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Money Talks

Over the last year, we have stepped up our efforts to organize monthly Money Talks, which have been very popular with our local members. The idea behind this particular series, organized by our Deputy Director Gilles Bransbourg, is to encourage discussions and hands-on engagement with our collections. Since this is not a lecture but a seminar, it is much more difficult to capture these lectures on video and post them on our YouTube channel (use this link: www.youtube.com/channel/UCe5glhVu8GGliqPFmhrMfw). Many of our members are also not keen to be in online video presentations, which is only too understandable since discussions and comments are very much like being back in the classroom. This is how one learns, and we encourage this. An example from our most recent Money Talk, in which our Trustee Professor Jere Bacharach, a specialist in Islamic history and numismatics, made all participants, including myself, read Arabic. It felt like we were all back in 3rd grade. I am explaining this in more detail to our members who are unable to attend, and I know that quite a few of you have written or called to complain, sometimes bitterly, why these Money Talks are not online as videos. The reason is that the seminars would not work if people knew that they were being watched by a public audience. We will commit to tape some more general events, such as our Summer Seminar lectures, which members are allowed to audit.

Other outreach efforts have been spearheaded by our Assistant Curator of Roman Coins, Dr. Lucia Carbone, who has brought in monthly school and university groups, of all ages. Here the youngest are being introduced to history by looking at coins and learning about their context. These events will increase over the next year, as we partner with other organizations in New York.

In closing, I want to assure you that we are trying our best to reach all our members, but our resources are limited. However, we are raising more money every year, and here I would like to extend my warmest thanks to Andy Newman, President of the Eric P. Newman Numismatic Education Society, for a most generous gift previously this year, both to our endowment drives and annual giving, which help promote the programs of our Society and numismatics. Thank you all!

Yours truly,

Ute Wartenberg

American Numismatic Society
75 Varick Street, Floor 11
New York, NY 10013

The American Numismatic Society, organized in 1858 and incorporated in 1865 in New York State, operates as a research museum under Section 501(c)(3) of the Code and is recognized as a publicly supported organization under section 170(b)(1)(A)(vi) as confirmed on November 1, 1970. The objectives of the ANS have evolved into the mission ratified by the Society’s board in 2003 and amended in 2007 and 2016: “The mission of The American Numismatic Society shall be to promote and advance the study, research, and appreciation of numismatics.”

Dear Members and Friends,

Over the last year, the American Numismatic Society has increased its outreach programs to reach a more diverse audience. For many years, our programs have focused on digital initiatives, which have been very successful. We know that tens of thousands of people from almost every country use our databases and that more numismatic collections are using the systems that our staff has developed over the last two decades. In all of this online activity, the personal connection with our members and the public at large can be lost. Numismatic collecting and scholarly research is so rewarding because such activities often lead to friendships and lifelong enjoyment, something that I personally have experienced. Although scholarly lectures take place on a regular basis, more general events where our members and others can learn basic numismatic knowledge have not been on the ANS agenda until recently.

Over the last year, we have stepped up our efforts to organize monthly Money Talks, which have been very popular with our local members. The idea behind this particular series, organized by our Deputy Director Gilles Bransbourg, is to encourage discussions and hands-on engagement with our collections. Since this is not a lecture but a seminar, it is much more difficult to capture these lectures on video and post them on our YouTube channel (use this link: www.youtube.com/channel/UCe5glhVu8GGliqPFmhrMfw). Many of our members are also not keen to be in online video presentations, which is only too understandable since discussions and comments are very much like being back in the classroom. This is how one learns, and we encourage this. An example from our most recent Money Talk, in which our Trustee Professor Jere Bacharach, a specialist in Islamic history and numismatics, made all participants, including myself, read Arabic. It felt like we were all back in 3rd grade. I am explaining this in more detail to our members who are unable to attend, and I know that quite a few of you have written or called to complain, sometimes bitterly, why these Money Talks are not online as videos. The reason is that the seminars would not work if people knew that they were being watched by a public audience. We will commit to tape some more general events, such as our Summer Seminar lectures, which members are allowed to audit.

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Ute Wartenberg
As already recognized by G. Dattari, this coinage has some unique features that make it stand apart from any other provincial coinages. The mint of Alexandria, for example, struck coins longer than any other provincial mint. Provincial coinage in the West ended with the reign of Caligula in CE 41 and in the East with that of Gallienus in CE 263. However, the provincial mint of Alexandria was still active during the joint reign of Diocletian and Maximian (fig. 1). The generally agreed end date for its production is CE 297, but the most recent acquisitions of ANS show that the last series was struck in CE 298 (fig. 2).

One of the reasons for the longevity of the Alexandrian minting activity should be ascribed to the fact that no Roman imperial currency, the “sisters” mentioned by Dattari, circulated in Egypt until Diocletian. Egypt was the paradigmatic example of a “closed currency system.” This system, initiated by Ptolemy I and maintained by the Romans until Diocletian, implied the presence of an overvalued local currency and the prohibition of the circulation of any foreign currency. As confirmed by several papyri and by the lack of hoards containing foreign currency, all foreign coins had to be exchanged at the borders, where, for example, the Ptolemaic tetradrachm of ca. 14 g was exchanged 1:1 with the internationally circulating Attic standard tetradrachma of ca. 17.3 g (fig. 3). This advantageous system, which provided a 25% gain on any foreign commercial transaction and prevented silver coinage from hemorrhaging out of the country, was maintained by the Romans (fig. 4). Octavian, by then Augustus,
had every reason to maintain the currency system of Egypt, the main provider of wheat for Rome, as insular as it was under the Ptolemies. Alexandria, the capital city of the province of Egypt, was then entrusted with the production of the coinage for the entire province. While closed currency systems are attested in other provinces, the peculiarity of Egypt—and of Alexandrian provincial coinage—consists in the fact that this insularity was retained until CE 298. By the Augustan Age—and probably from the Age of the Civil Wars—Roman currency had otherwise penetrated the rest of Roman Empire.5

On the other hand, no Roman currency is attested in Egypt until the monetary reform of Diocletian in CE 294–295 and the mint of Alexandria consistently minted tetradrachms of billon, a silver alloy, and smaller denominations in bronze.6 One tetradrachm equaled 4 drachms in bronze that equaled 6 obols each. In the course of the first century CE, the Egyptian tetradrachm weighed ca. 13 g and had a silver content around 20–30%. The weight and the fineness of the tetradrachm were gradually reduced in the course of the third century CE until reaching the weight of 7–8 g, with virtually no silver content.7 As already mentioned, only after CE 298 the currency coinage of Egypt will be fully Romanized (fig. 5).

Lastly, Alexandrian coinage, the only one dated according to the regnal year of the ruling Emperor, maintained an extraordinary number of types until the end of its production, as already remarked by Dattari. As it will become clear in the next few pages, the history of the studies of Alexandrian coinage is tightly entwined with Dattari, his trading activities, and his collection.

Giovanni Dattari
Dattari was born in Livorno sometime between 1853 and 1858 into a family of the well-off local bourgeoisie that specialized in hotel administration.8 His father, Luigi, had been the administrator of the most important hotels in Livorno, which specialized in an English-speaking clientele in the years 1850–1860.9 Giovanni followed his father’s footsteps and in 1882 he was in Boston as a tour guide for a group of pioneering Italian globetrotters (fig. 6).10 In 1883 he was in Milan as a courier, assisting Mary Adelaide, cousin of the Queen of Cambridge, in 1887. She was Queen Victoria’s cousin and Queen Mary’s mother.11

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Victoria, in her Italian tour, during which she was received by the Italian King Umberto and by his wife Margherita (fig. 7). Dattari, the future numismatist, therefore began his career as a tour (and not only) guide of the highest profile and as such he was entrusted by the travel agency Thomas Cook and Son to lead an expedition to Egypt around 1881 (figs. 8–10). In 1884–1885 Dattari was still in Egypt as an employee of the same travel agency, finding great success as a guide due to "his elegance, good knowledge of English, outstanding services and companionship." In spite of these prolonged professional sojourns in Egypt, he maintained his official residence in Florence until at least 1887, when he accompanied a group of American tourists to London. At some point in the 1890s he moved to Cairo, attracted by the professional opportunities and by the cultural life of this cosmopolitan city which besides the opera, the casino, the Western style hotels, and the cafés chantant, offered the additional perk of a blossoming and educated Italian community of over 18,000 people(figs. 11–12). Italians were easily integrated in the Egyptian cultural life. Lord Cromer, who compiled in 1908 a list of foreigners residing in Egypt, stated that there were "some middle-class Italians, who, with their families, have been long resident in Egypt, and who may, as a class, be considered representative Levantines [...] The Transition from being Italian to being Levantine is, in these cases, easier than in the case of the Englishmen or the German." We cannot be sure if this was intended as a compliment (probably not) on Lord Cromer’s part, but it is certain that Italians—and Dattari among them—turned this alleged affinity with Egyptian culture to their advantage.

Right after moving to Cairo, he married a Greek woman, Eudosia Zifadà, and had two children, Marco Aurelio and Maria, the latter born in 1896. The family moved to a colonial style residence called Villa Maricca, where Giovanni of the ANS, "Thanks to his longer residence in Egypt, his professional sojourns in Egypt, he maintained his official residence in Florence until at least 1887, when he accompanied a group of American tourists to London. At some point in the 1890s he moved to Cairo, attracted by the professional opportunities and by the cultural life of this cosmopolitan city which besides the opera, the casino, the Western style hotels, and the cafés chantant, offered the additional perk of a blossoming and educated Italian community of over 18,000 people(figs. 11–12). Italians were easily integrated in the Egyptian cultural life. Lord Cromer, who compiled in 1908 a list of foreigners residing in Egypt, stated that there were "some middle-class Italians, who, with their families, have been long resident in Egypt, and who may, as a class, be considered representative Levantines [...] The Transition from being Italian to being Levantine is, in these cases, easier than in the case of the Englishmen or the German." We cannot be sure if this was intended as a compliment (probably not) on Lord Cromer’s part, but it is certain that Italians—and Dattari among them—turned this alleged affinity with Egyptian culture to their advantage.

In spite of his lack of a proper historical and numismatic training, Dattari’s enthusiasm and curiosity enabled him to write numismatic articles of a high level and to engage in academic discussions with the foremost scholars of his time. In the words of E. T. Newell, the future President of the ANS, "Thanks to his longer residence in Egypt, his keen numismatic ardor, his consequent close touch with Egyptian coin-market, and his wide acquaintance among the dealers and the native merchants, Sig. Dattari is in a unique position to ascertain the facts concerning whatever finds may come to his notice in Egypt." Dattari’s preeminence in the Egyptian numismatic market was instrumental to the creation not only of his own private collection, but also of the major museums collections of Alexandrian coins in the world, as the next pages will show.

The Dattari Collection

Published in 1901, the catalogue of the Dattari Collection included 6,580 entries for Alexandrian coins and was distinguished by a virtual lack of duplication. This catalogue, however, represented only a fraction of his collection, since in 1903, two years after the publication of the catalogue, Dattari wrote that it included 6,835 Alexandrian coins, 91 Archaic Greek coins, 230 coins of Alexander the Great, 19,320 Roman coins, and 630 leaden and glass objects. The number of Alexandrian coins was at least doubled before his death in 1923, since Dattari stated that his collection included over 13,000 specimens.

Allegedly lacking funds for the publication of a catalogue of the Egyptian coins from the Nomes included in his collection, Dattari himself sold part of it during his life, first in 1909 to the Washington-based antiquarian Charles Lang Freer, then in 1912 in Paris through the mediation of the art dealer Dikran Kelekian (figs. 19–22). The lot sold in the US, including 1,388 glass pieces, 22 vases from the XVIII and XIX dynasties, and four Greek vases, is now part of the collection of the Smithsonian Institute. The Paris lot comprised 622 Alexandrian coins, 91 Archaic Greek coins, 230 coins of Alexander the Great, 19,320 Roman coins, and 630 leaden and glass objects. The number of Alexandrian coins was at least doubled before his death in 1923, since Dattari stated that his collection included over 13,000 specimens.

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12. Duchess of Teck 1900.
16. Source: Anagrafe (Registry Office) of Rome, where Maria died on 27 January 1981.
19. For the scientific production of Dattari see Lucchelli-Cavagna 2015.
Fig. 20: Charles Lang Freer and colleagues in a photography studio in Cairo, Egypt, 1909. (Charles Lang Freer Papers. Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington).

Egyptian, Greek, and Roman pieces of great interest, but was almost immediately dispersed on the market. It is also known that Giovanni Dattari donated almost 2,000 coins from his collection to the Museo Nazionale Romano in Rome, probably in the hope of being granted the honorific title of “Cavaliere del Regno d’Italia” (Knight of the Italian Kingdom). In 1923, after the death of Giovanni, the collection passed in the hands of Eudossa Zifadò, his widow, and his children Maria and Marco Aurelio. As it is known from the official correspondence in the years 1950–1952 between Maria Dattari and the Italian Ministry of Culture, the daughter of the late collector intended to donate her father’s entire collection, consisting at this point of more than 13,000 Alexandrian coins, to the Italian State. The donation would have also included the unpublished manuscript of the catalogue for the second part of the Dattari Collection, one acquired after the publication of the first catalogue in 1901. However, in 1953 the deteriorating political situation in Egypt (and possibly the maddenning bureaucracy of the Italian Ministry) lead Maria to abandon her original idea, depriving the Italian State of a world-class collection (fig. 23). All the coins and Dattari’s unpublished manuscript seem to have vanished into thin air.

