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From the Executive Director

Ute Wartenberg Kagan

Dear Members and Friends,

Welcome to our first *ANS Magazine* of 2014! This issue reflects particularly well the diverse interests of our members and staff, which are so much wider than generally assumed. Dr. John Kleeberg, our former curator of North American Coins and Currency, has contributed a fascinating piece on countermarked coins from Northern Ireland, which reflect the sectarian struggle between Roman Catholics and Protestants in this region in the early 1970s. The same theme of religious struggle in the British Isles is explored in Ben Weiss's article, who details sectarian "voices" in medallic art culminating in the Glorious Revolution, in which the Catholic king James II was overthrown by a group of Protestant parliamentarians and the Dutch *Stadtholder* William III of Orange-Nassau. Both articles illustrate the use of numismatic media by proponents of two major Christian denominations to convey rather similarly pointed messages about their antagonists. Apart from our regular columns, this *ANS Magazine* again offers the opportunity to learn more about numismatic collections in other countries. Disnarda Pinilla has written an article about her native country Chile, which houses significant public coin cabinets.

As always this time of year, there is much to report about our Gala, which is held in New York every January. This year's Gala was a particularly splendid event honoring our friends and benefactors, Marian Scheuer Sofaer and Abraham D. Sofaer. As it turned out, Abe is not only a renowned coin collector, legal scholar, and judge, but also a gifted singer, who delighted over 200 guests with his rendering of Cole Porter's "I've Got You Under My Skin". In all, it was a fun evening, which raised almost exactly \$100,000 for the ANS. We are most grateful to the many generous benefactors, who made this evening a great success.

Speaking of generosity, I would like to extend here our gratitude to everyone, who contributed to our most recent end-of-year appeal. Thanks to a great friend of the ANS, we were able to offer a dollar-to-dollar match up to \$50,000, which we achieved and even exceeded. Our current donation level is over \$500,000 since October 1, 2013; during fiscal year 2013, our members and Trustees contributed almost \$1 million. These sums allow us to help our members and the public by providing the

highest level of numismatic scholarship and service. How much this is needed is made clear by the numerous phone calls, emails and even posted letters that we receive each week. Despite the great variety of excellent numismatic websites, books and a plethora of other numismatic guides, many people still prefer to have an actual person with whom they can converse about coins. Sometimes our callers and corresponders seek simple advice on disposing of an inherited collection, but just as often they enquire with interesting questions on an extraordinary variety of topics.

An increasing number of queries have their origin in research done during ordinary cataloguing of our collection. Our Archivist, David Hill, for example, had discovered in the papers of John Reilly, who is best known for donating his extraordinary Chinese collection to the Society, a folded copy of a Chinese-American newspaper, the *Chinese American* from 1883. After some extensive research, during which he was aided by colleagues from the nearby Museum of Chinese in America, David discovered that Wong Chin Foo had founded the paper in 1883 and that the ANS copy was, in fact, the first issue of this publication. David put a summary of his research into our online database ARCHER, and since then researchers have come across it. A new book on Wong Chin Foo has just appeared, which illustrates the exceedingly rare ANS newspaper specimen, of which no other copy has been so far located. A facsimile of the ANS broadside will now go on view at the Newseum, a museum in Washington dedicated to the history of news.

Such detailed research, which my colleagues undertake on a daily basis, is funded by your donations. On behalf of the Trustees and staff, I extend my gratitude to everyone, who supports the ANS through their dues and additional contributions.

Yours truly,


Ute Wartenberg Kagan
Executive Director



Facing Page: Netherlands. AR medal commemorating the marriage of William III and Mary II by Wouter Müller. MI i, 567/234 (ANS 0000.999.28951) 80 mm.

MEDALS OF THE GLORIOUS REVOLUTION: The Influence of Catholic-Protestant Antagonism

Benjamin Weiss

Important periods of human discord are often illuminated through the medium of historical medals. The far-reaching consequences of the religious conflicts in 17th-century England are a case in point. The antagonism that existed between the minority Roman Catholics and majority Anglican Church resulted in the revolutionary deposition of the English monarchy by a Stadtholder from the Netherlands and the institution of laws forever forbidding the kingdom from falling under control of anyone other than Protestants. The epic battle of the two major Christian denominations unfolded as a struggle between supporters of the Catholic King James II and his Protestant rivals, culminating in an invasion of the island nation by William of Orange. This short discourse chronicles, through the lens of medals of the period, the causes and repercussions of this Glorious Revolution and supports the thesis that religious bigotry in England at that time was so fervent that the ruling classes opted to have as their sovereign a Protestant foreigner rather than an English Catholic.

Aftermath of Civil War: Rekindling of Catholic-Protestant Enmity

The English Civil War was over. Charles I (fig. 1) had not only lost his struggle for power with the English Parliament, but subsequently his head as well (fig. 2). Oliver Cromwell (fig. 3), who had taken over the reins of government as Lord Protector, establishing the English Commonwealth, was also dead. Charles II, the son of Charles I, had just returned from exile in Holland, commemorated by the issuance of a medal depicting his embarkation (fig. 4). Thereby was inaugurated the Restoration of the monarchy to the throne of England, an event also commemorated by a medal (fig. 5), suggesting, by way of the devices on the reverse, that the Restoration was heaven-sent, was effected by wisdom

and fortitude, and that it produced justice, unanimity, plenty, and peace for Britain. Apparently, one of the most tumultuous periods in English history had ended and all was right with the world. Or was it?

There were two major issues confronting Charles II. One was the power of the monarchy relative to that of Parliament, and the other was the antagonism that existed between the ruling Protestant king and the Roman Catholics, who were being subjugated by the majority. This second-class citizenship was well established in the early part of the seventeenth century under James I and was codified into law by the institution of the Test Act (fig. 6), passed in 1673 and extended in 1678 during the reign of Charles II. It stipulated that Catholics, and to some extent nonconformists (those English subjects not conforming to the established Anglican Church of England, which included non-Christians, like Jews, or those belonging to any non-Anglican church, such as Presbyterians, Congregationalists, Baptists, and Quakers), were not allowed to hold any government position nor serve as officers in the military. The effect was to exclude Roman Catholics and nonconformists from both houses of Parliament, relegating them to subordinate status.¹

Over the years, Catholics protested this discrimination, sometimes violently as in the case of the failed Gunpowder Plot of 1605, when they tried to blow up the House of Lords and assassinate James I. This event was commemorated by the issuance of a medal (fig. 7), struck in Holland to commemorate the discovery of

1. Previous work on medals related to these and other such discriminatory practices include Jones 1982; Jones 1983; Attwood, 2009; Attwood and Powell 2009; Harding 2011; Weiss 2011; Weiss 2012.



Fig. 3: England/Netherlands. AR medal of Oliver Cromwell and Masaniello (1658) by Wouter Müller. This medal was inspired by the rise to prominence of two commoners, considered remarkable in the 17th century: Oliver Cromwell from England and Tommaso Aniello (called Masaniello) from Naples. *MI* i, 432/78; *Eimer* 198; *Med. Hist. Engl.* 64/10; *Scher*, 26; *Weiss BW178*. (ANS 0000.999.56793) 70 mm.



Fig. 4: England. AR medal of the embarkation of Charles II and his court at Scheveningen on his restoration to England (1660) by Pieter van Abeele. *MI* i, 455/44; *van Loon II* 462; *Eimer* 210; *Weiss BW410*. (ANS 0000.999.34632) 70 mm (images reduced).



