper cents to the smaller, modern-size cents, and a formative year for numismatic auction catalogs, in large part due to one of the characters mentioned above, Edward Cogan. With an epithet describing him as the “father of the American coin trade,” Edward Cogan started out as a dealer in paintings when he emigrated from London to the United States. He settled in Philadelphia in 1854 and by 1856 became engaged in the coin trade (he later moved to New York in 1865). Not long after starting his own collection of large cents, Cogan held his first sale, on November 1, 1858, of his own duplicates. His December 19, 1859, catalog was the first to be reprinted with prices realized and ultimately paved the way for future catalog production in a similar manner. “A gentleman of great conversational powers and amiable
temper, besides being well-supplied with anecdotes and jokes” (AJN, Nov. 1867), Cogan is easy to associate with both the light humor and serious concern for the coin trade behind this broadside.

The first comprehensive encyclopedia of American coins was also issued in 1859. The book was written by one of the two villains of the broadside, Montroville Wilson Dickson. A native of Philadelphia, Dickson studied Native Americans and conducted amateur archaeological excavations of Indian mounds in the Mississippi River valley. He was also an active American numismatist, and the first issue of his encyclopedia included the full title of The American Numismatic Manual of the Currency or Money of the Aborigines, and Colonial, State, and United States Coins, with Historical and Descriptive Notices of Each Coin or Series. It is more commonly referred to as the American Numismatic Manual. During his lifetime, Dickson issued restrikes of some pieces that were difficult to acquire, including the Sommer Islands shilling specifically mentioned in the broadside. William Idler was another coin dealer active in Philadelphia (where he settled in 1859) known to have created and sold restrikes, notably copies of the 1792 Washington half dollar. The Sommer Islands (now Bermuda) referenced in the broadside were also called the Hog (or Hogge) Islands because of the story about Sir George Sommers (Summers and Somers are also encountered spellings), who purportedly wrecked there in 1609 on the flagship Sea Venture, while bringing supplies to the colonists of Jamestown. He and his men survived by eating the hogs that abounded on the island. The humor of the broadside is best seen in its call to replace the word "copy" with the word "Root, [Hog], or Die." This expression was an American phrase from the nineteenth century and an idiomatic expression for self-reliance. It comes from the colonial practice of turning pigs loose in the woods to survive on their own.

The Excessively Rare 1933 Double Eagle
The final items mentioned here relate to one of the most talked about coins in recent history: the 1933 double eagle. The three photographs that are now part of the ANS Library collections include two 3.5 x 7 inch photographs depicting both sides of the 1931, 1932, and 1933 United States Double Eagles (fig. 2). The photographs are likely the first published images of a 1933 double eagle and were used in the Stack’s March 23–25, 1944, Catalogue of the Col. James W. Flanagan Collection of Gold Coins. This catalogue featured the first appearance at auction of “THE EXCESSIVELY RARE 1933 DOUBLE EAGLE” and goes on to say that “this piece has cost the Col. the tidy sum of $2200.00 which has set a new high for this coin.” Kolbe details the fate of this coin, the last to be sold at the auction: “On Friday, March 24, 1944, while other Flanagan gold coins were already in the process of being sold in the firm’s salesroom, Secret Service agents arrived at the offices of Morton and Joseph Stack and confiscated Colonel Flanagan’s 1933 Double Eagle. This was the beginning of a celebrated numismatic controversy that many thought had finally culminated in the July 30, 2002, auction sale by Sotheby’s and Stack’s of the 1933 Double Eagle purported to be from the collection of King Farouk of Egypt and the only such piece deemed legal to own. But, of course, that was before the Izzy Switt mini-hoard recently surfaced, and the controversy surrounding this storied coin rages anew. The Flanagan coin is accorded Number 1 status in the ‘Reconstructed Provenance of the 1933 Double Eagles’ found in the 2002 Sotheby’s/Stack’s catalogue, and the original photograph offered here may be the only such image to have survived the past sixty-five years.”

Library News
FUNNY MONEY
THE FIGHT OF THE U.S. SECRET SERVICE AGAINST COUNTERFEIT MONEY
UTE WARTENBERG KAGAN

Counterfeit coinage is as old as coinage itself, and over the centuries, governments have come up with various severe punishments for offenders. During the colonial era in America, counterfeiters who were caught faced the death penalty. Despite this, counterfeiting flourished, and by the 1860s, a third of all circulating money was counterfeit. Within a decentralized system of over 1,600 banks and many other financial institutions issuing their own currency, counterfeiters had a relatively easy task. With the Legal Tender Act of 1862, which introduced the U.S. legal-tender currency known as "greenbacks," the first step was taken toward creating a single currency for the United States. But counterfeiting continued unabated, threatening the financial stability of the country. The story that Secretary of the Treasury Hugh McCulloch met with President Lincoln to set up the Secret Service on April 14, 1865, just a few hours before he was shot, might well be apocryphal, but it is clear that the plan to create an organization to suppress the flow of counterfeits was well underway. On July 5, 1865, William Wood was sworn in by Hugh McCulloch, and the Secret Service was created. Wood was a highly energetic if somewhat unconventional individual within the government bureaucracy. A former detective and bodyguard, he had also run the Old Capitol Prison in Washington, D.C. Wood quickly established a network of operatives—as Secret Service Agents were then called—who went out to different parts of the United States, in particular the South, to suppress counterfeiting. Although somewhat controversial, Wood's activities led to the establishment of a powerful agency. Thus the government-backed currency began to enjoy a more secure status than the various banknotes, which were much less protected against counterfeiting. By 1877, U.S. currency was issued solely by the government through the Bureau of Engraving and Printing, which further tightened federal control over U.S. currency.

The problems associated with counterfeit money were not confined to currency. Throughout the nineteenth century, counterfeiters also produced coins. An 1879 engraving from the weekly Leslie's Illustrated depicts how one might have imagined a raid by operatives of the Secret
Service. On the left, two men use a screw press; a third man is putting the freshly minted counterfeit coins in bags. In the background, two men appear to be preparing the metal for coining. A Secret Service photo from the 1890s shows confiscated equipment such as coin presses, dies, and other equipment.

When one examines some of the records from the archives of the U.S. Secret Service, one sees how widespread counterfeiting operations were in the late nineteenth century. An example is a small book from the New York City Field Office, which gives details of arrests of about eighty counterfeiters made between December 1901 and June 1902. Early on, the Secret Service was required to keep detailed records in order to help with the judicial process, for which accurate and proper recording was essential. Often entire groups were caught at once, such as Morris Weitzmann and his gang, who were arrested by Agent William Flynn at their house at 56 Welling Street in Astoria, New York. Counterfeit coins were primarily twenty-five-cent and ten-cent pieces, as well as “Hebrew coins,” which were probably made as souvenirs. The counterfeit coins were described in contemporary reports as being 99 percent silver, “while the true government piece contains only 90 percent silver.” Base metals such as lead, pewter, or iron were common for more basic counterfeits; less well known is the popularity of platinum, the “poor man’s silver” of the nineteenth century, which was often used for extremely good counterfeit gold coins. If one reads through the contemporary accounts on counterfeiters, their arrests, and their coins, one realizes how prevalent such activities were. Clearly merchants could not rely on law enforcement to deal with the significant number of counterfeit coins and currency in circulation, which threatened many small businesses in towns all over the United States. Thus a large number of coin-detector scales and testers were produced. With such a device in hand, merchants could easily test a coin, which would be placed in its denomination’s slot. If it fit correctly and balanced, the coin was deemed legal tender. A counterfeit coin might be of a different diameter, thickness, or weight and hence not balance correctly.

Ultimately it was the persistent work of the Secret Service that brought most of the cottage-industry counterfeiters
under control. By the late nineteenth century, the Secret Service had established rules that helped with investigations and the judicial process. Standard procedures such as photographing suspects, keeping accurate records, and prompt reporting helped secure convictions of many counterfeiting rings. Suspects were also professionally photographed after their arrest. Exact details of the arrest, age, and identity of each person were made. The names of the special agents, the dates of the trial, the sentence, and the name of the jail were all recorded. Cases such as that of Jonathan Hughes, who was arrested in Iona, New Jersey, on July 17, 1892, show a careful recording of all the necessary information. A neighbor informed on him, and the Secret Service duly arrested him for having produced false coins.

Funny Money
Kings of Counterfeiting

Within the annals of the U.S. Secret Service, certain counterfeitors stand out for their audacity, the quality of their money, or simply their ability to avoid capture. In most of the cases, the agents remain anonymous individuals as they chase the bad guy, who in turn is often portrayed by the press or writers with some admiration. Thus in the public eye even hardened criminals turn into loveable rogues.

William Brockway

Arguably one of the most successful American counterfeiters was William Brockway. Born in 1822, he stood out for his fifty-year career as a counterfeiter, during which he made and passed some outstanding counterfeits of notes and bonds. Having studied chemistry at Yale, Brockway was familiar with the most advanced techniques of electrolysis, by which exact copies of printing plates could be made. One such example is the counterfeit coupon bond of 1881, which was the work of William E. Brockway and his engraver, Charles H. Smith. They were arrested with an accomplice, James B. Doyle, in Chicago on October 21, 1880. In their possession were 244 bonds of $1,000 each, which they had brought from New York. Smith cooperated with the investigation, and Brockway was convicted. The case of these counterfeit bonds only came to the attention of the U.S. Treasury when bonds with duplicate numbers appeared in Washington. It has been suggested that Brockway worked with employees of the U.S. Treasury, who provided him with electrotype copies of the original plates. Thus he was able to counterfeit nearly perfect bonds or notes, which were said to have fooled even Treasury officials. Despite numerous arrests and jail time, Brockway continued his activities into old age. On August 4, 1895, William Brockway, then in his seventies, was arrested in Rockaway Beach as part of a counterfeiting ring that included William E. Wagner and Abbie L. Smith. In his possession were various notes that, in an interview with the New York Times, he claimed to be genuine money. In the end, the Secret Service, then under Chief William P. Hazen, recovered $600,000 in counterfeit notes. He was sentenced to ten years, but in early 1904, he was released slightly early for good behavior and lived the last fifteen years of his life in receipt of a pension from an unnamed source on the condition that he would cease all criminal activities. However, the local police did not trust him altogether. In August 1905, Brockway was arrested a final time, evidently so that a new photo of the aging counterfeiter could be take; he explained to the magistrate that he was going to become "a director in a life-insurance business." Brockway died at the age of ninety-seven in 1920.
“The smoothest con man ever” of his era was Victor Lustig, who was born in 1890 in Bohemia and lived the life of an aristocratic gentleman as “Count Lustig,” traveling all over Europe and the Americas. Utterly charming and fluent in several languages, he pulled off some amazing stunts. Perhaps most famous today was the story of his sale of the Eiffel Tower, which he managed to sell for scrap metal. His victim, André Poisson, was one of several scrap-metal dealers, who received an invitation for a meeting at the Hotel de Crillon in Paris. There the group met Lustig, posing as a French government official, who explained that maintaining the monument, which was built in 1899, was becoming too expensive. Lustig
was able to persuade even Poisson's wife, who became suspicious of this "government sale," that he was really a corrupt administrator looking for a bribe. This trick seems to have worked, and Poisson paid. Lustig disappeared with the money and Poisson was apparently embarrassed to admit his gullibility and let Lustig depart with the money. A second, almost identical attempt to sell the Eiffel Tower went sour, and the intended victim went to the police. In the United States, Lustig, who was known under various pseudonyms, became wealthy through his many fraudulent deals. They included such unlikely scams as a money-making machine, which he said could reproduce any currency. Lustig was wanted by as many as forty-two law-enforcement agencies in Europe and the United States. Despite several arrests, Lustig often managed to escape prison. It is possible that he would have continued an international life as an imposter and criminal, had he not turned to the production of millions of dollars in fake bills. The counterfeit notes that Victor Lustig distributed in New York City in 1934 were of the highest quality. Engraved by William Watts, a master counterfeit engraver, they were produced in enormous quantities and flooded the market. Watts was arrested in September 1935 and was the key witness against Lustig at his trial. Watts received a ten-year sentence. Lustig was convicted for counterfeiting, but not before escaping from a New York courthouse; he died in 1947 at Alcatraz.

"Shoving the Queer"
Over the last 150 years, the Secret Service has been involved in thousands of cases, most of which are now part of the vast Secret Service archives. Although we often talk about a single person as being the "king of counterfeiting," there is usually a team of people involved. In the accounts of the late nineteenth century, the emphasis is often on the engraver, who sometimes works for the bank whose notes he forges after work. Then there are the people, often women, who pass the counterfeit notes. Here we encounter highly confident, well-dressed individuals, who display such aplomb and respectability that the shopkeepers or clerks do not even look at the notes that they are handed. Ultimately, the counterfeit notes are only as good as the "passers." When arrested, the passes play a different role in court, portraying helpless, poor souls who try to persuade the judge of their innocence.

The Art of Counterfeiting
All counterfeiters strive to defraud the government and the public. However, as their craft requires great skill, counterfeiters often appear to be proud of quality work. The fact that it has at times fooled even government officials attests to the quality of some counterfeit currency. Many engravers were trained artists from Europe who worked for a legitimate printer and in their spare time participated in counterfeit operations. At times, the line between counterfeiting and art is difficult to draw, as the contemporary artist J. S. G. Boggs and his famous Boggs notes illustrate. Boggs was arrested in the United Kingdom and Australia on counterfeiting charges but never convicted; the Secret Service has also confiscated some of his works. Boggs's artwork, which is represented in many leading museums, was originally hand-drawn notes resembling U.S. currency; he also produced a series of the Florida United Numismatists Show (FUN). He is often compared to Emmanuel Ninger, a.k.a. Jim the Penman. Ninger was born in Prussia in 1845 but emigrated in 1882 to Hoboken, New Jersey. A trained artist, he traced and then colored in notes on Crane paper. They were so well executed that he was able to pass them easily, and only when the ink began to dissolve on one of his notes were his counterfeits detected.

The Secret Service's methods of tracing fake notes to their origins relies to this day on merchants and bank clerks reporting any suspicious notes, which are then analyzed for specific diagnostics, which allow similar notes from perhaps the same source to also be identified. By mapping the locations where such notes emerge, a pattern begins to form, indicating where the counterfeiter or the distributor might be. In order for this system to work well, a critical mass of similar counterfeit notes have to be found. The hardest cases to solve are those in which lone individuals work on a very limited production. The best-known and oddest of these cases is that of Edward Mueller, or "Mister 880," named after his case file. A popular and law-abiding citizen until his early sixties, he worked until 1937 as a superintendent on New York's Upper East Side. After the death of his wife, he and his dog moved to an apartment on Broadway and Ninety-sixth Street, where he began to print poorly executed one-dollar bills. He made no more than a couple per day, which he spent carefully, no more than one at a time and in many different stores all over New York. For ten years, the Secret Service struggled to establish Mister 880's identity. Over time, Mister 880's bills declined in quality: he even misspelled George Washington's name as "Wahsing-ton." He was eventually caught in 1948, more or less by accident, when schoolboys found some of his fake notes in a dump and used them as play money for a while. This story was made famous by St. Clair McKelway, in an article in the New Yorker, which was made in 1950 into a movie starring Edmund Glenn and Burt Lancaster.