The story of the retrieval of the lost manuscript starts off as a scholarly fairy tale. In the words of Adriano Savio, Professor of Ancient Numismatics at the University of Milan, who curated the new edition, “[i]n 1998, the lost inventory of the Dattari Collection emerged from the dust of a forgotten library.” The documents constitute the core of the Collection of the Kelsey Museum of Archaeology.

Fig. 21: Dikran Kelekian (1868–1931) was a notable collector and dealer of Islamic art.

Fig. 22: Auction catalogue for the sale of part of the Dattari Collection in Paris (1912).

Fig. 24: The Numismatic Museum in Athens, where part of the Dattari Collection was hosted in 1970s.

Fig. 23: King Farouk I of Egypt and US President Franklin D. Roosevelt aboard the USS Quincy, anchored in the Great Bitter Lake, north of the Suez Canal in 1945. King Farouk was deposed by a coup in 1952. It was then handed over to C. Michalitzes, possibly her family physician, who was supposed to entrust them to the National Archaeological Museum in Athens. Unfortunately, C. Michalitzes put the coins in a safe, instead of handing them to the Museum. In 1972, Giorgos, C. Michalitzes’ son, sold 8,000 coins from the Dattari Collection, allegedly because of his dire financial situation.

A trial followed. G. Michalitzes was sentenced to 10 months for the illegal subtraction and subsequent sale of the coins belonging to Maria Dattari and the remainder of the collection (ca. 5,000 coins) was returned to Maria Dattari, thanks to Mando Caramessini-Oeconomides, then Director of the Numismatic Museum of Athens (fig. 24). The coins sold by G. Michalitzes were never retrieved. After this date and until Maria’s death in 1981, the coins returned to Dattari’s heir were presumably dispersed on the market and Giovanni Dattari’s manuscript, containing an updated inventory of the collection, was never published. The famed Dattari collection, considered by far the best collection of Alexandrian coins ever assembled, met an inglorious end. All the coins and Dattari’s unpublished manuscript seem to have vanished into thin air.
were contained in a box (cassa in the Italian original), orderly divided in six different folders, possibly by Maria Dattari. Out of these folders emerged the inventory of the reminder of the Dattari Collection, from no. 6,581 (the last specimen included in the catalogue of 1901) up to no. 10,845, a coin of Domitianus. This was the inventory referred to by Giovanni Dattari already in 1909 in his letters to the US antiquarian Charles Lang Freer and to J. G. Milne. This inventory represent the core of the reviewed edition of the catalogue of the Dattari Collection, published by A. Savio in 1999. This new edition added 323 plates and 7,000 coins to the original catalogue of 1901.

Other treasures were buried in the “box from the dusty and forgotten library,” among which was the Catalogue of the Coinage from the Egyptian Nomes, still unpublished. Another chapter was added to the quest for the lost Dattari documents when the supplement to the inventory of the collection was found in a stationery shop in Cairo. This supplement consisted of 326 pages and 701 pencil rubbings, which bring the total number of the specimens included in the Dattari Collection to

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Fig. 26: The Kelsey Museum of Archaeology in Ann Arbor, Michigan.

Fig. 27: E. T. Newell’s notebook with the list of the coins included in the Egyptian hoard of the Tetrarchic Age, the “Hassan Find” sent to him by Hassan Abd-el-Salem, September 1909.

Fig. 28: E. T. Newell’s letter of January 17, 1921 to G. Dattari conferring him his status of Corresponding Member of ANS. (ANS Archives)

Fig. 29: (facing page): G. Dattari letters to E. T. Newell, thanking him for his book on the Alexander’s hoard and proposing the publication of a hoard of Roman coins in his possessions with the types of the Society. (ANS Archives)

Fig. 30: (following page): Draft of E. T. Newell’s reply to G. Dattari, enthusiastically accepting Dattari’s proposal. (ANS Archives)

Fig. 31: (following page): A part of the inventory of the hoard drafted by Dattari. (ANS Archives)
Drift of Letter sent Aug 10

To Mr. J. Dunning

That is a most extraordinary you receive of the 15th. However, some are not always very much nice to read.
more than 13,200 specimens. These figures are perfectly in line with the ones given by Dattari himself in 1913, when he stated that his Alexandrian collection included over 13,000 coins.41

While the coins included in the Dattari Collection cannot be retrieved as a whole, the publication in 1999 of the complete catalogue, including the later and previously unpublished supplements, a catalogue that Dattari’s correspondence with Newell and Currelly received from Dattari over 27,000 Alexandrian coins.42 Given Milne’s specific interest in hoards (later to be published in his Catalogue of Alexandrian Coins in 1933), Dattari’s unrestricted access to stray finds and excavations represented an irreplaceable aid. The correspondence between the two shows that the Italian was instrumental in the acquisition of 32,000 Alexandrian coins, later divided between London and Toronto.43 Equally indebted to Dattari is the outstanding collection of the ROM, acquired by C. T. Currelly, first Curator of the Royal Museum of Egyptology in 1907 and then Director from 1914. Through the intermediation of Milne, Currelly received from Dattari over 27,000 Alexandrian coins between 1906 and 1911.44

Concerning the Collection of the Kelsey Museum, the acquisition of over 4,000 Roman and Alexandrian coins began with a cablegram of July 30, 1909, sent from Alexandria by the US-based dealer Charles L. Freer to Professor Francis W. Kelsey of the University, which acquired what then was the greatest collection of Alexandrian coins in the US45 (fics. 25–26). Dattari was then directly or indirectly responsible for the constitutions of the some of the most outstanding collections of Alexandrian coins in the world.

Less clear, however, is the relationship between Dattari and the ANS Collection of Alexandrian Coins. The bulk of the Alexandrian Collection at ANS was created under the auspices of Edward T. Newell, who donated to the Society 10,532 Alexandrian provincial coins as a part of his collection of Greek coins of 87,000 specimens (fig. 26). The provenance of the Alexandrian coins included in Newell’s collection is unfortunately unknown. As already mentioned, Dattari was one of Newell’s principal sources of information on the Demanthur Hoard of 1905, a hoard composed by over 8,000 Alexanders, the largest ever known for the Greek world.46 The pivotal role played by Dattari in that occasion is explicitly mentioned by Newell.47 However, in one of Newell’s undated notebooks, it is clearly stated that a hoard of 64 Roman bronze coins dated to the Tetrarchy was “sent [me] from Egypt by Hassan Abd-el-Salem, Sept. 1909” (fig. 27).48 Therefore, Dattari did not have anything to do with the acquisition of this specific hoard. Moreover, a note written by Newell on “The Numismatist of 1924 let us know that “practically inexhaustible would seem to be the supply of ancient coins coming to the market [of Egypt].” This suggests that he acquired at least part of his collection after 1923, the year of Dattari’s death.49 However, it is at least likely that the Italian coin dealer sold Newell part of the Alexandrian coins that became then part of the ANS Collection, since he was said to have “virtually monopolized the trade of coins, including hoards, in Egypt from 1891 to his death in 1923”42 (figs. 27–31).” The correspondence between Newell and Dattari continued until Dattari’s death. The Italian became Corresponding Member of the ANS on January 17, 1921. In a letter of June 14, 1921, Dattari thanked Newell, then President of ANS for the book on the Alexanders Hoards he received. In the same letter, he also proposed the publication with the types of the Society of a hoard of 45,296 Roman bronze coins coming to the market of Newell.50 However, in one of Newell’s undated notebooks, it is clearly stated that a hoard of 64 Roman bronze coins dated to the Tetrarchy was “sent [me] from Egypt by Hassan Abd-el-Salem, Sept. 1909” (fig. 27).48 Therefore, Dattari did not have anything to do with the acquisition of this specific hoard. Moreover, a note written by Newell on “The Numismatist of 1924 let us know that “practically inexhaustible would seem to be the supply of ancient coins coming to the market [of Egypt].” This suggests that he acquired at least part of his collection after 1923, the year of Dattari’s death.49 However, it is at least likely that the Italian coin dealer sold Newell part of the Alexandrian coins that became then part of the ANS Collection, since he was said to have “virtually monopolized the trade of coins, including hoards, in Egypt from 1891 to his death in 1923”42 (figs. 27–31).” The correspondence between Newell and Dattari continued until Dattari’s death. The Italian became Corresponding Member of the ANS on January 17, 1921. In a letter of June 14, 1921, Dattari thanked Newell, then President of ANS for the book on the Alexanders Hoards he received. In the same letter, he also proposed the publication with the types of the Society of a hoard of 45,296 Roman bronze coins coming to the market of Constantine and his successors. The ANS’s Archives preserve the draft of the then President

G. Dattari and the Major Collections of Alexandrian Coins in the World

The ANS Collection of Roman provincial coins from Alexandria, comprising 15,238 coins, is one of the best in the world. By comparison, the Ashmolean Museum of Oxford, in spite of the acquisitions fostered by J. G. Milne, Deputy Keeper of the Museum from 1931 to 1954,51 and the Kelsey Museum in Ann Arbor (about 25,000 coins each) stand in comparison.52 Since G. Dattari once proudly stated that “two thirds of the coins found in Egypt during the recent years passed through my hands,” it is not surprising to find out that the Italian coin dealer and collector looms large in the collections of these museums. With the partial exception of the collection at ANS, which I will explain next, the collections of these three museums are a direct result of the correspondence between Newell and Dattari: Lucchelli - Cavagna 2015: 159–162.53

The Alexandrian Collection of the Ashmolean Museum was acquired through the years by J. G. Milne, who was in epistolary contact with Dattari from 1903 until Dattari’s death in 1923.46 Given Milne’s specific interest in hoards (later to be published in his Catalogue of Alexandrian Coins in 1933), Dattari’s correspondence with Newell and Currelly represented an invaluable contribution to the study of this specific coinage.

Fig. 32: Billon tetradrachm of Hadrian. 118–119 CE. Ex Dattari. RPC 5199, pl. 252 (this coin only). Dattari-Savio, pl. 70, 7480. (ANS 2017.11.7) 20 mm.

Fig. 33: Statue of Lucilla (right), consort of Roman emperor Lucius Verus, depicted as the goddess Ceres. 150–200 CE. Bardo National Museum, Tunisia. 

Fig. 34: Bronze drachm of Lucilla under Marcus Aurelius. 167–169 CE. Ex Dattari. Dattari-Savio pl. 205, 3818 (this coin). Emmett 2476/9. RPC 14561 (ANS 2017.11.36) 32 mm.

Fig. 35: Bronze drachm of Lucilla under Marcus Aurelius. 168–169 CE. Ex Dattari. Dattari-Savio pl. 205, 3822 (this coin). Emmett 2481/9 (R4, citing our coin). RPC 14561 (ANS 2017.11.38) 31 mm.

Fig. 36: Billon tetradrachm of Lucilla under Marcus Aurelius. 168–169 CE. DS 9533, RPC IV 14515. (ANS 1944.100.6618, E. T. Newell bequest) 19 mm.

Fig. 37: Bronze drachm of Lucilla under Marcus Aurelius. 168–169 CE. Possibly ex Dattari. Dattari-Savio pl. 206, 9335 and a second, unnumbered, specimen, which is our coin. Emmett 2478/9 (R5, citing Dattari 9335), RPC 1453 (ANS 2017.11.39) 31.5 mm.

Fig. 38: Bronze diobol of Maximinus I. 235–238 CE. Possibly ex Dattari. (ANS 2017.11.2) 25 mm.

Fig. 39: Bronze tetradrachm of Maximinus I. Ex Dattari. Dattari-Savio pl. 206, 9335. RPC 1453 (ANS 2017.11.39) 25 mm.

Fig. 40: Bronze tetradrachm of Maximinus I. Ex Dattari. Dattari-Savio pl. 206, 9335 and a second, unnumbered, specimen, which is our coin. Emmett 2478/9 (R5, citing Dattari 9335), RPC 1453 (ANS 2017.11.39) 31.5 mm.
of ANS Newell’s reply, who welcomed the proposal. The hoard, however, was never published by the Society and only one loose sheet of the inventory of this hoard is testimony of the fact that Newell ever sent the letter and of the fact that Dattari indeed replied. The continued contacts between Newell and Dattari and the explicit mention of the Italian’s superior expertise on the Egyptian coin market on Newell’s part make it extremely likely that Dattari was the main provider for the Alexandrian part of Newell’s personal coin collection. Therefore, it is safe to say that Dattari helped to create (to his own advantage, of course) the major museum collections of Alexandrian coin in the world.

New Acquisitions

The collection of Alexandrian coins at the American Numismatic Society, in spite of its size, includes only 31 coins that were originally part of the fabled Dattari collection. With the exception of a bronze diobol of Pescennius Niger dated to CE 193–194 (ANS 1977.227.2, ex Auctions AG 7, 7 June 1977, 461), all the other coins attributed to the Dattari collection have been acquired in the last two years.

