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on the cover
Detail of a Pan American Airlines lithograph poster advertising travel to Guatemala by Paul George Lawler, ca. 1938 (Library of Congress, LC-USZC4-11783) 104 x 69 cm.
Dear Members and Friends,

February is usually a very quiet month at the American Numismatic Society. After the busy weeks in January, when the New York International Numismatic Convention brings many visitors to our vault and the library and we hold our annual gala, we usually have time to clean up our offices and relax a little bit. As you will read in this issue of the ANS Magazine, at the gala, which was held in the beautiful surroundings of Harvard Hall at the Harvard Club, we honored the Rosen Family, who have been among our most steadfast and generous supporters for many decades. It was a very special event, attended by over 180 people, many of whom had come to New York to attend auctions and to visit with old friends.

By early February, I was ready to turn to some long overdue correspondence and administration, when my colleagues and I received an email that greatly alarmed us. We heard something new concerning the North West Territory Mint (NWTM) chapter 11 bankruptcy proceeding. After an unsuccessful attempt to reorganize the business, the Trustee in charge announced that he would liquidate all assets. Why this matters so much to the Society is that NWTM also owns the Medallic Art Company (MACO), the longest-lasting and arguably most important private mint in the US. Like many other institutions, the ANS has long been using MACO to strike its medals, including the Huntington Award and Saltus Award medals. Since its foundation in New York City in 1903, MACO has served generations of America’s finest sculptors and other artists in the production of their work, as well as countless non-profit and for-profit institutions in their desires to produce various commemorative, award, and other medals. Because medals have long been recognized as a standalone art medium, and one that is that is far more affordable to acquire than original work of a great artist. What was now proposed, and without much warning to the institutions or artists concerned, was a sale of the dies, galvanos, sample medals as well as, of course, all machinery and other assets. When I approached the Trustee in charge of the proceedings, we learned that the dies were considered to be simply tools and thus the property of MACO, not of the institutions or artists. It was then proposed that the ANS bid for the holdings of dies, galvanos and samples (although only those prior to 1997). At this point, ANS Trustee Mary Lannin and I decided to visit the company’s facilities in Nevada in order to get a better idea of their holdings. What we saw there was an extraordinary archive of medallic art, covering the entire twentieth century, in which works of many of the most famous sculptors were represented. Further, the archives provide an extraordinary overview of a slice of American history from the perspective of companies, clubs, schools and so on, many of which are extinct today.

As often in bankruptcy auctions, the assets of a company might be dispersed, or, as a real threat in this case, leave the United States altogether. Losing the dies and archives as well as the extraordinary cataloguing work that has been put into preserving everything for the last 115 years would be a huge loss to future generations. Should these dies fall into the wrong hands, particularly those beyond the reach of US law enforcement, unauthorized medals could be produced confounding awardees, collectors, and the institutions themselves.

The Trustees of the American Numismatic Society therefore decided to place a bid for this material. At the time of writing, we are all waiting to see what the judge in this case decides. If successful, the ANS will be able to continue its role as one of the stewards of medallic art in this country. We will keep our membership informed as this story develops!

Ute Wartenberg Kagan

From the Executive Director
Rome, AD 238. "Where are your Germans now?" jeers the soldier, stabbing his victim. The emperor Pupienus bellows and claws at his assailant, pulling at his purse-strings in desperate struggle. A shower of bright silver denarii falls from the soldier’s belt and scatters in the pool of blood spreading across the paving-stones. The soldier scrabbles at the ground, taking up wet handfuls of bloody coins, freshly minted in the image of the dying man. With a final round of curses, the assassins retreat. Hours later a rag-and-bone man finds a bloody denarius between two stones.

Gotland, the Baltic Sea, AD 450. The dreamer’s coin shines through the passing clouds, a crisp silver disk. A wet snick as the spade cuts through rocky mud, a squelch as the spade-load slumps onto the spoil heap. The digger pauses to wipe his brow, takes a draught of ale from the flagon at his side, and returns to digging. When the hole is deep enough, he sets his spade against the rock where his sword leans and heaves the chest down into the earth. He opens it and plucks up a small silver coin. This he flips back and forth across his thumb and forefinger. Old kings and strange southern runes glint in the moonlight. He lets it fall again, clinking brightly among its fellows. He locks the box, buries it, and shoves the stone into place. The digger then girds his sword, takes up his spade, and walks back to the beach. He throws his tools aboard his boat and shoulders it down the shingle with a grunt as the hull grates against gravel. With a prayer and a dip of his oars, he sets out once more on the wide whale-road.

Offenbach am Main, Germany, AD 1815. The forger works by candlelight. Flames dance as he examines the coin between his thumb and forefinger. The forger sets the coin down and pulls out his loupe, bowing deeply across the table to catch the light. He stays there for a long moment studying the coin intently. The forger observes the subtleties of the inscription, the tight curls of the beard, the minute rendering of the emperor’s pupil. With a sigh of admiration, the forger sets down his loupe and walks to the window, observing the moonlight over the river Main, scattered like pearls across black velvet. A cat purrs and rubs against his leg. The forger returns to his workbench, takes up his burin, and begins cutting his die.

Austin, Texas, AD 2017. The scholar peers at a silver coin in the lab, a small windowless office in the University of Texas football stadium that serves as project headquarters for the Swenson Digitization Project. He sets the denarius of Pupienus (fig. 1, Swenson 2400–1292, RIC IV Pupienus 1) down on the table and removes his glasses, closing his eyes and pinching the bridge of his nose. Pupienus reigned April to July 238, less than a semester, before he was killed in the streets of Rome. Despite his short tenure, the coins he minted are fairly numerous, perhaps an indication of the significant military expenditure required for survival during the crisis of the third century. Clearly the copious denarii were not enough to buy more time from the legions. Replacing his glasses, he turns back to the glowing screen and begins to type.

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Every coin has a story, and a collection as rich as the Swenson has many such stories to tell. What might these coins tell us of the thousands of people that have handled them over the last two-and-a-half millennia? Where have they travelled? What events, mundane and spectacular, have they witnessed? A collection is not
The Swenson collection, the first documented Swedish immigrant to Texas, was a prominent figure in the state’s history (fig. 2). He donated his collection of coins and medals to the University of Texas at Austin in 1881. This gift, described as “princely” by the grateful administration, was the first major donation to the university, which had only been founded ten years earlier in 1871. The Swenson collection is among the largest such collections in the South. It comprises some 3,500 Greek, Roman, and Byzantine coins. Swenson also donated 1,800 European medals, many in silver, dating from the 17th to the 19th centuries. In the 125 years since it has been at the University of Texas it has been overlooked and underused and has never been catalogued in its entirety. Security concerns and lack of funding have precluded the realization of the Swenson collection’s full potential for over a century. The Swenson Digitization Project’s goal is to catalogue, record, and publish online the Swenson collection of ancient coins at the University of Texas at Austin. Now, the internet has provided us with a secure and cost-effective digital platform to share these coins with the world. Classics Professors D. Alex Walthall and Rabun Taylor, along with a team of graduate and undergraduate students, have taken up this long-overdue project. The final product, entitled Online Database of the Swenson Coin Collection, will be available on the web in the style of the University of Virginia’s Fralin Numismatic Collection (http://coins.lib.virginia.edu/). Once digitized, the Roman Imperial coins in the Swenson collection will be data-linked to OCRE, the American Numismatic Society’s Online Coins of the Roman Empire (OCRE, http://numismatics.org/ocre). This diverse collection will finally be accessible to students and scholars everywhere.

The size of the Swenson collection, as well as its broad temporal and geographical range, render it an excellent teaching collection. The digitization project itself is providing UT students the rare opportunity of working hands-on with a world-class coin collection (fig. 3). Professor Walthall has already used the collection as a teaching aid in graduate seminars (fig. 4). Besides their use in his ancient numismatics seminar, the coins of the Swenson collection have proven equally valuable in other courses, for example on the archaeology of Hellenistic kingship, where they served to illustrate firsthand the development of ruler portraits and royal propaganda. Outside of the classroom, student volunteers are identifying and cataloguing the coins of the Swenson collection, developing their research skills and enjoying the satisfaction of working on a “real-world” academic project with a tangible public impact.

The History of the Collection

The story of the Swenson collection begins in Napoleonic Sweden. August Wilhelm, Baron Stiernstedt, was born on December 14, 1812, in Stockholm, on the very day that the frostbitten remnants of Bonaparte’s once-Grand Armée limped homewards across the Russian border. Sweden, Russia’s ancestral enemy, was allied with France. In 1810, the Swedes had elected Napoleon’s (French) Marshal Bernadotte to rule as heir presumptive to the decipt and childless King Charles XIII, thereby ending three centuries of native Vasa rule. A string of defeats against Russia in the 18th and early 19th centuries had left Sweden, once a European power, greatly weakened. December 14, 1812, was surely a grim day in Stockholm.

August Wilhelm was scion of the Stiernstedts, a noble Swedish family that had served the Crown since at least the turn of the 17th century as jurists, soldiers, and politicians. His ancestor Carl Johan Stiernstedt had dedicated his life to the fight against Russia, spending 13 years in captivity in Siberia after Sweden’s resounding defeat at the Battle of Poltava in 1709. Perhaps the birth of baby August sweetened the undoubtedly bitter mood at Fullersta Gård, the family seat, a manor house that old Carl Johan had acquired in 1748.

A jurist by profession, young August Wilhelm’s true passion was history, heraldry, and numismatics. He was a member of Parliament and held the prestigious positions of Royal Chamberlain and State Herald. The Baron wrote several important works on Swedish nobility, heraldry, and numismatics. His monograph on the famous copper money of Sweden won grand prize of the Royal Academy of Swedish Archaeology in 1857. August Wilhelm was a founding member of the Swedish Numismatic Society and president from 1873 until his death in 1880.

Despite the honors and laurels that he received, Stiernstedt was considered by some to be a ruthless man who used his rank, title, and connections to further his own interests. He was obsessed with enlarging his collection, and seems to have used his social capital in an ethically questionable manner. The great Swedish poet Carl Snolinsky, for example, criticized the Baron’s methods. Stiernstedt had—perhaps unfairly—urchased

Fig. 1: Pupienus, Rome, AR denarius, c. AD 238 (Swenson 2400-1292; photo by the author). 20 mm.

Fig. 2: Svante Magnus Swenson (by Brass & Co., Prints and Photographs Collection, di_11073, The Dolph Briscoe Center for American History, The University of Texas at Austin).

Fig. 3: Prof. Alex Walthall with an aureus of Augustus (Swenson 2400–364; BCC:Augustus 206) (photo by Lesser Gonzalez Alvarez).

Fig. 4: Prof. Alex Walthall and students in his graduate seminar on ancient numismatics study coins in the Swenson collection first-hand (photo by Lesser Gonzalez Alvarez).
Snoilsky’s large collection when the poet was forced to leave Sweden following a divorce in 1878.

August Wilhelm succumbed to typhus in 1880 at Brod-
torp Manor in Pojo, Finland, then part of the Russian
Empire. On Stiernstedt’s death, a large part of his per-
sonal collection of coins and medals was purchased by
Swante Magnus Swenson. The 1882 auction catalogue,
hastily written in French by Otto Heilborn and riddled
with errors, is the first and only thorough publication
of the collection.

Swante (or Sven, or Svén) was born in 1816 in Lättarp,
Barkeryds Parish, Jönköping, in the southern Swed-
ish province of Småland, and emigrated to the United States
in 1836. A family story claims that his ship
burned in New York harbor before his baggage had
come ashore, leaving Swenson with just the shirt on
his back. Nonetheless, he found work as a clerk in
New York, as a bookkeeper in Maryland, and in 1838
Swenson became the first of many Swedish immigrants
to Texas. He survived a shipwreck off Galveston on
the way. Ever the opportunist, Swenson allegedly went
down to the beach the next day, salvaged what he could
of the wreck, and sold it in a remarkable display of
business acumen. Through a series of savvy maneuvers
and lucky breaks, Swenson became one of the largest
landowners in the young Republic. By the 1850s he
managed a booming mercantile business and owned
several cotton plantations across Texas and Louisiana.
Swenson’s investments in the Buffalo Bayou, Brazos,
and Colorado Railway allowed him to acquire 100,000
acres in West Texas. His extensive landholdings and
runaway success in business made Swenson fantasti-
cally wealthy.

Swenson exploited slave labor, despite his own avowed
ideological opposition to the practice. It has been
suggested that this opposition to slavery drove him to
encourage Swedish immigration to Texas, in order to
bolster the free work force. Swenson offered to defray
the cost of passage to America in return for a year’s
labor on his land in a form of indentured servitude. The
scheme worked and many Swedes from Swenson’s home
parish in Småland emigrated to Texas on the so-called
“Swedish pipeline.” By the outbreak of the Civil War,
Swenson had sold all of his slaves. Clearly Swenson was
a businessman first and an abolitionist second.

