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on the cover: An overview of the various activities at the ANS, several of which are supported by funds from the National Endowment for the Humanities.

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NATIONAL ENDOWMENT FOR THE HUMANITIES
Dear Members and Friends,

This issue of ANS Magazine celebrates our many digital initiatives, which have been a focus of our daily work at the ANS for many years now. We are very proud that our tiny staff has been able to create such amazing resources that are open to anyone in the world with access to the Internet. In April, we concluded most of the work on OCRE, the Online Catalogue of the Roman Empire, which has become an extraordinary tool for anyone interested in the coinage of that period. This project would have been impossible without the generous funding of the National Endowment for the Humanities, which awarded a grant of $300,000 that covered a significant part of our expenses over the last three years. Without this grant, we would have not been able to undertake this work, and more importantly, people all over the US and the world would not have access to these resources.

Thanks to Google Analytics, the impact of OCRE can be measured, and the data about users, geographic coverage, age groups are truly astonishing. By the time this issue reaches most of our members in June 2017, OCRE will have been used in over 200,000 sessions. Most of the users are based in the United States, but OCRE is truly international, since users in 173 nations will have used this database of Roman coinage. Looking at more of the geographic distribution in the United States, the states with the highest population count come first: New York, California, Texas, whereas the lowest usage (with c. 40 sessions per state) is in Montana, Wyoming, and South Dakota. The usage of OCRE follows more or less completely the size of population per state, and although within each state, urban areas clearly have more users, it is interesting to see an extremely widespread usage of this tool. It is apparent that OCRE reaches a wide audience of people all over the entire United States. We are working on a more detailed analysis of the impact of our various databases, which will be published some time over the summer on our blog (numismatics.org/pocketchange). What is already clear is that the creation of such “gateways” for a whole series—such as OCRE for Roman coins or PELLA for coins of Alexander the Great and Philip II—allows museums and collections all over the world to link their material. Ultimately this is an effective medium of outreach for museums with coin collections, which are often overlooked otherwise.

Through OCRE, users can now view coins from over 25 institutions, which include most of the great museums in the world. None of this would be possible without the collaboration of our colleagues in over a dozen countries. The future of numismatics, in particular for great catalogue projects, lies in ever-closer teamwork, which is so much easier nowadays.

Although easier, such team work in not without expense, and our gratitude to the National Endowment for the Humanities is immense, in particular since we were awarded a second three-year grant of $262,000 for a project on Royal Hellenistic Coinages, which is led by our Margaret Thompson Curator of Greek Coins, Peter van Allen. We will do our very best to create more tools, based on our daily work and expertise while working on the best collections of coins in the world. Please continue to support the American Numismatic Society through your membership dues and donations, which help spread numismatics as a hobby and an academic discipline.

Yours truly,

Ute Wartenberg Kagan

From the Executive Director
WISHES GRANTED: The ANS and the NEH
Andrew Reinhard, Peter van Alfen, Gilles Bransbourg

Introduction
Since its inception in 1858, the ANS has been exceedingly fortunate to have had the continued support of its membership and private benefactors, who have ensured the Society’s impressive longevity, especially when compared to similar types of special interest institutions created in the nineteenth century, many of which did not survive the Great Depression of the 1930s. Unlike its sister coin cabinets in Europe, such as those at the British Museum in London, the Munzabinett der Staatlichen Museen in Berlin, and the Bibliothèque nationale de France in Paris, which are wholly supported by public funds, the ANS has been sustained almost entirely by private funding for the last 159 years. More recently, however, the staff at the ANS have sought grants from public funding bodies in order to underwrite the costs of large-scale digital projects (including the creation of several jobs), which otherwise would be beyond the means of our normally tight budget. In their grant-writing, the staff have been quite successful, particularly with applications to the National Endowment for the Humanities (NEH), a federal funding organization that was established over 50 years ago, during the administration of President Lyndon Johnson, to support worthy endeavors in the humanities in the US (see www.neh.gov). Within the last three years, the NEH has awarded the ANS over $600,000 for various projects, each of which is highlighted in the following pages. Given how critical the NEH has become for supporting these ANS projects, it is worth taking a moment first to discuss how these public funds are awarded and the nationwide, not to mention worldwide, impact these dollars have.

Grant Competition
The NEH offers funding in 41 different categories, which are listed on its website (www.neh.gov/grants). We have identified several of these categories as a potential fit for the digital/digitization projects we have wanted to pursue, notably the NEH-Mellon Fellowship for Digital Publication and Humanities Collections and Reference Resources (HCRR) grant. The application requirements for the grants is fairly demanding, requiring in the case of the HCRR bid, a package containing 1) a one-page abstract of the project; 2) a 15-page narrative describing the project’s significance, history, methodology and standards, dissemination, workplan, and staff; 3) project deliverables; 4) list of participants; 5) budget; and 6) supporting letters. Writing the applications takes several weeks of near constant work, especially honing the narrative to be as succinct and compelling as possible. Most grant-writing at the ANS is a collaborative effort between two or more staff members, who generally seek outside comments and criticisms from colleagues elsewhere to help fine-tune the application.

Once the application is submitted to the NEH, it generally takes 6–8 months before the results of the grant competition are announced, a length of time necessitated by the considerable number of applications the NEH receives in each funding category, but also by the rigorous, multi-tiered selection process to which each application is subjected. This includes several ever-narrowing rounds of review by academic peers, who judge the applications on their merits, feasibility, and the perceived significance of the project for the humanities at large. The final round of selection is conducted by NEH staff members, who apply still more judging criteria to the applications, and once they have made their selection, decide what proportion of the asked-for funds to award.
This highly selective, rigorous, and competitive process means that only a comparatively few of the grant applications are ultimately successful. The fact that the ANS has been awarded several significant NEH grants in recent years speaks not only to the grant writing abilities of the staff, but also to the value that academic and humanities professionals at large see in what it is we do.

Impact of NEH Funding at the ANS
The ANS has been based in Manhattan in New York City since its foundation, although its members can be found currently in 48 states (plus the District of Columbia) and 51 countries around the globe. Interest in numismatics is clearly universal, and through the decades we have addressed our members’ interests primarily through events in New York City, occasional events elsewhere, and an extensive array of print publications. Given the logistics and expense of travel, few of our members from outside of the tri-state area are able to visit our headquarters and use our resources first hand. In order to make our resources widely available, we have embraced the potential offered by the World Wide Web to reach the largest possible audiences. The ANS’s commitment to digitization, in fact, began decades ago.

Already in the late 1970s, when punch card mainframe computers the size of moving vans were the norm, and “personal computers” with a tiny fraction of the computing power of today’s smart phones cost as much as a car, the ANS was making forays into digital technology. Under the direction of ANS President Harry W. Bass, Jr. (1978–1984), himself an amateur programmer and staunch proponent of all things computerized, the curatorial staff of the ANS, foremost William Metcalf and Michael Bates, began a program to create a new digital database of its collections with the assistance of George Cuhaj and several others, one of the first museums in the US to do so. As the World Wide Web began to expand beyond its initial limited networks in the 1990s, like many other institutions, the ANS saw an opportunity to present its computerized database to the world; Bass’s Prime Information was the progenitor of today’s MANTIS, a web-based catalogue of the ANS’s numismatic holdings. The ANS launched its first website in 1997 (www.amnumsoc2.org), developed and financed by the Harry Bass Research Foundation. The site quickly became an important resource for those wanting to learn more about the Society and its collections, including those in the library. While the ANS continued to add new material to its online presence throughout the early 2000s, including early attempts at stand alone digital publications, it was around the time that the ANS celebrated its 150th anniversary in 2008 that newly hired Andrew Meadows in conjunction with Sebastian Heath, who had already been serving as the Society’s information technologist, began to explore uncharted digital numismatic territory. Their efforts, which resulted in the launch of Nomisma.org and the hiring of web guru, Ethan Gruber, now our Director of Data Science, helped solidify the ANS’s reputation as a digital pioneer.

Today, over 30 years after the ANS obtained its first computer (figs. 1–2), much of the Society’s efforts are directed towards creating new digital tools and resources for collectors, scholars, and the generally curious. Over the course of the last decade especially we have continued to improve our online presence with continual updates to our basic online resources, MANTIS (collections), DONUM (library), and ARCHER (archives), and have also pushed hard to create a new suite of innovative, interlinked research tools that focus more narrowly on certain parts of our large numismatic collection, such as Roman Imperial Coinage (OCRE). It is in part to fund the development of these new research tools that we have applied to the NEH.

At the same time, however, equally energetic work has gone into digitizing our entire print publication backlog; another endeavor the NEH has been funding. Our goal ultimately, is to have an extensive array of interlinked websites, any one of which can serve as a portal to the resources we make available. If, for example, a reader happens to be paging through the digital version of E. T. Newell’s 1938 ANS publication, Coinage of the Eastern Seleucid Mints, and taps on the highlighted link to a coin in the ANS collection, s/he will be taken to the MANTIS record of the coin, which then provides additional links to Seleucid Coins Online, hoard information, maps, and biographical information on Seleucid rulers, and E. T. Newell himself.

In the meantime, we are getting ever closer to this goal largely due to funding from the NEH, which has already provided the means to hire several full time assistants to work on the cataloguing and photography work that lies behind our online tools. The NEH-funded tools that have already been launched, notably OCRE (numismatics.org/ocre), have had a significant impact well beyond New York City. In a Pocket Change blog post, ANS Executive Director, Ute Wartenberg used Google Analytics to illustrate the great extent to which OCRE is being used in the heartland of the US. Of all places, those in central Minnesota appear to be some of the heaviest users of the site.

In sum, there is little question that without the support of the NEH the ANS would not be as effective as it is today in offering those interested in numismatics the means to explore the subject to the extent they can do so now.
Mission Accomplished: Online Coinage of the Roman Empire (OCRE)

Online Coins of the Roman Empire (OCRE) is a major digital initiative begun in 2011 as a collaborative project between the American Numismatic Society and the Institute for the Study of the Ancient World (ISAW) at New York University. Its completion has been funded by a major $300,000 grant provided by the National Endowment for the Humanities (NEH) in May 2013.

The original goal was to make available a digital corpus of all published Roman Imperial coin types, spanning the reigns of Augustus (30 BCE–14 CE) to Zeno (474–496 CE), according to the recorded Imperial coin types as defined in the 10-volume reference corpus Roman Imperial Coinage. At the same time, the project aimed at expanding toward external contributors with a potential for linking any collection-based online catalog.

The OCRE project is now complete, three years after the NEH grant was approved. The total number of recorded Imperial types reaches 42,740, a figure that incorporates a certain number of sub-types as well (fig. 1). Several key domestic and international institutions have joined the ANS in allowing users to access their own collections through the relevant types displayed by OCRE: to date, the British Museum, the Münzkabinett of the State Museum of Berlin, the Fitzwilliam Museum, the Harvard Art Museums, the Museu de Prehistòria de Valencia, the Münzkabinett of the Kunst Historisches Museum in Vienna, and the University of Virginia Art Museum are among the main contributors, having provided thousands of their coins alongside those in the ANS collection. As a result, the number of individual coin types records available through OCRE now totals more than 106,000. That number continues to grow as new institutions join the OCRE initiative or existing partners make more of their coins available.

Many of these records are accompanied by photographs, a tremendous accomplishment since it has involved photographing substantial portions of the collections, including about 30,000 additional Roman coins at the ANS alone over the course of three years.

OCRE serves as both a searchable catalog and a tool with which to conduct quantitative and typological analyses of numismatic data, encouraging collectors and scholars alike to approach Roman coinage from a variety of perspectives. Data in OCRE can be extracted through various search methods to produce innovative results. Users can narrow their samples by selecting specific target characteristics, including but not limited to mints, denominations, authorities, date ranges, monuments, and deities. From a data analysis perspective, it is already possible to work out the chronological distribution of images, monuments, deities, or concepts throughout over 130 relevant minting authorities, mints, or denominations. However, new analytics will allow even easier and more powerful tools for conducting numerical and quantitative analysis.

We will soon be unveiling instructional videos on the OCRE website to assist browsers in using these features. Whenever they are available, each coin type is appended with multiple examples from important numismatic collections, comprised of both metrological information and photographs of the obverse and reverse of each coin when pictured, as well as specific characteristics and provenance when known (figs. 2–3). OCRE is built on Numishare, an open source suite of applications for managing and publishing numismatic collections on the web. The underlying data model of the collection is the Numismatic Description Standard (NUDS), a linked and data-influenced XML schema for coins. NUDS enables the linking of coin types in OCRE to numismatic concepts represented on Nomisma.org as well as linking to web resources that describe physical specimens, such as those in the ANS. The use of linked data to link each example to the object record of its collaborative institution allows these images to make the types more accessible. This will allow users

1. numismatics.org/ocre.
to conduct die studies when the available samples grow as more collections join the project. The use of linked data also facilitates connections between OCRe and other digital collaborative projects at the ANS, such as Coinage of the Roman Republic Online (CRRO) and Coin Hoards of the Roman Republic (CHRR), as well as those of other institutions, as displayed on this map (fig. 4).