Fig. 5: England. Lead cast medal commentary on the Restoration of Charles II (1660) by John Roettiers. *MI* i, 460/53; *van Loon II* 464; *Eimer* 212; *Med. Hist.* 82/4; *Farquhar* 1908/252 (ANS 1914.47.2, gift of J. Sanford Saltus) 83 mm (images reduced).

his feet, stomping on a Gorgon (Medusa), symbolizing the Huguenots, Medusa's hair and fingers consisting of snakes. Hovering over the king is Religion, holding a chalice and host (symbols of Catholicism); angels and a rising sun are in the background. The Latin inscription on the reverse, QVIS CONTRA NOS ("Who is against us?"), is a partial quotation of a popular saying: (*Si Deus nobiscum*), *quis contra nos* ("[If God is with us] who is against us?"). From the allegorical devices and inscription, one might reasonably conclude that Louis is fighting on the side of God against the Huguenots, with the Catholic religion in the background guiding the carnage.⁴

The other medal, made in the Netherlands, a predominantly Protestant country, condemns the slaughter of the Protestants (fig. 22). The obverse of this medal depicts a pope holding the keys of St. Peter and a thunderbolt. Below him are a French dragoon, with sword and leg-irons, and a Jesuit priest, with dragon's feet and tail. Between them is the Catholic host from which emerges a seven-headed Beast of the Apocalypse, which is attacking the Protestants below. The Latin inscription around may be translated as "God above, after the disaster". The reverse of this medal shows a horseman with a sword, holding a rope attached to the necks of two men. In the foreground are naked persons being devoured by wild animals. In the background can be seen a man hanging from a gibbet, a destroyed Protestant church, and a Catholic procession celebrating the festival of Corpus Christi, seemingly oblivious to the carnage taking place. This medal shows the butchery of the French Protestants by the Catholics and was issued as a condemnation of Louis XIV's revocation of the Edict of Nantes. The reverse legend suggests that it will be the Protestant martyrs who will be victorious. Mark Jones (1982, 121) further observes that "[s]uch medals, and the assertion by the theologian Pierre Jurieu that the persecution of the Huguenots was that described in Chapter 9 of the Apocalypse, so annoyed the Comte d'Avaux that he counter-attacked with a medal of 1687 that purported to prove that the beast was none other than Jurieu himself." When Louis revoked the Edict of Nantes in 1685, many prominent Protestants emigrated from France to the new French colonies in North America and to nearby Protestant countries, including England, Germany, and the Netherlands, thereby losing much of France's military and political support.

The Netherlands was at that time one of the major powers of Europe. During this period, the Dutch Republic was led by the Stadtholder William III of Orange. William III was the son of William II, Prince of Orange, and Mary Stuart (fig. 23), the eldest daughter of Charles I of England. William III was Prince of

Orange from birth as his father William II had died just days before William was born in 1650. The death of William II was commemorated by the issuance of a medal engraved by one of the most celebrated medalists of the seventeenth century, Sebastian Dadler. This medal (fig. 24), the obverse of which shows an unmounted horse in front of a view of Amsterdam, reflects on the death of William II. The reverse represents Phaëthon falling from the chariot of the Sun into a river after being hit by Zeus' lightning bolt, with a view of the funeral procession at the Hague below, an allegory that may refer to a failed attempt by William II to conquer Amsterdam.

William III, now the young sovereign Prince of Orange (fig. 25), received intensive instruction in Calvinism, a major branch of Protestantism, a background which would later play a particularly important role in his future. He rapidly rose to influence in the Dutch Republic, and after considerable opposition, had established himself as the most powerful ruler in the Netherlands, although he was not without political foes. Prominent among these adversaries were the brothers Johan and Cornelis de Witt. A group of followers of William's House of Orange eliminated this threat in 1672 by instigating a massacre of the brothers, an event commemorated in different media, including medals (figs. 26–27) and painting (fig. 28), depicting their savage murder and gruesome dismemberment. Close examination of the inscriptions of the medal shown in fig. 26 tells the story from the standpoint of supporters of the two de Witt brothers. On the obverse, the Latin *INTEGER VITAE SCELERIS QVE PVRVS* ("The man upright in life and innocent of crime"⁵), exonerates the brothers from wrongdoing. Below on a scroll is written *HIC ARMIS MAXIMVS ILLE TOGA* ("One was great in military life, the other in civil life"). The reverse of the medal depicts in graphic, allegorical detail the de Witt brothers being eaten by a many-headed monster accompanied by the inscription: *NUNC REDEUNT ANIMIS INGENTIA CONSULIS ACTA ET FORMIDATI SCEPTRIS ORAC[ul]LA MINISTRI* ("Now

4. Van Loon (III,87) has a somewhat different interpretation of the iconography of this medal. In his view, the medal relates to the Franco-Dutch War (1672-78). The city behind Louis XIV in the background of the obverse is likely the Dutch city of Nijmegen, an important battle site for this war. On the reverse Louis (who considered the Dutch to be Protestant heretics) appears as a Roman soldier, with the Belgium lion at his feet. He is seen stomping on a hideous figure, representing the heretical United Provinces, with the female figure in the background holding a cup in her hand representing the Church of Rome. It may be noted that although this interpretation is different in some detail from that described in the text, in both views the medal epitomizes the conflict between Catholics and Protestants during this period of history.
5. The line is from the Roman poet Horace, *Odes* 1.22.1.

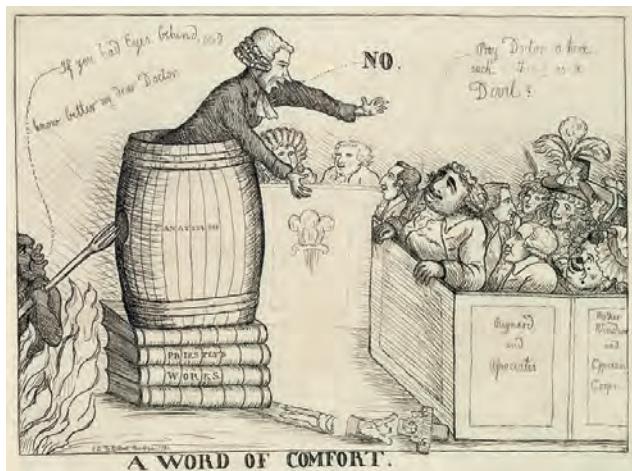


Fig. 6: *The Test Act: a Cartoon Satirizing the Efforts of Charles James Fox to Get the Test and Corporation Acts Repealed (1790)*. Unidentified artist. British natural philosopher and theologian Joseph Priestley is depicted preaching in a pulpit made from a barrel inscribed “FANATICISM”, to Fox seated in a box pew.



Fig. 7: *Netherlands. AR medal commemorating the Gunpowder Plot (1605)*. Unidentified artist. Eimer 39/86; MI i, 196/19; van Loon II, 22; Med. Hist. 30/7 (Christopher Eimer) 30 mm.



Fig. 11: *The Great Seal for the Lord High Admiral James II when Duke of York, with Heads of King Charles II and King James II (1665)* by Thomas Simon. Line engraving. (© National Portrait Gallery, London).



Fig. 12: *King James II (1684)* by Sir Godfrey Kneller. Oil on canvas. (© National Portrait Gallery, London).



Fig. 8: *England. AR medal commemorating the Popish Plot (1678)* by George Bower. MI i, 579/252; Eimer 260a (ANS 0000.999.34656) 35 mm.



Fig. 9: *England. AR medal commemorating the execution of Archbishop Laud (1645)* by John Roettier. Eimer 145; MI i, 315/147; Med. Hist. 53/7; van Loon II, 273. (ANS 0000.999.42703) 58 mm.



Fig. 10: *England. AR medal commemorating James, Duke of York's naval victory Against Holland (1665)* by John Roettier. MI i, 504/142; MH 1919,56; van Loon II, 505; Eimer 228 (ANS 0000.999.34631) 75 mm (images reduced).

we recall the tremendous deeds of our consul; and the speeches of our minister of state made kingdoms tremble⁶). On the scroll is written MENS AGITAT MOLEM ET MAGNO SE CORPORE MISCET (“One mind activates the whole mass and mingles with the vast body of the universe⁶”). Finally, the exergue summarizes the massacre: NOBILE PAR FRATRVM SAEVO FVROR ORE TRVCIDAT XX AVGVSTI (“Rage with a savage countenance slaughtered the noble pair of brothers, 20 August”); the chronogram reads 1672.