Once a counterfeiter is capable of producing a good product, it is hard to resist the temptation to produce lots of it. Until the 1940s, the work of the Secret Service focused on catching the bad guys and putting them in prison. But crime prevention became an increasingly important component of the Secret Service's mission. Since 1941, the Secret Service has produced a series of
Top row, L to R: Mug shots of Raphael DiNicolla, arrested in Pennsylvania, dealer in counterfeit currency; Robert Montgomery, arrested Pennsylvania, manufacturer and dealer in counterfeit currency; William Bootwright, manufacturer of counterfeit currency. Bottom row, L to R: Rocco Mayo, arrested in New York City, shover; Nina LaGran, arrested in New York City, manufacturer and shover.

Yes, They Knew Their Berries

THE GROCER GOES TO MARKET
No, these are too ripe.

NO, THERE'S SAND IN THESE

THESE ARE JUST RIGHT
O.K. GIVE ME TWO BOXES

HERE YOU ARE! YOU CERTAINLY KNOW YOUR BERRIES!

BACK AT THE GROCERY
Mama, we got some lovely berries this morning.

MAMA, WE GOT SOME BERRY BERRIES THIS MORNING

THESE LOOK NICE, I'LL TAKE A BOX

YOU'LL LIKE 'EM THEY ARE THE BEST THIS YEAR

CAN YOU CHANGE A TWENTY?

Mama, I just heard that counterfeiter was arrested at Jones Store

TWO DAYS LATER

THIS $20 BILL IS BAD IT'S A COUNTERFEIT!

PAPA, THE BILL I TOOK FOR STRAWBERRIES

GOOD NIGHT! WHY WON'T I LOOK AT IT LIKE I DID MY STRAWBERRIES?

THAT'S FINE, JONES NEEDS NO MONEY!

MORAL: "KNOW YOUR MONEY!"

But They Didn't Know Their Money!

Funny Money
booklets to educate the public about counterfeit currency. Although only a fraction of all circulating currency is counterfeit, the Secret Service investigates every case, however small. A new counterfeit note usually reaches the Secret Service’s attention via the public or a bank. The brochure Know Your Money is designed to help the public be aware of counterfeit money of any kind. It contains a historical overview of U.S. currency and other general information about the work of the Secret Service. In the earlier issues, enlargements detail the engraving work on Federal Reserve notes. The original 1941 edition uses a cartoon and other illustrations to explain the importance of citizen awareness of counterfeit money. Examples of counterfeit bills are set against genuine ones. Over the years, as U.S. currency has acquired many more security features, Know Your Money has become much more technical. The brochure now depicts enlarged copies of notes very close in color to the original, which allows for detailed comparison.

In order to protect currency against counterfeiting, more

security features have been added to America’s currency. Today, U.S. notes have watermarks, fine-line printing, color-shifting ink, and a security thread. Despite these efforts, counterfeiters in this country and abroad still produce currency and put it into circulation. Traditionally, counterfeits were made using offset printing, which required heavy machinery, the right kind of ink, and expertly produced printing plates. Procuring the right paper is another challenge. This is often achieved by bleaching genuine one-dollar notes. Thus counterfeiting requires a substantial initial investment to purchase equipment and supplies.

However, modern counterfeiters now increasingly use scanners, computers, and inkjet printers, which are available without much expense or effort. At a quick glance, such notes look highly convincing and can pass without detection. Inkjet printers mix four base colors, which is a fundamentally different process than offset printing; such counterfeit notes can be detected when examined under a
Top row: front and back of a partially bleached note.
Second row: note with one side printed with a $100 design; the other side shows a yellow fake watermark (to the left).
Third row: a completed note, consisting of two notes glued together.
Bottom row, L: loosening the glue reveals the fake watermark.
R: a bleaching machine seized in Colombia. This machine has a rolling mechanism covered with Brillo pads. By applying graffiti-removal spray or some other abrasive, dollar notes shed their ink, a process that often also damages the watermark and makes the notes thinner.
But the ease of making money by pushing a button on a photocopier means that a much larger number of counterfeit notes are now being produced all over the United States by people who would have probably not engaged in counterfeiting twenty years ago. Teenagers, office workers, or other ordinary citizens just produce their money on demand, and thus only small numbers of notes are put into circulation at any one time, which makes the crime harder to detect. Not all cases are as dramatic and ultimately dominated by greed as that of Albert Talton. He was released from prison in 2004, after serving five years for bank fraud. After having been shown a fake fifty-dollar note, he decided to set up his own operation. The notes he used were from plate 38, spot H, and his case became known as H2-H38. Within a short time, he was able to produce highly convincing notes, using only a computer, scanner, inkjet printer, and supplies he had bought at Staples. He set up shop in a suburban house and hired three friends to help him; they ultimately produced over seven million dollars of counterfeit money. Several luxury cars, including an Aston Martin and a two Mercedes, sat in front of his house in Lawndale, California. After three years of making and selling counterfeit money, the Secret Service, with the help of informants, tracked down and arrested all four criminals. Talton is now serving nine years and two months in federal prison.

Just as most U.S. currency circulates abroad, most counterfeit currency is also produced abroad. South America, parts of southern and Eastern Europe, and the Far East are regions with active counterfeiting rings that the Secret Service is trying to break up. Often counterfeit notes are detected when they enter the country via the U.S. mail or other carriers. Significant amounts of counterfeits are smuggled into the country by visitors: toys, books, electronic equipment, or, as in an Italian case, in milk jugs.

Most counterfeit operations are parts of drug cartels and other organized crime rings. The Secret Service broke up a major South American counterfeit operation; the evidence left behind illustrates in great detail every stage of the production, from bleaching, reprinting, and drying. By bleaching a note with an abrasive cleaning material such as graffiti-removal spray, the ink printed on the cotton-based paper will disappear. As a result, the paper feels thinner, the watermark disappears, and the security thread is lost. Counterfeiters print a new yellowish watermark on the note and add it to a second bleached note, which has fake thread glued into it. The two notes are then glued together, giving the appearance and feel of a genuine $100 note.
The costly efforts of the Secret Service against counterfeiting in the United States and abroad make some people wonder whether these taxpayer-funded operations matter. Isn’t counterfeiting a victimless crime, as some commentators have asked? Isn’t it just criminals who produce and use these notes? The history of counterfeiting, in particular during the Civil War, illustrates that counterfeiting can easily undermine a country’s economy. Next year, a radically different $100 bill will be introduced, with new features, including a blue 3-D security ribbon and an image of a color-shifting bell inside a copper-colored inkwell. The U.S. Treasury and the Bureau of Engraving and Printing expect that these advanced features will make our bills safer. Unfortunately, it usually takes little time for counterfeiters to make copies of any new note, which the U.S. Secret Service will again have to battle—just as it has over the last 150 years.
Current Cabinet Activities

National Jewelry Institute Exhibition

By Robert Hoge

War and Peace: Masterpieces of Patriotic Jewelry and Decorations
The ANS is among a group of prestigious organizations that have loaned important objects from their collections to be featured in an upcoming exhibit that will open on Veteran’s Day, aboard the aircraft carrier USS Intrepid, in New York Harbor. This extraordinary presentation, War and Peace: Masterpieces of Patriotic Jewelry and Decorations, was organized by the National Jewelry Institute and will include a selection of medallic pieces. Along with them will appear a colorful array of other related items—all intended to be worn or carried as adornments of one kind or another.

Already a popular tourist destination, the Intrepid will break new ground with the Jewelry Institute’s evocative tribute to those who have sacrificed for this country. In an era of global troubles and sinister antagonistic forces, America remains a remarkably patriotic nation. An understanding of our history, as told by precious objects, helps explain why. Patriotic symbolism plays a large part in the life of nations, so it is small wonder that numismatists have recognized countless examples of designs of this kind and enjoyed pondering their meaning.

Following its New York debut, War and Peace will relocate to the Pentagon in Washington, D.C., the headquarters of the U.S. Defense Department. At the invitation of Secretary of Defense Robert M. Gates, it will become the first public exhibition ever shown there. More than one million people, including large numbers of military personnel, are expected to take the opportunity to view the 150 fascinating pieces that will be displayed.

Focusing upon several prominent junctures in U.S. history, the objects will date from the Revolutionary War to the present time and will feature significant items relating to America’s major allies, France and Great Britain—as well as some of our erstwhile enemies. Objects that belonged to such military heroes as George Washington, Dwight D. Eisenhower, George Patton, Winston Churchill, the Marquis de Lafayette, Napoleon Bonaparte, and Charles de Gaulle will be among the treasures. Besides the ANS, lenders to the exhibition include the West Point Museum, the Eisenhower Presidential Library and Museum, Tiffany and Co., and the American Folk Art Museum. The Imperial War Museum, the British Museum, the Victoria and Albert Museum, and the National Army Museum, in Great Britain, and the Musée de l’Armée, the Ledoux Napoléon Art Collection, the Fondation Josée et René de Chambrun, and the firms of Boucheron and Cartier, in France, are also participating.

Military and Brotherhood in a New Country
Throughout its history, the United States has depended particularly upon the willingness of its people to serve, every citizen his country’s defender. Gallantry and devotion were expected. In the Revolution, the Americans lacked numbers and supplies of all kinds, but not determination. The British brought to bear upon them various forms of psychological warfare as well as the foremost armies of the time, but the Americans, with the considerable help of France, still prevailed. There was no formal system for recognition of achievement or sacrifice among the Americans, and the only medallic memento of the war is the one presented to the three captors of the British spy Major John André, who was working with Benedict Arnold to betray West Point, the key to the American strategy. Curiously, several medals claim to be the one that was awarded to Paulding for this crucial deed, which reads FIDELITY on a scroll above flourishes on the obverse and AMO PATRIAEP VINCIT (“love of country triumphs”) with an engraved dedication from the Congress on the reverse. This remarkable specimen is one of the landmarks of the ANS cabinet (fig. 1). Interestingly, General Washington proposed a “Purple Heart” badge, made of cloth, to recognize outstanding, valorous achievement, and three were reportedly given, but it was not until the bicentennial of his birth, in 1932, that the government finally developed this idea into an actual decoration for military service.

The Society of the Cincinnati, the first organization in the United States to commemorate valor, was a brotherhood of American and French officers who had served under General Washington (the “American Cincinnatus”) during the Revolutionary War. Established on May 13, 1783, the order’s objectives were to “preserve the rights suddenly won, promote the continuing union of the states, and to assist the members in need.” The original decorations for the society were designed by
Major Pierre l’Enfant, a French officer who joined the American Army in 1777 and later planned and designed the capital city of Washington, D.C. The ANS’s example belonged to General Henry Dearborn, who wore it upon the occasion of Washington’s funeral, in 1800, and added to it a snippet of the black fabric with which the president’s catafalque had been draped (fig. 2).

The constant American themes of immigration and integration of different groups into the fabric of U.S. society make their own appeals in the form of patriotism. An example is a rare badge of the Columbian Order, a medallion emblem worn by members of a group that came to be famous for espousing the cause of newly arrived citizens. This was in fact the official name of the New York branch of the Society of St. Tammany—better known in later years as Tammany Hall, after the location of its meeting place. In parades and at their assemblies, the Columbian Order members would have worn their distinctive emblems (fig. 3).

Like the Society of the Cincinnati, the Columbian Order was basically a fraternal group, originally made up of anti-British patriots during the Revolution. But whereas the Cincinnati were essentially the elite of early American society, the Tammany brethren comprised ordinary citizens. By nurturing and marshalling recent immigrants and the poorer elements of the populace, they were eventually able to weld this constituency into a powerful political force, one notoriously corrupt yet beneficial in many ways for generations of newcomers. Pseudo-American
Indian terms, offices, and practices were adopted by the “tammanies,” who called their headquarters “wigwams” and their elected leaders “sachems” or “sagamores.”

Following years of provocations, the United States declared war on Great Britain in the summer of 1812 (fig. 4). Two years later, the British advanced on Washington, D.C., burning down the White House and the Treasury building, and proceeded to attack Baltimore. Just before dawn on September 14, they abandoned their assault when the city’s Fort McHenry refused to surrender. The American lawyer Francis Scott Key, negotiating a prisoner release aboard one of the ships bombarding the fort, witnessed the great, tattered flag of the American garrison still flying and was so inspired by the sight that he hurriedly wrote the poem that, set to music, became America’s national anthem.

As envisioned by Benjamin Franklin, there were many voluntary self-help organizations of various kinds in the new country. They ranged from religious and college groups to antislavery movements, from leisure clubs to social charities such as volunteer fire departments, from self-help groups and feminist and temperance societies to intellectual roundtables and experimental communes, paramilitary formations, and speculation, development, and colonization projects. Some were relatively open and well known, like the national political parties; others, such as the underground railroad and vigilante committees, depended upon complete secrecy.

A group called the American Volunteers—actually a “wing” of the secretive mid-nineteenth-century anti-immigrant political party known as the “Know-Nothings”—issued a rare badge in 1856 to recognize excellence in its militia drill (fig. 5). What did this amount to? We don’t know. The group wanted to alienate foreigners, and some members were evidently prepared to fight off newcomers at the borders, as is insinuated in the engraved design. The Know-Nothings dissolved shortly afterward, when they could not decide as a group whether they were pro- or antislavery. The attractive hand-engraved American Volunteers badge loaned by the ANS to the Intrepid exhibit features an obverse reading PLACE NONE BUT AMERICANS ON GUARD, and on a scroll, Co. A AMERICAN VOLUNTEERS. The motto alluded to a watchword reputedly given by General Washington during the Revolution. Below a panoply of arms, the badge displays a vignette of a mounted, bare-headed dragoon looking out toward a desert horizon. On the reverse on a cartouche, below a similar panoply of federal eagle, flags, and cannons, the legend reads AWARDED TO/ CORP. W. H. WELCH./ BY/ Co A AMERICAN VOLUNTEERS/ for his superior Skill in/ Military Drill, and on a scroll: BROOKLYN MAY 29th 1856.
Civil War and the Recognition of Service

A "memory" brooch was created by Tiffany & Co. to honor Major Robert Anderson's service in defense of Fort Sumter, South Carolina, where the first shots of the Civil War were fired (fig. 6). A graduate of West Point, Anderson was born in Louisville, Kentucky, and although proslavery and a former slaveowner, he remained loyal to the Union. Against all orders, outnumbered and outgunned, Anderson and 140 men defended Fort Sumter against the Confederates for four months until being forced to surrender and evacuate on April 13, 1861.

Paroled following his surrender and now a famous war hero, Anderson was immediately promoted to general. He brought the Fort Sumter flag, with its thirty-three stars, to New York for a rally in Union Square and then traveled with it around the North, using it as a recruiting tool. A body guard named the "Anderson Cavalry" in his honor became the celebrated 15th Pennsylvania Cavalry Regiment. After the war, Anderson returned to Fort Sumter and raised the fort's flag over the destroyed fort.

