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on the cover: A view of the President’s house in the city of Washington after the conflagration of the 24th August 1814, by G. Munger and W. Strickland (Library of Congress, LC-DIG-ppmsca-23757).
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Dear Members and Friends,

In this last issue of 2012, the *ANS Magazine* focuses on a couple of major events in US history, the anniversaries of which were celebrated this year: the bicentennial of the start of the War of 1812, and the sesquicentennial of the Civil War’s beginnings. In the case of the Civil War, the legacy is well known and finds rich illustration in the medallic tradition. Thanks to David T. Alexander, currently the Heritage Research Fellow for Medals at the ANS, these holdings are being systematically cataloged for our online database MANTIS, with particular attention being paid to the collection of military orders and decorations, of which the ANS has some extraordinary treasures. The War of 1812 is generally much less well known, although its importance in particular for Canada is considerable, as Oliver Hoover demonstrates in his article. In addition, Mark Tomasko highlights the career of Lorenzo J. Hatch, an important US bank-note engraver, whose work is also featured in Mark’s new book, published by the ANS, *The Feel of Steel: The Art and History of Bank-Note Engraving in the United States*.

The last few months at the ANS have been very busy, as we have begun to organize the new loan of Huntington coins, which the ANS has been fortunate to receive. In addition, the ANS has purchased a significant number of ancient, medieval, and early modern coins from various European auction sales, which have been offering Huntington’s coins in large numbers. A small selection is discussed in the column of our Collections Manager, Dr. Elena Stolyarik, and all coins are available on our website.

Additionally, the curatorial staff, under the direction of Dr. Peter van Alfen, has put together an exhibition of the work of João Duarte, the Saltus Award winner of 2011. At a ceremony on November 6, Duarte received the prestigious award from the Chairman of the Committee, Dr. Stephen Scher. Although it was a presidential election night, almost 40 ANS members and friends of medallic art listened to a fascinating lecture by Dr. Maria Rosa Figueiredo, Curator at the Museu Calouste Gulbenkian in Lisbon, Portugal. Her account of the modern Portuguese medal illustrates the importance of this art form in one of Europe’s smallest countries, which nevertheless has produced two Saltus Awards winners in as many decades.

Until a few days before the Saltus event, the ANS was, like many parts of Manhattan, New York State and New Jersey, without power, as we lived through the aftermath of Hurricane Sandy. Despite an extreme situation in lower Manhattan, which was flooded in parts, the ANS premises and its collections were safe at all times. After our Sandy-mandated week away, we are now busily catching up on our various deadlines, and I hope that this issue of the ANS Magazine will reach you without too much delay. I would like to thank all members, who wrote to us and telephoned during this difficult period.

On behalf of the Trustees and the entire ANS staff, I wish you and your family happy holidays and a good start to the New Year.

Ute Wartenber Kagan
Executive Director
The lyrics of “The Star Spangled Banner” will be familiar to most American readers, but when they stand with hands over their hearts as it is played at the openings of baseball games and on other important public occasions, how many are aware of the original context of the words? How many still remember that the ramparts over which the stars and stripes were “so gallantly streaming” were those of Fort McHenry in Baltimore, the “rocks red glare and the bombs bursting in air” were provided courtesy of the British bombardment fleet under Vice Admiral Alexander Cochrane, and that “the havoc of war and the battle’s confusion” represented a single episode in the larger North American conflict known as the War of 1812?

The year 2012 marks the bicentennial of the outbreak of the War of 1812, which was also sometimes known contemptuously as “Mr. Madison’s War” by contemporary Federalist critics or merely as the “American War” by the British, who generally saw it as a sideshow of the great struggle against Napoleon in Europe. In recent years it has also been included on the list of “America’s Forgotten Wars,” no doubt in part due to the failure of the War of 1812 Bicentennial Commission Act to pass Congress in 2006. However this may be, we are fortunate that the cabinet of the American Numismatic Society contains many objects that still drip with the memory of this struggle and provide the opportunity to revisit a dramatic period of North American history.

This conflict between the United States and Great Britain in North America stemmed in part from British naval and economic policies enacted during the war against Napoleon in Europe. Despite the officially neutral status of the United States in the Napoleonic Wars, the Royal Navy prevented American ships from trading with France and habitually impressed British-born American merchant sailors to serve aboard British warships. These insults to the national honor of the United States, combined with a longstanding desire to annex British North America and concerns over the development of a supposedly British-sponsored Indian confederacy that threatened westward expansion together caused President James Madison to declare war on Great Britain, on 18 June 1812. The conflict thus inaugurated was destined to drag on until 18 February 1815 (although the Treaty of Ghent officially ended it on 24 December 1814) and would be fought on land in territories belonging to both British North America and the United States, as well as on the Atlantic Ocean and even on the Great Lakes. By its end, the capitals of Upper Canada and the United States were put to the torch, some 15,000 American and British soldiers with their Indian allies had lost their lives, and there was still great disagreement about which side had actually won.

**The War and the Money: The United States**

The coming of war is recognizable in several developments in the money of the United States. Years of trade restrictions vainly intended by the government to punish Great Britain, but which tended to hurt American merchant shipping the most, meant that there was in fact very little in the US Treasury with which to finance an extended conflict. Luckily, it was believed (wrongly as it turned out) that an invasion of the Canadas would be swift and easy since the largely French population of Lower Canada (modern Québec) was disaffected with the British colonial government and the largely English population of Upper Canada (Ontario) was drawn primarily from United Empire Loyalists who had fled the American Revolution, but who had retained many of their ties to the United States. In short, there was a feeling that the US Army would almost be welcomed in any attempt to annex the Canadas, and with Napoleon still active, Great Britain would be too distracted to prevent it.
The War of 1812


Fig. 2. United States. Copper cent, 1816. Breen 1970; Newcomb 16.1. (ANS 1946.143.827). 27 mm.

Fig. 3. United States. Silver half dollar 1812. (ANS 0000.999.6540). 32 mm.

Fig. 4. Spanish Colonial Mexico. Ferdinand VII. Silver 8 reales, 1812. (ANS 1952.32.43, gift of Wayte Ramond). 39 mm.

Fig. 5. United States. Silver dime, 1814. JR-5. (ANS 1980.109.2244). 18 mm.
Still, Congress needed to come up with war funding from somewhere, and on 30 June 1812, it settled on a solution drawn from an earlier chapter in the history of Canada and the United States. As a rule, Massachusetts had regularly financed its campaigns against French Canada in 1690 and 1711 through the issue of large interest-bearing paper notes, and now, more than a century later, Congress was poised to do the same. Thus, from 1812 to 1815, Congress issued similar large denomination interest-bearing treasury notes (fig. 1) as well as smaller denominations ($3 to $50) that circulated as regular paper money.

Not only did the War of 1812 cause Congress to approve the first issue of circulating paper currency since the Revolution, but it also affected the coin production of the young US Mint. Thanks to trade embargoes and British blockading of American ports, over the course of the conflict the Mint was unable to obtain new shipments of copper planchets from its usual English suppliers, Boulton and Watt in Birmingham. Therefore, when the supply already on hand was exhausted, the Mint was compelled to suspend production. Half-cent planchets ran out already in 1811, and those for cents were used up by the end of 1814. Production of the cent resumed in 1816 (fig. 2), after hostilities had ended. To date, 1815 is the only year since 1793 in which the United States did not issue the cent denomination. However, the Mint was somewhat less concerned about the half-cent, which did not reenter production until 1825.

Silver coin production was also generally pared down during the war years due both to the lack of available bullion and to the continued legal tender status of Spanish-American silver coins alongside issues of the US Mint. The US half dollar (fig. 3) continued to be a workhorse denomination—more than a million were struck in every year of the conflict—but the full dollar and fractions smaller than the half dollar tended not to be produced. The dollar and quarter dollar had not been struck since 1804 and 1807, respectively, largely because equivalents continued to be available in the Spanish-American 8- and 2-reales denominations (fig. 4). Dime production was suspended in 1812, but returned in 1814 (fig. 5). The 421,500 dimes struck in this single year far outnumbered the entire production run of the previous 18 years. The explanation for this sudden glut of dimes, followed by another hiatus in production from 1815 to 1820, still remains somewhat unclear.

The War and the Money:
Great Britain and British North America
In contrast to the situation in the United States, the War of 1812 made very little impact on the circulating money of Great Britain in large part because the extreme pressures of prosecuting the extended wars against Revolutionary France and then Napoleon had forced the Bank of England to abandon specie payments already in 1797. Silver coin production was completely suspended between 1797 and 1804, when public outcry at last caused the Bank of England to begin the issue of silver bank tokens from captured Spanish-American coins (fig. 6). Likewise, the precarious state of British finances seems to have caused a gap in the production of gold guineas between 1799 and 1813, although half guineas were struck almost continuously in the same period, except in 1807 and 1813. Copper twopence, pennies, halfpence, and farthings were struck sporadically at the Soho Mint in Birmingham, but these issues ceased after 1808. In sum, the American War had very little impact on the money of Great Britain because by 1812 there was very little left for it to have an impact on.

There was similarly little money to impact in British North America during the War of 1812. Unlike the United States, with its federal mint facility, British North America was a decentralized territory composed of the colonies of Newfoundland, New Brunswick, Nova Scotia, Prince Edward Island, and Upper and Lower Canada, none of which possessed a mint. Longstanding British mercantilist policies generally discouraged both the opening of colonial mints as well as the export of British coin to colonies. This meant that what limited coin was available in British North America was a mixture of Spanish-American, American, French, Portuguese, and British issues largely obtained through trade with the United States and the colonies of the West Indies.

However, President Madison’s declaration of war did inspire measures to ensure that what hard currency was in the colonies of British North America stayed there and that it could be stretched to finance the conflict through loans. On 1 August 1812, an act of Parliament at Québec established the use of locally printed paper notes, known as army bills, to pay for the army and its supplies and criminalized the export of coin (gold, silver, and even copper) out of Lower Canada. This legislation was also extended to include Upper Canada. Army bills were issued by the Québec Army Bill Office in 1813, 1814, and 1815, with face values ranging from one to twenty Spanish-American milled dollars (fig. 7). The $4 army bills of 1813 could be redeemed for specie on demand, but subsequent issues could only be redeemed for government bills of exchange, which had to be sent to London for payment in cash. An additional series of interest-bearing army bills of high denomination ($25, $50, $100, and $400) was also issued in 1813.

It is a little ironic that the army bills used to support the British cause in North America took their immedi-
The War of 1812


Fig. 7. Lower Canada. Paper $2 army bill, March 1814. Courtesy of the Niagara Historical Society & Museum.


Fig. 9. United States. Connecticut. State copper, 1788. Machin’s Mills, Newburgh, NY. Miller 7-E; Breen 866. (ANS 2005.37.1036, ex Barnsley; gift of the Colonial Newsletter Foundation). 27.6 mm.

Fig. 10. United States. Congressional gold medal honoring Major General Andrew Jackson for his victory in the battle of New Orleans. U.S. Mint, by Moritz Furst, 27 February 1815. L-46. (ANS 1933.64.29, George Kunz estate). 65 mm.
ate cues from earlier currency expedients used by the French regime before the fall of Canada to the British in 1760. Because French issues of playing card money had tended to rapidly lose their value, there was an early distrust of the army bills, especially among the French population of Lower Canada. Although the government ultimately redeemed all of the army bills at full face value in 1815, during the war many shopkeepers in British North America had begun importing copper tokens from Birmingham manufacturers both to keep a ready supply of hard currency on hand if the army bills collapsed and to make change. Particularly popular tokens of the period featured types and legends related to the victories won by the Duke of Wellington during the Peninsular campaign (1808-1814) in the Napoleonic Wars (fig. 8). These may have been carried as pay by large numbers of British veterans of this campaign when they were transferred to North America in 1814, although this has been disputed.

Most ironic of all, however, is that while the Army Bill Act aimed to prevent the flight of hard currency to the United States during the conflict, there is actually some evidence for American invaders bringing coins into the Canadas, where they were ultimately left behind. At least one Connecticut state copper (1785-1788) is known from the destruction layer at York (Toronto), presumably dropped by a member of the 6th, 15th, or 16th US Infantry or the 3rd US Artillery, involved in the plunder and burning of the capital of Upper Canada, on 28-30 April 1813 (fig. 9). A second Connecticut and a New Jersey state copper have also been found in the York excavations, but it has not been possible to explicitly associate their loss with the wartime damage to the town.

The War and the People: The United States
Between 1814 and 1835, Congress honored 27 of the American military commanders who fought on land and sea with gold medals as an expression of thanks for their signal services during the War of 1812. Perhaps most notable of these recipients was Major General Andrew Jackson, who successfully repulsed British forces at the battle of New Orleans, on 8 January 1815 (fifteen days after the Treaty of Ghent officially ended the war). Despite being vastly outnumbered by British forces, Jackson and his men faced them down from their makeshift defensive works and won the day. This spectacular victory against the British on US soil—perhaps the most famous of the war—caused some contemporary commentators to characterize the conflict as a kind of second American Revolution. Indeed, there was even some suspicion that the battle had actually been won with the aid of Heaven. The glory that accrued to Jackson for the battle of New Orleans earned him a gold Congressional medal (fig. 10) and later became the political capital upon which he founded his bids for the presidency in 1824, 1828, and 1832. The 1824 election is considered the first to have involved the large-scale distribution of political medalets as a means of advertising candidates. Many of those produced for Andrew Jackson summed him up as or “the Nation’s Pride” and “the Hero of New Orleans” (fig. 11) as if nothing else needed to be said to explain his qualifications for the highest office in the land. As it turned out, Jackson lost the presidency to John Quincy Adams in 1824, when he failed to capture a majority of the electoral votes, but was swept into the White House on the strength of these same credentials in 1828, and retained his position in the 1832 election.

The so-called Jacksonian Era that ensued between 1828 and 1840 was a turning point in the American political identity. Although previously aristocratic landowners had dominated the presidency, Jackson, who was born poor, self-educated, and who rose by his own merit, was the first in a line of populist presidents. He managed to stave off the early disintegration of the Union, which almost certainly would have led to civil war, during the Nullification Crisis (1832-1833)—leaving it to another poor and self-educated man from Illinois to face this national demon again three decades later. Jackson also forged his personal following into the first popular political party in American history—the Democratic Party—and in so doing established the basis for the modern two-party system of American politics. In short, Jackson’s tenure as president had a profound effect on the political face of the United States, and one that is still lives on today. And whether the conflict is remembered or not, it is highly unlikely that he would have had the opportunity to make this impact if it had not been for the fame gained in the War of 1812.

Other military leaders of the War of 1812 and party heads, who also sought to emulate his success, closely watched Jackson’s rise to power. William Henry Harrison, who had commanded as a Major General at the battle of the Thames (5 October 1813), came out of retirement to run as the Whig presidential candidate in the 1836 election. This same election saw Richard Mentor Johnson, who had served as Colonel of the Mounted Kentuckians in the same battle, run as the Democratic candidate for the vice presidency alongside Jackson’s former Vice President, Martin Van Buren. The campaigns of both Harrison and Johnson hinged on their records in the War of 1812 and on the battle of the Thames, especially. This battle near what is now modern Chatham, Ontario, was considered to be equal in importance only to Jackson’s victory at New Orleans, because it resulted in the death of the influential Shawnee chief, Tecumseh, and the collapse of his
The War of 1812

Fig. 11. United States. Andrew Jackson. Brass political medalet. Scovill mint, Waterbury CT. 1824. AJACK 1824-3; S40.v. (ANS 0000.999.30177). 24.8 mm.