During the reign of William, the Netherlands was at war with Louis XIV (Franco-Dutch War, 1672–78). To strengthen his position in this war, in 1677 William married Mary Stuart (fig. 29), his first cousin and daughter of James (later, King James II of England). This marriage not only solidified an alliance of the Netherlands with England but also provided a hereditary justification for William’s subsequent claim to

the throne of England, since he was now not only the nephew but also the son-in-law of James II.

The Last Straw

The birth of a son to James II and Mary of Modena, James Francis Stuart, in 1688, suggested to many that “England would become merely a satellite state, under the control of an all-powerful Catholic monarch” (Vallance 2006), and provided the final stimulus for William to launch an invasion of England with the purpose of ultimately taking over the English monarchy. Indeed, William deposed James in 1688 at Torbay, a crucial chapter in English history, which was commemorated with paintings (fig. 30) and medals. One of these medals, made in the Netherlands (fig. 31), shows,

6. The line is derived in part from Seneca the Elder, *Suasoria* 6.26, where he quotes a praise of Cicero by an earlier author, Cornelius Severus.



Fig. 13: England. AR medal commemorating Bishop Sancroft and the seven bishops imprisoned in the Tower, by George Bower. MI i 622/37. (ANS 0000.999.34768) 50 mm (images reduced).



Fig. 14: Netherlands. AR cast medal on the stability of the Anglican Church by unknown medallist (EB), MI i, 625/42; Eimer 289. (Christopher Eimer) 57 mm (images reduced).



Fig. 15: Portraits of Anne Hyde, Duchess of York and King James II of England (1660s) by Sir Peter Lely. Oil on canvas. (© National Portrait Gallery, London).



Fig. 16: Portrait of Mary of Modena (ca. 1685) by William Wissing. Oil on canvas. (© National Portrait Gallery, London).



Fig. 17: England. AR medal commemorating the accession and coronation of James II and Queen Mary (1685) by George Bower. MI i, 610 /16 (ANS 0000.999.34755) 50 mm (images reduced).



Fig. 18: Portraits of Prince James Francis Edward Stuart with his Sister Princess Louisa Maria Theresa Stuart by Nicolas de Largillière (1695). Oil on canvas. (© National Portrait Gallery, London).

on the obverse, William III of Orange, as a Roman emperor, carrying the sword of Justice, is seen trampling on the serpent of Discord and joining hands, over a blazing altar (representing Religion), with Britannia, wearing the crowns of the three kingdoms (representing William's accession to the triple thrones of England, Scotland and Ireland). Beside her is the shield of Britain, containing the arms of Scotland, the shield being attached to an orange tree (symbol of William's House of Orange-Nassau) entwined with roses (symbol of the English Houses of Lancaster and York) and thistles (symbol of Scotland). At the foot of William are two fugitives fleeing: a Jesuit carrying a pyx (a container for carrying the consecrated host) and a monk carrying a cross. The fleeing Jesuit and monk represent Catholicism fleeing from the victorious Protestant William, who is greeted by Britannia. The rising sun suggests the hopeful state of England. On the reverse William can be seen on horseback leading his troops, with boats carrying additional forces near a fortified harbor, with a fleet in the distance. The reverse Latin inscription may be translated as "Against the Child of Perdition". The exergue legend summarizes the battle, "The Naval Expedition for the Liberty of England, 1688". As Mark Jones (1982, 120) has noted, this propaganda piece served to justify the invasion of England by William, who is portrayed as a liberator. Overall the medal indicates that with William's landing at Torbay, James was prevented from establishing Popery in England.

As a result of the landing at Torbay, James fled Ireland for France. A medal celebrating this action, again from the Netherlands (fig. 32), shows on the obverse James II, wearing a bag-wig, with the legend translated as "James II of Britain: the Runaway King". The device of James' hair confined in a bag occurs on satirical medals and refers to his flight. On the medal's reverse can be seen a stag with winged legs fleeing and looking back in terror. Behind is a broken tree and in the distance, a view of Waterford, Ireland. The legend provides this added insult: PEDIBUS TIMOR ADDIDIT ALAS. ("Fear added wings to his feet"⁷), with the exergue explaining: "He fled from Ireland, 12 July 1690".

Shortly after James' hasty departure, William claimed the throne of England (fig. 33), ruling jointly with his wife as William and Mary (King William III and Queen Mary II), an event commemorated in several portraits (fig. 34) and more than 30 medals, two of which are shown here (figs. 35–36), celebrating their coronation at Amsterdam in what has been called the Glorious Revolution. This revolution, also called the Revolution of 1688 and

7. A famed quote from Virgil's *Aeneid* 6.727, where, in Aeneas' trip to the Underworld, his father Anchises gives him an account of the history of the universe.



Fig. 19: Portrait of Louis XIV King of France and Navarre (1701) by Hyacinthe Rigaud. Oil on canvas.



Fig. 20: France. AE cast medal commemorating Henry IV, Marie De' Medici and the Dauphin, the future Louis XIII (1603) by Guillaume Dupré. Kress 105/556; Weiss BW529 (Benjamin Weiss) 67 mm (images reduced).



Fig. 21: Italy. AE medal (1673) by Giovanni Hamerani. Forrer II, 403; van Loon III, 89; Weiss BW373 (ANS 0000.999.44288) 45 mm.



Fig. 22: Netherlands. AR medal commemorating French persecution of protestants (c.1686). Unidentified artist., van Loon III, 312; Jones, 121/14; Attwood and Powell 44/3 (ANS 0000.999.44422) 58 mm (images reduced).

the Bloodless Revolution, though not nearly as bloody as most, was far from bloodless.⁸ Thousands perished in the ensuing battles, particularly afterwards as this assumption of the crown did not go unchallenged.

Major fighting continued between the forces of William III and those supporting James (the Jacobites) in a series of Jacobite Rebellions that occurred during the reign of William and Mary. Although James, as Duke of York, was a highly successful naval commander (fig. 10), a critical defeat of the Jacobites took place in 1690 in Ireland at the Battle of the Boyne when, under the leadership of Marshal Friedrich Hermann Schomberg, the army of William decisively defeated James and his forces. In a medal commemorating this event, the iconography of which depicts Schomberg as Hercules, who at the conclusion of his labors, planted his club and dedicated it to Mercury. The club was transformed by the gods into an olive tree, its branches being emblematic of a termination of warfare. The inscription engraved on the edge of this medal is particularly relevant to the religious nature of this particular period of history as it states: PRO RELIGIONE ET LIBERTATE MORI, VIVERE EST. ("To die for religion and liberty is to live").

The Battle of the Boyne led to the end of the Williamite War (also called the Jacobite War) in Ireland, with the predictive issuance of several medals from the Netherlands commemorating the "Pacification of Ireland". One of these, shown in fig. 38, alludes to the state of the Jacobites in England and Ireland. The reverse presents a raging lion, representing William, trampling on a prostrate Hydra, symbolizing popery, with a Jacobite spaniel fawning submissively at the feet of a lioness, representing Mary. The inscriptions on the reverse—PARCERE SVBIECTIS, ET DEBELLARE SVPERBOS ("To spare the humble and to subdue the proud") and on the edge, ET REGNARE PARES, ET MIRE SE INTER AMARE ("Equal in governing and in the exceeding love they bear to each other")—are gratuitous compliments to William and Mary.

The Jacobites persisted for many years thereafter in their quest to regain the crown, first supporting James Francis Stuart as James (III), the son of James II and Mary of Modena, who titled himself James III of England (hence, the Elder Pretender) and who spent a good deal of his life attempting to regain control of England

8. Virgil, *Aeneid* 8.224. Harding (2011, 20) suggests that the stag "might also refer to a poem written by Dryden after turning Catholic in 1687 in which a hind represents the Church of Rome."
9. Harris 2006; Miller 1999; for original documents related to this period, see Pincus 2005.
10. Virgil *Aeneid* 6.854.



Fig. 23: Portraits of William II Prince of Orange and His Wife Mary Stuart (1647) by Gerrit van Honthorst. Oil on canvas.



Fig. 24: Netherlands. AR medal commemorating the death of William II, Prince of Orange (1650) by Sebastian Dadler. Wiecek 133; van Loon II, 341; Maué 76; Weiss BW131 (ANS 1942.12.6) 69 mm (images reduced).