The Civil War was the bloodiest conflict in American history. In many cases, the hostile armies were at first the disordered remnants of many militia units and occupational confraternities. Shared emblems helped give soldiers a sense of coordinated group identity. Badge designs often reflected the culture or clan of a unit as well as helping maintain cohesion, as with the Irish shamrock (fig. 7). While some of the badges or medals worn by soldiers in the Civil War did relate to encounters that their units had witnessed, most were emblems intended for recognition and to encourage an esprit-de-corps (fig. 8). Some are afterthoughts. What makes them fascinating is the fact that as markers of the particular units, we can sometimes follow them through the histories of the campaigns in which the owners played a part. Some of them had the original owner's names engraved onto them. The use of medals or decorations as awards to denote bravery, service, or heroism was a very new custom in the United States at this time. Certain officers simply had badges made as gifts to distribute to their men. Zouave units (fig. 9), who tried to outfit themselves like the highly reputed and dashing French troops of North Africa, were acclaimed for their enthusiasm and fine appearance. (The popular Turkish-style cut of their clothes gives us the term "suave." ) Before long, however, their gaudy uniforms were replaced by the standard issue in blue and butternut gray.

Various sorts of badges and emblems marked achievement and affiliation during the course of the rebellion, when military recognition was still in its infancy. The country was unaccustomed to the machinery of war,
when military recognition was still in its infancy. The country was unaccustomed to the machinery of war, but gradually uniforms, accoutrements, insignia, and materiel were regularized. Although the primary purpose of badges, emblems, and medals was for unit spirit and cohesion, recognition for exemplary conduct became increasingly important as well. There had been an old tradition of using coins as the basis for medals. The first American versions of European Indian Peace medals, in fact, had been minted out of Spanish colonial “pieces of eight”—standard eight-reeales coins. Later, school and societal award medals had sometimes been created by polishing smooth and then hand-engraving their surfaces. This was not a common practice, however, and was resorted to by those who for whatever reason might need to take a shortcut (fig. 10).

The Confederacy found itself technologically lacking during most of the Civil War, which is why the most celebrated medal of the Confederate States of America, and the only Confederate service medal actually awarded (awarded, rather, by the citizens of Texas), was made out of old Mexican coins! The Battle of the Sabine Pass, where the Sabine River flows into the Gulf of Mexico, forming the eastern boundary of Texas, was an astonishing victory for the South. In a fluke of history, one company—the Davis Guards, consisting largely of Galveston “wharfies”—stopped the entire Union invasion. With no minting facilities in Texas, each of the several dozen “heroes” in the command of Lieutenant Richard “Dick” Dowling was subsequently given a commemorative medal engraved on a planed-down Mexican peso (piece of eight) with a simple bent bar attached at the top as a loop for a fastening (fig. 11).

The United States Congressional Medal of Honor, awarded for valor in combat, was authorized by President Abraham Lincoln in 1861 as the highest decoration bestowed by the U.S. military. It has changed somewhat in appearance during the course of its history but has always been made as a star-shaped pendant with space on the back for a dedicatory inscription. Early versions were made of bronze; from 1904 on they have been gilded, with a wreath added. For recipients, according to official citations, “the deed of the person must be proved by incontestable evidence of at least two eyewitnesses; it must be so outstanding that it clearly distinguishes gallantry beyond the call of duty from lesser forms of bravery; it must involve risk of life; and it must be the type of deed, if he had not done it, would not subject him to any justified criticism.”

A naval example of the Medal of Honor in the ANS cabinet was presented for personal valor to Seaman James H. Lee of the USS Kearsarge, for actions during the battle...
leading to the destruction of the CSS Alabama, on July 19, 1864 (fig. 12). This was one of the most important naval battles of the war. The notorious Confederate raider, commanded by Captain Raphael Semmes and abetted by the British government, had sunk over ten million dollars’ worth of Northern shipping and supplies. An ANS example of the army version of the Medal of Honor was awarded to Private J. Webb, Company F, 5th New York Regiment, for gallantry in the famous and bloody Second Battle of Bull Run, in 1862 (fig. 13). Its ribbon, of a form introduced in 1896, may indicate that it was not issued contemporaneously.

The attachment ribbons and manner of wearing the Medal of Honor have changed several times. The first attachment ribbon featured elements of the American flag suspended from a pin. The version for the navy used a small anchor as the ribbon’s fixture for loops at the top of the medal; the army version used a small spread-eagle emblem. In 1896, so that it could stand out more distinctively, the ribbon was changed to a simple red, white, and blue line design, because many other unofficial decorations had usurped the appearance of the highly esteemed Medal of Honor.

The form of the medal and ribbon still used today for the Medal of Honor is that of 1904, when a light blue silk ribbon sprinkled with white stars was adopted. It then became customary for the medal to be worn around the recipient’s neck, although small versions have been authorized as emblematic pins as well. Each branch of the military services today has its own slightly variant form of the Medal of Honor. Altogether, 3,467 of the medals have been awarded since the establishment of the honor in 1861/2. Many of the medals have been awarded posthumously and consequently never worn at all.

British and French Bravery, Treasures, and Mementoes
Much of the American tradition of patriotism has been handed down by European forebears, and the custom of awarding emblems of valor has largely come to the United States from the Old World. The vast state apparatuses of Britain, France, Russia, and Germany and their huge standing armies greatly influenced the American outlook, although in the United States, due to its vastness, resources, and frontier, there was usually a “way out” of trouble. And along with a distaste for regimentation, Americans disliked and distrusted the idea of having a large standing army. But romantic heroism and stalwart courage has always been appreciated.

Great Britain’s Victoria Cross is the highest military decoration of that country (fig. 14). It is awarded to those who show bravery “in the presence of the enemy and shall then have performed some signal act of valour or
Fig. 13: Medal of Honor, United States Congress, Army issue. 1862. Bronze, with hat-pin and silk (second) ribbon. (ANS 1915.999.125, gift of J. Sanford Saltus) 130 mm (reduced).

Fig. 14: Victoria Cross, Great Britain. 1856. Maker unknown. Copper alloy, ribbon (not original). (National History Museum of Los Angeles County) 35 mm x 38 mm.

Fig. 15: Model biplane. France. 1917. Maker unknown. Brass, copper, steel. (Imperial War Museum, EPH 8110) 130 x 175 x 48 mm.
devotion to their country." The Victoria Cross was introduced by Queen Victoria in 1856, during the Crimean War. The example shown here was awarded to William Johnstone of the Royal Navy, for his meritorious military actions in 1854.

Not all patriotic emblems are necessarily heroic. "Trench Art" refers to objects made by soldiers in the midst of combat and originated during the early years of World War I. During the Great War, lines of entrenchments stretched from the North Sea to the Northern border of Switzerland. The thousands of soldiers confined in these rough and remote trenches had no access to the tools and materials necessary to make fine jewelry, but as soldiers have done from time immemorial, they improvised using their battlefield knives, scrap metal, and found objects to produce rough mementos for loved ones back home. A lyrical model aircraft recalls the Battle of Verdun, often referred to by historians as "France's Stalingrad." Made from brass, copper, steel, and wood, it is inscribed on the upper wing "Souvenir of the Verdun Campaign 1914–1917" (fig. 15).

Britain's second-highest honor is the George Cross, given for actions outside the distinctly military realm. First in this group of miniature medals (fig. 16) awarded to the distinguished recipient is the George Cross, for gallant service during World War II. Joining the Secret Operations Executive in February 1942, Wing Commander Yeo-Thomas made repeated clandestine trips by parachute into occupied France. He set up a headquarters and arms-distribution system for the French Resistance under the code names White Rabbit or Shelley—famously using disguises and ingenious tricks to avoid capture. Finally taken by the Gestapo and tortured, Thomas never gave up the names of his resistance comrades. Sent to the prison at Buchenwald, White Rabbit managed to escape, made his way to the advancing Allied lines, and served as an important witness at the Nuremberg Trials, identifying many of the officials associated with the Buchenwald death camp.

Created in 1943 and still awarded today, the Dickin Medal is considered the "Victoria Cross for animals"
Fig. 18: Légion d'honneur. Paris. Circa 1808. By Martin-Guillaume Biennais. Gold, enamel. (Ledoux Napoléon Art Collection) 24 x 38 mm.

Fig. 19: Snuffbox with portrait of Napoléon I. Paris. 1806. Miniature by Jean-Baptiste Isabey, jewelry by Margueritte. Gold, enamel, miniature. (Ledoux Napoléon Art Collection) Box: 60 x 85 x 20 mm; miniature: 35 x 54 mm.

Fig. 20: Tank wristwatch. Paris. Circa 1920. By Cartier. Platinum, sapphire cabochon, with leather strap. (Cartier Collection) 23 x 29.6 mm (case) (enlarged).

Fig. 21: Field marshal’s baton of General Ferdinand Foch. United States. Circa 1920. Tiffany & Co. Gold, lapis lazuli, copper, enamel. (Musee de l’Armee) 520 x 55 mm.
(fig. 17). A presentation ribbon composed of green, brown, and light blue stripes accompanies the bronze medal. This collar and lead belonged to Rex the Dog, who received it in 1945. Rex was cited for “outstanding bravery in finding bomb victims trapped under fallen debris.” The only American recipient of the Dickin was the carrier pigeon G.I. Joe, honored by the mayor of London in 1946 for saving the lives of one thousand British soldiers. In October 1943, Calvi Vecchia, Italy, was to be bombed by American planes, but the mission was cancelled in time when G.I. Joe succeeded in delivering the message that the village had already been captured by the allies.

Napoleon’s own decoration for the Legion of Honor, a patriotic order that he created on May 19, 1802, was fashioned by his personal goldsmith, Martin-Guillaume Biennais (fig. 18). One of Napoleon’s great legacies, the legion was the first such society to admit all citizens, both civilian and military, on the basis of meritorious achievement. As emperor, Napoleon always wore these emblems.

Snuffboxes contained ground tobacco that was inhaled or sniffed through the nose, a popular rage in the eighteenth and early nineteenth centuries. Napoleon commissioned the miniaturist Jean-Baptiste Isabey, a pupil of Jacques-Louis David, to create the general’s image wearing the badge of the Legion of Honor on this gold snuffbox (fig. 19).

According to iW, the international watch magazine, “WWI marked the emergence of the wristwatch as a piece of the military kit. Troops on all sides found it an encumbrance to unbutton a heavy coat to check pocket watches.” In homage to the tank commanders who defended France, Louis Cartier originally designed the “Tank Watch” (fig. 20). The design was inspired by the Renault tanks in action on the Western front. The prototype was presented in 1917 by Louis Cartier to General John J. Pershing, commander of the American expeditionary force in Europe. The “Tank” remains a highly desirable and appreciated Cartier product today.

The baton is a symbol of rank for a Field Marshal (Maréchal). “Baton” derives from the French word for stick, from the earlier Latin bastum for “stout staff.” This baton (fig. 21) was presented to Maréchal Ferdinand Foch in 1920, who while on tour in the U.S. became an honorary member of the Knights of Columbus. A controversial leader and hero, Foch served as general of the French Army during World War I. Upon the occasion of Foch’s visit—during which he was also awarded a medal by the ANS—the Knights of Columbus commissioned Tiffany’s to make the baton from American ingredients: gold from California, lapis lazuli from Oregon, sapphires from Montana, and copper from Colorado. In the deep blue enamel are set gold stars bearing the name of each state. Embossed on the baton are the words terror belli, decus pacis, or “Terrible in War, Gentle in Peace.” Foch’s reputation was both as a man who helped France avoid catastrophe and as one who was largely responsible for it. This was due to the supposed influence of his teaching at the Ecole de Guerre for six years and his subsequent deployment of what some thought to be outmoded concepts in practicing the “art of war,” as he called it. But Foch was not the constant aggressor some believed him to be in his approach to battle, and there was plenty of blame to go around in other leadership quarters.

World War II
Charms and charm bracelets sometimes evoke bittersweet memories. Boucheron’s WWII 18k gold charm bracelet called “The Restriction Train” (fig. 22) represented the principal items that were being rationed during the conflict: sugar, wine, oil, and coffee. During
World War II, both French and American jewelers produced many precious objects celebrating the causes of liberation and peace. French artists created whimsical jeweled birds in cages to signify France being occupied, but in August 1944, the country was liberated, the cage doors opened, and the jeweled birds freed (fig. 23).

General de Gaulle gave a Cartier cigarette case (fig. 24), engraved with his signature, to Allied Commander Eisenhower, whose wartime rank of five-star general corresponded to that of a European field marshal. De Gaulle presented it on the occasion of his visit to Paris on June 14, 1945, just after VE (Victory in Europe) Day on May 8. Owing to his imperious attitude and minor share of arms and men, de Gaulle had a strained relationship with all of the allied leaders. However, some military men thought alike, and with the good-natured Eisenhower de Gaulle had a respectful rapport. Of his sterling-silver five-star cluster (fig. 25), indicating his rank, Anne Eisenhower, his granddaughter, observed: “When my grandfather retired from the presidency, he preferred to be addressed as General Eisenhower, not President Eisenhower. He was proudest of his military title.” Eisenhower commanded the Allied landing in North Africa in 1942, and in 1944, on D-Day, he was the supreme commander of the Allies invading occupied France.

While during the 1920s and 1930s gangsters popularized the use of the (semi)automatic “Tommy Gun,” criminal usage was small compared to the number shouldered by soldiers in World War II (fig. 26). By the war’s end, the British alone had ordered over 105,000, and by 1944 the Auto-Ordnance Company, founded by the gun’s inventor, John Thompson, was producing 1.2 million annually. The ingenious Thompson had graduated from the U.S. Military Academy at West Point in the class of 1882. He served in the Spanish-American War and World War I, rose to the rank of brigadier general, and was responsible for the supply of small arms and ammunition to the Allied Expeditionary Force in France.

Not all symbolic aspirations are realized. The Star of the Grand Cross is Prussia and Germany’s highest military decoration. It was first worn under the rule of King Frederick William III of Prussia as his government appealed to the citizens to aid in his war against Napoleon by contributing gold to buy armaments. Seized from a bunker in 1945 by the U.S. Army, the Star of the Grand Cross of the Iron Cross (fig. 27) was never presented. It was commissioned by Deputy Führer Hermann Göring,
who intended to present it to Adolf Hitler when the Nazis captured the British Isles. The launching of War and Peace: Masterpieces of Patriotic Jewelry and Decorations aboard the Intrepid, on Veterans Day, November 11, 2010, will be hosted by Secretary of the Army John McHugh and followed by a dinner hosted by the French Consul General of New York. The launch at the Pentagon on May 2, 2011, at the invitation of Defense Secretary Robert M. Gates, will be preceded by a reception hosted by the French ambassador. Sponsors and their guests will be invited to all launch events. Further plans are in progress to host the exhibition in France during the famous Paris Air Show at the end of June 2011. The ANS extends a hearty invitation to all members and friends to come and enjoy the unusual exhibit of small but precious objects!