At the same time, translations in about 15 languages have been made available, with new languages currently being implemented, including Hungarian, Ukrainian, Danish and Turkish. Finnish and Hebrew will be added soon (fig. 5). By selecting a preferred language from one of the pull-down tabs, all of the text on the OCRe site automatically switches over to that language; this feature greatly expands the usability of the OCRe site to a considerably larger audience.

Web traffic has steadily increased over the lifetime of OCRe, with a number of monthly sessions in the 1,500–2,000 range at the end of 2013 to a current average of 7,000–8,000 (fig. 6). About half of the 12,000 users-to-date in 2017 are new, with an average of seven pages viewed per session in seven minutes. These statistics indicate that OCRe is hitting the mark in terms offering unprecedented research services to an ever expanding body of users.

A new interface to aid in the identification of Roman imperial coins by non-specialists (archaeologists and collectors alike) has been made recently available. We hope that this will be especially useful for badly worn coins discovered in archaeological excavation. The interface, called “Identify a Coin”, allows users to identify coins based on visibly identifiable attributes (figs. 7–8). Selection of specific criteria leads the user into a subset of matches for further comparison (aided by the great number of images associated with coin types provided by Nomisma.org partner institutions). For example, a user of this interface can select the metal along with any recognizable characters on either the obverse or reverse legend, with wildcards (“*” characters) designating gaps in legibility. Users can also select from a nearly complete list of Imperial portraits as potential matches. The portraits are listed chronologically, first by dynasty, and then by personage within the dynasty (including empresses and children). In many cases, portrait images are available in gold, silver, and bronze, as well as worn examples that one may encounter with stray finds or excavation. The selection of a material will automatically change the metatags of the portraits, when available, to the selected one. More than one material may be chosen, which is useful for later Roman coinage, where severe wear makes it difficult to distinguish between what RIC has designated as “silver,” “bronze,” or “billon.” By clicking the left and right arrows below the image, it is possible to scroll through available portraits, which may show several phases of portraiture, such as Nero, who grew from a teenager into adulthood over the course of his reign.

This interface is one of the most complete depictions of numismatic Roman Imperial portraiture, and the ANS hopes that it will also prove itself to be a useful art historical tool to trace the development of Roman portraiture from the Augustan period through the Soldier Emperors to the Tetrarchy until the end of the Roman Empire.

Interestingly, this new tool in OCRe has allowed the ANS to visualize in a satisfying fashion where it hopes that it will also prove itself to be a useful art historical tool to trace the development of Roman portraiture from the Augustan period through the Soldier Emperors to the Tetrarchy until the end of the Roman Empire.

OCRe is by now a game-changer for anyone with an interest in Roman Imperial coinage. It has created a true community of users, as attested by the numerous correspondence and requests for changes we receive every day from all over the U.S. and Europe. In that respect, the ANS is grateful to the collectors and scholars alike who keep noticing and signaling mistakes and allow for a gradual and steady improvement of the dataset made available through OCRe and its contributing collections.

There are many who have contributed to OCRe. First and foremost we thank Spink, the publishers of RIC and the many scholars and authors who contributed to the RIC volumes. Roger Bagnall and Andrew Meadow, then Director and Deputy Director respectively of ISAW and the ANS, launched OCRe in 2011 and served as its directors. Ethan Gruber, Director of Data Science at the ANS, has been managing its digital aspects. Alan Roche, ANS Photographer, has been responsible for the integration of the new images, with the very significant contribution of Emma Pratte, an ANS intern who had graduated from Parson and shot thousands of ANS coins. On the curatorial side, Gilles Bransbourg’s own responsibility as Project Manager was greatly assisted by the invaluable contributions of a team of hard-working dedicated ANS assistants. These include Rachel Mullervy, Scott Weiss, Shannon Ness, Kristen Newby, Lauren Tomanelli, and most recently Disnarda Pinilla. At the same time, Dr. David Wigg-Wolf (of the German Archaeological Institute), acting as a consultant, offered his expertise in the field of late Roman coinage.

OCRe, alongside CRRO, CRHR, and PELLA, testifies to the major digital initiatives that have been undertaken by the ANS over the course of this last decade, and shows what can be achieved through the combination of private initiative, academic expertise, and public funding. We remain immensely grateful to the NEH for its continuing support of ANS projects and its immense impact on all humanities disciplines.
The Hellenistic Royal Coinage Project

With the success of the ANS’s digital initiatives on Roman coinages, including those focused on Republican coinage (CRRO and CHRR) and Imperial coinage (OCRE), we began to turn our attention a few years ago to the Greek cabinet, devising new digital projects that would highlight the ANS’s impressive collection of Hellenistic coinages particularly. In 2015, we launched PELLA¹ a site that has as its current focus the coinages in the name of Alexander the Great (fig. 1). The growth of PELLA to include now nearly 19,000 coins of 4,070 types has been greatly facilitated not just by a host of interns and volunteers at the ANS, but by our colleagues overseas in England, France, and Germany especially. Innovative new ways to use the data now available on PELLA were also the subject of a recent conference hosted at New College, University of Oxford.² With PELLA successfully underway, it was time to look to other Hellenistic coinages, and to search for funding to support our efforts.

In April, the National Endowment for the Humanities (NEH) announced that it had awarded the ANS a substantial grant of $262,000 to fund the web-based Hellenistic Royal Coinages (HRC) project. Under the direction of Curator Peter van Alfen and Data Scientist Ethan Gruber, this three-year project (Phase 1, planned for 2017–2020) promises to radically transform the ability of students, scholars, or collectors to identify and research Hellenistic royal coinages, and to incorporate this numismatic material into broad analyses of political, economic, and social history. The funds from this grant are being used to hire assistants to aid in the extensive photography, cataloguing, and typology work that lie at the heart of the project, which officially began on May 1.

The Background: Hellenistic Royal Coinages

Coins are an entirely unique type of evidence for the ancient world. No other class of artifact embodies the same mixture of political, social, artistic and economic concerns. The product of politicized decision making, ancient coins entered the world through state payments, but then became instruments of economic exchange more broadly, sometimes with serious and far-reaching social consequences. The numbers that survive today tell us about the size of economies at a given moment and in particular places; their images and inscriptions tell us about the self-perceptions of rulers or entire societies; their find spots help us map the extent of political powers and economic influence. Ancient coins are a great deal more than just dead currency.

Within a few centuries of their invention in the seventh century BCE, coins became preferred monetary instruments, but their use was mostly limited to the Greek world. This was to change dramatically following the conquest of the Persian Empire by Alexander the Great at the end of the fourth century BCE. A sudden and massive surge in coin production began using the ca. 4,700 tons of captured Persian gold and silver in areas of the Near East that had previously not seen coinage, first under Alexander himself and later under his successors.

The monetary consequences of this flood of new coinage and monetary metal were unparalleled, not just in the east, but in the Greek homelands as well, where many city-states stopped producing their own coins or began to produce imitations of Alexander’s. After Alexander’s death in 323 BCE, his successors, including Seleucus, Ptolemy, and Antigonus began to define their individual kingdoms and soon initiated a new royal class of coinage that stood well apart from the traditional citystate issues (figs. 2–4). Taking cues from Alexander’s coins, these royal coinages were distinctive in a number of ways, not least for the ruler portraits that appeared on coins for the first time in history. Today, these remarkable coins bear some of the most distinctive images to survive from the ancient world, and form a standard part of many museum collections.

In a period from which few contemporary historical accounts survive, royal Hellenistic coinages have the potential to provide critical insights into the rise and fall of powerful dynasties in the Mediterranean and Near East between ca. 323 and 30 BCE. They can inform us about large-scale conflicts, the movement of vast amounts of wealth across regions, as well as the transfer of wealth between social classes. But coinage can only be set to these tasks if it can be assembled in

¹ numismatics.org/pella.
² See http://numismatics.org/pocketchange/oxford-pella/.

Wishes Granted: The ANS and NEH

Wishes Granted: The ANS and NEH
Typologies and cataloguing. The coinages of Alexander the Great, the Seleucid kings of Syria, and the Ptolemies are held in museums across the United States, as well as in Berlin, Vienna, and elsewhere. Like the ANS with its ANS projects (including the NEH funded OCRE project). These include three standalone online tools each of which is devoted to the coinage of a single royal dynasty. These are: (1) PELLA, with a focus on the coinages of Macedonia including Alexander the Great; (2) Seleucid Coins Online (SCO); and (3) Ptolemaic Coins Online (PCO). Incorporated within these three tools will be (4) a monogram and symbols repository.

Two additional standalone tools, (5) Greek Coin Hoards and (6) the scanned Newell notebooks, will provide full documentation of available hoard evidence and provenance information for many individual coins. While all of the standalone tools will be interlinked, they will also be united through a portal site, (7) Hellenistic Royal Coinages, that will serve as a union catalogue for global searches and as a platform for later expansion, which will focus on adding the coinages of the remaining Hellenistic dynasties (Phase 2, post 2020).

Portions of Phase 1 have, in fact, already been completed. Early versions of three out of the seven components of HRC have already been launched.

1) PELLA has as its initial focus the voluminous coinages of Alexander (III) the Great, his immediate successor Philip III Arrhidaeus, and those produced posthumously in their names. Later versions of PELLA will incorporate the earlier Argead kings from Alexander I to Philip II. The basic concept of PELLA, like that of PCO, is to provide an easy-to-use, easy-to-search, and easy-to-use database that includes fully searchable and interlinked daily resources.

Overview of HRC

Hellenistic Numismatic Evidence: Problems and Solutions

Hundreds of millions of royal coins were originally produced, hundreds of thousands exist today, and tens of thousands reside in single collections like that of the ANS, which alone holds 25,740 examples. Major collections are held in museums across the United States, as well as in the large national collections in London, Paris, Berlin, Vienna, and elsewhere. Like the ANS with its online catalogue MANTIS, most of these institutions provide web-based access to many of the royal coins in their collections. But despite this wealth of numismatic evidence available for research, the study of royal coinage is severely hampered by several problems:

1) Typologies and cataloguing. The coinages of Alexander the Great, the Seleucid kings of Syria, and the Ptolemaic kings of Egypt have been well studied and typologies have been published in print, but those for Lysimachus of Thrace, the Antigonids of Macedonia, the Attalids of Pergamum, and the Bactrian kings of Central Asia still have not been. Of the existing typological studies, some now are long out of print while the more recent studies, in print or not, are prohibitively expensive thus restricting access for many researchers, another source of monograms, symbols, and interlinked access to critical archival resources.

2) Monograms and symbols. Hellenistic royal coins are remarkably “chatty”; the reverses of the coins typically carry not just the name of the king, but also numerous additional monograms and symbols (fig. 5). These are not well understood. Some we know indicate the place (the “mint”) where the coin was produced; others may indicate additional administrative information, such as the subauthority (a “magistrate”) directly responsible for the coinage. These marks are often our sole clue for deducing where and when a coin was struck. To date there has been no attempt to collate the thousands of marks known from the individual series of royal coins into a universal, searchable repository. Such a tool would immediately allow connections to be made between, for example, different series of Seleucid coins, but also between Seleucid and other nonSeleucid coinages. This would further allow deductions about attributions and dating to be verified or corrected, and would give insight into the extent to which the marks were reused across time and space, which would help to resolve the purpose of some marks.

3) Access to provenance information, findspot information and archival resources. One of the most important and prolific scholars of royal coinage, Edward T. Newell (d. 1941) left to the ANS dozens of notebooks and unpublished manuscripts on royal coinages and hoards that remain highly relevant. Until recently access to these documents had been limited to visitors to the ANS. At the same time, files at the ANS containing notes, correspondence and photographs concerning hundreds of hoards of Hellenistic coins remain inaccessible to most researchers. These files form the basis for the later descriptions of hoards found in the publication Inventory of Greek Coin Hoards (1973) and Coin Hoards 1–X (1975–2010), detailing the findspots both for types of coins and for individual specimens. Open access to these archival resources would give researchers a better understanding of the circulation patterns of individual types of coins, and the provenance history of individual specimens.

Hellenistic Royal Coinage aims to provide a solution to all of these problems. Through the digitization of the ANS’s unrivalled collection of this material, in parallel with the conversion of existing print works to a Linked Open Data resource, it will offer a suite of open access online tools that will provide benchmark typologies for royal coinages beginning with those of Alexander the Great, the Seleucids, and the Ptolemies. In addition it will provide a linkable and searchable repository of monograms and symbols, extensive information on findspots (hoards), and will provide full and interlinked access to critical archival resources held at the ANS.
Berlin; and (4) statistical analyses of the weights and die axes of these 47 coins. All told, the current version of PELLA catalogues 4,070 separate types of coinage with links to nearly 19,000 individual examples from twelve institutions located in the US, England, France, and Germany; by the end of 2017, thousands of more additional examples will be added from collections in the U.S., France, and England. Continued development of PELLA has become a collaborative, international initiative, not just in order to add more examples of individual types, but to edit and revise as well. Since Price’s 1991 typology is in need of extensive revision due to advances in scholarship over the last 25 years, a consortium of nearly a dozen researchers based in the U.S., England, Germany and France, is currently working to revise the typology, which will appear in PELLA v.2, planned for late 2017. PELLA will then serve as the model for SCO and PCO, both in terms of functionality and development. With initial development work spearheaded by the ANS, others elsewhere will contribute to and facilitate further development of these tools.

