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Dear Friends and Members,

Looking over the articles in this summer issue of the ANS Magazine, I cannot help feeling that despite the daily, largely depressing news, we have reasons for optimism. Two articles deal with the aftermath of the recent return of coins to the City Museum in Salzburg, Austria, illustrates vividly how important it is to preserve coins within their context and research new acquisitions in detail (here the exemplary work of Alan Stahl, John Kleeberg and other former curatorial staff of the ANS are commended). In this case, a group of medieval and early modern coins went missing in 1945 in Salzburg. The war was just over, and anyone who has ever watched the movie The Third Man can imagine life in these years in Austria. Black market, corruption and smuggling in the formerly beautiful cities, now turned to rubble, was rampant, and the main concern of most people was simply to stay alive. Some tried to preserve their own heritage and museums, but it was undoubtedly a secondary concern, and one that received little support from the authorities.

We witness a painfully similar situation today in the Middle East, where the cultural heritage and history of countries such as Syria and Iraq are being destroyed. A recent, rather brilliant piece of investigative journalism in the Wall Street Journal (Benoit Fauçon, Georgi Kantchev, and Alistair MacDonald, “The Men Who Trade ISIS Loot,” WSJ 7 August 2017, A11) gives an interesting account about looting cultural objects in Syria and Iraq in the middle of a war. A couple of men trading antiquities for ISIS are interviewed in this article, and it is made clear that “for many Syrian trappers and smugglers, antiquities are one of the few ways they can earn a living.” I shall not comment on the fierce debate about how much such antiquities and coins provide in income to the Islamic State (ISIS), but from my own observations about the coin market, it is hard not to see coins of all periods in the US and elsewhere likely originating from this war-torn region. In some ways, the debate should focus more on the looting itself since one thing is clear: someone is making lots of money, even if it isn’t necessarily ISIS.

So what should we as responsible collectors and museum curators do when such objects are being offered for sale? If there is definitive proof of the origin, the answer is simple: report it to law enforcement and let them deal with it. However, material that appears on the market without any provenance and can be only suspected to come from Syria, Iraq, or other countries poses a real dilemma. If one has no proof of the origin, should we just ignore these objects and not acquire them? Here the example of Chet Krause gives pause for reflection. Chet preserved the group of Austrian coins, which he knew to be stolen from Austria, by providing the ANS with a large sum of money for the purchase of this material, but with the specific instructions that ANS staff should return it. Without his deliberate intervention, this episode of Austrian history would have been forgotten, and the coins, most of which are very common, would have been dispersed and never returned to their rightful owners. I am not sure what the model of repatriating objects to Syria, Iraq and other countries is. One can only hope that Iraq—just as Austria—will one day be renewed so that the many looted coins and other art objects will be returned to and beautifully displayed in its cultural institutions. As the case of the Salzburg coins shows, it might take a few decades, but there is hope.

Yours truly,

Ute Wartenberg

Ute Wartenberg Kagan
MARK ANTONY: Rogue with Monetary Insight

Lucia Carbone

Let’s grant it is not amiss to tumble on the bed of Ptolemy, to give a kingdom for a mirth, to sit and keep the turn of tippling with a slave, to reel the streets at noon, and stand the buffet with knaves that smells of sweat. Say this becomes him. –W. Shakespeare, Antony and Cleopatra Liv.16–22

In this excerpt from Shakespeare’s play Antony and Cleopatra, Octavian, the future Emperor Augustus, summarizes the characteristics attributed through the centuries to Marcus Antonius, better known as Mark Antony, one of the most fascinating and contradictory figures in the history of Late Republic Rome. Octavian is here addressing Lepidus, who—together with Antony—is his colleague in the Triumvirate. The year is 41 BC. As they speak, Sextus Pompey, the renegade son of Pompey the Great, is threatening to take control of the whole Mediterranean with his fleet. Antony is absent from the meeting as he is spending the winter in Alexandria, together with his lover, the Queen of Egypt Cleopatra VII. In Octavian’s words, Antony is lustful, shallow, and debauched. The disregard for his legitimate Roman wife Fulvia is further aggrieved by his forgetfulness towards Roman affairs. His contempt of social conventions can only be paired by his disrepect of Roman dignitas and his shameful and willful submissiveness to the degraded East, represented by the Egyptian queen (fig. 1).

The Shakespearean characterization of Mark Antony as a reprobate finds its roots in the defamation initiated by Cicero in his Philippics and by Octavian well before the final rendezvous between the two former Triumvirs in Actium (31 BC). The closest model for the Shakespearian tragedy, the Plutarchean Life of Antony, indulges on the same weaknesses of character (fig. 2).

However, Mark Antony’s fame as a reprobate does not entirely define his personality. His physical prowess was so legendary that Italians still call any handsome and tall man “marcantonio.” A drunkard constantly in need of money, he was nonetheless such a loyal friend that he made sure that all his loyal followers would have money and hiding places after his final defeat at Actium. A notorious womanizer, he was able to inspire profound devotion from his two wives, Fulvia and Octavia, until their deaths. In spite of his alleged naivety and submission to Cleopatra, Mark Antony devised a political organization for the Roman East that was left untouched for almost one century. Finally, in spite of the hate campaign unleashed against him by his former ally Octavian, his descendants included three emperors of the Julio-Claudian dynasty and the dynasts of Pontus, Thrace, Mauretania, and Bosporus.

There is more to Mark Antony than Shakespeare’s Octavian would like us to believe. Even his passion for the Queen of Egypt, Cleopatra, allegedly the cause of his ruin, could be seen as a way to establish a privileged and advantageous relationship between the Roman Empire and Egypt, the cradle of an ancient culture but also a key provider of wheat.

While Antony had certainly already met Cleopatra while she was in Rome accompanying Julius Caesar in the years 46–44 BC, their momentous rendezvous—the one which was going to change the rest of their lives and the organization of the Roman Empire in the following centuries—took place in 41 BC, in the Cilician city of Tarsus (figs. 3–4).
As triumvir responsible for the East, Mark Antony had summoned her on the evidently false charge of having provided aid to Cassius, one of Caesar’s slayers. Cleopatra, who had had a son from Caesar (the unfortunate Caesarion, later murdered by Octavian) had interest in helping Caesar’s avengers and therefore had sent troops to the Caesarian general Dolabella. She decided to go to Tarsus, a move that put her in a position of inferiority to the Triumvir. But she went in style, as Plutarch vividly describes:

At last, as she came sailing up the river Cydnus, in a barge with gilded stern and outspread sails of purple, while oars of silver beat time to the music of flutes and pipes and pipes and harps. She herself lay all along under a canopy of cloth of gold, dressed as Venus in a picture, and beautiful young boys, like painted Cupids, stood on each side to fan her. Her maids were dressed like sea nymphs and graces, some steering at the rudder, some working at the ropes. The perfumes diffused themselves from the vessel to the shore, which was covered with multitudes, part following the galleys up the river on either bank, part running out of the city to see the sight. The market-place was quite emptied, and Antony at last was left alone sitting upon the tribunal; while the word went through all the multitude, that Venus had come to feast with Bacchus, for the common good of Asia.


While Plutarch’s take on this meeting is that Cleopatra’s posing as Venus was a way to mock Antony, it seems worth noting that Antony himself had entered Ephesus, the future capital city of the province of Asia (modern Turkey), posing as Dionysus-Bacchus. Cleopatra then—far from mocking Antony—played along with Antony’s staging when she entered Tarsus as Venus. This is what Tarsus’ inhabitants rightly perceived: Venus and Bacchus had come to the city and they hoped that the meeting of Antony and Cleopatra would be beneficial for them. In Plutarch’s words, “Venus had come to feast with Bacchus, for the common good of Asia.” In the eyes of Asia, Antony was trying to adapt Roman rule to Asian customs in a way that would be advantageous for the province and the whole Roman East. According to this view, Antony—far from just “tumbling in the bed of Ptolemy”—aimed to strengthen Roman rule in the East by assuming Eastern poses such as his entrance in Ephesus as Dionysus-Bacchus. The alliance with Egypt was then crucial for this project (fig. 5).

Even through his coinage he succeeded in creating a shared iconographic language between official Roman coinage and local ones in the East, which served as a template for his former rival Octavian’s monetary policy. In this article, I will consider Mark Antony’s coinage in the East between 41 BC, the date of his arrival in the Eastern part of the Roman Empire, and 31 BC, the date of his final defeat at the battle of Actium at the hands of Octavian.
1. The Appearance of Roman Women on an Eastern Coinage (41–40 BC)

The first monetary innovation I will be dealing with is the appearance of the portrait of a Roman woman on Eastern local coinage. The first woman to be thus honored was Fulvia, Antony’s second (possibly third) wife, whom he married in 46 BC. A pascinaria with unrestrained political ambitions, Fulvia married Antony for her third wedding following that to Clodius and Antonius’ friend Scribonius Curio. In 41 BC Fulvia probably appears with the features of Victory on a quinarius and on an aureus issued by Mark Antony in Gaul. On the coinage of Fulvia–Eumeneia, made certain by the fact that, in the course of Octavian’s reign, the city of Eumeneia had to countermark all its issues in honor of Fulvia. The necessity of a sudden change in the allegiances of Fulvia–Eumeneia is shown by the fact that the Phrygian city felt the necessity to show loyalty to Livia and Octavian after the faux pas of the homage to Fulvia and Antony. The necessity of a sudden change in the allegiances of Fulvia–Eumeneia is shown by the fact that the Phrygian city felt the necessity to show loyalty to Livia and Octavian after the faux pas of the homage to Fulvia and Antony.

2. According to Cicero, Antony was first married to Fadia, the daughter of a rich freedman named Quintus Fadius Gallus (Cic. Phil. 2.3.13-23. ad Att. 16.11.1). If true, this would have been a quite debasing marriage for Antony, given the libertine status of his wife. The first marriage for which there is a general consensus among the sources is the one with Antonia Hybrida Minor, which ended in 47 BC on a charge of adultery with Publius Cornelius Dolabella, husband of Cicero’s daughter Tullia. The identification of this obverse type with Fulvia is clearly identified as Hera by the legend. It is probable that the Phrygian city felt the necessity to show loyalty to Livia and Octavian after the faux pas of the homage to Fulvia and Antony.
the Imperial families on Eastern civic coinages became quite common. Fulvia would have certainly loved to be a trendsetter in this.

2. Changes in the iconography of provincial silver coinage (ca. 39 BC)

In the early 50s BC the Romans revived the coinage of King Philip Philadelphus in Antioch to be the provincial coinage of Syria, such as Aulius Gabinius (57–55 BC), Crassus (54–53 BC) and Cassius (53–52 BC) (fig. 11). It is with Antony that the portrait of a Roman magistrate appeared for the first time on a rare Antiochean drachm (fig. 12). This undated drachm presents a new reverse type, a veiled bust of Tyche. The presence of Antony’s portrait on the obverse of a provincial coin represents an iconographic innovation that will be further pursued under Augustus, when Antonio issued coins with the types Augustus/Tyche (fig. 13).

The years of Antony’s power over the East brought about an iconographic revolution in the province of Asia, too. The cistophori, reduced-standard tetradrachms that had been issued since the 2nd century BC with no significant iconographic change, suddenly changed their types in 39 BC (figs. 14–15). These new cistophori, presumably issued in Ephesus, had on the obverse Antony’s head wearing an ivy wreath, a nod to his identification as Dionysius–Bacchus. The presence of Antony’s third wife Octavia on the reverse represents a further innovation that will be discontinued in the years to come (fig. 16). At the same time, while profoundly changing the appearance of the cistophori, Antony chose to retain the allusion to Dionysius, which was characteristic of this coinage. On another series of cistophori issued in the same years, Dionysius is explicitly represented on the reverse (fig. 17).

On the face of the revolutionary change in types, Antony’s cistophori retained part of the traditional iconography, namely the wreath of ivy leaves and flow- ers encasing the types on the obverse and the cista with twisting serpents on the reverse (traditionally on the obverse, though).

After Antony, imperial cistophori were issued until the 2nd century AD, but with types that bear no re- semblance to the original ones (fig. 18).

Mark Antony’s age should then be considered an age of transition for the iconography of Roman provincial coinage in the East, as the effigies of a Roman ruler are introduced for the first time as types. At the same time, traditional types are partially retained. The union of West and East represented by Antony’s entrance in Ephesus as Dionysius–Bacchus and by his legendary meeting with Cleopatra in Tarsus is brilliantly synthesized by these coins, where Roman and Eastern types blend together.