Fig. 13. Great Britain. George III. Silver Indian peace medal said to have been taken from Tecumseh by William Henry Harrison after the battle of the Thames. Morin 304-7; Betts 435; Stahl and Scully 19; Adams 7.3. (ANS 1919.154.1). 75.5 mm.
British-supported pan-Indian confederacy. Since before the first shots of 1812 rang out, Tecumseh and his growing confederacy had already become a deadly obstacle to American western expansion, prompting Harrison to lead an attack on the Indians along the Tippecanoe River while Tecumseh was absent. On 7 November 1811, Harrison won a narrow, but widely publicized, victory. For this he was popularly known as “Old Tippecanoe,” but his record in the War of 1812 was somewhat tarnished by his disgruntled resignation from the US Army in 1814.

Although Harrison had commanded the American forces at the Thames and was later awarded a gold Congressional medal for this victory (fig. 12), Johnson stole the show before the 1836 election by claiming to have been the man responsible for killing Tecumseh. He successfully campaigned with the slogan, “Rumpsey Dumpsey, Rumpsey Dumpsey, Colonel Johnson killed Tecumseh,” and supported his claims by referring to a medal of King George III that was taken from the corpse of the slain Shawnee leader. Curiously, this plundered medal seems not to appear in accounts and depictions of Tecumseh’s death before 1833—not long before Johnson hit the campaign trail. The medal in question was (or was purportedly) displayed at the US Mint in the later nineteenth and early twentieth centuries before it entered the National Numismatic Collection of the Smithsonian Institution.

Harrison evidently attempted to counter Johnson’s claims by producing another King George III medal supposedly despoiled from Tecumseh (fig. 13). In 1919, this medal was sold to the American Numismatic Society along with correspondence indicating that it had remained in the family of a certain Orin Tyler for generations after Harrison had given it to his great grandfather, Samuel Gwathmey (fig. 14). Nevertheless, at the same time that Tecumseh’s medals were appearing like pieces of the True Cross in the hands of American political rivals, the only medal that Tecumseh is known to have actually worn in life was safe in British North America with the Ojibwa chief, Oshawana, who had assisted in secretly carrying Tecumseh’s body off the battlefield. In the late nineteenth century this hand-engraved piece, originally given to Tecumseh by the British Major General, Sir Isaac Brock, in 1812, entered the collection of the Independent Order of Foresters. In 1911, it was given to the Royal Ontario Museum, where it resides today.

As it turned out, Johnson’s status as a killer and Van Buren’s link to Andrew Jackson’s wide popularity made them the easy winners in the 1836 election. Johnson’s ineptitude as Vice President made him seem a political liability for many members of the Democratic Party when the 1840 election campaign began to loom on the horizon, but Van Buren refused to officially denounce him out of fear that the party would then have no war hero with which to counter the ex-military star power of William Henry Harrison. In the end, Harrison and his running mate, John Tyler, seized the White House in the 1840 election, thanks in part to the economic hard times that plagued the Van Buren administration and to Harrison’s emphasis on the glory days in what is considered one of the most successful campaign slogans in American election history: “Tippecanoe and Tyler too!” However, Harrison did not have long to bask in this accomplishment. He died from complications due to pneumonia on 1 April 1841, after serving in office for only a month. Later legend (first recorded in print in 1931) holds that he and all US Presidents elected in years ending in zero were doomed to die in office thanks to a curse made by Tecumseh’s brother in the aftermath of the battle of the Thames. Evidently the events of the War of 1812 had the power to destroy as well as to make Presidents of the United States.

The War and The People: British North America

While the legacy of the War of 1812 was instrumental in creating a new American political identity that was not limited to the elite during the Jacksonian Era, it also aided in the embryonic development of regional identities in the colonies of British North America.

Perhaps already as early as 1813, light halfpenny tokens featuring a ship and an inscribed reverse naming Sir Isaac Brock (misspelled as Brook) as the Hero of Upper Canada began to appear in the colony. Brock had served as Major General of the British forces in Upper Canada at the outbreak of the war and was recognized as a hero for his quick captures of Fort Mackinac (17 July 1812) and Detroit (16 August 1812) that allowed the British to dominate Michigan Territory for a year. Fort Mackinac was taken even before the American garrison knew that war had been declared. While these signal successes covered the general in glory, he became immortal in local folklore for his actions at the battle of Queenston Heights (13 October 1812). In this battle, Brock’s forces repulsed an attempted American invasion near Niagara Falls, but the general fell before the Americans fell back. A shot to the chest killed Brock instantly, but the legend grew up that as he lay expiring, he was still exhorting the York Volunteers to push on against the Americans. The Latin form of this apocryphal exhortation, surgite! (“Push on!”), has now become the motto of Brock University in St. Catharines, Ontario.

The tokens are notable in that they are the first expressly produced for use in Upper Canada and seem to have
Fig. 14. Letter from Mrs. Virginia Robinson to her nephew, Orin Tyler, regarding the provenance of the George III medal to William Henry Harrison and Tecumseh, 22 July 1918.
been struck to meet particularly Canadian requirements. The inscrip- 
tional reverse is closely modeled on that of the Wellington tokens naming Peninsular victories that were being imported at this time and which made up much of the Upper Canadian token population. This loose connection to the Wellington tokens gave some fleeting air of monetary legitimacy to the Brock tokens (they were extremely light for the early nineteenth century), while also elevating the local hero to the exalted level of the Duke of Wellington and indirectly connecting victories in Upper Canada to the great struggle against Napoleon. They summed up the latent desires that still arise in many English Canadians to this day—the desire to enjoy a distinct Canadian identity, but to still retain the links to the perceived greatness of the British Empire.

A second series naming Sir Isaac Brock as the Hero of Upper Canada features two cherubs crowning a funer- 
ary urn and a reverse featuring the date, 1816, with the sur- 
rounding legend, SUCCESS TO COMMERCE & PEACE TO THE WORLD (fig. 16). These 1816 tokens continue the oblique treatment of Brock as an adopted Canadian equivalent to Wellington as the date and 
legend clearly refer to the peace that ensued in Europe after the final defeat of Napoleon by Wellington and the Seventh Coalition, on 15 June 1815, and which was 
guaranteed by the French Emperor’s exile to St. Helena, on 15 October 1815.

The urn reverse is especially interesting as it also reveals a tendency by some later numismatists to hyper-re-

gionalize the types of some Canadian tokens. It is often described in catalogues as Brock’s Monument, which 
was erected on the spot where the general was killed. However, this description completely ignores the fact that construction of the actual monument did not begin until 1823 and consisted of a 135-foot Tuscan column with a viewing platform at the top. In 1853-1856, Brock’s Monument was rebuilt as a statue atop a 184-foot Co-
rinthian column, after anti-British radicals irreparably 
damaged the original monument. Neither incarnation of the monument included a funerary urn. The mono-
mental interpretation of the token reverse type seems to come from numismatists who clearly knew of the 
monument, but had not seen it for themselves. It is in fact a purely generic funerary type.

In 1814, or perhaps more likely in the period 1815-1820, 
Nova Scotia joined Lower Canada in establishing an 
early numismatic identity for itself based on a hero of 
the War of 1812. In this period halfpenny tokens were 
imported featuring the portrait of Royal Navy Captain 
Philip Bowes Vere Broke (1776-1841) (fig. 17). Broke 
commanded the 38-gun Leda-class frigate HMS Shan-
non and was lionized by the people of Halifax for his 
daring exploits on 1 June 1813. While cruising off Bos-
ton harbor, Broke and the Shannon engaged the similarly armed heavy frigate USS Chesapeake under Captain James Lawrence. After a series of devastating broadsides tore into the Chesapeake, Broke and his men boarded the American ship. Once aboard, they were forced to 
engage in bloody hand-to-hand and sniper combat 
bef ore the crew of the Chesapeake at last surrendered. 
This they did against the famous dying command of 
Lawrence: “Don’t give up the ship!” Brock himself suf-
f ered a severe head injury from a cutlass blow, but still 
managed to tow the Chesapeake back to Halifax as his 
prize. The capture of the USS Chesapeake was celebrated as a daring exploit in its own right, but also as a turn-


ing point in the naval war. Before this victory, the ships of the Royal Navy had generally fallen prey to heavier-

armed American vessels in single-ship actions, as in the 
case of the capture of the HMS Macedonian by Commo-
dore Stephen Decatur and the USS United States, on 25 
October 1812 (fig. 18).

The popularity of the Broke tokens is suggested by the fact that a second (and lighter) series appears to have 
been produced after 1820—the year in which private tokens were withdrawn from circulation in Nova Sco-
tia. It features the same types as the earlier series, but 
the treatment of the bust has been modified. The new 
portrait with a distinctly aquiline nose is modeled on depictions of Wellington that began to appear on other 
tokens that circulated in Upper and Lower Canada dur-


ing the 1820s and 1830s (fig. 19). Again we have a case of the adopted Canadian hero assimilated with Wel-
lington. The late Brock and Wellington tokens are also remarkably similar to several series of tokens depicting 
George Washington in military attire and bearing the 
false date, 1783 (fig. 20). Some of the Wellington and 
Washington pieces have even been shown to share de-
vice punches. While no political message can or should be imputed to this design relationship, its existence 
sparks both to the early American influence on Cana-
dian culture and the continued role of Great Britain in informing American iconography.

Allusion to heroes of the War of 1812 occurs somewhat later in Lower Canada, probably in the 1830s, when halfpenny tokens bearing a military portrait and dated 1825 began to appear (fig. 21). The portrait is widely be-
lieved to be that of Lieutenant Colonel Charles-Michel d’Irumberry de Salaberry (1778-1829), a French Canadian officer in the 60th Regiment of the British Army who became a folk hero for his actions during the conflict. At the opening of hostilities, Salaberry raised a volun-
teer light infantry unit of French Canadians known as the Voltigeurs canadiens. At the head of the Voltigeurs
Fig. 15. British North America. Upper Canada. Copper Brock halfpenny token, c. 1813. Breton 723; Willey 801. (ANS 1966.176.592). 26 mm.


Fig. 19. British North America. Lower Canada. Copper Wellington halfpenny token, 1814. Probably struck in the 1820s and 1830s. Courteau 38; Breton 979; Willey 529-34. (ANS 1967.169.230, ex Norwood collection). 27 mm.

Fig. 21. British North America. Lower Canada. Copper Salaberry halfpenny token, 1825. Courteau 47; Breton 992; Willey 561-2. (ANS 1908.260.49, gift of Mrs. F.H. Bosworth). 27 mm.


Fig. 18. United States. Copper restrike of Congressional gold medal honoring Commodore Stephen Decatur for the capture of the HMS Macedonian. U.S. Mint, by Moritz Furst, 29 January 1813. L-27. (ANS 0000.999.38396). 65 mm.

Fig. 20. United States. Copper Washington token, 1783. Probably struck c. 1820-1840. Baker 4; Breen 1202. (ANS 1923.40.1). 28 mm.

Fig. 22. British North America. Lower Canada. Copper Papineau halfpenny token, 1815. Courteau 45; Breton 106; Willey 536. (ANS 1967.169.309, ex Norwood collection). 27 mm.
and with the assistance of Caughnawaga Mohawk allies he contributed to the collapse of an early American invasion of Lower Canada at the battle of Lacolle Mills (20 November 1812). However, he rose to heroic status for saving Montreal from a major attack through straggem the battle of the Châteauguay (26 October 1813). Contributing to this fame was the official dispatch made by Sir George Prevost, the Governor-General of British North America, which claimed that 300 Canadians had put to flight 7,500 American troops, when in reality some 1,350 Canadians and 150 Mohawks had turned back 4,000 American regulars and militia.

Although the tokens are dated 1825, it seems not improbable that they were actually struck sometime later, perhaps to commemorate Salaberry’s death on 27 February 1829. The date is probably intended to circumvent a law against token importation enacted in 1825 and the depiction of Salaberry should probably be understood as equally political and commemorative in character. Despite his elevation to the British-dominated Legislative Council of Lower Canada, in 1817, he remained—and still remains—a potent symbol of French Canadian élan. He is said to have been conspicuous in the Council by his absence and in 1821 supported the petition against the Union Bill that would have united Upper and Lower Canada, thereby reducing the French majority population of Lower Canada to a political minority in parliament. The use of Salaberry’s image as a French Canadian political touchstone in the face of British attempts at assimilation is made clearer when we consider that its reverse die is known muled with an obverse featuring a portrait almost certainly that of Louis-Joseph Papineau (1786-1871) (fig. 22).

Papineau was the radical leader of the Parti patriote of Lower Canada who not only spearheaded the campaign against the Union Bill, but also drafted the Ninety-Two Resolutions demanding responsible government in the colony. When these were largely ignored and ridiculed by the British colonial government, the Patriotes took up arms like latter day Voltigeurs and raised the ill-fated Lower Canada Rebellion of 1837-1838. They were crushed in several clashes with British forces and Papineau was forced to escape to New York State, where lived in exile for ten years until an amnesty permitted him to return to Lower Canada, which was thought to have been declassed by its incorporation into a united colony of Canada in 1840. The ghosts of this bitter confrontation still haunt the political and cultural memory of the modern province of Québec. It is not for nothing that the provincial motto is Je me souviens (“I remember”) or that a certain microbrewery in Chambly, Québec, still produces a beer that lists the names of the fallen Patriotes on its label.

**Conclusion**

The average American and Canadian rarely thinks of the War of 1812, except perhaps on major anniversaries—and then only for a moment if it has been properly advertised by the media. This is in part because two hundred years later the battles now seem remote, the motivations of the combatants are obscure, and the memory is perhaps a little disconcerting for two nations who now pride themselves on close friendship and on sharing the longest undefended border in the world. However, the political and cultural opportunities created in the aftermath and as a direct result of the conflict have contributed greatly to who we are today. Anyone who has been a parent of boys well knows that brother regularly fights with brother, but usually, after the dust settles and the smoke clears, they will be found standing together (fig. 23).
The American Civil War of 1861-1865 lives on not only in memory but in its rich and varied numismatic legacy, an outstanding array of which is preserved in the cabinets of the American Numismatic Society. Included in the ANS holdings are coins of the war years, privately issued tokens and medals, official and unofficial decorations, badges and medals of veterans’ organizations and their affiliates that were issued well into the 20th century.

Historians will long debate the causes of the war, but numismatics offers many solid clues. The presidential campaigns and elections of 1856 and 1860 brought to a head the long-festering national and sectional anxieties over slavery as it already existed and its possible extension into newly formed western states. These stresses were echoed in the political medalets and badges issued during these presidential contests, especially those of the newly formed Free Soil and Republican Parties.

The party’s second nominee, Abraham Lincoln of Illinois, the Rail-splitter of the West, was less closely identified with the cause of abolition and had no expressed interest in racial equality. Lincoln defeated the fractured Democratic Party, split between Northern Democrats backing Stephen O. Douglas and the Southern faction supporting John C. Breckinridge; on the fringe was the compromise-minded Constitutional Union Party candidate John Bell. As the slide into armed conflict accelerated, increasingly belligerent tokens appeared, some urging calm, others inciting defiance or outright resistance such as Cincinnati, Ohio, engraver Benjamin True’s token inscribed “No Submission to the North”. (fig. 2).