The Alexandrian Collection from the Art Institute in Chicago

The first group of Dattari coins came from a lot from the Art Institute of Chicago auctioned by Gemini on April 6, 2017. These coins were originally donated by Robert L. Grover between 1978 and 1984 and 136 of them are classified as “ex Dattari Collection.” Out of the 64 coins bought by the Society, 27 were originally part of this collection, an impressive number. A few coins among the ones acquired from the Dattari collection deserve a specific description because of their inherent rarity or historical significance. Among these, a billon tetradrachm of the Emperor Hadrian stands out (fig. 32). This coin, dated to the year 3 of the reign of Hadrian (CE 118–119), has on the obverse the goddess Tyche (destiny), holding a rudder and cornucopia. This type symbolizes a well-guided (rudder) and prosperous (cornucopia) future and, as such, is a rather common type on Hadrian’s coinage. However, this coin is unique, as it is the only specimen recorded for this year in RPC III 5159 and DS 7480.

Also particularly fortunate is the acquisition of two bronze drachmae of Lucilla, daughter of Marcus Aurelius and Faustina the Younger, granddaughter of Antoninus Pius and sister of Commodus (figs. 33–35).55 She was only 16 when she married Lucius Verus, Marcus Aurelius’ co-regent in CE 164. The marriage conferred her a first-rank position in the Antonine family as co-Empress with her own mother Faustina the Younger. However, the death of Lucius Verus in CE 169 deprived her of this privileged position and caused her the lose the title Augusta. Eager to ascend to the imperial throne, she organized a plot in CE 182 against her brother Commodus, after the death of their father Marcus Aurelius. The failure of the plot led to her execution. The relative short length of her tenure as Augusta (CE 164–169) makes her coins quite rare. Dattari recorded only 11 types for Lucilla’s coins in his catalogue of 1901 (D. 3815–3825).56 The new acquisitions enrich the splendid collection of ANS of 17 coins of Lucilla, which already included four reverse types not recorded by Dattari in 1901. With the just mentioned exceptions, all Lucilla’s coins come from the former Newell collection. Among the reverse types not included in the original Dattari catalogue, the rarest ones are the bronze drachmae with the representation of standing Asclepius holding pathera over a lighted altar and the one of sitting Tyche, wearing a kalathos and resting her hand on a rudder while holding a cornucopia. While these types are per se fairly common for the reigns of Hadrian and Antoninus Pius, RPC knows of only two specimens with these types for Lucilla (fig. 36).57 Concerning the reverse type with Isis suckling baby Har-pokrates, the specimen acquired by ANS in 2017 is not included among the ones recorded in RPC IV (fig. 37).

A unique diobol of Maximinus (fig. 38) is another welcome addition to the ANS collection. Maximinus the Thracian, a lowly-born provincial possibly with Gothic ancestors, ruled over the Roman Empire for four years only (CE 235–238).58 Said to be ex Dattari, but not recorded in any Dattari Catalogue, this coin is the only second Alexandrian bronze coin known for the reign of Maximinus I, after a unique bronze drachm of Year 1 that appeared in Sotheby’s Jungle Sale of 9 March 1972, and is now in the collection of John Aiello (Emmett 3309/1). The reverse type with the seated Nike appears on

Giovanni Dattari
Maximian’s billon tetradrachms on year 4 (CE 237–238) (fig. 39). 59

Though not originally included in the Dattari Collection, the unique billon tetradrachm issued by Diocletian in the year 12 of his reign (CE 295–296) (fig. 40) is another welcome addition to the ANS collection. While this coin is absent from standard publications, the reverse type, a cuirassed and helmeted bust of Rome with a Nike as a decoration, finds clear parallels in the coins issued by Maximianus I and Galerius as Caesar for the same year, CE 295–296, and by Constantius I as Caesar for the preceding year (fig. 41). 60 It is difficult to overvalue the historical significance of this coin, as it represents not only the last of the provincial issues of Diocletianus in Alexandria, but also in the Roman world altogether. In the course of the previous year, Diocletian had introduced in Alexandria and in the rest of the Roman Empire his fiscal and monetary reform. 61 Concerning Egypt specifically, the Greek monetary system with its peculiar denominations and its regal years was replaced by the Latin system, based in the Latin new bronze nummus of ca. 10 g and the reverse legend GENIO POPVLI ROMANI, issued together with undated aurei and argentei (figs. 42–44). 62 This meant the end of the closed currency system that had been in place since the fourth century BCE (cf. Introduction) and of all the advantages deriving from it.

Scholars agree on the direct relationship between the reforms of Diocletian and the revolt of Domitius Domitianus, which took place in 297–298 CE. 63 Stationed in Egypt during the early years of Diocletian’s tetrarchy, Domitius Domitianus offered the Alexandrian population, wary of changes which were at its disadvantage, a partial return to the Greek system, while partly retaining the Roman denominational system introduced by Diocletian the previous year. 64 By late 296, the new octadrachm and didrachm were introduced to the Alexandrian public. The octadrachm, set upon a value standard similar to the early Roman antoninianus, averaged approximately 23–24 mm in diameter; the tetradrachm remained its well-known 19–20 mm size; and the didrachm was slightly smaller at a 17–18 mm diameter. 65 A final coinage reform would take place in the production of a gold aureus featuring Victory and a bronze follis featuring the Roman Genius already introduced by Diocletian. 66 It is likely that aurei and follis were used as a source of payment for external trade. In a way, the monetary system introduced by Domitius Domitianus represented the best of the Greek and of the Roman system for Alexandria (figs. 45–46). Since it retained the drachma-based billon denominations, it allowed these overvalued currencies to keep circulating in Egypt. At the same time, the aurei and the bronze follis could serve in external trade. 67 The favor encountered by these reforms in Alexandria explain why the city resisted for over a year Diocletian’s attempt to regain control over Egypt, finally capitulating in May of CE 298.

The Staffieri Collection

Earlier this year, the ANS purchased seven coins from the Giovanni Maria Staffieri Collection, auctioned by CNG (Triton XXI, 9 January 2018). 68 Three of these coins were originally part of the Dattari Collection and deserve special mention n. However, each of the coins acquired from the Staffieri Collection deserves to be briefly commented here, as they all have invaluable historical significance.

Included in this lot are coins of the so-called “uncirculated series,” issued by Diocletian and Maximian in CE 298 and destined to revive the Alexandrian provincial coinage previously suppressed by the same Emperors in 294–295 CE. 69 These coins, briefly issued for only three months between June and October 298, can be considered an attempt on the Diocletian’s part to a reconciliation with the population of Alexandria, as they continue the coinage produced during the rebellion of Domitius Domitianus (cf. previous section). The existence of these coins, already known to Dattari, means that the date of the official end of Roman provincial should be postponed to CE 298 from the previous date of 297, even if these coins might have never actually circulated.

As it was the case under Domitius Domitianus, the denominational system is based on a billon octadrachm with a diameter of 20–22 mm, a tetradrachm of 19–20 mm, and a didrachm of 17–18 mm. The obverse of the coins of these series invariably bears the portrait of the Emperors Diocletian and Maximian, while the reverse types changed according to the denominations. The octadrachms issued in the name of CE 298:

64. Staffieri 2005: 418–419 with bibliography.
68. K. R. Kline, Lucius Domitius Domitianus: Egypt’s Roman Savior. http://www.forumancientcoins.com/Articles/Domi-
tius_Domitianus.htm.
69. Giovanni Maria Staffieri, a longtime Fellow of the American Numismatic Society, has recently published the Catalogue of his Collection, complete with bibliographical references and comments by the author (Staffieri 2017).
of Dioecletian and Maximian (figs. 47–48) have Sarapis Soter on the reverse, a typical Ptolemaic divinity and a perfect counterbalance for the Roman style portrait of the Emperors, here represented with the radiate crown. The coin of Maximian comes from the Dattari Collection and only three examples are known: a specimen sold in Numismatica Ars Classica AG 51, lot 411; this coin, which is Dattari-Savio 10692; and Dattari-Savio 10693. The tetradrachm in the name of Dioecletian, absent from the Dattari-Savio Catalogue, is known in two other specimens.70

The tetradrachm and the didrachm of this series, issued in the name of Dioecletian (figs. 49–50), have a standing Isis-Tyche as reverse type. Parallel issues for Maximian are also known.71 Once again, it is worth highlighting the historical value of these coins lays in the fact that they represented a last (failed) attempt to revive the provincial coinage not only in Alexandria, but in the Roman world altogether.

Absolutely illuminating for the religious history of the city is a unique drachma with Zeus-Sarapis, radiate, standing facing on column on the reverse, issued in year 8 of the Emperor Hadrian (CE 123–124, fig. 53).72 Zeus Sarapis was a syncretistic divinity deriving from the conflation between Osiris, the Egyptian god ruling in the Underworld, Apts, the ox which represented the fertility brought by the Nile, and Zeus (fig. 53). This divinity was introduced by Ptolemy I Soter, founder of the Ptolemaic dynasty, back in the fourth century BCE. Even in Roman times, this deity was extremely popular in Egypt, as also shown by the presence of a lavish sanctuary dedicated to it, a Serapeum, in Alexandria (fig. 53).73 As a consequence of this popularity, the representation of Zeus-Sarapis is very common on Alexandrian coins. However, in the case of this unique bronze drachma, the noteworthy elements are represented by the radiate crown Sarapis is wearing and by the fact that the statue of the god is standing on a column. The presence of the radiate crown suggests an identification with Helios, the Sun-God, which is always represented crowned by his own rays. In Alexandria, the tight relationship between Helios and Sarapis is suggested by the fact that Osiris was a son of the Sun-god, as also suggested by the fact that the Serapeum was oriented so that the rays of the Sun (Helios) on the birthday of the city of Alexandria (21 January) could enter the naos of the temple and "kiss" the face of the statue of Sarapis, his son.74 The association between Helios and Sarapis was represented for the first time on coins by a tetradrachm issued in the years 6 and 13 of Domitian (CE 86–87 and 92–93)(fig. 54).75 Therefore, the representation of Zeus-Sarapis on the coin now at ANS, dated to the reign of Hadrian, though unique, has an historical precedent. The same representation also appeared on a diobol of Commodus in the year 20 of Marcus Aurelius (CE 179–180) and on a tetradrachm issued by Maximianus in the year 2 and 4 of his reign (CE 286–287 and 288–289).76

The other noteworthy element on this reverse type, the column, is usually ascribed to a restoration of the Serapeum at the times of Dioecletian.77 The presence of this column on a coin of Hadrian shows that the column, still visible in the area of the Serapeum, was already there at the times of Hadrian, roughly 150 years before Dioecletian.78 In sum, this unique coin not only bears a very rare representation of Helios Sarapis, but also greatly contributes to the knowledge of the archaeological development of the Serapeum in Alexandria.

Originally from the Dattari Collection, a unique lead tessera representing Antinous, Hadrian’s unfortu- nate favorite, is now part of the ANS Collection (figs. 55–56).79 This specimen, dated to year 20 of Hadrian (CE 135–136), is also the only known example of dated tessera.80 It is then dated to the years immediately follow- ing the death of Antinous in 130, who is said to have drowned in the Nile.81

Lastly, the ANS also acquired another specimen from the Dattari collection, a billon tetradrachm of Septis- mius Severus with Julia Domna, Caracalla and Geta on the reverse (fig. 57). This tetradrachm, dated the Year 9 of Septimius Severus (CE 200–201) is very rare, with only two known specimens.82 The reverse is entirely dedicated to the dynastic propaganda of the Imperial family. The figure of highest relevance is certainly Julia Domna, the Empress, represented

70. One of these is described in Weder 1997: 13 (fig. no. 1), 14 and 18. The other is the one from the Staffieri Collection now at ANS.
72. Staffieri 1996. RPC III 5466 (this coin).
73. Ammianus Marcellinus, History 5.23.16.2. Fraser 1972.
75. Tetradrachm of Domitian. M. 482. ANS 1944.100.53866 (year 6).
82. This coin (D. 1985 bis, plate 215) and the one appeared on Stroebel XII (1982), lot 659.

Fig. 54: Billon tetradrachm of Domitian. 86–87 CE. M. 482 (ANS 1944.100.53866, E. T. Newell bequest) 26.9 mm.

Fig. 55: Bust of Antinous (117–138 CE) known as the Antinous of Excwus. Marble, 18th century copy from an original coming from the villa Adriana, now in the Prado Museum.

Fig. 56: Lead Tessera. Possibly 136–137 CE. Dattari (Savio) 3985 bis (this coin—not numbered on pl. 215). Emmett 2665.9 (this coin cited); Staffieri 2017, no. 194 (this coin) (ANS 2018.7.2) 24 mm.

Fig. 57: Billon tetradrachm of Septimius Severus. 200–201 CE. Dattari (Savio) 3985 bis (this coin—not numbered on pl. 215). Emmett 2665.9 (this coin cited); Staffieri 2017, no. 194 (this coin) (ANS 2018.7.2) 24 mm.

Fig. 58: Gold aureus of Septimius Severus. 201 CE. RIC IV Septimius Severus, 175. BMC 255. Ex Dattari (ANS 1959.228.31 gift of Elizabeth A. Chalfous) 20 mm.
holding wreath with her right hand and scepter with her left. Her two children, Geta, to the left, and Caracalla, on the right, are only participating in their mother’s power as they share with her the insignia of their power, the globe and the scepter. The dynamism of this scene finds no comparison in the representa-
tions of Severus’ family on imperial coinage, where the figures are reduced to busts (fig. 58). Of course, the tragic irony of this representation of shared power is that Caracalla murdered his younger brother Geta in CE 211, right after the death of their father. Their mother was quite certainly present when the murder took place. The representation of shared power shown on the reverse of this Alexandrian coin proved then to be purely utopian.