3. Bronze Sestertius and Greek Denomination Marks: The “Fleet Coinage” (ca. 38–36 BC)

“Fleet coinage” is the conventional name given to the three series of bronze coinage issued in 38–37 BC by Antony’s lieutenants in the East, L. Calpurnius Bibulus, L. Sempronius Atratinus, and M. Oppius Capito. These coins introduced a very lasting innovation to the Roman monetary system. For the first time the sestertius, previously a silver coin with the value of 1/4 of a denarius or 4 asses, became a bronze coin. From this moment on, sestertii would only be struck in base metal, mostly brass. Another innovation—though not as long-lasting—was the presence of Greek value marks alongside the Roman ones, a remarkable effort to clarify the denominations: A for the as, B for the dupondius, Γ for the triens, and Δ for the sestertius (figs. 19–22).

The two smaller denominations of semis (1/2 as) and quadrans (1/4 as) respectively bore 5 and 2 as marks of value (figs. 23–24).

The obverse of these coins is remarkable because it shows the busts of Antony, Octavia, and Octavian, an allusion to the triumphal power of Antony and Octavian, further reinforced by the presence of Octavia, Octavian’s sister, whom Antony married in 40 BC. Apart from the higher innovation on the sestertii, the reverse types of these series (ships, sails, lituus) are quite common and aim at placing the fleet coinage firmly in the tradition of Roman official coinage. The legitimacy of Antony’s power is further highlighted by his titles, reported in their entirety. Antony quite certainly received his third imperial salutation after the victory at the Cilician Gates in 38 BC at the hands of Ventidius Bassus; he had also been a triumvir since 43 BC, so his...
complete titles, as reported on the obverse of the coins, are M(arco) AN(tonius) IMP(erator) TER(itrum) CO(n)sul(atus) ET R(etrius) ET R(etrius) III. VIR R(ei) P(ublicae) C(onstituendae).

As an official Roman coinage, the fleet coinage probably aimed at introducing Roman bronze, absent up to that moment, into the circulation pool of the Eastern provinces, which would explain both the presence of the Greek explanatory letters for the Roman denominations and the complex denominational system. This system was further developed in the Augustan Age for nations and the complex denominational system. This of Antony’s coinage.” The mention of his three imperfections has been defined by Buttrey as “the Greek-Roman phase hinted at an iconographical Romanization of Greek Hellenization of Roman coinage, while the presence of Octavian and Octavia on coins shows the desire to give a Roman connotation to this coinage, though the Greek denominational symbols hints at the progressive integration of the two systems. Through this coinage, Antony and his mone-
yers wanted to legitimize their power over the East by presenting themselves as Roman magistrates but ones perfectly acquainted with Greek monetary systems.

After 37 BC, Mark Antony’s policy changed, as he united his destiny with Cleopatra. From this moment on, his portrait style and his titles on the coins—such as the outdated title of triumvir—were meant to awe an Eastern audience, even if they no longer corresponded to the political reality in Rome. His joint appearance on coins with Cleopatra apparently fulfilled the same goal of gaining approval and legitimacy in the East. The West was lost to Antony, so he needed to acquire the full support of the Eastern provinces in what he saw as a necessary conflict.

4. A Dynastic Coinage for the Parthian Campaign and Beyond (37–34 BC)

The only way for Mark Antony to maintain his power in the face of the growing power and hostility of Octavian was a military triumph. Therefore, he turned his eyes to the most dangerous enemies the Romans had: the Parthians. In the disastrous defeat of Carrhae of 53 BC, where Crassus lost his life, the Romans left in Parthian hands some of their military standards. A victory over the Parthians could have represented a vouchsafe for a triumphal return to Rome for Antony, but money was needed for such an expedition. It was not in the interests of Octavian to favor Antony’s ambition, so no help could be expected from him. In fact, 20,000 legionaries were to be sent to Antony under a deal struck between him and Octavian at Tarentum but they never materialized. Therefore, Cleopatra was the only one who could supply soldiers and funds. In return for help, “he made her a present of no slight or insignificant addition to her do-
mansions, nymphaeum, Paphos, Coele Syria, Cyprus, and a large part of Cilicia; and still further, the balsam-pro-
ducing part of Judea, and all that part of Arabia Naba-taea which slopes toward the outer sea.” The Parthian campaign was to be a joint Roman–Egyptian effort and the Syrian tetradrachms of Cleopatra and Antony, probably issued in Antioch in 36 BC, are the harbingers of this new policy (fig. 25). An absolute novelty, these

20. RPC 1 4094–4096.
children watched the ceremony from their thrones. At the end of the parade, Antony and Cleopatra, dressed as Dionysus-Osiris and Isis-Aphrodite, sat on golden thrones together with their children and Caesar. Cleopatra and Julius Caesar's son. Antony distributed kingdoms among Cleopatra's children during the ceremony, an act that came to be known as the "donations of Alexandria." In Plutarch's words, "[first] he declared Cleopatra Queen of Egypt, Cyprus, Libya, and Coele Syria, and she was to share her throne with Caesarion. Caesarion was believed to be a son of the former Caesar, by whom Cleopatra was left pregnant. In the second place, he proclaimed his own sons by Cleopatra Kings of Kings, and to Alexander he allotted Armenia, Media, and Parthia (when he should have subdued it), to Ptolemy Phoenicia, Syria, and Cilicia."

The titles deriving from the donations of Alexandria are clearly visible on a denarius issued in 32 BC in an uncertain Eastern mint. Antony, no longer a triumvir after the end of 33 BC, has no title at all. The elements conferring authority to Antony are the mention of his victory over Armenia (ARMENIA DEVICTA) and the Armenian tiara. On the other hand, Cleopatra is saluted as REGINA, "queen" and her children as REGES REGUM, "kings of kings" (fig. 26).

This coinage shows that the transformation of Antony from Roman general to Eastern dynast is complete. In Alexandria, while conferring kingdoms to their children, Antony and Cleopatra styled themselves as Dionysus-Osiris and Aphrodite-Iisis, the deities they had impersonated during their momentous meeting in Taras in 41 BC. At that time, however, Cleopatra was the one summoned by the victorious Roman general, while in the denarius of 32 BC the authority and the destiny of the former triumvir seem to be completely dependent on the Queen of Egypt. Antony and Cleopatra's dream of a Roman-Egyptian dynasty governing the East found its doom soon after wards at the battle of Actium in 31 BC, the final clash against Octavian.

The victorious Octavian understood the central importance of Egypt among the Eastern provinces and made it the only province under the direct authority of the Emperor. He also understood the value of the dynastic policy pursued by his former rival. Around 14 BC, Py-thodorus, the only daughter of Antony's elder daughter Antonia Prima and Pythodorus of Tralles, married Polemon, king of Pontus. Her (and therefore Antony's) descendants ruled over Pontus, Armenia and Thrace. Moreover, between 26 and 20 BC, Octavian (by then Augustus) arranged for Cleopatra Selene, Antony and Cleopatra's daughter, to marry King Juba II of Numidia. Their descendants ruled over Mauretania.

In sum, Mark Antony was defeated at the battle of Actium in 31 BC, but several of his monetary and other innovations were retained by Octavian and his succes sors. The homage to women of the imperial families on civic bronze coinage, the change in the iconography of provincial silver coinage and the convergence between Roman and Greek bronze monetary systems are just some of the long-lasting innovations introduced by the triumvir into the Roman monetary system. Even the dynastic strategy enacted by Antony in this coinage, and the relevance given to Egypt were further pursued by his former rival. Far from being only a profligate and submissive victim of Cleopatra's charms, Antony proved to have a clear vision of the future relationships between East and West.

The dying words of Shakespeare's Antony brilliantly convey this message:

"The miserable change now at my end lament nor sorrow at; but please your thoughts in feeding them with those my former fortunes wherein I lived, the greatest prince of the world, the noblest; and do now not basely die, not cowardly put off my helmet to my countryman,--a Roman by a Roman vanquish'd d.'"

--W. Shakespeare, Antony and Cleopatra IV, v. 52–59

Select Bibliography


Fig. 27: P. Batoni, Death of Mark Antony (1768). Credit: DeA Picture Library / Granger, NYC — All rights reserved.


Harvey, T. 2011. The visual representation of Livia on the coins of the Roman Empire. Edmonton.


Select Biography on Mark Antony


WAR, CULTURAL PROPERTY, and the MISSING COINS of SALZBURG

David Yoon

One of the most dramatic, attention-grabbing moments of the on-going conflict in Syria and Iraq was the demolition of some of the ancient monuments at the archaeological site of Palmyra in 2015. This was only the tip of the iceberg when it comes to destruction of cultural heritage in this tragic conflict; the widespread destruction has taken many forms, including the pillaging and sale of antiquities of all sorts. Between the use of destruction of monuments as a form of propaganda and the use of the antiquities trade to help fund terrorism, these events have brought the world’s attention to the issues raised by cultural heritage crimes in war in a more focused way than has been the case since the end of World War II.

Seventy-three years ago Syria was peaceful, but an extremely destructive war was raging across Europe. As the armies, both Axis and Allied, advanced or retreated, valuable objects were often carried away. The Nazi regime in Germany had systematically plundered the museums and libraries of countries they occupied. Soviet forces practiced organized looting as well. Although the western Allies made some efforts to protect cultural heritage when this was compatible with their military actions, looting was carried out by their troops, too. And in many instances, the situation was more complicated than simple looting by armies or soldiers. Refugees were sometimes forced to sell valuable possessions at minimal prices, and some looting was also carried out by local civilians, who then sold stolen items to occupying troops.

From the end of World War II and even before, there were efforts to retrieve looted cultural property and return it to its owners. During the closing stages of the war and in its immediate aftermath, much was accomplished by the Monuments, Fine Arts, and Archives program, attached to the Allied armies. However, many items have turned up only decades later, as individual possessors have died or as official secrets have become old enough to be revealed.1 Thus, repatriation efforts continue, long after the end of the war.

A Group of 94 Coins

In 1995, Chester Krause (fig. 1) approached the ANS, offering to give the money to purchase a group of 94 medieval and early modern coins relating to Salzburg and nearby regions. It was clear from before the purchase that there was an issue concerning the provenance of the coins. According to a memo to Alan Stahl, then curator of medieval coins at the ANS:

Meeting with Krause. When I asked him what he knew about the provenance of the Salzburg coins, which he was enabling the ANS to acquire, he gave me the following story, which he claims he had heard but had no idea of the authenticity of. He said that the coins had been in the ‘Salzburg Museum’ before the Second World War. When the War started the museum was said to have given the collection to the Archbishop of Salzburg, who passed it on to his brother. The brother was said to have taken it to America, where it ended up in the dealership of Kurt Krueger.2

This story raised some significant questions—factual, legal, and ethical. Later that same day, there

was a collective discussion between Leslie Elam (director), William Metcalf (chief curator), Alan Stahl, and John Kleeberg (curator of modern coins) to decide how best to proceed. As reported in Stahl’s memo,

After discussion of various issues relating to legal questions relating to the ownership of these pieces, it was decided that the ANS should acquire and accession all of the pieces. We should then contact our colleagues in Austria to determine what the history of the pieces was and whether any person or institution had a claim to them. This was viewed as the best procedure to allow the material to end up in the possession of its legitimate owner, rather than getting dispersed on the coin market.

Krause had brought the coins and a check for $88,030, his donation to the ANS for buying the coins. Once the decision was reached to purchase them, he instructed the ANS to write a check for the same amount to Mati Palm-Leis/Iola Coin Company, to pay for the coins. The coins were accompanied by an inventory list prepared by M. Louis Teller, who had appraised the group for Krause.

The coins were accessioned as group 1996.3 and entered into the ANS curatorial database. The group consisted mostly of coins issued by the archbishops of Salzburg, from the mint of Salzburg itself as well as their other mints, such as Friesach and Ptuj (Pettau), along with a few coins from other territories such as Vienna and Aquileia. Most of the coins were of silver, but the group included fourteen gold coins.

Within a day or two of Krause’s donation, Stahl contacted Wolfgang Hahn of the University of Vienna, sending him a list of the coins. Hahn asked for photos of two of the coins, but both Hahn and Michael Alram of the Kunsthistorische Museum in Vienna were unable to confirm any pedigree for those two coins.