2) In February 2015, the ANS launched a beta version of the Greek Coin Hoards website based on the 1973 ANS copublication Inventory of Greek Coin Hoards (IGCH), which lists and provides basic descriptions of 2,387 hoards, the majority of which date from the Hellenistic period. The current version (v.1) feeds hoard findspot information to PELLA, and allows for rudimentary searches of hoard information (fig. 8). Further development of the tool is necessary, however, to achieve its full potential. This will include the incorporation of data from an additional ca. 2,400 hoards derived from the print publications Coin Hoards (vols. 1–X), links to the catalogue records of coins found in individual hoards currently held in public collections, links to bibliography on the individual hoards, and, most importantly, the incorporation of the unpublished archival material held at the ANS on individual hoards. Development of coinhoards.org has been funded to date by the ANS and Stanford University.

3) The ANS maintains an online archives website, ARCHER.7 With a grant from the Gladys Krieble Delmas Foundation, the ANS digitized more than 3,500 pages in 43 notebooks of Edward T. Newell for addition to ARCHER in 2015 (fig. 9). This was done in such a way as to allow interlinking between the digital notebooks, the ANS’s online numismatic catalogue (MANTIS), and online library catalogue (DONUM). Thus, if a coin mentioned in the notebooks currently belongs to the ANS, readers are directed to that coin’s record in MANTIS; if that coin had been published by Newell, readers are directed to the DONUM record for that publication; and if Newell discusses a hoard listed in IGCH, readers are directed to the relevant coinhoards.org page. To date, roughly 15% of the groundwork for this crosslinking between the notebooks and other ANS catalogues has been completed. A great deal more work remains to complete this as well as to link the monograms and symbols noted by Newell to the planned repository for these marks.

The major work that remains for Phase 1 of HRC is then twofold: (1) adding functionality to existing tools; and (2) building new tools. Once completed, Phase 1 of HRC will have a transformative effect on our approach to this important body of material. In a matter of seconds, anyone with an internet connection will be able to gather a wealth of critical information on royal coinages for a variety of purposes, whether for academic research, museum cataloguing, or just general interest.
Unlocking the Book: How $106,000 Created Infinite Research Possibilities at the ANS

Arrested Content
It is 1996 in Columbia, Missouri, and I, Andrew Reinhard, am seated in the archaeology special collections room of Mizzou’s Ellis Library reading about pottery for my MA thesis. One book is open, and I’m taking notes from it with a pen and notecards: related people, places, and events. I am also robbing the book for relevant bibliography. Taking a break, I walk downstairs to pay the library’s Copy Center for the privilege of photocopying a few plates from the book. I walk over to the card catalogue to browse the physical card file for the new sources I found, only a couple of which are owned by the university. I walk over to the Interlibrary Loan desk to fill out request forms that with a little luck will retrieve books for me in 2–4 weeks from other libraries around the country. I don’t know (and cannot reach) many of the authors of the works I am citing. The pottery in the books are scattered internationally in museums and private collections I cannot afford to visit because of constraints in both time and money. When my thesis is defended successfully, two copies will be printed, one for the thesis library in the seminar room of the Department of Art History and Archaeology, and the other for the Ellis Library stacks where it sits, full of MA-level synthesis of material, which no one will be able to find and use unless they go looking for it specifically. Public Internet accessed via shared computers loaded with the Mosaic web browser would arrive a couple of weeks after my thesis defense. My thesis was a valuable personal exercise in learning how to research and write, but to the best of my knowledge, my MA work remains undiscovered, unused, and uncited. Imprisoned.

The Printed Book-as-Gilded-Cage
Think of the last non-fiction book you read. Do you own it? Did you borrow it? What did you do with it after you read it? If you kept it, why? Printed non-fiction books do one thing really well: they preserve data and synthetic text and images as published at a single point in time. In fact, printed books work quite well as prisons for data. To access the information, I have to visit the physical copy of the book to find the data I am looking for. I can add notes in the margin that only I will ever see (like writing on a cell wall), or can take notes for something else that I am working on. The book goes back on the shelf. It will be unaware of what I do with the notes I just took. Any new information I find that can update that book’s scholarship will not appear in its pages (especially if it is out of print without hope of a reprint or new edition). The book is a one-way communication device. The author speaks to me through the pages, but I can’t talk back (most notably if the author is dead). As far as scholarship goes, this is quite inefficient. So how do you improve on a book, as beautiful as that gilded cage might be (fig. 1)?

Prison Break
Books go out of print. They become rare. Depending on their content, their value might increase in direct proportion to their scarcity. While this is a boon to bibliophiles, collectors, and dealers, the rarity and expense of these books serve as two major barriers for most scholars. In the case of numismatic books, one must travel to a special collection or library in order to see...
These and use them in person (fig. 1). This requires time and money, and your access is limited by the library’s opening hours, not to mention its location. As scholars and hobbyists, we tend to fetishize the book. We treat the book as an artifact (which it is), a mixture of physical form and intellectual content. For many researchers, however, the content is key, and should be accessible at any time, and hopefully at no charge. So how do we break the content out of its prison? Digitization.

This is easier said than done, but the results far outweigh the time and money required to convert the print to the digital, especially for out-of-print and rare books. So what are the benefits of a digital edition of a beloved text?

• Preservation: Thomas Jefferson favored the idea of producing multiple copies of printed documents in order to preserve and circulate ideas. This is especially important in the case for rare books where limited physical copies are often found in private or special collections with restricted access. Scanning and distributing these rare books preserves and promotes their content for those who need access to the written information (fig. 2) while reducing the need to handle the physical, delicate object. If the books become lost, destroyed, stolen, or hidden, their content remains public and accessible.

• Accessibility: As described above, digitizing books and putting them online makes their content available to anyone who wants it. That, however, is only one level of accessibility. Digital versions of printed material must be produced in such a way as to accommodate for offline as well as online use, and in a variety of formats. For some people, reading a book as a webpage is fine. Others might need a PDF to take with them into the field where there is either limited or no internet access. And some people would like to print the book from the digital source as print-on-demand (POD).

• Connections: The interdisciplinary nature of numismatics lends itself to the online, non-linear connections of the internet. Numismatic texts frequently include objects, people (past and present), places (past and present), events, other publications, and primary sources. Numismatics incorporates history, art history, archaeology, geography, economics, political science, and more, and nearly everything has a home online. With a digital edition of a numismatic text, the ANS can link directly from it to anywhere online while also making that text available to be linked from the outside. What was once content locked in print is now publicly available for anyone to use, adding to a web of connections: The interdisciplinary nature of numismatics lends itself to the online, non-linear connections of the internet. Numismatic texts frequently include objects, people (past and present), places (past and present), events, other publications, and primary sources. Numismatics incorporates history, art history, archaeology, geography, economics, political science, and more, and nearly everything has a home online. With a digital edition of a numismatic text, the ANS can link directly from it to anywhere online while also making that text available to be linked from the outside. What was once content locked in print is now publicly available for anyone to use, adding to a web of content and context. The digital book is a portal.

• Images: In most numismatic publications, images of coins are reproduced at 1:1 (actual size), occasionally accompanied by enlargements. With digital editions, these coin images can be enlarged on-screen possibly providing additional visual information about the coins depicted. Depending on the resolution of a book’s scan, one can conceivably review coin images full-screen (fig. 3). One can also link images from the book to other images of similar material online (and vice versa).

Get Out of Jail Free
The American Numismatic Society has long championed the cause of making its data free to discover and use online. These Open Access initiatives include its online collections (MANTIS), archives (ARCHER), and library (DONUM), as well as international, collaborative efforts such as Nomisma.org (standardized vocabularies and authority lists), coinhoards.org (Inventory of Greek Coin Hoards), Online Coins of the Roman Empire (OCRE), and more.

Much of this Open Access work is funded through major federal grants. OCRE was funded by the National Endowment for the Humanities (NEH), and the ANS’s new major project on Hellenistic coinage received over $250,000 in NEH funding earlier in 2017. As seen elsewhere in this issue of ANS Magazine, these federally funded projects openly provide numismatic data and images to all, fulfilling the Society’s mission to “promote and advance the study, research, and appreciation of numismatics” (Article XVI, ANS By-Laws).

The pieces missing from the Open Access puzzle were the ANS’s publications. In the 2000s, many of the ANS’s older monographs and journal volumes were treated as “orphaned” and out-of-copyright by the Google Books Project, an effort to scan as many books as possible, placing them in the public domain. The non-fiction titles found a home in HathiTrust Digital Library (hathitrust.org) as semi-Open Access where only a percentage of pages could be read. In January 2015, the ANS signed an agreement with HathiTrust to make these scanned books available as completely Open Access under a Creative Commons license (fig. 4). The ANS, however, hoped to do more with its own titles. That opportunity presented itself almost immediately after the ANS signed the HathiTrust agreement.

On January 15, 2015, the NEH’s Office of Digital Humanities (ODH) jointly published with the Andrew W. Mellon Foundation a call for proposals for the new Humanities Open Book (HOB) Program:

The Humanities Open Book Program is designed to make outstanding out-of-print humanities books available to a
Wishes Granted: The ANS and NEH

The ANS and NEH have been the primary medium for expressing, communicating, and debating humanistic ideas. However, the vast majority of humanities books sell a small number of copies and then quickly go out of print. Most scholarly books printed since 1923 are not easily available to the general public. As a result, there is a huge, mostly untapped resource of remarkable scholarship going back decades that is largely unused by today’s scholars, teachers, students, and members of the public, many of whom turn first to the Internet when looking for information. Modern ebook technology can make these books far more accessible than they are today.

Funding from the NEH and Mellon Foundation would be used to create digital editions of out-of-print Humanities scholarship, bringing them into the public domain under a Creative Commons license and hosted by Hathitrust. The NEH-Mellon initiative required at the bare minimum deliverables in the form of EPUB 3, which has reflowable text and resizable fonts that can be fully searched on any e-reading device (fig. 5). Many academic publishers had yet to digitize their backlist, and others had yet to create a platform on which these digital editions could be shared. For the ANS, however, digital editions already existed, and a preliminary version of its Digital Library had already been built. So what could the ANS do with ebook funding that went above and beyond the minimum grant requirements in order to get its content out into the world?

With the Humanities Open Book Program, the ANS saw a chance to fund the next phase of its Open Access publications mission, namely being able to take its books that had already been scanned, encode them in TEI XML, and then provide the tagged content for anyone to use in any format (e.g., EPUB3, PDF, HTML, and print-on-demand). TEI is an acronym for “Text Encoding Initiative”, a standards-and-practices consortium for representing texts in digital form. TEI creates guidelines for people to follow when making machine-readable Humanities texts, or converted text that can appear in various digital formats. XML (extensible markup language) allows someone to take the TEI-encoded text before it appears online or in an ebook, and apply “tags” to various parts of it, which can then link to other content in the text, or online. For numismatic texts these XML tags could include links to related people, places, and events, as well as related items in the ANS’s online collections and elsewhere. By also tagging paragraphs, titles, headers, notes, images, and captions, the final digital text becomes universal, able to be read on computers, handheld devices, and even turned into a PDF or a print-on-demand book. No matter what the output, the underlying TEI-encoded text allows for linking to and from the content, adding value to already valuable books (fig. 6).

The Andrew W. Mellon Foundation liked the proposal and awarded the ANS $45,000 in funding to follow through with the Humanities Open Book Program in 2016, completing TEI-encoding of 89 out-of-print, rare book-length publications. The ANS applied for and received an additional $61,000 from the Mellon Foundation in a second round of funding in March 2017 in order to make the ANS’s entire backlist of monographs available as Open Access. With the funding in-hand, it was time to create the digital editions as well as a home on the ANS’s website.

Building a Better Book

For the first round of the grant, under the project management of Andrew Reinhard, the ANS’s Director of Publications, and the technical guidance of Ethan Gruber, the ANS’s Director of Data Science, the ANS worked with a board of established numismatists to hand-pick its most popular, hard-to-find, and out-of-print titles to include. These came from a number of series beginning with Numismatic Notes and Monographs first published in 1920 (fig. 7). The books chosen also covered a wide swath of history, geographic regions, and coin-producing cultures. As all of these books had been scanned by Google and were in the public domain as PDFs, these files were sent to our TEI partner in India, AEL Data. The ANS had worked with AEL Data before when successfully creating the digital edition of Scott Miller’s *Medallic Art of the American Numismatic Society, 1865–2014*. Gruber had been introduced to AEL Data with a University of Virginia libraries project prior to being hired by the ANS.

At a cost of around $300 per book, AEL Data extracted the text and images from each scanned PDF from Google, and then created a TEI XML file, which tagged all of the book’s elements as well as all proper nouns for people and places. The ANS received the files for the books on a rolling basis, and sent them to TEI specialist Whitney...
Christopher to complete the tagging. A Digital Humanities (DH) PhD student, Christopher is conversant in TEI XML and was able to tag and link numismatic and Humanities-specific names, places, and events to relevant authority records in external Linked Open Data vocabulary systems shared by the international DH community. ANS-related names were linked to the ANS’s own archival authority records and made available through ARCHER. Other names from the ANS’s own archival authority records and made available for download and use.