Fig. 25: Netherlands. AR medal commemorating William III, Prince of Orange by Pieter van Abeele. Van Loon II, 376/I; Scher 32/18 (ANS 0000.999.56794) 65 mm (images reduced).



Fig. 26: Netherlands. AE medal commemorating the murder of the brothers De Witt at The Hague (1672) by Pierre Aury. Van Loon III, 81.1; Pollard 869/937; Scher 39; Weiss BW005 (ANS 1940.100.2927, bequest of R.J. Eidlitz) 65 mm (images reduced).



Fig. 27: Netherlands. AR medal commemorating the murder of the brothers De Witt (1672). Van Loon III, 84 (ANS 1940.100.2928, bequest of R.J. Eidlitz) 50 mm.



Fig. 28: The corpses of the brothers Jan and Cornelis De Witt, hanging on the Groene Zoodje at the Lange Vijverberg in The Hague (1672) by Jan de Baen. Oil on canvas.



Fig. 29: France. AR medal commemorating the marriage of William III, Prince of Orange, and Princess Mary (1677) by Nicholas Chevallier. MI i, 568/235; van Loon III, 222; Farquhar 1910/208; Eimer 256; Weiss BW685r (ANS 1965.263.6) 40 mm.

back to Catholic rulers from the Protestant and foreign Hanoverians (the Jacobite Rebellions).¹¹ Fig. 39 shows an example of a propaganda piece issued during this period. It depicts on the obverse James III (VNICA SALVS, “The only safeguard”), while on the reverse the Hanoverian Horse (representing the Hanoverian King George I) tramples upon the Scottish Unicorn and English Lion, a grieving Britannia seated nearby, with a view of the Thames and London in the distance. The legend is translated as, “What is more grievous than being in captivity?”¹⁰ Later his son, Charles Edward Stuart (Bonnie Prince Charlie, the Younger Pretender) (fig. 40) also made several attempts to restore the throne to the Stuarts. All these efforts were in vain as the Battle of the Boyne had firmly established William as the Protestant King of England, Scotland, and Ireland. This battle is of such historical importance to many Protestants that it is still celebrated by the Unionist community in Northern Ireland.¹²

Historical Consequences

The historical consequences of the Glorious Revolution were profound and long-lasting. With the death of Mary in 1694, William ruled by himself until his own death in 1702. During this time, he concluded the Treaty of Ryswick in 1697, which resolved the Nine Years’ War between France and the Grand Alliance, ushering in a period of relative peace for Britain. As with other important historical events, this treaty was commemorated by the issuance of medals (fig. 41) and other works of art (fig. 42). As part of this treaty, Louis XIV recognized William III as King of England and agreed to no longer assist James III. Absent French backing, the Jacobites posed no further serious threats to William’s reign. Further, it was during this period that the antagonisms that existed for centuries between the Church of England and those adhering to other religions were firmly codified into law. In 1701, as William and Mary were without heirs, Parliament, in order to ensure that the crown not fall into the hands of a Catholic, passed the Act of Settlement, which had the effect of assuring that only Protestants could succeed to the English throne. Following the death of Anne in 1714, in accordance with the Act of Settlement, the next Protestant in line to the throne of England was a German from Hanover, in the person of George I (fig. 43). This Hanoverian line continued for nearly two centuries until the death of Queen Victoria in 1901.



Fig. 30: Prince of Orange landing at Torbay (1852) by William Miller after J.M.W. Turner. Engraving. *The Art Journal* 1852 (New Series Volume IV). George Virtue, London.



Fig. 31: Netherlands. AR medal commemorating the landing of William of Orange at Torbay (1688) by Regnier Arondeaux. MI i, 640/66 (Ira and Larry Goldberg) 49 mm (images reduced).



Fig. 32: Netherlands. AR medal commemorating the flight of James II from Ireland (1689) by Jan Smeltzing. MI i, 719/142; Eimer 330; van Loon IV 10. (ANS 0000.999.34796) 49 mm (images reduced).

11. Harding (2011, 62) suggests that this medal was “meant to be a more general indictment of the moral climate under the Hanoverians” following the economically disastrous collapse of South Sea Company stock in 1720. For a treatise describing the medals of the Jacobite movement, see Woolf 1998.

12. See J. Kleeberg’s article, “Countermarks of the Troubles in Northern Ireland,” in this issue of *ANS Magazine*.



Fig. 33: Portrait of King William III (c.1677) Published by Alexander Browne, after Sir Peter Lely. Messotint. (© National Portrait Gallery, London).



Fig. 34: King William III and Queen Mary II celebrating their coronation (1689) by Romeyn de Hooghe, published by Carel Allard. Etching with additional letterpress text. (© National Portrait Gallery, London).



Fig. 35: Netherlands. AR cast medal commemorating the coronation of William and Mary at Amsterdam (1689) by unknown medallist. Eimer 309A; MI i, 678/54; van Loon III, 390 (Christopher Eimer) 62 mm.



Fig. 36: Netherlands. AR medal commemorating the coronation of William and Mary (1689) by Regnier Arondeaux. MI i, 668/39; van Loon III, 390 (0000.999.34777) 61 mm.



Fig. 37: Germany. AR medal commemorating the death of Marshal Schomberg in the Battle of the Boyne (1690) by Philipp Heinrich Müller. MI i, 717/139; van Loon IV, 9; Thoyras, VII,1; Eimer 329; Weiss BW179 (ANS 0000.999.34798) 49 mm.



Fig. 38: Netherlands. AR medal commemorating the pacification of Ireland (1691) by D. Drappentier. MI ii, 39/220; van Loon IV, 57; Eimer 340 (ANS 0000.999.34809) 54 mm.

The Act of Settlement was later extended to Scotland as a result of a section of the Acts of Union between England and Scotland, passed in 1707, an historic event commemorated again in paintings and medallic art (figs. 44–45), and which, along with other bills, remains today one of the main constitutional laws governing the religious requirement to succession not only to the throne of the United Kingdom but, following British colonialism, also to those of the other Commonwealth realms. It may be noted in passing that this type of religious proscription also extended to Jews. Indeed, until late in the 19th century there were still laws preventing Jews from even serving in Parliament.

The passage of these acts and the final defeat of the Catholic Jacobites ended any chance of Catholicism becoming re-established in England. Indeed, it would be some time before Catholics and nonconformist Protestants had full political rights. This second-class citizenship encouraged the continued emigration and settlement of nonconformist Protestants, such as Quakers and Baptists, to the New World, expanding their colonies throughout the northern hemisphere. For Catholics, it was particularly disastrous, both socially and politically, for they were denied the right to vote and sit in Parliament for over 100 years thereafter. They were also denied commissions in the British army. Further, the monarch was not only forbidden to be Catholic, they were not even permitted to marry a Catholic, thus ensuring a perpetual Protestant succession to the British throne. This latter injunction exists to this day.

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Fig. 39: England. AR medal commemorating James (III) Stuart, the Elder Pretender (1721) by Ottone Hamerani. MI ii, 454/63; Molinari 41/124; Eimer 493; Weiss BW148 (ANS 0000.999.37294) 50 mm.



Fig. 40: Portrait of Prince Charles Edward Stuart (1738) by Louis Gabriel Blanchet. Oil on canvas. (©National Portrait Gallery, London).



Fig. 41: England. AR medal commemorating the Treaty of Ryswick (1697) by John Croker. Eimer 372; MI ii, 192/499; van Loon IV, 250; Farquhar 1912/2423; Thoyras, XX,1.; Weiss BW728 (ANS 0000.999.37133) 70 mm.



Fig. 42: The Treaty Of Ryswick (1697) Line engraving. Representatives from France, Great Britain, Holland and Sweden at Ryswick, The Netherlands, that ended the Nine Years' War between France and the Grand Alliance.



Fig. 44: England and Scotland with Minerva and Love (1633–34), an allegory of the Union of the Crowns by Peter Paul Rubens, The child here represents the young prince Charles Prince of Wales, later King Charles I of England, as the embodiment of the union of England and Scotland. Three women crown him: the one in red personifies England; the second in yellow, Scotland; and the third, Minerva, Goddess of Wisdom and War. Oil on panel.