Last-minute compromise failed, and South Carolina announced its secession from the Union on Dec. 20, 1860. On Feb. 4, 1861, delegates of seven Southern states met at Montgomery, Alabama, and formed a provisional government of the Confederate States of America, then elected Jefferson Davis as President, Alexander H. Stephens as Vice President. On March 4, Lincoln was inaugurated as 16th President of the United States.

The new Confederacy took over most Federal properties in the South without incident, including the Branch Mints of Charlotte, North Carolina; Dahlonega, Georgia; and New Orleans, Louisiana, but the forts commanding the harbors of Charleston, South Carolina and Pensacola, Florida, held out. Attempts to reinforce Fort Sumter failed and on April 12-13 it was bombarded by
Fig. 1. John Charles Fremont (1856). Copper Republican Political Medal, FREE SOIL FREE SPEECH, FREE LABOR AND ETERNAL PROGRESSION. DeWitt JF 1856-4. (ANS 0000.999.40082) 34.2 mm.

Fig. 2. No Submission to North, Wealth of the South Token, 1860. Copper token by Benjamin F. True of Cincinnati. DeWitt JCB 1860-8. (ANS 1987.34.26) 21.4 mm.

Fig. 3. Major Robert Anderson, 1861. Copper electrotype by C. Muller. Created by the New York State Chamber of Commerce to honor Southern-born defender of Fort Sumter in Charleston harbor, South Carolina. (ANS 0000.999.40656) 87.2 mm.
Confederate forces commanded by General P.G.T. Beauregard. What would long be remembered simply as “The War” had begun.

Privately struck medals honoring men and events appeared early, including portrait pieces in varying sizes created by New York electrotypist C. Muller for the New York State Chamber of Commerce. The first honored Major Robert Anderson (1805-1871), Kentucky-born defender of Fort Sumter in the harbor of Charleston, South Carolina, where the shots of the Civil War rang out on April 12, 1861. (fig. 3). Anderson’s stout resistance induced the victorious Confederates to allow his troops to leave the ruined fort with all the courtesies of war, with arms and with flags flying. In 1865 he returned to Sumter to raise again the same flag he was forced to lower in 1861.

Muller’s second electrotype honored Adam J. Slemmer (1829-1868), defender of Fort Pickens in the harbor of Pensacola, Florida against one of the first Confederate attacks at the beginning of the war (fig. 4). Returning to active service, Slemmer fought in Western campaigns and was felled by heart disease at Fort Laramie, Dakota Territory, in 1868. Contemporary lionization of Anderson and Slemmer reflected their heroism, a contrast to such early setbacks as the first battle of Bull Run (Manassas) then filling the headlines.

In the first flush of enthusiasm, all participants looked eagerly forward to a brief and victorious campaign, highlighted by dauntless marching infantry, waving banners, flashing bayonets, cavalry charges and swift victory. Instead there followed four years of murderous battles, unprecedented casualty rates, indecisive and often divided leadership, campaigns, devastation of whole regions spanning half a continent.

The Union began with overwhelming advantages in population, railroads, ports, industry, diversified agriculture and possession of such facilities as the US Mint at Philadelphia. The new Confederate States had a smaller population, severely limited industrial capacity, a seriously inadequate rail network and an economy largely agricultural and dominated by cotton culture wholly dependent on overseas markets. The Union commanded the national army and navy, but immediately lost numbers of able and experienced officers, such as Virginia’s Robert E. Lee to the new Confederate forces.

The North suffered a number of initial setbacks in the fighting and as the war grew ever longer, each Union defeat affected the European powers’ views of the ultimate outcome and popular perception of the stability, present and worth of the Union’s money. At the outbreak of the conflict, the United States coinage had been fixed in familiar patterns for years, featuring gold, silver, copper-nickel and later bronze coins from the gold $20 down to the humble cent. The country was still getting used to the small Flying Eagle and Indian head cents that replaced the cumbersome copper large cents and half cents only four years before, and contributed to the birth of popular coin collecting in the US, and to the birth of the ANS in 1858. As the war dragged on, Federal paper money was reborn with the Greenbacks, Compound Interest notes, Postage and Fractional currencies that were hurriedly into circulation to replace fast-vanishing gold and silver coins.

The story of Confederate coinage has often been told. The Confederacy controlled the three Southern Mints, but lacked supplies of gold and silver bullion needed to sustain a national coinage. The New Orleans Mint tried to begin coinage by combining an existing Federal 1861 Liberty Seated half dollar obverse with a new reverse die cut by diesinker A.H.M. Patterson. Four pieces were struck before the attempt was abandoned. One of the four, that once belonged to New Orleans Mint Coiner Dr. B.F. Taylor, is among the great Civil War rarities in the ANS cabinet (fig. 5).

In 1879 the New York coin and stamp firm of J.W. Scott bought the Confederate half dollar dies from Philadelphia dealer Ebenezer Locke Mason, who had obtained them from former New Orleans Mint Coiner B.F. Taylor. The Federal government at once seized the obverse Liberty Seated die but left the reverse in the dealer’s hands. The youthful David Proskey, created “restrikes” by planing off the reverses of 500 regular 1861 Liberty Seated half dollars and impressing the blank sides with the Confederate die. An additional 500 pieces in soft white metal combined the Confederate reverse with a Scott advertising message.

Lincoln’s non-recognition doctrine posited that the Confederate States of America did not exist, only armed “rebels,” and a non-intercourse doctrine cut off commerce between North and South. Philadelphia engraver Robert Lovett Jr. had already accepted an order through the firm of Bailey and Company to prepare dies for a Confederate cent to be struck in copper-nickel in the size to the Federal Indian cent. Only 12 to 15 were struck before Lovett abandoned this “trading with the enemy” project.

Pioneer coin dealer and teller of tales Captain John Haseltine stated in 1874 that he was shown one of the Confederate cents with pocket-piece wear by a Philadelphia tavern keeper. Recognizing Lovett’s work, Haseltine sought him out and harassed the aging engraver
Fig. 4. Adam J. Slemmer, 1861. Copper electrotype by C. Muller. This massive portrait piece honored the defender of Fort Pickins in Pensacola, Florida, harbor against one of the first Confederate attacks at the beginning of the war. (ANS 0000.999.40657) 88 mm.

Fig. 5. Confederate States of America Half Dollar, 1861. Silver. One of four struck, originally owned by Dr. B.F. Taylor of the New Orleans Mint, later in the collection of J. Sanford Saltus. (ANS 1918.153.1, gift of J. Sanford Saltus). 30 mm.

Fig. 6. Confederate States of America Restrike Cent, 1861. Copper. By Robert Lovett Jr., restruck with the original dies acquired by Captain John Haseltine in 1874. (ANS 1908.181.2, gift of Warren Gookin Waterman). 19 mm

Fig. 7. So-called “Confederate Dime,” 1861. Silver, signed CR. Jefferson Davis, CSA First President. Copper gilt galvano shells, also known in struck silver with reeded edges. (ANS 0000.999.38684, gift of J. Sanford Saltus) 18.6 mm.

Fig. 8. So-called “Confederate Dime,” 1861. Silver, signed CR. Brigadier General P. G.T. Beauregard, commemorating the Confederate victory at Manassas (First Bull Run), 21 July 1861. 3 holes, PE. (ANS 1916.49.1, gift of J. Sanford Saltus) 18.1mm

Fig. 9. So-called Confederate “Half Dime,” 1861. Silver. Stars and Bars with 14 stars, A UNITED SOUTH, reverse cotton plant. The idea that these three pieces were coins owes more to romantic hope than to reality. (ANS 0000.999.38686, Estate of Daniel Parish Jr.) 13 mm.
into selling him the dies and struck pieces, and promptly made restrikes in gold, silver and copper for sale to collectors (fig. 6). Recently, however, New Jersey researcher Scott Rubin stated that the actual discoverer was New Jersey’s “kindly old Quaker doctor” Edward Maris, who avoided personal publicity by modestly referring to the bumptious Haseltine. In 1961 the young and brash Robert Bashlow had copy dies produced and marketed thousands of so-called “Second Restrikes” during the Civil War Centennial.

There exist other small and mysterious coin-like objects, which an earlier generation of collectors referred to hopefully as “Confederate dimes,” portraying President Jefferson Davis (fig. 7) and General P.G.T. Beauregard (fig. 8) dated 1861. These 18 mm pieces are probably only medalets, but some known examples present reeded edges suggestive of coinage. Sometimes called a “Confederate half dime” is a 13 mm piece depicting a 14-star “Stars and Bars” flag and legend A UNITED SOUTH (fig. 9).

In the North, even the new copper-nickel cents were soon being hoarded as the war continued. Yankee ingenuity came to the fore with new forms of coin substitutes including attempts to use postage stamps, that were, after all, instruments of the United States. The stamps’ flimsiness inspired Bostonian John Gault to invent his patented brass and mica-encasements to allow use of postage stamps as “the New Metallic Currency” (fig. 10). Besides protecting the stamps these shells could also bear an advertising message. Gault could not obtain an adequate supply of stamps from an uncooperative Post Office, and never ceased to mourn the wealth he was sure had just eluded his grasp.

The mostly bronze Civil War Tokens (CWT) that were the general size of the small size cents provided a more practical alternative. CWT collectors believe that about 50 million tokens were placed in circulation, comprising some 10,000 varieties. One major category of these ubiquitous tokens was the Merchant’s that appeared all over the North advertising a wide spectrum of goods and services. Others were anonymous pieces bearing a variety of inspirational national symbols and slogans known as Patriotic tokens. None were legal tender and many Patriots were candidly inscribed NOT ONE CENT.

Among the most widely circulated merchant’s issues were those of New York City beer garden proprietor Gustavus Lindemuller, who released thousands of tokens that were readily accepted all over the city (fig. 11). When the Third Avenue Railway Company sent an agent to redeem thousands of tokens bearing Lindemuller’s bearded head, he laughingly announced that he was under no obligation to redeem them and would not do so. His action helped trigger government action against private tokens.

One of the more defiant Patriotic designs was based on an uncompromising statement by Secretary of War John A. Dix, who was asked what to do if Southern authorities tried to lower the US flag flying over any Federal facility in the South. Dix is supposed to have barked out, “If anyone attempts to haul down the American flag, SHOOT HIM ON THE SPOT!” The fire-breathing message on the tokens was somewhat impaired when the diesinker inadvertently rendered it SHOOT HIM ON THE SPOOT (fig. 12).

Official military decorations relating to the war are surprisingly few from either North or South. The Union theaters of war were too vast, eligible heroes too numerous to permit portrait medals like to those of the War of 1812 or even the Mexican War. There were, to be sure, some exceptions. Unexcelled for sheer size and sheer majesty was the 102 mm copper bronzed Ulysses S. Grant – Vicksburg Medal authorized by Congress in 1863 (Julian MI-29) designed for the US Treasury by Anthony C. Paquet (fig. 13). This massive medal honored Grant’s successful siege and capture of heavily fortified Vicksburg, splitting the Confederacy along the Mississippi River, represented by the reverse watery border with four steamboats.

US military decorations made their halting first steps in this war. The first decoration authorized by Congress for American combatants was the Medal of Honor created by Act of Dec. 21, 1861, for award to US Navy and Marine Corps personnel for heroic services (fig. 14). The Army version followed on July 12, 1862 (fig. 15). Both featured an inverted five-pointed star whose center disc presented an allegory of Minerva with US shield repelling Discord. Both were suspended from a multi-colored US flag ribbon. An anchor served as suspender for the navy medal, an eagle on crossed cannon for the army. This first design was abandoned in 1904, after being copied wholesale by veterans’ organizations, notably the Grand Army of the Republic (GAR). The ANS First Type Medal of Honor (Army) tells a strange story. It was awarded to Orrin Murch of Company C, 27th Maine Volunteers, one of 300 men of this unit who remained on duty to guard Washington, D.C., in June 1863. However, all 864 company members “automatically” received the Medal of Honor though most were already home being mustered out. All awards to the 27th Maine were among 911 names dropped from the rolls by an investigative board reviewing all 2,625 awards made up to 1916.

Fig. 11. Gustavus Lindenmueller Civil War Merchant’s Token, 1863. Copper. Fuld 630-AQ-5a. One of the most widely used CWT’s, which the issuer refused to redeem any of them, leading to legislation outlawing the tokens. (ANS 0000.999.56578) 25.5 mm.

Fig. 12. The Flag of Our Country Patriotic Civil War Token, 1863. Copper. Fuld 209/414, H-G 1043. Bellicose quote of Secretary of War John A. Dix regarding the American flag, IF ANYONE ATTEMPTS TO TEAR IT DOWN, SHOOT HIM ON THE SPOOT. A famous misspelling of the CWT series. (ANS 0000.999.56579) 19.2 mm.

Fig. 13. Ulysses S. Grant—Vicksburg, 1863. Copper bronzed. Julian MI-29. By Anthony C. Paquet, a massive struck medal awarded for the capture of Vicksburg and Chattanooga that split the Confederacy at the Mississippi. (ANS 0000.999.40664) 102.3 mm.
The Navy Medal of Honor was actually instituted December 21, 1861, and the Society’s example relates to a more heroic origin. It was awarded to Quartermaster William Smith of USS Kearsarge for his part in the destruction of the Confederate commerce raider CSS Alabama, June 19, 1864. The annihilation of this scourge to Union shipping was a major victory. This first design was abandoned in 1904, having been copied wholesale by the GAR and other Veterans groups.

No Federal medal was awarded for general service in the Civil War until 1907-1908. This was the US Army Civil War Service Medal, struck in 32.8 mm bronze from a design by Francis D. Millet, presenting a frock-coated bust of Abraham Lincoln facing right with legend WITH MALICE TOWARD NONE WITH CHARITY FOR ALL. The reverse displayed an oak and olive wreath enclosing THE CIVIL WAR, 1861-1865. (fig. 16).

This medal was first suspended from a ribbon with equal stripes of red, white and blue separated by a narrow white center stripe. In 1913 the ribbon was made half blue and half gray. This medal used the designation “Civil War,” displacing “War of the Rebellion” that was long preferred by the GAR and “War Between the States” advocated the United Daughters of the Confederacy.

One service medal was struck some 40 years earlier on the personal initiative of Maj. Gen. Benjamin F. Butler for the United States Colored Troops of the Army of the James for action at Newmarket Heights near Richmond in on September 28, 1864 (fig. 17). Butler was especially proud of his black soldiers and wrote in his autobiography, Butler’s Book in 1892, “... I had done for the negro soldiers, by my own order, what the government had never done for its white soldiers – I had a medal struck of like size, weight, quality, fabrication, and intrinsic value with those which Queen Victoria gave with her own hand to her distinguished private soldiers in the Crimea.” The US Mint struck 197 silver and 11 bronze.

Other energetic unit commanders sometimes filled the gap. When Major General Philip Kearney fell at the Battle of Chantilly on September 1, 1862, officers of the Third Division of the Army of the Potomac created the Kearney Cross on November 29, 1862 (fig. 18). This small gold cross with its narrow crimson ribbon bore the Latin motto DULCE ET DECORUM EST PRO PATRIA MORI (“It is Sweet and Fitting to Die for the Country”). The cross was presented to Kearney’s officers and enlisted men who had been promoted to commissioned rank before January 1, 1863. Made by Ball, Black and Co. The ANS specimen was engraved to Capt. Geo. W. Cooney CS.