Creating a New Home for Old Books
In 2015 Gruber created the ANS’s Digital Library (numismatics.org/digitallibrary). Originally designed as a repository for unpublished numismatics MA and PhD theses and dissertations, the ANS decided to expand it to include digital editions of ANS publications (fig. 8). Upon receiving the Humanities Open Book Program grant in 2016, Gruber began building out that new functionality, making these materials available to users through major search engines. The ebooks are a gateway between disparate information systems, and through these documents we gain access to a wealth of historical information about these works and Archival Context.

The out-of-print titles were rescued from obscurity and made better and more useful for 21st-century scholars. These ebooks go beyond simple transcription and other large-scale aggregators of cultural heritage systems, but through projects such as Pelagios, DPLA, and other large-scale aggregators of cultural heritage materials (fig. 9). With the successful completion of the first round of the HOB Program, the ANS begins Round 2, TEI-encoding its remaining monographs for free and open access. Gruber is writing a series of programming scripts that will automate and expedite the creation of tags in the ANS’s remaining monographs for free and open access. Thanks to the funding provided by the Andrew W. Mellon Foundation, the framework and methodologies implemented in this project will be applied to further digitization here at the ANS as we move toward making our entire collection of monographs freely and openly accessible, and the ANS hopes that other academic publishers and learned societies will follow in our footsteps in this endeavor.

These books go beyond simple transcription and publication as EPUB files. With links to the ANS’s own research databases internally and externally to Linked Open Data information systems, the ANS hopes that these works will be transformed into research portals to further context about the people, places, events, etc. mentioned in the text. Also, researchers interested about the entities, objects, coin hoards, etc., will have access to a wealth of historical information about these things and will gain access to the ANS’s monographs not only from its own library, archive, and museum systems, but through projects such as Pelagios, DPLA, and other large-scale aggregators of cultural heritage materials (fig. 9).

What’s Next?
With the successful completion of the first round of the HOB Program, the ANS begins Round 2, TEI-encoding its remaining monographs for free and open access. Gruber is writing a series of programming scripts that will automate and expedite the creation of tags in the
TEI XML files as received from AEL Data, making that code available as open source. These converted, digitized texts will join the first batch of books in the ANS’s Digital Library and on hathitrust.org.

Looking ahead to the rest of 2017 and beyond, ANS Publications will begin converting PDFs of each new book into tagged TEI XML so that these robust, flexible digital editions are ready for Open Access distribution in the ANS’s Digital Library one year following the print edition’s publication. Reinhard’s previous publishing experience and similar experimentation at the American School of Classical Studies at Athens (ASCSA) has shown that making digital editions available at no charge does not undercut sales of the print version. Many readers prefer to read printed books, but also appreciate the added functionality (and portability) of their digital counterparts. While the ANS continues to pursue modern distribution methods of published research, it will not stop its printed publication program. Print and digital will continue to work together, a harmonized union of text, data, and media, reaching all audiences.

Coda
It is 2017 in Columbia, Missouri. A graduate student sits in her carel at Mizzou’s Department of Art History and Archaeology. She connects her laptop to the university’s wifi and logs in to the University Libraries’ website, running a search on the coinage of Alexander. She finds a record for Alexander’s Drachm Mints II: Lampsacus and Abydus, by Margaret Thompson, published by the American Numismatic Society in 1991. The print edition is checked out (likely by her adviser), but the digital edition is available. She navigates to it, opens it with a click, and begins to read. People, places, events, and objects are highlighted throughout the text, and she clicks on each instance hunting for new data, a new direction for her research to take. She links to the Pleiades entry for Lampsacus, which relates to Hellespontus and Tros, and also has a Barrington Atlas entry. She finds MANTIS links to coins minted under Alexander’s authority at Lampsacus now in the ANS’s permanent collection, but she also discovers many more coins at the ANS that were accessioned by the ANS after the book was published. Her data set has increased, giving her more specimens to work with and more leads to follow. She browses the collection in New York from her desk in Missouri, and ultimately decides that it is worth the trip to see these coins for herself. Having all of this access to digital content has both expanded and focused her research, giving her a plan of action, which includes seeing the originals in person.

While at the ANS, she visits the library to see a copy of the book that brought her here, an artifact from before the Internet. 8.5 x 11 inches, thin, with gold-stamped red cloth over cardboard covers. It feels and smells like a book. She flips through the pages and plates, the content familiar but a little alien in this format, and she wonders when was the last time someone had held this particular copy. Its pages are pristine. Unseen links lead from it to dozens of other books in the library, fanning out to hundreds of coins in the vault, then out doors and windows to places far beyond the ANS’s building in the TriBeCa neighborhood. In her reverie, she returns the book to the wrong shelf, in effect losing it for the next guest who—while unable to find it in the stacks after a few minutes of frustrated looking—locates it online in seconds, ready to use, and linked to the wider world.

Acknowledgement
The ANS would like to thank Don Waters and his team at the Andrew W. Mellon Foundation, and the National Endowment for the Humanities and its Office of Digital Humanities (fig. 11) for their continued, enthusiastic support of the ANS’s Digital Humanities and Open Access projects.
Everyone knows that the palm branch is a symbol of victory. In art—including numismatic and medallic—personifications of victory (Greek Nike) are regularly shown carrying it as a sign of triumph from classical antiquity up until modern times (figs. 1–2). Victors in the ancient Olympic games were given palm branches and still now the Palme d’Or (Golden Palm) is the highest prize awarded to films at the prestigious Cannes Film Festival. The palm of victory was, and still remains, an instantly recognizable symbol in this competitive world.

Considerably less well known are the powerful geographical associations that the palm tree has had from ancient to modern times. While its branches most commonly denote victory, they and the entirety of the tree were also used on coins to represent places and peoples.

Phoenicia
The Greek name for the date palm was phoinix, and because these distinctive trees could be found in the southern Levant, the Greeks already in the time of Homer had come to describe the region as Phoenicia (“Land of the Date Palm”). It seems not to have mattered much that the native inhabitants called it Canaan, or that its immediate neighbors actually tended to associate the area with the cedars that grew on Mount Lebanon rather than with the palm tree.

Canaanites hailing from the great maritime cities of Sidon, Tyre, Arwad (Arados), and Gebal (Byblos) seem to have completely ignored the Greek name for their land in the fifth century BC when they first struck their own coinages. Instead, their money tended to feature types advertising naval power, patron deities, or relationships with the Great Kings of the Persian Empire (fig. 3). While Greeks and Canaanites were not infrequently exposed to one another through trade and war, they did not live in close enough proximity for the Greek exonym to make much of an impact in Canaan. Ironically, it was actually the Canaanites outside of Canaan who first seem to have internalized “Phoenicia” as the name of their homeland.

In 813 BC, the Tyrians founded the city of Carthage in North Africa. By the eighth century BC, the new colony was expanding its growing trade empire into western Sicily. The Canaanite peoples of this empire are regularly described as Punic—from Punus, the Latin name for them, which in turn is corrupted from Greek Phoinix. Since the eastern part of the island was increasingly populated by Hellenic settlements (fig. 4), Punic traders and colonists from Carthage found themselves in much greater proximity to Greeks and their culture than Tyre and the other cities of Canaan ever did in the same period. Sharing an island—even one as large as Sicily—with the Greeks meant that over time, aspects of their culture were sure to rub off on the Punic inhabitants of western Sicily. One such aspect was the use and production of coins. Interestingly, when Punic military mints and the civic mint of Motya (a Punic colony founded in the eighth century BC) began striking coins in the late fifth and early fourth centuries BC a prominent recurring emblem was that of the palm tree, either as the main type (fig. 5) or as a secondary element of the type (fig. 6).

The tree almost certainly appears as a means of advertising the Canaanite ethnic origin of the issuers, but expressed in Greek terms: The palm tree presents them as Phoenicians. Evidently, when the
Punic peoples adopted coinage, they also adopted the distinctly Greek iconographic language that came with it. Punning emblems used to represent the names of cities (e.g., a seal [Greek phoke] on coins of Phokaia [fig. 7]) are almost as old as the invention of Greek coinage. The Greek palm tree emblem used to establish the non-Greek origin of the issuers combined with legends written in a Semitic alphabet, make for a remarkably schizophrenic coinage.

Sustained close proximity to the Greeks seems to have been the key factor in the development of a Phoenician public persona by peoples of Canaanite origin, perhaps because of the common Greek tendency to interpret other cultures in Hellenic terms (the so-called interpretatio Graeca). In Sicily, Punic peoples came to identify as “Phoenician” through their coin types early because of constant Greek contact on the island, but a similar phenomenon occurred in their homeland after the conquests of Alexander the Great (336–323 BC) established numerous Greco-Macedonian colonies in the Near East. Canaan’s northern neighbor, Syria, was aggressively colonized by Alexander’s successor, Seleukos I Nikator (320–281 BC), and therefore it is perhaps unsurprising that Arados, the northernmost Canaanite city, was the first to advertise itself as “Phoenician” in the mid-third century BC. The palm tree appears on the city’s autonomous Alexanders perhaps as early as 246/5 BC (fig. 8). Self-identification as “Phoenician” seems to have spread along the Levantine coast and by the time of the Seleukid conquest of the region (200–198 BC), Tyre used the iconography of the palm, either as a tree or a branch, to indicate its “Phoenician” character (fig. 9). By the late second century BC, most of the other coin-issuing cities of the region also included palm branches on their coins to illustrate that they too belonged to Phoenicia, a feature that continued into the Roman Imperial period (fig. 10).

Judea

As in Phoenicia to the north, palm branches and palm trees were initially a great rarity on coins of Judea and neighboring regions Samaria. They never appear on the small silver fractions struck for these regions under the Persian and early Ptolemaic administrations of the fourth and early third centuries BC. Palm branches occur on a few bronze issues of the Hasmonaean priestly rulers of Judea, John Hyrcanus I (113–104 BC) and Alexander Jannaeus (102–76 BC), but here the branch is usually understood to advertise their numerous military victories against Seleukid kings and neighboring peoples or as a Jewish ritual object (fig. 11). The palm frond is identified at Leviticus 23:40 as one of the four species (along with the citron and branches of the willow and myrtle tree) required to celebrate the important harvest festival of Sukkot.

The equally rare appearances of palm branches on the coins of Herod the Great are most commonly interpreted as symbols of victory, particularly on his early coinage dated year 3 (38/7 BC). In one case, the palm branch is paired with an aphasis (the decorative sternpost of a galley)—the customary Greek and Roman symbol of naval victory—leaving little doubt about the intended meaning of the palm (fig. 12). The situation begins to change dramatically under Herod’s son, Antipas, who ruled as tetrarch of Galilee and Peraea from 4 BC to AD 39. Palm branches, palm trees, and even clusters of dates occur on the bronze coins he struck at Tiberias between AD 29/30 and 39/40 (fig. 13). As the region around Tiberias had some reputation for date production—although not on the same grand scale of places like Jericho, Ein Gedi and the Beth Shean Valley—the palm and date types of Antipas’ coins seem to advertise the most distinctive and important feature of the local economy and by extension become emblems of the city in which they were struck. In short, the palm on the coins of Antipas served as a local symbol in the same way that further to the north it served as a regional emblem. It would probably be a mistake to try to read any specifically Jewish meaning into these palm types, especially when we consider that under Antipas Tiberias was a largely pagan city. Many orthodox Jews—especially the priestly class—had initially refused to settle there because its proximity to a cemetery made its inhabitants ritually unclean.
A little before the introduction of Antipas’ palm coinage at Tiberias, palm trees and branches also began to appear on coins struck by the prefects and procurators who governed Judaea as a Roman province between AD 6 and 62. Out of 25 basic types and date varieties produced by the Roman governors, 12 (48%) feature a palm tree or palm branches (figs. 14-15). While the palm branches on issues struck under Marcus Ambibulus (AD 9-12), Valerius Flaccus (AD 15-26), Antoninus Felix (AD 52-59), and Porcius Festus (AD 59-62) may perhaps have had victorious aspects, the full trees on issues of Coponius (AD 6-9), Ambibulus, and Felix do not.

Considering the unambiguous later Roman use of the date palm as a symbol of Judaea (see below) it seems most likely that it also appears on the procuratorial coinage with the same purpose. Since palm branches and the palm tree appear on different issues of Felix struck in the same year (AD 53/4) and on different issues of Ambibulus produced in successive years (AD 39/40 and 40/1), it is very tempting to suggest that both branch and tree were intended to have the same symbolic value as badges of the province.

Interestingly, while the palm tree seems to have enjoyed a great deal of popularity in Judaea and neighboring Galilee on coins struck by Jews for a Jewish audience in the first century AD, non-Jewish contexts, it is actually rare on coins struck by Jews outside of Judaea. On the reverse inscription, in light of the notable interest in the palm as a cipher for the seven-branched menorah used in the Jerusalem Temple and carried off to Rome by Titus as a symbol of Judaea might have also informed later rabbinic interpretations of the description of the Roman symbol of Judaea as a tree (fig. 19). The fact that the tree is normally depicted with seven branches has led to the view that it stood as a cipher for the seven-branched menorah used in the Jerusalem Temple and carried off to Rome by Titus in AD 70 (fig. 20). If this is correct (it should be noted that seven-branched palm trees also occur on coins struck outside of Judaea) then it would be difficult to conceive of a more fitting arboreal symbol of Judaea and the Jewish people.