Fig. 43: Germany. AR medal commemorating the accession of George I (1714) by Georg Wilhelm Vestner. George I is represented as St. George on horseback slaying a dragon (representing Catholicism) with Victory hovering above crowning him. Eimer 73/469; MI ii, 425/12; Forrer VI, 253; Brockmann, 145/817; Weiss BW569 (ANS 0000.999.37330) 45 mm.



Fig. 45: England. AR medal commemorating the union of England and Scotland (1707) by John Croker. MI ii, 298/115; van Loon IV, 349; Thoyras I, 8; Eimer 423; Weiss, BW588 (ANS 0000.999.37181) 70 mm.

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Facing page: Mural in the Bogside, Derry/Londonderry, depicting events of January 30, 1972 ("Bloody Sunday"). In this rendition of an iconic photograph, Father Edward Daly tries to escort the mortally wounded Jackie Duddy to safety.

COUNTERMARKS OF THE TROUBLES IN NORTHERN IRELAND: The Examples in the Collection of the ANS

John M. Kleeberg

In the late 1960s, sectarian antagonism in Northern Ireland degenerated into thirty years of extreme violence. Simultaneously with the outbreak of violence (figs. 1-3), the coinage began to be countermarked with Loyalist mottos and acronyms. These countermarked coins were circulating as early as 1967. This is evidenced by the request posed by Miss Sheelagh Mary Murnaghan on February 28, 1968 in Stormont, the Northern Ireland Parliament (fig. 4). She asked that the Minister of Finance take some action "to counter the racket that is going on in regard to the coinage of the Republic of Ireland. It would seem that some action should be taken here if only as a matter of courtesy to our southern neighbours and that a stop should be put to this abuse of the Republic's coinage."¹

The countermarking coincided with the transition to a decimal currency in the Republic of Ireland and the United Kingdom. Irish and British coins at this period had the same sizes and weights and were struck by the British Royal Mint. The countermarking of the new coinage occurred with very little delay after issue. The very first Irish decimal coins (5p and 10p) were given out on September 3, 1969. In December 1969, Dr. T. S. Agnew, who lived in Jerrettspass near Newry, received one of the new 10ps countermarked UVF from his local bread roundsman.²

In 1979, the Irish currency, which had been at parity with British sterling, joined the European snake and was pegged to the Deutsche Mark. Beginning on March 30, 1979, the Irish currency depreciated versus British sterling.³ Hitherto Irish coins and notes had freely circulated within Northern Ireland; from March

1979 onwards the Irish coins were systematically culled from circulation.⁴ Since the Loyalist countermarking attacked Irish coins, there was no point in Loyalist countermarking after 1979. (The "RIRA" countermark of the twenty-first century will not be discussed in this article.)

Several countermarks have a later *terminus post quem* than 1967:

UDA (Ulster Defence Association):

The UDA was founded in September 1971.⁵

LAW (Loyalist Association of Workers):

The LAW was founded in the late summer of 1971.⁶

VUPP (Vanguard Unionist Progressive Party):

The VUPP was founded on March 30, 1973.⁷

UFF (Ulster Freedom Fighters): This name for members of the UDA who carried out terrorist actions was adopted beginning on June 16–17, 1973.⁸

REES MUST GO: Merlyn Rees (fig. 5) became Northern Ireland Secretary on March 5, 1974.⁹

This countermark probably refers to the resistance to the British government during the Ulster Workers' Council strike of May 1974.¹⁰

1. 1967–68 Stormont Deb. 1680 (Feb. 28, 1968)

2. Seaby 1973, 13.

3. Honohan and Murphy 2010.

4. Magowan 1988–89, 79.

5. Bew and Gillespie 1999, 39–40; McDonald and Cusack 2004, 20.

6. Boulton 1973, 146.

7. Bew and Gillespie 1999, 62; McDonald and Cusack 2004, 49; CAIN 2013b.

8. Bew and Gillespie 1999, 64; McDonald and Cusack 2004, 58.

9. Bew and Gillespie 1999, 81.

10. McDonald and Cusack 2004, 75–80.



Fig. 1: Boy petrol bomber during the Battle of the Bogside, 12–14 August 1969, in Derry/Londonderry, Northern Ireland (© Clive Limpkin [Penguin]).

No countermarks are known on host coins dated later than 1971, which suggests that countermarking was a phenomenon restricted to the period 1967–74. Michael Dolley (1974b, 381) was also of this opinion, noting in 1974, “It could be that the craze for this particular form of misdemeanor is on the wane.” The find spots recorded for the countermarks are South Belfast, Ballynahinch, Carryduff, Poyntzpass, and Jerrettspass/Newry, essentially localities in County Down.¹¹ These find spots reflect where the pioneering students of this coinage resided and worked. The medical doctor Dr. T. S. Agnew of Jerrettspass near Newry was especially careful to record where he received the countermarks.¹² It is not known if the countermarked coins circulated outside this area. Michael Dolley suggests that the countermarks were applied at local Belfast metalworking firms.¹³ In East Belfast, the countermarking is thought to have been done at the shipbuilding yards of Harland & Wolff (famous for having built the *Titanic*) and the aircraft manufacturer, Short Brothers. Another center of metalworking, and thus of countermarking, was the engineering firm Mackie’s International in West Belfast, a manufacturer of textile machinery. The countermark RATHCOOLE also points to a Belfast origin, because Rathcoole is a large housing estate to the immediate north of Belfast.¹⁴

The countermarking of the Irish coins is connected to a general boycott of Irish goods and currency, which was called for by, among others, the Ulster Volunteer Force (UVF).¹⁵ Probably produced as part of this campaign is a Loyalist poster stating: “BAN ALL GOODS/FROM THE IRISH REPUBLIC/AND/REFUSE ALL IRISH MONEY” (fig. 6; CAIN 2013c). In the autumn of 1969 it was reported that “In some parts of extreme Protestant Belfast businessmen are returning bank notes and coins from the Republic to the banks because their customers will not accept them.”¹⁶ The Protestant extremist John McKeague declared: “The boycott is certainly working. Eire money is not legal tender here and I don’t see why we should handle the money of the enemies of Ulster. We want the Northern Ireland Government to pass a bill making the use of Eire money illegal here.”¹⁷ Because many of the countermarks refer to events of 1971–72, they may be linked to a second boycott of Irish goods and currency, called for by the Unionist politician Bill Craig (fig. 7) after Stormont was prorogued and direct rule from Westminster imposed on March 30, 1972.¹⁸

11. Seaby 1973, 14.

12. Seaby 1973, 13.

13. Seaby 1973, 12; Dolley 1974, 58.

14. Hamilton 2008, 12, 16–17; McKay 2000, 110.

15. Cusack and McDonald 1997, 80.

16. Young 1969.

17. Young 1969.

18. Boulton 1973, 157–58; Conroy 1980.



Fig. 2: Provisional Irish Republican Army member aiming an AR-18 rifle.



Fig. 4: Stormont Castle, the Northern Ireland Parliament



Fig. 3: British Troops on patrol in Northern Ireland.



Fig. 5: Merlyn Rees (Bassano Ltd. ©National Portrait Gallery, London).

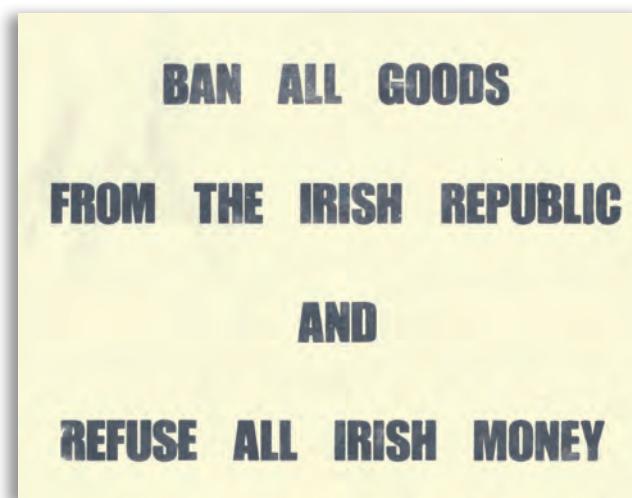


Fig. 6: Loyalist poster calling for a ban on Republican goods and money.