In 1861, the shadow of secession was spreading across
the country as slave-states withdrew from the Union.
Texas Governor Sam Houston, who opposed secession
despite being a slave-owner and an anti-abolitionist,
charged Swenson with supplying his hoped-for Army of
Texas and even offered him a position on the general
staff as Quartermaster-General along with a Colonel’s
commission. Houston’s bid to avoid Texas’ withdrawal
from the United States failed in the face of the success-
ful secessionists, however, and Swenson’s promised
colonelcy fell through. Swenson continued to oppose
secession from the Union and refused to take up arms
for the Confederacy, but remained in Texas nonethe-
less, exporting cotton as an agent of the Swedish Crown.
The trade in cotton was crucial to the Confederate war
effort, so Governor Francis R. Lubbock allowed Swenson
to travel for business. Swenson’s special dispensation to
travel, along with his opposition to secession, enraged
many staunch Texan confederates. In 1863, amid threats
of death, Swenson transferred ownership of his Texas
assets to his relatives and fled to Mexico and thence to
Sweden. Swenson would never again live in Texas.

In 1865 Swenson took his family to New York City and
there established a bank, S. M. Swenson and Sons. This
was eventually incorporated into the First National City
Bank of New York, a precursor to Citibank. Despite
his new residence in New York, Swenson maintained a
strong connection with Texas, visiting often until his
death in Brooklyn in 1896. His descendants still live in
Texas and continue to run SMS Ranches.

The Swenson family has left a lasting mark on Texas.
One example is the venerable Palm School, one of the
first elementary schools in Austin. Established in 1892
as the Tenth Ward School, it was renamed in 1902 after
Swenson’s uncle, Swante Palm (born Swante Jaensson),
a great benefactor of education in early Austin (fig.
5). Swante, like his nephew, was an important and
influential man in his day, serving as Justice of the
Peace for Travis County, postmaster, and alderman for
Austin. He was instrumental in Swenson’s initiatives
to bring Swedes to Texas, and in 1866, as vice consul
to Sweden and Norway, he received the Order of Vasa
from King Carl XV of Sweden and Norway for his role
in encouraging immigration to the United States. Be-
tween the 1840s and the 1920s, half of the inhabitants
of Barkeryds, the home parish of Swenson and Palm,
emigrated to Texas.

Swante Palm was known as an intellectual who loved
his books and even ran an unofficial lending library out
of his home. Not only did he seek knowledge, but he
sought to share it: he was known in 1898 as an unofficial
lending library out of his home. He had been turned on
to reading as a young boy by his parish clerk in Små-
land who recognized his passion and ability and bought
him his first books. On his death in 1898, Palm estab-
lished his immense library of 12,000 volumes, primarily
in Swedish, to the University. This gift formed the basis
of the early library collection.

In 1891, five years before his death, Swenson donated
his coin collection, then valued at the sum of $75,000
($1.9M in 2017 dollars), to the University of Texas.
In the words of Vivian Richardson, *Dallas Morn-
ing News*, the collection was transported from New
York to Galveston by “gallant little steamers” bear-
ing “pieces of eight, pieces of gold and silver, bronze
monies from the pockets of the twin Kings of Sparta,
fat black coins from the cupboards of the Cezars,
pirate gold from islands of the blue Aegean, medals of
old Ruric of Russia and Constantine, [and] tiny tar-
nished bronze pieces which were given in payment for
wine and olive oil by small dark men to small darker
men of the trading boats.”

Despite Richardson’s palpable enthusiasm, these coins
have not always enjoyed such a rapturous reception,
nor the treatment they deserve. The early tenure of the
collection at UT reads like a comedy of errors. Within
ten years of the coins arriving at the university, their
keepers lost the combination to the enormous safe that
housing the collection (fig. 6). It took 27 years to finally
reopen it. Since then, only a small number of the coins
have ever been exhibited and only for brief periods.

The Swenson collection has evoked mixed reactions
throughout its history. In 1978, a well-respected numis-
matist at the University of Texas called the collection
“sizeable and distinguished,” but in 1985, another expert
designed, noting “it is not a collection that I would
call distinguished.” Such divergent opinions, informed
by differing systems of value among the audience, are
not unusual when it comes to collections. It is impor-
tant to appreciate the Swenson for what it is: an excellent
teaching collection of significant numismatic breadth
with some noteworthy coins. It is not, however, a first-
tier collection of rarities in excellent condition, nor is it
comparable to the great national and university collec-
tions. Whatever one’s opinion, Prof. Wallhall and the
Swenson Digitization Project are ensuring that this col-
lection is finally receiving the attention that it deserves,
over a century after its presentation to the University.
The 3,500 coins of the Swenson span two-and-a-half millennia, from Aeginetan silver stater to Italic bronze assestos, from Ostrogothic kings to Syracusan tyrants, from Lusitania to Persia. Its primary strength is in Roman Imperial coinage, but the Greeks and the Byzantines are also well-represented. The strong showing of imperial denarii and solidi suggest a Swedish provenance for some of the coins, from late antique hoards, as we shall see below. Many pieces come from the Western Mediterranean, which led Prof. John Kroll, Professor Emeritus in Classics at the University of Texas, to believe that some of the coins were collected there. Per-Goran Carlsson of the Swedish Numismatic Society has suggested that there may be some connection with Gustav Daniel de Lorchis (1785–1855), a Swedish nobleman and collector who served as a royal envoy to Spain from 1815 until his death in 1855. While abroad on diplomatic service he acquired a large collection of ancient coins, many Spanish, which eventually came into the possession of the Swedish Royal Coin Cabinet. It is likely that Stiernstedt was involved in these transactions and acquired some of these coins for himself, which may partly explain the many Spanish and Western Mediterranean coins in the Swenson collection.

The Swenson collection includes several of the famous Aeginetan silver "turtles," some the first coinage minted in Greece proper (fig. 7). The earliest piece that we have probably dates to the early 6th century BC, and is quite possibly the oldest coin in the collection (Swenson 2400–3036). It bears the turtle, symbol of Aegina, on the obverse and like most early coinage it has a square incuse punch on the reverse. The thick, dumpy flan is typical of the early coinage of Magna Graecia. This particular example bears a countermark, which may suggest that it travelled somewhere other than Aegina and was accepted as valid currency there. These silver staters circulated widely in the Archaic period and represented the first Greek "international currency," in which role they were superseded by the even more famous Athenian "owls" in the late 6th and early 5th centuries. In southern Italy, the earliest coinage was also incuse, but rather than bearing square punches on the reverse these coins had detailed incuse reverses in alignment with the obverse type that mirrored the relief in negative counter-relief. This style was known as "double-incuse." Such coins were time-consuming and technically challenging to produce, which may explain their brief duration and rapid replacement with double-relief coinage.

One of the most impressive pieces in the collection is a rare example of Rome's first aes grave, the large, cast, coin-like bronze ingots that served as currency in 3rd-century BC Italy. Our aes grave was produced around 280 BC, bearing on its obverse the janiform head of the Dioscuri and on its reverse the head of Dionysus on the obverse and a bunch of grapes on the reverse (fig. 10). Unlike the drachm of Himera, which was minted on an imported Greek silver standard, the litrai of Naxos appear to conform to a native Sicilian libral standard, representing the equivalent of the indigenous bronze pound in silver. Before the introduction of Greek-style coins to Italy and Sicily, the native peoples used bronze lumps, objects, and ingots by weight against the native Italic libral standard as a means of exchange, a store of wealth, and a measure of value. These coins represent an attempt to convert between the two traditions, imported Greek and indigenous Italian.

The Swenson collection is not limited to coins and does contain some examples of non-monetary currency. One of the most impressive pieces in the collection is a rare example of Rome's first aes grave, the large, cast, coin-like bronze ingots that served as currency in 3rd-century BC Italy. Our aes grave was produced around 280 BC, bearing on its obverse the janiform head of the Dioscuri and on its reverse the head of Mercury wearing his winged traveller’s hat (petasus) (fig. 11). At 297 g, it weighs a full contemporary Roman pound of bronze (Swenson 2400–2824). Like the litrai above, these ingots were influenced both by indigenous Italic and imported Greek elements. The aes grave are thus bound to the Italic tradition by weight standard, metal,
and production technique, but are round like coins and are cast with Greek-influenced iconographical elements on the obverse and reverse.

One of the most remarkable coins in the Swenson collection is the famous Mars/Horse’s head ROMANO didrachm, Rome’s first silver coin (fig. 12, Swenson 2400–035; RRC 13/1). Probably minted in Campania between 310 and 300 BC, this extremely scarce coin represents a Holy Grail of ancient numismatics. The Mars/Horse’s head ROMANO issue is the first of a series of coinages generally referred to as Romano-Campanian, reflecting its dual cultural identity as a “Roman” coin minted entirely in accordance with Campanian tradition, in a region of Italy with strong ties to the Greek world. These early Romano-Campanian issues were most likely minted as a response to specific regional needs in an area long monetized on the Greek model. It has been suggested that the Mars/Horse’s head ROMANO issue was produced in order to pay for construction of the Via Appia from Rome to Capua. The Via Appia was one of Rome’s first great roads and was built by the censor Appius Claudius Caecus between 312 and 308 BC in order to facilitate Roman military access to the south during the Samnite Wars. The southern Italian workers, whether Campanians, Greeks, or mixed, would have expected payment in coin, and this Romano-Campanian coinage answered their demand. Coins would not be used at Rome itself for another century.

Though they were relatively slow to take up the practice of minting coins, the Roman aristocracy (besides recognizing the obvious economic benefits) quickly understood the potential of coinage as propaganda in the fiercely competitive social and political milieu of the Mid- to Late Republic. By the end of the second century BC, Roman moneyers had begun to adorn their coins with iconographic references to their gens, or clans, and to their illustrious ancestors. In a society with such a reverence for the dead and a fanatic dedication to the memory and veneration of the dead, conventions of commemoration were codified, stylized iconography typical of Celtic or Germanic barbaric imitations and the nonsensical inscription consisting of shapes made to look vaguely like Latin letters (and which may have succeeded in fooling an illiterate).

Among the rarest coins in the Swenson collection are the issues of the Vandal kings of North Africa, for example the 50-denarius piece of Gelimer, considered one of the very first medieval coins (fig. 14, Swenson 2400–2463; MEC 1, 26). Gelimer (r. AD 530–534) was the last king of the Vandals, defeated by the great Byzantine general Belisarius in AD 534 as part of Emperor Justinian’s lifelong bid to restore the Western Roman Empire. For his victory over the Vandals in Africa, Belisarius was granted the last-ever Roman triumph, which contributed to his reputation as ultimus Romanorum, or “Last of the Romans.” The deposed Gelimer lived out his life in Galatia on an imperial land grant.

The Swenson collection has its share of fakes, both ancient and modern, which have fortunately not been weeded out. Though not “genuine,” they are interesting in their own right and are worthy objects of numismatic study. Among the ancient ones are several silver-plated bronze coins, known as fourrées or subauritae, primarily denarii. Some of these plated coins may be “official” issues, produced in order to increase the mint’s revenue, and some may be simple forgeries. These are also contemporary barbaric imitations. An excellent example is our ancient copy of an Augustan denarius (fig. 15, Swenson 2400–381). It has the simplified, stylized iconography typical of Celtic or Germanic barbaric imitations and the nonsensical inscription consisting of shapes made to look vaguely like Latin letters (and which may have succeeded in fooling an illiterate). These are fairly common, especially in “Barbaricum,” the regions of central, northern, and eastern Europe outside of the empire proper. Such barbaric imitations are often found in the same Swedish migration period hoards that may represent the provenance for some of our denarii and solidi. We luckily possess a genuine example of the same type that allows for helpful comparison (fig. 16, Swenson 2400–380; RIC Augustus 207).

Among the modern fakes in the Swenson collection are several pieces that have been identified as works of the

Fig. 12: Campania, Neapolis(?), AR didrachm, c. 310–300 BC (Swenson 2400–1556; photo by the author) 19 mm.

Fig. 13: Rome, AR denarius, c. 115–116 BC (Swenson 2400–279; photo by the author) 18 mm.

Fig. 14: Gelimer, Carthage, AR 50 denarii, c. AD 530–534 (Swenson 2400–2463; photo by the author) 16 mm.

Fig. 15: Uncertain mint (barbaric imitation), AR denarius (Swenson 2400–381; photo by the author) 19 mm.

Fig. 16: Augustus, Gallia, Lugdunum, AR denarius, c. 2 BC–AD 4 (Swenson 2400–380; photo by the author) 20 mm.

Fig. 17: Tetricus I, AR denarius (Becker imitation) (Swenson 2400–1556; photo by the author) 20 mm.