A larger non-precious metal was inscribed Kearney Cross – Birney’s Division (fig. 19). This 42 mm bronze silverplate, decoration was ordered by General David B. Birney on March 13, 1863 for non-commissioned officers and privates not eligible to receive the earlier gold cross. This cross was made by Peter Jacobus of Philadelphia, a medalist otherwise remembered for his calendar pieces.

Politics took no “time out” because of the war. Democratic politicians opposed Lincoln and his conduct of the war, joined many impatient and outspoken Republicans. Harassed at every turn, Lincoln suspended the legal protection of habeas corpus and resorted to extreme measures including deporting especially obnoxious opponents to Southern territory. Ohio gubernatorial candidate Clement L. Vallandigham was a “Copperhead” or peace Democrat that was so treated.

Union commander General George B. McClellan was widely criticized for erratic and vacillating behavior facing Robert E. Lee’s Army of Northern Virginia, and was dubbed “the Great American Hesitator” and “Mac the Unready” by his critics. His own troops affectionately called him “Gallant Little Mac” even after he relinquished his command in November 1862. McClellan accepted the Democratic nomination for the Presidency in 1864, only to find the Chicago convention had been captured by Copperhead peace advocates and holders of pro-Confederate sentiment.

These were the days of plentiful political medalets and spirited campaigning (fig. 20). McClellan was portrayed in cape and uniform on a 63.7 mm copperelectrotype which announced some radical proposals that might have brought a negotiated peace: THE UNION AND THE CONSTITUTION TO BE PRESERVED, NO MORE ARBITRARY ARRESTS, A CESSION OF HOSTILITIES AND A CONVENTION OF STATES WITH A VIEW TO PEACE AND RE-UNION. McClellan denounced the peace plank but was defeated, carrying only three states. Too much blood had been spilled to allow consideration of a negotiated peace. British and European governments followed the war closely. Generally democratic and liberal parties backed the Union and underwrote some pro-Lincoln medals. Swiss engraver Hugues Bovy of Geneva created some outstanding Lincoln and Grant pieces that deserve to be better known (fig. 21).

The ANS cabinets demonstrate that an enormous part of the numismatic legacy of the Civil War is composed of medals and badges made years after the struggle, many by veterans and their auxiliaries. Serious organization of Union veterans began in 1866, but Confederate or “rebel associations” were forbidden until 1879. Then the flood-
Fig. 14. Medal of Honor, Army. First Type, 1862. Bronze, first US flag ribbon. Awarded to Orrin Murch, one of the 300 members of Co. C, 27th Maine Volunteers for brief service guarding Washington, D.C. All of this Maine unit were dropped from the roll after a 1916 review. (ANS 1967.226.340, gift of J. Coolidge Hills) 53 mm.

Fig. 15. Medal of Honor, Navy. First Type, 1861. Bronze, first US flag ribbon. Awarded to Wm. Smith, Quartermaster USS Kearsarge, for the destruction of the famous Confederate commerce raider CSS Alabama, June 19, 1864. The first design was abandoned in 1904, having been copied by the GAR and other Veterans groups. (ANS 1967.226.336, gift of J. Coolidge Hills) 52.8 mm.

Fig. 16. US Army Civil War Service Medal, 1907. Bronze. Designed by Francis D. Millet, warded more than 40 years after the fighting. First pattern red-white-blue ribbon, later replaced by blue and gray. (ANS 1915.999.114, gift of J. Sanford Saltus) 32.8 mm.
gates opened and an array of general and specialized groups sprang into existence and left a record of medals, badges, convention and reunion commemoratives that have never been presented in a comprehensive catalogue. A selection of such pieces accompanies this review.

The premier Union veterans’ organization was the Grand Army of the Republic, founded in Decatur, Illinois, on April 6, 1866 by Dr. Benjamin F. Stephenson (fig. 22). Elected Commanders-in-Chief over the next 82 years were luminaries such as John Alexander Logan, Ambrose Everett Burnside, John F. Hartranft, along with a host of less famous veterans ending with Theodore A. Penland who served 1948-1949. The GAR was a powerful force in Republican politics, particularly in the Midwest. Irreconcilables including Ohio Senator Joseph Benson Foraker long “waved the bloody shirt” against resurgent Democratic rivals who in turn denounced the “Grand Army of the Republicans.” Bitterness ebbed over years as ex-soldiers were less prone to enduring hatred than many civilians.

The GAR boasted an elaborate hierarchy. Local groups called Posts were grouped in statewide Departments, which elected the national Commander in Chief (fig. 23). Annual National Encampments were enormous gatherings, especially when GAR membership approached 500,000 (fig. 24). Their memory is preserved by a long succession of Encampment badges, many of them multipart pieces portraying the incumbent Commander in Chief, who is almost never named. Many later issues were confections of different metals, enamels and finishes with a colorful spectrum of ribbons (fig. 25).

The GAR lobbied for veterans’ benefits and provided a wealth of relief for impoverished former soldiers. The actuarian doomed the organization, however, especially after the group voted not to accept veterans of the Spanish-American War in 1899. The decline was slow but inexorable. The last Encampment took place in Indianapolis, Indiana, in 1949; the last member, Albert Woolson, died in 1956 age 109.

A host of other veterans organizations sprang up, many based of past service in army, navy or marine units, Regular versus Volunteer service, ex-prisoners of war and reconciliation-minded groups often devoted to preservation of battlefields (fig. 26). Organizations for Sons and Daughters of veterans flourished along with ladies’ auxiliaries including the Womans (sic) Relief Corps that long outlived the veterans themselves (figs. 27, 28). All left an ample numismatic record in the reunion, encampment and membership medals issued over the decades (figs. 29, 30). Some specialized groups including the Hebrew Union Veterans Association are essentially forgotten today (fig. 31).

Fig. 20. Major General George B. McClellan, 1864 Political Campaign. Copper electrotype. Coin turn. DeWitt GMcC 1864-96. Caped bust l. Reverse summarizes the Democratic platform adopted at the Chicago Democratic Convention for the 1864 campaign, a gathering captured by peace advocates and Pro-Southern “Copperheads,” drawing in the unsuspecting “Gallant Little Mac.” (ANS 0000.999.38593) 63.8 mm.

Fig. 21. Abraham Lincoln Memorial Medal, 1865. Bronze. By Hugues Bovy, Geneva, Switzerland. King 229. One of several European medallic memorials to the assassinated President. (ANS 0000.999.40428) 60.4 mm (image reduced).

Fig. 22. Grand Army of the Republic Founder Dr. B.F. Stephenson. Aluminum, 1892. Uniformed bearded bust of 1866 founder, Decatur, IL April 6, 1866. Reverse S.D. Childs & Co. stock die publicizing aluminum. (ANS 1967.225.1355, gift of J. Coolidge Hills) 37 mm.
Medals officially commissioned by the Confederate government were few. Of great interest was the white metal Lieutenant General Thomas Jonathan “Stonewall” Jackson Memorial Medal, ordered struck in Paris in 1863. Designed by Armand Auguste Caqué, court medalist to Emperor Napoleon III, the medal featured an oddly short-bearded Jackson with a plethora of battle honors from first Bull Run to Fredericksburg. Jackson was killed by “friendly fire” at Chancellorsville, an event not specified on the medal.

General Robert E. Lee had firmly opposed decorations for his Army of Northern Virginia. He believed them fundamentally undemocratic, honoring some brave men while inevitably overlooking others just as deserving amid the noise and confusion of war. A conspicuous exception to the “no medals rule” is the Davis Guards-Sabine Pass Medal awarded in 1864 (fig. 33). The Sabine Pass was a waterway allowing access to the interior of Texas. On September 8, 1863, a Confederate force of 42 men of the Davis Guards with six cannon commanded by Irish-born Lieutenant Richard “Dick” Dowling held off four Union gunboats and seven transports with some 4,000 troops.

The Union attempt to split Texas failed thanks to the tenacity of Dowling’s defense, and Confederate President Jefferson Davis later enthused, “That battle at Sabine Pass was more remarkable than the battle at Thermopylae.” The medals were made by smoothing down Mexican silver 8 Reales and engraving “DG” and a Maltese cross on the obverse. The reverse bore the script recipient’s name over Sabine Pass/ Sept 8th/ 1863 in an ornamental border. Edges retained the “herringbone” pattern of the Mexican host coin and a silver yoke for suspension from a green ribbon was affixed at 12:00. It is often reported that seven Sabine Pass medals are known today. The piece illustrated is the medal awarded to Dick Dowling himself.

Organization of veterans after Appomattox in the defeated South proceeded slowly. Under Federal military occupation, all “rebel associations” were prohibited until the end of the 1870s. Then local and state organizations were founded, leading in turn amalgamation of several as the United Confederate Veterans (UCV) in June 1889 and the United Daughters of the Confederacy (UDC) in 1894. The UDC concentrated on memorialization, honors for Confederate survivors and agitating for ac-

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Fig. 23. GAR Commander-in-Chief’s Badge. Bronze. Inverted 5-point star adapted from the Medal of Honor, yellow ribbon with US flag, four-star Rank Strap header. (ANS 1903.74.1, gift of Bauman L. Belden) 46 mm.

Fig. 24. Later GAR Encampments created ever-more-elaborate badges: 1900 Chicago 34th National Encampment. Pinback header presents gilt City goddess with trumpet, badge offers multi-color enamels, gilding, yellow ribbon. (ANS 1967.226.815, gift of J. Coolidge Hills) 125.5 x 49 mm (image reduced).
Fig. 25. GAR 1905 39th National Encampment, Denver. Elaborate Western scenes of bronco busting, steer, plow, mining. Bust of Commander-in-Chief John Rigdon King at center. (ANS 1967.226.828, gift of J. Coolidge Hills) 55 mm (image reduced).

Fig. 26. Sons of Veterans Commander-in-Chief Badge. Bronze, 1888. Here is a widely distributed Civil War-related badge. Yellow ribbon with narrow blue-white-red edges. (ANS 1904.16.1, gift of A.L. Woodward) 30.7 mm.

Fig. 27. Womans Relief Corps, GAR 32nd Natl. Encampment, I. Gilt, portraying First President Mrs. E. Florence Barker. (Most GAR and WRC badges with portraits failed to identify them). Yellow ribbon with GAR header. (ANS 0000.999.49224) 50 mm.

Fig. 28. Womans Relief Corps at 44th Natl. GAR Encampment, Atlantic City 1910. Header portrays unidentified GAR C-in-C (actually John Edward Gilman). Scallop-shell shaped medal, bears color lighthouse. (ANS 1967.226.971, gift of J. Coolidge Hills) 109 mm overall (image reduced).
ceptable teaching of history about “the War” and its causes. The women’s group created its Southern Cross of Honor at its national convention in 1899. This was a 33.8 mm bronze cross pattee with pinback header that first bore the apparent maker’s name Charles W. Crankshaw, Atlanta, Georgia, but was actually struck by Schwaab Stamp & Seal Co., Milwaukee, Wisconsin. Later strikes by Whitehead & Hoag of Newark, New Jersey, present a wholly different tan-gold patina. This award was first bestowed in 1890 for honorably discharged veterans of all Confederate services (fig. 34). More than 78,761 were awarded between 1900 and 1959 including a final posthumous award to Confederate Rear Admiral Raphael Semmes.

The Southern Cross Honor was designed by Mrs. Alexander S. Erwin, daughter of early Secession advocate Howell Cobb. It is much sought-after by collectors today, but most of these decorations have been tightly held by families of recipients and it is a rare item on the numismatic market. Confederate-related items of all kinds are fewer in number than Union pieces, partly because the devastated South spent many years of rebuilding before time could be devoted to honoring a disastrous war.

By the 1880s, however, it was possible to design and strike medals honoring CSA leaders including Robert E. Lee (fig. 35) and Jefferson Davis, reviled a few years earlier as rebels and traitors (figs. 36, 37). Lee was deeply venerated and one elaborate decoration, the Order of Robert E. Lee, mirrors the depth of this feeling. Made by the Philadelphia firm of Bailey, Banks and Biddle, little is known of this Order other than the superb quality of its insignia in the Society’s cabinet (fig. 38).

UCV devoted little energy to relief of indigent comrades, concentrating on reunions and camaraderie. Its last member, Gen. John Salling died in March 1959 at the age of 112. Some badges testify to the broad reach of this premier Southern veterans’ group. A Confederate Veterans Camp of New York is recalled by a well-made white, blue and red enamel cross (fig. 39). Miss Winnie Davis, Daughter of the Confederacy and daughter of President Jefferson Davis is memorialized by a celluloid button issued for Seventh Confederate Veteran Day in Orangeburg, South Carolina, in 1900 (fig. 40).

Controversy occasionally erupted. The UCV 11th Reunion in Memphis Tennessee, is recalled by a 73.4 x 51.4 mm celluloid badge portraying an intensely controversial native son, Confederate Lieutenant General Nathan Bedford Forrest (1821-1877). He was a born genius of mobile warfare who has been blamed for the massacre of black and southern white Union prisoners at Fort Pillow near Henning, Tennessee, on April 12, 1864.
Fig. 31. Comrade’s Badge, Hebrew Union Veterans Association of New York. Copper, COMRADE and 1861-1865 Bar. New York veterans; monument, made by Dieges & Clust, NYC. Rare insignia of a Jewish veteran group. (ANS 0000.999.56508, gift of Adjutant Col. Adolph Pincus, 1909) 49 mm.

Fig. 32. Lt. Gen. Stonewall Jackson Memorial Medal. 1863. By Armand Auguste Caqué, engraver, Massonet, publisher. White Metal. Head with very short beard, identified as LIEUT. GENERAL T.J. JACKSON, STONEWALL, BORN 1821, DIED 1863. Reverse presents 13 battle honors in field and nine woven into the wreath. This medal was ordered by the Confederate Congress and struck in Paris, France. Seized by the Union blockade, the medals remained in a Savannah warehouse for decades, when they were consigned to the United Daughters of the Confederacy for sale to benefit Confederate veterans. (ANS 0000.999.38681) 50.3 mm.

Fig. 33. Davis Guard, Sabine Pass Medal, 1863. Silver. Awarded by order of the Confederate Congress to Capt. Dick Dowling and his force of 42 men of the Davis Guards who repelled a 4,000-man Union force with gunboats and transports seeking to invade and split Texas from the Confederacy. (ANS 1967.226.1053, gift of J. Coolidge Hills) 37 mm.

Fig. 34. General Robert E. Lee Pride of the South, 1894. White Metal. By Mercereau & Ralyea. Uniformed bust right, reverse shows Lee on his horse Traveler, surrounded by seven battle honors forming the legend. One of many laudatory Lee medals struck after his death. (ANS 0000.999.38673) 62.6 mm (image reduced).
More widely publicized was his role as reputed founder of the Ku Klux Klan in Pulaski, Tennessee, in 1866.

Far from the ancient seat of war was the Pacific Division of UCV, whose 11th Reunion took place in Los Angeles, California, in 1911 with a colorful button portraying Major General William C. Harrison. Presumably most members of this division had migrated to the far west and to California after the war.