Conclusion

For what has been said up to now, it is difficult to understudy the historical importance of Giovanni Dattari. A self-taught collector and trader of Egyptian, Greek and Roman antiquities, he monopolized the trade of Alexandrian coins in Egypt for decades. At the same time, he put his expertise to the service of the foremost scholars of his time, who greatly benefitted from his first-hand knowledge of the territory. Moreover, Dattari was directly involved in the acquisition of the most important museum collection of Al-
exandrian coins in the world. His fabled collection of over 13,000 coins, dispersed on the market after 1972, can now be reconstructed in its entirety thanks to the publication by A. Savio of the manuscripts with the supplements to the Catalogue. In the course of the last two years, the ANS was able to acquire 30 coins which were originally part of this fabled collection. These Dattari coins, all specimens of invaluable historical significance, further add to the already outstanding ANS collection of Alexandrian coins that, with over 16,000 coins, is one of the best in the world.

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Sicily has always been an ideal place for human relocation, owing to its excellent position and an abundance of fertile land. This island, which is the largest in the Mediterranean, remained for a long time a destination for people in search of a new place to live, new markets for buying and selling goods, a new land to conquer, and as a part of the Mediterranean cultural system. Moreover, the island, with its standing ruins of ancient architecture, charming landscape and curious habits, has always attracted and fascinated travelers, collectors, antiquaries, as well as poets, painters, and archaeologists.

When the Greeks arrived in here in 734 BC, shortly after the Phoenicians, they initially settled only the central and eastern parts of the island. But very quickly they conquered and dominated the local tribe, the Sicels, and came into possession of huge territories for many centuries. One of the towns founded as part of this expansion was the sub-colony of Akrai (Greek Ἀκραι, Latin Acrae, Agris, Acrenses, modern Palazzolo Acreide), located in the southeastern part of the island (figs. 1–2). The town was founded around 664/663 BC by colonists from Syracuse, as Thucydides reports in his History of the Peloponnesian War (Thuc. 6.5.2) and developed in the shadow of the mother town (metropolis), one of the most important cities of the ancient Greek world. Akrai was located on flattened hill in the Hyblaean Mountains (fig. 3), 770 m above sea level, between the valleys of minor streams: Anapo (Anapus) to the north and Tellaro (Helorus) to the south. The town had ideal panoramic views over the entire surrounding area guarding access to Syracusan territories (fig. 4). Thanks to the town and rivers, Syracuse could control the southeastern part of the island and build its power. Later on, the name Akrai (or Acrae) appeared in the works of Diodorus Siculus (Diod. 23.4.1), Pliny the Elder (Plin. Nat. 3.8.91) and Livy (Liv. 24.35–36), as well as on the maps of Claudius Ptolemy (Ptolemy Claudius 3.4.14), on the "Tabula Peutingeriana" and "Itinerarium Antonini." But the written sources only partly preserved the memory of ancient Akrai, especially the history of town after the Roman conquest and before the hill was abandoned by the last inhabitants. These gaps are completed by archaeological artifacts and monuments. Interestingly, the discovery of Akrai and interests in this ancient urban center occurred in several stages through the centuries, and perfectly illustrate the evolution of the European attitude toward its ancient heritage, from antiquary and historical studies to modern archaeology.

The most recent step in the exploration of Akrai was taken by archaeologists from the University of Warsaw, working in collaboration with the Soprintendenza dei Beni Culturali e Ambientali di Siracusa (2009–2015) and Polo Regionale di Siracusa per i siti e musei

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5. Tabula Peutingeriana (Agris); Itinerarium Antonini 89.8 (Acrae, Agris, Acris).
The Archaeological Excavations at Akrai

Fig. 1: Map of Sicily showing the location of the ancient town of Akrai/Acrae in relation to other ancient cities. (Photo courtesy of R. Chowaniec).

Fig. 2: The location of the archaeological site on the southwestern side of modern town of Palazzolo Acreide. (Google Earth).

Fig. 3: The Hyblean Plateau and the surroundings of the ancient town. (Photo courtesy of M. Murawski).

At the end of the fourth century AD, after a few decades of stagnation, the rubble of the house was adopted for household and other activities, and was reorganized by the new inhabitants. The previously documented Late Roman and Byzantine periods at the site are marked by sloppiness of construction and careless choice of re-used elements—often using not only architectural details, but also whole fragments of stone olive presses (mortaria). These secondary structures (wall constructions and dismembered spaces) roughly followed the original orientations of the Late Hellenistic–Roman walls. Secondary adaptation is also exemplified by blocking prior entrances with former cornerstones or lintels, as well as reusing a cistern originally located in the central part of a small courtyard. In Late Antiquity the function of this place appears connected with domestic craft production based on the large amount of various objects and semi-finished products (e.g., bone hairpins, bronze needles, a terracotta mold, pigments, slags, recast bronze items), as well as numbers of tools (e.g., hand pestles, tongs/pincers made of iron, punches, chisels) that were found there. The intensive manufacture activity is also confirmed by small furnaces and a lime kiln.

For a comprehensive understanding of a site like Akrai, a multidisciplinary approach needs to be employed that includes paleoenvironmental and geomorphological as well as traditional archaeological approaches. This allows us to try to understand the holistic changes that have taken place in the region, particularly after the fall of Syracuse in 212 BC, a period for which we have many lacunae in our understanding. It is also worth noting that Akrai, like other towns, was composed not only of walls and mosaics. An assemblage of artifacts, boundaries, forests, streams, soils, roads, and imported and exported goods also describe and indicate the role of the town; therefore, archaeological research cannot be limited only to the traditional focus of excavations.

One of the key steps toward understanding daily life of an ancient town’s inhabitants is analyzing their diet. The way in which food was processed not only indicates culinary preferences but first and foremost serves as a valuable source of information about the local environment, including fauna and flora, availability of goods, trade, and breeding. It is also crucial for the interpretation of culture, the development of the material aspects of life, and the social standing of consumers.

6. Chowaniec et al. 2015.
9. It is interesting to note that landscape and environmental archaeology have not enjoyed great success in the Mediterranean compared to other parts of Europe, cf. Walsh 2016.

The Archaeological Excavations at Akrai
Fig. 7: Aerial photograph of the archaeological trench. (Photo courtesy of R. Chowaniec and Ł. Siadkowski).

Fig. 8: The western face of wall no. 2 with a re-used stone slab and secondary construction no. 8A above the cistern. (Photo courtesy of M. Bogacki; 3D modelling by J. Kaniszewski).

Fig. 9: Aerial photograph of the mosaic opus signinum. (Photo courtesy of M. Bogacki).

Fig. 10: Conservation work performed by conservators from the Department of Art Conservation and Restoration of the Academy of Fine Arts in Warsaw. (Photo courtesy of R. Chowaniec).
Reconstruction of diet allows for drawing conclusions regarding health or dietary habits. Sicily may be a perfect area for such studies, because despite the local landscape having been modified to some extent since antiquity, it still has an impressive potential for studies on antique diet and landscape. Ancient authors such as Strabo, Livy, or Cicero describe the island as rich in fertile land, supplying Rome with great amounts of grain thanks to its fecundity, which was fostered by good air circulation and insolation. The mountainous area also provided good conditions for animal breeding and grazing.

The long-term studies of osteological material at Akrai indicate that ca. 90% of the animal bones belong to mammals (mostly domesticated mammals like cattle, sheep, goat, and pig). Among mammal bones only ca. 5% belong to a few wild species (red deer, fallow deer, rabbit, and wild boar). Other species are represented by ca. 2% bird bones (including domesticated chicken, goose, rock partridge, pigeon, song thrush, and quail), 0.5% fish bones (fig. 17), and isolated remains of bivalves (oysters, turtles, and land snails, the latter served as a terrestrial equivalent of seafood). About 95% of the bones are post-consumption residues, because of the majority of bones having traces of portioning, thermal processing, skinning, cutting, and chopping visible on all parts of the animal skeletons.10 We have also observed changes in the intensity of the consumption of certain animal species between particular chronological periods. As a matter of fact, the statistics obtained from the compilation of animal bones from Akrai fits with the osteological material typically found at Roman sites elsewhere.11 The prevalence of bones of mature animals in the osteological record indicates that the inhabitants of Akrai probably consumed different kinds of milk, including donkey or mule milk, as well as eggs. The milk was used also for the production of other

11. Michael MacKinnon (2004: 212) concluded that the diet of inhabitants of towns surrounded by a hinterland of villages consisted of 88% of domestic animals and 12% of wild species. In case of large towns, the share of domestic animals amounted to 98% against only 2% of wild game.
dairy products, such as, for instance, card cheese. Our image of the diet at Akrai is enhanced as well by archaeobotanical material, particularly burned stones of olives (Olea europaea L.) and plums, hulls of walnut, and cereal seeds (fig. 18). Some of the archaeobotanical data are corroborated by other evidence. For example, the consumption of olives, as well as olive oil, is confirmed by the discovery of the bottom parts (mortarium) of lever presses with clearly visible small outlets carved into rock, or by fragments of stone presses (fig. 19), as well as the results of the lipid analysis done on these stones. Similarly, grain residues were detected in the course of the lipid analysis of cooking pots and its consumption by even wild animals is confirmed by isotopes studies of the bones of deer and fallow deer.

Although not strictly part of the diet, we have also discovered evidence of health–related and cosmetic products that were used in the Akrai, including, for example, honey and beeswax (fig. 20). For the Romans, since already in the Republican period, the Hyblean Mountains were a main source of excellent thyme honey. Pliny the Elder writes (11.13.32) that "the honey is always best in those countries where it is to be found deposited in the calix of the most exquisite flowers, such, for instance, as the districts of Hymettus and Hybla, in Attica and Sicily respectively". More advanced stages of archaeobotanical, lipid, and palynological analyses are now underway for the site, but in the meantime, additional evidence for the reconstruction of food processing methods in Akrai is provided by other artifacts, mainly kitchen accessories like the remains of iron grates, fire hooks, spoons, and large knives for different types of meat, as well as clay and glass vessels (fig. 21).

These holistic studies also provide clear evidence that from the mid–seventh century BC increased activity in and around the Hyblean Mountains, and thus the vicinity of Akrai, brought urban and rural expansion, and thereby also changes in the environment surrounding the town. We can observe this in the creation of new fields, extra muros sanctuaries, quarries, and necropoleis as well as in the steadily exploited natural sources of ground water and stones. From the sixth century BC onward, artisanal activity, including metallurgy, was intensified, which was followed by further exploitation of local raw resources including the wood that was indispensable for firing pottery, smelting, woodcarving, and so on.\textsuperscript{12} The Romans used natural resources with much more panache than their Greek predecessors. Technical advancements in plows allowed for deeper soil penetration and cultivation of land previously unfit for growing crops. At the same time, environmental annihilation intensified as well. Better agriculture changed the quality of domesticated plants and resulted in the introduction of new species such as emmer wheat, followed by sesame, lucern, and oats (fig. 22).

Of course, one of the most important sources for the history of ancient Akrai is numismatic evidence (fig. 23). The excavated material falls into eight chronological periods, which are arbitrary and adopted for the purely practical reasons of documentation and study processing: 1) Greek coins (down to the third century BC, but excluding Syracusan issues from 214–212 BC and later, which were assigned to the next group); 2) Republican and Syracusan coins (from the time of Roman administration); 3) Early Imperial coins (first–third centuries AD); 4) Roman coins from the second half of the third century AD; 5) antoniniani and their imitations (barbarous radiates); 6) coins struck under the Tetrarchs; 7) those issued through the death of Constantine I in AD 337; and 8) fourth century AD coins, excluding the previous groups and Byzantine coins.\textsuperscript{13} The excavated
numismatic material is abundant; to date 1,600 coins have been catalogued. They consist mainly of various bronze denominations, including large and heavy ones. Silver is rare—two litrae, some republican denarii with fractions, and antoniniani, number approximately 20 specimens in total. Gold is represented only by a single specimen of Hieron II. Among the coins we find pieces that were halved, perforated, overstuck on previous issues and others with additional traces of other secondary treatments. Greek coins belong mainly to the mint of Syracuse, whereas some other mints of Eastern Sicily, such as Leontinoi, Katane, Messina, and Menaion have also been noticed. There are no recorded coins from beyond Sicily so far, with the exception of Rhegion, a city located on the opposite side of the Straits of Messina. Worth noting, too, is the discovery of a issue from the mint of Akrai, probably only the 25th specimen known, and the first from an assured archaeological context.

Roman coins are represented by various denominations from the Republican period in silver and bronze. From the Imperial period there are many bronze coins, including asies, dupondii and sestertii of almost every issuer, with only few exceptions down to the reign of Philip I. From the later periods we also found a large number of antoniniani, mainly debased ones, from the 260s and early 270s AD. Coins of the Tetrarchy are rare, but specimens in total. Gold is represented only by a single specimen of Hieron II. Among the coins we find pieces that were halved, perforated, overstuck on previous issues and others with additional traces of other secondary treatments. Greek coins belong mainly to the mint of Syracuse, whereas some other mints of Eastern Sicily, such as Leontinoi, Katane, Messina, and Menaion have also been noticed. There are no recorded coins from beyond Sicily so far, with the exception of Rhegion, a city located on the opposite side of the Straits of Messina. Worth noting, too, is the discovery of a issue from the mint of Akrai, probably only the 25th specimen known, and the first from an assured archaeological context.