Fig. 18: Leo I, Thessalonica, AV solidus, c. AD 462–466 (Swenson 2400–2262; photo by the author) 21 mm.

Fig. 19: Dr. Alex Walthall (r.) and the author outside Waggener Hall, home to the Classics Department at the University of Texas (photo by Lesser Gonzalez Alvarez).
most famous coin-forger in history, the German Carl Wilhelm Becker (1772-1830). Among these is an imita-
tion of a rare denarius of Tetricus (r. AD 271–274), ruler of the Gallic Empire (fig. 17. Swenson 2400–1556). The Gallic Empire was a breakaway state of the Roman Empire. It was formed in Britain as a sovereign power between AD 260 and 274, during the great crisis of the 3rd century. Becker’s imita-
tions are noted for their quality, in particular his atten-
tion to the inscriptions, which is often a weak point of modern forgeries. Becker worked meticulously from originals and not from drawings as so many oth-
er forgers would even “age” their pieces by putting them in a box full of iron filings attached to the springs of his carriage and driving back and forth between Offenbach, and Frankfurt, a practice which he called “taking his old
gentlemen on a ride.” Not only was Becker a prolific forger, but he was a respected numismatist, antiquarian, and art
dealer. Goethe visited him in 1815 and was full of praise
for “Antiquary Becker,” as he was known in his lifetime.
on occasion, he would sell his own work as legitimate.
Around 1825 an Italian called Sebastiiniexposed Becker as a falsifier of ancient coins, but Becker took this in stride
and was forthright about his imitations, which he hence-
sort for an international scale. Professor Ingrid Edlund-Berry
of the University of Texas, Dr. Peter Van Alfen of the ANS, Dr. Klaus
Mr. Alan Roche of the ANS, the Swenson Digitization
Project, the many tales of our collection might
be heard by all.

Conclusion
In conclusion, the Swenson collection offers many
things to many people. First and foremost, this excel-
ent teaching collection will be accessible to anyone
with an internet connection, and will hopefully help
to instruct and inspire a new generation of human-
istic students and scholars. Though there seem to be
no unique or unpublished types among the coins, the
digital publication of so many unpublished spec-
men, and the modern forgeries, nonetheless prove a great boon to the
numismatic community, particularly to those interested
in hoards and die-studies. Even a single un-
derstood coin can contribute to (or even subvert) our
knowledge of a coinage, a historical figure, or even a country. Besides the individual coins, there is
the remarkable story of the Swenson collection itself,
which should pique the attention of those interested in
the history of coinage. Continual study of the Swenson
collection, the first great gift bestowed on the University of Texas, was
donated by a deeply patriotic and enormously success-
ful first-generation immigrant. He used his wealth not
donate to the University, but to enrich the state of Texas, the land to which he owed
his great success. Now, thanks to the Swenson Digi-
tization Project, the many tales of our collection might
be heard by all.

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Brian R. Stickney

The numismatic history of Central America constitutes one of the more interesting accounts relating to the evolution of coinage and money in modern history. It is certainly one of the more complex stories since the establishment of coinage often was integrally linked to political as well as socioeconomic developments in the region. It begins with native forms of trade goods, some of which were adopted and used by the Spanish for convenience. Central America’s numismatic history transcends the Colonial era and Spain’s awkward attempts to establish a monetary system to serve the commercial needs of the new world while, simultaneously, controlling trade and financing European adventures. Although the Central American states did not have to “fight” for their freedom and self-determination from Spain, independence (fig. 1) brought instability and disunity. Much of this was based on economic and social policies initiated by the Hapsburgs, coupled with changes embraced under the Bourbons to stimulate commerce and concomitantly generate greater tax revenue. Some of these policies and resulting trade patterns generated commercial rivalries among the provinces of the Captaincy General of Guatemala, which laid the foundation of disunity. Panama, falling under the vice-royalty of Santa Fe de Nuevo Reino, was rather isolated from most of these influences. Belize, for all intents and purposes, had been ceded to British control.

Once independence was achieved, most of the Central American states were absorbed into the short-lived Empire of Augustine Iturbide (fig. 2). Some of these provinces, along with selected towns or cities, issued rather crude provisional coins or proclamation pieces to celebrate the relationship. Acceptance of this political arrangement was hardly universal, and dissolution of Iturbide’s empire immediately generated heated debate as to whether the former provinces of the Captaincy General of Guatemala should form independent states or unite under a common federation. The latter option was adopted with some difficulty. Ultimately, liberal and conservative forces could not come to terms on how to share power. Moreover, the articles establishing the United Provinces of Central America concentrated authority in the legislative branch while allowing the individual states to embrace many of the powers usually assumed by a national executive. During the brief 15 years of its fitful existence the United Provinces and selected states issued coins. Those of the Provinces were of first class quality; those of the individual states were not. There is some confusion as the official name for the collection of nations that became Central America. Politically, the five provinces were organized like a federation with a 211-article constitution, an executive elected to four-year terms, a judiciary, and a nominal bicameral legislature. Some, then, called it the Central American Federation (fig. 3). But officially they called themselves the United Provinces of Central America with their own flag and official seal crafted by the chief engraver of the mint in Guatemala City, José Casildo España.1 Interestingly, the Provinces’ monetary law was passed before the promulgation of the constitution, specifically calling for its coinage obverse to bear the name República de Centro América, a term more familiar to the numismatic community today.

The coins produced by the United Provinces were, for the most part, first-class, rivaling anything executed...

around the world during the era (figs. 4–7). Cleanly designed, their quality and uniformity met the highest standards, far outliving the United Provinces, per se. But the coinage continued. Both the mints in Guatemala and Costa Rica continued using the same designs and specifications until the early 1850s, until each adopted their own national patterns. Interestingly, the Province’s coinage was so well regarded that the US’s Coinage Act of June 25, 1834, permitted the use of dol-
ors from Mexico, Peru, Chile, and Central America as legal tender in the United States at the rate of 100 cents to the dollar.2

Sadly, the region that hardly fired a shot to achieve its independence from Spain, could not cobble together sufficient unity between conservative and liberal political factions to achieve political stability. Over 50 violent internal conflicts were recorded among the five provinces making up Central America in the first 20 years after independence.3 This was particularly unfortunate as the Federation squandered one of their best opportunities to achieve nationhood and collective prosperity. Upon independence (1825), the Central American states broke the mercantilist trade restrictions imposed by Spain and could pursue their own, direct commercial interests. The conclusion of the Napoleonic Wars, Europe ushered in a period of relative peace and stability resulting in a growing demand for Central America’s cash crops to include indigo, tobacco, cacao, and coffee (fig. 8).

Upon breakup of the federation, essentially by 1838, each of the newly formed republics charted their individual political and economic courses. Lack of a sound, sustainable monetary system adversely affected all of them, limiting economic development and commercial agility. All relied on the use of a combination of Spanish colonial, foreign, and provisional coinage, along with those coins struck with the federal design for the first years of existence. A variety of counterfeit stamps also were adopted (fig. 9). By the late 1850s, Guatemala and Costa Rica had established more modern currencies of national design (figs. 10–11) followed slowly by Honduras and El Salvador, all of which ultimately had their own mints. Nicaragua emerged more slowly, always relying on foreign mints to strike its coins. British Honduras, as a British colony, ultimately began receiving its own coinage from England in the 1880s, albeit in small quantities. Panama remained a province of Colombia until 1903 after which it established its own monetary system in close consort with the United States.

The volume of coinage generated by any of the emerging Central American states never was very large. Honduras is a case in point. Perhaps the 1911 Annual Report of the Director of the US Mint said it best when it pointed out that Honduras issued a mere 948,690 pesos, face value, of silver and copper coinage from 1879–1902. More telling was that in the same time frame they produced only 1,421 pesos of gold, issued in four denominations. Guatemala was the most prolific, but they quickly realized that producing a quality currency attracted “poaching” from other countries, particularly neighboring states. Few collectors of Central American coins are cognizant of the interplay among the states. British Honduras, for example, adopted the Guatemalan “dollar” as the colony’s standard of value in an Order in Council decision dated September 15, 1887, much to the consternation of Guatemala, which for decades claimed Belize as part of Guatemala. That is not to say that there also was not cooperation. Guatemala was blessed with having hired a Swiss national engraver in the mid-1850s. Juan Bautista Frener proved to be a talented artisan who engraved most of Guatemala’s coins and medals in the latter half of the century (cf. fig. 10). Honduras initially tried the services of US engravers, including George Hampden Lovett, under private contract in the 1870s, to disappointing results (figs. 12–13). Ultimately Honduran authorities contracted the services of Guatemala’s chief engraver, Juan Bautista Frener, to prepare and deliver sets of dies, which yielded their most prolific series of coinage (fig. 14). Successful completion of the arrangement demonstrates a case of unusually close cooperation between the two republics.

The Central American countries never were prominent participants on the world’s economic stage. The sole exception where they became global players had to do with Isthmian transit, both by rail and canal. Nicaragua was a significant player, particularly after the discovery of gold in California in 1848, the Panama Railroad in 1855 (fig. 15) (while still part of Colombia) and the eventual decision, first by the French, then by the Americans to build a canal, which was completed in 1914 (fig. 16).

All the Central American states were affected and influenced by macro economic factors well beyond their control. Once they established their own national currencies in the latter half of the 19th century, the various Central American states wrestled with bimetallism, silver, and gold regimes to achieve economic stability.4

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A fundamental, read global, problem of the era was maintaining a relatively stable relationship between gold and silver. In the 1860s, that ratio had stabilized with the gold price of silver being about $1.30 an ounce. Henceforth, however, prodigious amounts of silver were mined in Bolivia, Mexico, Peru, and the Western United States. Germany, for its part, abandoned silver as its standard in the mid-1870s. Thus, the gold price of silver dropped to well under a dollar an ounce by the turn of the century. The bulk of Central American coinage of the period was silver, which thus deteriorated in relative.

Guatemala and some other Central American states tried to stabilize their coinage by adopting significant features of the Latin Monetary Unit (LMU) of Europe. Taking force early 1866, the LMU was a bimetallic monetary regime between Belgium, France, Italy, and Switzerland to foster international trade by virtually eliminating expenses and uncertainties associated with traditional currency exchange. Essentially, the LMU established a fixed exchange rate between silver and gold of 15.5:1, unlimited coinage of both metals, free exchange between gold and silver coinage of the member countries based on standard content and dimensions of their respective gold and silver coins. Initially adopted for a 15-year period, the agreement was renewed and modified several times. A number of other European (Greece and Spain) as well as Latin American countries adopted features of the LMU in varying degrees including Guatemala, Honduras and El Salvador generating something of a standardization of many issues of Guatemala, Honduras and El Salvador generated coinage in the latter half of the 19th and early 20th centuries. For example, the LMU is one reason why so many world crowns of the era are 25 g. 0.900 fine silver, and have a 37 mm diameter. Said coins matched the five-franc coins of France, Belgium, Switzerland, and the five-lira of Italy (figs. 17–20). In the end, the Union and its member states had to deal with the same issues as the rest of the world under a bimetallic monetary regime, namely the high production levels of silver vis-à-vis that of gold. The LMU was disbanded in 1927.

While selected Central American countries toyed with compatible monetary regimes to maintain a semblance of stability, there were attempts to unite politically. Most were ephemeral. Only one, in the latter half of the 19th century, generated an actual attempt to formalize a uniform or common currency regime, guiding on a decimal system along the lines of the LMU. The political landscape of Guatemala changed at about the same time as decimal systems of coinage were being introduced. Revolutionary forces of a liberal persuasion made a comeback, beginning with a campaign in May 1871 under the leadership of Miguel Granados and Rufino Barrios (fig. 21). The insurgents entered Guatemalan City in June 1871 taking power for the first time in several decades. Miguel Garcia Granados renounced his presidency in June 1873, allowing Justo Rufino Barrios, one of Guatemala’s more charismatic leaders, to assume the role (1875–1883).

Politically speaking, Barrios harbored illusions of grandeur, pushing the proposition of restoring the Central American Federation that had dissolved in 1838. Failing to convince others by diplomatic means, he proclaimed restoration of the Federation on February 28, 1885, appointing himself as head of a “united” army. The other republics failed to yield to the pressure, even lobbying Mexico to intervene in the event of conflict. As it turns out, intervention by the neighbor to the north was unnecessary. Barrios invaded El Salvador, but was killed on April 2, 1885, in the Battle of Chalchuapa, effectively removing any military threat to force a new union. The political will to reunite remained in some quarters, however. Barrios’s successor, General Manuel L. Barrillas (1885–1892) (fig. 12) pursued the concept of union, but thru diplomatic channels. A Pact for Union was negotiated October 15, 1889, commemorated by a series of medals struck at the Guatemala City mint in gold, silver, and copper (fig. 23). In hopeful anticipation, two copper patterns (one- and two-centavos) were struck, likely in Europe, probably in Brussels or Paris (figs. 24–25). The political proposal, however, was not ratified, ending the Pact for Union.