Overall, North-South reconciliation took place with remarkable speed and success. Veterans of both sides took part in a Bunker Hill reunion as early as 1875; Union veterans decorated Confederate graves during the New Orleans Mardi Gras in 1881 and by 1887 Union and Confederate veterans had joined in 24 major reunions together. President William McKinley told an audience in Atlanta in 1895 that care of Confederate graves was a national obligation, and President Theodore Roosevelt praised his mother’s brother who had served as an Admiral in the Confederate navy during his presidential tour of the South in 1905.

An occasional ripple passed over the generally tranquil water. The appearance of the Lincoln Cent appeared in 1909 led to grumblings about transformation into a monarchy. Long before this, the ANS had been a pioneer in numismatic honors to the assassinated President as early as 1866 with its massive medal recalling the life and deeds of the President, designed on a rather heroic scale by an otherwise obscure engraver of Civil War Token dies, Emil Sigel of New York City. The contrast between his 19.7 mm Hero of Pea Ridge Patriotic token honoring his German-born cousin General Franz Sigel and the majestic 83.8 mm Lincoln medal is still remarkable (figs. 43-44).

The 20th century saw some high quality Civil War commemoration, including US commemorative half dollars for the Stone Mountain Memorial and the Battles of Gettysburg and Antietam. Collectors regretted that the 1961-1965 Centennial was not deemed a sufficiently important event to break the tedious US Treasury embargo against commemorative coins. The official medal by Joseph Renier portraying Grant and Lee was an interesting but inadequate substitute. The three 1995 Civil War Battlefields commemorative coins attracted notice more for the oddity of their date of issue than for their thoughtful designs. The Sesquicentennial has been left to private initiative, resulting in such outstanding efforts as the New York Numismatic Club’s medal by US Mint Master Designer Joel Iskowitz (fig. 45).

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Fig. 38. Order of Robert E. Lee, ND. Sterling Silver, enamels, pale moiré blue ribbon with red-white-red edgings. Made by Bailey, Banks & Biddle. Lee E. Bishop Jr. and J. Robert Elliott II, authors of American Society Medals, an Identification Guide (1998) spent much time in the former ANS headquarters at 155th Street and Broadway researching the Society collection for much of their data. Nonetheless, they listed the Order of Robert E. Lee among “Societies known or strongly believed by the authors to have (or have had) a wearable insignia of which a suitable example could not be obtained for use in this publication.” (ANS 0000.999.56564, gift of J. Sanford Saltus) 55.3 x 35.4 mm; 90 mm including ribbon.

Fig. 39. Confederate Veterans Camp of New York. Copper. White-red-blue enamel cross pattee, made by C.G. Braxmar, New York City, dramatizing the ultimately nation-wide scope of post-Civil War nostalgia for “the Lost Cause.” (ANS 1967.226.1187, gift of J. Coolidge Hills) 32 mm.

BIBLIOGRAPHY


Fig. 42. Confederate Veterans Pacific Division Annual Reunion, 1911. Celluloid and steel. Colorful issue of one of the westernmost Confederate manifestations, bearing the portrait of Maj. Gen. William C. Harrison. Made by the William H. Hoegee Co., Los Angeles. (ANS 0000.999.6577) 37.7 mm.

Fig. 43, 44. One of the first Lincoln medals struck was this massive piece created for the ANS in 1866 by New York diesinker Emil Sigel. (ANS 0000.999.20456) 88 mm. Engraver Emil Sigel is otherwise remembered only for his small Civil War tokens, notably this Patriotic issue hailing his distant cousin, Union General Franz Sigel, “Hero of Pea Ridge.” (ANS 0000.999.56580, gift of Daniel J. Parish Jr., January 1911). 19.6 mm.

Fig. 45: The New York Numismatic Club issued this 63 millimeter in .999 Silver, Nickel-silver and Bronze to mark the Sesquicentennial of the Civil War. Designed by U.S. Mint Master Designer Joel Iskowitz, it shows Abraham Lincoln on horseback from a photograph of his arrival at the Gettysburg battlefield. The reverse bears a funerary monument typical of the postwar era of mourning for those who fell on both sides of the conflict.

Fig. 41. United Confederate Veterans 11th Reunion, Memphis May 1901. Celluloid, full-color uniformed bust of Lieutenant General Nathan Bedford Forrest with three Confederate flags. Forrest was Tennessee’s self-taught genius of mobile warfare, often remembered for his hotly debated role in the massacre of black and Southern-born Union prisoners after the fall of Fort Pillow near Henning, Tennessee, April 12, 1864. Forrest was traditionally regarded as the founder of the Ku Klux Klan in Pulaski, Tennessee in 1866. His actual role may have been simply an early leader. (ANS 0000.999.56565) 73.4 x 51.4 mm.
Lorenzo J. Hatch (fig. 1) was a very talented engraver and artist who had an unusual career in the bank-note business. He trained at the United States Bureau of Engraving and Printing, and subsequently was employed at several private bank-note companies in the U.S. before going to China in 1908 to establish the first modern Chinese currency-printing bureau.

Hatch started at the Bureau in 1874, little more than a decade after it was founded, and shortly before the Bureau began producing most of the federal currency. American Bank Note Company and National Bank Note Company (and, to a lesser extent, Continental Bank Note Company) were the establishment organizations for bank-note engraving, and where young people sought apprenticeships. In 1874 the New York Stock Exchange instituted engraving requirements for listed securities, a requirement that would later expand job opportunities for engravers such as Hatch.1

Three previous articles about Lorenzo Hatch, two published in the 1960s and one in 1986, have primarily provided some basic facts about his life, his start in picture engraving, and his work in China (1908 to 1914).2 This present article explores his work at the three organizations in the United States where he was a picture engraver, and especially at the International Bank Note Company.

Hatch was born in 1856, his place of birth vaguely designated simply as “New England”; another record identifies the place as Hartford, New York.3 His father, a designer of marble monuments, died at an early age, following which Lorenzo’s mother moved with her three children to Dorset, Vermont, a place that would be important to Hatch for the rest of his life, and where he is buried.4 Apprenticed at the age of fourteen to a jeweler in Salem, New York, at age sixteen he engraved a head of Washington on copper that was good enough to be attract the attention of George B. McCartee, chief of the Bureau of Engraving and Printing, who was visiting the Dorset area in 1874.5 Lorenzo Hatch subsequently became an apprentice engraver at the BEP in Washington, D.C. on April 24, 1874, the youngest and possibly the very first apprentice at the Bureau.6 An early sample of his apprentice work is an etching of a fish, dated August 1874 (fig. 2).

Picture engravers can use both “cutting” (called “engraving” in the art world), and “etching,” and frequently specialize in one or the other. In the U.S. tradition, human fleshwork and drapery are “cut,” while everything else—such as skies, scenery, animals, trains—is etched.) Human portraits were the most difficult work in picture engraving, and those who could do portraits well were the top of the profession.

One of Hatch’s early efforts was to copy a William Cullen Bryant portrait originally engraved by Charles Burt. From that point onward Lorenzo Hatch exhibited considerable talent with portraits, making him a very useful person at the Bureau, as portraiture was by far the largest category of Bureau work. From the Bryant portrait of 1876 to the Millard Fillmore portrait finished December 23, 1887, three days before he resigned from the Bureau, Hatch engraved portraits of many government officials and various other nineteenth-century American males.7 Only a small number were used on U.S. currency, namely, James A. Garfield (with the tie straightened) on the $5 National Bank Notes; Ulysses S. Grant on the $5 Silver Certificate of 1886 (fig. 3); Daniel Manning on the $20 Silver Certificate of 1886,
Artistic Perfection is Security

Fig. 1: Portrait of Lorenzo Hatch, undated, courtesy Bureau of Engraving and Printing.

Fig. 2: Hatch’s first apprentice work at the BEP, an etching of a fish, August, 1874.

Fig. 3: Die proof portrait of Ulysses S. Grant, engraved by Hatch, 1886 for the BEP.

Fig. 4: Die proof portrait of General Sheridan, engraved by Hatch, 1884 for the BEP.
and Generals Sheridan (fig. 4) and Grant on the back of the $5 Silver Certificate of 1896, the “Educational” note. General George Thomas (on the $5 Treasury note of 1890), previously thought to have been done by Hatch, is now known to be the work of W. G. Philips in 1890.8

Because of the Bureau’s emphasis on portraits, there were not many opportunities for Hatch to engrave other subjects. He engraved only about fifteen miscellaneous vignettes, including the Bureau’s first home (fig. 5, etched with F. H. Noyes in 1880); a large eagle, etched in early 1886; and an allegorical female (fig. 6) for which he did the artwork and engraving. While picture engravers are good artists by necessity, some had more aptitude for vignette art than others, and Lorenzo Hatch’s talent in vignette art would be significant for his work at the International Bank Note Company.

Hatch resigned from the Bureau on December 27, 1887, to join Western Bank Note Company in Chicago. A newspaper article stated that “he resigned owing to the small salary and has taken a place with the Western Bank Note Company of Chicago at a high salary.”9 It doubtless did not hurt his reputation that several of his portraits appeared on U.S. currency issued right before the date of his departure. Western Bank Note, at this point an independent company, was formed in 1864, near the end of the state-bank-note era, and primarily produced checks, stock certificates, bonds, and stationery. The New York Stock Exchange engraving requirements instituted in 1874 provided new opportunities for companies such as Western, and on January 9, 1889, Western Bank Note was approved by the NYSE to produce securities for NYSE–listed firms.10 Hiring Lorenzo Hatch was probably related to Western’s applying for NYSE approval.

As there are no surviving engraving records from Western Bank Note Company, our only evidence of Hatch’s work comes from signed proofs or other evidence found in engravers’ collections. There is evidence of Hatch’s engraving nine male portraits, several vignettes of children (see fig. 7 for a portrait of Marcus Daly Jr., the son of the copper-mining magnate), an Indian portrait, five female portraits (fig. 8 illustrates a fine one), and a railroad vignette.11 The male portraits, most of which are “specials” done at the request of a specific customer, are considerably smaller than Hatch’s Bureau portraits, and were intended for use on checks, stock certificates, or letterheads. The female portraits, for the most part “stock” pieces done for general use as decorative engravings, also are smaller than his Bureau work. The portraits have a more delicate quality and fineness of line work than his Bureau portraits, probably due to their smaller size. Hatch’s Western portrait work successfully achieved
Fig. 7: Die proof of a portrait of Marcus Daly Jr., the son of the copper magnate Marcus Daly, engraved by Hatch, 1889 for Western Bank Note Company. The die number, 1735, is on the left, and the year, 1889, is on the right.

Fig. 8: Die proof of a female portrait engraved by Hatch, ca. 1888–1889 for the Western, signed in pencil at the lower right; portrait used on checks done by Western for the First National Bank of Pueblo, Colorado, in the 1890s.

Fig. 9: Die proof of a dragon, artwork and etching by Hatch, January 1890, for International Bank Note Company.
Fig. 10: Top half of a specimen outside bond panel for the Tennessee Midland Railway Company bond of 1892, by IBNC, head of a mythical beast etched by Hatch.

Fig. 11: Top half of the face of a specimen coupon bond of the Chicago and Calumet Terminal Railway Company bond of 1893, by IBNC, with a large mythological beast surrounding a portrait Liberty. Both the beast and the helmeted female drawn and engraved by Hatch.
a photographic quality, the ultimate goal of the picture engraver, whose job is to translate a photographic medium into a dot-and-line medium, in a way that will trick the eye into seeing the resulting engraving as nearly photographic.

Hatch’s reputation was well established at this point and no doubt helped him obtain his next and most important U.S. job, when he moved to the International Bank Note Company in New York in 1889. The company was founded in 1878, but there is little evidence of fully engraved work by International before the late 1880s. International’s work received NYSE approval on February 12, 1890, making it very likely Hatch’s hiring was related to International’s application for NYSE approval. Hatch’s ability to do original vignette artwork doubtless made him a particularly appealing prospect for International, and his new employer provided him an opportunity to do both human figure and decorative work. Hatch was probably hired as head of the engraving department, which comprised only a few people. It was at International that he embarked on the design and engraving of a remarkable series of vignettes and decorative work (considerably different from the predominantly portrait work he did at the Bureau and Western) that would establish him as one of the most talented and creative artists and engravers in the banknote business in the United States. The remainder of this article will review some highlights of Hatch’s work for International.

One of Hatch’s first decorative pieces for International was a dragon, done in January 1890 (fig. 9). This engraving started a pattern that would prevail for much of Hatch’s work at IBN: he did both the original artwork and the engraving (etching in this case). The dragon appeared on a promotional greeting card for IBN (see illustration 1-27 in The Feel of Steel), likely for the season of 1890/1891. Another wonderful mythological creature is the head of a beast appearing on the outside bond panel of the Tennessee Midland Railway Company bond of 1892 (fig. 10).

Perhaps the largest creature Hatch produced as a decorative device was a fabulous beast forming a half circle, both drawn and engraved by Hatch. It appeared on various coupon bonds, including the Chicago and Calumet Terminal Railway Company bond of 1893 (fig. 11). This security also features “Liberty,” a large, helmeted female head, for which Hatch again did both the artwork and the engraving. It is a rather Germanic-looking portrait, and when American Bank Note (which acquired International in 1902) produced a souvenir postal panel for an opera stamp in the 1980s, this portrait, presumably representing Brunhild, was selected. Hatch signed and dated the portrait “LJHatch-sc.-fecit-92” vertically on the lower, far right side, “sc.” indicating that he engraved it, and “fecit” that he drew the original design.

An unusual engraving is Artistic Perfection Is Security, a frame with a pediment on top, and large cherubs, one a young Mercury and the other with artist’s tools (see opening image on page 38). The proof illustrated has pasted in the center an undated photograph of Mr. and Mrs. Hatch with a Chinese man, taken from a larger photograph of a dinner party during the Hatches’ years in China. Artistic Perfection Is Security was never used in its original form, but bonds of the Baltimore and Ohio Railroad Company made use of an extended pediment and the cherubs, in 1898 and in 1940.

Using what are probably the largest cherubs to appear in bank-note engraving, Lorenzo Hatch engraved a striking vignette for bonds of the Schoen Steel Wheel Company in 1906 (fig. 12). Hatch’s monogram appears in the bow of the ribbon beneath the wreath in the hand of the cherub on the right. These two cherubs were used in the 1990s (without the wheel), appearing on stock certificates of Paragon Trade Brands, a diaper company!

Lorenzo Hatch collaborated with Walter Shirlaw (whom he probably knew from Western Bank Note) on several vignettes for International Bank Note Company. Perhaps the finest result of this Shirlaw–Hatch cooperation is the vignette Electra (fig. 13), done in 1891 and used particularly for oil-company stock certificates, including Mobil Oil until it was acquired by Exxon. Shirlaw did the artwork (he was known for drawing females with raised arms), and Hatch engraved the vignette. Both Shirlaw and Hatch put their monograms in the rays on the lower left and right, respectively.

At the World’s Columbian Exposition in Chicago (1892–1893), Hatch met Grace Harrison, a talented young pianist and a great granddaughter of President William Henry Harrison, and married her in 1894. Hatch later painted a full-length portrait of his wife entitled Woman in White. That portrait allows us to conclude that Hatch used his wife as the model for the central figure in a particularly large vignette of three females. (fig. 14 shows its use on a Chicago Subway Company bond of 1908).