For further information contact Lucia Suljic at lsuljic@nationaljewelryinstitute.org, or call 212-541-9459.

Fig. 25: Five-star cluster. United States. 1944–1952. Maker unknown. Sterling silver. (Dwight D. Eisenhower Presidential Library and Museum) 32 mm. Eisenhower’s own emblem of supreme rank.

Fig. 26: “Tommy Gun” pin (originally ordered as a mount for a bill clip). United States. 1947. Jeweler unknown. Gold.

Fig. 27: Star of the Grand Cross of the Iron Cross. Germany. 1939. Maker unknown. Silver, black enamel(?) (West Point Museum) 86 mm.
The first monograph published by the American Numismatic Society, ninety years ago, was a small pamphlet by Sydney Noe, the Society’s librarian. Entitled simply Coin Hoards, the first volume of the Numismatic Notes and Monographs series provided a basic statement of the importance for the discipline of numismatics of the preservation and study of hoard material. The pamphlet’s small size belies the importance both of its subject and of the Society’s contribution to the development of hoard study, which the volume heralded.

Noe’s preliminary thoughts on the subject were followed just five years later with a more practical aid to the study of hoard material. A Bibliography of Greek Coin Hoards, Numismatic Notes and Monographs 25, changed the face of the study of ancient Greek coinage by introducing a systematic attempt to record all the relevant hoard material in one place. As Noe noted in his introduction, the actual listing of Greek hoard material that the volume contained went beyond simple bibliography. An effort was also made to incorporate accounts of forthcoming studies, where Noe was aware of them, and “descriptions of hoards in the Museums of Athens and Constantinople have been included even though they have not been published, and despite that there is no immediate prospect of their publication. This is also true of the hoards for the details of which I am indebted to Prof. Orsi.”

The first volume of the Bibliography is an almost perfect encapsulation of the position that the ANS was able to play in Greek numismatics in the 1920s. On the one hand, there was Noe. He commanded the fine, growing resources and staff of the ANS’s library and could bring them to bear upon the assembly of bibliographies. He was also establishing himself as scholar in the field and benefited from correspondence with major figures such as the great Sicilian archaeologist Paolo Orsi, the South Italian expert Michael Vlasto, and the renowned John Svoronos in Athens. Noe’s resources were thus both a library and an international network of fellow scholars. In addition, there was another giant: “To Mr. Edward T.
Newell, I am grateful for many facts regarding hoards with which he has come into touch on his journeyings, as well as for his constant interest in the gathering of the data herein contained.” Newell traveled (while Noe did not); Newell was a scrupulous recorder of what he saw (his hoard diaries are preserved at the ANS); and, crucially, Newell bought coins that ultimately entered the ANS collection.

Thus the Bibliography brought together the three emerging strengths of the ANS: the library, the collection, and a staff that functioned as part of an international community of scholars. Over time, all three pillars would grow in stature, and with them so would the Bibliography. In 1937, Noe published a second edition (Numismatic Notes and Monographs 78) almost double in size—1,186 hoards in just twelve years of further recording, which the editor himself found “genuinely surprising.” A major advance was also the introduction of a numbering scheme, which facilitated unambiguous reference to a given hoard. This new volume and numbering scheme would serve scholars as the basic reference work in the field for the next generation. In 1947, Noe would return to the importance of collecting and studying hoard material in another influential article aimed at archaeologists at large and published in a supplement to the journal of the American School of Archaeology in Athens, in honor of T. Leslie Shear (“Hoard Evidence and Its Importance,” Hesperia Supplement 8: 235–242).

“Do many branches of archaeology or numismatics offer greater promise or opportunity?” he concluded by asking.

This was to be Noe’s last major contribution on the subject, however. The baton was passed to a new generation. At the time of Noe’s death in 1969, preparations were already under way for an entirely new bibliography of Greek coin hoards. By now, everyone knew the answer to Noe’s question, and the project to record Greek coin hoards had been taken up by the International Numismatic Commission. The next International Congress of Numismatics was to be held in New York, and plans were in place to use the occasion to publish a brand-new work, the Inventory of Greek Coin Hoards (IGCH). The resulting volume, edited by Margaret Thompson of the ANS, Otto Mørkholm of the Danish cabinet in Copenhagen, and Colin Kraay of Oxford but drawing on the efforts of a series of regional editors, was published in 1973 by the ANS for the International Numismatic Commission. The inventory had again doubled in size and now contained the details of 2,387 hoards. Another innovation was introduced in the form of a geographical and chronological arrangement that allowed hoards discovered in the same regions in similar periods to be compared with one another easily. From a simple bibliographic listing, the Inventory had been

A page from the first edition of A Bibliography of Greek Coin Hoards.
transformed into a volume that can usefully be read and that allows patterns of coin circulation to emerge. But the roots of the project were not lost: appropriately, the volume was dedicated “to the memory of Edward T. Newell and Sydney P. Noe who initiated the systematic recording of Greek coin hoards.”

But outside the world of scholarship, developments of a quite different nature had created a new imperative in the recording of hoard finds. One of the many technological by-products of World War II had been the hand-held metal detector, used during and particularly after the war to clear minefields. With the winding down of these activities and further sophistication in the design of these machines, they became much more common and relatively affordable on the civilian market. The hobby (as it is in some countries) and crime (as it is in others) of metal detecting was born, and by the mid-to-late 1970s it led to a marked increase in the number of finds being made of hoards from all periods.

The need for a coordinated approach to the recording of all hoard material was felt by a broad range of scholars, and the result was the creation in 1975, again under the auspices of the International Numismatic Commission, of a new journal entitled, like Noe’s first monograph, Coin Hoards. Editorial control was devolved to a number of scholars in different institutions in the United Kingdom; the Royal Numismatic Society in London was responsible for its publication. Overall editorship fell to Martin Price, who had persuaded the RNS to take up the project and was responsible for the Greek portion of the journal, which formed a supplement to the existing Inventory. At this point, indeed, Greek numismatics was leading the way in the systematic recording of hoard finds. As RNS President Robert Carson noted in the preface to Coin Hoards, volume 1: “It is important that for Greek hoards the new periodical should try to make a complete supplement to the Inventory of Greek Coin Hoards…. Most other coin series must start arbitrarily… and complete coverage thereafter must be attempted.”

For the first five years, the journal appeared annually, a reflection of the fast pace at which new material was appearing. Volume 6 appeared a year late in 1981, and volume 7 did not appear until 1985. The increasing delays were a result of the difficulty of assembling reports covering so many fields of numismatics on so regular a basis, and by the time that volume 8 appeared in 1994, the focus of the publication had been confined to Greek coinage, Martin’s own field.

Coin Hoards 8 marks a watershed in a number of ways. It was the occasion of the passing of the baton once more, as Price was joined as editor by Kaelyn McGregor and by his new colleague at the British Museum, Ute Wartenberg, who would continue editorship after Price’s death in 1995. It also marked a massive increase in material in a single volume. The Greek inventory in volume 7 had contained 162 entries; volume 8 contained 604. This increase would continue in volume 9, which contains 744 inventory entries, almost one-third of the number that had appeared in IGCH. Volume 9 saw another change in editorship, as Wartenberg, who had now taken up her post as ANS director, was joined by the new curator at the British Museum, Andrew Meadows. “Editorship is now split by the Atlantic,” as the preface to the volume noted.

With the advent of volume 10, again devoted to Greek hoards, editorship is for now situated on this side of the ocean and has expanded to include ANS Adjunct Curator Oliver Hoover. This new volume continues in the pattern of previous volumes, with an inventory of new hoards and literature comprising 471 items. It also continues a trend started in volume 9 of including lengthy publications of important hoards. A particular focus of volume 9 was the coinage of fourth-century BC Asia Minor, owing to the full publication therein of the extraordinary “Hecatomnus” and “Pixodarus” hoards.
The new digital version of IGCH features the text of the print version together with maps showing findspots and distribution of the coinages contained. This example shows the Daği 1966 hoard from southwestern Turkey (IGCH 1174).

The Zlatograd 1967 hoard from Bulgaria (IGCH 969), viewed in Google Earth.

by an international group of scholars. Thanks to generous gifts by ANS fellow Richard Miller and former president Arthur Houghton, it has been possible to focus the articles in volume 10 on the Seleucid Empire and related coinages of neighboring Greek states.

Arguably, this is where the future of Coin Hoards lies, in the publication of articles devoted to new hoard material. The future of the Inventory and Coin Hoards inventories undoubtedly lies elsewhere. For while the advance of technology has created new challenges and a flood of new material for the Greek numismatist, it has also created new opportunities in the form of the Internet. As Peter van Alfen described in the “Curator’s Message” in the Summer 2009 issue of ANS Magazine, work is now under way at the ANS on the creation of a digital version of the Inventory of Greek Coin Hoards. The basic text is available at www.nomisma.org, and facilities are being added to allow searches more subtle than those allowed by the layout or indices of the original volume. It is already possible to view large numbers of the hoards and their contents on maps and to download the whole of IGCH in a file that allows the volume to be browsed using Google Earth. In due course, we hope to raise the funds to add the inventories of Coin Hoards to this digital resource.

In the long term, I hope, the project will continue to record new hoards and make them available to the widest possible audience. Hoards are the lifeblood of Greek numismatics and offer, as Noe saw, much potential for a new understanding not only of the coinages but also of the economic habits of the ancient Greek world. Without them, the discipline will wither and die. Hopefully, too, the example set in Greek numismatics will take root in other fields. A major step in this direction was taken in the field of U.S. numismatics last year, with the publication by the ANS of John Kleeberg’s remarkable Numismatic Finds of the Americas. It is fitting that the recording of hoards is once again at the center of the Society’s activities and that the Society is taking a leading role.

Volume 10 of Coin Hoards, edited by Oliver Hoover, Andrew Meadows, and Ute Wartenberg is now available, priced $80 or $56 for members of the Society.

Numismatic Finds of the Americas, by John Kleeberg, is still available, priced $125 or $87.50 for members of the Society.

An Inventory of Greek Coin Hoards, edited by Margaret Thompson, Otto Mørkholm, and Colin Kraay, is still available, priced $6.98 (no member discount).

To order, visit the ANS website or write to orders@numismatics.org.
As ever, we note that kind and generous donors who have given material in past years continue to keep the ANS cabinet up to date. Over 465 coins were recently presented by our long-time member Jonathan P. Rosen. This fine acquisition includes an interesting group of over two hundred examples of fractional denominations of the late sixth- and fifth-century BC silver coinage of the Ionian city of Clazomenae (fig. 1). Also represented are important research materials of the fifth and fourth centuries BC from the island of Euboia and from the Greek city-states of Athens, Miletus, and Aspendus. Mr. Rosen also included twenty-eight Sasanian Persian silver drachs and 107 Byzantine aspers trachea (scyphate billon pieces) in his wonderful gift.

For the South Asian department, Executive Director Dr. Ute Wartenberg Kagan donated interesting example: a gold tilla issued in the khanate of Bukhara by Shah Murad (AH 1200–1215; AD 1784–1801) (fig. 2). The splendid Central Asian oasis of Bukhara reached its greatest extent and influence under its last Shaybanid ruler, Abdullah Khan II (1577–1598). It was conquered by the Persian Nadir Shah in 1740, and after his death in 1747, it was controlled by the descendants of the Uzbek Amir Khudayar Bji. In 1785, Khudayar’s descendant Shah Murad formalized his family’s rule as the Mangit dynasty, whose domains subsequently became known as the Emirate of Bukhara (the territory of the modern Republic of Uzbekistan). ANS Curatorial Associate Dr. Peter Donovan recently visited this region, including Bukhara, and brought to the ANS collection a group of modern Uzbek coins (fig. 3).

David D. Gladfelter enriched our U.S. collection with an unusual historical item: an undated (1733) one-page invoice from the printer Andrew Bradford to the colony of New Jersey, for reimbursement of £2/10/0 paid to John Peter Zenger for engraving work (as well as for amounts due to Bishop Roberts and Thomas Leech for their engraving work) (fig. 4). Apart from his numismatic role in connection with this sixth issue of colonial New Jersey currency, the printer/publisher Zenger is of course famous for his role in helping to establish the concept of the “freedom of the press.”

The ANS’s collection of Americana has also been expanded by a purchase of uncirculated U.S. proof cents, nickels, and quarters of 1999–2009 and proof presidential dollars of 2007–2009, which illustrate the historical tendencies and traditions in the images of modern U.S. coin production. The most recent examples of many nations’ series are typically unrepresented in the collections, so we occasionally take steps to improve completeness while the expense is still minimal.

In 2008, the U.S. Mint released the American Bald Eagle Recovery and National Emblem Commemorative Coin Program three-piece set, honoring the recovery of the Bald Eagle as a species, the thirty-fifth anniversary of the Endangered Species Act of 1973, and the Bald Eagle’s importance as an American national symbol. In a gift of these materials, our long-time donor and museum friend Dr. Menchell presented a proof example of the Bald Eagle Commemorative silver dollar, designed by the Artistic Infusion Program (AIP) master designer Joel Iskowitz and sculpted by the U.S. Mint sculptor/engraver Don Everhart. It is an attractive coin that depicts an eagle soaring majestically through the sky. Its reverse, sculpted by the U.S. Mint medallic sculptor Jim Licaretz, is based upon the first Great Seal of the United States, used between 1782 and 1841 (fig. 5). The obverse of another coin in the same series of gifts from Dr. Menchell, the clad half dollar designed by Susan Gamble and executed by the U.S. Mint medallic sculptor Joseph Menna, depicts baby eaglets settled in a nest with an unhatched egg. AIP Associate Designer Donna Weaver designed this coin’s reverse, which features the legendary Bald Eagle “Challenger” with the American flag in the background. Its model was executed by the U.S. Mint sculptor/engraver Charles Vickers (fig. 6).

Among other American issues, the ANS acquired a group of modern forgeries and alterations of coins of the seventeenth through nineteenth centuries, such as an 1804 Bust half dollar modified from a genuine 1806 issue (fig. 7) and an 1838-O—altered from an 1838 Philadelphia strike of the then-new closed-collar coinage—to which a mintmark has been added to simulate the rare New Orleans coins of this date, of which only ten examples are known (fig. 8).

A curious Latin American item added to the collection is a c. 1891 Colombian platinum ingot (fig. 9). Platinum was first identified in the Nuevo Reino de Granada, now
Fig. 1: Miscellaneous fractions of the late sixth- and early fifth-century BC silver tetradrachms, diobols, and hemi-obols, Clazomenae, Ionia. (ANS 2010.12, gift of Jonathan P. Rosen)

Fig. 2: Central Asia, Bukhara, Shah Munad (AH 1200–1215; AD 1784–1801). AV tilla, AH 1212 (AD 1797/8). (ANS 2010.2.1, gift of Ute Württemberg-Kogan) 22.5 mm.