But other changes were afoot in the last quarter of the 19th century, namely the evolution of fiat currency, particularly bank notes. Several of the Central American countries began earlier by creating forms of near-monies, usually to pay government salaries or other expenses. Both Honduras and Guatemala issued vales in the 1840s, a form of IOU usually in payment to government vendors. They were not particularly popular and only partially transferable. Locally printed, few survive. By the 1880s several of the Central American countries began issuing Billetes del Tesoro, or treasury bills, again, to cover operational expenses of public entities. Treasury bills had the added advantage in that the laws that authorized their issue often contained a feature whereby they could be used by the recipient to pay customs duties, stamp taxes, or other fees.

By the 1880s and 1890s a number of private banks had evolved in most of the Central American states. Most were authorized to issue bank notes so long as they had
sufficient backing often amounting to thirty to forty percent of their value, either in gold and/or silver coin or bullion. Many of these private institutions were short-lived, often being merged with other banks or, on occasion, going bankrupt. Overall, the system worked fairly well until selected political leaders began to take advantage of their charters, leading to unchecked spending, high government debt, inconvertible paper money and, eventually, the introduction of central banking to stabilize the respective monetary regimes.

Guatemala is a case in point. General José Reyna-Barrios (fig. 26), became President of the Republic (1892–98). Though active and industrious, he was extravagant when it came to the use of public funds, culminating in excessive amounts of money being spent on an 1897 Central American Exposition in Guatemala. In the process of reaching short-term objectives, paying operational expenses of the government. The government promised to repay the loans in a year, including a monthly interest charge of about one percent. Simultaneously, the banks were temporarily relieved of their requirement to redeem their notes in gold and/or silver coin. By year’s end, the government had not repaid their loans.

On February 8, 1898, Barrios was assassinated. He was replaced by Manuel Estrada Cabrera who became one of Guatemala’s more despotic leaders, staying in power for more than 20 years (fig. 28). From a numismatic standpoint, Cabrera continued Barrios’ policies of excessive spending, using a complex series of schemes to continue borrowing from the banks directly or through quasi-governmental banking committees, which were set up ostensibly to regulate government loans and the issuance of currency. When Barrios began with his loans from Guatemala’s banking community (1897), the value of their outstanding issues was some 10 million pesos. That amount doubled by the end of 1900.6 The government promised to repay the loans in a year, incurring 50 million and a half pesos from these banks in May 1897 to pay operational expenses of the government. The government promised to repay the loans in a year, including a monthly interest charge of about one percent. Simultaneously, the banks were temporarily relieved of their requirement to redeem their notes in gold and/or silver coin. By year’s end, the government had not repaid their loans.

Conflict in 1907 between Nicaragua and Honduras prompted the presidents of Mexico and the United States to step in and propose longer-term solutions to Central American conflicts. They suggested that each of the affected countries send representatives to Washington for a peace conference to address issues of political and technical concerns (fig. 29). Costa Rica, Guatemala, Honduras, Nicaragua, and Salvador sent 13 delegates; Mexico and the United States sent one each. Much of the focus was on the development of a new treaty of peace and amity. But delegates mutually agreed that some eight other issues of regional concern (extradition, pedagogical institute, Central American railroad, etc.) should be addressed in a series of five annual conventions to meet in the parties’ capitals on a rotational basis.

One of the areas of mutual concern provided that each signatory country name one or more commissioners to study the relations borne by their monetary systems to their foreign and internal commerce. They were to carefully consider related issues such as customs duties, mutual recognition of patents and trademarks, common weights and measures, and other economic questions. The objective was to come to agreement on uniform measures to facilitate regional and international trade. The first Central American Conference was scheduled to meet in Tegucigalpa, Honduras, January 1909.

Being the host country, Honduras prepared an extensive report on the monetary history and the state of affairs in their own nation, ending with a series of proposals for the commission as a whole to consider. The Honduran delegation suggested that Central America jointly adopt the gold standard (Honduras was on the silver standard at that time). Given that several standards were in use among the participating nations, Honduras recognized that outright adoption of the gold standard by all would be unlikely. They, therefore, suggested as an interim measure that the Central American states all adopt a uniform dollar, the same size, weight and fineness of the Mexican peso (27 g of 0.9027 silver), but bearing the seal of the old Central American Republic (United Provinces). No other foreign dollars would be permitted to circulate. Each state would be at liberty to coin fractional money in conformance to internal needs.
The delegates met as scheduled in January 1909. Upon the conclusion of their deliberations they issued several resolutions relating to their monetary systems, customs duties, weights and measures, fiscal laws and consular services. With regard to the monetary system they mutually agreed to adopt a bimetallic standard consisting of gold and silver pesos. They proposed that the respective governments would fix the date for conversion to the new monetary system at the next (1910) Central American Conference. A uniform money would be introduced in each of the member states, at their choosing, after which no foreign coins would be allowed to circulate. The money of Central America created by the conference would consist of gold coins of 20, 10, 5, and 1 units. They did not specify pesos, dollars, or other nomenclature. Silver coins would consist of the denominations 1.00, .50 and .10. Nickel coins would be issued valued at .05 and .01 units. The coins would be like those of the United States in terms of size, weight, and fineness. The obverse would bear the name of the respective national republic, its national arms and the date below. The reverse, however, would bear the arms of the Central American Republic along with the legend: “15 de Septiembre de 1821.”

But all was for naught. Political squabbles aside, Central America was not ready for a common currency or an integrated monetary policy. Both Honduras and Salvador used a silver standard at the time; Costa Rica was firmly on a gold basis. More importantly both Guatemala and Nicaragua were entrenched in rapidly deteriorating inconvertible paper money regimes. Within three years, Nicaragua would institute a major change to its monetary system based on input from US banking experts in 1912, solidly linking the newly established Cordoba to the dollar (figs. 30–31). Guatemala sank deeper into insolvency for the next 15 years, eventually establishing the Quetzal system in 1924. In the interim, World War I radically affected the price of silver, causing the bullion value of all Central American silver coinage extant to exceed their nominal values. Panama and British Honduras were never involved in negotiations to establish a common Central American currency, both of which already had become firmly linked to the US dollar.

The affects of WWI and abuse of inconvertible currencies in Central America, aside, monetary policies were changing throughout the world, abandoning the use of private banks for currency issuance and the adoption of national or central banks as control mechanisms. Nicaragua, a late bloomer in the development of a national coinage within Central America led the way. By 1911, political authorities had determined they needed significant currency and monetary reform to restore stability to their economy and foster some semblance of growth. The monetary reform legislation adopted March 20, 1912, created Central America’s first national bank as a sole currency issuing authority in what was fundamentally a gold exchange regime.

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Others followed suit in varying degrees. Guatemala created the Quetzal in 1924 (figs. 32–33) followed closely by Honduras with the Lempira in 1926. Guatemala established a central bank in June 1926 which assumed monetary issuing authority. The Bank of Honduras did the same, first issuing Lempira notes in 1932 (figs. 34–35).

Fig. 30: Nicaragua. Silver 1-cúrdoba, 1912. Stickney 2017, C415 (ANS 1917.17.9) 37 mm.

Fig. 31: Nicaragua. Banco Nacional de Nicaragua 1-córdoba note, 1912. Cf. Stickney 2017, p.247 (ANS 0000.999.57524) 76 × 181 mm (images reduced).

Fig. 32: Guatemala. Silver 1-quetzal, 1925. Stickney 2017, C261 (ANS 1930.70.6, gift of the Guttag brothers) 39 mm.

The ANS has just published A Monetary History of Central America (Numismatic Studies 35), by Brian Stickney, the author of this article. The book is 386 pages long with nearly every type and specimen illustrated in 630 figures. Price: $99 for Non-Members and $49.95 for Members. To order, visit http://numismatics.org/store/stickney/ or call Emma Pratte at 212.571.4470 x117.
The Library figured prominently into a couple of the Saturday lunch talks that the ANS has been hosting lately. One topic was digitization, and it was a great opportunity to talk about our collaboration with the Newman Numismatic Portal and Internet Archive and also to look back at the Society’s early use of computers to manage its curatorial and library collections, efforts conceived and funded by the ANS’s great benefactor and president, Harry Bass, beginning in the 1980s. On another Saturday the subject was numismatic book collecting (fig. 1), and for that one I was joined by bibliophile and collector Jonathan Kagan who brought in some of his own treasures to talk about (fig. 2). For our presentation, we looked at these and some of the standout items from the ANS Library (many of which were donated by the Harry Bass Foundation).

Since the topic was old books, I thought we should have a look at the earliest form of written communication. The first such documents were clay tablets etched with a reed. The ANS has a few of these objects, and a fine example is currently on display in our lobby (fig. 3). At 4,000 years old, it could be the oldest item in our cabinet. Reportedly discovered in 1895 in what is now Iraq, it is a record of temple payments made in silver and copper.1 Thomas Elder offered a number of these objects—“covered with the curious cuneiform writing of the ancients”—in a 1913 catalog2 that is otherwise noteworthy for little else. (John Adams gave it a grade of C+ in his compendium of U.S. auction catalogs, proclaiming its offerings a “bland potpourri.”)3 The ANS obtained this specimen from Elder that year, paying all of $3 for it.4

Admittedly, the clay tablet is not really part of the Library collection, and, frankly, even its status as a numismatic object is debatable, but the identification of the oldest numismatic book in the Library is not in doubt. It is a copy of what is considered to be the first substantive book on coins, Guillaume Budé’s De Asse et Partibus Eius, first published in 1514 (the Library’s is the 1524 edition). Budé was a quintessential Renaissance figure: a writer on Roman law and Greek literature, a counselor of French kings, and a correspondent of Erasmus and Thomas More. His book has a technical bent, concerned with weights and measures and the terminology applied to Roman coinage. Other Renaissance writers were more interested in numismatic objects for their tangible and symbolic connections to the classical world,1 though sometimes they used their imaginations to construct their iconographies (fig. 4).2 There are about 900 books published before 1800 in the Library’s Rare Book Room. The standard reference guide for these is the massive, and as yet incomplete, bibliographic set compiled by the husband-and-wife team, Christian Dekesel and Yvette Dekesel-De Ruycx (fig. 5).

In the United States, one of the earliest general numismatic books published was A Manual of Gold and Silver Coins of All Nations (1842) by Jacob Eckfeldt and William Du Bois,3 assayers at the U.S. Mint. Among other things, the book is remembered as being the first to illustrate the 1804 dollar.4 In 1850 the authors published a supplement, much of which dealt with practical matters arising from the recent California Gold Rush, such as varying degrees of that metal’s fineness and fees for coining gold at the mint. In one section, the authors wanted to show what the gold looked like before and after iron was removed by the mint, as they were concerned that the lightening of the hue might lead some to suspect the fraudulent addition of silver. Like so many others publishing in the years before it was possible to reproduce color photographs, the authors had to get creative to illustrate this. To make their point, they included actual gold samples in each publication (fig. 6). (Another innovative approach to illustration dating from the same period can be seen in fig. 7, where the author included three-dimensional facsimiles of coins in his book.)

There are numerous factors, other than content, that can make a book desirable: beautiful illustrations, rarity, fine paper. One of the most important things for me is a book’s associations, its provenance. That is why it is such a thrill for me to realize that I am working with Du Bois’s own copy of this book as I write this! And speaking of Du Bois, sometimes it’s not until you have to say a name out loud that you realize you have no idea how it’s supposed to be pronounced. In this case, is it doo-BWAH or doo-BOYZ? Remembering that Joel Orosz to Du Bois to Dubois,9 I decided to ask him. Joel got about as close to the source as you possibly can at this point: Du Bois’s great-grandniece. She remembers her mother pronouncing it doo-BOYZ, so there you go.10 I had the same problem with the great numismatic bibliophile Armand Champa. I always assumed it was CHAMP-a but heard others say CHAMP-a, I turned to another great numismatic bibliophile, Charles Davis, for help. “CHAMP-a is correct,” he told me. “He would often refer to himself as ‘Champ.’”11

2. Thomas Elder, Catalogue of Seventy-ninth Public Sale, April 26, 1913.
7. In an obituary for Du Bois, Robert Patterson noted that though Eckfeldt and Du Bois’s names appear together on various published works, “it was understood that Mr. DuBois was the sole literary author.” Proceedings of the American Philosophical Society 20, no. 111 (January-June, 1882), 103.
11. Charles Davis to David Hill, email, November 15, 2017.
Armand Champa’s library, cataloged by Davis and sold by Bowers and Merena in 1994–1995, was the source of some of the ANS Library’s great treasures. Champa, a roller skating teacher and rink operator, had first gotten interested in coin collecting in the 1940s, setting himself up in business as a coin and stamp dealer in 1942.