Fig. 7: William Craig.

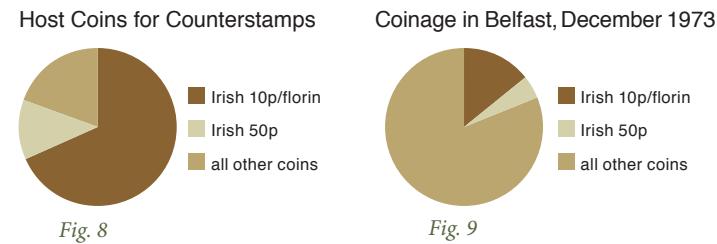


Fig. 10: Ireland, 10 pence, 1969: FTP on reverse (Jerome Haggerty Collection), 28 mm.



Fig. 11: Ireland, 10 pence, 1969: CONWAY/IS/EVIL on reverse (ANS 1975.128.2, gift of W. von Halle), 28 mm.



Fig. 13: Ireland, 10 pence, 1969: IRA/BLOOD/MONEY on reverse, not individual punches but chisel marks, body of Atlantic salmon obliterated (ANS 1975.128.1, gift of W. von Halle), 28 mm.

Fig. 15: Prime Minister Terence O'Neill.



Fig. 12: Cardinal William John Conway.



Fig. 14: Ireland, 10 pence, 1969: CRAIG on reverse on body of Atlantic salmon (1975.128.3, gift of W. von Halle), 28 mm.



Fig. 16: Ian Paisley, posing in front of the statue of Sir Edward Carson.

In a survey of coins drawn from circulation in Belfast in December 1973, Dolley (1974b, 381) found that one third of the coins were Irish, the other two thirds UK coinage. A comparison of his survey with the host coins for countermarks shows that the countermarks are heavily skewed towards the Irish 10 pence/Florin, and, in second place, the Irish 50 pence piece (see figs. 8–9). The preference for 10 pence and 50 pence pieces suggests that the coins were circulated through cigarette vending machines. There certainly was no lack of these: in 2012, it was estimated that there were 1,800 cigarette vending machines in Northern Ireland.¹⁹

One group of countermarks is overtly anti-Catholic. These include those coins marked FTP, for “Fuck the Pope” (fig. 10); and the mottos “NO POPE HERE” and “FREE IRELAND FROM ROME.” Observers have noted how sectarian invective is reproduced through a dialectical process aptly termed “Mirror Hate”: “Loyalist gables inscribed with FTP (‘Fuck the Pope’) clearly mirror nationalist counterparts sporting FTQ (‘Fuck the Queen’).”²⁰

A coin in the collection of the American Numismatic Society, “CONWAY IS EVIL” (fig. 11) refers to William John Conway (1913–77)(fig. 12). Conway grew up and was educated in Belfast. He was appointed Archbishop of Armagh and Primate of All Ireland in 1963 and named cardinal in 1965. Conway took a very active role in the Second Vatican Council.²¹ His best remembered statement came in September 1971, when he condemned the British policy of mass internment, but also condemned a “small group of people who are trying to secure a united Ireland by use of force... Who in their sane senses wants to bomb a million Protestants into a united Ireland?”²² In recent years Conway has been criticized for his cover up (with the British Home Secretary William Whitelaw) of the “Provo Priest,” Father James Chesney, who was behind the Claudy bombing that killed nine civilians.²³

Another group of countermarks uses hostile terms for the Irish: “KICK A MICK,” “TAIG,” and “WOG.” Normally “wog” is a racial slur applied to Middle Eastern and Asian peoples, but in Northern Ireland it was put to use as yet another anti-Irish term, calling the Irish “bog wogs.”

The anti-Irish acronym “KAI” has a complicated history. The two football (soccer) teams in Glasgow that make up the “Old Firm,” Rangers and Celtic, have a devoted fan base in Northern Ireland, split along sectarian lines. At the 1966 Scottish Cup Final the winning goal was scored from 25 yards away by Rangers’ Danish full back, Kai Johansen. Rangers fans went wild with delight and the Danish name “Kai” was on everyone’s

lips.²⁴ Unfortunately sectarian hatred applied another meaning to the initials KAI: “Kill All Irish.”²⁵ It is in this latter sense that it appears as a countermark. “Rathcoole KAI” is a Protestant youth gang that was formed in the early 1970s on the Rathcoole housing estate with about 200 members.²⁶

Countermarking began as part of a Loyalist economic boycott of the currency and goods from the Republic of Ireland. The mottos “FOREIGN” and “OUT” are defacements of Irish coinage urging that Irish coinage be excluded from circulation in Northern Ireland. The Irish halfpenny depicted a sow and her piglets, and so another anti-Irish coinage countermark is the epithet “PIG MONEY.”

Two mottos that appear on the coinage attack Republican paramilitaries: “IRA SCUM” and “IRA BLOOD MONEY” (fig. 13).

A common countermark (and one that antedates the late 1960s) is the date “1690” or “REM. 1690” or “1688.” 1688 is the date of the Glorious Revolution, when the Protestant William of Orange drove the Roman Catholic James II from the English throne. 1690 commemorates William’s victory over James at the Battle of the Boyne. “LOL” stands for “Loyal Orange Lodge.” The Orange Order is a secret society organized on Masonic lines that is dedicated to upholding the Protestant supremacy in Northern Ireland. In the mid-twentieth century it had a large membership in Northern Ireland because it enabled Protestant men to obtain employment and advance in their careers.

Countermarks that refer to the Unionist politician William Craig (fig. 7) and the Vanguard movement are particularly abundant. They include “CRAIG,” “VANGUARD,” “VAN,” “LAW” (for the Loyalist Association of Workers), VV (for “Vanguard Victory”) “VUPP” (Vanguard Unionist Progressive Party)(fig. 14). After starting out as a talented young man in a hurry, Bill Craig entered a series of increasingly dark Faustian bargains with the forces of violence and fascism. Born in 1924, Craig joined the Royal Air Force in 1943 and saw action as a rear-turret gunner in Lancaster bombers. As Chief Whip at Stormont, his support helped propel the modernizing politician Captain Terence

19 Northern Ireland Executive 2012.
 20 Davis 1992, 3.
 21 Hanley 2009.
 22 Bew and Gillespie 1999, 39.
 23 Hutchinson 2010; Tebbit 2010.
 24 Kai Johansen Obituary 2007.
 25 McKay 2000, 110.
 26 Hamilton 2008, 16.

O'Neill (fig. 15) to the leadership of the Unionist Party and the premiership of Northern Ireland. Craig was rewarded with a series of portfolios in the Stormont government.²⁷ In 1966 civil disobedience increased in the wake of the protests of the Northern Ireland Civil Rights Association and the violent opposition to them led by Reverend Ian Paisley (fig. 16). O'Neill, thinking that Craig would be an effective troubleshooter, appointed him Minister of Home Affairs. Unfortunately, in that role Craig decided to break with O'Neill's modernization strategy and, as the leader of hardline Unionism, make a bid for the leadership of the Unionist Party. When a civil rights march that had been planned for Derry/Londonderry on October 5, 1968, was banned but went ahead anyway, Craig ordered the Royal Ulster Constabulary to stop it: "Use the stick, man, use the stick!"²⁸ O'Neill finally sacked Craig on December 11, 1968.²⁹ On February 9, 1972, Craig founded Ulster Unionist Vanguard to fight for hardline Unionism within the Unionist party.³⁰ Craig held Vanguard rallies with fascist trappings and gave a series of increasingly violent speeches. Addressing the right-wing Monday Club, he announced, "We are prepared to come out and shoot and kill. I am prepared to come out and shoot and kill. Let us put the bluff aside. I am prepared to kill, and those behind me will have my full support."³¹ On March 30, 1973, he converted Vanguard into an independent political party, the Vanguard Unionist Progressive Party,³² and in the February 1974 UK general election Craig won a seat at Westminster as the MP for East Belfast. In 1975, however, Craig, along with the Official Unionists and the Catholic Social Democratic and Labour Party (SDLP), proposed that a coalition government take power for the duration of the Troubles. Unfortunately for Craig, Vanguard fell apart over the power sharing issue and Craig had to resign as Leader.³³ Craig lost his East Belfast seat in the May 1979 UK general election and his political career was over. He died in 2011.³⁴