Fig. 3: Uzbekistan, Ni-clad steel 25 som, 1999. (ANS 2010.3.9, gift of Peter Donovan) 27 mm.
Province of New Jersey

To Philip Roberts

To engraving five coats of arms for
the New Jersey Paper Money at three
Pounds a piece (as he charges)

Fig. 4. United States, New Jersey, Invoices from the printer Andrew Rowlford on behalf of the work done by Peter Zenger and others for the paper-money issue of March 25, 1733. (ANS 2010.10.1, gift of David D. Glendening 21 x 13.9 mm.)

Providence of New Jersey

To Thomas Leech for engraving
16 Borders at
20 feet of arms
70 1 Sun and half Sun.
70 Clothing 5s-

The particulars given under

The Leech own hand

Fig. 6. United States, Cu-Ni clad 25 cent, Bald Eagle Commemorative Coin Program, San Francisco, 2008. (ANS 2010.2.18, gift of Dr. David L. Marshell, 30.61 mm.)

Andrew Brodhead
Columbia, by the Spanish scientist Antonio de Ulloa in 1735, and today much of the platinum extracted and refined in the New World still comes from this region. The mine that produced our anonymously donated specimen was developed by an American-owned firm before World War I. Evidently using metal from the first head, or shaft, brought into production, this mining piece is clearly similar to certain other U.S. and Australian pioneer issues.

The ANS Latin American collection received from Jack M. Lloyd Jr. a gift of an interesting Spanish colonial Venezuelan half real (1812–1814), issued in the province of Guayana (fig. 10). Our staff member Garfield Miller donated a 10-dollar Eastern Caribbean banknote of 1995, with images of Queen Elizabeth II, a view of Admiralty Bay, and a map of the Caribbean islands (fig. 11).

Another group of modern paper currency from Latin America, issued by the Banco Central de Cuba, was donated Dr. Ute Wartenberg Kagan. These include portraits of Maximo Gomez (1836–1905) and Antonio Maceo (1845–1896), founders of the nineteenth-century Cubán National Movement for Independence. Also among the examples is a note with the image of Camilo Cienfuegos (1932–1959), one of the underground leaders of the Cuban revolutionary movement against the dictator Fulgencio Batista, the leading figure of the
Fig. 11: East Caribbean States. 10-dollar note. 1995. (ANS 2010.5.1, gift of Garfield Miller) 145 x 69 mm (reduced).

Fig. 12: Cuba. 20-peso note. 1998 (Camilo Cienfuegos, 1932–1959). The watermark shows image of Celia Sánchez Manduley (1920–1980), Banco Central de Cuba. (ANS 2010.18.3, gift of Ute Wartenberg Kagan) 150 x 70 mm (reduced).
Cuban revolution of 1950 (fig. 12). Interestingly, the watermark of the Cienfuegos note shows an image of Celia Sánchez Manduley (1920–1980), who devoted her life to the ideas of the freedom fighter José Martí and was a close friend of Fidel Castro.

Our collection of weight-balance scales and coin-counterfeit detector devices was expanded by a fine gift from our long-time friend and generous benefactor Anthony Terranova. First of these is a Fairbanks counterfeit-coin detector scale with balance peg, wood presentation box, and original pricing information. Other examples include an English balance scale with five American penny weights, within a wooden box; another Fairbanks and Co. counterfeit-detector scale, patent dated February 28, 1882; an “Improved Gold Scale for Gold dust” in an original green painted “tin” box, manufactured particularly for Californian gold-rush era prospectors (fig. 13); an English or American balance scale (c. 1750–1760) with various weights within an American maplewood box containing a coin-conversion weight chart engraved by Thomas Johnson of Boston, Massachusetts (fig. 14); an English counterfeit balance scale (1772), with coin weights, in a hinged papier-mâché faux leatherette covered box, by Edwin Philips, of London (fig. 15); and a U.S. gold coin scale (1854) by J. Allenders of New London, Connecticut, with a five-coin denomination-type balance weight in its original elliptical cardboard box with printed advertising information (fig. 16).

The beautiful Terranova gift also included another J. Allenders gold-coin scale with six-coin denomination-type balance weight, of a patent dated November 27, 1855, as well as a Berrian Manufacturing Co (1877) gold- and silver-coin counterfeit-detector device and a brass balance scale, for banking use in testing gold 5-, 10-, and 20-dollar pieces, countersunk with an eagle. Further detecting devices in the donation are an H. R. Maranville dial coin tester (1878) manufactured in Akron, Ohio, for gold and silver U.S. coins (fig. 17); a coin detector box for U.S. 5- and 10-dollar gold pieces; and an H. Troemner, brass grain weight balance scale (with seven pieces), in a fitted wooden box.

The ANS’s medals department has grown by a number of important recent acquisitions. In October 2008, the ANS and members of the New York Numismatic Club organized the exhibition entitled 100 Years of Solicitude: Collecting by the New York Numismatic Club, in conjunction with the club’s hundredth anniversary celebration, and presented it in the ANS’s Roger Siboni gallery. For this special event, ANS Saltus Award recipient Eugene Daub—honorary member of the club and designer/sculptor of the NYNC’s well-known presidential medals—designed a special centennial medal for the club,
Fig. 15: England, London. Counterweight balance scale (1772), with coin weights, in hinged paper-mâché fans leatherette-covered box, by Edwin Philips. (ANS 2010.4.6, gift of Anthony Terra nova) 133 x 57 x 13 mm.

Fig. 16: United States, J. Allen- den's gold coin scale (1854), New London, CT. Five-coin denomination type with balance weight, in original elliptical cardboard box with printed advertising information. (ANS 2010.4.7, gift of Anthony Terra nova) 216 x 48 mm.

Fig. 17: United States, H. B. Morseville die coin tester for gold and silver U.S. coins (1878), Akron, Ohio. Newman II-2D-5 (ANS 2010.4.14, gift of Anthony Terra nova) 9 x 54 mm.
a bronze example of which was donated by the NYNC to the ANS collection (fig. 18). Alluding to its membership, focus, and traditions, the obverse of the medal bears portraits of three distinguished numismatists and former club presidents, all closely associated with the ANS, as is fitting for an organization that was in fact a social offshoot of the society. They are J. Sanford Saltus (1853–1922; NYNC president in 1922), Edward T. Newell (1886–1941; NYNC president from 1934 to 1936), and Henry Grunthal (1905–2001; NYNC president from 1970 to 1971). The first two are depicted examining a Saint-Gaudens “Double Eagle,” while the third gazes at the source of the coin’s inspiration, the statue of Victory from Saint-Gaudens’ Gen. William Tecumseh Sherman Memorial (erected at the Fifth Avenue entrance to New York City’s Central Park). The reverse design shows the head of Saint-Gaudens’ Victory wearing a laurel wreath and looking upward, no doubt in anticipation of a splendid future for the NYNC!

For more than two hundred years, the U.S. Congress has expressed its gratitude on behalf of the nation for contributions made by outstanding individuals through the occasional commissioning of medals in its name. The ANS’s gratitude may be expressed to Dr. David L. Menchell, who has continued to enrich the ANS collection in this important series. First is his gift of an issue honoring the forty-third president of the United States, George W. Bush. The obverse bears a finely executed portrait of the president. The reverse shows a front view of the White House and the legend: FREEDOM CAN BE/ RESISTED AND FREEDOM/ CAN BE DELAYED – BUT/ FREEDOM CANNOT BE DENIED/ JUNE 5, 2007; in the exergue is INAUGURATED/ JANUARY 20, 2005. This medal was designed by the U.S. mint sculptor/engravers Don Everhart and Donna Weaver (obverse) and Richard Masters and Joseph Menna (reverse).

On March 24, 2004, Dr. Dorothy I. Height received the Congressional Gold Medal from President Bush on the occasion of her ninety-second birthday and in recognition of her many contributions to the nation as a civil-rights leader. In July 2004, the U.S. Mint issued bronze duplicates of the medal, including this example also donated by Dr. Menchell (fig. 19). The medal’s obverse, designed by Donna Weaver, portrays Dr. Height in one of her signature hats. The reverse, designed by the U.S. Mint sculptor/engraver John Mercanti, features the National Council of Negro Women’s building and also includes the following quote from Dr. Height: “We African American Women seldom do just what we want to do, but always what we have to do. I am grateful to have been in a time and place where I could be a part of what was needed.”
Another interesting congressional medal in the group donated by Dr. Menchell is one honoring Dr. Michael Ellis DeBakey (1908–2008), a world-renowned American cardiac surgeon, innovator, scientist, medical educator, and international medical statesman (fig. 20). Dr. DeBakey’s surgical innovations have become common practice today and have saved tens of thousands of lives. He originated operations to bypass blocked arteries in the neck, legs, and heart and was a leader in developing mechanical devices to assist failing hearts. Over the years, his care of ailing world leaders, including President Boris N. Yeltsin of Russia, made headlines. By the time Dr. DeBakey had terminated his regular surgical schedule, in his eighties, he had performed more than sixty thousand operations. The medal designed by Don Everhart represents a half-figure of DeBakey in surgeon’s attire, a heart in front of a globe, and an inscription of the doctor’s credo: THE PURSUIT OF EXCELLENCE HAS BEEN MY OBJECTIVE/IN LIFE.

We are also grateful to Dr. Menchell for donating to the collection still another fine group of American items lacking from our cabinet. Among these are a series of silver medals to commemorate the centennial of the National Wildlife Refuge System. Each of these, designed by Norman E. Nemeth (obverse) and T. James Ferrell (reverse), has a common obverse honoring President Theodore Roosevelt and four successive reverse images featuring a different animal, highlighting the system’s goals (fig. 21).

At the end of 2009, ANS Life Fellow and Benefactor Jonathan Kagan donated an impressive series of 146 Papal Restitution medals, attributed to Giovanni Battisti Pozzi (1670–1751), a medalist active in Rome toward the end of the seventeenth and the early eighteenth centuries. These cast bronze medals of 41–47 mm in diameter, all with a similar composition and signed “G. B. Pozzi,” bear effigies of the popes from St. Peter through Martin V and Innocent IX; the images would seem to have been taken from sixteenth- and seventeenth-century books. It is thought that this series may have been issued for the Jubilee of 1725. The reverses present various papal insignia: coats of arms, the Veronicae sudarium, the decussate keys, the cross, a tiara with keys, the busts of St. Peter and St. Paul, the dove of the Holy spirit, and the Holy Mother Church. In both Jewish and Christian traditions, a jubilee is a time of joy, the year of remission or universal indulgence. In the Catholic Church, these have been celebrated every fifty or twenty-five years. Although the ANS has extensive holdings of Vatican commemorative medals, this new medallic series was lacking from the collection and is a significant addition of important historical and artistic artifacts (figs. 22–23).

From the Collections Manager
From the Italian artist Giuseppe Grava, a member of the Fédération Internationale de la Médaille (FIDEM), the ANS obtained a curious bronze bicentennial medal (1801–2001) commemorating the Darrow Meeting House in Waterford, Connecticut (fig. 24).

One of the most engaging purchases of this year is a group of five handsome gold award medals, among them the Kimber Genetics Award of the National Academy of Sciences. For many years there were awards for outstanding achievement in such sciences as physics, chemistry, medicine, and astronomy, but there was no similar recognition in genetics until the establishment the Kimber medal in 1955. This solid-gold work is a creation of Malvina Hoffman, among whose better-known masterpieces is a remarkable group of one hundred life-sized bronzes in the Hall of Man in Chicago’s Field Museum of Natural History. On the Kimber Genetics Award medal, Hoffman, a pupil of Auguste Rodin, reproduced likenesses of four of the greatest scientists in the field of heredity: Charles Darwin, whose studies of evolution prepared the world for an understanding of the nature of hereditary traits; the monk Gregor Mendel, who, working largely with peas, established principles that placed the science of genetics on a basis similar to that of chemistry; William Bateson, who first demonstrated Mendelian inheritance in the animal kingdom (working with chickens); and Thomas Hunt Morgan, whose work (largely with the fruit fly), explored the cytological basis of inheritance to a degree so profound that he received the Nobel Prize and countless other honors. We are very happy to have obtained the specimen awarded to Dr. William Ernest Castle, one of the first two recipients selected for the Kimber medal. Dr. Castle’s demonstrated that effects of a principal gene could be influenced by an unknown number of modifying genes and that these could be accumulated in a strain of animals by selection. He was among the greatest leaders in the science of genetics virtually from its inception and one of the brightest stars in the genetic firmament (fig. 25).

Another significant item in our medal purchase is the Charles P. Daly (1816–1899) award, established by the American Geographical Society in 1902 “for valuable or distinguished geographical services or labors.” The specimen was awarded in 1930 to Nelson Horatio Darton (1865–1948), a scientist who worked for the U.S. Geographical Survey from 1886. Darton was a hydrogeologist and an expert in geological photography who also made important paleontological discoveries. He produced more than two hundred publications and received many honors and awards. In 1940, he was given the Penrose, the top prize awarded by the Geographical Society of America. Retiring in 1936 at the age of seventy-one, Darton continued an active geological career; three
Fig. 25: United States. Kimber Genetics Gold Medal Award of the National Academy of Sciences, by Matrin Hoffman. 1955. (ANS 2010.13.1, purchase) 89 mm.

Fig. 26: United States. Charles P. Daly Medal of the American Geographical Society, by Brenda Patton. 1930. (ANS 2010.13.4, purchase) 75 mm.
Fig. 27: United States. Doherty Gold Medal of the National Electric Light Association, Medallic Art Company of New York. 1929. (ANS 2010.13.2. purchase) 63.7 mm.

Fig. 28: United States. The American Foundrymen’s Society Merit Award, by Frederick C. Hibbard. 1961. (ANS 2010.13.3. purchase) 63.4 mm.

Fig. 29: United States. The American Society of Mechanical Engineers Gold Medal, by James Earle Fraser. (ANS 2010.13.4. purchase) 69.8 mm.
weeks before his death in 1948, he gave a lecture to the Geological Society of Washington on the geology of the District of Columbia area (fig. 26).

Another of our new gold medals is Doherty Award of the National Electric Light Association (NELA). This national trade association, founded in 1885 by G. B. Bowen Terry and Charles A. Brown, represented the interests of various private companies involved in the fledgling electric-power industry. It was a forerunner of the famous Edison Electric Institute (fig. 27).

The J. H. Whiting Medal of the American Foundrymen’s Society (fig. 28), founded in Philadelphia in 1896 as a clearinghouse for technical and practical foundry information, was designed by Frederick C. Hibbard (1881–1950), a noted Chicago sculptor perhaps best known for the statue of Maj. Gen. Ulysses S. Grant, erected in 1918 in the Vicksburg, Mississippi, National Military Park, and the five-ton granite group of Mary Todd and Abraham Lincoln, completed in 1943 for Racine, Wisconsin.