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Further excavations and study should bring more light to the functioning of the ancient town, the role of the Akrai in Syracusean politics, the mutual relations of the two cities in the stormy period of the Punic wars, and later in the time of Roman domination and extending into the Byzantine period.

Acknowledgements

The excavation campaigns are subsidized by the Polish National Science Center (no. UMO-2015/11/B/H3S/00826) and the Ministry of Science and Higher Education (no. 4815/E-343/SPUB/2015/1). Since 2017 the excavations at Akrai have been sponsored as well by the American Numismatic Society. We are grateful for both the support and the opportunity to present some of our research here.

Bibliography


As I was conducting research on the Trivulzio collection of coins and engraved gems recently, I realized that a number of purchases by members of the Trivulzio family—including numismatic books—were clearly not the property of the celebrated collector Don Carlo Trivulzio (1715–1789) (fig. 1), but rather that of his heirs, notably his great-grand-nephew Giorgio Teodoro Trivulzio (1803–1856). One example is Georg Zoega’s study of the Egyptian coins in the Borgia collection: Numi Aegyptii Imperatorii Prostantes in Museo Borgiano Velitris, Rome 1787. Don Carlo would die a mere two years after the book was published, and it was apparent that he was not the first owner: the Trivulzio copy, which was sold in an auction by George A. Leavitt & Co. (New York, 6–11 February 1888, lot 1040), was bound for Pope Pius VI (1775–1799).

Another intriguing numismatic publication was purchased by the ANS from a Kolbe & Fanning auction, in New York on 12 January 2013 (lot 38—now ANS, rare book room, shelfmark C667) (figs. 2–3). It is a well calligraphed—and nicely illustrated—manuscript, a codex dated 1720 and titled Conjectures upon the British & Saxon Coins &c. The ANS purchase was reported in this magazine by Elizabeth Hahn (Spring 2013, pp. 40–41), but no additional research has been done since. The catalogue entry by Kolbe & Fanning described the volume as follows:

Small square quarto [178 by 145 mm.], contemporary dark blue crushed full morocco; sides bordered in double gilt fillets, intricately paneled and decorated in a gilt floral motif, with a crown surmounting gilt floral sprigs in the centers; spine with five raised bands, with resulting panels richly decorated in gilt; board edges decorated in gilt; gilt inner dentelles; all page edges gilt; marbled endpapers. 7 blank leaves; hand-colored coat of arms drawn on recto of following leaf; leaf with ink panel on recto; manuscript title within ink panel, ruled; 1–11, 11–29, (1), 30, 30–64, 64–65, 65–72, (2), (73)–89, (i) pages (page numbering begins on title verso); leaf paneled and ruled in ink on verso; 2 blank leaves; 3 manuscript leaves; 4 blank leaves. Accomplished throughout in black ink. 136 pages in all, comprising: 1 page depicting a coat of arms within a double panel, hand-colored; 42 manuscript pages, comprising a main title, a supplementary title, an addenda page, an index page, and 38 pages of descriptive text; 6 pages comprised solely of double panels, 3 of them additionally ruled; 56 blank pages; 31 hand-drawn pages in ink depicting coins and a few medals, including 7 plates of coins all or partially heightened in colors (some of the illustrations on 2 further plates are heightened by a brown wash).

The volume includes the pasted engraved heraldic bookplate of Robert Stearns Tighe (1760–1835), and it was listed as lot no. 1272 in the anonymous catalogue of his library-auction by William Richardson in London on 22 January 1800 (and over the following six days). It then reappeared in the collection of William Simonds Higgs (d. 1829), a collector renowned for having owned one of the 12 original Petition Crowns, as well as an aureus of Allectus. At his estate-auction by Sotheby & Son, in London on 26–28 April 1830, it was catalogued as lot 714. It sold for 3l. 19s. to the bookdealer John Cochran, who then offered it in his fixed-price catalogue of 1837, listed as lot 660 for only 2l. 12s. 6d. (fig. 4). One must assume that he had lost the hope of a profit by then.
The fate of the manuscript after 1837 is not clear. It reappeared as lot 176 in the so-called “second Trivulzio book-auction,” which refers to two auctions held by George A. Leavitt & Co. in New York, on 27 November 1886 and on 6–11 February 1888. The catalogue-description of that sale is still glued in the volume. The contents of these two sales were consigned by the Italian book-dealer Ulrico Hoepli, who had acquired these books and manuscripts in 1885 from the daughter of the famous pro-revolutionary Cristina di Belgioioso d’Este, née Trivulzio (1808–1871), who at the same time also sold a number of antiquities to the dealer Giuseppe Baslini. Who had owned the volume between 1837 and 1885? Hoepli bought it from Maria Trotti Bentivoglio (1838–1913), née di Belgioioso (fig. 5), but she had little money and is not believed to have added to any of the family collections. Maria’s grand-father had died in 1812, long before the manuscript was sold in England. Therefore, it would seem that it was previously owned by her mother, Cristina di Belgioioso, but it is surprising as she faced financial difficulties in the 1830s. This remains nevertheless the most plausible provenance, unless this numismatic manuscript entered the Trivulzio family collection through the wedding of Cristina to Emilio di Belgioioso, or by that of Maria to Ludovico Trotti Bentivoglio.

Back to the manuscript itself: the codex is anonymous, being simply signed “by T. C. A.M. &c.”, and it was sold without an author’s name in both 1830 and 1837. In 1888, the catalogue suggested the name of the British Museum keeper Taylor Combe (1774–1826) (fig. 6), not realizing that he was born more than 50 years after the redaction of the manuscript. Similarly, George Crabb’s Universal Historical Dictionary (London 1833, vol. II) indicates the existence of a “MS. Account of Saxon and English coins by him, with drawings by Mr. Hodsol, of which the Rev. Mr. Ruding availed himself in his late History of the Coinage of Great Britain”, written by George North (1707–1772) and Edward Hodsol (d. 1794), but the date “Anno D. MDCCXX” on the title page of the ANS volume prevents its from being the same. Moreover, the signature does not fit.

The seller in 2013 was Jim Foster—of Liberty Coin LLC in Signal Hill, CA, who kindly wrote that, “I acquired the manuscript in an old coin collection about 20 years ago. The owner told me he purchased it many years earlier at an old book store. He did not say if it was in Europe or America.” At the time of its purchase by Foster, c. 1995, the volume had been studied by John F. Bergman (1944–2000), and later by Harry Manville (1929–2015) and Hugh Pagan, who understood that a critical piece element of information can be found in the volume’s frontispiece (fig. 7): a full-page armorial in red and gold with the Latin mottos *Quis Clarior Fulget?* (i.e., “Who shines more distinguished?”) and *Virtutis Intaminatæ hæc sunt munera* (i.e., “These are the gifts of unblemished virtue”). Manville and Pagan identified these arms as those of the Compton family. Unfortunately, their correspondence with Foster was lost after the Kolbe & Fanning auction. Following this remarkable discovery, in his Biographical Dictionary of British and Irish Numismatics (London 2009, p. 61), Manville ascribed the volume to a certain Thomas Compton, as did Kolbe & Fanning.

Thomas Compton (1698–1761) was a clergyman, Rector of Great Holland in Essex. He left a 300+ page manuscript diary, which was offered and partially quoted by its owner, John Taylor, in the Essex Review.
vol. IX–33 (January 1900), pp. 33–37. This manuscript is now lost, so a comparison of the handwriting has not been possible. Taylor’s text does not give us any suggestion of what “A.M. &c” could mean: certainly not an aristocratic title, nor a scholarly membership. In fact in his diary, Thomas Compton refers to two manuscripts he wrote: Poems and Translations in 1718, and Articulorum Ecclesiæ Anglicæ in 1723, so it seems unlikely at first that he did write this beautiful codex in 1720. But his autobiography did contain references to a “Charles Smith, Esq., in the Tower of London, a collector of English coins,” who remains unidentified, and to a “Mr. Richmond, alderman of Harwich, some coins by him, no collector,” so Compton’s numismatic interest is attested. Moreover, the autobiography also included a “Catalogue of gold, silver, and copper coins, collected from 1719 to 1735, with their cost and worth; all Roman, four columns (sic).” And he did own a small coin collection, Greek-Roman and English coins, which were auctioned by Whiston Bristow in London on 10–11 February 1763. It is therefore plausible that Thomas Compton is indeed the author of the 1720 codex now owned by the ANS.

I am grateful to Edward Bigden, David Fanning, Jim Foster, Jean-Baptiste Giard, David Hill, Monique Kornell, Mary Lannin, Douglas Saville, and Alessandra Squizzato for their assistance and advice in this research. Some of my research on the Trivulzio collection of coins and engraved gems was published in the proceedings of the XV international Numismatic Congress, held in Taormina in September 2015, and in the Polish journal Studies in Ancient Art and Civilization, vol. 21 (2017).
David Hill

A couple of years ago, I was chatting with a friend at a meeting of the New York Numismatic Club, when sud-


denly my companion leaned in and motioned toward the entrance where a stooped figure was being wheeled in. “Catherine Bullowa Moore,” he whispered, his hushed tone imparting an air of respectful awe, which seemed appropriate. This was a legendary name, not only because of her own achievements, but also given the connection to her first husband. One of the first collections I worked on as an ANS archivist was a box of David Bullowa’s papers (fig. 1), and to me he’ll always be the genial high-school senior pictured in the 1930 yearbook found there (fig. 2), a bygone personality from the days of Edward Newell and Archer Huntington. After all, Bullowa died nearly 70 years ago. Yet here was a living link to that time. I had one other encounter with Catherine, a brief telephone conversation, and what struck me most that time was her warm and steady voice, one that betrayed none of the debilitating effects that time had inflicted on her body. When she died at 97, a few weeks after we spoke, it made me thinking again about her husband. So I returned to his papers, and did some other digging around, to see what I could find out about him.

David Bullowa’s association with the ANS began about the time that yearbook photograph was taken. He made his first donation, a Japanese 10-cent coin (fig. 3), in 1929 when he was 17 years old and became a member the following year. Clearly stricken with collector's fever, when he was 10 years old, traveling in Europe. He began attending the University of Wisconsin in 1930, so he missed the Society’s big event that fall: Bullowa began collecting coins, and allied items. He figured he got really interested when he was about 10 years old, traveling in Europe. He was born in 1912 into a family with recent immigrant roots—Czech on his father’s side and German on his mother’s—and began life comfortably ensconced on Manhattan’s Upper East Side (fig. 4). His paternal grandfather, Moritz, had left Prague at 18, the summer of 1886 at 809 Washington Street, a tenement housing sixteen families—and Moritz’s milling business was located in nearby Greenwich Village. In 1887 his father, Arthur, was born in New York, is named in her honor, having been funded through the efforts of her sister Grace and the physician Addisone Boyce (fig. 6). This generation of Bullowas may have found success, but, sadly, they weren’t a particularly hardy bunch, a body was discovered an hour later. He left behind a wife, Mary, and 11 children. This big brood—David’s uncles and aunts and his father—went on to do pretty well for themselves, and some of them, as so many other successful second- and third-generation New York Jews did, at “Harvard on the Hudson”. New York’s City College. One of these was Moritz’s son Jesse, who became a physician specializing in pulmonary medicine. Brothers Ferdinand and Alfred formed the law firm Bullowa & Bullowa. When Alfred died in 1910, his sister Emilie and another brother, Ralph, became partners in the firm. An other sister, Alma, was a pioneer in the area of speech education. A Boy Scout camp in Rockland County, New York, is named in her honor, having been funded through the efforts of her sister Grace and the physician Addisone Boyce (fig. 6). This generation of Bullowas may have found success, but, sadly, they weren’t a particularly hardy bunch, a

7. Columbus Army Flying School radio interview transcript, July 1, 1942, David Bullowa Papers.
8. His mother’s parents, Leontine and David Marks, were born in Prussia. United States Census, 1880, ancestry.com.
13. Officially known as Moodna Creek.
18. Emilie Bullowa, 248.

Fig. 1. The David Bullowa Papers in the ANS Archives contain letters, certificates, and Army service documents, as well as personal effects such as military insignias, dog tags, and awards. The materials were donated by his wife, Catherine.
failure to outlive their 40s and 50s being a common thread. When Ferdinand died of a heart attack at 46, an obituary spotlighted the frailty of him and his siblings: “Never of a robust physique, his continuous sacrifices through the years of serious and protracted illness of brothers and sisters undermined his own health.”

His brother Alfred also died around age 46. Another brother, Arthur, David Bullowa’s father, died of a cerebral hemorrhage at 56. Unfortunately, David was destined to follow in this grim family tradition.

David’s father went into real estate, though he and his wife, Sylvia, were still living at her mother’s house on East 94th Street when their first child, Arthur Jr., was a baby. Sylvia Marks had also been born into comfortable circumstances, her family accustomed to cooks and servants doing the work of the house. Her father made his money in the clothing trade, having established the firm David Marks & Sons in 1877. One of these sons, David Bullowa’s uncle Marcus Marks, was a Manhattan borough president (1914–1917) and the leading advocate in the United States for Daylight Savings Time. Arthur Jr., like his brother David, would grow up to be a collector. A lawyer who mostly represented artists and art world figures, he would amass one of the largest private collections of pre-Columbian art, eventually donating over 80 pieces to the Metropolitan Museum of Art.