One of his books that came to the ANS was Raphael Thian’s Register of the Confederate Debt (1880), 13 considered by Champa to be his “pride and joy,” his “Brasher Doubloon,” according to the catalog. 14 Wow, I thought, this I’ve got to see! Well, let’s just say, as with the actual Brasher Doubloon, the allure is more in the scarcity than the beauty. What I’m saying is, the Register is not much to look at (fig. 8). There are no illustrations, just page after page of numbers and names associated with confederate notes. It is rare, though; just a handful were printed, and only six are known. 15

12. This is the shortened title used for the Quarterman reprint edition, 1972.
It was compiled and published by one of the earliest Confederate note collectors, Raphael Thian (1829–1911), who for decades was a clerk with the U.S. Adjutant General’s Office, which gave him easy access to the Confederate Archives that were shipped to Washington after the Civil War. Toiling in his spare time, he compiled a sweeping history of the treasury of the Confederate States, hoping to one day see it published in ten octavo volumes of about 700 pages each. By 1887, having worked for 12 years on the project, he was ready to publish. Parts of it, like the Register, had been printed in a handful of copies, but now he turned to the U.S. government to publish the whole work, laying out his scheme in a nine-page prospectus. Unfortunately for him, as this got passed around Congress, it wound up not in the library committee, where it might have had a chance, but instead the printing committee, which was mostly concerned with reducing the costs of government printing. And that is where it died.15 The ANS’s copy of the Register belonged to Thian himself. It was bought from his granddaughters in 1961 by coin dealer Herman Engelhardt and was later acquired by Champa.

Another rarity mentioned by Champa (though the Library’s copy did not come from his sale) was Waterman Ormsby’s 15.

Douglas Ball, foreword to the reprint of Register of the Confederate Debt (Boston: Quarterman, 1972), iii–xix.


18. The particulars of the Lovett Cent story are based on the conclusions of Harold Levi and George Corell as presented in The Lovett Cent: A Confederate Story, 2nd ed. (Blaisdell, Ga.: Harold Levi, 2013), in which the authors review exhaustive evidence to support what they believe is the likeliest version of events.

It accompanied by 10 pages of photographs of Confederate currency mounted on heavy card stock. The book contained the first illustrated appearance of the Lovett Cent (fig. 9). One of the great American rarities, 16 of these “cents” were made in 1861 by Robert Lovett Jr., a Philadelphia engraver and die sinker, as model coinage for the newly formed Confederate States of America, and about that many are known today.16 Nothing official ever came of the project, and it soon became illegal to conduct business with the rebel states, so Lovett hid the specimens that he had, along with the dies, and these remained unknown to the general public until 1873. The following year, John Haseltine of Philadelphia bought the dies from Lovett and began making restrikes, which are also highly collectible. Haseltine’s later embellishments to this story, including Lovett’s supposed tipsy confession to him about the existence of the cents and dies, would cloud our understanding of the Lovett Cent story for the next century.18
book on bank note engraving (1852), of which Champa knew of only seven copies (fig. 10). Ormsby was an engraver and inventor of various improvements to steel engraving machinery and was associated with bank note companies based in New York City. His work was mainly aimed at the prevention of forgery, but ironically (or perhaps inevitably) he himself came under suspicion of counterfeiting, if only because of a certain looseness in his business dealings. The problem, according to his accuser, quoted in the New York Times, was that he “was in the habit of engraving for any casual applicant for plates without inquiring into his character or profession (or perhaps inevitably) he himself came under suspicion of counterfeiting, if only because of a certain looseness in his business dealings. 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In the margins of his copy of the Chapman book, Clapp jotted comments on the numerous factual errors he found (fig. 11). When Chapman boasts that he didn’t feel the need to consult a work by his old nemesis, Edward Frossard, Clapp dryly notes, “Too bad, for had he used Frossard’s text he could have avoided some of the errors of which this book is full.” It wasn’t just the factual errors that got to Clapp. He was appalled by Chapman’s spelling and grammar, too. As Neiswinter puts it, “George Clapp went through this monograph like an English professor who did not like the student who wrote it.” Having slogged through one passage of Chapman’s tangled syntax, Clapp wrote next to it: “This is a splendid [way] of how not to write English.”

While the ANS Library houses many great rarities and other desirable volumes, there is, I must confess, a certain deficiency when it comes to bindings. Many of the volumes, including those dating back to the Renaissance, have been rebound in the same dull (but protective) buckram library binding. In fact, if you were to come across our oldest book, the 1524 Bude, unopened on a table, you could be forgiven for thinking it a modern journal—say Numismatica circa 1995. Nevertheless, there are some impressive specimens that we like to show off. One set of books that I never tire of showing, inside and out, is Japan Described and Illustrated by the Japanese (1897). Celebrated for its hand-tinted photographs and original artwork, this ten-volume set features colorful silk bindings with a pair of ornamental birds on the cover (fig. 12). The whole thing is a delight, but I have yet to discover anything numismatic about it. When I mentioned this to ANS member Matthew Ruttley, he pointed out that the birds on the cover resembled those on Japanese 50 sen coins of the early twentieth century (fig. 13). These, I discovered, are Hou-ou (鳳凰) birds, mythical creatures borrowed from the Chinese that in Japan came to be associated with the imperial house. This makes sense, since the Library’s set is known as an Emperor’s edition.

Another beautifully bound set is the Corpus of Russian Coins (fig. 14) that once belonged to the Grand Duke Vladimir Alexandrovich (1847–1909) and was given to the Library by Catherine Bullowa Moore. It was published by the duke’s nephew Georgii Mikhailovich (1863–1919), himself a grand duke. Georgii’s historical reputation suffers by comparison to his five brothers, who excelled in military and scholarly pursuits, and he is remembered for living a life of indolence and leisure, devoting his time to bridge playing and other interests, such as coin and medal collecting, which he indulged by buying up existing Russian collections and building a museum in which to display them. In the 1860s, he turned his attention to numismatic scholarship, assembling a team to conduct archival research and publishing a book on the Corpus, though such was his reputation that the degree of his direct involvement in these efforts, beyond organizing and spearheading the project, is still a matter of debate. Another numismatic rarity is S. H. (Samuel Hudson) Chapman’s The United States Cents of the Year 1794 (1923). According to ANS member and Large Cent collector Jim Neiswinter, there are only about 10 or so copies of the original 1923 version known today. Chapman published 100 of them, but they were so embarrassingly rife with errors, he was moved to clean the book up and republish it in 1926, recalling the old ones and offering new ones as replacements. The ANS has two copies of the 1923 version, and one of them is particularly special as it belonged to Large Cent collector and scholar George Clapp (1858–1949), who had filled it with his own acerbic annotations, which Neiswinter amusingly discusses in his book About Cents II (2017). In the margins of his copy of the Chapman book, Clapp jotted comments on the numerous factual errors he found (fig. 11). When Chapman boasts that he didn’t feel the need to consult a work by his old nemesis, Edward Frossard, Clapp drily notes, “Too bad, for had he used Frossard’s text he could have avoided some of the errors of which this book is full.” It wasn’t just the factual errors that got to Clapp. He was appalled by Chapman’s spelling and grammar, too. As Neiswinter puts it, “George Clapp went through this monograph like an English professor who did not like the student who wrote it.” Having slogged through one passage of Chapman’s tangled syntax, Clapp wrote next to it: “This is a splendid [way] of how not to write English.”

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19. Waterman Ormsby, A Description of the Present System of Bank Note Engraving Showing the Tendency to Facilitate Counterfeiting (New York: W. L. Ormsby, 1852).
In 1914, as Europe descended into war, Georgii moved to protect the numismatic collection by packing it into five crates, which weighed half a ton. After the war, with Georgii now dead, having been marched in subzero weather to the edge of a corpse-filled trench and shot by the Bolsheviks, the crates embarked on a mysterious odyssey. Some of the collection ended up at the Hermitage, some at the State Historical Museum in Moscow, and some disappeared for good. Four of the crates somehow made it to his widow, the former Greek princess Marie, and later the collection, depleted of many more, were on display for our Saturday event, but innumerable treasures I discover, I am always stumbling onto more, and it’s great to know that I will never outlive this library’s ability to surprise and fascinate.

The gold and platinum pieces were placed for sale at Christie’s in 1950. The remaining portion was cataloged how eventually made it to his widow, the former Greek princess Marie, and later the collection, depleted of many more, were on display for our Saturday event, but innumerable treasures I discover, I am always stumbling onto more, and it’s great to know that I will never outlive this library’s ability to surprise and fascinate.

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The American Numismatic Society continues to receive interesting and important donations, supplemented by occasional purchases.

Towards the end of 2017, Abraham and Marian Sofaer continued with their wonderful numismatic donations in memory of Dr. Ya’akov Meshorer. The Sofaers donated a total of 189 ancient coin items to the ANS collection of ancient Judean coins. Highlights of this donation include a rare coin of Agrippa I, struck AD 62/43/4 under Claudius at Caesarea Maritima, whose reverse depicts a sacrificial scene in front of a distyle temple (fig. 1), and a very rare tetradrachm of Caracalla (AD 198–217) struck at the mint in Neapolis, Samaria, whose reverse depicts Mt. Gerizim with temples, shrines, and staircases upon the back of an eagle (fig. 2). Other highlights of the Sofaer donation are 48 Hasmonean coins, all of which were used as plate coins in Meshorer’s two-volume book Ancient Jewish Coinage. Another important group donated by the Sofaers are 81 Nabataean coins, all of them illustrated in the Nabataean section of Coins of the Holy Land: The Abraham and Marian Sofaer Collection at the American Numismatic Society and the Israel Museum (fig. 3). Additional important coins from the Persian period (fig. 4), the Herodian kings, the Jewish War, the Bar Kokhba War (fig. 5), and local Judean issues (fig. 6) were also included in the Sofaer donation.

An important donation of related material came from the Society’s First Vice President, David Hendin, who is well known as a specialist of ancient Judea, Roman provincial, and Nabataean coins. The 114 noteworthy items donated by Hendin include the last portion of his Nabataean coin collection, including 76 Nabataean bronze (fig. 7), silver (fig. 8), and lead coins (fig. 9), as well as three coins struck later at the Nabataean mint of Petra under the Romans (fig. 10). With the latest Sofaer and Hendin donations, the ANS may now have the largest institutional collection of Nabataean coins outside of Israel and Jordan. Other interesting items in the Hendin donation are an apparently unpublished irregular issue of a late Ptolemaic tetradrachm struck at the Akko mint (fig. 11), two rare lead tokens (possibly port entry tokens) of ancient Ascalon (fig. 12), and 13 beautiful bronze coins of Chalcis in Coele-Syria from the reigns of Ptolemy son of Menneaus (fig. 13), Lysanias (fig. 14), and Zenodorus (fig. 15). Finally, and perhaps most interestingly, Hendin donated a group of eleven unstruck bronze ichthyoi ranging in the weight of 10–12.5 g that were purchased in Israel in the early 1980s and were said to have been found near Horvat Sheva in the Galilee by an Israeli collector (fig. 16).

The Society’s holding of ancient Greek coins was increased through the purchase from CNG e-auction 409 (November 2017) of an extremely rare silver nomos of Tarentum, with an image of Phalanthos riding a dolphin and a head of a young female. This is piece comes from the San Giovanni Ionico hoard of the mid-fifth century BC, found in 1971 near Taranto in southern Italy (CH IX, 599; Fischer-Bossert 6) (fig. 17).

The Greek Department also received a generous gift from Life Fellow Arnold-Peter Weiss, a rare silver dirachm from the island of Skyros, dated ca. 485–480 BC (fig. 18). This example was part of the famous Robert-Jameson collection, which was sold through Hess-Leu (4 April 1954, lot 133). Skyros, according to ancient testimony, was occupied successively by Pelasgians, Carians, Cretans, and Dolopians. Around 470 BC the island was captured by Cimon, who expelled the Dolopians and settled Athenian colonists there. From that time Skyros became a valuable staging post in communications between Athens and the Hellespont. In 340 BC, the island came under Macedonian control, which continued until 192 BC, when it was restored to Athens. The peculiar design of our new example, which resembles a dolphin with two long-horned and bearded goats, probably refers to a local cult and may also be connected with the production of figs on this rocky island.

Fake coins are an obvious reality in numismatic circles. ANS Life Fellow Anthony J. Terranova added to our collection of forgeries a number of false examples of important early American issues. These include, for instance, a cast off of the 1787 Massachusetts half cent they vent (fig. 19), a fake struck from transfer dies of a Washington copper-alloy jeton (Baker 60) of 1789 (fig. 20), a Becker copy of the 1776 Continental dollar, a replica of a Massachusetts silver half dollar (fig. 21). This unusual group also contains a fake 1787 Vermont cent struck from transfer dies (fig. 22) and a fake impression from a real hub trial of a 1791 Washington medal (fig. 23).