Last but not least of the ANS’s golden quintet of recent purchases is the American Society of Mechanical Engineers (ASME) medal, established in 1929 as the highest award that institution bestows to recognize “eminently distinguished engineering achievement” (fig. 29). This beautiful work was designed by the distinguished American sculptor James Earle Fraser (1876–1953), who worked for four years assisting Saint-Gaudens with his great General Sherman monument. Fraser is also well known among numismatists for his most circulated work: the Indian Head or “Buffalo” nickel. He also designed the Victory Medal produced in 1919 to commemorate the close of World War I and the Navy Cross, the highest medal awarded by the U.S. Department of the Navy.

Among other interesting new accessions in the medals department is the commemorative medal entitled We remember Yad Vashem. Established in 1953 as the world center for documentation, research, education, and remembrance of the Holocaust, Yad Vashem safeguards the memory of the past and imparts its meaning for future generations. The medal was designed by Paul Kahan and issued by the American Israel Numismatic Association (AINA) to pay homage to the millions of Jewish people who, stripped of everything, especially their human dignity, were murdered in the Holocaust (fig. 30).

From the Collections Manager
Respectfully dedicated to the Tri-W Base Ball Club of Boston.

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BASEBALL AS CIVILIZATION
INDIAN PEACE MEDALS UNDER JAMES BUCHANAN AND ABRAHAM LINCOLN

OLIVER D. HOOVER

Following a tradition that had developed during the British colonial period, the U.S. government regularly made gifts of silver (and copper) medals to important Indian chiefs as a means of cementing ties of friendship and commemorating the conclusion of treaties (for the colonial medals, see the Spring 2010 issue of the ANS Magazine). During the presidencies of George Washington (1789–1797) and John Adams (1797–1801), two varieties of medal were distributed: a large oval medal in silver depicting Washington sharing a peace pipe with an Indian chief (fig. 1) and small silver and copper “seasons” medals depicting scenes of sowing, animal husbandry, and domestic industry (fig. 2). The “seasons” medals were intended to inspire Indian recipients to adopt the customs of “civilized” American life.

From the presidency of Thomas Jefferson (1801–1809) to that of Zachary Taylor (1849–1850), the types for medals to be distributed to Indians followed a standard and somewhat pedestrian model (fig. 3). The obverse carried the portrait of the incumbent president, while the reverse depicted crossed peace pipes and two hands clasped in friendship—an element ultimately derived from ancient Roman coins (fig. 4). However, a revolutionary new approach to the Indian peace medal took place when the New York engraving team of Salathiel Ellis and Joseph Willson received the commission to design the Indian peace medal for the presidency of Millard Fillmore (1850–1853) (fig. 5). Ellis engraved the presidential portrait in high relief, while Willson, looking back to Washington’s posthumous “seasons” medals, skillfully reinvented the didactic reverse type.

Through the influence of their patron, Representative Ransom H. Gillet of New York, Ellis and Willson received commissions to produce further Indian peace medals for the presidencies of Franklin Pierce (1853–1857), James Buchanan (1857–1860), and the first term of Abraham Lincoln (1860–1865). The medals struck for the U.S. Office of Indian Affairs during the Pierce administration reused the reverse dies originally executed for the Fillmore medals, but Willson produced new dies under Buchanan. The reverse types used for the large and small Buchanan Indian peace medals represent a great refinement in the symbolic instruction of Willson’s initial didactic reverse for the Fillmore medals. The new design is important for what it tells us about both the policy of the
Fig. 1: United States. George Washington. Engraved AR Indian peace medal. 1793. (ANS 1915.138.4) 127 x 173 mm.

Fig. 2: United States. Birmingham Mint. George Washington. CU "Seasons" medal. 1796. (ANS 0000.999.32963) 47.5 mm.

Fig. 3: United States. U.S. Mint. Andrew Jackson. AR large Indian peace medal. 1857. (ANS 1923.52.13) 75 mm.
Office of Indian Affairs in the later 1850s and the developing national identity of the United States—an identity that included the relatively new game of baseball (Knickerbocker rules).

**Savagery and Civilization**

The reverse design employed by Willson for the large and small Buchanan medals was intended to visually represent the abandonment of Indian customs considered to be "savage" and their replacement with the "civilized" practices of white America (figs. 6–7). An outer ring depicts the old native ways with a predictable and stereotypical emphasis on violence. In the upper half of the ring one Indian brave scalps another, recalling the Indian custom that most terrified the early European colonists of North America and that still struck fear into the hearts of settlers on the expanding western frontier of the United States in the mid-nineteenth century. Below the two Indians appear the traditional Indian weapons of the bow and arrow (despite the fact that long before, most native peoples had exchanged their bows for muskets and rifles as weapons of war) along with the peace pipe. At the base of the ring appears the head of a native woman, apparently mourning.

In stark contrast, the inner roundel of the reverse portrays the tranquil joys to be had by Indians who gave up their traditions and embraced what was considered civilized culture. In the foreground, an Indian, having given up his traditional role as a hunter-warrior, plows his cornfield as a settled farmer. This image reflects a very old American trope, which imputed laziness to Indian males because it was not their custom to tame the land and grow crops through backbreaking labor in the imported European manner. It was misguided thought that the appropriate method for integrating native peoples into Euro-American culture was through the replacement of their ancient hunter-warrior traditions with the rhythm of settled agricultural life.

This general agricultural iconography develops that which Willson had previously used for the Indian peace medals produced during the Fillmore and Pierce administrations (fig. 5). On these, a plow and axe stand prominently between the American settler and the Indian, who contemplate the American flag. Also evolving from the Fillmore medals is the landscape scenery behind the Indian plowman on the Buchanan medals. The former featured elements of civilized settled life such as grazing cattle, a farmhouse, and a sailboat on a calm lake, while a log cabin and a church are prominent on the latter. The cabin symbolizes the abandonment of the nomadic lifestyle typical of many of the Plains Indians in the nineteenth century. Because of the need to follow the movements of the diminishing bison (buffalo) herds and other
Fig. 6: United States. U.S. Mint. James Buchanan, AR. Large Indian peace medal. 1857. (ANS 1915.158.1) 75 mm.

Fig. 7: United States. U.S. Mint. James Buchanan, AR small Indian peace medal. 1857. (ANS 1925.173.17) 62 mm.

Detail of fig. 7.
quarry, the Indians traditionally lived in tipi tents that could be disassembled easily and carried to new locations. Log cabins were appropriate only to Indians who had adopted the settled lifestyle endorsed by and increasingly insisted upon by the Office of Indian Affairs. The rural church building serves a similar purpose to that of the log cabin in that it symbolizes the rejection of traditional and revived Indian religions in favor of Christianity. From almost the very beginning of the European colonial experiment in North America until well into the twentieth century, the desire to civilize and integrate the Indian was inextricably intertwined with conversion to Christianity. The latter was considered by the Office of Indian Affairs to be a religion of decent settled folk, whereas native beliefs were at best thought to be superstition and at worst subversive.

All of these elements of the reverse type can be understood as a general idealized representation of the policy of the Office of Indian Affairs toward the Plains Indians in general and the Santee (Dakota) Sioux in particular. In 1851, the Treaties of Traverse des Sioux and Mendota restricted the Santee to a small reservation along the upper Minnesota River, where they were encouraged to become settled farmers. Little Crow, the chief of the Mdewakanton Santee, attempted to aid his people in a difficult situation by modeling what was expected of them by the Office of Indian Affairs: He began to wear trousers and jackets, took up farming, and joined the Episcopal Church. Ultimately, repeated encroachments by white settlers, reneged-upon financial promises of the U.S. government, and severe failure of the corn crop forced Little Crow to give up his attempts at accommodation and led the Santee in the disastrous Dakota War of 1862. When Willson was devising his reverse design, Little Crow was still trying to live up to the requirements of the Office of Indian Affairs, making one wonder whether he might have been the specific inspiration for the Indian plowman on the medals. The reverse type of the Buchanan medals is almost prescient, for in March 1858, Little Crow and a delegation of twenty-six Sioux chiefs arrived in Washington to seek redress for the broken promises of the 1851 treaties. If not for the fact that Willson had died suddenly on September 8, 1857, one might think that his reverse design consciously anticipated the arrival of the Santee Sioux leaders.

**Baseball as Civilization**

In addition to the elements already noted, Willson’s reverse type also includes a further remarkable feature. As part of the background elements representing American civilization, five children (four boys and one girl) can be seen playing what appears to be a game of baseball. One boy holds a bat and stands ready for a throw from a second boy who stands facing him. A girl stands behind the
former, waiting to catch the ball; two other boys appear in the field (one is obscured by the farmer's horse). Because of this subsidiary scene on the reverse roundels, the Buchanan medals have been described in sale catalogues as bearing the earliest depictions of a baseball game. As of 2007, however, this distinction belongs to the vignette on a formerly unknown ticket commemorating the first annual ball of the New York Magnolia Ball Club held on February 9, 1844 (fig. 8). After the medals, the next earliest representation of baseball is thought to be a woodcut of a game in progress at the fabled Elysian Fields of Hoboken, New Jersey, published in the Porter's Spirit of the Times on September 12, 1857 (fig. 9). Other images of bat-and-ball/safe-haven games produced before 1844 (some go back as early as the 1820s in America and the 1740s in England) depict games seemingly related to cricket or rounders, rather than baseball, despite occasional printed descriptions as "base ball" (fig. 10).

The natural impulse for American numismatists of the twentieth and early twenty-first centuries has been to explicitly identify the game depicted on the medals with the familiar modern game of baseball, but closer analysis reveals that this may not be precisely accurate. There are not enough children present to make up one, let alone two baseball teams, even assuming a reduced team consisting only of one catcher, one pitcher, three basemen and a short fielder (later known as the shortstop). Likewise, there is little sign that any of the players are guarding bases or that the children are even using anything as bases (except for home)—a key requirement for a baseball game. The absence of bases is particularly noticeable
Fig. 9: Woodcut illustration of a baseball game at the Elysian Fields, Hoboken, New Jersey, taken from Porter's Spirit of the Times, September 12, 1857.
on the small-size Buchanan medal (fig. 7), which provides a somewhat elevated view of the playing field. Assuming that they are not merely the result of artistic license, these anomalies may suggest that Willson has depicted a game related to but not actually baseball.

In the nineteenth century and even as late as the 1920s, a variety of other bat-and-ball games enjoyed local popularity alongside baseball ("the New York Game" and later rules). These included cricket, town ball ("the Philadelphia Game," "the Massachusetts Game," and other rules), rounders, and old cat (also called ol' cat or cat-ball). A basic version of the latter, known as "one old cat" bears a somewhat closer resemblance to the game played by the children on the Buchanan Indian peace medals than does baseball. The game of one old cat involved a pitcher (the "giver"), a batter (the "striker"), a catcher, and one or two fielders. The object of the game was for the striker to hit a ball thrown by the giver and then run to a single "base" (often the position of the giver) and back. The fielders, giver, and catcher attempted to get the striker out by catching the ball in the air or "stinging" him (hitting him with the ball) on the run. This game and its variants for larger groups, "two," "three," and "four old cat," were widely played throughout the nineteenth century. Numerous reminiscences of playing three and four old cat (involving the use of triangular and square base layouts as well as three and four strikers, respectively) were collected by the Mills Commission during its investigation of the origins of baseball from 1905 to 1907. A game similar to that depicted on the medals appears in a woodcut illustration in Robin Carver's The Book of Sports (Boston, 1834) (fig. 11). In the illustration, seven children play ball on the Boston Common but lack bases and fielders. It has been suggested that they might be playing by rounders rules, but in the absence of bases one old cat seems much more likely.

Nevertheless, it seems possible that Willson's depiction of what appears to be a game of one old cat may have taken some slight inspiration from the baseball scene that adorns the ticket produced for the first annual ball of the New York Magnolia Ball Club (fig. 8). Both the ticket and the medals juxtapose a ball game with a building. In the case of the medals, it is a long cabin, while on the ticket it is the stately Colonnade (later the Colonnade Hotel or McCarty's Hotel), where several ball clubs of the Elysian Fields regularly dined. On the ticket, a top-hatted waiter stands on the steps of the Colonnade watching the game while holding a tray of drinks for the thirsty players. Sim-
ilarly, on the small Buchanan medal, the mother of the
children can be seen standing and watching the game
from inside the doorway of the cabin. One can imagine
that she too would offer the young players some refresh-
ment after the game. The yacht that appears on the ticket
may perhaps be echoed in the riverboat seen in the far
distance on the large medal, although Willson had previ-
ously incorporated a sailboat into the scenery on the In-
dian peace medals produced under Millard Fillmore and
Franklin Pierce.

Regardless of the probable identity of the game played on
the Buchanan medals as one old cat, there can be little
doubt that the game appears as a cipher for true baseball.
Indeed, the various forms of old cat were regularly played
as substitutes for baseball (or town ball) when there were
insufficient players to form proper teams. Unlike old cat
and town ball, by the mid-1850s baseball (Knickerbocker
rules) had become the favorite sport of the New York
metropolitan area. In 1856, the year before Willson was
commissioned to design the Buchanan medals, the game
was being touted as the American “national game” or
“national pastime” by several New York journals, the ear-
est of which was the Sunday Mercury of December 5.
The first annual baseball convention of sixteen area clubs
was convened in New York City in the year that Willson
executed the reverse dies. In 1858, the convention estab-
lished the National Association of Base Ball Players
(NABBP), the first organization to govern American
baseball.

As Willson executed the designs for the Buchanan medals
while resident in New York City, he can hardly have been
oblivious of the local craze for baseball and the transfor-
mation of the game into a symbol of national identity.
This invention of the “national game” was extremely
timely and fit perfectly with Willson’s iconographic pro-
gram illustrating the cultural inducements of the settled
United States in opposition to the supposed savage
lifestyle of the Plains Indian. Just as the medals presented
farming as the civilized method of supporting oneself
and one’s family, a fixed dwelling as a civilized home, and
Christianity as a civilized religion appropriate to citizens
of the United States, by including the scene of one old
cat, Willson also cast baseball as the game of American
civilization. Willson’s reverse designs were not only in-
formed by the contemporary New York baseball craze,
but they also perpetuated the idea of the “national past-
time” and projected it beyond the western frontier into
the lands still possessed by the Plains Indians. The subtle
implication of the medal is that for true civilization to
come to the Plains Indian, he should not reinvent himself
in the image of any white American, but as a New Yorker
in particular.
Fig. 12: United States. U.S. Mint. Abraham Lincoln. AR large Indian peace medal. 1862. (ANS 1915.25.1) 75.1 mm.

Fig. 13: United States. U.S. Mint. Abraham Lincoln. AR small Indian peace medal. 1862. (ANS 0000.999.33032) 62 mm.

Detail of fig. 12.
Joseph Willson died before any of the Buchanan medals were struck, but his reverse types continued to be used for the Indian peace medals produced by Ellis and the Philadelphia Mint under Abraham Lincoln (figs. 12–13). However, after eight large Lincoln medals were struck at the end of 1862, the original die broke, forcing the mint to prepare a new die. The new reverse rounded followed Willson’s original design very closely but omitted his name and a few details, including the legs of the ball player who stands behind the plowman’s horse on the large Buchanan medal. This reduction of the number of players from five to four underscores our contention that the game played in the background was intended and understood to be symbolic of baseball rather than as an actual depiction of a baseball game. The correct number of players was unimportant so long as the scene could still conjure the idea of baseball.