In 1918, David began attending first grade at the Lincoln School on Park Avenue, a laboratory for Columbia University’s Teachers College that had opened the previous year and cost $300 annually when he was in grade school (comparable to about $4,500 today). The school, with its ever-changing curriculum, described itself as “frankly experimental in spirit, purpose, and method.” It’s hard to say if this made any difference at all to the students, their yearbook featuring the usual mix of sports teams, theater groups, and valiant stabs at poetry and humor. Bullowa’s resume was also blandly ordinary: glee club, orchestra, yearbook committee. He graduated in 1930.

Bullowa completed his bachelor’s degree in 1934 and later took classes in business administration at Columbia University. By 1936 he was a professional coin dealer, having joined the New Netherland Coin Company (founded that year), where he handled the buying, classifying, and appraising of rare coins, books, currency, and medals while overseeing the work of two other employees.

He published numerous articles in the Numismatist and Numismatic Scrapbook Magazine, and in 1938 the ANS published his only book, an update to Howland Wood’s

Commemorative Coinage of the United States (1922). (Wood died the year Bullowa’s book was published and it is dedicated to him.) There are numerous fascinating letters in Bullowa’s papers regarding his research on commemorative coins, some from the designers of the coins, such as Fred Harris (Wisconsin Centennial, 1936) (fig. 7) and William Marks Simpson (Nofolk, Virginia, Bicentennial, 1936) (fig. 8), and others from the local boosters who sponsored the coins—including the impressively boastful Kentuckian C. Frank Dunn, who felt his “[Daniel] Boone coin [1934-1938] was [the only one] that, in all respects, succeeded in achieving a worthwhile purpose” (fig. 9), and Thomas Melish, backer of the Cincinnati Music Center commemorative (1936), a coin criticized by the United States Mint because the coins wouldn’t stack properly (fig. 10). (“Who cares?” was Melish’s response, “No one will have enough to stack anyway!”)

The most interesting letters are from the Mint. At one point, Bullowa was trying to nail down the particulars of the United States’ first commemorative, done for the World’s Columbian Exposition (1892–1893) (fig. 11). Today it is credited to Mint engravers Charles Barber (obverse) and George Morgan (reverse), but Wood, in his book, had attributed the overall design solely to Barber, noting the presence of the letter B in Columbus’s collar on the obverse. Bullowa, aware of what appeared to be the letter M among the sails of the ship on the reverse (fig. 12), wrote to the Mint to ask about it. Remarkably, he was told by acting director Mary Margaret O’Reilly that “the device . . . is not the initial of the designer” and that “both sides of this coin were

21. City College Quarterly 15, no. 2 (June 1919).
28. The Lincoln School of Teachers College: A Descriptive Booklet (1922), 7–8, 40.
29. The Lincolnian (yearbook), 1930, 103.
30. Army Separation Qualification Record, David Bullowa Papers.
32. Army Separation Qualification Record, David Bullowa Papers.
33. C. Frank Dunn to David Bullowa, April 21, 1938, David Bullowa Papers.
34. Thomas Melish to David Bullowa, August 25, 1936, David Bullowa Papers.

Fig. 6. A Boy Scout camp in Rockland County, New York, is named in honor of David’s aunt Alma. (David Bullowa Papers.)
But in her letter to Bullowa, O'Reilly quotes ama-Pacific Exposition (1915) (figs. 13–14). Again, today the half dollars and quarter eagles ($2.50) for the Pan-
there were similar questions regarding the design of presence of the M.

print on the matter. Bullowa had no such qualms. In his
ciently uncomfortable about bucking the “official”
position, however, to request that he not be quoted in
print on the matter. Bullowa had no such qualms. In his
book he credits the reverse to Morgan and notes the
presence of the M.

There were similar questions regarding the design of the half dollars and quarter eagles ($2.50) for the Pan-
nice to Morgan the reverse.”41

Some of these he probably sent to the ANS. During
the war Bullowa continued to write to the Society and
donate materials. At one point the packages of books,
medals, and coins were being received at such a rapid
rate it was causing confusion—and awe.42 “It demonstr-
strates once more,” wrote ANS Secretary Sydney Noe,
“That you cannot keep an active numismatist quiet.”43

In conjunction with its annual meeting in 1945, the
Society exhibited the coins he had sent in. Once again,
Bullowa’s mother made the trip uptown, this time to
have a look at her son’s finds.44

Bullowa, who served with the 38th Air Depot Group
as chief clerk in a unit orderly room, was awarded
pressure stars for the Rome-Arno and the Naples-Foggia
with bombs.” Nevertheless, he managed to make friends
with a local bookseller, choosing what he wanted from
a card file and then watching as the proprietor, candle
aloof, tottered off with an assistant to locate his selection,
the two chattering and barking at each other as they
rummaged around. Bullowa got his hands on a 20-year-
old numismatic directory, and out of 17 dealers listed
there he was able to find four. He also got a name off an
old coin catalog and plied a youngster with crackers and
candy to lead him to the address. Once there, and strug-
gling with the language to make his intentions clear, he
found himself surrounded by a gaggle of terrified men,
women, and children. They thought this Allied soldier
was there to requisition their house. And he had inter-
rupted a funeral for the brother of the numismatist he
had come to see. He excused himself but returned a
couple of weeks later, at which time he was able to obtain
some books.45

Bullowa continued his work with New Netherlands
until his induction into the army in 1942.46 He began
his service at the Columbus Army Flying School in Missis-
ippi, and after only a couple of months there, Private
David Bullowa was on army radio being interviewed
about his favorite topic. He gave a general overview of
designed by Mr. Charles E. Barber.”47 Bullowa then
turned to the Mint’s chief engraver, John Sinnock, for
his opinion, suggesting to him that perhaps the “letter
M” was just a flourish in the design. Sinnock shot that
theory down: “It has been my impression all along that
Mr. Morgan executed the reverse of the Columbian half
dollar, and I have no doubt that the letter M to which
you refer is Mr. Morgan’s initial.”48 Sinnock was suffi-
ciently uncomfortable about bucking the “official”
name, and I have no doubt that the letter M to which
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ciently uncomfortable about bucking the “official”
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book he credits the reverse to Morgan and notes the
presence of the M.

Mary Margaret O’Reilly to David Bullowa, May 16, 1936, David Bullowa
Papers. 36. Mary Margaret O’Reilly to David Bullowa, March 4, 1936.
37. John Sinnock to David Bullowa, March 18, 1936, David Bullowa
Papers.
39. Mary Margaret O’Reilly to David Bullowa, June 16, 1936,
David Bullowa Papers.
40. David Bullowa, The Commemorative Coinage of the United States
41. John Sinnock to David Bullowa, March 18, 1936, David Bullowa
Papers.
42. Ogilvie, “David Marks Bullowa.”
43. Columbus Army Flying School radio interview transcript,
July 1, 1942, David Bullowa Papers.
44. David Bullowa, “Numismatic Experiences Overseas,”
Philadelphia Coin Club talk transcript, April 9, 1946,
David Bullowa Papers.
45. Ibid.
46. Sydney Noe to David Bullowa, February 25, 1944, ANS
correspondence.
47. Sydney Noe to David Bullowa, January 5, 1944, ANS
correspondence.
48. Sydney Noe to David Bullowa, February 17, 1945, ANS
correspondence.

Fig. 13: United States. AR 50 cent, 1915, Panama-Pacific Internation-
al Exposition (commemorative), by Charles Barber (obv.) and George
Morgan (rev.). (ANS 1919.28.1, gift of J. Sanford Salant), 30 mm.
50. Officials at the mint also rejected the notion that Barber and Morgan
each took a side on the Panama-Pacific half dollar and quarter eagle
($2.50) coins. Chief engraver John Sinnock disagreed.
52. John Sinnock to David Bullowa, March 18, 1936, David Bullowa
Papers.
53. See to David Bullowa, March 18, 1936, David Bullowa
Papers.
54. David Bullowa, “Numismatic Experiences Overseas,”
Philadelphia Coin Club talk transcript, April 9, 1946,
David Bullowa Papers.
55. Ibid.
56. Sydney Noe to David Bullowa, February 25, 1944, ANS
correspondence.
57. Sydney Noe to David Bullowa, January 5, 1944, ANS
correspondence.
58. Sydney Noe to David Bullowa, February 17, 1945, ANS
correspondence.
Bullowa was discharged from the army in November 1945 and returned home determined to set up his own business. He bought out coin dealer Ira Reed, got his hands on some of what remained of Henry Chapman’s stock, and set up shop in Philadelphia. Catherine, who had a degree in zoology, had been teaching and conducting research at several medical colleges but left that world to take up numismatics full time, with David as her mentor. Their partnership was brief. On September 12, 1953, not much more than a year after they were married, David died of pulmonary edema, respiratory failure brought on by Hodgkin’s lymphoma.

The last letters from David Bullowa to the ANS came in the summer of 1953 as he was looking to see if the Society was interested in purchasing some electrotypes of ancient coins that had been consigned to him. This particular piece of business was left unresolved with the Society, so it was up to Catherine to conclude that matter. She was responsible for all of the work of the firm from that point on, and she issued auction catalogs under the name David Bullowa until 1958. In 1959 she married autograph and manuscript dealer Earl Moore and soon after renamed her business Coinhunter. It was rare at the time to find a woman so deeply involved in the nuts and bolts of the coin business, but she wasn’t the only one that David brought into the fold. Another name appearing on letters from the firm in the years following his death was Ruth Bauer. She began working in his shop when she was 17. At first it was just clerical, but soon she moved deeper into professional numismatic work. “David Bullowa taught me the rare-coin business from the ground up,” she would later say. She stayed with Catherine for several years, eventually leaving to join Harry Forman in what would become the firm Forman & Bauer.

Catherine, who became a member in 1955, picked up where David left off when it came to forging a personal connection with the ANS. (David’s brother, Arthur, wanting to stay in touch with the Society, also joined, though his membership card states emphatically: IS NOT A NUMISMATIST.) She invited ANS curatorial assistant Henry Grunthal and ANS librarian Richard Breaden to stay at her Philadelphia home so they could select books for her to donate to the library. Grunthal was getting married at the time, and Catherine insisted on buying him and his wife, Berta, a wedding present of their choosing—a mahogany magazine rack, as it turned out. After the business of book selecting was accomplished, she sent him off with some apples. Grunthal happily munched on some; the rest his mother made into applesauce.

Catherine gave over a thousand books from David’s library to the ANS in those years, most of which have ever a special bookplate made for the occasion (fig. 17). The donations would keep coming in the decades that followed. In 1975, she gave more than 400 books, most finely bound, and these were kept together in the ANS director’s office at Audubon Terrace as the David M. Bullowa Numismatic Library. Today David Bullowa’s books line the shelves of the Society’s rare book room, and many others are interspersed throughout the collection. They include some of the library’s most prized volumes, such as an annotated copy of Emmanuel Joseph Attinelli’s Numisgraphics (1876), a beautifully bound corpus of Russian coins once belonging to the Grand Duke Vladimir Alexandrovich, and one of the 10 special Moorish-bound editions of Robert Eidlitz’s Medals and Medallions Relating to Architects (1927).

Aside from the books, Catherine supported the ANS over the years with donations of time and money, much of it aimed at preserving her first husband’s legacy, including the funding of a regular lecture series given as a memorial to David beginning in 1978. We also have her to thank for preserving the David Bullowa papers, which served as my own introduction to his work. Catherine found great success and developed a distinguished career for herself in the world of numismatics over the course of many decades, ensuring that she will not be forgotten. Thanks largely to her efforts, the memory of her husband David will also endure.

Fig. 15: David Bullowa’s store in Philadelphia, which he opened after he died the following year. (David Bullowa Papers.)

Fig. 16: David and Catherine were married in 1953. He died the following year. (David Bullowa Papers.)

49. Army Separation Qualification Record, David Bullowa Papers.
51. Honourable Discharge, November 21, 1945, David Bullowa Papers.
54. Catherine Bullowa to George Miles, September 23, 1953.
56. Gibbel, 103.
60. Henry Grunthal to Catherine Bullowa, October 13, 1955.
COLLECTIONS

Elena Stolyarik

New Acquisitions
During the past several months, the American Numismatic Society added to the cabinet a number of interesting gifts and purchases.

The ANS Greek Department has received, from our member Jeffrey H. Kalmowitz, a small fractional silver coin (1.18 g) of early fifth-century BC Athens (fig. 1). This example is a great addition to our vast collection of ancient Athenian currency.

The ANS collection of the series of medals issued by the British Art Medal Society (BAMS) grew by four new examples designed by British artists in 2017. Among these is the interesting bronze medal “For Love, Life and Eternity”, by Andrew Logan (fig. 2), cast by Lunts Castings. Andrew Logan is a well-known sculptor, jeweler, and performance artist. There is a museum devoted to his sculpture in Berriew, Wales. Logan’s heart-shaped medal carries a personal message from the artist, that the world is in need of healing and that his medal addresses this dilemma in a small way.