An interesting and welcome addition to our Latin American Department is a counterfeit 1662 Potosí 8 reales royal of Philip IV that bears a genuine Guatemala Type II countermark (sun over three mountains) of 1839 (fig. 24). This example from the former collection of Archer M. Huntington, sold by the Hispanic Society of America in 2012 (ex RSA 690), has been returned to our collection through the gift of ANS Life Fellow Victor England.

In October 2017 our Life Fellow Frank L. Kovacs was appointed an ANS Curatorial Associate. He is updating the Society’s collection of the Kingdom of Commagene and helping to re-organize our extensive collection of United States military and society decorations. Last year he donated two interesting medals that belonged to Maj. David Banks: a Seventh Regiment Athletic Associations medal of 1916 (fig. 25) and a 1938 medal commemorating the 50th anniversary of the Associates of the Engineer Corps and Co. K of the Seventh Regiment, New York National Guard (fig. 26). The latter medal is engraved with the description “DeWitt Clinton Falls Memorial Medal”, honoring the memory of another Seventh Regiment veteran, Brig. Gen. DeWitt Clinton Falls, who was a member of the ANS Administration for several years until his death in 1937.

ANS Life Fellow Jay M. Galst donated a nineteenth-century French commemorative medal. This bronze example, with King Charles X of France (r. 1824–1830) on the obverse and an inscription on the reverse, is dedicated to the construction of a bridge in Saumur named after Charles X’s grandson, the Duke of Bordeaux (fig. 27). The medal was designed by Jean-Pierre-Casimir de Marbeuf and executed by the famous medalist Armand-Auguste Cazé (1793–1881).

From our Life Fellow David L. Menchell, the ANS has again received a wide assortment of gifts to the US Department and the US portion of our Medals Department. Menchell’s most recent donation includes an uncirculated 2017 Lions Club Centennial proof silver dollar (fig. 28), minted by the United States Mint in Philadelphia in commemoration of 100 years of worldwide community service by the Lions Club International. The reverse of the coin bears a portrait of Melvin Jones (1879–1961), the founding secretary-treasurer of the organization. The reverse depicts male and female lions with a cub, superimposed on a globe.
Another piece from Menchell’s gift, also issued through the Commemorative Coin Program, is a 2017 “Boys Town” Centennial uncirculated silver dollar. In December 1917, Father Edward Flanagan rented an old house to give displaced children a home, which became “Boys Town.” Today more than two million children and families benefit from Boys Town programs each year. The obverse of this coin depicts a young girl sitting alone and gazing upward into the branches of an oak tree, looking for help. The reverse features an oak tree offering shelter and a sense of belonging to the family holding hands below it, which includes the girl from the obverse (fig. 29).

In the same donation the Society also received a group of U.S. Mint medals. Among these is a 2017 silver proof American Liberty 225th Anniversary four-medal set (fig. 30). The medals—struck by the mints in San Francisco, Philadelphia, West Point, and Denver—bear on the obverse a modern version of the iconic figure of Liberty. This is an image of an African-American woman with braided hair and a crown of stars, which symbolizes the ideals of freedom and equality. Our holdings of the Code Talkers Congressional medal series, dedicated to the Native American people who used their languages for secret communications during wartime, have been enriched with a bronze example of the St. Regis Mohawk Tribe Code Talkers medal. The obverse design of our new medal features a World War II code talker and emblems of the three clans of the Mohawk people—a bear, a wolf, and a snapping turtle. The reverse design features a profiled figure, a Mohawk kustowa headdress, a bear claw necklace, a war club, and a Mohawk Wolf Belt (fig. 31). The Society also received from Dr. Menchell a bronze example of the US mint presidential medal for the second term of Barack Obama. The medal was designed and sculpted by Don Everhart. The obverse features a traditional profile of President Obama with the inscription BARACK OBAMA. The reverse bears a quotation from President Obama: THE SINGLE MOST POWERFUL WORD IN OUR DEMOCRACY IS THE WORD “WE”, beneath an image of the White House (fig. 32).

Another interesting donation is a group of silver, finished bronze, brass, aluminum, unfinished bronze, copper, and nickel–silver medals of Mark B. Anderson, 48th President (2015–16) of the New York Numismatic Club (NYNC), which was founded in 1908. Mr. Anderson generously donated these medals, designed by Eugene Daub and produced by Medalcraft Mint in Green Bay, Wisconsin, to the ANS (fig. 33). This issue, like other Presidential medals minted in honor of each successive NYNC president upon the end of his or her term, is an excellent...
addition to our near-complete collection of New York Numismatic Club presidential and other medals.

We were pleased to receive a gift for our Medals Department from Life Fellow Scott Miller. This is a uniface bronze plaque with a profile portrait of the American artist Catherine D. Wentworth (1865–1948) (fig. 34), which was made in 1913 by the French medalist Louis Patriarche (1872–1955). Wentworth, the daughter of the wealthy lumber baron Frederick C. A. Denkmann, was born in Rock Island, Illinois. She studied at Wellesley College and the Art Institute of Chicago before moving to Europe to study art at the Académie Julian in Paris. She was regarded by French critics as one of the finest portrait artists in Paris during the height of her fame in the 1920s. She also was an early member of the New York Society of Women Artists.

From Cory Frampton, one of the experts at World Numismatics LLC, the Society received an interesting silver example of an 1813 military award medal from the Upper Peru (Alto Perú) campaigns during the Latin American Wars of Independence. Issued at Potosí, this uniface medal bears the Argentine coat of arms: two hands holding a pike with a Phrygian cap, symbol of freedom (fig. 35). It is dedicated to one of four expeditions made by the Army of the North of the United Provinces of the Río de la Plata (a forerunner of the Republic of Argentina) between 1810 and 1816, which had the purpose of attempting to end royalist control over the region that is now Bolivia and preventing any advance of royalist forces from Lima toward the north-west of present-day Argentina. The ANS is exceedingly glad to add to its collection such an important historical artifact of the Latin American Wars for Independence.

Anthony Terranova also enriched the Society’s Medals Department with a bronze commemorative medal called “Remembrance.” Designed by Susan Taylor, a Senior Engraver at the Royal Canadian Mint, this medal is dedicated to soldiers of the First World War, specifically recalling the Second Battle of Ypres (fig. 36). This battle was fought from April 22 to May 25, 1915, when Canadian troops battled the Germans for control of the Flemish town of Ypres in western Belgium. Despite the German army’s use of poison gas (the first chemical weapon attack in modern history), the Canadian soldiers held their ground and the Allies finally kept control of the strategic position. More than 6,500 Canadians were killed, injured, or captured in the battle. The artist framed the obverse portrait of the young soldier with barbed wire to remind the viewer about youth sacrificed through loss of life, imprisonment, and emotional trauma. The poppies emerging from the barbed wire on the reverse side of the medal represent loss of life as well as the survivors and the future generations to remember the losses. The American Medallic Sculpture Association (AMSA) named Susan Taylor’s “Remembrance” the winner of its American Medal of the Year Award for 2016 for this medal.

An addition to our holdings of American Israel Numismatic Association medals came from our Honorary Life Fellow, the AINA President Mel Wacks, who gave a triple-commemorative medal created to celebrate the 50th anniversary of the American Israel Numismatic Association as well as two events in the history of Israel. Renowned medalist Heidi Wastweert developed the design of this medal from a concept by Mel Wacks. The obverse commemorates the 100th anniversary of the Balfour Declaration. It features a portrait of the United Kingdom’s Foreign Secretary Arthur James Balfour and a quotation from his letter sent on November 2, 1917, to Walter Rothschild, 2nd Baron Rothschild: “His Majesty’s Government view with favour the establishment in Palestine of a national homeland for the Jewish people.” The reverse depicts the Israeli Defense Forces in Jerusalem’s Old City on June 7, 1967, Brigadier General Shlomo Goren, later to become the Chief Rabbi of Israel, is shown holding a Torah and sounding the shofar, as Israeli soldiers honor their comrades killed in war. The edge is inscribed: AINA 50th ANNIVERSARY 1967–2017 (fig. 37). The ANS also received a new award called the Shekel Prize, which has been created in 2017 by the board of directors of the American Israel Numismatic Association and designed by Victor Hustler, a famous medalist of Baden-Baden, Germany. The medal is produced in extremely high relief and features the images of three shekel designs: a stone shekel weight from around the eighth century BC, a shekel of the First Revolt (AD 66–70), and a contemporary Israeli shekel of the type issued since 1986 (fig. 38). The Shekel Prize will be given annually to the author of the best book published on the subject of ancient Judean, Holy Land, Israeli, or Jewish numismatics.

Our collection of modern African currency has been upgraded by a purchase through Shanna Schmidt Numismatics of a 1971 silver proof commemorative coin of the Republic of Dahomey (now known as Benin), commemorating the country’s 10th anniversary of independence in 1970 (fig. 40). The coin bears the arms of Dahomey on the obverse and a half-length woman in traditional attire of the Ouémé region on the reverse. Benin is a member of the West African Economic and Monetary Union and uses the CFA franc as its circulating currency. These 500-franc silver proof coins of Dahomey were minted only in 1971. They are very scarce.

In February 2018, South Korea will host the XXIII
also addresses the objects’ mysterious history, engaging the visitors in tracing clues that lead towards a better understanding of this Renaissance masterpiece (fig. 41). Several items from the ANS collection are part of this exhibit. Among this group are two bronze sestertii (figs. 42–43) and one as of Nero, struck at Rome (fig. 44) and Lugdunum, a bronze sestertius of Titus (fig. 45), and a gold aureus of Claudius (fig. 46). Coins formed an important component in the development of Renaissance visual imagery of ancient Rome, providing a source of narrative and iconographic inspiration for the Tazze. Comparison with a 1559 silver medal of Philip II of Spain (fig. 47), also from the ANS collection, helps visitors to the exhibit gain insight into the Renaissance use of ancient Roman iconography for Renaissance imperial purposes—the Tazze and the medal make use of the same sources to an analogous end. The show will be on display at the Metropolitan Museum of Art through March 11, 2018. In April 2018 this wonderful exposition will travel to the United Kingdom where it will be on view until July 21, 2018, at Waddesdon Manor, a National Trust property in Buckinghamshire, which is managed on behalf of the Trust by the Rothschild Foundation.

Olympic Winter Games. In 1988, Seoul successfully hosted the XXIV Summer Olympic Games. To that festive event is dedicated an anonymous gift of a 1988 proof set of Olympics commemorative coins with 2,000 won and 1,000 won, issued by the Bank of Korea and previously lacking from our East Asian collection (fig. 40).

Current Exhibition
In December 2017, the Metropolitan Museum of Art in New York opened a new exhibit entitled The Silver Caesars, an exhibition dedicated to the extraordinary set of 12 silver-gilt standing cups from Renaissance Italy, known collectively as the Aldobrandini Tazze. This exhibition and its accompanying volume are the culmination of nearly ten decades of growing interest in the subject. The Tazze are displayed together for the first time since the mid-nineteenth century, when the objects were disassembled and dispersed. Each dish is surmounted by the figure of one of the Twelve Caesars; four scenes from Suetonius’ life of the relevant ruler are depicted on the interior of the dish. The exhibition provides visitors with a rare opportunity to appreciate one of the finest monuments of sixteenth-century goldsmiths’ work. While offering many new insights into the Tazze and their history, the exhibit also addresses the objects’ mysterious history, engaging the visitors in tracing clues that lead towards a better understanding of this Renaissance masterpiece (fig. 41).

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Fig. 35: Argentina. AR military award medal of the Upper Peru (Alto Perú) campaign, Potosí mint, 1813. (ANS 2017.39.1, gift of Cory Frampton) 30 mm.

Fig. 36: Canada. AE commemorative medal “Remembrance”, by Susan Taylor, 2017. (ANS 2017.41.1, gift of Anthony Terranova). 87 mm (image reduced).

Fig. 37: United States. AE medal commemorating the 100th anniversary of the Balfour Declaration, the capture of the Western Wall in Jerusalem’s Old City on June 7, 1967, and the 50th anniversary of the American Israel Numismatic Association, by Heidi Wastweet, 2017. (ANS 2017.44.1, gift of Mel Wacks on behalf of the AINA). 50 mm (image reduced).

Fig. 38: United States. AE medal, Shekel Prize of the American Israel Numismatic Association, by Victor Huster, 2017. (ANS 2017.44.2, gift of Mel Wacks on behalf of the AINA). 40 mm.

Fig. 39: Dahomey. AR commemorative 500 francs marking the tenth anniversary of independence, 1971. (ANS 2017.35.1, purchase) 40 mm.