Although Ellis was granted the contract for the medals by Commissioner of Indian Affairs William P. Dole rather than by the president himself, one wonders whether Lincoln might have privately appreciated the inclusion of the ball game in Willson’s original design. Abraham Lincoln is thought to have been a town ball player in the 1840s and reportedly played the game with the children of his...
associate Francis Preston Blair. Lincoln and his opponents in the 1860 presidential election also appear dressed as baseball players in a Carriére and Ives political cartoon of that year (fig. 14). This print has been taken by some as (somewhat dubious) evidence for the president’s personal interest in baseball, but it does effectively illustrate the speed with which the identification of baseball as the national game was internalized. Lincoln is also the focus for numerous apocryphal baseball anecdotes, including one in which the dying president supposedly admonished General Abner Doubleday (the man falsely identified in 1907 as the inventor of baseball) not to let baseball die. Regardless of whether Lincoln was truly the baseball aficionado that some have made him out to be, it is difficult to imagine that there was not some appeal in the tranquil image of children playing the national game together in a farmer’s field at the same time that their fathers—the nation itself—lay divided and bleeding on the fields of Bull Run (Manassas), Shiloh, and Antietam (Sharpsburg), to name only a few.

Nevertheless, Willson’s reverse types with their remarkable ball game scene were retired at the end of Lincoln’s first term as president. In 1865, they were replaced by a new design by Anthony C. Paquet, featuring an allegorical depiction of an Indian clasping the hand of Columbia in friendship before a monument to George Washington and peace (fig. 15). It is unknown whether Lincoln’s successor to the presidency, Andrew Johnson (1865–1869), was at all disappointed to see it go. Unlike Lincoln’s heavily mythologized association with the game, Johnson’s attachment to the national pastime is well documented. He was an honorary member of at least twenty baseball clubs and in August 1865 is known to have given government employees time off so that they could watch an intercity tournament between the Washington Nationals, Philadelphia Athletics, and the Brooklyn Atlantics.

Baseball as Art
Willson’s ball-game reverse almost certainly represents the earliest use of a baseball-related image to project national propaganda into regions technically beyond the borders of the United States. Later, in similar vein, baseball equipment was routinely included in the kit of U.S. Marines both to provide an off-duty leisure activity and as a conscious attempt to export the American cultural identity to Europe and the Pacific during the two World Wars. The ball-game reverse may also reflect the earliest sculptural depiction of a baseball-related game known from documentary sources.

Newspaper reports of 1854 and 1856 recently discovered by John Thorn reveal that Willson was already experimenting with children playing bat-and-ball games as an artistic image years before he was commissioned to

Fig. 15: United States. U.S. Mint, Andrew Johnson. AR large Indian peace medal. 1865. (ANS 1915.160.1) 75.2 mm.
design the Buchanan medals. According to an item in the New York Times of July 3, 1854 (dateline May 25, 1854), while studying sculpture in Italy, Willson produced a "fine statue of a boy engaged in playing ball, modeled in plaster." Later, in the January 26, 1856, edition of the Home Journal, this same sculpture is mentioned as "a boy in the act of striking a ball with a bat" along with the remark that Willson "intends to make a companion piece—a boy throwing the ball." At present, the current location of the original plaster statue is unknown (assuming that it survives), and there is no documentary evidence to suggest that the artist ever began work on the planned companion piece.

Willson’s earlier interest in children playing ball as a legitimate sculptural subject adds a further dimension to the interpretation of the ball-game scene on the Buchanan and Lincoln Indian peace medals. If his statue of a boy about to hit the ball is indeed lost and not quietly residing in a collection somewhere, one wonders whether the depiction of the striker/batter on the medals can be taken as an accurate reflection of the lost work. Although it is common for lost ancient works of art to be reconstructed from their depictions on coins, the Indian peace medal reverses could potentially represent one of the only occasions when the appearance of a lost artwork of nineteenth-century American vintage could be reconstructed from a numismatic source. Similarly, it may be worth asking whether the giver/pitcher who appears on the medals may be taken as a model in bas-relief for the sculpture that Willson appears to have planned but never executed. Assuming this figure does encapsulate the artist’s ideas for the proposed statue of a boy throwing the ball, it is tempting to speculate that Willson might have been using the ball-game scene on the medals as a study for a full statue group that he was not destined to complete. If the possibility of a medallic study for a sculptural group is accepted, then the artist must again be considered to have been ahead of his time. The earliest baseball statue group presently known consists of the cast-iron figures (fig. 16) patented by the New York designers Carl Müller and John Deacon on May 12, 1868, to capitalize on an American taste for decorative household statue groups that reached its pinnacle between 1859 and 1892 under the celebrated sculptor John Rogers. It is interesting but perhaps not surprising that the two figures in the Müller and Deacon group are a batter and pitcher, just as in the proposed group that Willson originally described to the Home Journal more than a decade earlier.
Postscript: The Limits of Civilization
A remarkable example of the large Lincoln medal is in the collection of the American Numismatic Society (fig. 17). This piece is said to have originally belonged to the Ute Indian chief Honkapkna, who probably received it in 1864 after a series of treaties created a reservation for the Ute in what is now northern Utah. In 1872, Honkapkna sold the medal in its present condition to the Dakota gunsmith John P. Lower. The chief had been shot in battle, probably in the late phases of the Black Hawk War (1865–1872), but the medal saved his life by preventing the bullet from penetrating his body. Nevertheless, Honkapkna reputedly sold the medal in disgust because he had expected its “medicine” to have completely shielded him from harm. The force of the bullet’s impact had initially left him unconscious. Despite the great effort that Joseph Willson put into creating a design that could aid in the conversion of the Plains Indian to the settled life deemed suitable for citizens of the United States, in the case of Honkapkna, and no doubt many other Indians, it seems to have struck out. The Ute chief understood the medal in the terms of his own people rather than in those intended by its designers and distributors. To him, it was a failed talisman of the Great White Father in Washington rather than a compelling advertisement for white American civilization. And so it would be throughout the late nineteenth and twentieth centuries as native peoples and the U.S. government continued to come into conflict over what it means to be safe at home.

Acknowledgments
The author is especially grateful to John Thorn, who offered comments on earlier drafts of this paper and generously supplied many of the non-numismatic images used for illustration. Thanks are also due to George Rugg and Jay Ferguson for commenting on the text.
François Widemann.

This expansive work on the successors of Alexander the Great in Central Asia is arranged chronologically and geographically over twenty chapters and three appendices. It begins with the Greeks in Central Asia and India under the Achaemenids and then focuses on the study of coins minted by Greek Bactrian and Indo-Greek kings; those of the nomadic Scythians, Indo-Parthians, Shakas, and Yuezhi; and the Kushans up to Kanishka I. The last two chapters consist of an overview of the cultural heritage of the Greeks in Central and South Asia and the conclusion proper. In this regard, Widemann treats the subject as a comprehensive whole, an undertaking that has not been attempted for at least a half-century, since the publications of Tarn (1951) and Narain (1957).

The field, however, has eclipsed these earlier studies. Tarn and Narain wrote before such discoveries as the site of Ai Khanoum in northeastern Afghanistan or the Greek inscriptions of Aśoka in Kandahar. Yet to continue adopting their methodological approach based almost exclusively on numismatics in order to reconstruct the history of these peoples is to ignore the significant contributions made in the last fifty years in fields such as archaeology, art history, and philology. While one cannot help but to admire the ambitiousness of the task that Widemann has set for himself, his treatment of issues such as the religious and political meanings of the coins of Agathokles, Antialkidas and Lysias, or Maues is less an argument and more a subjective interpretation. The same holds true elsewhere when he discusses the personality of Eukratides I.

Although the text proper weighs in at a hefty 454 pages, the reader is left wanting more. Widemann states that his aim is neither to reiterate historical points that form the current state of knowledge about a given subject nor to discuss problems that lie outside his expertise. Instead, his purpose is to offer a brief synopsis of a given period and to hone in on problems of a numismatic nature for which he proposes particular solutions. In so doing, the work appears hurried. For example, when discussing the
ancient name of the site of Ai Khanoum, he merely states that a number of hypotheses have been advanced, followed by a list of three possibilities without citation and a fourth that he attributes to Rapin without reference. By omitting a historiography on the subjects that he investigates (numismatic or otherwise), he risks assuming that the reader is already familiar with the literature that he has read and has reached similar conclusions about the problems and implications that he discusses. While it is understandable that the preponderance of sources listed in the bibliography are in English or French, one is surprised that only ten other sources are listed. The six German works that he includes fall between 1833 and 1957. Certainly, the field is far richer than what is noted, whether in English, French, or German. There have been significant and more recent contributions made by the likes of M. Alram, M. J. Olbycht, W. Posch, and even Widemann’s fellow countryman L. Capdetrey, to mention but a few. It is curious that Widemann omits numerous publications by P. Bernard and O. Bopearachchi, as their research forms the basis of many of his arguments. There are also several other problems of lesser importance: a more useable index is needed, too many of the headings used as references throughout the book are incorrectly numbered, and a full chronological table of the different kings would have greatly enhanced his discussion.

One wishes that Widemann had concentrated on those subjects about which he has written extensively and to have used this opportunity to elaborate on his insights by drawing upon their wider implications. For example, one of the best discussions concerns the use of nickel in the coins of Eutychides II, Pantaleon, and Agathokles, which he accompanies with a keen analysis of previous research on the subject. He could also have expanded on his ideas about the coins of Hermiaios, especially in terms of those responsible for issuing them and regarding his dissenting views about their chronology. Similarly, the work would have benefited from greater attention paid to the scarcity of silver from the mines at Panjshir and its broader socioeconomic and political implications.

However, one should not interpret these shortcomings as reason to dismiss this work, which remains a formidable contribution in a field that is still nascent in many ways. Indeed, the work compliments any library, whether public or private.

—Jeffrey D. Lerner

Atom Damali.

The Ottoman Empire lasted for more than six centuries, from 1299 until 1923, when Turkey became a republic. There was a total of thirty-six sultans. The dynasty originated as a small principality under Uthman (Osman) in western Anatolia at Bilicek, with its first mint at nearby Bursa. It initially owed its allegiance to both the Seljuqs and the Ilkhans but began its expansion immediately, and, after setbacks at the hands of Timurlane, conquered Constantinople in 1453, ending the Byzantine Empire. The Ottomans reached their peak under Suleyman the Magnificent, when they controlled Anatolia, the Balkans, the Near East, and North Africa as far west as Algeria. Many types of gold, silver, and copper coins were eventually issued from more than 120 mints.

Since Lane Poole’s pioneering British Museum Catalog in 1883, the two-volume Jem Sultan Catalog by Holberton (1977) had been the only comprehensive work on Ottoman coins in the English language, complemented by Šrećković’s six volumes on aghes, the smallest Ottoman silver coins. Now, however, the first of eight planned volumes on the history of Ottoman coins has been published. For this monumental work, Atom Damali visited most of the important museum collections in the world in a search for the best coins to use as illustrations, the majority of which appear in color for the first time. Over the course of the eight volumes, the ANS, which holds the important Jem Sultan collection donated to the Society in 1997 by Mrs. Olivia Lincoln, provided a total of eighty-two images.

This first volume contains 439 pages. The first eighty-three discuss general features of the Ottoman coinage and presumably will not be repeated in subsequent volumes. All the 124 known Ottoman mints are listed, and controversial mint names are discussed. The evolution of minting techniques is described and includes a section on weight standards. The description and background of the numerous Ottoman coin denominations is particularly useful. There is also a brief summary of each of the most important Ottoman coin collections in Turkey and throughout the world (with 10,629 items, the ANS ranks second). There is also a bibliography listing the major publications on Ottoman coins.

From pages 85 to 424, the coin types of the first nine Ottoman sultans, from Uthman I (Osman) to Selim I,
are listed. For each sultan, there is an introductory
chronology and summary of historical events during
the reign. A total of 407 coin types are listed, with color
photos of both sides (except for a few silver coins shown
in black and white). Weights, dimensions, and full
inscriptions in transliterated Arabic, Turkish, and English
are given for each type, together with the provenance of
each illustrated coin. Silver aqches, weighing between 0.1
and 1.25 g, are particular to the Ottomans and have
always caused difficulties in identification, but here at last
is a publication with photos of these tiny coins enlarged
up to 2.5 times, supplementing Srečković’s line drawings.
The copper manganis have been exhaustively treated in
the book by Kabaklarlı (1998), so only select examples
of these are listed in Damali’s work. In this respect,
an appendix with a concordance (say with Holberton,
Srečković, and Kabaklarlı) would have been helpful in
identifying the new types, together with an indication
of the relative rarity of each type.

From a librarian’s point of view, the author’s name
should have appeared on the spine of the book. The
English text is generally comprehensible, but future
volumes could do with additional editing by a native
English speaker. For example, “shedde” is used for
shahada, “be” for bi, “sah” for shah—and on page 237,
it was surprising to learn that Sultan Murad II married
his son!

For his catalog, Damali employs a novel system for
coding and classifying Ottoman coins. A somewhat
confusing feature for the English reader is that gold coins
are identified by A, silver coins by G, and coins of copper
and other alloys by M, reflecting Turkish abbreviations.
One might have preferred the conventional AV, AR, and
AE, for a more international (and standard) usage.

These minor criticisms aside, however, this extremely
informative catalog is very easy to consult for research
or simply to browse and read, and Dr. Damali is to be
congratulated for the tenacity with which he has
undertaken this daunting task. He has provided a book
useful to both the specialist and the layman. The
eight-volume set will undoubtedly be the collector’s
primary reference for Ottoman coins for many years to
come and will certainly provide a further impetus to the
growing interest in numismatics in Turkey.

—Peter Donovan
John W. Adams and Fernando Chao, with the collaboration of Anne E. Bentley.  
*Medallic Portraits of Admiral Vernon.* Forthcoming.

Within the ambit of English-speaking numismatics, the title of “most perplexing, nay most vexing series” has been held, for twenty-seven consecutive decades, by the Admiral Vernon medals. There are reasons aplenty for the Vernons to lay claim to this dubious distinction.

Many Vernon medals were hurriedly designed by artisans of a decidedly inferior grade, struck just as hastily by firms using second-rate presses, and destined for collectors whose love for king and country easily outpaced their numismatic knowledge. All too often, inferior materials contributed to indistinct strikes and fabrics that tended—quite literally—to crumble over time. Manufacturers’ records are all but nonexistent, and the sheer number of varieties, many distinct from one another by only by the subtlest of gradations, makes definitive attribution tantamount to a fool’s errand. The hardy few numismatists who made gallant efforts to bring order to the entropy that is the Vernon series soon found themselves marooned on the shoals of cultural and linguistic differences, not to mention the general unavailability of high-quality images of the medals with which to make meaningful comparisons. The far-flung nature of the existing pieces—scattered across dozens of private and institutional collections over three continents—only multiplied the challenges.