Several Hatch vignettes done for International relate to Asia, particularly Japan. One is a vignette for the Southern Pacific Railroad Company, and the other is Orient / Occident, a two-part vignette with an oriental scene on the left and the occidental scene on the right (fig. 15). Orient / Occident may have been designed for (and was used on) the bonds of The Nicaragua Canal Construc-
Fig. 12: Die proof of two cherubs around a railway wheel, engraved by Hatch for the Schoen Steel Wheel Company bonds of 1906 by IBNC.

Fig. 13: Die proof of Electra, an allegorical female, engraved by Hatch for IBNC, artwork by Walter Shirlaw. Monogram “WS fecit” engraved in the rays at the lower left and “LJH sc 91” at the lower right; signed by Hatch in pencil in the lower right.
Fig. 14: Top half of the face of a specimen bond of the Chicago Subway Company bond of 1908 by IBNC with a large three-figure allegorical vignette, engraved (and very likely drawn) by Hatch. The center figure appears to be modeled after Hatch’s wife, Grace Harrison Hatch.

Fig. 15: Die proof of a two part vignette, Orient / Occident, etched by Hatch, 1892 for IBNC; used on The Nicaragua Canal Construction Company bonds of 1892.
tion Company of 1892. Hatch’s initials and the date “92” may be found on both panels of the vignette.

While the Victorian era was generally straight-laced, nudity was permitted in art and in security vignettes. A remarkable Hatch vignette, and one for which he both created the artwork and did the engraving, is *Vulcan and Venus*, showing full frontal nudity in the female figure (fig. 16). The only place this engraving is known to have been used is on bonds IBN produced for the Broadway & Seventh Avenue Railway Company (one of New York City’s street-car lines) in 1893.

A security that represents some of Hatch’s unusual design work is the St. Louis, Iron Mountain and Southern Railway Company bond of 1899 (fig. 17). The vignette (and the company name) is part of the green tint, which is very unusual. The vignette of two females behind a shield, viewed from below, is striking and effective, and there is little like it in security engraving.

American Bank Note Company acquired International Bank Note in 1902, and so from 1902–1908 Lorenzo Hatch was indirectly an employee of American Bank Note.15 International remained a separate entity for that whole period, but Hatch did do several jobs for American in 1908, his last year at International. One depicts two females, a vignette which was used on a Brazilian 50 mil reis bank note of 1916 (fig. 18). It is one of the very few Hatch engravings from his post-Bureau work to be used on bank notes.

In 1908 Lorenzo Hatch departed for China to set up the Chinese currency printing bureau. Hatch had had a brilliant career in the United States, with an unusual path—training at the Bureau, mastering portraiture and becoming a leading engraver there, followed by two years in Chicago at Western Bank Note. But it is at the International Bank Note Company in New York, where he worked from late 1889 to 1908 and where he was in charge of the engraving department, that Hatch had the freedom to produce exceptional artwork and engraving that gave International Bank Note Company a spectacular vignette library with little equivalent in security engraving.

Note: This article is a revised version of the author’s presentation at the International Committee of Money and Banking Museums Ninth Conference in Beijing in 2002, and subsequent publication in the proceedings of that conference, which received almost no circulation in the United States. 16

The American Numismatic Society’s brand-new publication, the revised, trade edition of *The Feel of Steel, the Art and History of Bank-Note Engraving* in the United States, by Mark D. Tomasko, explores the history of bank-note engraving; explains the art, design, and process of security engraving; and introduces the practitioners in this field in the nineteenth and twentieth centuries. It is available for purchase through the ANS Store, numismatics.org/Store.
Fig. 17: Top half of the face of a specimen bond of the St. Louis, Iron Mountain and Southern Railway Company of 1899, by IBNC, with the vignette engraved by Hatch.

Fig. 18: Die proof of 50 mil reis note of Republic of the United States of Brazil, 1916 by American Bank Note Company. Hatch engraved the two females as a pair in a single vignette, 1908 for ABN Co.
End Notes


3. Apparently published, undated, typescript obituary attributed to Joseph Stanley Brown, in the Huntington Library (San Marino, California) Hatch materials.


5. Typescript obituary, note 3 above.

6. The date of Hatch’s employment at the Bureau was provided in 2002 by Cecilia Wertheimer, at the time curator of Historical Resource Center, Bureau of Engraving and Printing, Washington, D.C.

7. Dates of Hatch’s work at the Bureau were provided by Cecilia Wertheimer in 2002.

8. Engraver attribution of portrait of Gen. Thomas was confirmed in 2012 by Margaret Richardson, Collections Manager, Historical Resource Center, Bureau of Engraving and Printing.


11. The evidence is from die proofs in the author’s collection.

12. While Griffiths, *Story of American Bank Note Company* lists 1878 as the founding year, the company was not listed in New York City business directories until the mid-to-late 1880s.


Over the last several months, the ANS added to the cabinet a number of interesting gifts and purchases.

The Greek Department acquired through Numismatica Genevensis SA in Genève, Switzerland, a very important group of 144 ancient gold and silver coins (500-150 BC) from the Archer Huntington Collection that was sold by the Hispanic Society of America through Sotheby’s on March 8, 2012. Among the specimens are an outstanding series of 4th-3rd century BC Punic coins (fig.1), many of which are Sicilian issues (fig.2), and an interesting group of gold staters of Gallic tribes (fig.3). Unquestionably, the greatest treasure of this purchase is a group of 75 archaic silver fractions from an early 5th century BC hoard (IGCH 2352) found in 1867 near the small town of Auriol in southern France, the region of the Greek colony at Marseille, known in antiquity as Massalia (fig.4).

We have also purchased items from a selection of the Huntington Collection that was sold by the HSA through the Jesus Vico auction in June 2012. From this sale the ANS acquired 10 rare bronze coins of the 2nd-1st century BC that were issued by various ancient Spanish mints (Asido, Bailo, Lascuta, Oba, Kelin, Urkeken) (fig.5-6). Additional HSA items, offered in another auction sale (Rauch 90, June 4-6, 2012) and acquired by ANS through Numismatica Genevensis, include an interesting variety of 24 silver talers and fractions of the 16th-18th centuries; a very valuable group of gold coins that includes three guldens and one crown of Charles V (1500-1558) (fig.7), and a gold dukat of Ferdinand I, issued during the first Turkish siege of Vienna in 1529 (fig.8).

The Society also purchased twelve Kushan, Kushano-Sasanian, and Kidarite coins for inclusion in the forthcoming catalogue of the ANS Kushan collection. These include two types of Buddha tetradrachms (Sakayamuni and Maitreya), issued by Kanishka I (AD 127-151), a gold dinara of Vasishka (AD 247-267) (fig.9), and a possibly unique gold dinara of Kanishka III (AD 267-270) (fig.10). This purchase filled important gaps in the ANS collection of this valuable material.

A donation by ANS Fellow Frank Kovacs of a bronze coin from an uncertain mint in Asia Minor for our Greek collection is an interesting object for further research study (fig.11).

This year we had the opportunity (through the Numismatica Ars Classica auction 63 of May 17, 2012) to purchase another group of 25 silver and bronze Roman Republican coins from the extensive RBW Collection which were lacking in the cabinet. Among the very rare items acquired are: a silver denarius of 87 BC, struck by the rebels who opposed Rome during the Social War, with helmeted bust of Minerva crowned by Victory (fig.12); a bronze as with Janiform heads of Hercules and Mercury issued by Rubrius Dossenus, c. 87 BC (fig.13); and an extremely rare variety of the denarius of C. Vibius Pansa, 90 BC, with no control mark on the obverse (fig.14). Through this sale the ANS also obtained other very rare specimens, including a silver sestertius of A. Licinius Nerva, c. 47 BC (fig.15); a denarius of Cn. Pompeius Junior and M. Minatius Sabinus, issued in Spain, c. 46-45 BC, with the head of Cn. Pompeius Magnus and a soldier between the personifications of two Spanish cities (fig.16); this series was comprehensively published by Prof. T.V. Buttery in ANSMN 9, 1960); and a silver sestertius depicting a voting tablet and urn issued by the moneyer Lollius Palicanus, c. 45 BC (fig.17). We also added to our collection through this purchase an extremely rare hybrid denarius from Sicily, c. 42-38 BC, issued by Sextus Pompeius and bearing the name of his naval commander Q. Nasidius, which combines the obverse of Crawford 483/1 with the reverse of 483/2 (fig.18), and a rare denarius with a lovely youthful portrait of Octavian with slight beard, issued by C. Vibius Varus in 42 BC (fig.19).

A fine group of important US coins came from Karen Alster. Among these interesting examples is a Capped Head-Left quarter eagle of 1826/5 (Breen 6130) (fig.20). In his comprehensive catalog, Breen reported that three proofs might exist. This coin places high on any condition census assembled for the date, but shows absolute evidence of neither proof strike nor surfaces. In this case, however, absolute rarity must overwhelm the mythic rarity that has long been associated with proof status! On another coin from Karen Alster’s donation, a Capped Bust quarter of 1834 (Browning 4, Breen 3926) (fig.21), the reverse shield shows lines of stripes two and three close together to help identify this variety. The
From the Collections Manager

Fig. 1. Zeugitana. Carthage. Circa 264-241 BC. Electrum stater. (ANS 2012.49.31, purchase) 23 mm.

Fig. 2. Sicily. Punic occupation. 213-211 BC. Silver quarter shekel (ANS 2012.49.129, purchase) 19 mm.

Fig. 3. Gaul. Northeast. Ambiani. Mid. 1st century BC. Gold stater. (ANS 2012.49.2, purchase) 19 mm.

Fig. 4. Gaul. Massalia. Circa 490-460 BC. Silver hemiobol (ANS 2012.49.107, purchase) 8 mm (image enlarged).

Fig. 5. Spain. Asido. 2nd century BC. Bronze coin. (ANS 2012.56.2, purchase) 19 mm.

Fig. 6. Spain. Kelin. Circa 2nd century BC. Bronze coin (ANS 2012.56.7, purchase) 25 mm.

Fig. 7. Germany. Charles V (1500-1558). Hildesheim. Gold 4 gulden. 1528. (ANS 2012.57.2, purchase) 46 mm (image reduced).

Fig. 8. Holy Roman Empire. Ferdinand I (1521-1564). The 1st Turkish Siege of Vienna. Gold dukat. 1529. (ANS 2012.57.5, purchase) 22 x 21 mm.

Fig. 9. Kushan Kingdom. Vasishka (AD 247-267). Mathura mint. Gold dinara. (ANS 2012.31.3, purchase) 23.5 mm.

brilliantly reflective fields contrast with the frosted relief boasting needle-sharp details. Breen knew of six proofs encompassing all 1834 varieties; the Guide Book of United States Coins, Professional Edition, suggests 20 to 25 for all varieties of this date. Another interesting acquisition in Alster’s wonderful gift is a Capped Bust, Reeded Edge half dollar of 1836 (Breen 4731), (fig. 22). This example of the first reeded edge 50-cent pieces was boldly struck, with a slightly less strong reverse rim; it shows the short, lightning-line crack from rim into the field. This coin’s weight is of the old standard, 20.74 grains (13.44 g), typical of both proofs and uncirculated coins actually struck during 1836. Breen recorded 12 proofs; the Guide Book suggests there are 10 to 15 known.

Another important donation to our American cabinet came from Barbara Phillips. It includes a proof Capped Bust quarter (Browning 1, Breen 3904) of 1822 (fig. 23). Its flawless, smooth and reflective fields and needle-sharp reliefs are bathed in a handsome and dignified silver-gray and pearl toning of great subtlety. Breen believed that six to eight proofs were known of this important variety; the Guide Book lists six to ten. This coin must rank among the finest known. A second beautiful coin in Phillips’ donation is a proof Capped Bust half dollar of 1829 (Overton 107, Breen 4685) (fig. 24). This splendidly-struck coin exhibits a powerful, all-pervading mirror gleam, with electric blue, hinted rose and subtle gunmetal toning to create a most exquisite beauty. Walter Breen traced a single proof from pioneer researcher Hillyer Ryder to the great dealer/publisher Wayte Raymond. The Guide Book enumerates between six and nine examples of all varieties of 1829. A third coin of Ms. Phillips donation is a proof Liberty Seated half dime of 1839, without drapery (Breen 3012, Valentine 2). This coin’s strike displays jewel-crisp definition on all of the reliefs and partial wire rims (fig. 25). Its deeply gleaming fields show rose and scattered gold toning that is somewhat uneven. The Guide Book states that four to five proofs are known.

From the ANS member Ray Williams we received an interesting eighteenth-century British (or British-American) silver and baleen punch ladle (fig. 26). The bowl is made from a 1708-dated shilling of Queen Anne set into a crown of either William III (1694-1702) or George II (1727-1760) with the edge lettered OCTAVO, which is shaped into a lipped bowl. The bowl is attached to the handle by a delicate silver strap, expanding into a tube with four-ring decoration at its opening. The rest of the handle is made from a piece of baleen (whalebone), half straight and half spirally twisted, with a silver finial. This is a handsome example of a type of domestic artifact that demonstrates the connection between numismatics, silversmithing, and utilitarian items.

Anthony Terranova has continued to enrich our collection with interesting new donations. His latest gifts include a rare, antique moneychanger (fig. 27). This banking device is in excellent working condition. It was made to dispense penny, nickel, dime, half dollar, and dollar coins. The change holder detaches from the frame so that the coins could be put in the vault at night. The base is very ornate; it reads on one end PATD FEB 25 1890 and on the other end it says STAATS MONEY CHANGER COHOES N.Y.

In 2014, the world will commemorate the 100th anniversary of the beginning of World War I. This war caused the disintegration of four empires (Austro-Hungarian, German, Ottoman, and Russian) and about 8,500,000 soldiers were killed from all nations. A Louis C. Tiffany 1918 gilt-metal-mounted gold Favrile molded glass medallion celebrating the victorious end of the war was also generously donated by Anthony Terranova. This uniface example bears an image of an eagle with spread wings seated on the Liberty Bell, with “Louis C. Tiffany, Favrile” etched on the reverse (fig. 28). This gift is great addition to ANS collection of the medals dedicated to the history of the World Wars.

A third interesting piece donated by Terranova is a unique 18K yellow gold proof medallion featuring the late President Lyndon B. Johnson, benefiting the Lady Bird Johnson Wildflower Center (fig. 29). The obverse features a realistic portrait of Lyndon Johnson wearing a cowboy hat. The photograph from which this image was taken is known in the Johnson family as his “John Wayne picture”. The reverse has Johnson’s comments on the environment: “All my life I have drawn sustenance from the rivers and from the hills. Their message of love and challenge is written in my spirit. I want no less for all the children of America than what I was privileged to have as a boy.”