Fig. 40: South Korea. Proof commemorative set (cupronickel 2,000 won and nickel 1,000 won) dedicated to the XXIV Summer Olympics in Seoul, 1988. (ANS 2017.30.1–2, anonymous gift) 30 mm.

Fig. 41: Visitors viewing a case with ANS coins at the Metropolitan Museum of Art exhibition Silver Caesars.

Fig. 42: Roman Empire. Nero. AE sestertius, Lugdunum mint, AD 64–68. (ANS 1944.100.39783, bequest of Edward T. Newell) 34.5 mm.

Fig. 43: Roman Empire. Nero. AE sestertius, Rome mint, AD 64–68. (ANS 1995.11.1558, gift of Charlene Schosser and Lisa Loret) 28 mm.

Fig. 44: Roman Empire. Titus. AE sestertius, Rome mint, ca. AD 80–81. (ANS 1944.100.41060, bequest of Edward T. Newell) 30 mm.

Fig. 45: Roman Empire. Titus. AE aureus, Rome mint, ca. AD 80–81. (ANS 1944.100.41060, bequest of Edward T. Newell) 30 mm.

Fig. 46: Roman Empire. Claudius. AV aureus, Rome mint, AD 44–45. (ANS 1944.100.39353, bequest of Edward T. Newell) 18.5 mm.

Fig. 47: Spain. Philip II. AR medal by Gianpaolo Poggio, 1559. (ANS 1908.59.3, gift of Y. Chese) 39.4 mm.

Fig. 34: France. AE plaquette depicting Catherine D. Wentworth (1865–1948), by Louis Patriarche, 1913. (ANS 2017.40.1, gift of Scott Miller) 118.2 x 79.3 mm (image reduced).

Fig. 38: United States. AE medal, Shekel Prize of the American Israel Numismatic Association, by Victor Huster, 2017. (ANS 2017.44.2, gift of Mel Wacks on behalf of the AINA). 40 mm.

Fig. 48: Roman Empire. Nero. AE sestertius, Rome mint, AD 64–68. (ANS 1937.15B.467, gift of Jesse C. Lawrence in memory of Richard H. Lawrence) 34 mm.

Fig. 49: Roman Empire. Titus. AE sestertius, Rome mint, ca. AD 80–81. (ANS 1944.100.41060, bequest of Edward T. Newell) 30 mm.
2018 Annual Gala Dinner
On January 11, some 180 guests gathered to honor the Rosen Family at the American Numismatic Society’s 2018 Annual Gala Dinner, an event that brings together friends from all over the world to celebrate the Society’s work, thank major contributors and scholars in the field, and meet up with old friends who share a passion for all things numismatic. This year the Gala was held at a new venue for us: the Harvard Club in New York City, designed by the venerable architect Charles Follen McKim of McKim, Mead & White. The change was necessitated by long-term renovations now being carried out on the Waldorf Astoria, where we have met for years, but the move turned out to be a very good one: The Harvard Club offered us a warm, elegant environment that proved perfect for our purposes and allowed an unusual degree of intimacy for even a group as large as ours.

The evening began with cocktails in the Cambridge room on the second floor, where guests enjoyed hors d’oeuvres and an hour of socializing, followed by dinner and the program portion of the evening in Harvard Hall, where the bestowing of the Trustees’ Award took place.

As the evening’s emcee, Dr. Ute Wartenberg, Executive Director of the ANS, opened the program by thanking the many supporters of the ANS, both throughout the year and in the room that evening. Dr. Wartenberg mentioned in particular the families, like the Rosens, who have supported the Society over many decades. She also expressed her gratitude to the Trustees for their tremendous support and extended her personal thanks to Dr. Constantin Marinescu for his tireless efforts, without whose help this year’s Gala could not have been so successful.

Personal perspectives on the honorees were then offered by two longtime friends of the Rosens: Harlan J. Berk and First Vice President of the Board of Trustees David Hendin, who presented the award to Adam Rosen, representing the third generation of a remarkable family.

David Hendin recounted how he had first met Jonathan Rosen in the early 1980s through a mutual friend, the late Ya’akov Meshorer, curator of Antiquities and Numismatics at The Israel Museum. The Rosen family’s generosity to that institution was already legendary. Haim Gitler, a guest at the event and chief curator of Archaeology and Numismatics at the Israel Museum, told Hendin how he fondly recalled that 30 years ago, when he arrived at the museum on his first day of work, he found on his desk his first assignment: to catalogue a collection of 1,300 ancient coins just donated by Jonathan Rosen.

The Rosens have supported the Society and numismatics as an academic discipline since the early 1980s. Moreover, they have done so through the efforts of three generations, setting an exceptional example of commitment to the numismatic community. The Rosen Family was among the biggest contributors to the Society’s 1980s endowment campaign, which was undertaken by then ANS President Harry W. Fowler. A. A. Rosen was
named as benefactor in 1982, followed by his son Jonathan, who was honored for his extraordinary financial support a year later, a practice he has continued to the present. Adam Rosen is now following in his father’s footsteps, both as a collector and a philanthropist. He is a serious collector of ancient art and coinage, sharing his father’s passion for Greek coins and especially electrum.

As one of the foremost collectors of Archaic coinage, Jonathan Rosen championed the publication of his collection, which was prepared by Nancy Waggoner, the Curator of Greek Coins at the American Numismatic Society and published in 1983. The volume, Early Greek Coins from the Collection of Jonathan P. Rosen, is a classic that shows the breadth of collecting in one of the most obscure areas of numismatics.

Jonathan’s wife, Jeannette, has steadfastly encouraged his interests over their many years of marriage, and together they support many important cultural institutions, including the Metropolitan Museum of Art, the Brooklyn Museum, the Israel Museum, Bible Lands Museum, and the Morgan Library and Museum, where they have endowed a chair, the Jeannette and Jonathan P. Rosen Curatorship in the Department of Ancient Near Eastern Seals and Tablets. They also are...
major benefactors to such educational institutions as Amherst College, where they help fund the Chair of American Studies for Henry Steele Commager, and Emory, Yale, Cornell, and Columbia universities, along with the Institute for the Study of the Ancient World at New York University. Jonathan Rosen joined the Society 45 years ago. He was elected Fellow in 1997 and has been a member of the Augustus B. Sage Society since 2006.

In addition to their extraordinary, generous support of the Society, the Rosens have greatly enhanced the ANS collections with many important donations. As Hendin remarked, “Academic numismatics and archaeologists, and of course, collectors, are lucky to have friends like Jon and his family.”

After dinner, continuing the program portion of the evening, ANS Director of Publications Andrew Reinhard lent his humor and musical talents to illuminating the Society’s accomplishments over the past year. Following this, the live auction was called once again by the engaging Melissa Karstedt of Stack’s Bowers, who encouraged guests to bid on a variety of items on offer, including, among other items, a solidus of Heraclius, donated by Heritage Auctions; a portrait rock of Emperor Nero, painted by Tatiana Parker and donated by her and her husband Del Parker; three volumes of The Gentleman’s Magazine from 1775, 1777, and 1778, donated by Dan Hamelberg; a unique bottle of Harlan Estate 2011 Napa Valley Red with an unusual and beautiful banknote engraving for its label; and a signed copy of Early Greek Coins from the Collection of Jonathan P. Rosen, donated by Jonathan Rosen.

The Society was privileged to be able to bestow the Trustees’ Award on the Rosen Family and grateful to all the contributors who made this Gala happen. An evening full of good company, conversation, and delicious food would normally have ended there, and that in and of itself would have made for a successful and enjoyable night, with the Gala raising more than $210,000 for its research, publications and various other programs.

However, there was one last surprise still waiting. On display at the Gala was a spectacular, intricate Etruscan revival jewelry ensemble, made of ancient Greek and Roman coins. Belonging to the Stack Family for decades, the ensemble was crafted by the premier nineteenth-century French goldsmith-jeweler dynasty,
the family Froment-Meurice. Mr. Lawrence Stack asked that the ANS display the ensemble with the intention of letting people know it would be available through auction at a later date; whatever was raised over the reserve amount would go to the Society’s Campaign to Endow the Chair of the Executive Director.

As it happened, there was so much interest in the necklace that at the end of the live auction, several guests called out their desire to bid on the necklace right then. Dr. Wartenberg was at the podium thanking the bidders and Ms. Karstedt, and she was caught somewhat off guard by the clamor from the audience. It was at that moment that renowned Sotheby’s auctioneer David Redden, who was a guest at the event, agreed—after some probing—to handle the bidding. With Dr.
Wartenberg’s amused consent, he came to the podium, took up the gavel, and conducted a brisk and exciting bidding war. As an outcome of Mr. Redden’s skill and enthusiasm, the necklace was purchased for $120,000, with $45,000 going to support this campaign. The Society is most grateful to the successful bidder and to Mr. Jeff Garrett and to Mr. Victor England for all their support.

The ANS is also deeply grateful to Ms. Karstedt and Mr. Redden for their incomparable skill and generosity, and of course to all the guests, sponsors, advertisers, contributors, and participants who made 2018’s Gala event such a wonderful success.

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Mr. David Vagi


Standing: Loretta Cammings, David Trop, Jeannette Redden, Tom Eden. Seated: Lawrence Stack, Martina Dieterle, David Redden, Susan Trott

Standing: Chris Salmon, MaryAlice Shane. Seated: Diane Williams, Ray Williams, Sharon Martin, Sydney Martin, Leo Shane

Standing: Rick Short, Alexander Marinescu, David Vagi, Constantin Marinescu, Mark Anderson. Seated: Marla Short, Joselyn Marinescu, Josephine Villa, Aura Marinescu, Maribel Figueroa

Standing: Samantha Douglas, Arthur Fitts, Richard Ponterio, Melissa Karstedt
Planned Giving
This past year, two members of our Board of Trustees joined a large number of their fellow Board members by naming the ANS in their wills. They are part of a growing group of present and past ANS devotees who, through their thoughtfulness and generosity, are guaranteeing the future of the Society for generations to come.

The American Numismatic Society’s founding more than a century and a half ago has consistently been supported through bequests, both large and small, from our many dedicated members. These generous cash and numismatic gifts have been a major factor in the Society’s continuing good health, allowing us to build our endowment and maintain a unique place in the world with a prestigious reputation for scholarly research, extensive collections, and publishing programs.

Two other ANS members surprised us with bequests in 2017. Catherine Bullowa-Moore, who passed away in May, was a friend and colleague to many in the numismatic community. She joined the ANS in 1955 and became an Honorary Life Fellow in 2005. Unbeknownst to us, she left the Society a cash gift of $5,000 in her will, designated for the support of our Library. Her gift reminds us how much she cared about the field, and of her determination that knowledge so laboriously gained should never be lost.

The second unexpected gift was received from the estate of ANS member Robert W. Bartlett (1924–2017). A long-time resident of San Diego, California, enthusiast of all things ancient, and a member of the ANS since 1981, he stipulated in his will that his collection of more than 350 Roman and Greek coins be given to the ANS upon his death. According to his family, Robert Bartlett enjoyed traveling to Europe, and the ancient sites of Italy and Greece inspired him to start collecting ancient coins. His collection contains nice specimens of many well-known series and is particularly strong in Roman sestertii. Robert Bartlett clearly was an avid record keeper, and his collection came with a full catalogue and an almost complete record of his invoices and correspondence with many well-known dealers in the US and in particular London from the 1960s onwards.

The Endowment for the Curator of Medieval and Renaissance Numismatics was started with a significant gift from Dr. Howard Minners in 2014. His initial donation of $100,000 was matched by another major benefactor, bringing the seed grant to $200,000. It has since been grown to more than $330,000 with additional gifts from Dr. Minners and other donors. Although a full endowment of $2,000,000 for this position is still a dream of ours, we are actively pursuing the goal of raising endowment money in order to strengthen research and publications in early European numismatics.

As a result of these initial generous donations, the Society has been able to employ David Yoon as a part-time associate curator of Medieval and Renaissance Coins.

As one of the Editors of the American Journal of Numismatics, David Yoon is also actively working to enhance its coverage of medieval and Renaissance topics. Two articles appearing in volume 29 represent his own research on medieval coinage. The first, co-authored with Peter Bartlett and Ruth Pliego, is primarily a presentation of Bartlett’s work on the standards of weight and fineness in pre-regal Visigothic coinage. The second article is a simple report on excavation coins from a late medieval site in southern Italy, on the island of Stromboli. Although the coins are unspectacular as is usually the case for excavation finds, the assemblage is interesting as evidence for the circulation of diverse coinage in the late medieval kingdom of Sicily. As part of his research, David is also working on stylistic variation in pre-regal Visigothic coins.