Although it is perhaps a bit of a chicken-or-egg question, in light of the notable interest in the palm as a general Jewish symbol of coins of the Bar Kochba War, one wonders whether the apparent internalization of the Roman symbol of Judaea might have also informed later rabbinic interpretations of the description of the Promised Land as “flowing with milk and honey” (Deut. 31:20). According to Rami bar Yeche-

1. Herodotus does not explicitly name Judaea, but the region is certainly included in the territory south of Phoenicia to the border of Egypt that he describes as comprising Palaistina.
zkel (fl. third century AD) in the Talmud (Ketubot 111b) and numerous later rabbinic commentators, the honey in question was not from bees, but rather from dates—a form of fruit extract.2 Thus the date palm was projected back to the very beginning of Judaean history as a symbol of the land. While it is not impossible that the understanding of the “honey” of the Promised Land as date honey preceded the early rabbinic period, if it did, it seems highly improbable that it could have influenced the use of palm tree symbolism by Judaea’s Roman administrators and conquerors. Neither the procurators nor Vespasian and Titus are likely to have had access to or concern for this sort of Biblical exegesis.

Medieval and Early Modern Periods

It turns out that under the right conditions the palm has a remarkable ability to survive over long periods of time. During the 1963–1965 excavations of Herod the Great’s palace in the fortress of Masada, perfectly preserved date seeds were found in a jar. In 2005, three of these seeds were planted and one of them sprouted, growing into a palm sapling more than six feet tall by 2010. The tree was nicknamed “Methuselah” in honor of its great age. In a similar way, the palm tree seems to have been extremely resilient as a regional symbol on coins, returning to bear fruit long after it developed as a Greek and Roman symbol of Phoenicia and Judaea.

The palm tree is prominent on the silver and copper coinages of the Norman kings of Sicily, William I (1154–1165), William II (1166–1189), Tancred and William III, and on billon deniers of their Angevin successor, Charles I (1266–1282) struck at the mints of Messina and Palermo (fig. 21). Considering this consistent use of the palm across two mints, multiple rulers, and two dynasties, it seems clear that on these medieval coinages the palm tree serves as the badge of Sicily much as it had acted as an emblem of Phoenicia and Judaea in Greek and Roman antiquity. The symbolic association between the Kingdom of Sicily and the palm is further underlined by issues of the Habsburg king, Charles II (1665–1700), that depict the crown of Sicily adorned with palm branches (fig. 22).

While it is true that palm trees grow naturally on the coasts of Sicily, one wonders whether their use on medieval coins of the Sicilian kingdom might have been informed by the palms on the ancient coins of Punic Sicily. Such coins—just as now—were still to be found at times buried in the ground and may have existed in local collections. If this speculative possibility is correct then we have a case of the palm tree as a regional symbol of Phoenicia reinterpreted as the regional emblem for Sicily.

2. Honey produced by bees and fruit extracts like date (and fig) honey are described somewhat ambiguously by the same word (devash) in the Hebrew Bible.
Sicily
An ancient seed planted on the island centuries before had grown into a new and enduring tree.

In the early modern and modern periods palm trees of course also came to play an important role in the numismatic iconography of states and provinces where they were a prominent feature of the landscape, as in Africa, India, and the Caribbean. Occasionally, as on gold mohurs of the British East India Company struck for use in India (fig. 23), the type still takes a model drawn from the ancient past—again the Punic coinage of Sicily.

At other times, the tree also came to represent a region due to historical circumstances, as on an 1846 merchant’s token from South Carolina (fig. 24). The palmetto on the reverse alludes to the Revolutionary War battle of Fort Sullivan (June 28, 1776) in which Col. William Moultrie successfully defended an unfinished fort partially constructed from palmetto branches against British forces and prevented the capture of Charleston. This event was subsequently memorialized by a palmetto on the Great Seal of South Carolina adopted later the same year. For this reason South Carolina is still known as the Palmetto State.

The palm also appears as an emblem of neighboring Georgia on the state’s Revolutionary paper money, although the tree was never given official status on the State Seal (fig. 25). On Georgian $10 notes of 1776 and $6 and $15 notes of 1777 a palm is shown growing tall despite the millstone that weighs it down, alluding to Georgian resistance to British oppression. The theme and the associated motto, OPRESSA SURGIT (“Having been oppressed, it rises up”), reflect the influence of the February 17, 1776 Continental Currency $1 note depicting an acanthus plant growing around a weighted basket and proclaiming DEPRESSA RESURGIT (“Having been pressed down, it rises up again”) (fig. 26). Georgia took the general meaning of the Continental Currency issue, but made it specific to the state through the palm. Such trees grew in Georgia’s subtropical climate, but not in Pennsylvania where the Continental Currency was printed.

While we must admit that palm reading is hardly an exact science, this brief review of the tree as a regional and ethnic emblem reveals that it had a very long lifeline, indeed. Although in other contexts the palm was most commonly a sign of victory in war or competition, the complexities in the development of the palm as a regional symbol also reveal it as an indicator of the victory of one set of cultural perceptions over others.
When John Kraljevich was tasked with cataloging the Pogue collection, he knew that this was the assignment of a lifetime. Mack and Brent Pogue had amassed some of the greatest United States coins over the previous five decades. Although the quantity (700+ coins) was not as immense as some of the great collections of the past, the quality and rarity were unparalleled. One must go back to the early twentieth century to find collectors such as Virgil Brand, William Woodin, Waldo Newcomer, and others that had as many rarities as the Pogue collection.

Kraljevich had exchanged numerous emails, phone calls, and texts with John Dannreuther during the cataloging of the first four Pogue sales with questions about varieties, pedigrees, and other nuances necessary to produce a narrative about each coin. Describing the physical features of each coin is an integral part of cataloging, of course, but each Pogue coin had a story to tell—this was a collection of historic proportions with nearly every coin a highlight.

As with most other collectibles, the provenance (or pedigree, the term most often used by numismatists) of each coin is important. Coins that were owned by numismatic luminaries of the past often are more desirable than similarly graded examples without a link to a collector in this elite group. A coin with an Eliasberg, Bass, Farouk, Pittman, Green, Brand, Newcomer, Garrett, Naftzger, or other important provenance is held in the highest esteem by numismatists. The Pogue name is now added to the list of most desirable.

The Pogue example of the 1852 half cent with a large berry reverse most recently sold in the 2014 Missouri Cabinet auction (fig. 1). There has been debate about whether this variety is original or a restrike (fig. 2).

Questions about this half-cent rarity in the literature trace as far back as the nineteenth century and continue to the present day. Those who believed the large berry coins were originals included Ebenezer Gilbert, B. Max Mehl, S. H. Chapman, and Joseph Brobston. The restrike camp had Thomas Elder, Henry Chapman, Edouard Frossard, Charles Steigerwalt, David Akers, and other past and present numismatists.

Kraljevich knew that Dannreuther had researched the Proof dies of the 1840s and challenged him to convince him in 50 words that the 1852 large berry half cent was an original. The research for this hypothesis had cumulated when Dannreuther examined the Phillip Kaufman collection that contained a nearly complete run of Proof coins from 1837 to 1891. Dannreuther had suspected that half cent and silver dollar reverse dies were retained each year for the Proof coinage, and that all the denominations likely had discrete reverse dies. The Kaufman collection indeed had common reverse dies for every denomination. A few dies cracked and were replaced, others had to be changed because of a design modification, but every denomination used Proof-only dies. This retention of Proof-only reverse dies no doubt was the brainchild of Benjamin Franklin Peale, who became the Chief Coiner after Adam Eckfeldt retired in 1839 (fig. 3).

Franklin Peale had toured the European mints in the early 1830s and brought back numerous innovations and devices, including the steam-powered coining press and the Contamin portrait lathe. The retention of the undated Proof dies may have been an idea adopted from Europe or Peale’s own idea. Dannreuther’s study of the 1852 Proof coins found that the quarter, half dollar, and silver dollar used the reverse dies from the 1840s. Franklin
Peale was dismissed from the Philadelphia Mint in 1854, so the use of these dies ended in that year. However, the Mint continued to hold over undated Proof-only dies until 1882, when this practice essentially ended. There were a few dies held over after 1882, but the Mint Act of 1873 had required that the dated dies be destroyed each year. In most cases after 1882, the undated dies were also destroyed, especially those used for Proofs.

The belief that the large berry reverse would have been used by Peale to make an 1852 Proof set seemed logical, as the other 1852 coins also had used their 1840’s counterparts. The weight of the 1852 large berry half cent in question was correct (83.8 grains versus the 84-grain standard), not overweight as the other restrikes using the 1840 large berry reverse. Another group of 1852 Restrikes has a small berry reverse that was first used for 1856 half-cent Proofs; so there is no dispute among half-cent experts that these are restrikes. Breen noted this small berry die reverse. B. Breen also described a second small berry reverse (“Breen C.”), which he named the “reverse of 1860” (it was made later than 1856, but no definitive date for its manufacture is certain). Some have suggested that Breen reverse C was also used to strike 1852 half cents, but these two authors, as well as several half cent experts consulted, have never encountered an example. As it presently stands, the only possible Originals have the large berry reverse and currently number but four extant—one of which is very low grade. This is consistent with the population data for the 1852 Original Proof silver coinage, all very rare.

Discussion of the Pogue specimen of the 1852 Original large berry half cent rekindled interest in the ANS example of this rarity, acquired in 1908 as part of a large donation by J. Pierpont Morgan. The Morgan donation, which included a run of Proof sets from 1858 to 1901, was provenanced to Col. Robert C. H. Brock by Howard Adelson. The Brock provenance was question by CoinFacts guru Ron Guth in the weekly E-Sylum blog, having noted discrepancies in several coins. Kraljevich, in his research, on the Morgan donation, unearthed a New York Times article from April 8, 1908 (fig. 4), mentioning a substantial gift by J. P. Morgan, which had been displayed since 1902 at the American Museum of Natural History gem room. The transfer of this collection to the ANS per the museum cartel agreement took place after Morgan gave his approval, and the collection arrived at the ANS on April 10, 1908. Most intriguingly, the article credits an unnamed “well-known Philadelphia numismatist” with assembling the collection.

Now it is true that Col. Brock, a real Colonel from the Civil War, was Philadelphia and an active participant in nineteenth century numismatic sales. However, Kraljevich found that (1) Brock died in 1906, and (2) he had donated his entire collection to the University of Pennsylvania in 1898, years before the terminus of the Proof set run in the collection. Kraljevich specu - lated that Breen, or possibly Adelson himself, had without specific evidence suggested Col. Brock as the original owner of the Morgan donation. Interestingly, Kraljevich could not find the Brock name associated with the Morgan donation before the 1958 ANS tennal publication.

To identify the true identity of the unnamed Philadel phia numismatist required a review of sales records of 1852 Proof sets, only a few of which were ever produced. But two nineteenth auction records were found: the 1895 Richard B. Winsor sale by Samuel H. and Henry Chapman offered an 1852 set as lot 1070, while William A. Lilliendahl had bought the Joseph J. Mickley set in his landmark 1867 sale. Lilliendahl is eliminated from contention, as although he did live until 1902, he resided his entire life in Tremont, New York (a residential area of the Bronx), not Philadelphia. The first sale of Lilliendahl’s collection was in 1861. He is mainly noted today as the purchaser of Mickley’s 1804 silver dollar for $750—a very substantial purchase in 1867, the highest price for any coin from that cabinet (the Lord Baltimore penny brought $370, the second most expensive lot). Mendes I. Cohen slightly outspent Lilliendahl at the Mickley sale, nevertheless these two gentlemen were the big buyers with purchases of $1,470 for Cohen and $1,254 for Lilliendahl. Lot 1721, the 1852 Proof set, brought $65. In fact, Lilliendahl bought all the lots from 1714—1724—Proof sets ranging from 1835–1856, excluding gold, of course.

Richard Brown Winsor was born on May 24, 1848 and died on December 5, 1889, living his entire life in Providence, Rhode Island. His parents were Andrew Winsor and Mary Jane Brown, the daughter of Richard Brown. The Brown family is one of the oldest in Rhode Island and in 1804, the original school in Providence (The College in the English Colony of Rhode Island and Providence Plantations) was changed to Brown University. Richard B. Winsor attended that Ivy League university, of course, and graduated in 1868. His family consigned his coin collection to the Chapman brothers in 1895, as noted (fig. 5).