No subsequent action appears in the files until summer of 1996, when Stahl, while reading proofs of Numismatic Literature, noticed an item about coin collections in Salzburg that referred to destruction and loss in connection with World War II. The contributor of that abstract was Karl Schulz of the
Kunsthistorische Museum in Vienna, who wrote, “Especially distressful is the loss of the most valuable part of the collection of the municipal museum to American military occupation.” Stahl wrote to Schulz asking for a copy of the article of which Schulz had written the abstract.5

Schulz not only that article but also an earlier publication, the numismatic section of the report of Salzburg’s municipal museum, the Museum Carolino Augusteum, for 1955, which reported on activities for the previous ten years.6 According to this report, 4,086 coins from the museum’s collection were sealed in a chest and placed in the salt mines at Dürrnberg near Hallein, Austria, for safe storage, along with other portable objects from the museum’s collections (fig. 2).7 Soon after the end of the war, there were rumors of theft. In June 1945, the museum’s collections were taken from the salt mine by the American occupation authorities, and on January 21, 1946, they were returned to the director of the Museum Carolino Augusteum by the Property Control Office of the U.S. occupation forces, through the intervention of a Monuments and Fine Arts Officer, Capt. Charles R. Sattgast. At that time the chest contained only 1,422 coins. Another 152 coins were recovered from various individuals and locations around Hallein during 1946 and 1947, and a group of 48 coins that had been taken to the United States were returned by the Property Control Office in 1947. This left 2,646 coins missing.8 The museum’s collection was not fully catalogued, but the curators were able to reconstruct from the files a list of 1,630 coins that were definitely missing, described by denomination, date, and type reference (e.g., “2facher Dukat 1583 BR 1290”, referring to the Bernhart and Roll reference on early modern coins and medals of Salzburg).9

Comparing the coins in group 1996.3 to the published list of coins missing from the Museum Carolino Augusteum, Stahl found that at least 55 of the 94 coins were of the same type as items listed as missing, and the rest could easily be among the portion of the missing coins that could not be reconstructed. Some of the matches were very rare items, such as a gold florin of the Archbishop Pilgrim II of Salzburg (1365–1396) (fig. 4), a silver penny of the same archbishop (fig. 5), and double ducats of Archbishop Johann Jakob Khuen von Belasi, 1559–1586 of the years 1579 and 1583 (figs. 6 and 7). Many of them were relatively common coins. Any collection of late medieval and early modern coins of Salzburg would be likely to have some evidence of the provenance of the coins from the Salzburger Museum’s records, as suggested by Stahl in 1996.

A memo by Alan Stahl dated August 7, 1996, describes the state of knowledge at that time.10 He noted that a few very rare coins in the purchased group appeared very likely to be among the 1,630 missing coins of the Museum Carolino Augusteum, but that he could not confirm it due to lack of photographs. In fact, he commented that he had not been able to locate pre-1945 images of any of the coins except an 1881 engraving of one of them, at which time it was in a private collection in Austria.

Due to the possibility that the 94 coins the ANS had acquired were among those stolen from Salzburg, Stahl sent a list of the coins to Karl Ehrenfellner, a curator at the Museum Carolino Augusteum, suggesting two lines of evidence that might be used to investigate whether the coins belonged to them: either photographs or registers that might correspond to numbers written in ink on several of the coins.11 Also, he published a full description of the situation as known to him then, with images of several coins, in the ANS Annual Report for 1996.

Reparations

The matter rested until November 2013, when Alexander Macho, of the Salzburg Numismatic Society, wrote to Ute Wartenberg Kagan. He had read Stahl’s account of the situation in the 1996 Annual Report and inquired informally whether there was any possibility that the ANS would return the coins to Salzburg.12 The ANS reply was that in order to justify deaccessioning the coins, it would be necessary to have some clearer evidence of the provenance of the coins from the Salzburger Museum’s records, as suggested by Stahl in 1996.

In June 2016 Martin Hochleitner, the director of the Salzburg Museum,13 contacted the ANS about this matter.14 The result of the discussion was that the Salzburg Museum submitted a report presenting evidence from their archives concerning these coins.15 This report added substantial new evidence to what Alan Stahl had been able to discover in 1995–96. The Salzburg Museum’s numismatic curator, Christoph Mayhoffer, was only able to find two pre-war photographs of coins in this group, but both were significant pieces. One was a glass plate photograph in the museum’s archives of the gold florin in figure 2. The other was a published photograph of a glass plate photograph of the gold florin in figure 3.
Missing Coins of Salzburg

a Prague groschen described in 1910 as being in the collection of the Museum Carolino Augusteum (fig. 8).17 More evidence was found by comparing pre-war registers and catalogue cards to the numbers written in ink on some of the coins. Fourteen coins could be matched in this way to old catalogue descriptions (figs. 9 and 10).

Based on this evidence, it is clear that several of the coins are from the pre-war collection of the Salzburg Museum, and thus that they must be among the coins lost from that museum’s collection in May 1945. It is a priori likely that the other coins, lacking either photographs or inked registration numbers, are also from the collection of the Salzburg Museum.

Therefore, on October 29, 2016, the ANS Board of Trustees decided to repatriate the coins to the Salzburg Museum. On May 26, 2017, Martin Hochleitner and Peter Lechenauer, an attorney for the Salzburg Museum, came to the ANS to carry out the transfer. The event was also attended by Georg Heindl, Austria’s consul general in New York. After Hochleitner and Lechenauer verified that each of the coins matched its description, the transfer agreement was signed by Hochleitner, Kenneth Edlow, and Ute Wartenberg Kagan (fig. 11). The coins were then packed up and taken to Austria by a courier.

Thanks to the foresight and generosity of Chester Krause, the Salzburg Museum has been able to regain at least a small portion of what it lost in 1945. The coins will be studied and exhibited much more in Salzburg than they were in New York, and their return is also a matter of pride for the numismatic community in Salzburg. The returned group of coins will be featured in an exhibit next year on the topic of Salzburg during World War II, where they can be seen by the hundreds of thousands of visitors that the museum receives every year.

From the point of view of the ANS, the important principle is the return of stolen cultural property to its rightful owner. Having spent much effort on regaining items stolen from our own collection, such as the United States large cents pilfered by William Sheldon in the late 1940s, the ANS was obviously sympathetic to the Salzburg Museum, which suffered much worse losses.

There are larger issues as well, related to the general problem of loss of cultural property during warfare. The issues raised by the current conflicts in Syria, Iraq, Afghanistan, Yemen, and elsewhere do not have easy answers, but those of us fortunate enough to live where conditions are currently peaceful can, like Chester Krause, do what we can to see that these countries eventually regain the objects that they are currently losing.


Fig. 9: (A) Card from the old card catalogue of the Museum Carolino Augusteum numbered “30” in red, describing a penny of Friesach minted under Archbishop Eberhard II of Salzburg (1200–1246) of the same type as A. Luschin von Ebergreuth, “Friesacher Pfennige” (1922), pl. VIII, no. 22.

Fig. 10: (A) Card from the old card catalogue of the Museum Carolino Augusteum with the letter “e” in red, describing a fifteen-century silver penny of Salzburg with “e” followed by a star on the reverse.

Fig. 11: (left to right, holding the signed transfer agreement) Dr. Peter Lechenauer, attorney for the Salzburg Museum; Dr. Ute Wartenberg Kagan, executive director of the ANS; Dr. Martin Hochleitner, Director of the Salzburg Museum.
A NEOCLASSICAL PORTRAIT of a CLASSICIST: Houdon’s Bust of Jean-Jacques Barthélemy

François de Callataÿ and Jonathan Kagan

On August 11, 2017, the Frances Lehman Loeb Art Center at Vassar University opened a small exhibit featuring a newly acquired portrait bust of 18th-century French classicist, numismatist, and author, Jean-Jacques Barthélemy (facing page), by Jean-Antoine Houdon. The exhibition, which shows some 30 items and is on display until December 22, 2017, has brought together a sizeable array of materials that illustrates not just the lives of these two men, but also the larger numismatic context of collectors and scholars, the French national collection now held at the Bibliothèque nationale de France, and contemporary medallic art not just in France, but in the United States as well.

Jean-Antoine Houdon (1741–1828)
Houdon is the most famous and certainly among the most gifted portraitists of the Enlightenment (fig. 1). A student of the major early neoclassical sculptors (Slodtz, Lemoyne and Pigalle), Houdon won the Prix de Rome in 1761 and journeyed to Italy in 1764 where he stayed for four years. There he managed to absorb Roman realism and somehow infused it with Classical Greek idealism so that his subjects appear at once true-to-life but also ennobled and wise. Houdon on his return was perfectly positioned to capture the physiques of some of the great men of an age of great men. Beginning with Denis Diderot in 1771 and extending until the start of the Revolution in 1789, Houdon enjoyed a period of unique access to the most interesting people of his time. Voltaire, Rousseau, Washington, Franklin, and Jefferson are all known to us through the iconic portraits Houdon created of them (see below). Houdon had a unique ability to carve eyes in a way that they captured light. Cutting out the iris and drilling a deep hole for the pupil, he brought a vitality to his subjects that we can still see today.

Not only were Houdon’s sitters modern men, but Houdon was among the first modern artists. He employed a studio and made reproductions (fig. 2). He cultivated clients and was not afraid of self-promotion. Partly this was out of necessity as Houdon, not being a favorite of D’Angiviller the director of the Bâtiments du Roi and effectively the state minister of the arts, did not receive his fair share of royal commissions. Houdon’s enforced success with private clients made other artists jealous and he had enemies. One of these, Jacques Louis David, rose to great influence under the Revolution and pushed Houdon into the background. The Loeb Art Center’s portrait of the Abbé Barthélemy is one of Houdon’s few works from this period and the only bust he displayed at the Salon of 1795. Houdon returned to favor under the Consulate and went on to do important work for Napoleon.

Contemporary Medals After Houdon Portraits
A number of Houdon’s portrait busts were used by medallic artists such as Augustin Dupré (1748–1833) and Pierre Simon Benjamin Duvivier (1728–1819) to create profile portraits for contemporary medals, particularly those destined for audiences in the fledgling United States, or for those in France who admired prominent Americans. Dupré, for example, was commissioned by French admirers of Benjamin Franklin in 1784 to produce a medal based on Houdon’s portrait of Franklin undertaken at the artist’s initiative in 1778 (figs. 3–4). The reverse of the medal depicts a winged genius and the inscription: ERIPUIT COELO FULMEN SCEPTRUMQUE TYRANNIS (He snatched lightning from the heavens and the scepter from the tyrants).
A few years later, in 1787, Dupré was commissioned by the U.S. Congress to celebrate the victory of America’s first naval hero, John Paul Jones, in the fight between the Bonhomme Richard and the HMS Serapis on September 23, 1779, which is depicted on the reverse (fig. 5). Thomas Jefferson contracted with Dupré in Paris in 1789 for its manufacture. Houdon supplied Dupré with a plaster of his 1780 bust so that he could model the portrait. The marble version of the bust is now at the U.S. Naval Academy (fig. 6). Jones arrived to a hero’s welcome in Paris the year after his defeat of the British, where he joined Houdon’s masonic lodge and it was the lodge itself that commissioned the sculpture.

The same year, 1789, that Dupré’s medal of Jones appeared, Duvivier’s medal of George Washington also appeared (fig. 7), although this medal was much longer in gestation. The medal was commissioned by Congress already in 1776 to commemorate Washington’s successful campaign to force the British out of Boston, with the reverse showing the British forces leaving. Not having the medal-making talent at home, Congress naturally turned to France to supply this need. The commission was long delayed which allowed the engraver to use as his model for the portrait Houdon’s bust of the Washington (fig. 8), which the sculptor fashioned in Mount Vernon in 1785 having travelled to America with Franklin in the hope of doing an equestrian statue of the general. That project never materialized but left at Mount Vernon and the great full-length statue of Washington for the Virginia state capitol in Richmond (1792) (fig. 9).

Duvivier also used one of Houdon’s portrait busts to create a commemorative medal in 1795 of Jean-Jacques Barthélemy (fig. 10), a fitting tribute for a numismatist. While an expert in ancient coinage, Barthélemy was a true embodiment of 18th-century ideals, as well as many aspects of the Ancien Régime society. He died at the advanced age of 79 years, reportedly struck by apoplexy while reading the ribald Roman poet Catullus. Nature seemed to have liked to match his forms and features with his manners and occupations. His face had an antique character, and his bust could only be placed between those of Plato and Aristotle. It is the work of a skilful hand (Mr. Houdon), who has succeeded in putting into his physiognomy a mixture of gentleness of simplicity of good nature and grandeur, which rendered the soul of this rare man, so to speak, visible.

Who then was this “rare man”?