A portrait medal of Mark Blackburn (1953-2011) was obtained for the ANS Cabinet through the Fitzwilliam Museum in Cambridge (fig. 30). The medal was commissioned by friends and colleagues in recognition of the Blackburn’s twenty years as a Keeper of Coins and Medals at the Fitzwilliam Museum and his contribution to numismatics generally. Ian Rank-Broadley, the United Kingdom’s leading portrait medalist, whose work includes the effigy of the Queen on the United Kingdom and Commonwealth coinages since 1998 and effigies of other royal family members on commemorative coins, designed the obverse of the medal. In 1990, Rank-Broadley designed a magnificent portrait medal of Graham Pollard, the founder and the first Chairman of the British Art Medal Society and also Mark Blackburn’s predecessor as Keeper of Coins and Medals at the Fitzwilliam. Lida Cardozo Kindersley, a leading UK’s...
Fig. 11. Asia Minor. Uncertain mint. Bronze coin. (ANS 2012.35.1, gift of Frank Kovacs) 19 mm.

Fig. 12. Roman Republic. The Social War. Mint moving in Campania. Silver denarius. 87 BC. Sydenham 632a. (ANS 2012.34.1, purchase) 18.2 mm.

Fig. 13. Roman Republic. L. Rubrius Dossenus. Bronze As, 87 BC. Crawford 348/6 (ANS 2012.34.10, purchase) 27 mm.

Fig. 14. Roman Republic. C. Vibius C.f. Pansa. Silver denarius, 90 BC. Crawford 342/5b var (no symbol). (ANS 2012.34.5, purchase) 17.8 mm.

Fig. 15. Roman Republic. A. Licinius Nerva. Silver sestertius, 47 BC. Crawford 454/4. (ANS 2012.34.16, purchase) 10 mm (image enlarged).

Fig. 16. Roman Republic. Spain. Cnæus Pompeius Junior and M. Minatius Sabinus. Silver denarius, c. 46-45 BC. Crawford 470/1b. (ANS 2012.34.17, purchase) 17 mm.

Fig. 17. Roman Republic. Lollius Palicanus. Silver sestertius, 45 BC. Crawford 473/4. (ANS 2012.34.19, purchase) 11 mm (image enlarged).

Fig. 18. Roman Republic. Sicily. Sextus Pompeius and Q. Nasidius. Hybrid silver denarius, c. 42-38 BC. Obverse: Crawford 483/1; Reverse: Crawford 483/2. (ANS 2012.34.21, purchase) 21.5 mm.

Fig. 19. Roman Republic. Vibius Varus. Silver denarius, 42 BC Crawford 494/33 (ANS 2012.34.23, purchase) 17 mm.

Fig. 20. United States. Capped Bust Liberty gold 2 ½ dollar, 1826/5. Breen 6130. (ANS 2012.13.1, gift of Karen Alster) 19 mm.
letter cutter and letter designer, designed the reverse of the Blackburn medal. Her work, found throughout England, ranges from large inscriptions on buildings to thousands of monuments and commemorative plaques. The idea for commissioning these noted artists for the medal came from Mark Blackburn himself.

The Society’s holdings of the Jewish-American Hall of Fame medals has been enriched by the addition of a bronze medal of Louis Brandeis (1856-1941), an Associate Justice on the Supreme Court of the United States from 1916 to 1939 (fig. 31), donated by Mel Wacks, who also included the original clay model and negative plaster cast for the medal, and copies of related correspondence from the medal’s designer, Gerta Ries Wiener.

On October 14, 2011, the National Bank of Poland issued two coins commemorating the 100th anniversary of the Society for the Care of the Blind, a Polish organization that cares for blind people and helps them adapt to the world around them. ANS Fellow Dr. Jay Galst enriched our Modern Department with this interesting new donation. In Poland the year 2011 also marked the 60th anniversary of the establishment of the Polish Association of the Blind, a national association of blind and partially sighted people. One of the two new coins, a silver 10 złotych (fig. 32), indicates the denomination with Braille script. This coin, as well as the other example of this issue, a Cu-Zn 2 złotych (fig. 33), bears on the reverse the slogan EUROPA BEZ BARIER (“Europe Without Barriers”), which refers to eliminating boundaries to the disabled.

Current Exhibitions
A curious exhibition called Circus and the City open in September at the Bard Graduate Center: Decorative Arts, Design History, Material Culture in New York City. This show is a comprehensive examination of the extraordinary development of the American circus as seen from the perspective of New York City. The story of the circus and New York began with John Bill Ricketts, a Scotsman who brought the first circus to New York in 1793. The ANS example of the Ricketts’s Circus token (fig. 34), requested for this show, is displayed among the objects associated with Ricketts’s venture. In the 1860s and 1870s Lewis B. Lent’s Circus became a major circus of the city. Another example from the ANS collection, Lent’s New York Circus token (fig. 35), is featured prominently under the theme of nineteenth-century New York. At that time the circus was the most popular form of entertainment in the United States, and New York City was its most influential market. The exhibition will be on view through February 2013 and will later travel to seven other venues around the United States.
Fig. 26. United Kingdom (?). The eighteenth-century British (or British-American) silver and baleen punch ladle. (ANS 2012.50.1, gift of Ray Williams).

Fig. 27. United States. Money Changer. Banking device. New York, 1890. (ANS 2012.41.1, gift of Anthony Terranova).

Fig. 28. United States. Louis C. Tiffany 1918 gilt-metal-mounted gold Favrile molded art glass medallion celebrating the end of WWI (ANS 2012.41.3, gift of Anthony Terranova) 71 mm.

Fig. 29. United States. Gold medal with Lyndon Johnson’s Comments on Conservation and the environment, benefiting the Lady Bird Johnson Wildflower Center. Unique. (ANS 2012.41.2, gift of Anthony Terranova) 38.2 mm.
Fig. 30. United Kingdom. Bronze commemorative portrait medal of Mark Blackburn (1953-2011), by Ian Rank-Broadley (obverse) and Linda Cardozo Kindersley (reverse), 2012 (ANS 2012.42.1, purchase) 124 mm.

Fig. 31. United States. The Jewish American Hall of Fame bronze medal honoring Louis Brandeis (1856-1941), by Gerta Ries Wiener, 1971. (ANS 2012.43.3, gift of Mel Wacks) 42 x 45 mm.
For the newly renovated galleries of the United States Mint in Philadelphia, Robert Hoge, the ANS Curator of North American Coins and Currency, selected two coins from our United States collection: a 1916 Standing Liberty Type I quarter (Breen 4226) (fig. 36) and 1917 Standing Liberty Type II quarter (Breen 4230) (fig. 37). We are pleased to be a part of the interesting new exhibition organized by the United States Mint at Independence Mall in downtown Philadelphia.
In June 2012, I received a confirmation letter stating that my application for grant funding assistance for preservation needs in the ANS Library was being awarded $5,000 from The Bay and Paul Foundations, an independent private foundation located in New York City. I was thrilled, not only because this is the first grant I wrote that resulted in funding (and such applications can take a great deal of time), but because there are limited funds available in the ANS Library budget that can go towards preservation projects (of which there are many). Although still a very modest sum, the grant will allow for the necessary re-housing of rare auction catalogs and periodicals and also for a general inventory of preservation needs in the rare book room with help from a professional conservator. The project allowed me to bring in a student intern with an interest in preservation and rare books to gain hands-on experience dealing with issues that are encountered by all libraries.

Once the funding came through, supplies were ordered and I immediately began my search for an intern with the right experience and interest to take part. A successful candidate was found in Emily Dunlay, a graduate student enrolled in a dual-degree program at New York University and the Palmer School, where she is working toward a Master’s of English Literature and a Master’s of Library Science with a concentration in rare books and special collections. Her completed coursework, coupled with additional experiences working in the Fales Library and Special Collections of NYU, made her an ideal candidate for the ANS Library internship. She started immediately after the Labor Day holiday and dove right into the re-housing portion of the project.

One of the most highly used parts of the ANS Library collections are the auction catalogs, which date from the later part of the 18th century to the present day. Users seek information contained in these important auction catalogs for a variety of topics, including the study of provenance of numismatic collections, to understand collecting patterns, see the prices realized, conduct die-studies, and more. Many of the auction catalogs have either been bound into groupings of similar date, or are housed in acidic pamphlet boxes (fig. 1). There are a number of damaged or brittle books and catalogs which require stabilized containers so that they can continue to be used. Recommendations for this project and the types of acid-free materials to use were outlined in an official preservation assessment that the library conducted in February 2009.

With 300 acidic containers in the rare book room that needed to be replaced, along with a number of items that had no container at all, we set to work replacing the containers, using Mylar protective clear sheets when necessary, and making labels (fig. 2). Emily worked steadily on this part of the project until October 11, when we were scheduled to spend a day working with professional preservation specialist, Emily Holmes, who is the Assistant Director of Preservation at Columbia University. Ms. Holmes was already familiar with the ANS Library, as she had conducted the preservation assessment back in 2009. (She was also one of my professors when I was a graduate student in library school). Using an inventory tool that Ms. Holmes created, we were able to record detailed information about the physical appearance and condition of each item included in the inventory sample and then rate them by priority of need. This went along with the second part of the grant project, which involved creating an inventory of the rare book room, with particular attention to rating the degree of preservation need for each item. With thousands of items in the rare book room, it would be impossible to conduct a complete inventory of each item in only four months, so instead a sample was taken from each shelf. At the time of writing, we have completed about a quarter of the necessary re-housing and have had a full day of training and implementing the inventory tool. Both of these projects will continue through the end of 2012. (The inventory tool will also continue to be used on a continual basis once the initial survey sample is completed).

In working so closely with the rare books over a period of time, I was reminded of the popular question that I am repeatedly asked: Are gloves required in order to handle rare items? The short answer is no, although it is worth reviewing why. The policy of wearing white gloves was initially intended as a barrier to prevent dirt and skin oils from damaging paper items.

However, as the British Library attests, wearing white gloves is no longer considered best practice when
handling paper collections. I have always preferred the practice of not wearing gloves but handling with clean hands for the very reasons outlined in the articles that were linked to in a recent issue of The E-Sylum (discussed in Vol. 15, No. 19 of The E-Sylum). In particular, delicate or brittle pages may more easily tear if the added barrier of a glove is present. The dexterity of a clean, uncovered hand can more delicately handle the pages than a gloved hand, which is still prone to pick up dirt or absorb sweat and oils of the user. In addition, users may feel a false sense of protection in wearing white gloves, which can lead to increased mishandling of the item. There is also an aesthetic appeal that is lost when wearing gloves. If the user cannot feel the physical attributes of the item, important information about the object may be missed, as a perceived interaction with the physical attributes of the paper can help to provide important and complementary information. It is not clear when the practice of wearing white gloves to handle library and archival materials began; it may have developed from photographers wishing to prevent fingerprints from damaging their negatives (a practice that could have started in the mid-19th century). What’s more, there is no scientific evidence that even regular handling of paper collections with bare hands causes chemical damage to the item. So as we worked our way through the rare book room items, we did not use gloves but approached the project with clean hands and steady fingers.

As already mentioned, this project was supported by a grant from The Bay and Paul Foundations. Such outside financial assistance is extremely important for the ANS Library and such support comes in many forms. After putting out a plea for support of the library cataloger position over the summer, I was extremely pleased to see a response that included generous donations from the following: Roger Siboni, Charles Anderson, Dan Hamelberg, Brent Pogue, Dan Holmes, the Numismatic Bibliomania Society, and Michael Bates. The fund has reached its target of $50,000! Thank you to the donors of this fund! And to all the donors of the ANS Library, a hearty thanks as well for your continuing support and contributions. With your help we are able to keep moving forward with advancing the many services that we provide to the numismatic community and ensuring these services are available for many decades to come.

If you would like to help with the conservation of one of our rare books, or support the library through other means, please check out the library support page for details: www.numismatics.org/Library/Support
The ANS collection improves all the time, and new information turns up to add to the value of many of the items that have been in the cabinet for years. Likewise, it continues to be a marvelous repository of information and illustration. There are still vast numbers of lacunae in the collections, and we encourage all readers to consider donating to help fill these voids, but it is always satisfying, as well, to make materials available in our ongoing quest to expand and refine services.

Lore of the Doubloon

How are great literature and Latin American numismatics connected? “Gold doubloons” and “pieces of eight” are coin names with which authors can conjure! One such example is the allusion to a gold coin literally posted (nailed to the mainmast of the Pequod!) by Captain Ahab as a reward for he who would be first to site the great white whale in Herman Melville’s epic novel Moby Dick (Chapter 36). Jeffrey Pettineo, from the University of Texas, at Dallas, wrote for help to interpret Ahab’s “escudos doubloon” in reference to the dissertation he is writing (Anderson: 58–62).

The coin in the book was one with a distinctive reverse. Through the observer/narrator, Ishmael, Melville’s (fig. 1) related its description and something of its background, and proceeded to note the variations in the regard that it received from the other members of the ship’s company (Chapter 99). It occurred to me that these attitudes toward the coin, on the part of Ahab and his crew, might compare with divergent opinions about coins among members of the numismatic fraternity—almost like a mini-coin show or lot viewing vignette. From the details of the description cited, it is possible to determine that the coin in question, which Ahab offered for inspiring his crew, had to have been a Quito 8-escudos of the type minted between 1838 and 1843 (fig. 2). The actual, official typology can be drawn from the formal description of a version of the arms of Ecuador, as adopted in 1836 and mandated for coinage in 1836: (http://en.wikipedia.org/wiki/File:Escudo_del_Ecuador_(1835).svg, accessed Sept 25, 2012).

In all, it will have a plain at the foreground, and at a corresponding elevation the sun above the zodiac or ecliptic, perpendicular to the equinoctial line, indicating the equator over the sun, and at a proportional distance, seven stars will manifest themselves, indicating the seven provinces that make up the Republic (n.b. Quito, Chimborazo, Imbabura, Guayaquil, Manabi, Cuenca and Loja). To the right will be the two principal peaks that form the junction of the cordillera of Pichincha: on the first point, the Guagua Pichincha, upon which will rest a condor, and on the second, the Rucu Pichincha volcano. On the left side of the arms will be engraved a crag, on which a tower, and atop this will be placed another condor facing the one that is above the mountain on the right. (My translation)

Guagua and Rucu (“the child” and “the old person,” in Quechua) are the two tallest peaks in Ecuador’s great Pinchincha stratovolcano, just to the west of Quito; it was on the slopes of the Pinchincha that the patriot army defeated the Spanish on May 24, 1822. Perhaps significant for Melville’s choice of the Ecuadorian doubloon in terms of its symbolism is the fact that the peak of the Chimborazo stratovolcano, in central Ecuador, was believed to be the world’s highest mountain until the early 19th century, and indeed, it is the farthest point on the earth’s surface as measured from the center of its core.

Ishmael’s delineation of the coin’s design was a bit at variance to its official one; available references being what they were, his numismatic knowledge was somewhat wanting, if not his enthusiasm:

On its round border it bore the letters, REPUBLICA DEL ECUADOR: QUITO. So this bright coin came from a country planted in the middle of the world, and beneath the great equator, and named after it; and it had been cast midway up the Andes, in the unwaning clime that knows no autumn. Zoned by those letters you saw the likeness of three Andes’ summits; from one a flame; a tower on another; on the third a crowing cock; while arching over all was a segment of the partitioned zodiac, the signs all marked with their usual cabalistics, and the key-stone sun entering the equinoctial point at Libra.

He rhapsodized a bit beyond this: “Now this doubloon was of purest, virgin gold, raked somewhere out of the heart of gorgeous hills, whence, east and west, over golden sands, the head-waters of many a Pactolus flows.
Fig. 1: France. Herman Melville commemorative medal, 1971, Monnais de Paris, by Cossacco. (ANS 1973.139.2, purchase) 68 mm.