Over the years, fourteen intrepid numismatists ventured to create attribution systems for the Vernons, identifying as few as fifteen and as many as 339 varieties, but since none were buttressed by images, they warred with one another and ultimately collapsed under the weight of their internal omissions and contradictions. Nor could the catalogues of the major collections sold be cited as authoritative, for the cataloguers, relying on the hopelessly imprecise written descriptions of one or another of the fourteen attribution systems, routinely made errors of identification and classification. Even the Vernon medals themselves sometimes have historical absurdities impressed upon their very surfaces; small wonder, then, that the subtitle of the book under consideration is: *Medals Sometimes Lie.*

Into the trackless wastes of the Vernon series, marching resolutely past the bleaching bones of failed attribution systems, John W. Adams and Dr. Fernando Chao, with the collaboration of Anne E. Bentley, modestly seek to achieve the impossible: to identify all varieties of the Vernons, photograph them obverse and reverse, and devise a reliable and readily useable system for attributing them. That Adams, Chao, and Bentley failed in the end is unsurprising, for the task they tackled is, after all, impossible. That the authors came so near to succeeding, however, is not merely remarkable; in fact, it represents one of the triumphs of modern numismatic scholarship.

The total number of Vernon varieties extant is an important question, but it is one never to be satisfactorily answered. There are so many medals that differ from each other so infinitesimally, due often to *ex post facto* tinkering with a given die, that definitive attributions of variety are sometimes all but impossible. In fact, no two knowledgeable numismatists, even if vouchsafed the opportunity to thoroughly examine every surviving specimen, could consistently agree on whether certain pieces represent different varieties, die progressions within a single variety, or specimens struck before and after a die was annealed and tooled. Adams, Chao, and Bentley therefore wisely take the position that their attribution system is based upon photographic comparisons and educated interpretations and that other thoughtful numismatists may come to opposing conclusions. Moreover, they recognize the inevitability that their near-comprehensive and easy-to-use attribution guide will bring new varieties out of hiding from both personal and institutional collections.

Be it stipulated, therefore, that the Adams-Chao-Bentley scholarship on the Vernons is neither conclusive nor comprehensive. At the same time, be it noted that this scholarship is utterly extraordinary in its depth and breadth, increasing numismatic knowledge about the subject not incrementally but rather by orders of magnitude. This admirable accomplishment was too significant for a single person—or even a single continent—to effect. The authors of *Medallic Portraits of Admiral Vernon* span two continents and represent three great collections of Vernon medals. John W. Adams owns about seven hundred Vernon medals, representing 217 distinct varieties, making his the second-largest such collection ever amassed. Dr. Fernando Chao owns about 280 medals, representing 156 distinct varieties. Anne Bentley is a curator at the Massachusetts Historical Society, which owns 158 medals, of which 156 are distinct varieties. Taken together, the authors’ collections created a very significant base for study and photography of the myriad varieties in existence. Expanding from that base, they examined a number of additional personal and institutional collections, thus achieving the highest practical level of thoroughness in their research. The glory of the authors’ work lies in their creation of an attribution system that clearly defines even the minutest varietal differences (it is astounding, for example, how many attributions hinge upon the inscription letter to which the admiral’s index finger is pointing) yet remains practical as a working collector’s guide. It divides the
teeming universe of Vernon medals into nine categories, each based upon substantive visible differences. For each category, they list the known die pairings in the apparent order of issue, assigning an Arabic number to each distinct obverse and a capital Roman letter to each distinct reverse. Individually numbered listings, nearly all of which feature high-quality obverse and reverse images of the particular medal variety, also include the medal's diameter, its metallic composition, its estimated population on the Sheldon rarity scale, its number on the attribution scale devised by Leander McCormick-Goodhart, detailed descriptions of the obverse and reverse, and, for each, a closing paragraph of learned commentary.

That the attribution of the medals proceeds for 164 pages is a testament to the authors' doggedness. That their aesthetic judgment sometime stings is a testament to their disinterested pursuit of honesty. Their description of Admiral Vernon's "banana nose and Orphan Annie hair" when describing variety PBv 43-TT pulls no punches, and their dismissal of variety UNI-24 being of "execrable quality" leaves little room for a coin dealer to hype such a variety for sale.

Within these 164 pages there resides a thoroughgoing demystification of the Vernon series. Future collectors and cataloguers will owe enduring gratitude to the authors for eliminating the hopeless muddle and resulting guesswork that plagued Vernon attribution from the very day the medals were struck. The authors have also made another superb contribution: that of locating Vernon's campaigns against Portobello, Cartagena, Fort Chagre, and Santiago into their proper historical context. The reader learns, for example, that these military expeditions marked the first time that provincial American troops were deployed outside of the boundaries of the future United States. And the enormous popular enthusiasm in both England and the British possessions overseas elicited by Vernon's exploits explains why a plantation owner in Virginia would name his estate in honor of the admiral, which led directly to the irony that the home of America’s Revolutionary war leader was named for a British naval hero.

Extraordinary achievement though all of this comprises, Medallic Portraits of Admiral Vernon is not without its flaws. Most flow from the authors' decision to place certain explanatory chapters after the attribution section, rather than preceding it. Had the chapter on metals been inserted prior to the attributions, the reader would understand the meaning of terms of art such as "Pinchbeck Alloy," rather than being left to grapple with them undefined. Similarly, the Sheldon rarity scale is first mentioned on page 34, then used throughout the attribution section, only to be defined, 189 pages too late, in appendix 3. Finally, clarity would have been better served if the "Comments" paragraph of each attribution entry was physically separated by a space from the descriptions of the obverse and reverse of each medal.

Such minute quibbles, however, should not be allowed to sully our admiration of such a monumental work of numismatic scholarship. Adams, Chao, and Bentley have put to rout nearly three century's accumulation of mistakes, misinterpretations, and malaprops regarding this enigmatic series of medals. In fact, Medallic Portraits of Admiral Vernon does such a superb job of defining the previously indefinable, the only numismatic book in English to which it can appropriately be compared is Sylvester Sage Crosby's Early Coins of America. It is a safe prediction that, like Crosby's magnum opus, Medallic Portraits of Admiral Vernon will be the standard reference in its field long beyond the lifetimes of its authors and its initial readers.

—Joel J. Orosz

Book Reviews
Exciting Times at the Colonial Newsletter

The year 2010 marks the fiftieth anniversary of the Colonial Newsletter, the journal of record for all serious students of colonial coinage and the history of its production, circulation, counterfeiting, and collecting. Since 1960, its amazingly talented and dedicated editors Al Hoch, Jim Spilman, Phil Mossman, and Gary Trudgen have brought some of the most important studies of coinage of the colonial period before the eyes of the CNL readership, transforming the way that the money of early America is understood and collected. We owe them enormous gratitude for their work on behalf of the entire colonial numismatic community.

I am very pleased to announce that beginning with the August 2010 issue, Oliver Hoover will become the fifth editor-in-chief of the Colonial Newsletter and will guide the venerable publication into its next fifty years of service to the colonial community. Current ANS members will be familiar with Oliver’s broad interest and knowledge of the colonial field from his various articles and reviews in the ANS Magazine, the American Journal of Numismatics, and the most recent Proceedings of the Coinage of the Americas Conference. He now brings his expertise and infectious enthusiasm for the study of colonial coins to the Colonial Newsletter.

In order to celebrate the last five decades of scholarship and to start the next half-century with a bang, Oliver and the dedicated CNL editorial team of Lou Jordan, Phil Mossman, John Kleeberg, and John Kraljevich have a number of exiting items for the remaining two issues of 2010 (August and December). These include a sneak preview of selected chapters of Phil Mossman’s forthcoming book on counterfeits and counterfeiting in the colonial period and the beginning of a serialized plate publication of the ANS’s extensive colonial coin holdings (beginning with state coppers). When this project is completed, years from now, CNL readers will have an unparalleled resource in the sequential pages of the newsletter. In addition to these major treats, the next few issues of the CNL will include a history of the publication, a discussion of New England silver, an annotated version of Samuel Thompson’s Essay on Coining (1783), and a critical response to John Lupia’s very interesting chronology for the St. Patrick coppers presented in the Winter 2009 issue of the C4 Newsletter.

Of course, the only way to get in on all of this excitement is to subscribe to the Colonial Newsletter. For ANS members, a one-year subscription (three issues) costs $35.00 (much less than the cost of most colonial coins and related publications). Subscriptions can be ordered online by credit card through the ANS webpage at http://www.numismatics.org/CNL/CNL or by contacting ANS Membership Associate Megan Fenselau by e-mail (membership@numismatics.org) or phone (212-5571-4470 x117). A CD of Colonial Newsletter back issues in PDF format, from serial number 104 to the present (142 as of April 2010), is also available for $50.00 on the same site or by contacting Megan.

Subscribe to the CNL now in order to get in on the scholarship of the past and the excitement to come. Otherwise you will be kicking yourself later when you are scrambling for those hard-to-find and must-have back issues in order to complete your library. The Colonial Newsletter is and will continue to be the place to be for cutting-edge colonial numismatics, whether you are interested in the coinages circulating in the British, French, and Spanish colonies in America, American colonial coins produced before confederation, state coppers and related U.S. confederation issues, or American colonial and revolutionary paper money, counterfeits, or tokens.

—Roger Siboni, ANS President
New Volunteers, Interns, and Staff Hires
The ANS maintains an active program of volunteer and internship positions in all departments of the museum including the curatorial, library and archives departments. Several temporary curatorial and library employees, volunteers, and interns have joined us recently. All are helping with the digitization of the library and collection:

We are pleased to announce that in January 2010 David Hill joined the ANS staff as Archivist. He comes to us with extensive experience in cataloging academic and institutional papers for institutions including Columbia University, Yeshiva University, and Westchester County Archives and Records Center.

Jonah Estess comes to us through the New York City iSchool Field Experience Program. With a strong interest in U.S. large cents, Jonah, as a ninth grader, has already gained much numismatic experience, including receiving a scholarship to attend an ANA summer seminar and having frequented the Staten Island Coins Shows, WESPNEX and the New York International Numismatic Convention. We are happy to have him work with us for the school term.

Josephine Gardiner graduated from Oxford last year with a BA in Classics. After moving to Rome, she worked at the Keats-Shelley House Museum, where her duties included giving lectures on the collection and Romanticism to visitors. She has worked at the Sir John Soane's Museum in London, primarily researching and collating material for their antiquities catalogue, and at the Estorick Collection of Italian Modern Art. Josie spent her time at the ANS developing an exhibition proposal on the bronze coinage of ancient China and Greece.

Thomas Graf joined the ANS Library team as a volunteer in December 2009. Among his projects, he is organizing our holdings of numismatic periodicals. Thomas comes to us with more than twenty years of experience as a librarian and archivist managing artistic, entertainment, and cultural assets for global media brands, cultural and charity organizations, and private clients including Condé Nast Publications and MOCA, Los Angeles, to name a few.
**Anouska Hamlin**, originally from Los Angeles, completed her undergraduate degree at Vassar College with the class of 2010. Her studies included history and archaeology, with fieldwork experience in Greece and Scotland. She started an internship at the ANS in September 2009, and we were glad to welcome her back as a full-time temp in January 2010.

**Joshua Illingworth** comes to the ANS from the College of William and Mary, where he earned bachelor’s degrees in history and English in May 2009. He has maintained a lifelong interest in numismatics and is currently attempting to put together a complete set of United States Peace Dollars.

In the summer of 2009, **Katherine M. Johnson** interned with the curatorial staff. Majoring in art history, with a minor in classical language, at Manhattanville College, Katie has again joined the ANS curatorial team as a part-time temp to help with the digitization project.

In March 2009, **Whitney Senzel** joined the Library team volunteering in a variety of assignments, including sorting and organizing the ANS’s holding of auction catalogues. Whitney’s interests lie in medieval metrology, history, and coinage.
ANS Development News

The Numismatic Society and its programs continue to attract strong sponsorship support from our core membership. As the ANS is financially dependant on its endowment and donations, we are always very grateful for the many donations, which we have been receiving.

Digitization

Currently, our digitization project of the coin and medals collection is proving to be a major attraction to donors. Our aim is to provide photos and updated records of most of our 800,000 objects on our website. Since the early 1980s, ANS curatorial staff has entered over 600,000 objects into our collection databases, which has been online since 1997. At this point, digital image taking was still in its infancy, but over the last few years it has become much easier to capture good photos of coins in larger quantities. The ANS has currently over 50,000 coins photographed and available for research on its online database. Entire parts of the collections are photographed as we receive donations to support the staff who photograph and catalogue. We are very pleased that a wide variety of our amazing collection is now being digitally captured. Special thanks go to Mike Gasvoda, who has very generously donated towards the Roman collections. Douglas Rohrman, our Trustee, has sponsored our collection of Renaissance Medals. As already reported, Dan Holmes, also our Trustee and eminent collector of US large cents, has kindly sponsored the entire collection of large cents, which includes the famous Clapp collection with its many rarities. As we move on, we hope that other members will adopt areas of the collection as well. We will be launching a similar sponsorship project for the library, as we are moving forward to barcoding the entire collection over the next year.

Donations

We are also pleased to announce that Stack's completed its pledge towards endowing the Stack Family Coinage of the Americas Conference. Their continued support is of great importance to the ANS.

John Adams, our former Trustee and Library benefactor, continues to be on the forefront of fundraising for the library and its collections. It is only thanks to his most generous contribution that the ANS Library has been able to make some important addition to our John Adams Rare Book Room.

The Augustus B. Sage Society

The Sage Society, for which several events are planned this year, is crucial for ensuring ongoing operations at the ANS. Please consider joining and enjoy some very special events. This year, they are held in New York, San Francisco and Boston.
New Exhibit in Sage Society Room
A new exhibit entitled *Ophthalmologia in Nummis* is now on view at the ANS headquarters, in the Augustus B. Sage Society Room. Featuring items from the collection of Sage Society member Jay M. Galst MD, this exhibit explores the representation of ophthalmology, as a medical specialty, in numismatics. For more information on visiting the ANS, see http://www.numismatics.org.

**Germany, 1902, AE commemorative medal by Richard Placki issued at the time of Rudolph Virchow’s death. (Jay M. Galst collection) 60 mm.** Virchow was primarily a cellular pathologist, but also wrote his 1843 dissertation on cerebral manifestations of rheumatic disease. The reverse of this medal shows Virchow dissecting the brain of a cadaver.

**West Germany?, 1979, AR commemorative medal by Lærche. (Andreas Hoop collection) 50 mm.**
Contributions
January 14, 2010 through March 31, 2010
Grand Total:
$164,370

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$100,805

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Eric P. Newman Graduate Summer Seminar Fund
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Islamic Curator Fund
$40

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$13,000

The ANS is grateful for your continued support and 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. Since the publication of the previous issue of ANS Magazine, we have received donations from nearly 100 contributors totaling $164,370.

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