Jean-Jacques Barthélemy (1716–1795)
The fame of Jean-Jacques Barthélemy has consider-ably faded today. He was however a celebrated figure of his time: as a member of the French Académie des Inscriptions et Belles-Lettres he was acclaimed for his various antiquarian skills and, as a novelist, he achieved a worldwide acclaim for his Travels of Anacharsis the Younger in Greece (figs. 11–12), the adventures of a young Scythian visiting Greece during the 4th century BC, one of the first historical novels which instantly became compulsory reading for any young elite preparing for the Grand Tour. This book helped to extend philhellenism throughout Europe and America. Barthélemy was a true embodiment of 18th-century ideals, as well as many aspects of the Ancien Régime society. He died at the advanced age of 79 years, reportedly struck by apoplexy while reading the ribald Roman poet Catullus.

As a sure proof of his fame, we need but note the many portraits of him by such renowned artists as Jacques-Louis David (1748–1825), Augustin de Saint-Aubin (1736–1807), Jean-Auguste Dominique Ingres (1780–1867), and of course Jean-Antoine Houdon. This gal- lery is really remarkable since Barthélemy came from a comparatively humble background. He was born in Cassis, southern France near Marseille, on January 20, 1716. The fourth son of a genteel family of low peerage with no great fortune, he was naturally doomed to an ecclesiastical vocation. But he was brilliant possessing
a sharp mind with sweet manners whose talents were immediately recognized by his teachers at the Oratory College in Marseille. He went for a while to the Jesuits but wrote later that he found the atmosphere rather unpleasant. Now an abbot, he spent most of his twenties cultivating his passion for ancient cultures and dead languages.

The chance of a lifetime happened when he received a proposal to enter into the service of Claude Gros de Boze (1680–1753) (fig. 13), then the perpetual secretary of the Académie des Inscriptions et Belles-Lettres and the keeper of the French royal coin cabinet. Barthélemy moved to Paris in 1744 where he became the assistant of Gros de Boze. This position was to change his life: professionally, he became acquainted with ancient coins, and socially, he was admitted into "le beau monde," since Gros de Boze every week held a well frequented salon mixing scholars and high aristocrats. Barthélemy’s career now blossomed.

In 1747, he was admitted into the Académie des Inscriptions et Belles-Lettres. Only 30 years old, he soon emerged as one of its most energetic members, lecturing several times a year mostly on numismatics. His greatest achievement of the time, however, was of a different nature. In February 1754, Barthélemy presented a dissertation entitled: "Reflections on the alphabet and on the language once used at Palmyra." As he recognized with some embarrassment, it took him only two days to elucidate the vexatious mystery of the Palmyrene alphabet. With his clear mind, he focused on the eight bilin- gual (Palmyrene/Greek) inscriptions recently published by Robert Wood and above all on personal names. This simple but decisive success ensured him a great reputation forever among his colleagues. In the meantime,
Fig. 11: Map of Asia Minor by Jean-Denis Barbié du Bocage from Maps, plans, views and coins: illustrative of the Travels of Anacharsis the Younger in Greece, during the middle of the fourth century before the Christian era, London, 1806 (ANS Special Collections).

Fig. 12 (facing page): Plate of Greek Coins from Maps, plans, views and coins: illustrative of the Travels of Anacharsis the Younger in Greece, during the middle of the fourth century before the Christian era, London, 1806 (ANS Special Collections).
Gros de Boze died in 1753 and Barthélemy was chosen to replace him as head of the royal coin cabinet.

Another great opportunity soon presented itself. At the invitation of the Count of Stainville (1719–1785)—who was soon to become Duke of Choiseul and then ambassador of France in Rome—Barthélemy embarked in August, 1755 for a long journey to Italy, which was to end two years later in April, 1757. The journey had the purpose of enriching the coin cabinet of the king, a task that Barthélemy actually accomplished. This journey was documented in 49 preserved letters he wrote to the famous Count of Caylus (1692–1765) (fig. 14). As with most travelers of his time, Barthélemy was delighted by Italy and dreamed of staying longer had it not been for his official duties. While there, he developed a strong relationship with the Stainvilles, especially with the countess of Stainville, born Louise-Honorine Crozat (1737–1801), herself the heir of one of the richest families under Louis XIV. Her great uncle, Pierre Crozat (1661–1740), built the largest private collection of Italian paintings, later sold to Catherine the Great and now in the Hermitage in St Petersburg.

Back in Paris, Barthélemy experienced a decade of intense scientific production. Once again, it was as the decipherer of another dead language that he made another lasting contribution. In April, 1758 he lectured on: “Reflections on some Phoenician monuments and on their ensuing alphabet.” Taking advantage of a unique bilingual inscription, then in Malta, Barthélemy renewed his earlier linguistic feat, but this time with Phoenician. Again his reputation grew so that today he is considered a great early decipherer of dead Near Eastern languages. As a numismatist, however, he is viewed more controversially. Not that his connoisseurship was disputed since Barthélemy, as can be seen especially in private correspondence, was exceptionally knowledgeable about ancient coins. But he was criticized for keeping the royal coin cabinet behind closed doors and for constantly postponing its publication. Aware of these criticisms, Barthélemy defended himself by putting forward the fact that he more than doubled the number of coins of the collection.

Special mention should be made here of the fabulous collection of Greek coins built by Joseph Pellerin (1684–1783) (fig. 15), called “the old” (he died at the age of 99) and whose position of First Clerk of the Navy (Premier commis de la Marine) provided him with special facilities to maintain a network of coin-buying agents throughout the Mediterranean region. As a result, his collection amounted to more than 33,000 Greek coins, a number vastly superior to the collection of the king himself. Pellerin and Barthélemy maintained a long friendship, which deteriorated in the 1760s. As a consequence, Barthélemy took great care that his name was not mentioned in the transactions preceding the acquisition of the full collection by the king in 1776.
1770, after 12 years spent governing the country, the only briefly enjoy his sudden riches. On December 24, pounds, all charges deducted. But, Barthélemy could lucrative position with an annual revenue of 15,000
Barthélemy General Secretary of the Swiss, a highly personage at the court: Etienne of Choiseul, ex-Count
of Stainville, who acted as the true Prime Minister
that he now came under the protection of the highest
his wellborn less accomplished interlocutors. Add-
Caylus, Barthélemy had a way of being annoying. Sure
“by Jean-Michel Moreau le Jeune,
le comte de Caylus show coins to Marie-Gabriel-Florent-Auguste Comte de
december 24–1800, ca. 1778–1783. From an early age, Choiseul Gouffier became close
to Barthélemy having gotten to know him at the house of his cousin the
duc de Choiseul in the Loire where the Abbé spent the years
1771–1778 in semi-exile. Choiseul was the likely owner of the Loub
Art Center plaster bust and also commissioned a copy in marble of
the bust. This is the only recorded image of Abbé de Courçay (known
after the revolution as André Barthélemy de Courçay). He succeeded
his uncle in the Cabinet des Médailles and became the first director of
the Bibliothèque nationale. He died in 1799.

To some members of the Ancien Régime society, whether small or great aristocrats such as Pellerin or Caylus, Barthélemy had a way of being annoying. Sure of his mind, superior wit, polite, and tall (he was nicknamed “the long abbot”), he found ways to put off his wellborn less accomplished interlocutors. Add-
ing to Barthelemy’s sense of superiority was the fact that he now came under the protection of the highest personage at the court: Etienne of Choiseul, ex-Count of Stainville, who acted as the true Prime Minister of France from 1758 to 1770. In 1768, Choiseul made Barthelemy General Secretary of the Swiss, a highly lucrative position with an annual revenue of 15,000 pounds, all charges deducted. But, Barthelemy could only briefly enjoy his sudden riches. On December 24, 1770, after 12 years spent governing the country, the Duke of Choiseul fell into disgrace and was forced by Louis XV into exile at his estate of Chanteloup, one of the Loire castles. Barthelemy didn’t hesitate (did he
have a choice?) to follow Choiseul into exile where he spent most of the 1770s (from 1771 to 1778) (fig. 16). Remaining in Paris, Madame du Deffand (1697–1780) wrote many letters to the abbé Barthelemy in order to obtain news of Choiseul. In February 1771, Barthe-
lemy complained about his fate, “sacrificing his time … and above all the reputation he could have obtained in his career.” On October 1777, he wrote: “I do nothing, I read nothing, I hear nothing, I know nothing; I would be very surprised if all these negations could produce some news, some anecdotes, some interest.” So, on the whole, the 1770s appear to be a lost decade for Barthelemy the antiquarian. But at the same time, one may think that these particular and undesired circumstances provided him the incentive to embark on the writing of the Travels of Anacharsis the Younger in Greece, which ultimately appeared in 1788 and gave him international fame, and his election to the French Academy in 1789.

Then came the French Revolution. Barthelemy was put in jail for 16 hours on September 2, 1793 but was quickly released by his devoted and constant guard-
ian angel, the Duchess of Choiseul. Paradoxically, he was proposed a month later to become the director of the Bibliothèque nationale, which he refused due to his great age. He was now approaching 80. He is mentioned in some correspondence of the 1790s (with Esprit-Marie Cousinéry [1747–1833] and Louis François-Sébastien Fauvel [1758–1838]) as still trying to improve the royal coin cabinet. Unfortunately, he was never able to pub-

On April 30, 1795, the heart of the “long abbot” ceased to beat. Jean-Jacques Barthelemy offers an example of a superiory gifted mind born into the regimented society of the Ancien Régime, who consciously decided to favor social opportunities over academic pursuits. Compared to the Jesuit Joseph Eckhel (1737–1798), the so-called “father of modern numismatics” who benefited from the destruction of his order to devote himself to his cabinet in Vienna and to publishing, Barthelemy’s achievements as a numismatic scholar were much more mundane and clearly never reached its potential. Ironically, Barthelemy’s social choices led to enforced leisure and a career as a novelist that certainly brought him more fame and arguably more influence than he would ever have had as a conscientious curator. The Philhellene movement of the late 18th century he pioneered grew to be a powerful force influencing the likes of Lord Byron and had a direct impact on the Greek indepen-
dence movement.

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MAURICE FRANKENHUIS BUILT A COLLECTION TO REMEMBER

David Hill

The small folder that crossed my desk was a stray, one of the older ones in the ANS Library that still needed to be cataloged. Its subject was Maurice Frankenhuis, a collector of medals and a Holocaust survivor from the Netherlands. I happened at the time to be writing about the Dutch coin dealer Maurits Schulman, himself taken and killed by the Nazis, and Frankenhuis seemed like an interesting follow-up topic. Among other things, the file contained some items on a CBS News special that had aired in 1964 on the morning before the start of Rosh Hashanah. Called “Out of the Ashes,” the broadcast came at a time of increasing Holocaust awareness in the United States. There was a transcript of the show, and also a four-page description of it by Frankenhuis’s daughter, Julia. Apparently, Maurice was unable to view it, so he asked his daughter to tune in and describe it for him. Not owning a television, she and her husband went to a friend’s apartment in their building to watch.

The scenes she described have a grim familiarity. First, there were the bustling avenues—the herring sellers and street peddlers. Then the tanks, the goose-stepping soldiers, the city of Rotterdam ablaze. The cattle cars, children toting luggage, and the Westerbork transit camp, where Dutch Jews were processed and shipped off to be exterminated. It couldn’t have been easy for Julia to watch; she had lived through it all as a girl, forced into hiding with her parents and younger sister (fig. 1), and then captured, imprisoned in Scheveningen, transported to Westerbork, and then sent on to Theresienstadt, a concentration camp where tens of thousands were killed or worked to death. A portion of the CBS program had a direct family connection. It included an interview with her Aunt Stella, the wife of Maurice’s brother Alfred. Stella told the story of her brother, Joël Schaap, a jewelry store owner, who, after witnessing the flight to England of Holland’s Queen Wilhelmina (fig. 2), decided along with his wife to give poison to their young son and daughter and to take their own lives as well (fig. 3). I wanted to write about Frankenhuis, but I needed more. The problem was, he had never been a member of the ANS and I was having trouble finding anything beyond the most superficial facts about him. That would soon change. My inquiries led me to the Eretz Israel Museum in Tel Aviv, where Frankenhuis had donated the bulk of his medal collection in the 1960s, and it was from them that I learned that Frankenhuis had a grandson in the New York area, Aaron Oppenheim, Julia’s son. I shouldn’t have had to look halfway around the world to find out about Aaron; he had just recently visited the ANS. Having become a member, he had stopped in to talk to our curators about the artifacts, papers, and numismatic objects in the Frankenhuis Collection, Maurice’s assembled memorial to the 20th century’s two great wars.

Once we cleared up the confusion caused by my inquiries, he graciously offered to show me the portion of the collection his family retains, mostly items from World War II and the Holocaust. Oppenheim says that, in the interest of fulfilling Frankenhuis’s objectives, the family is considering various institutions where the materials might one day be kept and used to educate the public, through display or as the basis for documentary and dramatic works.