Fig. 2: Ecuador. AV 8 escudos, 1839-MV, Quito mint. KM Ecuador#23; Friedberg Ecuador 3. (ANS 1960.6.43, gift of Mrs. R. Henry Norweb, Sr.) 36 mm. The coin is marked with the ensayo of the Quito mint official Miguel Vergara (M.V.) but its less-than-spectacularly-talented artist (who signed on the obverse bust truncation with the letter A) is apparently unknown.

Fig. 3: France. Herman Melville commemorative medal, 1975, Monnais de Paris, by A.H. (ANS 2011.87.112, gift of David and Jordy Bell) 77 mm.
And though now nailed amidst all the rustiness of iron bolts and the verdigris of copper spikes, yet, untouchable and immaculate to any foulness, it still preserved its Quito glow.” And “those noble golden coins of South America are as medals of the sun and tropic token-pieces. Here palms, alpacas, and volcanoes; sun’s disks and stars, eclipsits, horns-of-plenty, and rich banners waving, are in luxuriant profusion stamped; so that the precious gold seems almost to derive an added preciousness and enhancing glories, by passing through those fancy mints, so Spanishly poetic.”(Chapter 99)

Ishmael observes Captain Ahab scrutinizing the coin and muttering to the effect that all the symbolism appearing on it related to him. Ahab saw in the designs aspects of his own character, as he regarded it: grand and lofty, proud and firm, courageous, undaunted, and victorious! As a numismatist, he was certainly egomaniacal, seeing a coin’s value in relation to his own self importance! Then the religiously-oriented first mate, Starbuck, examines the coin to see what so captivated his commander. He notices that the three peaks might represent the Trinity, but also sees the dark vale of death at their base. He interprets the sun-face as righteousness. Like type collectors, his view is determined by personal interest or religious convictions.

The second mate, Stubb, was watching as Ahab and Starbuck studied the doubloon. Of an analytical inclination, he wondered in what ways this might differ from other doubloons. “I have seen doubloons before now in my voyagings; your doubloons of old Spain, your doubloons of Peru, your doubloons of Chili, your doubloons of Bolivia, your doubloons of Popayan; with plenty of gold moidores and pistoles, and joes, and half joes, and quarter joes. What then should there be in this doubloon of the Equator that is so killing wonderful?” But he then takes note of the zodiacal elliptic represented, which makes him think of his seaman’s books, his almanack; this he consults, then, to see what reference is on the coin. He decides that it merely demonstrates that, like the life of man, the sun moves through the “houses” during the passing of the year, and comes out with its cheerful, smiling face—rather how the jolly mate sees himself. Study and reflection are other enjoyable numismatic perspectives, with their resulting interpretations and comparisons. Through Stubb’s knowledge of the various doubloons, Melville shows why he chose the striking Ecuadorian issue for the book’s numismatic symbolism.

As Flask, the third mate, approached, Stubb hid to observe his reactions. Quite the pragmatist, Flask realized that the doubloon was 16 dollars-worth of gold, surmised that for this fine amount he could purchase 960 cigars, and warmed to the thought of whale-sighting!

Like him, there are surely numismatic collectors for whom the “bottom line” is everything!

Several other crewmen proceeded to view the coin: an old sailor from the Isle of Man, who supposes the coin relates that the time for finding the whale should be with the sun in Leo. Ishmael’s friend Queequeg, the harpooner from the Marquesas island, who compares the coin’s features with those of the tattoos with which his body is replete; Ahab’s prophetic dervish of a harpooner, Fedallah, who merely looks at it and bows respectfully to its power, while the little black cabin boy, Pippin, driven insane by near-drowning, thinks of the doubloon remaining nailed to the mask when the ship and its crew may have long since sunk to their watery graves. So, indeed, some collectors want to find meaning or explanations in their activities; some look to see how a new piece relates to what they already have; some simply admire and accept transactions as the occur. And then there are the young numismatists, for whom the world might be a large and frightening place, but who may see more clearly than those older and wiser the impending outcome of a current venture. What a lot of tension and confusion the coin represented, though—a chaos well-exemplified by a French mint tribute to Melville (fig. 3).

Judging from his writing, it would not surprise me at all to learn that Melville was a coin collector! A coin can mean very different things to different people. Melville certainly showed familiarity with doubloons. Later in life, as a customs officer, he surely would have had ample opportunities to pursue the inclination if he chose to do so. Perhaps surprisingly, none of the Pequod’s company seem to have been troubled by one appalling aspect of the coin—that it had had a nail driven right through it, clearly effecting its condition-grade and “slab-ability.” Shame on you, Captain Ahab!

Other Treasures Explored
From researchers we routinely receive inquiries relating to fascinating items in the collection. John Dannreuther, for one, wanted to verify the U.S. 1859 proof quarter eagle in the cabinet (fig. 4). It is an example featuring the rare Type 2 reverse, with the arrowheads thinner and separated from the lettering. This and the former Byron Reed collection specimens are the only two presently known. Breen stated most of the proofs were melted, and knew of no Type 2 examples.

For an investigation of die clashing, Kevin Flynn visited to study the remarkable pair of canceled 1883-CC Morgan dollar dies in the cabinet. Such tools are rare, but can be helpful in analysis of many aspects of numismatics (figs. 5 and 6).
Medals specialist H. Joseph Levine inquired about a rare item made to order for the great 19th century collector Charles Ira Bushnell as a gift to the young Augustus B. Sage, commemorating how they had first become acquainted on account of a controversy in print, in the *New-York Sunday Dispatch* (Bowers: 93-110). In 1857 Sage, signing himself as “Gus,” had written articles and answered numismatic questions in the paper, citing Eckfeldt and Dubois’ *A manual of gold and silver coins of all nations, struck within the past century*, to which Bushnell, calling himself “Numismatist,” took exception, faulting this book and severely criticizing “Gus”. Later, though, Sage honored Bushnell in a series of medals he produced featuring prominent American collectors of the era, called Sage’s “Numismatic Gallery,” and Bushnell returned the favor with the piece in question (fig. 7), an electrotype of which three were reportedly made (one for Bushnell himself, one for Sage, and one for the *Sunday Dispatch*). Its enigmatic-appearing types show, on the obverse, a standing figure of Hercules, with a club, pointing to a fallen female figure with the legend BEHOLD THE MANUAL, and on the reverse, the inscription NUMISMATIST/ TO GUS/ FOR VALOR. The piece alludes to discrediting Eckfeldt and Dubois’ “Manual,” and to Sage’s apparent imperturbability in the face of Bushnell’s earlier attacks. (Adelson: 10-11)

It had happened that the Bushnell-Sage medalet had been given one of the thousands of provisional “dummy” numbers in our database, indicating no records of provenance. Thanks to looking into Levine’s request, I have had the pleasure of correcting this mistake, one that is particularly noteworthy to me because Sage was not only a founding father of the ANS, but the actual donor of his personal specimen of Bushnell’s memento of friendship and contrition. I hope I have many more occasions to correct other records on account of inquiries from researchers. May you be one of them!

Bibliography


Wartenberg Kagan in Berlin
Dr. Ute Wartenberg Kagan attended the 21st Deutsche Numismatikertag, which was held from 4th-6th October in Berlin. She presented a paper about research on electrum coinage entitled “An der Wiege der Münzen: Elektron als Geldmitte” Neue Wege der Forschung”. Other speakers included Dr. Michael Alram (Vienna) Dr. Arent Pol (Utrecht) and Dr. Frank Berger (Historisches Museum, Frankfurt), and Dr. Bernhard Weisser (Berlin). The event included the meeting of the Deutsche Gesellschaft für Medaillenkunst, during which German artists and scholars looked at new German medallic work.

Bransbourg reports on a collaborative exhibition in Auriol, France
In February 1867, about 2,130 Greek coins from Massalia (Marseilles) were discovered by a local farmer in a flat area surrounded by hills. The field might have been planted with olive trees at the time of the burial in c. 460-455 BC, their presence theoretically helping the owner to retrieve his coins afterward. He failed to do so for reasons that will remain forever unknown. The combined silver coins initially weighed about 1.5 kg; knowing that the daily rate of a 4th century BC century Greek mercenary was 3 obols, e.g., c. 2.15 g of silver, this could have represented several years of savings for a single individual. A find of this magnitude remains truly exceptional for this early period. After the discovery, the hoard was dispersed between many institutions and private collections, some of them ending up with the ANS mainly as the result of donations and nicely supplemented by the recent acquisition of part of the Huntington collection (see Elena Stolyarik’s column in this issue).

As part of a rotating European Union cultural scheme, Marseilles will share with Kosice in Slovakia the title of European Capital of Culture in 2013. As a result, cities like Aix-en-Provence, Arles and Aubagne are launching ambitious programs, including new exhibitions and events, while very significant infrastructure works are achieved in order to make the region more visitor-friendly than before – like the new pedestrian area around the historical old harbor of Marseilles – provided the local authorities manage to handle the induced traffic nightmare...

It is in this context that the city of Auriol, under the auspices of the Martin-Duby Museum and its curator, Jean-Claude Herau has decided to organize ‘Searching the Auriol Treasure.’ This exhibition and several events will be hosted by the Museum, with the support of the city and region’s authorities, aiming at gathering coins from the original hoard that would be lent by several prominent numismatic institutions. As the ANS owns about 180 of the coins, we were approached by the Auriol museum in July of this year.

Since I happened to be in France at the end of August, I seized the opportunity to visit Auriol. Mr Herau organized a tight one-day schedule, including a visit to the discovery site from 1867 and a working meeting hosted at the city hall by Auriol’s energetic and very supportive mayor, Ms. Danièle Garcia.

The ANS will enthusiastically lend its support, since such an initiative fits perfectly fits with the educational mission of our institution. Beyond a coins’ loan, our input could materialize through an advisory role with the scientific aspects of the exhibition as well as potential publications around the numismatic issues raised by this exceptional discovery. We hope all the administrative hurdles will be successfully handled by our Auriol’s friends and that their efforts will lead to the ‘resurrection’ of the Trésor d’Auriol!
ANS Annual Meeting

The American Numismatic Society’s Annual Meeting was held on October 19, 2012. ANS President Roger Siboni and ANS staff presented reports about the year’s activities. Mr. Siboni, whose report included the Treasurer’s report, gave a preliminary overview of the year’s finances, which showed a healthy return of 12.2% of the Society’s investment portfolio; donations and contributions to the Society reached over $600,000. Mr. Siboni, who stepped down as ANS President, expressed his gratitude to Trustees and staff, who had supported him over the last five years and made his tenure such a success. He acknowledged Mr. Sydney Martin, who was elected by the Trustees on October 19, as new President. For a more detailed account of the ANS meeting and copy of reports delivered at the Annual Meeting see the website of the ANS at http://numismatics.org/Annual-Reports/FY2012

During the ANS Annual Meeting, the ANS was proud to announce the addition of two new Benefactors to its Benefactor Wall, which lists now 86 names in chronological order since 1906. John W. Adams and Abraham D. Sofaer and Marian Scheuer Sofaer were added to this impressive group.

In his address Mr. Siboni said about John Adams and Abraham Sofaer: “Few members of the American Numismatic Society are more committed to our institution than John Adams. He exemplifies simply everything the Society wishes to promote: as one of the world’s greatest collectors of American coins and medals, he has written many important articles about a variety of medals. He is a scholar of first rank, which reviews of his books on the Comitia Americana Series, Indian Peace Medals, Admiral Vernon medals or the fascinating series of John Law medals show. He is a member of many numismatic organizations where he has taken leadership positions to advance for what he really and truly cares.

John holds a BA from Princeton, an MBA from Harvard, and is the Chairman of Adams, Harkness and Hill, a Boston-based investment firm.

The American Numismatic Society has benefitted for decades from his engagement. He has been a member since 1973, was elected a Fellow in 2000, served as a Councillor/Trustee from 2000-2008. During this period, his leadership of the Library Committee was instrumental in raising an endowment for the Frank Campbell Librarianship. With his typical charm and persistence, he persuaded many members and outsiders to contribute to this important position. It goes without saying that he was a lead contributor in this enterprise. His long-standing relationship with the Harry W. Bass Library at the ANS and Frank Campbell continues to this day, when he stays keenly involved in all aspects of the Society.

In Abraham Sofaer we are honoring another exemplary collector and individual. One of this country’s great intellectuals, Abe is well known for his many contributions on issues about war, diplomacy, international law and terrorism. He holds the position of first George P. Shultz Distinguished Scholar and Senior Fellow at the Hoover Institution at Stanford. From 1985-90, he served as a legal adviser to the US Department of State, where he resolved several interstate matters. He is also an accomplished Jazz singer.

Luckily for our field, he finds enough time for coins. Inspired many years ago by our Huntington winner, Yaakov Meshorer, Abe has put together a fascinating collection of coins the Near East—the Holy Land—which shows the many complexities of this area from the Persian period in the 6th into the Medieval period.

Abe’s collection of over 5000 coins is about to be published by the American Numismatic Society. The project, which has been in preparation for over ten years, has been very generously supported by Abe and his wife Marian Scheuer Sofaer. We are most grateful for Abe’s and Marian’s decision to donate their extraordinary Jewish collection to the ANS. Their generosity in giving their wonderful holdings to museums show their dedication to making their coins for research, exhibitions and the general public. With their gifts, which continue to come to the ANS, their names have joined the great donors of Edward Newell, Archer Huntington, and so many others who have made the ANS one of the greatest coin cabinets in the world. We will do everything to care for these coins, which were given into our care.”
Development

Viviana Londono-Danailov

Contributions
Fiscal Year End 2012 in Review
October 1, 2011 – September 30, 2012

GRAND TOTAL: $ 601,507

GENERAL FUND
$473,348
General Contributions
$190,473

Restrictive Funds
$128,159

Newell Coin Fund
$68,000

Newell Publication Fund
$32,114

Bass Library
$13,570

Campbell Library Chair Fund
$4,800

M. Thompson Greek Chair Fund
$1,100

H. Fowler Lecture Fund
$200

US Chair Fund
$125

Digitization Fund
$8,250

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Domb, Sigmund
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Douherty, G.
Doumaux, J.
Downey, S.
Dunigan, M.
Edlow, K. L.
Eidswick, R.
England Jr., V.- Classical Numismatic
Erlenkotter, D.

Year End Appeal 2011: General
$5,750

Mid-Year Appeal 2012: General
$16,625

Gala 2012 Total
$148,000

Gala 2012 Contributions
$3,750

Gala 2012 Auctions
$24,050

Gala 2012 Tickets
$14,000

Gala 2012 Sponsorships
$100,000

Gala 2012 Program Advertising
$6,200

Sage Dues
$112,500

The ANS is grateful for your continued support and generosity. Financial and in-kind gifts allow us to focus our energies on developing more programs that bring enthusiasm to Members, numismatic research for academics, collectors, and the public at large.
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Fairfield County Num Assn
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Fitts, P. 
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Husak, W. 
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Knapp, R. 
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Kruger, D. 
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McCrindle, R. 
McDonald, E. 
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Menchell, D. 
Messier, R.P. 
Michyeta, A.E. 
Minimian, A. 
Minners, H. 
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Nakashima, M. 
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