The Newman Numismatic Portal1 has become an essential resource for coin research; a quick search turned up the J. P. Morgan coin collection. 

a named and priced Winsor catalog. This set had the notation, “The silver yellowed.” Wow! Having examined the ANS 1852 set on several occasions, the silver coins appear to have a yellow tinge remaining from a very old coat of lacquer. The buyer? Randall for $115. Joseph Colvin Randall (usually noted as J. Colvin Randall, as he went by Colvin) was a prominent Philadelphian, a collector, erstwhile dealer, who had sales with his name attached from 1868–1886 (one 1887 sale contained some of his coins, but his name was not listed, instead it was noted as “A Private Collection”). He certainly was a “well-known Philadelphia numismatist.” Was the mystery solved? Dannreuther texted Kraljevich about the 1852 Proof set, “I think ANS is ex-Winsor/Randall.” Kraljevich texted back, “Agreed.” A search of the Internet turned up a couple of webpages providing biographical sketches of Randall, which noted that he died on June 2, 1901.4 The next text to Kraljevich was, “Guess who died in 1901?” “Who?” was the Kraljevich reply. “Randall!!” Kraljevich’s reply says it all: “No way! Everything comes together. We have disproved a falsehood and established a truth. That’s exciting.” Dannreuther had noticed that other Proof sets in the Winsor sale were also bought by Randall. Could these too be in the ANS? Lot 1066 was a silver 1842 Proof set that sold for $125 (more than the 1852).

Again, the 1848 Proof coins from the Winsor sale are in the ANS collection with Morgan as the donor (fig. 9). Any lingering doubt dissipated. J. Colvin Randall was the “well-known Philadelphia numismatist” whose collection was appraised by Lyman H. Low for $10,000 after Randall’s death in the summer of 1901. Morgan purchased the collection from the Randall estate either in late 1901 or early 1902. As previously noted, the collection was displayed in the American Museum of Natural History from 1902 until it was transferred to the ANS on April 10, 1908.

Provenance lost, provenance found! Homage to John Milton or, perhaps, apologies to Milton.
Archival records of two of the most important coin collections ever assembled in the United States are now available online, thanks to the work of the Newman Numismatic Portal and its satellite operation at the ANS. Researchers around the world now have immediate access to the ledgers of legendary coin collector Virgil Brand as well as correspondence and card indexes documenting the vast collection begun by collector T. Harrison Garrett and expanded by his son, John Work Garrett (fig. 1). Both collections were donated to the ANS in the 1990s, in large part through the efforts of members David and Susan Tripp.

The Brand ledgers are remarkable artifacts, an enduring testament to a man’s obsession. For nearly 40 years the Chicago collector kept track of his acquisitions in these 32 volumes, his holdings eventually totaling over 350,000 pieces. They came from all over the globe and from every time period. A few U.S. rarities will give just a taste of the treasures. He had six of the 10 trade dollars minted in 1884, two of the seven known Brasher doubloons, and the finest of the 1840 dollars, the Sul- tan of Muscat Presentation specimen. Accurate or not, the portrait of an age that has come down to us, particularly of his later years, is that of a hermit, cloistered in an apartment above the family brewery, tabulating the coins that he squirreled away in cigar boxes kept among the newspapers and bric-a-brac that surrounded him. Despite his devotion to efficient record keeping, Brand did not have a will, leaving his two brothers to sort things out in court after his death in 1926. For us this is a good thing, as the ensuing legal battles produced even more records, documents that are available for research in the ANS Archives.

Major collections require major funding. Brand’s came from a prosperous brewery; the Garretts had railroad records, documents that are available for research in the ANS Archives. For researchers and collectors looking to establish pedigrees or otherwise trace coin transactions, the Garrett and Brand archival collections offer a rich bounty. But often there are other stories lurking in these kinds of documents. As I was preparing the Garrett papers for scanning, I came across a poignant one in some letters of the Dutch coin dealer Hans Schulman. Hans was the grandson of the internationally known dealer Jacob “Jacques” Schulman, who launched the illustrious Netherlands firm in 1880. In 1902, when the business relocated to Amsterdam, it was being run by Jacques’s two sons, Andre and Maurit. The letters that caught my eye had to do with Maurit, Hans’s father. Maurit was “Max” Schulman (fig. 2) was a dedicated numismatist and businessman who understood the importance that has come down to us, particularly of his later years, is that of a hermit, cloistered in an apartment above the family brewery, tabulating the coins that he squirreled away in cigar boxes kept among the newspapers and bric-a-brac that surrounded him. Despite his devotion to efficient record keeping, Brand did not have a will, leaving his two brothers to sort things out in court after his death in 1926. For us this is a good thing, as the ensuing legal battles produced even more records, documents that are available for research in the ANS Archives.

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Major collections require major funding. Brand’s came from a prosperous brewery; the Garretts had railroad money. This was courtesy of T. Harrison Garrett’s father, president of the Baltimore and Ohio Railroad. Once again, to get a sense of the collection, a few U.S. rarities will have to do. They had the finest of the Brasher doubloons. They also had an 1804 dollar, the Berg specimen, last seen on the market a few years ago. They had eight patterns of 1792 coins, a remarkable assemblage representing the birth of American coinage. The Garrett papers chronicle the building of this collection and include invoices and correspondence with all the major dealers of the day. One letter suggests the possibility that these two great collections might have become a single colossal one. In 1929, Henry Chapman offered to sell Brand’s entire collection to Garrett for five million dollars. Garrett declined.

Over the years, Maurit remained in contact with the ANS. There are numerous letters from him in ANS curator Howland Wood’s files, mostly on the buying and selling of coins. In fact, just weeks after Virgil Brand’s death, Maurit got in touch with Brand’s brothers, hoping to find a way for a wealthy philanthropist, someone like Archer Huntington, to buy his collection and place it at the ANS. Another interesting exchange had to do with some trouble Maurit was having with a U.S. dealer who said he had been spreading a rumor about him, that he had been fronting for German coin dealers needing access to the American market. With Wood’s help, he worked out the source of the scurrilous chatter: Henry Chapman. “I will of course take this matter up with the Philadelphian dealer himself,” he said, “and I will take care that he writes to Paris and apologizes for his miserable stories.”

...
Just after the conclusion of World War I, Maurits wanted to travel to the United States but was denied entry. He was told by the American consulate that “the business of coins and medals was not considered to be urgent.” He wrote to the Society looking for help, and ANS president Edward Newell sent a letter to Washington on his behalf. It was nothing more than the standard bureaucratic hassle, but the episode had in it a foretaste of the terrifying events in store for him 20 years later.

In 1939, Maurits’s son Hans16 came to the United States, to study and enjoy some traveling with his wife. He had planned to return in the fall, but the situation in Europe, long simmering, had erupted into war with the German invasion of Poland on September 1. Five days later, Hans wrote to John Garrett. He sent his father’s regards and told Garrett that he planned to “stay on this side of the ocean” as “the other side is not so pleasant.” He wanted to meet with Garrett in Baltimore. That was fine, Garrett replied, though he said he was no longer buying coins. Schulman’s interest in Garrett, a career diplomat with ties to the State Department, was not entirely numismatic, however.

About a year later Schulman wrote to Garrett again. He was becoming increasingly alarmed at the “many frightful events [that] have occurred on the other side.” Germany had overrun Schulman’s homeland months earlier, but the horrors to come could still be considered unfathomable. “Life is complicated in the Netherlands,” he said, but “the real changes have not occurred yet.” He told Garrett that his father wanted to visit the United States, but not to emigrate, and that he had applied for a visa. Maurits had told his son to get in touch with Garrett in the hope that he could help obtain passage for him, for his wife Geertruida,17 for Hans’s sister Elly. Hans told Garrett he wanted to come to Baltimore to “talk things over . . . quietly.”18 Garrett’s reply could not have been comforting. Visas were impossible to get for those outside of neutral countries, he said, and the American legation and consuls all had been withdrawn from the Netherlands. He offered to write a letter of support.19

Hans was quite anxious to discuss the matter;20 but with a United States presidential election less than a week away, Garrett couldn’t spare the time. He offered to get together with Schulman after the election. In the meantime he had written to the State Department and was awaiting an answer.21 Garrett also spoke to his friend John Wiley,22 who as consul general in Vienna had helped get Sigmund Freud out of Austria during the Nazi occupation.23 Garrett and Wiley’s inquiries did result in a letter from the State Department telling Hans whom to contact for more information, no doubt bringing him a glimmer of hope.24

At this point Garrett, showing little evidence he fully grasped the gravity of the situation, changed the topic to that of a 50-cent bill he had received from the Schulman firm for pamphlets never received.25 Schulman, meanwhile, had begun suffering the kinds of nitpicking bureaucratic irritations that are frustrating during the best of times, and the stuff of nightmares when dealing with matters of real urgency. He was receiving contradictory instructions from the U.S. government, which was also insisting he provide information not available to him. He appealed to Garrett for more guidance. “I do not know which way of acting to pursue,” he said. “If I would follow the exact advice of the printed information to acquire visas, I wonder when my Father will get one.”26

Garrett had little to offer him. He told Schulman that his family would have to get out of Holland and to a port where passage could be obtained to the United States. Only then could the U.S., not yet at war, assist. The best he could do was suggest that the family go to the consular office in Amsterdam to try and obtain a visa.27 It became clear to Hans that Garrett could do little for him. “I will see what I can do in this matter from here,” Schulman told him, and he wished Garrett and his wife a happy 1941. “That is the last we hear from him in the Garrett papers.”28 Garrett died about a year-and-a-half later, in 1942.

16. Hans signed his first letter to Garrett “J. M. F. Schulman Jr.” His given name was Johan Maurits Frederik Schulman according to the Dutch Jewish Biographical Database, www.jodeninNederland.nl.
17. Hans Schulman to John Garrett, September 6, 1939.
20. John Garrett to Hans Schulman, October 26, 1940.
23. Hans Schulman to John Garrett, October 25, 1940.
25. John Garrett to Hans Schulman, October 26, 1940.
27. John Garrett to Hans Schulman, October 29, 1940.
30. Hans Schulman to John Garrett, November 18, 1940.
48 - 49
Around the time of Hans’s final letter to Garrett, the Germans, with the help of Dutch collaborators, began ramping up the persecution of Jews in the Netherlands—enforcing registration, confiscating property, and requiring the wearing of a yellow star identifier. In January 1942, all Dutch Jews were ordered to relocate to Amsterdam, where they were kept in fenced-off sections of the city. In May 1943, 7,000 Jews were ordered to gather for deportation. When only 500 complied, the Germans conducted a series of raids throughout the city (fig. 3). Maurits and his wife were among those seized. Hans’s mother and father became two of the 34,000 Jews from Holland that were sent to the Sobibór extermination camp to be killed (fig. 4). There were only 19 survivors. Hans’s sister made it through the war years and lived until 2007.

Hans prospered in the U.S. He worked briefly in the offices of Wayte Raymond before issuing his own catalogs in 1940 (fig. 5), the year he joined the ANS. Over the next 35 years he would issue a hundred more. He is remembered as a gregarious raconteur and for his business dealings with King Farouk of Egypt, whose abdication left Schulman scrambling to recover $350,000 owed him. Two of Hans’s early catalogs offered his father’s coins, somehow kept during the war. Hans may have had them when he came to the U.S., or they may have been hidden. (Felix Schlessinger, the father of Mark Salton, also ran a coin dealership in Amsterdam. Items from his shop had been given to a neighbor for safekeeping, just before the Nazis seized the business’s library and stock.) After the war, the J. Schulman business was run in Amsterdam by Hans’s cousin Jacques, who married into the family that had helped him get safely out of the Hague (fig. 6). It operated at 448 Keizersgracht as it had since the beginning of the twentieth century, remaining there until a couple of years before Jacques died in 1991. Hans passed away in 1990.

34. His catalogs from February 4, 1950, and April 26–28, 1951, feature coins from the estate of “the late Max Schulman of Amsterdam.”
New Acquisitions

It is once again time to review our new acquisitions. The ANS continues to build its collections through gifts and purchases. At the end of the 2016 some gaps in our holdings of Roman Provincial coins were filled by the generous donation of 24 coins from the remarkable BCD collection of Peloponnesian coins, given to us by ANS benefactor and long-time Fellow Jonathan H. Kagan. Among the very rare items received are a bronze diassarion of Septimius Severus (AD 193–211) from Archimedes of Alexandria—On the Image of Asclepius on the reverse (fig. 1), the second known bronze diassarion of Caracalla (AD 198–217) from the Achaemenid mint of Bura (fig. 2), and an extremely rare assarion of Geta from Cyzicus in Messenia that does not appear in the standard references (fig. 3). Other rare coins in this gift include another coin of Geta from the Messenian mint of Mothone (fig. 4), rare coins of Caracalla from Pylus (fig. 5) and Laconian Gymnium (fig. 6), and several very rare issues of Septimius Severus (AD 193–211) from Arcadian mints—Psophi, Telpusa, and Orchomenus—the last with an unpublished obverse type showing a laureate and cuirassed bust of the emperor (fig. 7).

An important donation to our Byzantine collection came from ANS member Dr. Spero J. Kinnas. It is a 4 pentanummia of Justin II (565–578) produced in Cherson (modern Sevastopol, Crimea peninsula, Ukraine). This issue, heretofore lacking in our cabinet, displays the crowned and nimbate imperial couple—Justin II and Ariadna Sophia—on the obverse. The reverse shows Tiberius II Constantine holding a staff topped with a staurogram, beside a large letter delta (fig. 8). Although this piece, like many others, was sold at auction. However, it has returned to our collection, as a generous gift from our member Kyle Ponterio.