1. His given name was spelled over the years Moritz (1894–1900), Maurits (1900–1954), and Maurice (1954–) according to Frankenhuis Collection document that begins “I am Moritz Frankenhuis...” His family name is pronounced FRANK-en-house.
2. It is generally accepted that a broad and accurate understanding of the Holocaust didn’t take hold in the United States until the 1960s, though there is debate on this point. See for example Lawrence Baron, “The Holocaust and American Public Memory, 1945–1965,” Holocaust and Genocide Studies 17, no. 1 (2003) 62–88.
3. I would like to thank Cecilia Meir, Eretz curator, for this information.
Aaron’s grandfather was an irrepressible collector. When the Russians liberated Theresienstadt in May 1945, Maurice couldn’t help but grab a memento on his way out—a guard’s copper insignia. “Who would bother to seize this sort of keepsake?” he later asked. “Only a dedicated collector like me I assure you.” He was also thorough. During World War I, he collected German Notgeld, amassing a collection of approximately 10,000 pieces. And he claimed to have a complete set of varieties of World War II ghetto money.4 He is perhaps best remembered for his World War I medal collection (fig. 4), built up during the war years when his residence in a neutral country allowed him to procure from both sides of the conflict. The medals were exhibited along with his other items in The Hague, Amsterdam, and elsewhere (fig. 5), and in 1918 and 1919 he published catalogs in Dutch and English listing 1,589 of them. His artifacts were also shown in his hometown of Enschede, close to the border with Germany. Given the partisan nature of the collection, this created some tension, and there were murmured threats of violence against the displays of this “rag dealer” (the family business was cotton).5

He credits Maurits Schulman and his brother Andreas with saving his medals, since it was they who advised him that memorial and commemorative medals with a special historical or art value didn’t have to be turned over to the Nazis.6 Before the invasion, Maurice had already taken steps to safeguard his collections, packing coins, medals, and memorabilia into 23 crates and storing them under an assumed name in another city.7 Nevertheless, much was looted. He at one point had over 10,000 World War I posters, but half were stolen or ruined, some of the surviving ones bearing the marks of trampling Nazi boots.8 He also somehow managed to keep his archive of papers together, including “five suitcases laden with documents, circulars, papers, photographs” that he brought back to Holland after the war. It was “a morbid collection,” he said, “but a boon to the historian, the scholar, the collector.”9 Some were the notes he had written in code during the nearly two years he was in hiding, which were secreted in a school attic by his protector (fig. 6).10 Others were those he had in a suitcase when he was shipped out of Westerbork.

5. Maurice Frankenhuis, document that begins “I am Mortiz Frankenhuis ...,” Frankenhuis Collection.
Frankenhuis was born February 24, 1894, in Burgsteinfurt, Germany. Because his parents and ancestors were citizens of the Netherlands, he too automatically became a citizen of that country. In 1912, he was sent to Manchester, England, for six months to learn English and the family's cotton business (fig. 7). He returned in 1915, but soon was sent home with other aliens expelled during the war. After the war he was anxious to return to England but couldn't. Though hostilities had ended, foreign nationals were still barred from visiting. His medals would be his ticket back. He worked out a deal with George Francis Hill, keeper of the department of coins and medals at the British Museum, whereby Frankenhuis would donate his duplicates to the museum in return for a waiver from the secretary of state allowing him to return. He made a tidy profit once he got back to England and began shipping the cotton, prices having swelled during the war. He was made a partner in the family firm in 1922 and operated out of Manchester until 1925, when he moved back to the Netherlands, though he would frequently return to England.

The company’s main suppliers were Smith, Coney & Barrett of Liverpool. In 1938, as long-simmering events in Europe approached the boiling point, a partner there, Jim Coney, grew alarmed about the fate of his friend and colleague’s family, “Doll and myself are very worried about your children,” he told Maurice. “You have to take steps immediately that they come to England to stay with us.” He also said that Maurice, his wife Hertha, and other family members should come, too. He assured him that “our [business partner] Mr. Higgin, as a representative of the King in our business part...” (sic), Frankenhuis Collection. 10. Maurice Frankenhuis, document that begins “This is my manuscript...” Frankenhuis Collection.
11. Maurice Frankenhuis, document that begins “I am Mortiz Frankenhuis...” Frankenhuis Collection.
12. Maurice Frankenhuis, document that begins “I am Mortiz Frankenhuis...” Frankenhuis Collection.
15. Maurice Frankenhuis, document that begins “On a Fridaymorn...” (sic), Frankenhuis Collection.
17. Walter Higgin to Maurice Frankenhuis, June 6, 1939, Frankenhuis Collection.
18. Maurice Frankenhuis, document that begins “This is our house...” Frankenhuis Collection.
19. Maurice Frankenhuis, document that begins “On a Fridaymorn...” (sic), Frankenhuis Collection.

Instead they moved to The Hague, vainly seeking safety behind the Hollandsche Waterlinie, the defensive water barriers that had protected the Dutch for centuries. On May 10, 1940, what they had most feared was upon them. The family was jolted awake at 4 a.m. by the sounds of ground artillery firing on Luftwaffe warplanes and the distant bombing of military barracks. The Frankenhuis family—“all in a great stir, scared, suffocating, not knowing what was happening”—joined their frantic neighbors in the street. Maurice watched a fiery plane drop from the sky, and as he began to understand what it all meant, he found himself nearly unable to face his girls. Life in the neighborhood stopped as the panicked citizens gathered around radios dribbling out the news—paratroopers descending on Delit, Zierikzee, and Vianen; fighting on the streets of Rotterdam; the German invasion of Belgium. The following night was all darkness as the streetlights and car lamps had been blacked out. The Frankenhuis family slept together in the living room, comforting each other. In the coming days the tanks and motorcycles rolled in, their swastikas roughly applied in whitewash.

Maurice worked himself to exhaustion in what he would always remember as the stifling heat of those days. He put money, papers, and everything he could away for safekeeping. On May 14, he and Alfred set off on bicycles to the seaside district of Scheveningen hoping to find some way to cross the channel to England—on a fishing boat, a barge, or a business associate’s shipping vessel. He peddled furiously, bombs sounding in the distance. At one point he took refuge in a ditch when someone began shooting at him. Once they reached the shore, they found others there, many toting suitcases and trying to negotiate their frantic neighbors in the street. Maurice watched a fiery plane drop from the sky, and as he began to understand what it all meant, he found himself nearly unable to face his girls. Life in the neighborhood stopped as the panicked citizens gathered around radios dribbling out the news—paratroopers descending on Delit, Zierikzee, and Vianen; fighting on the streets of Rotterdam; the German invasion of Belgium. The following night was all darkness as the streetlights and car lamps had been blacked out. The Frankenhuis family slept together in the living room, comforting each other. In the coming days the tanks and motorcycles rolled in, their swastikas roughly applied in whitewash.

Maurice Frankenhuis

Fig. 7: The Frankenhuis family was in the cotton business. (Frankenhuis Collection.)
passage, some successfully. The Frankenhuises had gold to offer, but it did them no good. The endless negotiating and deliberating with the boat owners and their wives was maddening. The tides weren't right, they were told. There wasn't enough oil. And, besides, why should you get to run away while we stay behind? "Can't you see? We are Jews," they shot back. "Don't you understand?" It was no use. Someone in the crowd announced that Holland had surrendered. Stunned, they gave up and went home. Maurice scapped his pitch-black feet of the grime that had accumulated that day—one that had begun with the corpses of the Schaap family being laid out in a neighbor-ing cell. 24 Alfred suggested that Joel had taken the easy way out with his family. 25 He wasn't being harshly judg-mental. This was a course of action that Maurice, Alfred, and their wives had seriously considered themselves. 26 Eventually they were told to report to the camp but went into hiding instead, with Maurice's family of four occupying a single room at the home of J. J. Klomp in The Hague. 27 Underground, Maurice went by the name Mak, combining the initials of his first name with those of brother, Alfred, and Alfred's son, Karel. He passed much of the time by reading up on World War I. Having no use for the old books on Klomp's shelves, he had the homeowner get some for him from the public library. 28 Maurice's 13-year-old daughter Bertie found her own way to pass the time. She hunted down the crude tools and supplies necessary to construct a presentation set of wooden "medals," housed in individual cases made from cigar boxes and intended for the little girl prin-cesses of the Dutch royal family (fig. 8). One was for five-year-old Princess Beatrix, future queen and grand-daughter of the reigning sovereign, Queen Wilhelmina. Maurice described it: "An emaciated lion prances over most of the field, fenced in by laurel leaves. Above him is an arc of The Netherlands' colors, surmounted by a huge crown, pronouncing the power of the Royal family and hailing the ultimate triumph of the Dutch people." She then made two more for Beatrix's younger sisters, Irene (symbolized by a dove) and baby Margriet (a daisy). Bertie vowed to one day present them to the young majesties. "The opportunity never presented itself. In fact, Beatrix's marriage in 1966 to a man Maurice described as a member of Hitler's elite corps had him reinterpreting her medal: "The scrawny, prancing lion could well represent the youthful Claus von Amsberg [Beatrix's groom] ... as he rampaged through Italy. 29 The family remained in hiding for 21 months, trying al-ways, as Maurice remembered, to "stay out of the sight of these psychopaths" and living in fear of the "sinister tramp of the Nazi boot on our stairs." The dreaded sound came on March 28, 1944, when Nazi officers, assisted by Dutch quislings, burst into their room and put a revolver to Maurice's head. (There is a picture of the man who betrayed them in the Frankenhuise Col-lection, but it is concealed by a sheet of paper, on which Maurice has written, "The monster, 22 years old, who betrayed us ... cannot see this face.") For a month the family of four was confined in a prison cell, 30 and then sent to Westerbork. Along the way, Bertie wiped tears from her handcuffed father's face. 31 Maurice would return to Westerbork four years af-ter his internment to interview the camp's wartime commander, Albert Gemmeker (fig 9). 32 No longer the dapper and efficient camp master, with his Jew-ish tailors and plush armchair in the camp's theater, now he was the prisoner, still with the air of a German military man, but in coarse clothes, fingers stained by potato peels. Maurice's return to this place of "sadness, misery, and horror" filled him with "a nasty feeling of gloominess and depression," but when he came to the spot where his wife and daughters had slept together in bunks, he erupted into joyful prayer: "Blessed be the Almighty that He hath saved the lives of my children!" They had all survived the war.

20. Maurice Frankenhuise, document that begins "In consultation with Alfred ... ." Frankenhuise Collection.
21. Maurice Frankenhuise, document that begins "On a Friday-morn- ing ... ." Frankenhuise Collection.
22. Maurice Frankenhuise, document that begins "In consultation with Alfred ... ." Frankenhuise Collection.
23. Maurice Frankenhuise, document that begins "This is my manu-script underground ... ." Frankenhuise Collection.
24. Maurice Frankenhuise, document that begins "This is our house ... ." Frankenhuise Collection.
28. Frankenhuise spells the name Gemmecke. Most sources today use Gemmeker.

Fig. 14: Tribute to the Six Million Martyrs medal, 1983 reissue, and the original 1967 reverse. Maurice's own wife and daughters were the inspiration for the obverse design (images reduced).
Maurice had prepared 70 questions for the occasion and began with innocuous ones on his subject’s career. At first he seemed indifferent, never letting on that he himself had been interned at the camp. But as the interroga-
tion progressed, and the former commander denied having been aware of Nazi crimes, and at one point re-
ferred to Auschwitz as just a work camp, Maurice found it harder to hold back. When the topic turned to the
barbaric conditions of transport out of Westerbork, he couldn’t contain himself: “More than 60 persons in one
cattle truck, originally intended for 12 horses! Do you call that humane?” His subject remained stoic. The inter-
view lasted four hours, and he spent another hour with
Gemmeker’s former secretary and mistress, the entire
 ordeal leaving him “very depressed and low-spirited.”
Gemmeker appeared spry. Springing to attention when
the question was “How many more persons do you
know that you will get out of this mess alive?” In fact, Gemme-
ker got off pretty lightly. He was sentenced to 10 years
and served six. His case was reinvestigated in Germany
in the early 1970s, but there was insufficient evidence
for resentencing. He died in 1982.28

Despite what he had been through, and his lifelong dedi-
cation to remembering it (fig. 10), Frankenhuis didn’t let
bitterness rule his life. When his grandson Aaron looks
back, he sees Maurice laughing at his favorite television
programs, I Love Lucy in particular. He came to
the United States with his family in 1948, settling in New
York City,29 and became a U.S. citizen in 1954.30 In 1967
he served on the board of the newly constituted Ameri-
can Israel Numismatic Association, publisher of the
Shekel.31 As his grandfather had done for him, Maurice
wanted to pass along his love of collecting to his grand-
son Aaron, or “Ronnie,” as he was called (fig. 11). He ap-
proached this as he did everything else: with unbraked
enthusiasm. When Margo Russell, editor of Coin World,
came to visit, Maurice prepared something like a shrine
to welcome her into his home (fig. 12).