The artist and writer Edmund de Waal is the designer of another new medal in the BAMS series. This famous ceramic artist has been on the Advisory Committee for the Royal Mint since 2012, and is also a trustee for the ceramic artist has been on the Advisory Committee for the Royal Mint since 2012, and is also a trustee for the ANS. De Waal’s silver medal “Vale” (fig. 3), a memoir has won several literary awards, including the Victoria and Albert Museum. His best-selling family memoirs have been published in several editions around the world, and he is the founder of the charity, The International Ceramic Artists’ Community. De Waal’s sculpture in Berriew, Wales. Logan’s heart-shaped medal carries a personal message from the artist, that the world is in need of healing and that his medal addresses this dilemma in a small way.

The British Art Medal Society awarded the 2017 J. Sanford Saltus Award for Distinguished Achievement in the Art of the Medal from the ANS, the latter being the 2008 recipient of the same award. Kerslake’s BAMS bronze medal is inspired by her participation in the OSR Projects series of artistic events called “Weather Station.” In this project, Kerslake dared the force of an incoming tide while enclosed in a plastic sphere on a beach in southern England. The medal expresses her experience of this event.

In the same purchase from BAMS is a cast bronze medal called “Family Secret”, designed by Vaughan Grylls (fig. 6). His sculpture often makes use of words. In his remarks on this piece, the author explains, “The name Vaughan derives from the Welsh word bychan, meaning ‘small,’” and the name “Grylls is said to derive from the Old English word Gryllan, meaning ‘to gnash the teeth in rage’.” He explains, however, that this work is humorous rather than serious.

Also at the beginning of the year the Society’s Medals Department received an interesting piece from ANS Fellow Dr. Jay M. Galst. It is a curious uniface cast bronze medal, with a satirical image of a man and a woman on a donkey, possibly from the Netherlands around the eighteenth century (fig. 7).

A bronze portrait medal commemorating Francis Maxwell Rainey was presented to the ANS by our member Dr. John F. Rainey (Fig. 8). Francis Maxwell Rainey (1921–2010) was a plastics engineer in Northern Ireland, who was awarded an OBE (Officer of the Most Excellent Order of the British Empire) in 1981 for his contributions to economic development in Northern Ireland. The medal was designed by a Polish-born British sculptor and medallist, Danuta Solowiej. For this medal the artist received an award from the foundry Hean Studio, as well a nomination for the Goldsmiths’ Craft and Design Council Senior Award. Silver examples of this medal are awarded to outstanding engineering students working on polymer products at Queen’s University Belfast.

An impressive donation to the US Department came from ANS Trustee Keith M. Barron. This bill of exchange for 1,231 livres tournois was issued on April 24, 1791, at the Bank of France. The artist and writer Edmund de Waal is the designer of another new medal in the BAMS series. This famous ceramic artist has been on the Advisory Committee for the Royal Mint since 2012, and is also a trustee for the ANS. De Waal’s silver medal “Vale” (fig. 3), a memoir has won several literary awards, including the Victoria and Albert Museum. His best-selling family memoirs have been published in several editions around the world, and he is the founder of the charity, The International Ceramic Artists’ Community. De Waal’s sculpture in Berriew, Wales. Logan’s heart-shaped medal carries a personal message from the artist, that the world is in need of healing and that his medal addresses this dilemma in a small way.

Also among the new BAMS items is a bronze medal called “Swanpool: Weather Station”, by Nicola Kerslake (fig. 5). This artist was introduced to the designing of medals in 2014, when she was awarded a prize for her entry in the BAMS Student Medal Project. She has studied with the medalists Bogomil Nikolov and Ron Dutton, the former being the 2017 recipient of the J. Sanford Saltus Award for Distinguished Achievement in the Art of the Medal from the ANS, the latter being the 2008 recipient of the same award. Kerslake’s BAMS bronze medal is inspired by her participation in the OSR Projects series of artistic events called “Weather Station.” In this project, Kerslake dared the force of an incoming tide while enclosed in a plastic sphere on a beach in southern England. The medal expresses her experience of this event.

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Fig. 5: United Kingdom. British Art Medal Society. AE medal “Swanpool, Weather Station” by Nicola Kerslake, 2017 (ANS 2018.3.3, purchase) 96 mm (images reduced).

Fig. 6: United Kingdom. British Art Medal Society. AE medal “Family Secret” by Vaughan Grylls, 2017. (ANS 2018.3.4, purchase) 80 mm.

Fig. 7: Netherlands. AE cast uniface satirical medal, ca. eighteenth century. (ANS 2018.5.1, gift of Jay M. Galst) 56 mm.

Fig. 8: United Kingdom. AE commemorative medal of Francis Maxwell Rainey, by Danuta Solowiej, 2017. (ANS 2017.36.1, gift of Dr. John F. Rainey) 62 mm.

1792, in Gallipolis on the Ohio River, in what was then the Northwest Territory (fig. 9). It was sent by A. B. Duc to Joseph Duc, a merchant in Fribourg, Switzerland. Gallipolis (city of the Gauls) is the third-oldest Euro-American settlement in Ohio, founded in 1790 by the Scioto Company for royalist émigrés fleeing the French Revolution. The Scioto Company soon collapsed, making its land certificates valueless, but the French settlement persisted, receiving a land grant in 1795, and in 1825 the Marquis de Lafayette visited this French-American community during his American tour. We are exceedingly glad to get this note, an important example of the early financial history of the United States, as it developed business ties to European countries such as Switzerland.

ANS Executive Director Dr. Ute Wartenberg Kagan donated to the Society’s collection a silver medal (fig. 10) struck in recognition of the 75th anniversary of the Nevada State Museum in Carson City. The Museum opened on October 31, 1941, in the building of the nineteenth-century former U.S. Mint; from that time it has been a preservation center of Nevada history and heritage. On one side of the medal are shown the museum’s building and the skeleton of a Columbian mammoth, found in the Black Rock Desert and exhibited in the
museum. The other side bears the image of the historic Coin Press No. 1, which was originally installed in the Carson City mint in 1869 and struck coins from 1870 to 1893. Since its return to the Nevada State Museum in 1958, it has manufactured commemorative medals, including our new example, which is struck from 1 troy ounce of Nevada silver.

An interesting set of five German 5 euro coins of 2016 was generously donated by ANS Trustee Mary N. Lannin (fig. 11). This new commemorative issue entitled “Planet Earth” was struck at the German mints in Berlin (mintmark A), Munich (mintmark D), Stuttgart (mintmark F), Karlsruhe (mintmark G), and Hamburg (mintmark J). It is the first coin series to feature a new composition—a translucent blue polymer ring between a metal center and a metal outer ring. The obverse, designed by Stefan Klein, displays in center a pixel-grid representation of the Earth, while the surrounding ring represents outer space. The blue plastic ring symbolizes the Earth’s atmosphere around our planet, and each mint uses a different shade of blue. The reverse features a German eagle designed by Alina Hoyer.

Current Exhibitions
In February the Metropolitan Museum of Art in New York opened a new exhibition called Dangerous Beauty: Medusa in Classical Art. Beginning in the middle of the fifth century BC, mythical female composite beings, such as sphinxes, sirens, and gorgons, especially Medusa, underwent a visual transformation from grotesque to beautiful. Comprising about 60 artworks, this exhibit explores the “beautification” of these terrifying mythical figures in the context of the idealized humanism of Classical Greek art. The connection between beauty and horror, exemplified by Medusa, has endured
to modern times in the form of the femme fatale, the image of the seductive but dangerous woman. Among the significant objects on display are two pieces from the Society’s collection, currently on loan to the Metropolitan Museum of Art. These coins—a silver stater of Thracian Neapolis with a gorgoneion (fig. 12) and a silver didrachm of Chios with a sphinx (fig. 13)—serve as examples of the widespread use of these figures in the Greek culture across media. This exhibit will be on display until January 2019.

Seven ANS objects from the Society’s collections were incorporated into the exhibition entitled *The Horse in Ancient Greek Art*, at the Virginia Museum of Fine Arts in Richmond. The exhibit features over 78 Greek vases, sculptures, and coins from the eighth through the fourth centuries BC, some of which are on public view for the first time. These objects represent the Greeks’ fascination with an animal that served as a symbol of wealth, power, and status in ways that are recognizable and familiar even today. Myth and legend are included, with representations of fantastical horses and horse-hybrids such as Pegasus, the famous winged horse (fig. 14), as well as satyrs and centaurs, two creatures that combined human and equine elements. The horse in war is depicted in scenes of ancient cavalry and chariots, as well as hunting, which was considered good training for both war and competitive events. Finally, vases (fig. 15) and coins showing horse-riding sports, including chariot racing (figs. 16–17), reveal the significance of competition in the ancient Greek world and highlight the skills and accomplishments of riders (fig. 18). The exhibit was accompanied by the symposium *The Horse in Ancient Greek Art*. During this conference, ANS Executive Director Dr. Ute Wartenberg Kagan presented the paper “Horses on Ancient Coins.” The exhibition will remain on view until July 8, 2018.

On March 27, 2018, the J. Paul Getty Museum opened the exhibition *Beyond the Nile: Egypt and the Classical World*. This significant show explores the cultural and artistic connections between the cultures of Egypt, Greece, and Rome from the Late Bronze Age (about 2000 BC) until the Late Roman period (around AD 300). Highlights of the exhibit includes Egyptian objects sent to Crete and Mycenaean Greece; early Greek figurative sculpture created under Egyptian influence in the sixth century BC; a series of portrait sculptures of Ptolemaic kings and Egyptian officials; Roman portraits attached to mummies; sculpture evoking Egyptian style that adorned temples of the goddess Isis at Pompeii, Benevento, Rome, and elsewhere in the Roman Empire; and luxury objects inspired by Egypt that decorated villas in Rome and around the Bay of Naples. An important part of exhibition is a group of twelve coins from the collection of the American Numismatic Society. These include tetradrachm of Sabaces (fig. 19) and Artaxerxes III (fig. 20), the earliest coins minted in Egypt, which show a reliance on the Athenian tetradrachm (fig. 21) as a model. Those of Artaxerxes are further indicative of the Egyptian adaptation of Greek coinage by using the demotic script to write the ruler’s name. ANS coins of the Ptolemaic kings in the exhibition (figs. 22–23) show fully Greek self-presentations on their coinage in Egypt (fig. 24), and exemplify how their coin portraits have often been used to identify uninscribed images of the Ptolemaic rulers in other media. A silver denarius of Augustus (fig. 25) displays a crocodile with the caption Aegypto Capta, commemorating his victory over Marc Antony and Cleopatra VII and announcing Egypt’s subjugation as a new province of the Roman Empire. This coin is important evidence of Augustus’ imperial iconographic program and marks a major turning point in Egyptian history. The exhibit and ANS coins will be on display through September 9, 2018.
Deutsch devotes a chapter to die link studies in general as well as to his study in particular. In Mildenberg's monumental die-link study of Bar Kokhba coins he was able to determine without doubt the sequence of the Bar Kokhba bronze and silver coins and prove beyond a shadow of a doubt that the undated Bar Kokhba coins were struck in the third year. Deutsch's study, however, discovered "no consistent sequence of die links and sets of coins of the Revolt . . . neither have links between the coins of different years in Years 1 to 4 been discerned" (p. 81).

All sides of the authenticity issue of the famous "Lon- don group" of 14 Year 5 shekels, which are irregular in design, are discussed. One of these coins was bought by the British Museum in 1887 (BM p. 271, 20), and the other 13 were kept in the safe of Baldwin's, London, and labeled as "suspected forgeries." Baldwin's 13 coins had all been fully cleaned, but the British Museum specimen appears not to have been cleaned, and is covered with a thin layer of silver chloride, common in most "as found" Jewish War silver coins. Deutsch, however, claims that "examination of the (British Museum) coin reveals that the chloride appears to be smeared, particularly on the obverse of the coin . . . ." (We note here another editing error, since the pomegranate side is the reverse of this coin, struck from the upper die, and the BM shekel has almost no encrustation on its obverse, chalice side.)

This book also reports on a laboratory simulation of Jewish War silver coin production by Yeshu Dray, but this provides little significant new information. One observation seeks to explain why the Jewish War silver coins sometimes appear to have very slightly concave surfaces. " . . . Where an excessive number of hammerblows were used to mint the coin, the metal became elastic and the resultant coins had concave surfaces despite the fact that the dies to mint them were quite flat" (p. 52). There is an error in this statement, however,
Deutsch also partially explains why some of the Jewish war silver coins have hollows, sort of trenches, around the inscriptions and symbols. This, he reports, “shows that the dies were not polished” (p. 53). This is indeed a likely explanation, but there is no explanation of why they appear in the first place. The phenomenon is due to the engraving tool cutting a letter or design in the die, thus pushing up the die metal’s surface around the edges of the engraving. When the die is finished properly, these burr-like projections are polished away. The phenomenon of the “hollows” appears in all 5 years and all three denominations and, as Deutsch notes “the reasons for this are unclear” (p. 53).

Deutsch’s coin hoard lists as well as a compilation of coins recovered from archaeological excavations are helpful tools, including a distribution map of Jewish War coins in Jerusalem and its environs.

Unfortunately Deutsch’s book suffers from some poor editing with regard to grammar, spelling, and explanations (not uncommon in numismatic books where funds for copyeditors and proofreaders are scarce).