The Society’s Medals Department has grown by a number of important recent acquisitions. ANS Fellow and member of our Sage Society Dr. Jay M. Galst donated a group of compelling medals dedicated to the soldiers blinded during World War I. His latest gift includes a silver plaquette with an image of a man on crutches and a woman beside, with her arm around his shoulders (fig. 10). This work is by the artist Joseph Witterwulge (1883–1967), one of the excellent medalists of the “Belgian School” of the early twentieth century. Another piece in the group is a French 1923 bronze award plaque by Charles Garry, issued for the Association des Mutilés des Yeux de France et des Colonies, which bears on the obverse an image of a French poilu assisting a blinded American soldier off the battlefield (fig. 11). Another interesting example from Galst’s gift is a French 1929 commemorative bronze medal for blinded soldiers, which shows jugate busts of a man wearing a blindfold and a woman behind with an arm around his shoulder (fig. 12). This beautiful medal was designed by Paul-Marcel Dammann (1885–1936), a student of the outstanding French sculptor and medalist Jules-Clément Chaplain (1839–1909). During the interwar period Dammann abandoned his teacher’s style to adopt the simplicity of the emerging Art Deco style.

From a Canadian member in Ottawa, Shawn Caza, we received an interesting bronze medal commemorating the 100th anniversary of the birth of Vitalii Grigor’evich Khlopin (1890–1950) (fig. 13). After graduating from the University of Göttingen in 1911 and from Saint Petersburg Imperial University in 1912, Khlopin started his research work at the Radiological Laboratory of the Russian Academy of Sciences in 1915. In 1939 became director of the Radium Institute of the Soviet Academy of Sciences and served in this position until his death in 1950. As a professor at Leningrad State University from 1934 through 1937, Khlopin taught the first course in the USSR on the chemistry of radioactive elements and radioactivity. He became known worldwide for Khlopin’s law about co-crystallization, concerning the nineteenth century, was previously on long-term loan to ANS. Several years ago the loan was withdrawn, and this piece, like many others, was sold at auction. However, it has returned to our collection, as a generous gift from our member Kyle Ponterio.

Collections

Collections

Fig. 1: Roman Provincial. Sicyon. Bronze diassarion, Geta (AD 198–209). (ANS 2016.36.3, gift of Jonathan H. Kagan) 23.6 mm.

Fig. 2: Roman Provincial. Bura (Achaean). Bronze diassarion, Caracalla (AD 198–209). (ANS 2016.36.5, gift of Jonathan H. Kagan) 22.6 mm.

Fig. 3: Roman Provincial. Cyzicus (Messenia). Bronze diassarion, Caracalla (AD 198–209) (ANS 2016.36.6, gift of Jonathan H. Kagan) 22.3 mm.

Fig. 4: Roman Provincial. Methone (Messenia). Bronze assarion, Geta (AD 198–209). (ANS 2016.36.12, gift of Jonathan H. Kagan) 20.7 mm.

Fig. 5: Roman Provincial. Pylus (Messenia). Bronze assarion, Caracalla (AD 198–217). (ANS 2016.36.15, gift of Jonathan H. Kagan) 22 mm.

Fig. 6: Roman Provincial. Gythium (Laconia). Bronze diassarion, Caracalla (AD 198–217). (ANS 2016.36.20, gift of Jonathan H. Kagan) 21.8 mm.

Fig. 7: Roman Provincial. Orchomenus (Arcadia). Bronze assarion, Septimius Severus (AD 193–211). (ANS 2016.36.22, gift of Jonathan H. Kagan) 22 mm.

Fig. 8: Byzantine Empire. Justin II (565–578) or Tiberius II (578–582). Bronze 4 pentanummia, Cherson. (ANS 2017.7.1, gift of Spero J. Kinnas) 25.3 mm.

Fig. 9: Silver 8 reales of Peru, 1832 Lima MM, with Philippines counterstamp in the name of Ferdinand VII of Spain. Ex Archer Huntington collection, Hispanic Society of America. (ANS 2017.5.1, gift of Kyle Pontieris) 30 mm.

Fig. 10: Belgium. Silver plaquette by Joseph Witterwulge (after G. Gaudy), 1917. (ANS 2017.3.1, gift of Jay M. Galst) 27 × 32 mm.
distribution of isomorphic microcomponents between solid and liquid phases. He also was one of the organizers of the Soviet radium industry, experience which became important for the industrial production of plutonium for nuclear weapons. Unfortunately we have no information on how this medal, produced at the Soviet mint in 1950, reached Canada. Mr. Caza informed us that the medal was found in the back of a drawer when he took over an office in the Nuclear Non-Proliferation Division at the Canadian Department of Foreign Affairs and International Trade, now known as Global Affairs Canada. The medal had apparently been used as a paperweight by one of Caza’s predecessors. Mr. Caza donated it to the ANS in the expectation that we can provide it a more suitable home.

The series of British Art Medal Society (BAMS) medals continues to grow, and the ANS purchased a group of recent issues. Among these is a cast bronze medal entitled On the Edge of the Present, by Abigail Burt (b. 1989). The medal represents the cross-section of a tree, with its growth rings marking the passage of time. Around the edge are people depicted in motion, “always remaining in the present, between their past and their future” (fig. 14). With this medal the artist tried to portray the feeling that “our future is not completely without the trace of our life that has happened beforehand.” Another new piece from the BAMS series is a cast silvered bronze medal, I Count Goats, by Linda Crook (b. 1946). I Count Goats is the third medal by this artist to be issued by BAMS. According to the artist, it is her reflection on insomnia—“I try counting sheep, but they keep jumping around, and they aren’t sheep at all but goats!” (fig. 15).

Another medal from this purchase a cast bronze medal called L00K, by Sandeha Lynch (b. 1953), who is currently working on a series of medal designs concerning social issues. His new BAMS medal comments on the perils facing the increasing numbers of migrants crossing the Mediterranean to try to reach Europe. According to the artist:

The medal highlights the problem by contrasting optimism and loss through representational and abstract images. The obverse shows two children who have survived the sea crossing... One boy is clearly excited by what he sees ahead of him; the other glances to one side, looking anxious and apprehensive. The source was a news photo taken at the port of Augusta in Sicily in April 2015. The reverse is an eye in the outline of a small dinghy. The title L00K appears as a nameplate on a piece of driftwood. The figure of thousands, “000”, referencing the unknown numbers of people who have lost their lives trying to cross the Mediterranean, appears as buckle holes on the broken straps of a life vest (fig. 16).

Another of our new BAMS acquisitions is a cast bronze medal called In Profile with a beautiful green patina, designed by Glenys Barton (b. 1944). According to BAMS, this medal represents “themes and interests that have been consistent in [Barton’s] work for many years: the shut-eyed, dreaming figure, the multi-faced head, and layered projections that combine sculpted and drawn languages of representation” (fig. 15).
Also among our new BAMS acquisitions is a beautiful bronze medal entitled *Daedalus*, by Tristan MacDougall (b. 1978). Daedalus, the great inventive genius of ancient Greek myth, is less famous than his heedless son Icarus. The obverse of the medal bears the head of Daedalus in profile, according to the artist, “imaging the labyrinth as an interconnecting network of passageways and cuboid compartments, but this network can also act as a metaphor for the mind and imagination itself. These thoughts spill out the back of his head, as his inventions spill into and impact the physical world.” The reverse shows a calm, simple composition of Daedalus flying across the sea. With this medal Tristan MacDougall shows a deep respect and love for the tradition of classical sculpture and at the same time brings a contemporary voice to the medallic art form (fig. 18).

Our new group also includes a cast bronze medal, *Cuckoo Spite*, designed Mary Gregoriy (b. 1959). On the obverse the artist shows a cuckoo’s nest of stylized, almost DNA-like curling lines, with one large egg in it. The reverse shows a chimerical creature, a hatchling bird with moth wings and tiny human hands, lying dead on the ground. The artist says that she anthropomorphizes because “there is such a strong link between nature and humans even though some humans like to think they are somehow above and unlinked to nature.” She declares that “it is a rather sad little medal but...cuckoos are only following their own nature” (fig. 19).

According to the artist Maureen O’Kane, the cast bronze medal with micro-mosaic and gilt inlay for BAMS entitled *Round Dance (Honey Bee)*:

concerns the risks to the honey bee—and ultimately to our planet—resulting from the over-use of pesticides such as neonicotinoids.... These pesticides are suspected of causing honeybees to lose their orientation, as often bees are found dead some distance from their hives, unable to find their way home. The obverse of the medal shows the Round Dance, which is a specific communication behavior of honeybees inside the hive.... The reverse of the medal depicts the devastating consequence of a world without bees, showing an uncovered micro-mosaic of a bee in the dry, barren earth (fig. 20).

Survival in the world of nature is a theme of the British sculptor and glass engraver Ronald Pennell (b. 1935). His bronze medal Darcy with a Pet Hen is among our new BAMS acquisitions. The obverse is a portrait of his neighbor Darcy holding her hen Phoebe, a former battery hen who was “given a chance at a beautiful new life as a family pet” (fig. 21).

Our acquisition of BAMS medals also includes a cast bronze medal entitled *Meadow Medal*, by Rosemary Terry, a senior lecturer in sculpture at the University of Wolverhampton. In her work this artist has generally tried to explore the interaction between nature and human beings. The graceful, architectural forms of the wild carrot flower inspired Terry to create Meadow Medal, which “celebrates the cycle of this common-place, overlooked plant by showing on one side the flower head in bud, encapsulating a summer churchyard, while on the reverse the seed head, inverted, scatters seed over the scene in winter” (fig. 22). The juxtaposition of the flowers and the churchyard alludes to the endless cycle of fecundity and mortality.

Current Exhibition

In March 23, 2017, an interesting exhibition called New York Crystal Palace 1853 opened at the Bard Graduate Center in New York City. Shedding light on...
Fig. 17: United Kingdom. British Art Medal Society. L00K. Bronze cast medal by Sandeha Lynch, 2015. (ANS 2017.1.11, purchase) 59 × 76 mm.

Fig. 18: United Kingdom. British Art Medal Society. Daedalus. Bronze cast medal by Tristan MacDougall, 2016. (ANS 2017.1.12, purchase) 90 × 100 mm (images reduced).

Fig. 19: United Kingdom. British Art Medal Society. Cuckoo Spite. Bronze cast medal by Mary Gregory, 2009. (ANS 2017.1.8, purchase) 90 mm.

Fig. 20: United Kingdom. British Art Medal Society. Round Dance (Honey Bee). Bronze cast medal by Maureen O’Rane, 2006. (ANS 2017.1.14, purchase) 87 mm.
a near-forgotten aspect of New York’s cultural history, this exhibition explores the first world’s fair held in the United States. The Exhibition of the Industry of All Nations was opened in July of 1853, on the site of what is now Bryant Park, facing Sixth Avenue between 40th and 42nd Streets. It was housed in a modernistic cast-iron and glass structure, the Crystal Palace, which became one of the city’s first tourist attractions. The event provided a venue to promote the innovations of the young nation and city. Thousands of exhibitors showcased an enormous range of consumer goods, artworks, and technological marvels of the age, presenting them to more than one million visitors. New York Crystal Palace 1853 at the Bard Graduate Center is the first exhibition to explore how the 1853 World’s Fair changed the ways that nineteenth-century Americans engaged with the world at large in an age of rapid social, political, and economic transformation. Works on view range from artistic depictions to examples of the manufactures on display at the fair to souvenirs made for the visiting public. Five objects from the American Numismatic Society were requested for this exhibition—three commemorative medals depicting the Crystal Palace (figs. 23–25), a silver award medal from the Exhibition of the Industry of All Nations (fig. 26), and a brass token for the Fitzgibbon Daguerreotype Gallery, one of the exhibitors, bearing a depiction of the Crystal Palace (fig. 27). These five works celebrate the pride in industrial and artistic achievement embodied in the 1853 World’s Fair and the Crystal Palace. This exhibit will be on display until July 30, 2017.
Honorary Life Members of the American Numismatic Society

The American Numismatic Society is pleased to celebrate our new Honorary Life Members. They join an extraordinary group of steadfast ANS devotees who have reached the significant milestone of contributing more than 200 years of dedicated, non-interrupted support of the Society for a half-century. Over the years, the ANS has been gratified by the number of people who have shown such long-term devotion. We now have 58 current Honorary Life Members, along with more than 200 staunch enthusiasts who have elected to support the Society by joining as Life Members.

Our 50-year honorees in 2017 are:

Prof. Jere L. Bacharach
Mr. Sal J. DeGrazia
Prof. John H. Kroll
Mr. Mel Wacks
Dr. Alan S. Walker

We would also like to take this opportunity to acknowledge those devoted members who have reached the four-decade milestone this year, an undeniable demonstration of the love he shared for our mission of furthering the study of numismatics and its advancement. They are:

Dr. P. M. Winterton
Mr. Bruce D. Bartelt
Col. Joseph E. Boling, RET
Mr. Ben Lee Damsky
Mr. David Hendin
Mr. Howard Walter Herz
Mr. Gene J. Hessler
Mr. Anthony F. Milavic
Dr. Rainer Postel
Mr. Anthony J. Terranova

Gifts that keep on giving
Many of you are aware that to support our array of programs each year we rely on a diversity of funding, including membership dues, annual appeals, and a number of large individual donations. What you may not realize is that since the American Numismatic Society’s founding more than a century and a half ago, our operations have also been funded through bequests, both large and small, from dedicated members. These generous cash and numismatic gifts have been a major factor in the Society’s continuing good health, allowing us to maintain a unique place in the world and a prestigious reputation for our research, collections, and publishing programs.