In 1967, Maurice issued a medal that he called Trib-
ute to the Six Million Martyrs, conceived by him and
designed by artist Elizabeth Weistrop.32 On its obverse, a
Jewish mother embraces her children, while behind them
others are herded into cattle cars. The reverse
commemorates the Frankenhuis Collection itself. Five
hundred of the medals were issued and distributed to
governmental and religious leaders around the world,
including in Germany, where it was warmly accepted
by all but one recipient, the Katholische Kirchenzeitung
(Catholic Church newspaper) of Munich. “Thank you,”
they replied, “however we have no use of same … and
are returning it to you.”33 Aaron reissued the medal in
1983, with a different reverse (figs. 13–14).

The original medal came with an insert describing the
kinds of things found in the Frankenhuis Collection: “war posters, emergency money … porcelains (curios
used by the Germans for war propaganda), military
decorations, manuscripts, stamps, autographs, gold, sil-
ver and bronze coins and complete files on aircraft, the
royal houses of Orange Nassau, Hohenzollern, church-
es, synagogues, Judaica, town halls and other institu-
tions, … letters from Lenin and Trotsky and a special
collection pertaining to the Russian Revolution.” He
was an obsessive collector, always eager to display the
materials (fig. 15), but he was also willing to give parts of
it away under the right circumstances. In the years
before the Second World War, he donated manuscripts,
prints, and medals to the Oranje-Nassau Museum in
The Hague.34 He gave ghetto money and other materials
to the Jewish Museum in New York City in the 1960s.35
Beginning in 1961, he gave the bulk of his World War I
(and also World War II) medals to the Eretz Israel
Museum, where many are on display in the Kadman
Numismatic Pavilions (fig. 16).36 After he died, his nearly
5,000 World War I posters remained in the basement
of his apartment building on West 82nd Street. Following
the example of their grandfather, Aaron and his brother
Joseph donated the posters to Columbia University in
1975, where they were added to the several thousand
already in the university’s collections.37

Maurice once said that even after his camp experi-
ence was over, he was still haunted by a question that
plagued him when he was there: “Is life still worth
living, when you have been through such a living-hell
as that passed in Westerbork?”38 Like many who had
similarly suffered, he found a purpose in remembering
and helping others to remember. Near the end of his
life, Maurice wrote to a woman who he may have had a
hand in saving when she was brought into Westerbork
as a three-year-old girl and he was able to sow doubts
about her Jewish heritage. In his letter he talked about
the ever-present impulse to keep alive the memory of
what he called “the most monstrous chapter in the his-
tory of civilization” when it is sometimes easier to let
it go. “There are many who prefer to forget,” he said.
“The demands of life also make some of us forget, and
that is quite healthy. But in everyone’s heart there is a
small corner where the image of the past is preserved
and, like the ticking of a clock, the word Yisrael [mem-
ber] is heard.”39 Maurice died of leukemia in 1969. He
was 75.
The American Numismatic Society continues to add interesting purchases and donations to the collection. For our Greek cabinet the ANS obtained an excellent silver tetradrachm of Ptolemy I as satrap (c. 311–305/4 BC) of a scarce and remarkable type, in marvellous condition. Struck in the name of Alexander III, this coin bears on the obverse a beautiful image of the king’s diademed head wearing an elephant-skin headdress. The reverse shows Athena Alkidemos advancing right, brandishing spear and shield; an eagle is in the right field and a monogram above a bee in the left field (fig. 1). This coin was purchased from Rarcoa.

The Greek Department also acquired a unique set of electrotypes of coins in the Numismatic Cabinet of the State Hermitage Museum in Saint Petersburg, Russia, one of the world’s great collections of ancient coins (fig. 2). Electrotyping was a useful technique for stylistic research and for die studies of coins in distant museums. The set contains electrotypes of 376 important ancient coins, with separate obverses and reverses, for a total of 752 pieces. The coins represented include the famous Acracas deathadracmas of circa 405 BC, of which less than ten authentic specimens are known to exist. Other coins in the set represent issues of the Greek cities of Italy, Sicily, mainland Greece, and Asia Minor and the Hellenistic kingdoms of the Seleucids, Ptolemies, and Greco-Bactrians, as well as the Parthian, Sassanian, and Kushan kingdoms. The set also includes an extensive sampling of Republican and Imperial Roman coins.

These electrotypes were created as a special gift for the prominent medalist A. A. Koroliuk, chief designer for the Leningrad Mint in the 1960s and 1970s, who was credited with leading a “renaissance” in medallic art and who drew particular inspiration from the designs of ancient coins. The set was consigned to Heritage Auctions by the family of Mr. Koroliuk.

We are quite grateful to have received from a long-time ANS member in Hawaii, Donald Canaparo, a group of ancient coins. The set was consigned to Heritage Auctions by the family of Mr. Koroliuk.

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PER RICORDO (memento). The medal was made by the medal maker, Salanto, whose signature is in low right side of the medal, behind the Carico portrait, on the obverse side. The last performance of this exquisite singer at the Metropolitan Opera was on December 24, 1920.

An exciting gift to our United States Department is the American Liberty 225th Anniversary $100 gold coin of 2017, which was generously donated by ANS Trustee Mary N. Lannin (fig. 11). This coin of .9999 gold is produced in high relief, with raised edge lettering and a proof finish. It is packaged in a black lacquered hardwood presentation case, accompanied by a booklet detailing the evolution of depictions of Liberty on US coinage. In the obverse image created by Mint Artistic Infusion Program Designer Justin Kunz and sculpted by Mint Sculptor-Engraver Phebe Hemphill, Liberty is shown in left profile view as a woman with African-American features. Instead of the traditional laurel wreath for her crown, this Liberty wears a crown of stars as found on the statue of Freedom above the dome of the U.S. Capitol building in Washington, DC. The crown of stars is large and bold on Liberty’s head, and represents the traditional ideals of liberty while simultaneously hinting at a hopeful future full of possibility. Lettering on this face of the coin includes the legend LIBERTY above her head and the required motto IN GOD WE TRUST below, with the dual dates of 1792 to the left of Liberty and 2017 to the right. The initials of the coin’s designer and sculptor appear on this face as well: JK and PH. On the reverse is a powerful image of an American bald eagle in flight, designed by Mint Artistic Infusion Program designer Chris T. Costello and engraved by Mint Sculptor-Engraver Michael Gaudioso. The eagle is surrounded by numerous inscriptions, which include UNITED STATES OF AMERICA and E PLURIBUS UNUM above, while below is the denomination 100 DOLLARS. The specification 1 OZ. .9999 FINE GOLD and the W mint mark of the West Point Mint are to the left of the eagle. Costello and Gaudioso have their initials engraved as well: CTC and MG. It is interesting to note that for this issue the US Mint used edge lettering to engrave “225th Anniversary”, a engraving technique that was also used on the 2016 American Silver Eagle Proof coin to celebrate its 30th anniversary. The ANS is extremely grateful to add...
Its adoption for portraits of Antinous emphasized not only his attractive, youthful physique, but also his new role as a member of Roman pantheon. The San Antonio Museum’s portrait shows Antinous in the appearance of Dionysus or Bacchus, the god of wine, recognizable by his wreath of ivy leaves (fig. 12). The exhibition explores the original appearance of the over-life-size statue to which this head belonged and reveals the many phases of restoration that have resulted in its current appearance, as well as scientific analysis which has brought the recent discovery of traces of gilding on the ivy wreath.

Along with the San Antonio Museum’s objects the exhibition features artifacts from other collections, such as the J. Paul Getty Museum and the University of Pennsylvania Museum of Archaeology. The American Numismatic Society also gladly provided some coins from our collection for this special show. Among them is a bronze coin of AD 238–244 from Berytus (fig. 13) featuring on the reverse a statue of Dionysus in the same resting pose as the San Antonio Museum’s marble portrait. Another ANS coin of AD 134/135 from the Cilician mint of Tarsus (fig. 14) portrays Antinous on the obverse, wearing a miniature hemhem crown, an Egyptian decorative crown of a very elaborate form. This is perhaps similar to the element that once com-

pleted the San Antonio Museum’s portrait. Antinous is only shown wearing this crown on coins minted in Tarsus and Alexandria. The American Numismatic Society’s Tarsus coin complements an example from Alexandria in the San Antonio Museum’s own collection, which is also on display. The exhibit will be open until November 26, 2017.

Also in September a remarkable exhibit opens in the Popper Gallery on the main floor of Yeshiva University Museum at the Center for Jewish History in New York. This exhibition, entitled The Arch of Titus: From Jerusalem to Rome, and Back, explores the Arch of Titus in Rome through its original and evolving cultural contexts. Built by the emperor Domitian (AD 81–96) to commemorate the defeat of Judea in the Jewish War, the Arch became one of the most significant monuments of Imperial Rome and an iconic representation of antiquity. Its famous bas-reliefs, showing the Flavian triumphal parade following the destruction of the Jerusalem Temple in AD 70, are best known for their images of Roman soldiers carrying the spoils of the Temple and of Titus in his chariot. In 2012, the Arch of Titus Digital Restoration discovered yellow ochre pigment on the menorah relief in the spoils panel, beginning the process of reimagining the entire polychromatic program of the Arch. This work, providing information for digital reconstruction of the original color and overall appearance of the Arch, was an important inspiration for new Yeshiva University Museum exhibition.

The show begins with these discoveries and traces the ways that Romans and Jews in antiquity, and Christians and Jews in following centuries, have interpreted this icon of Western civilization through art, architecture, literature, and popular culture. For Jewish people the Arch became a symbol of loss, and also a political symbol of the past, culminating in the use of the Arch’s menorah as a symbol of the modern State of Israel.

One part of this display, along with important artifacts from other museum collections, is a selection of valuable coins from the American Numismatic Society. These include coins minted by Jewish rebels during the early years of the First Jewish Revolt against Rome. These coins, which feature images of Jewish ritual objects used in the Jerusalem Temple (fig. 15), help trace the history of events leading to the Roman destruction of Jerusalem and to the Flavian triumphal parade that would be memorialized on the Arch of Titus. Other ANS coins in the exhibit were minted in Rome and Ljugdunum in the years following the Roman sack of the Jerusalem Temple and feature a range of key allegorical and historical images, including “Judea Capta” (figs. 16–17) and the Flavian victory (fig. 18). Some examples from the Flavian period bear Roman imagery including “Pax Romana” and a cornucopia, symbolizing the Roman Empire’s victory over thedoing.
allegorical motifs and personifications such as the victorious quadriga (fig. 19), Roma in military dress holding Victory (fig. 20), Virtus (fig. 21), and Victory (fig. 22), which also appear on arch of Titus. The ANS coins also feature realistic portraits of the Roman emperors. Executed in both bronze (fig. 23) and gold (figs. 24–25), these coins depict the physical appearance of the three Flavian emperors, whose individual legacies are related to the conception, erection and compositional imagery of the Arch of Titus.

Among the ancient Judean coins in the exhibit is a peculiar example minted under Mattathias Antigonus (40–37 BC), the last king and high priest of the Maccabean dynasty, which governed ancient Israel from 152 to 37 BC. It bears a rare, albeit highly schematic, Jewish visual expression of the form of the Temple Menorah and the Table of the Showbread (fig. 26) that predate both the sack of the Jerusalem Temple and the construction of the Arch of Titus. Both the Menorah and the Table of the Showbread are shown being carried by Roman soldiers on the Arch of Titus relief.

An important visual illustration of the Jerusalem Temple (fig. 27) and its sacred vessels appears on the several ANS coins minted during the Second Jewish Revolt against Rome (AD 132–135). Although these coins were produced decades after the Arch of Titus was constructed, they echo the images of the same objects, such as the Table of the Showbread, a pair of trumpets (fig. 28), and ritual pouring vessels, that appear on the Arch. The ANS items will be on display at Yeshiva University Museum until January 10, 2018.
A detailed snapshot of life in Newfoundland in 1865, when the Royal Mint first began producing coins—including the $2 gold piece—for the colony is provided in Chapter 2. This is based primarily on the demographic and economic data contained in the Colonial Blue Book for Newfoundland. Contemporary newspaper reports reveal public controversy over the introduction of the decimal system for the new coinage, underlying Newfoundland's general lack of trade with the United States in contrast with the neighboring colonies of the mainland that became confederated as the Dominion of Canada in 1867. Based on the data of the Blue Book and known production runs for the Newfoundland $2 coin, Richer suggests that there was an surprising overabundance of gold struck for the colony at a time when the cod fishery and seal hunt were in decline and increasingly Newfoundlanders were in need of poor relief.