Two countermarks refer to Ian Paisley (fig. 16). The ANS has one example that says, simply, PAISLEY (fig. 17). Another has been reported with UP PAISLEY/UVF on an Irish ½ crown of 1951 (thus it circulated before decimalization in 1971).³⁵ Paisley began as a fundamentalist Presbyterian street-corner preacher and founded his own breakaway Presbyterian church, the Free Presbyterian Church of Ulster. Paisley became a political leader in the 1960s, forming first the Protestant Unionist Party, and subsequently the Democratic Unionist Party. By the twenty-first century the Democratic Unionist Party had become the largest party in Northern Ireland. Paisley crystallized the fears and the conservative backlash felt by many among the Protestant working and lower middle classes and rural

farmers in Northern Ireland. This backlash arose not only in reaction to the Catholic demands for equality of treatment in housing, employment, voting, and other civil rights, but also in response to the general social upheaval of the 1960s. Protestants felt that they were being betrayed over and over by their leadership—by the governing Unionist Party monolith led by O'Neill, by the British government, and even by the increasingly ecumenical churches.³⁶ There was one man and one man alone who was ready to stanch the tide of betrayal—that man was Ian Paisley.³⁷ Paisley says, in effect, to his electorate, "Everyone else is going to betray you, but I will not betray you." This is the essence of his appeal.

The commonest countermark is the three letters "UVF" (Ulster Volunteer Force)(figs. 18–23). Out of a group of 101 countermarked coins surveyed by Wilfred Seaby, 56 bore the acronym "UVF."³⁸ The original UVF was established in 1912 to resist the granting of Home Rule to the entire island of Ireland, and, by threatening civil war, ensured Irish partition. In March 1966 the name was revived by Gusty Spence for an underground paramilitary organization.³⁹ Whereas the UVF was a small underground conspiracy, the UDA (Ulster Defence Association) was a public mass movement. As law and order broke down in working-class districts amidst the rioting and sectarian cleansing that followed in 1969, Protestant and Catholic slums formed their own self defense units (fig. 24). The Protestant units merged in September 1971 to form the UDA. They flooded the streets of Belfast with marchers wearing bush hats, sunglasses, and anoraks (the UVF, by contrast, wears black turtleneck sweaters). The "Ulster Freedom Fighters" was an alternative name for the UDA, which was first adopted in June 1973 and took credit for acts of terrorist violence.⁴⁰ In the cynical view of the long-time SDLP MP for West Belfast, Gerry Fitt, "a man would be a member of the UDA by day and a member of the UFF by night."⁴¹ Because their acts of violence were not carried out in their own name, but in that of the cover name UFF, they were able to avoid being banned until August 10, 1992.⁴²

The initials "PDV" appear on at least two coins, in association with "UVF" and "1690," and presumably stand for a paramilitary called the Protestant Defence Volunteers. One of the coins has a long enough provenance that the countermark must be a genuine one,⁴³ and the punches link with the other coin.⁴⁴ This organization, however, is recorded nowhere in the literature. Evidently it was such a fly-by-night organization that it only produced this countermark and then its members joined other paramilitaries.



Fig. 17: Ireland, 50 pence, 1970: EIRE on obverse gouged out, PAISLEY on reverse (ANS 1975.107.5, gift of W. von Halle), 30 mm.



Fig. 18: Great Britain, 50 pence, 1969: UVF on obverse, ULSTER on reverse (ANS 1975.107.2, gift of W. von Halle), 30 mm.



Fig. 19: Ireland, 50 pence, 1970: UVF on reverse (ANS 1975.107.3, gift of W. von Halle), 30 mm.



Fig. 20: Ireland, 10 pence, 1969: UVF on reverse (ANS 1975.107.6, gift of W. von Halle), 28 mm.



Fig. 21: Ireland, 50 pence, 1970: UFF on obverse, UVF on reverse (ANS 1975.107.7, gift of W. von Halle), 30 mm.



Fig. 22: Ireland, 10 pence, 1969: UV on obverse (ANS 1975.107.9, gift of W. von Halle), 28 mm.



Fig. 23: Ireland, penny, 1942: UVF on obverse (Jerome Haggerty Collection), 26 mm.

27 Ryder 2011.
 28 Bew and Gillespie 1999, 3–4; Ryder 2011.
 29 Boulton 1973, 80; Bew and Gillespie 1999, 9; McDonald and Cusack 2004, 68.
 30 Bew and Gillespie 1999, 46.
 31 Bew and Gillespie 1999, 56; Ryder 2011.
 32 Bew and Gillespie 1999, 62.
 33 Craig 1975.
 34 Ryder 2011.
 35 Young 1973, 76.
 36 Tanner 2001, 362; Bruce 2007, 259.
 37 Bruce 2007, 252, 254–56.
 38 Seaby 1973, 16.
 39 Boulton 1973, 25–26.
 40 McDonald and Cusack 2004, 58.
 41 McDonald and Cusack 2004, 63.
 42 CAIN 2013a.

The only Republican countermark known from the 1967–74 period is a group of coins countermarked “IRA” (figs. 25–28). The earliest recorded example was on an Irish 50p received in change at a refreshment tent at the Ulster 71 exhibition on May 20, 1971, by John Colm and Peter Holmes.⁴⁵ One IRA countermark in the Haggerty Collection (fig. 28) has a strong resemblance to two Loyalist countermarks, UVF and FTP. The reason for the resemblance is not because the IRA countermark is a forgery (an example was pulled from circulation as early as May 1971) but because this is probably a “false flag” countermark. In the 1960s the IRA in the North was largely dormant.⁴⁶ Protestant extremists wanted to overthrow O’Neill and have the Unionists unite against the IRA threat—but the IRA was not doing anything at the time. So in 1969 the UVF carried out a series of “false flag” bombing attacks against power stations and reservoirs, and then called in and took the credit on behalf of the IRA.⁴⁷ These countermarks would be “false flag” markings, designed to raise the fears among the Protestant majority about an IRA revival, just as the water supply bombings

were “false flag” terrorist actions. The punches bear a strong resemblance to other, clearly Loyalist, markings. Furthermore, in the 1960s the IRA referred to itself officially not as the IRA, but by its Irish name: Óglaigh na hÉireann (see fig. 29 for an example of 1960s IRA official stationery). Moreover, the only Republican countermark known is that of the IRA—every other countermark is Loyalist. Where are the other mottos from the Republican tradition, a tradition that is certainly as rich in mottos as the Loyalist tradition? These IRA countermarks are more likely to have been applied by Protestant Loyalists who wanted to scare the Unionist population with the threat of an IRA revival and drive them out of O’Neill’s moderate Unionism and towards extremist, hardline leaders.