Also of note is another group of late medieval Castilian coins, for which we are building a collection that includes considerable depth of type variation. David is also much research potential among the lower-value group of early medieval Visigothic coins, but there is also much research potential among the lower-value late medieval Castilian coins, for which we are building a collection.

Also of note is Roman Coins, Money, and Society in Elizabeth England, by Richard Simpson, Andrew Burnett, and Deborah Thorpe, published by the ANS in November, it includes the full transcript of Sir Thomas Smith’s On the Wages of the Roman Footsoldier, which has been a virtually unknown work to modern scholarship and, although it is the first original work written in England to use the evidence of ancient coins, it has previously played no part in the history of numismatics. The book throws new light on the “Cambridge circle,” the group of academics-turned-politicians who played a crucial role in the smooth accession of Elizabeth I. It is accompanied by a biography by Richard Simpson to remedy some of the misconceptions about Smith, and to set OWRF and his other writings in a biographical framework.

David is also focused on improving the visibility of the ANS’s collection in this area. This past year he completed a survey of more than 21,000 sixteenth- and seventeenth-century coins in our collection, and he continues to work closely with ANS photographer Alan Roche to get more of them photographed for our MANITIS database. Just as critically, David has been revising the database descriptive and retyping the too-long neglected cataloguing of these coins to ensure that they can be reliably accessed by all interested researchers.

Developing a controlled vocabulary for modern numismatics that is compatible with the online numismatic thesaurus Nomisma.org will require a significant restructuring of the way our collection has been catalogued and will also require some additions to Nomisma.org’s ontology. To this end David worked this past summer with a volunteer, Taylor Hartley, on a particularly challenging area, medieval and early modern Italy, to define what types of information our database needs to contain in order to catalogue the coins more comprehensively and consistently.

Endowments
Many supporters choose to focus on a particular area of numismatic research or to contribute to a designated endowment.

Two endowment campaigns that are actively underway are: The Endowment for the Curator of Medieval and Renaissance Numismatics, and the Campaign for the Chair of the Executive Director.

The Endowment for the Curator of Medieval and Renaissance Numismatics was started with a significant
The Campaign to Endow the Chair of the Executive Director was initiated to support the position of Executive Director, which is a relatively recent addition to the ANS. The position was first created in 1997 when Leslie Elam, the long-standing Director of the ANS, was named to this newly created position. The Executive Director is expected to provide direction and leadership toward achieving the organization’s mission and goals and unlike some ANS curatorships or the Librarian, the Executive Director’s position is not currently endowed.

Looking toward the future, endowment for this key position is crucial if the ANS is to continue to attract and maintain leaders of the highest caliber. The Society’s distinction and well-deserved reputation for excellence is in large part attributable to its widely recognized curatorial and academic staff, who provide unassailable academic standing to the Society and secure its leadership stature among numismatic institutions. Recruitment of such staff is, of course, highly dependent on the stature of the person at the helm.

After a very robust start, we are pushing hard against a deadline to raise the significant goal of $4 million for this endowment. We have received donations and promises of gifts of approximately $1.4 million. This year we are pleased to have received donations from a number of new sources. A contribution of $45,000 was realized through the auction of a jewelry ensemble, which was consigned to the ANS to help support this campaign. Gifts of coins and medals from our good friend and major benefactor Stanley DeForest Scott were consigned to Stack’s Bowers Galleries and their auctions realized more than $71,500. Additional stock and cash gifts of $11,535 were received for the campaign, bringing an additional $128,102 to the endowment so far this year. We are deeply appreciative of all of this support, and hope to reach our goal through a combination of cash and stock gifts, as well as numismatic items that can be sold for this purpose.

A Special Thanks to our Longest Supporters
One of the most significant forms of support for the ANS, and one that we value deeply, comes from our members who consistently maintain their membership in the Society year in and year out. We are humbled by the show of this unwavering support, most especially by a new group of those who have reached their 50th anniversary as members of the Society. They join the 64 current Honorary Life members, and it is very gratifying to see this number increase each year. It is with great pleasure that we applaud them and thank them for their steadfast commitment to the ANS.

Here then is a list of those members whom we recognize as “Honorary Life Members” this year:

- Mr. John P. Burnham
- Prof. Jane M. Cody
- Mr. Arthur D. Cohen
- Prof. Eugene Joseph Dwyer
- Mr. Dennis J. Forgue
- Mr. Ronald J. Gillis
- Mr. Robert W. Julian
- Dr. Ulrich Klein
- Prof. Rudi Paul Lindner
- Mr. Robin S. McDowell
- Mr. Roger Laurence Mitchels
- Mr. John A. White

Staff Promotions
On January 1, a number of senior appointments were made at the Society. Dr. Gilles Bransbourg, formerly Associate Curator of Roman coins, has been appointed to fill the position of Deputy Director. This senior position had been vacant since the departure of Andrew Meadows almost four years ago. Dr. Bransbourg, who holds a PhD in Roman history, came to the Society with a background in finance and management. He will oversee the financial management and membership operations, while continuing his numismatic research. For more see http://numismatics.org/gillesbransbourg/.

Dr. Peter van Allen, formerly Margaret Thompson Curator of Greek Coins, has been named Chief Curator and will be in charge of all curatorial staff and collections. Dr. van Allen joined the Society in 2002 and is a leading authority on ancient Greek coins as well as medallic art. See http://numismatics.org/petersvanallen/.

Dr. Lucia Carbone is now Edlow Family Assistant Curator of Roman Coins; and Eshel Kreiter has joined the full-time staff in her position as Director of Development.

AJN Update
The abundance of articles received for American Journal of Numismatics in 2016–17 has given us the opportunity to get fully caught up with the calendar. What was originally planned to be volume 29 (2017) is being printed as two volumes instead, including volume 30 for 2018; both volumes are being mailed at the same time. This means that the next issue, for which articles are already being reviewed, will be called volume 31 (2019). It will be sent to the printers around the end of 2018, so members who subscribe to AJN will receive the 2019 issue in early 2019.

We are very pleased to announce that ANS Fellow Nathan T. Elkins, Associate Professor of Art History at Baylor University, will be Co-Editor of AJN starting with volume 31. He will oversee articles on ancient Greek and Roman topics, including the rest of the ancient European, West Asian, and North African world. ANS Associate Curator David Yoon will continue as Co-Editor of AJN for medieval, modern, and non-Western topics.

Money Talks
For 2018, the ANS continues with its popular Money Talks, a series of Saturday afternoon open discussions and informative lectures on a variety of topics led by experts in the field. Upcoming talks include:

- To Counterfeit is Death
  Ray Williams
  April 21, 2018

- How to Read Arabic on Coins
  Jere L. Bacharach
  May 12, 2018

- Photographing Coins Part II
  Alan Roche
  June 16, 2018

- Monuments, Medals, Metropolis: A Numismatic Walking Tour of Lower Manhattan
  Peter van Allen
  July 14, 2018

For more information on the series and on these individual talks, see the ANS website or call Emma Pratte at 212-571-4470, x117.

AJN Update

American Journal of Numismatics 2018 View in the News

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Theodore Vern (Ted) Buttrey 1929–2017

Buttrey received his PhD in 1953 from Princeton University, and began his academic career at Yale University in 1954. While a student at Princeton, Buttrey attended the very first ANS graduate summer seminar in numismatics, held in 1952, thus beginning his long relationship with the ANS. A decade after finishing his PhD, he joined the Classics Department at the University of Michigan, where he became a full professor in 1967 and chairman of the department for several years. He was also director of Michigan’s Kelsey Museum of Archaeology from 1969–1971.

During his tenure at Michigan, Buttrey was a visiting fellow and resident member of Clare Hall at Cambridge, and after retiring from Michigan he relocated to Cambridge where he became an Affiliated Lecturer in the Faculty of Classics. Buttrey was Keeper of Coins and Medals at the Fitzwilliam Museum from 1988 to 1991 and honorary keeper from 2008 until his death. Although his primary work was with ancient Roman coins, especially the coins of Sardis, Lydia (modern Turkey), Morgantina, Sicily, and other locations in Libya, Italy, Britain, and Israel, one of his early interests was Mexican coins, and his Guidebook of Mexican Coins, 1822 to Date was first published in 1969 and is today in its sixth edition, with Clyde Hubbard the current principal author. The ANS Donum database lists more than 125 entries with Buttrey’s name, including as co-author with Ian Carradice the second edition of Roman Imperial Coinage: From AD 69 to AD 96 “The flavians.”

In a 1996 lecture at the ANS, Buttrey proclaimed the bars were forgeries, leading to, what the New York Times called, “one of the longest-running and most vitriolic disputes in the annals of American numismatics—one that has resulted in accusations that the bars are frauds, a $6 million libel suit, and a glum assessment by the National Museum’s numismatic curator that the bars may not be valuable antiques after all” (NYT 3/3/06).

Buttrey claimed that John J. Ford, Jr., a coin dealer, had planned the fraud, and some of the gold bars had been sold by Stacks. In August 1999 at a meeting of the American Numismatic Association in Rosemont, Illinois, Buttrey spoke jointly with Michael Hodder, a consultant for Stacks who put forth a rebuttal to Buttrey’s arguments. Shortly after the debate, Ford and Harvey Stack sued Buttrey for millions of dollars in a libel action in the U.S. Federal District Court of New York. The libel suit was eventually dismissed. No criminal charges were filed against Ford or Stacks.

Some objects from the Lilly collection are still on display at the Smithsonian Intuition, but the gold bars are no longer shown.

Buttrey was no stranger to other long-standing academic quarrels, always striving to get closer to the truth. In the 1970s Cambridge numismatist Michael Crawford put forth a theory regarding the number of coins that could be produced from each die. As noted by Philip Kay in Rome’s Economic Revolution, “Buttrey attacked him for . . . basing his die estimates on the combination of hoards of different dates, as well as for failing to establish that the coin finds and dies of any two issues fall into the same pattern” (p. 90). Debate over this issue continues to this day.

Buttrey was born in Havre, Montana, December 29, 1929.

David Hendin

Joan Marie Fagerlie, 1930–2017
Joan Fagerlie began work at the ANS in 1962 as Assistant Curator of Roman and Byzantine Coins while still a graduate student. After a decade at the Society, she left in 1973 by which time she had been promoted to full Curator and served in a curatorial department that included three other notable women numismatists: Margaret Thompson (Chief Curator), Nancy Waggoner (Associate Curator), and Rose Chan Houston (Associate Curator). While on staff at the ANS, Fagerlie defended her dissertation in 1965 on Late Roman and Byzantine Solidi found in Scandinavia and so earned a PhD in History from the University of Washington in Seattle. Her dissertation was published in 1967 in the ANS’s Numismatic Notes and Monographs series (no. 157) as Late Roman Byzantine Solidi Found in Sweden and Denmark. That same year, she took a three-month leave of absence to tour Europe visiting 16 sites and four private collections to collect material for a study of Ostrogothic coinage.

Fagerlie published on a variety of topics and served as editor of the Roman section of the Survey of Numismatic Research for the 1973 International Numismatic Congress, hosted in part by the ANS in New York City. Among her last numismatic publications was a chapter on the coins found in the early seventh century AD shipwreck at Yassiada, Turkey (near Bodrum), which was excavated by George Bass and Frederick van Doorninck, Jr., in 1962. Sadly, the coins illustrated in her 1982 report were stolen from the Bodrum Museum of Underwater Archaeology some years ago.

After leaving the ANS, Fagerlie returned to Minneapolis, where she had been born on November 9, 1930. She spent the rest of her professional life as a Research Librarian at the University of Minnesota. Fagerlie died in Minneapolis on December 6, 2017.

–Peter van Alfen


Joan Marie Fagerlie
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You will increase international awareness of the collection and enhance its scholarly value as a resource through research, publication, and participation in the community of numismatic scholars. You will also serve as the head of the Numismatics department and oversee the Assistant Curator (a specialist in ancient Greek and Roman coinage), the Senior Museum Assistant, and graduate and undergraduate Yale students.

Qualified Candidates will possess an M.A. (Ph.D preferred) in History, History of Art, American Studies, or Economics; demonstrated expertise in a major area of graphic arts, numismatics, or security engraving; a record of publications and exhibitions; and 8 years of relevant museum experience.

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Obv. A corps in a winding sheet and head covering is recumbent upon the lid of a sarcophagus, his head resting upon a roll of cloth. The lid supported by two skeletons, between them is a cartouche with the engraved inscription: D.O.M. Bid voor de Ziele van ‘t / Zeer Eerw.Pater
Geldol / phus van Overbeke R.P. / 1728, ‘t Amsterdam overl: / Geldol / phus van Overbeke d8 Ap. / 1728, ‘t Amsterdam overl: / R.I.P. Above, two putti blowing trumpets carrying a banner with the inscription: Christus is u Leven Sterven is u gewin.

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