Today the present members of the ANS can look back with gratitude at what our predecessors left us. Equally important, they can join their storied ranks. Last year, two of our members manifested their decision to consider the future of the Society by naming the ANS in their wills. One was among our oldest friends—his association with the ANS went back very far, beyond the memory, in fact, of anyone now working here. But there is an unassailable record of his steadfast support. Since the day he joined the ANS in 1947, he was a dedicated and generous member. Twenty years ago, we were happy to note what was already a remarkable five decades of continuous commitment by making him an Honorary Life Member. That he extended this string of service for yet another two decades is nothing short of astonishing. During those sixty-nine years, he was very generous with us, supporting the ANS through his donations of more than 100 coins and tokens to our modern cabinet, as well as cash gifts to our annual appeals.

Given that record, after hearing the sad news of his passing, we should not have been surprised to receive a letter from his estate lawyers informing us of his bequest to the American Numismatic Society. We were all quite moved by his thoughtfulness and by his final demonstration of the love he shared for our mission of keeping the study of numismatics alive and relevant.

At the other end of the age spectrum is a young scholar who informed us that he has named the ANS a beneficiary of his life insurance policy. As he so eloquently wrote:

“To me, the ANS is a place where friends, colleagues, collectors, curators, and specialists come together to exchange ideas and to celebrate a shared passion for numismatics and its advancement. I have received so much from the ANS and the great people among its curatorial and publications staff, its body of Fellows, and its general membership. I want to do what I can to ensure that this unique entity endures for decades and centuries to come, continuing to advance the study of numismatics and inspiring new generations of numismatists. With an academic salary and student loan repayment, it’s improbable I’ll be able to make a truly transformative gift during my lifetime; planned giving is my way to pay it all back to the ANS.”

Additional types of bequests include that of an ANS devotee and former member of the Board of Trustees, who named the ANS as a beneficiary of his residual trust, guaranteeing that some portion of his estate will benefit the ANS after other beneficiaries are taken care of.

Two other members recently informed us that they have left their collection of coins to the ANS in their wills. Requests of coins and other numismatic gifts are sometimes designated for our collection, and sometimes given to the ANS to be sold with proceeds to be used to support the Society’s programs. Either way, these gifts create a legacy that will be cherished by future generations of scholars and collectors in the years and decades to come.

Designating a Planned Gift to the ANS is a way to make a significant and long-lasting contribution to the Society, guaranteeing our continuing value for future lovers of numismatics. Some of those who made such donations in the past are renowned names—such as Huntington, Saltus, and Newell, to name just a few. Others are less familiar but no less critical to our success. All of them, however, shared a dedication to our mission of furthering the study of numismatics. All planned ahead for the needs of the scholars and amateur collectors who would succeed them.

Many of them left us collections of coins and other numismatic material, as well as cash gifts. Others made substantial bequests of books and papers that have greatly enhanced the Society’s collections. Still other donors have left funds to maintain our building, expand our library and archives, and promote lecture series and extensive scholarly research.

We would be honored to include current readers of this magazine among this group of numismatic devotees and to make them members of our Legacy Circle. If you are interested in making a Planned Gift, we would love to talk to you about the many forms your legacy to the Society can take, and the ways in which such donations can be structured. Please give us a call, so we can speak with you personally about the means and advantages of making a gift that will never be forgotten.

To receive more information about making a bequest to the American Numismatic Society, please contact our Planned Giving Department at 212-571-4470 ext. 117, or email plannedgiving@numismatics.org.

If you have already included the ANS in your estate plans, thank you! Please let us know so that we may include you in our Legacy Circle as one of our most esteemed supporters.
Catherine Bullowa-Moore, an Honorary Life Fellow and long-term supporter of the American Numismatic Society, passed away peacefully in her sleep on May 15, 2017.

The world of numismatics has lost an extraordinary woman who was actively engaged in numismatic activities to the end. There was no way one would overlook Cathy Bullowa-Moore at coin shows, which she regularly attended until her death. In recent years, her daughter-in-law, Joy Moore, accompanied her. Elegantly dressed, often in beautiful blouses with patterns reminiscent of the 1960s, one would recognize her, even from a distance, with her crimson hair, which was always beautifully coiffured. And then there were her perfect red, long nails. The contrast to the rest of the coin dealers could hardly be more pronounced, and it was clear that her appearance was meant to make a statement. It was not just her elegance but also her exquisite manners that made it a pleasure to deal with Cathy and Joy at these conventions.

Catherine Bullowa-Moore was born Catherine Elias on July 21, 1919 in Larchmont, a suburb of New York City. She attended Scarborough School, a day-school in nearby Briarcliff, which was known for its progressive education. Founded in 1913 by Frank A. Vanderlip and his wife Narcissa, it was influenced by the ideas of Maria Montessori and attended by many children of well-to-do residents of the area, including two grandchildren of President Franklin D. Roosevelt and the medalist Ralph Menconi. She went on to Connecticut College, then a women’s institution, where she was awarded a degree in zoology. According to her wedding announcement in the New York Times of May 4, 1952, she worked as an assistant in physiology at the Long Island College of Medicine and then as research assistant at Cornell University Medical School and Sloan Kettering Cancer Research Institute. As her long-time friend Anthony Terranova recalls, “Cathy was an accomplished typist, who could write at amazing speed and without mistakes,” a skill undoubtedly of considerable use in her career as a research assistant in those days.

In May 1952, she married the well-established dealer in rare coins, David Bullowa, and moved to Philadelphia. On October 12, 1953, not even two years after their wedding, David Bullowa died at the young age of 41, a tragic blow to Cathy, who had lost her soulmate. While many of David’s colleagues might have expected that the young widow would sell the coin business, Cathy decided to continue it. Over the years, she built a highly respected coin dealership, Coinhunter, which was based on integrity, honesty, and a vast knowledge of numismatics. In 1959, Cathy married Earl E. Moore, an appraiser and autograph specialist, and the two of them attended many coin shows and meetings over the decades of their marriage. Earl died in 2001.

Catherine Bullowa-Moore shrewdly bought whole coin collections, often with hidden gems, which she kept aside and sold slowly over the years. Her trophy piece was a MS 66 1795 Flowing hair dollar (with three leaves), a common enough coin but extremely rare in such a high state of preservation. The coin resided for many years in Cathy’s personal collection, before she sold it in one of her auctions in 2005, for a record price of $1,250,000. Normally, one would find just interesting, less expensive...
coins at Catherine Bullowa's shop or tables at coin shows, which she attended with great regularity. Unlike many US dealers, Cathy Bullowa-Moore sold US, foreign, and ancient coins, and she was well versed in all kinds of numismatics. Her particular love was Scottish coins, of which she kept a considerable private collection.

Catherine Bullowa-Moore was particularly interested in encouraging young collectors, and one would often see Cathy engaged in conversations with children, in particular young boys. The future of the hobby of coin collecting was extremely important to her, and for many years, she sponsored a David Bullowa Memorial Lecture at the American Numismatic Society, which specifically featured young numismatists, often graduates of the Eric P. Newman Summer Graduate Seminar. Her commitment to the Society was deep, and over the years she donated generously both rare coins and funds for events, almost always in memory of her first husband. She was made an Honorary Life Fellow for her donations.

Cathy was very active in a number of professional and hobby associations, which included the American Numismatic Association, the Royal Numismatic Society, the Professional Numismatic Guild, which she joined as one of the founding members, the American Society of Appraisers, and others. Cathy was particularly proud of her firm’s membership in the International Association of Professional Numismatists (IAPN), which was founded in 1951; David Bullowa was one of the 25 founding members. The IAPN, which has now 110 member firms, meets annually, and Cathy clearly enjoyed these trips, during which she met with many international friends in the coin business. She kept extensive records of these events, which are documented in photos, letters, and various memorabilia that she donated generously a few years ago to the American Numismatic Society. They form an important archive for the IAPN.

At an age when many other people enjoy a well-deserved retirement, Cathy ran her shop and auctions with a determination that was undoubtedly what brought her initially into this business. She was strong-willed, irrepressible, and determined, and in her old age she served as an example to many of her friends and colleagues. Being blessed with good health, she worked hard to the very end. Many of her friends at the American Numismatic Society will miss her greatly, and in particular the few women numismatists who were lucky enough to have met her over the last decades. She was a shining example how to lead a good life in our field.

– Ute Wartenberg Kagan

Coins, Artists, and Tyrants: Syracuse in the Time of the Peloponnesian War

Numismatic Studies no. 13

by Wolfgang R. Fischer-Bossert

Ute Wartenberg, Editor

with selected passages from L. O. Tudeer, *Die Tetradrachmenprägung von Syrakus in der Periode der signierenden Künstler*, translated by Orla Mullholland, and a biographical sketch about Tudeer by Tuukka Talvio

Hardcover, 400 text pages, b&w figures, 27 b/w plates, boards pull-out, signed tetradrachms pull-out, color die-link chart pull-out ISBN 978-0-89722-341-6

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Coins, Artists, and Tyrants contains the first fully translated and revised text of Lauri O. Tudeer, *Die Tetradrachmenprägung von Syrakus in der Periode der signierenden Künstler*, as well as a biography of Tudeer, plus a completely new evaluation of signed coin dies and the artists who produced them. Over 100 years after its first publication, Wolfgang R. Fischer-Bossert completely updates the scholarship and bibliography on signed Syracusan tetradrachms, making this book the single most important source on the subject. The book includes plates, a full-color die-link chart, and three pull-outs featuring Syracusan tetradrachms and hoards.

Wolfgang R. Fischer-Bossert is an independent scholar specializing in Archaic and Classical coinages of the Greeks including their barbarous neighbours in both the Balkans and the Levant. He has been on the staff of the German Archaeological Institute at Athens and has also worked with the excavation teams at Bogazköy-Hattusa and Karatepe/Acilca in Turkey. He has published widely, and has taught Classics and Ancient Numismatics at the Freie Universität, Berlin, and at Vienna University. He currently holds a post-doc at the Austrian Academy of Sciences, Institute for the Study of Ancient Culture.
The Art of Devastation: Medals and Posters of the Great War 

Timed to coincide with the centennial of US involvement in the First World War, the exhibition, *The Art of Devastation*, opened on January 27, 2017 at the Lehman Loeb Art Center at Vassar College. Jointly curated by Patricia Phagan (Vassar) and Peter van Allen (ANS), this exhibition explores for the first time on American soil the intertwined roles of posters and medals in shaping public opinion of the war and in steering Americans into it. This companion volume includes six chapters focusing on Great War art and propaganda by experts in medallion and graphic arts of the early 20th century, followed by a complete, full-color catalogue of the 130 medals and posters featured in the exhibit.


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Numismatic Studies no. 34

by Frédérique Duyrat

This volume is the first comprehensive look at Syrian coin hoards and excavation finds. It contains full catalogues of every coin hoard and a selection of published excavation finds from the area covered by modern Syria, Lebanon, Jordan, Israel, and the Palestinian territories through 2010. Duyrat explores the definitions of “hoard” and “treasure”, examines the circulation of currency in the ancient Levant, and considers how coin hoards are formed as well as the phenomenon of coin hoard discoveries are affected by political choices and warfare in modern states in conflict. The book focuses on the monetary effects of the military upheavals of the Achaemenid and Hellenistic periods but also on what coins can tell us of the form and distribution of private wealth in ancient Syria. It offers a bold new methodology for the examination of the monetary history of an entire region. This is essential reading for anyone seriously interested in the origin of coin hoards in Syria, how war effects the archaeological record, and how to reconstitute the history of ancient societies through the lens of numismatics.

Frédérique Duyrat is director of the Department of Coins, Medals, and Antiques of the Bibliothèque nationale de France and is associated with the research team Orient et Méditerranée—Mondes sémitiques (University of Paris–Sorbonne) and the École doctorale Archéologie du Proche-Orient at the University of Orleans, and three years as Curator of Greek coins at the Bibliothèque nationale de France. She is editor of Trésors monétaires and a member of the board of the Société française de numismatique. She has written and edited more than 50 books and articles on the coinage, history, and archaeology of ancient Syria and Phoenicia.

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Handsome bound in red leather, Ms Typ 411 is one of thousands of rare editions, manuscripts, and documents in the Houghton Library’s Printing and Graphic Arts section at Harvard University. Resembling an old-fashioned family Bible and some 300 pages, this book reveals a series of fine pen-and-ink drawings, 1,220 illustrations of ancient coins. These are the records of a coin collection owned by Andrea Loredan, a Venetian patrician well known in the 1550s and ’60s. The numismatic images were intended to delight the eye, stir the curiosity, and enflame the acquisitive instincts of prospective buyers. Loredan and his unknown draftsman produced a graphic masterpiece of elegance and charm, a document of the highest importance for the study of Renaissance antiquarianism, humanism, and archaeology. The author first encountered MS Typ 411 while working on his survey of Renaissance antiquarianism, humanism, and archaeology. The author first encountered MS Typ 411 while working on his survey of Renaissance antiquarianism. The source for new, rare and out-of-print numismatic books.
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