Oddly omitted from this book is any reference to the book or proceedings of the ministered by the Israel Numismatic Society (of which Judean coins; the decade-plus work of the Menorah Oddly omitted from this book is any reference to the funds for copyeditors and proofreaders are scarce)."Oddly omitted from this book is any reference to the book or proceedings of the ministered by the Israel Numismatic Society (of which Judean coins; the decade-plus work of the Menorah Oddly omitted from this book is any reference to the funds for copyeditors and proofreaders are scarce).

In this captivating book, John Deyell, the eminent numismatist and monetary historian of India, sets out to investigate the phenomenon of a post-Kidarite coin series of late classical India, the so-called post-Kidarite electrum dinars. Of uncertain date and provenance, these coins have long been assigned to the Karkota dynasty (600–782 CE) of Kashmir. Yet, as Deutsch pointed out, the dasi dies and found of these coins from the valley of Kashmir proper, and all other findspots for these post-Kidarite coins are located in the Punjab foothills or the Ganga-Yamuna plains. It was Deyell’s growing sense of dissatisfaction with the traditional attribution to Kashmir that convinced him of the need for a thorough reassessment of these coins. Research like this often results in little more than putting in place another small piece of the vast puzzle that is Indian numismatics. In this case, however, Deyell’s investigations have produced something far more momentous—they have enabled him to tentatively identify, for the first time, the “missing” coinage of the north Indian territories described in the early chronicles. The presumed lack of coinage issued by Harsha has often been taken as yet another indicator of the onset of the “medieval” that attended the collapse of the Gupta empire, and the development supposedly marked by a decline in long-distance trade and the emergence of a largely cashless feudal economy. Deyell’s cautious identification of Harsha’s coinage thus joins a number of other recent studies showing that the coinage issuing of the nature of the early medieval Indian economy, especially as it relates to trade and monetization. When the numismatic and hoard evidence is properly considered, it becomes clear that the medieval economy was anything but stagnant, and that the amount of coinage in circulation was actually far greater than had been the case in the earlier classical period.

Deyell did not set out to find Harsha’s missing coinage; to the contrary, his goal was the far more modest one of explaining the formal developmental continuity between the Kushans. The name derives from their eponymous ancestor “Kidara.” The post-Kidarite coinage fits this typology but the design motifs have undergone a significant degree of abstraction, and the goddess has been shifted from the obverse to the reverse. Second, although the original Kushan prototypes had been gold, the post-Kidarite coins have undergone a debasement, mixing gold and silver—in some cases, in the proportion of 3:1, as was the case with the preceding typology. Third, denominationally, they are svarnas or dinaras weighing between 7 and 8 grams, which made them significantly larger than almost all other coin circulations at the same time in northern India.

Deyell’s point of departure is his healthy skepticism toward everything written about these coins in the numismatic literature—from dating and attribution to the area of circulation and manner of use. He begins instead with stylistic and typological analysis, and on that basis recognizes two different groupings of the post-Kidarite coinage. One, he avers for convenience the “DNVVY” series, on the basis of the alphabetical order of the names inscribed on these coins—Durlabha-deva, Namvihaksha, Vigrahatunga, Vinayaditya, and Yasovarman—and the other, the “Sri Pratapa” series. Although the latter is far less well attested, Deyell suggests that these coins were issued in the name of the legendary king of the region of Harsha’s empire.

All told, Deutsch reviews the corpus of knowledge regarding the coinage of the Jewish War from diverse sources but the new information is mostly limited to the metalurgical analysis, testing and die study. Unlike Mendenberg’s Bar Kokhba die study; this book does not clarify any significant chronology issues.

— David Hendin

(David Hendin is vice president and an adjunct curator at the American Numismatic Society.)

History of Early Medieval North India contained an often-cited methodological appendix that remains one of the most useful statements on the theory and method of hoard analysis in the South Asian context. In the present book, he has taken that methodological concern and expanded it, thus giving the reader a rare behind-the-scenes view of the numismatist/monetary historian at work. Indeed, with chapters on stylistic evidence and typology, iconography, paleography and epigraphy, die link analysis, metrology, metallography, the study of minting methods, and hoard provenance and circulation patterns, the book would serve quite well as a lucid and accessible introduction to numismatic methods, whatever one’s specific region and period of interest.

The post-Kidarite coins under investigation here share three broad characteristics. First, typologically and stylistically, they can be demonstrated to have been derived from a gold dinara type of the Kushan king Kanishka II, featuring a standing image of the ruler on the obverse and a seated image of the Iranian goddess Ardaksho on the reverse. This coin type was emulated by the Kidarites, a group of nomadic pastoralists that migrated from Central Asia into northwest India and became first subordinate of and then successors to the Indian empire of Harsha (606–7). The presumed lack of coinage issued by Harsha has often been taken as yet another indicator of the onset of the “medieval” that attended the collapse of the Gupta empire, and the development supposedly marked by a decline in long-distance trade and the emergence of a largely cashless feudal economy. Deyell’s cautious identification of Harsha’s coinage thus joins a number of other recent studies showing that the medieval economy was anything but stagnant, and that the amount of coinage in circulation was actually far greater than had been the case in the earlier classical period.

Deyell did not set out to find Harsha’s missing coinage; to the contrary, his goal was the far more modest one of explaining the formal developmental continuity between the Kushans and those who followed. Although the present coinage may have been less important in the larger scheme of things, Deyell is able to offer a much more finely grained account of its historical parameters and how it would have functioned in the economy. By collating the evidence of stylistic development, epigraphy, metrology, and metal content, he arrives at a convincingly argued chronological sequence for these coins, in the direction Yasovarman

because the scientific fact is that metals become less elastic as they are hammered (this well-known phenomenon is called “work hardening”) so the conclusions here are not at all clear.

Oddly omitted from this book is any reference to the book or proceedings of the ministered by the Israel Numismatic Society (of which Judean coins; the decade-plus work of the Menorah Oddly omitted from this book is any reference to the funds for copyeditors and proofreaders are scarce).

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As for the DNVVY series, Deyell suggests that these coins were issued in the name of a single ruler, the “Sri Ja Pratapa,” generally considered to be the founder of the post-Kidarite coinage of the Punanj plain. Oddly omitted from this book is any reference to the book or proceedings of the ministered by the Israel Numismatic Society (of which Judean coins; the decade-plus work of the Menorah Oddly omitted from this book is any reference to the funds for copyeditors and proofreaders are scarce).


Book Reviews
was a Kushan coin type of Kanishka II, featuring the earliest progenitor of the post-Kidarite dinaras on the coins, and especially their role in the economy of religious pilgrimage in this same area. The region of the Punjab foothills was a major crossroads, along the upper reaches of the Indus River, continued on into China, via the oasis cities of the Tarim basin. The post Kidarites would appear to have occupied this region at least in part because of its potential for generating wealth—both by imposing tariffs and tolls on passing caravans, and by mining the rich submon- tane deposits of gold, silver, and copper, and coining on the coins themselves, which suggests that they would have been found encrusted with offertory vermilion powder (sindhura) suggesting that these coins on which the goddess's image appeared were being used for ritual purposes in addition to strictly monetary ones. For another, they have often been found in hoards that appear to have originated as repositories for temple offerings at well-known pilgrimage sites. Deyell’s nuanced investigation and account of both the ritual and the monetary dimensions of these coins’ use is a particularly compelling part of his larger study.

There is much more of value and interest in this book, to which a short review simply cannot do justice. It has much to recommend it, and will be appreciated by any one interested either in this specific coin series, or in a balanced and detailed overview of different methods of numismatic and board analysis.

— Phillip Wagoner

The American Numismatic Society mourns the loss of our member Stephen H. Corn.

Stephen Herald Corn passed away on April 17, 2018, at the age of 75. Mr. Corn became a member of the ANS in 2009 and in 2017 joined the Augustus B. Sage Society, when he and his wife, Dr. Andrea Corn, joined members of this group on a 10-day trip to Spain. Members traveling in this group were so pleased to have had the opportunity to develop a warm friendship with Stephen and Andrea, one which they all expected would continue to develop and deepen with time. We were all deeply shocked at Mr. Corn’s sudden passing and are truly saddened by his loss.

Sydney Martin, ANS President of the Board of Trustees, noted, “I enjoyed getting to know Stephen during the SAGE trip to Spain and learning of his broad numismatic interests, including building an impressive collection of Swiss shooting medals. He showed an emerging interest in becoming more involved with the ANS, and we will be the loser for his inability to do so.”

ANS Trustee Mary Lannin, who was also on the trip to Spain, remembered how Stephen told her about his passion for collecting Athenian tetrads and loved traveling with Andrea. Mary felt privileged to have gotten to know Stephen and Andrea on this trip and hope it was a fulfilling and enjoyable one that will provide lasting memories for Andrea as well as for the members of this Sage group.

Stephen Corn attended Vanderbilt University for two years before enlisting in the Navy where he served from 1960–1965 on the aircraft carrier USS Coral Sea (CRA 43) as an electronics technician. After the Navy, he returned to Florida and joined his father at Corn Construction Corporation, becoming one of the youngest general contractors in the state. He later became President and oversaw the construction of thousands of single-family homes, apartment buildings, and shopping centers across Broward and Palm Beach counties. He was an active member and served on the board of the Associated Builders and Contractors. Additionally, Stephen served on the Broward Legislative Committee, Broward County Board of Rules and Appeals, and Palm Beach Code Enforcement Board. After Hurricane Andrew, Governor Jeb Bush appointed Stephen to the Florida Building Commission, where he was instrumental in helping to rewrite the Florida Building Code. Stephen was active politically within the State of Florida and served on numerous committees, with a strong focus on Lauderdale Lakes, where he received numerous city awards for exemplary dedication and commitment.

Dr. Andrea Corn, Stephen’s widow, notes that he was a meticulous, thorough, and studious coin collector, with an interest in collecting antique Greek coins, Swedish plate money, and Swiss Shooting Medals. During the latter years of his life coin collecting became a very serious hobby, something that consumed him and became an integral part of his daily existence. As with all he did, he approached his task with passion and scholarship, becoming more and more knowledgeable throughout the years through reading, studying, and attending conferences.

He will be sorely missed by his many friends and colleagues, both old and new.

OBITUARY

Stephen Corn (left), ANS President Sydney Martin (right) and ANS Trustee Jeroen de Wilde in Spain.
A Monetary History of Central America

By Brian Stickney

A Monetary History of Central America takes a comprehensive approach to analyze the political, economic, and sociological events which influenced the evolution of coinage and metals in Central America. Beginning with the discovery of the New World, the book seeks to determine how and why the many monetary regimes evolved, were sustained, and ultimately replaced throughout both the Colonial and Independence eras. The author has assembled new and revised mintage figures for coins and medals, which, combined with historical data about withdrawals and demonization, allows a much better understanding of this material. The book provides insight into the influence of international monetary conferences and unions on Central America and its evolving coinage. Each chapter focuses on the monetary history of one country, updating the bibliography to reflect current scholarship and presenting a nearly complete representation of every minted type, many from the author’s collection. The book includes a thumbnnail chronological and political and monetary events from 1500–1965, a glossary of terms, and gold and silver production and ratio tables throughout the centuries.


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- Anti-Semitic Bigotry on Historic Medals

Early US Coins

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Our latest project is the research and development of definitive references of the famed Libertas Americana medal, and its ancestors, related tokens and medals. Conceived and personally shepherd by Benjamin Franklin, the Libertas Americana medal served as the emblem of Liberty for the earliest coinage of the United States. These collections can be viewed in high resolution images at the Early US Coins website:

https://www.pcgs.com/sell/early-us-minted-medals-and-tokens

We invite you to visit these sites and view these items as cherished by the forefathers of our Nation, and to visit traveling displays of these collections in the coming months.

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For more information or to sign up a new member and order a book, please contact Emma Pratte at 212-570-4471 ext 117 or membership@numismatics.org.
If you collect Irish Coins or Notes, and seek some degree of completion or rarity, or you are looking for something special in the world of Irish Numismatics or Paper Money, you will do well to seek me out. I may have, or know where, or simply be able to provide useful advice re rarity and condition. I provide auction representation for Irish Numismatics. I have a lifetime interest in counterfeit detection and advancement in research in the world of Irish Numismatics and Irish Paper Money, and their authentication, for Irish Coins and Notes of all periods. You are invited to visit my website: www.IrishCoins.com

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Grade
Wear, strike, surface and style are individually assessed to provide a thorough description of a coin’s condition. Exceptional eye appeal is recognized by the exclusive NGC Star Designation®.

Attribution
Key attributes, major design elements and supplementary information such as provenance are described in detail.

EdgeView® Holder
Made from high-quality, inert materials and sonically sealed for long-term preservation, our holder protects even the largest and thickest coins while showcasing them from virtually every angle.

1728. AMSTERDAM. DECEASE OF GELDOLPHUS VAN OVERBEKE PRIEST OF THE STATION OF ST. FRANCIS OF ASSISI NAMED “THE TREE.”

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 Geldolphus van Overbeke d8 Ap. / 1728, ’t Amsterdam overl: / R.I.P.

Rev. The sun shining on a tree with dense foliage, next a withered one being pulled over by a skeleton. (Death) Below a cloth that reads: Strijt eenen Goeden Strijt / des Geloofs greijpt na het / Ewighe Leven (1Tim Cap 6 V12).