Under these difficult circumstances, as the author points out, it seems odd that the British authorities would entertain a request for a colonial gold coinage for Newfoundland, but archival research presented in Chapter 3 shows that it was thought that a local coinage would provide greater “fixity” for the economy of the colony. The island's economy was rendered insecure by both the traditional exploitative truck credit system between merchants and fishermen as well as by the disturbing tendency of British gold to sail away from Newfoundland with foreign fishing fleets. In this chapter, Richer also discusses various aspects of the 1863 Act for the Regulation of the Currency and the design of the Newfoundland coinage that grew out of the legislation. Particularly interesting in this regard is the explanation discussed for the transformation of the gold-dollar into the gold-coin. The gold coin was originally requested into the $2 coin that was ultimately produced. According to a letter of February 8, 1864, the denomination was enlarged because the small size of the gold $1 made it more likely to be lost by “rough fisherman accustomed to handle only large coins” (p. 35). Such a loss could be quite substantial, since the average wage of a common Newfoundland fisherman or sealer in the 1860s was less than $2 a week. This represents a rare (otherwise unheard of?) occasion in the history of coinage development when a concern for the tactile needs of the working poor had a direct impact on production decisions.

A year-by-year discussion of the production and distribution of coinage for Newfoundland is provided in Chapter 4. Particularly interesting here is Richer's documentation of the rise and fall of that time period and Newfoundland $2 gold coin—and Newfoundland coinage in general—to the fortunes of the Union Bank of Newfoundland and its leaders, who were responsible for placing the orders for the colony’s coin with the Royal Mint. The discovery that all profits from the coinage belonged to the bank rather than to the colony points to a strong conflict of interest, which the author suggests may have led to higher than necessary orders of coin, particularly in 1881. The author’s suspicions of foul play at the bank seem to be borne out by the publication of Newfoundland's 1887 Amendment to the Currency Act with an erroneous valuation of British gold at $16.69 per troy ounce rather than the expected $18.69, which both the Newfoundland and London branches of the Union Bank conveniently failed to notice. Richer shows that the problem was only discovered and corrected (but not really explained) after an enquiry to Charles Freemantle, the Deputy Master of the Royal Mint, from an accountant in the German Reichsbank in 1889.

When the Union Bank of Newfoundland as well as the Commercial Bank of Newfoundland failed on December 10, 1894, they were replaced by Canadian banking firms, who conducted business in Canadian dollars. Differences in the relationship between the Canadian and Newfoundland dollars to the British pound as late as the 1930s and 1940s if claims about the 1885-dated coins in the Capital City hoard that appeared in 2008 are indeed true (p. 140).

The surviving populations, circulation, and hoarding of Newfoundland $2 gold coins provide the subtexts of Chapters 5 and 7, which might have been better placed side by side since they deal with related issues. They are instead divided by Chapter 6, which discusses specimens and patterns. A thorough review of professionally graded business strikes shows that in general the coins rarely reach into the extremely high grades beyond MS 64, which the author points out is consistent with anecdotal evidence of the nineteenth century indicating that they circulated widely not only in Newfoundland but also in the Dominion of Canada. Richer also notes that the issues of 1885 and 1888 include more high-grade specimens than the earlier years, which he thinks could possibly suggest a boom in the gold market. In general the coin was of lower grade and less attractive than its American counterparts.

Slightly less stellar is the treatment of coinage circulating on Newfoundland before 1865, which seems not to fully appreciate the importance of Spanish-American silver (to visit English coin in this period or to understand the iconography of a bronze merchant token imported by the Rutherford brothers of St. John’s in the 1840s. The “suspended sheep carcass” (p. 3) on the reverse of the token is in fact the famous Golden Fleece carried off by Jason and the Argonauts in Greek myth and which was re-born as the emblem of the Burgundian (later Spanish and Austrian) chivalric Order of the Golden Fleece in 1430. Although the precise fleecy type derives from a 1794 Norwich trade token (Dalton and Hamer 12), it may perhaps appear on the Rutherford token to commemorate the award of the order by Queen Isabella II of Spain to Prince Albert of Great Britain on April 27, 1841. On the other hand it may (simultaneously?) refer to Sir William Vaughan’s praise of Newfoundland, and specifically the colony at New Cambrie (1617–1630/37) in his extended allegiance, The Golden Fleece (1626). According to Vaughan, “This [New Cambrie] is our Colchis [sic], where the Golden Fleece flourished on the bakes of Neuphines sheep, continually to be shorn. This is Great Britain Indies, for which reason of linking the rise and fall of all of that time period and Newfoundland $2 gold coin—and Newfoundland coinage in general—to the fortunes of the Union Bank of Newfoundland and its leaders, who were responsible for placing the orders for the colony’s coin with the Royal Mint. The discovery that all profits from the coinage belonged to the bank rather than to the colony points to a strong conflict of interest, which the author suggests may have led to higher than necessary orders of coin, particularly in 1881. The author’s suspicions of foul play at the bank seem to be borne out by the publication of Newfoundland’s 1887 Amendment to the Currency Act with an erroneous valuation of British gold at $16.69 per troy ounce rather than the expected $18.69, which both the Newfoundland and London branches of the Union Bank conveniently failed to notice. Richer shows that the problem was only discovered and corrected (but not really explained) after an enquiry to Charles Freemantle, the Deputy Master of the Royal Mint, from an accountant in the German Reichsbank in 1889.

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slim indeed. With the exception of the Capital City hoard, which may have been formed much later than 1894 and may not even be a proper hoard, Richer can only verify accumulations of $2 coins rather than true hoards hidden away in difficult times. The absence of evidence leads us to wonder how much hoarding could have been really going on. A possible explanation for the apparent lack of expected hoarding may lie in a report that Newfoundland $2 gold coins often passed as British half-sovereigns (equivalent to $2.40 in Newfoundland currency) (p. 139). Since the ultimate source for this claim is very late—a 1960 catalogue of Canadian coins—one wonders whether the accepted face value of the Newfoundland $2 might have been raised after 1894 in order to keep the coins in circulation and to prevent the additional hardships that would occur if the circulating gold of the island suddenly disappeared into hoards.

In addition to elucidating the history of the production and use of the Newfoundland $2 gold coin, the author also corrects errors of earlier catalogues, some of which have trickled down to much more recent listings. This includes a strong document-based argument against the existence of the 1890 $2 coin originally listed by Breton in 1890 as well as the 1873-, 1874-, 1876-, and 1880-dated issues cited by Leroux and Atkins in the 1880s (p. 71). Richer also warns about a unique 1882 Type 2 portrait issue with undotted D reverse that may represent an error in a Newfoundland $2 population report produced by a professional grading company in 2012. Although this variety is still carried in some handbooks, he rightly cautions that the coin requires verification and is likely to be illusory (pp. 45–46). Furthermore, close comparison of the 1888 proof strikes in the National Currency Collection of the Bank of Canada and in the collection of the Melbourne Museum, Australia, leads to the convincing argument that while the Bank of Canada piece is properly treated as a specimen, the Melbourne piece is actually a “specially struck coin” produced from a polished reverse die that had already hooked, and should rightfully catch the interest of those within and outside of the usual limits of the Canadian numismatic community. The Gold Coins of Newfoundland will surely become the standard introductory work for this interesting and short-lived coinage of the Canadian Maritimes.

- Oliver D. Hoover

Chapter 8 surveys all the major private and public collections that include examples of the Newfoundland $2 as well as their appearances in important auctions. While the discussion of collections like those of the Bank of Canada, the British Museum, Virgil Brand, and the Norwebs come as little surprise, much more unexpected are the 1880 and 1888 Newfoundland specimen sets in the Melbourne Museum in Australia, the first of which was part of a Royal Mint display at the 1880 Melbourne International Exhibition.

Four appendices reproduce the original 1863 and 1887 Acts for the Regulation of the Currency and to Amend the Currency Act, list the 16 highest prices ever paid at auction for Newfoundland $2, and provide provenance information for significant pieces.

Exception for a few minor typographical errors and the inconsistent reporting of the rate of pay for an outpost constable as $1 (p. 25) and $2 (p. 41) per week, the text is highly readable and will be engaging to both the casual reader and to the specialist long acquainted with the series. In this regard, Richer’s work lives up to the popular Newfoundland proverb, “A single line may have two hooks,” and should rightfully catch the interest of those outside and within the usual limits of the Canadian numismatic community. The Gold Coins of Newfoundland will surely become the standard introductory work for this interesting and short-lived coinage of the Canadian Maritimes.

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### NEWS

**ANS Library Acquires Volume of Rare Pamphlets from the Library of Augustin Dupré**

From a recent Kolbe & Fanning auction, the ANS Library has acquired a bound volume of three pamphlets by renowned artist and engraver Augustin Dupré, famed for his work on French coins and for his designs of early U.S. medals, particularly the Libertas Americana. The volume is from Dupré’s own library. The pamphlets date from the period of the French Revolutionary and concern the redesign of coinage during the revolutionary era. Some of the proposals suggested by Dupré in one of the pamphlets (Observations Présentées au Comité des Monnaies de l’Assemblée Nationale, 1790) were adopted, and in 1791 he was appointed graver général des monnaies. His management methods and coin designs came up for some criticism during the politically tumultuous time, and another pamphlet in the volume (Réponse à l’écrit de M. Beyerlé, 1791) has him mounting a defense against these attacks. The third pamphlet (Observations Rélatives au Mémoire que la Commission Générale des Monnaies, 1793) is a response to an official report on the redesign of coinage that had been submitted to the revolutionary government, thus providing a window into the artist’s beliefs. We would like to thank ANS Fellow David Gladfelter for contributing to the purchase of the volume.
Nominations
Below are the nominations for Trustees, Officers, and Fellows. All ANS Fellows (currently 212 out of a possible 225) are invited to vote for the nominated Trust- es at the ANS Annual Meeting on October 28, 2017. Nominations were posted online in late July. Pursuant to Article 12(b) of the ANS By-Laws, at any time prior to sixty (60) days before the Annual Meeting, addi- tional nominations for positions as Fellows, Trustees, and Officers and Honorary Life Fellows to be voted on at such Annual Meeting may be submitted in writing to the Executive Director by at least ten (10) Fellows. The Executive Director shall include in the notice of the Annual Meeting the report of the Nominating and Governance Committee and also a complete list of any other nominations duly filed. No nominations shall be made from the floor at the Annual Meeting or at any other meeting, except upon the unanimous consent of the Fellows in attendance.

The Nominating and Governance Committee, pursuant to Art. V Sec. 12 of the ANS By-Laws approved for publi- cation all of the nominees as follows:

The following Trustee candidates have been nominated for a three-year term (until the relevant annual meeting of Fellows in 2020, and until his or her successor shall have been elected and qualified), for vote by the Fellows of the Society:

Mr. Daniel Hamelberg, of Champaign, IL, has been a member since 1986, a Life Fellow since 2002, was first elected to the Board of Trustees in 2004, and is one of the founding members of the ANS’s Augustus B. Sage Society. An aficionado of rare American numismatic auction catalogues and literature, Dan is a past president of the Numismatic Bibliomania Society. He followed the advice of buying the book before the coin and then proceeded to assemble a high grade first year of U.S. Type collection in all metals. He has served as chair of the Collections Committee and served on the Library Committee. Mr. Hamelberg is a major donor to the ANS Hudson Square Renovation Fund as well as to the Francis D. Campbell Library Chair, ANS annual appeals, and the Annual Gala.

Prof. Sebastian Heath, of Brooklyn, NY, has been a member of the ANS since 1999, became Life Associate in 2001, and was elected a Fellow of the Society in 2012. A Clinical Assistant Professor of Ancient Studies at NYU’s Institute for the Study of the Ancient World, his research interests include numismatics, Roman pottery, and Digital Humanities with a focus on computational approaches to Mediterranean archaeology. From 2000 to 2005 he was Director of Information Technology at the ANS, and since then has been a Research Scientist. Since first coming to the ANS in 1999, Prof. Heath has been a contributor to the Society’s successful digitization efforts.

Mr. Robert A. Kandel, of New York, NY, is a Fellow, a generous supporter and one of the founding members of the ANS’s Augustus B. Sage Society. An ANS Trustee since 2000, Mr. Kandel serves on the ANS Executive Committee as the Chair of the Nominating and Governance Committee. His numismatic interests include US coins, particularly the Lincoln cent. As counsel to the firm Goldberg Weprin Finkel Goldstein LLP (formerly with Kaye Scholer, NY), Mr. Kandel’s two decades of ex- perience include legislative and regulatory matters, real estate, real estate litigation and general business matters. He has served as Commissioner of Economic Develop- ment for the City of New York, and in other govern- mental posts. Mr. Kandel has counseled and represented many for-profit institutions including The Solomon R. Guggenheim Foundation, The Cooper Union for the Advancement of Science and Art, Inwood House (now part of Children’s Village) and The Sisters of Charity/ Bayley Seton Hospital. Mr. Kandel received his B.A. de- gree, with honors in history, from Williams College and his law degree from Columbia University School of Law. He is also Chairman of the Board of Berkshire Farm Center and Services for Youth an institution, which works with at-risk youth and their families.

Prof. Andrew Meadows, resides in Princeton, NJ and Oxford, UK. He was elected to the ANS Board of Trustees in 2014, and serves on the IT Committee. He holds an M.A., Literae Humaniores, from University of Oxford, a DPhil in Classical Philology from the University of Michigan, and a Ph.D in Ancient History, from the University of Oxford. He is a specialist in the history, numismatics and epigraphy of the Hellenistic Greek world. From 1995–2007 he was Curator of Greek Coins at the British Museum. In 2007 he was a member of the Institute for Advanced Study in Princeton, and in the same year became the Margaret Thompson Curator of Greek Coins at the ANS. From 2008–14, as Deputy Director of the Society, Prof. Meadows significantly advanced the Society’s digitization program and online research tools, including the ANS’s being awarded a $300,000 NEH-OCRE grant (2014–17). Prof. Meadow- ows has written and edited more than 100 books and articles, and curated, co-curated, and contributed to many exhibitions. In 2014/15 he was the Archaeological Institute of America’s Metcalf Lecturer. He left the ANS staff in 2014 to take up the position of Fellow and Tutor in Ancient History at New College, Oxford.

Mr. John Nebel of Boulder, Colorado, is owner and president of the privately held Computer Systems Design Company since 1978. CSDC provides tech- nology solutions for governments, private sector businesses and non-profit associations. His firm’s philanthropic endeavors include free web hosting for non-profit numismatic clubs, as well as the Numis- matic Bibliomania Society’s website and E-Sylum archives, to name just a few. His funds, as well as his technology, digital, and photography skills have provided support to the University of Colorado Museum of Boulder, as well as to the ANA who have honored him with awards including their 2012 Medal of Merit. With his numismatic interests in ancient Greek and Roman coins, and photography, Mr. Nebel joined the ANS in 2005, became a Life Associate in 2013, was elected to the ANS Board of Trustees in 2014, serves on the IT Committee, and has been a generous donor to the Society.

Dr. Christopher J. Salmon, MD, has been a member of the ANS since 2001, was elected to the ANS Board of Trustees in 2011, and currently chairs the Collections Committee. A former National Institutes of Health Research Fellow at the University of California, San Francisco, he was Director of Thoracic Imaging at Brown University and Oregon Health & Science Uni- versity before entering private practice in radiology in Arizona. He is the author of The Silver Coins of Mas- sachusetts, published by the ANS in 2010, for which he received the award for “Best U.S. Coin Book” from the Numismatic Literary Guild in 2011. Dr. Salmon has written articles in both the numismatic and medi- cal literature and is a contributing author in several medical textbooks. He is also an enthusiastic collector, bibliophile, and student in a wide variety of areas in- cluding early Americana, Greek and Roman art, music, and the history of science.

Pursuant to Article III, Section 1. the Nominating and Governance Committee nominates the following five (5) Individuals to serve as Fellows of the Society beginning in FY2018 for vote by the Trustees at their regular annual meeting on October 28, 2017:

Mr. Alan Helms, of Boston, MA, is a collector of African numismatic objects, largely produced within the last two centuries, as well as Chinese scholar rocks. Over the past six years, Helms has generously donated several of his African metal currency collection (mostly from modern day Congo, Nigeria, and Cameroon) to the Society.

Pursuant to Article VI Sections 1 and 2 of the ANS By- Laws, the Committee nominates the following individu- als to serve as Officers of the Board of Trustees, for a one-year term (FY 2018, and until his or her successor shall have been elected and duly qualified) for vote by the Trustees at their regular annual meeting on October 28, 2017, or as soon thereafter as is practicable:

Chairman of the Board: Mr. Sydney E. Martin
First Vice President: David Hendin
Second Vice President: Andrew M. Burnett
Treasurer, and Assistant Secretary: Kenneth L. Edlow
Secretary/Executive Director: Ute Wartenberg Kagan

Submitted respectfully, Robert A. Kandel, Chairman, Nominating and Governance Committee
The American Numismatic Society Awards its 2017 Archer M. Huntington Award for Excellence in Numismatic Scholarship to Dr. Roger Bland.

The Trustees of the American Numismatic Society have voted to award Dr. Roger Bland the 2017 Archer M. Huntington Award in recognition of his outstanding career contributions to numismatic scholarship. The award ceremony will be held on Friday, 20 October 2017 at 6:00 P.M. at the American Numismatic Society, 75 Varick Street, floor 11, in New York City. The event will include the Silvia Mani Hurter Memorial Lecture by Dr. Bland, entitled "How Coin Finds are Changing the face of Roman Britain: the Contribution of the Portable Antiquities Scheme," which will be preceded by a reception in his honor.

Roger Bland is one of the most foremost numismatists of his generation, who truly transformed the field of numismatics in Britain and elsewhere. He retired in 2015 as Keeper of the Departments of Prehistory & Europe and Portable Antiquities & Treasure at the British Museum. He was formerly a curator in the Department of Coins and Medals and was seconded to the Department for Culture, Media and Sport from 1994 to 2003. Dr. Bland founded the Portable Antiquities Scheme (PAS), a project to record all archaeological objects found by the public in England and Wales, and is responsible for the operation of the Treasure Act. For numismatics particularly, PAS has proven to be hugely important, allowing archaeologists and numismatists the opportunity to record hoards in situ and intact, and so offers great promise as a model for stemming the illegal excavation and sale of coins elsewhere. He is Visiting Professor at the University of Leicester, Vice President of the Royal Numismatic Society and a Fellow of the MacDonald Institute for Archaeological Research, University of Cambridge. He was President of the British Numismatic Society from 2011-16.

Dr. Bland completed his Ph.D. on The Coinage of Gordian III from the mints of Antioch and Caesarea at University College London in 1991 and has since published more than 200 books and papers on numismatics mostly on (Late) Roman topics, including many publications on the thousands of coins recorded as part of the Portable Antiquities Scheme. Among the many honors and awards conferred on him are the Royal Numismatic Society Silver Medal in 2014, the French Numismatic Society’s medal in 2013 and the President’s medal of the British Academy in 2016. He was made an Officer of the British Empire in 2009.

"Dr. Bland’s research and published work on Roman Britain and its coin hoards has set new standards for numismatics and archaeologists," says the Chairman of the Society’s Huntington Committee, Prof. Jere Bacharach. "The committee was particularly impressed by Dr. Bland’s ability to combine outstanding research with a heavy load of administrative work. The quality of his scholarship made him an obvious choice for this prestigious award. All of us in the numismatic community are indebted to him for his numerous contributions to our field of study, and we are delighted to present him with the 2017 Archer M. Huntington Award."

The lecture will begin at 6:00 P.M. It will be preceded by a reception at 5:30. RSVP required to membership@numismatics.org, or 212-571-4470. ext. 117. Government issued photo ID required for entry.

A subscription dinner will be held following the event at a nearby restaurant. Pre-registration is required. Contact membership@numismatics.org for details.

The American Numismatic Society, Award, first presented to Edward T. Newell in 1918, is conferred annually in honor of the late Archer M. Huntington, ANS President from 1905 to 1910, in recognition of outstanding career contributions to numismatic scholarship. The medal was designed in 1908 by Emil Fuchs to commemorate the 50th anniversary of the founding of the American Numismatic Society.

Money Talks: Numismatics Conversations

The ANS is pleased to announce the fall and winter Money Talks schedule. In this monthly interactive lecture series, appropriate for all levels of coin collectors and enthusiasts, attendees have the opportunity to view relevant coins, banknotes, and/or medals while learning about specific topics and the broader world of numismatics. Each lecture includes a meal beforehand and an informal discussion afterwards. Money Talks will take place on Saturdays at the ANS headquarters in New York City.
COUNTERFEITS: THE THREAT TO COLLECTING AND SCHOLARSHIP
David Hendin, Ute Wartenberg, & Robert Hoge

September 16, 2017 | 11:00 am - 6:00 pm
$50 for members/$85 for nonmembers

David Hendin, Robert Hoge, and Ute Wartenburg will discuss the issues that collectors, dealers, and scholars face today when it comes to counterfeit coins. Although counterfeit coins have been around since the Renaissance, new technologies, like digital printing, and our global economy have vastly increased the number of counterfeit coins of all periods and countries. The ANS experts, who all have worked and researched counterfeiting for many decades, will discuss the history of counterfeiting, methods of detection for the collector and share some of their knowledge of how counterfeit coins are made today. They will also discuss advanced aspects of laboratory testing coins for authenticity, and also illustrate results from a controlled laboratory attempt to create convincing forgeries of ancient bronze coins. Hendin will be bringing fakes from his personal collection and the ANS staff will share some recent donations of Chinese counterfeits of US coinage. Participants are welcome to bring their own specimens of counterfeit coins.

THE FUTURE OF DIGITIZATION
Len Augsberger (Newman Numismatic Portal), Ute Wartenberg, David Hill, & Andrew Reinhard
October 21, 2017 | 11:00 am - 6:00 pm
$50 for members/$85 for nonmembers

The field of numismatics remains uniquely placed for contributing to the digital future of the Humanities. Join Len Augsberger, Andrew Reinhard, and others for an extended look at digitization, Linked Open Data, and Open Access in which the ANS has played a role as a global leader and innovator. Partnerships with the Newman Numismatic Portal, the Internet Archive, the Google Cultural Institute, and other organizations continue to push the digital envelope, allowing the sharing of high-quality data and images to public collections. Examples from the Kagan collection and the ANS Library will be at hand for inspection.

WINE & COINS
Details to be announced.
December 16, 2017 | 11:00 am – 4:00 pm

ANS staff will discuss how wine and coins interact, both through designs, trade, archaeology, and history. More details coming soon!

For further information about the Money Talks series or to make reservations, please contact:
membership@numismatics.org
212-571-4470 ext. 117

NUMISMATIC BOOK COLLECTING
Jonathan Kagan & David Hill

November 18, 2017 | 1:00 pm – 4:00 pm
$30 for members/$50 for nonmembers

In the age of the internet, most older books, including numismatic books, are available online thanks to initiatives of the Bibliothèque nationale de France, the Newman Numismatic Portal, and many other platforms. What does this mean for collectors of physical books and other historical records? Jonathan Kagan, who has collected rare numismatic books for the last 40 years, and David Hill, archivist and librarian for the ANS, will examine the notion of collectible books and manuscripts and consider their place in private and public collections. Examples from the Kagan collection and the ANS Library will be at hand for inspection.

AMERICAN NUMISMATIC SOCIETY

NUMISMATIC STUDIES no. 33
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, as well as a biography translated by Orla Mulholland, and a biographical sketch about Tudeer by Tuukka Talvio

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Bibliothèque nationale de France
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Frédérique.Duyrat@bnf.fr

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 2005. Duyrat explores the definitions of “hoard” and “treasure”, examines the circulation of currency in the ancient Levant, and considers how excavation coins 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 Syrian society. 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 of the University of Paris–Sorbonne. Prior to this she spent eight years as assistant professor of Greek history at the University of Orléans, 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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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 2005. Duyrat explores the definitions of “hoard” and “treasure”, examines the circulation of currency in the ancient Levant, and considers how excavation coins 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 Syrian society. 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.

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Handsomely 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 inflame 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 numismatic literature. Image of the Illustrious: the manuscript is mentioned in a footnote by Ruth Mortimer in one of her catalogues of 16th century printed books at the Harvard Library. John Cunnally is an associate professor of Art and Visual Culture specializing in Renaissance art history at Iowa State University.

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