43 This coin was donated by C. D. Deane to the Ulster Museum in January 1971 (Seaby 1973, 14, 19).

44 Troubled Coins 2008.

45 Colm and Holmes 1971

46 Boulton 1973, 66.

47 Boulton 1973, 92-107.

Mottos

Phrase	Source
BAN/EIRE/GOODS	Seaby 1973, 19
BOYCOTT/EIRE	Dix Noonan Webb 2006 lot 659
CONWAY/IS EVIL	ANS 1975.128.2
CRAIG	ANS 1975.128.3
FOREIGN	Dix Noonan Webb 2006 lot 660-61
FOREIGN COIN	Seaby 1973, 19
FREE IRELAND/FROM ROME	Dolley 1974b, 382
IRA/BLOOD/MONEY	ANS 1975.128.1
IRA SCUM	Seaby 1973, 19
KEEP ULSTER BRITISH	Dix Noonan Webb 2006 lot 663
KICK A MICK	Dix Noonan Webb 2006 lot 664
NO POPE	Seaby 1973, 19
NO POPE HERE	Seaby 1973, 19
OUT	Dix Noonan Webb 2006 lot 666
PAISLEY	ANS 1975.107.5
PIG MONEY	Dix Noonan Webb 2006 lot 668
RATHCOOLE KAI WOG UVF	Dix Noonan Webb 2006 lot 667
REES/MUST GO	Dix Noonan Webb 2006 lot 669
SEND PADDY HOME	Dix Noonan Webb 2006 lot 671; Young 1989, 40
TAIG	Dix Noonan Webb 2006 lot 672
ULSTER	ANS 1975.107.2
ULSTER IS BRITISH	ANS 1975.107.4
ULSTER VANGUARD	Dix Noonan Webb 2006 lot 690
UP PAISLEY	[Young] 1973
VANGUARD	Seaby 1973, 14, 19; Dolley 1974b, 383
WIPE OUT TAIGS	Dix Noonan Webb 2006 lot 696



Fig. 24: UVF mural near Shankill Road, Belfast, Northern Ireland (photograph by Ramon Sitomon).

Acronym	Meaning	Source
FTP	Fuck the Pope	Dolley 1974b, 381; Jerome Haggerty Collection
IRA	Irish Republican Army	Colm and Holmes 1971; Seaby 1973, 16; ANS 1975.107.8; Jerome Haggerty Collection
KAI	Kill All Irish	Dolley 1974b, 382; Troubled coins 2008
LAW	Loyalist Association of Workers [formed summer 1971]	Dix Noonan Webb 2006 lot 665; Troubled coins 2008
LOL	Loyal Orange Lodge	Seaby 1973, 14
PDV	Protestant Defence Volunteers	Seaby 1973, 19; Troubled Coins 2008
REM 1690	Remember 1690 [the Battle of the Boyne]	Seaby 1973, 19
UDA	Ulster Defence Association [formed September 1971]	Dolley 1974a, 60; Seaby 1973, 19
UFF	Ulster Freedom Fighters [nom de guerre adopted June 16-17, 1973]	Dolley 1974a, 60; ANS 1975.107.7
UV	Ulster Vanguard	Seaby 1973, 19
UVF	Ulster Volunteer Force	Seaby 1973, 19
V	Vanguard	Seaby 1973, 19
VV	Vanguard Victory	Dolley 1974a, 60
VAN	Vanguard	Troubled coins 2008
VUPP	Vanguard Unionist Progressive Party [formed March 30, 1973]	Seaby 1973, 19; Troubled coins 2008
1690	[Date of the Battle of the Boyne]	Seaby 1973, 19; Troubled coins 2008



Fig. 25: Ireland, 50 pence, 1970: ULSTER IS BRITISH on reverse (ANS 1975.107.4, gift of W. von Halle), 30 mm.



Fig. 26: Great Britain, 10 pence, 1968: IRA on obverse; R double punched (ANS 1975.107.8, gift of W. von Halle), 28 mm.



Fig. 27: Great Britain, florin [2 shillings], 1956: IRA on obverse (Jerome Haggerty Collection), 28 mm.



Fig. 28: Great Britain, 2 new pence, 1971: IRA on obverse (Jerome Haggerty Collection), 26 mm.

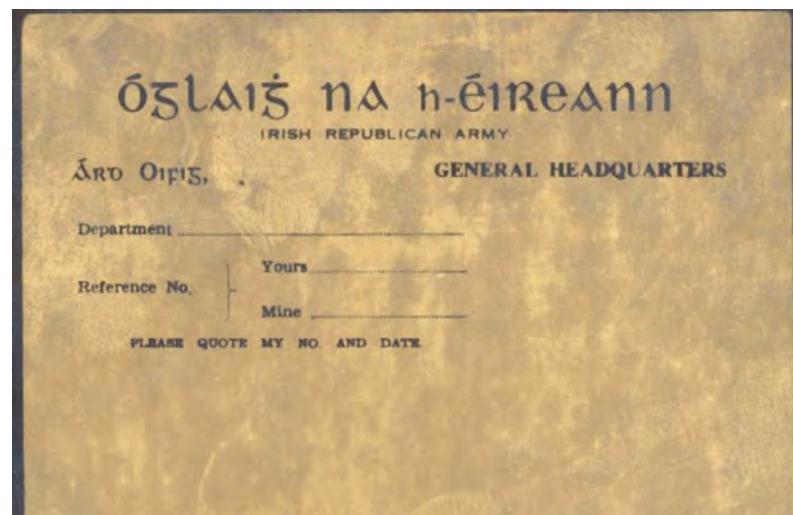


Fig. 29: An example of official 1960s Irish Republican Army stationary.

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Facing Page: Museo Histórico Nacional, 2011.
Photograph by Alonso Jiménez Quesada.

PAST MEETS PRESENT: Public Numismatic Collections in Chile

Disnarda Pinilla

In its capital city of Santiago, Chile boasts two major public numismatic collections, both of which have recently renovated spaces to exhibit their holdings. Because both collections focus primarily on coins, medals, and banknotes produced in Chile, some background on Chilean currency is in order before discussing the collections themselves.

The Beginnings of Currency in Chile

In 1535, Charles V decreed that gold bars in the Spanish colonies be marked, initiating European-type currency in Chile. By the time of the founding of Santiago in 1551, gold in the form of bars and powder was used as currency. Gold powder was banned in 1550, but it was used for another six years for small transactions. Because currency was so scarce, Juan Orellana de Aldaz asked the Consejo de Indias in 1584 for permission to mint coins, which was denied. Other unsuccessful attempts to create a Chilean mint were pursued by Antonio Xuárez de Prieto in 1624 and by Francisco de Acosta y Ravanal in 1720.¹

In 1743 Chile's Casa de Moneda (Mint) was finally established. Its first coin, a gold half onza with the effigy of King Ferdinand VI of Spain, was struck in 1749 (fig. 1). The first silver coin, a *duro* (8 Reales), was minted in 1751. The Mint was initially operated as a private enterprise. Delayed shipments from Peru caused currency problems, and in 1741, Francisco García Huidobro, a Spanish merchant in Santiago, established a minting operation. However, noting that the Crown had no share in this profitable business, King Charles III issued a Royal Decree in August 1770 that made the Mint the property of the Crown.²

Mateo de Toro y Zambrano was appointed the Super-

intendent of the Mint in 1772 when the Crown of Spain took over. In February 1782, at the Superintendent's request, Italian architect Joaquin Toesca submitted his final design for the new home of the Chilean Mint. The Royal Mint of Santiago in Chile was subsequently founded in 1805. Chile's independence process began in 1810, but coinage produced during the following years still displayed the head of Ferdinand VII, King of Spain, "because the unsettlement of the epoch made it impossible to engrave new designs."³

Public Numismatic Collections in Chile

A number of Chilean institutions maintain public numismatic collections and historical documents. These include the Casa de Moneda, the National History Museum (Museo Histórico Nacional), and the recently opened Numismatic Museum at the Central Bank (Museo Numismático del Banco Central).

The National History Museum (fig. 2) is located in Plaza de Armas, where major state institutions were located during the colonial period. When the conquistador Pedro de Valdivia died in 1553, his real estate holdings were divided into the governor's residence (the current Post Office), the Royal Court (the National History Museum) and the Colonial Cabildo (the Town Hall of Santiago). The National History Museum was inaugurated in 1874, on Castle Hill, located on the north side

1. José Torobio Medina, *Las Monedas Coloniales de Chile*. Santiago de Chile. Imprenta Elzeviriana, 1919. pp. 5–11.

2. www.cmoneda.cl/en/nuestra-empresa/. The collections of the museum of Casa de Moneda includes a book sample made by Tomás Francisco Prieto and sent to Casa de Moneda in 1770, including the new dies with the image of Charles III that were used in 1772.

3. *Monedas de Chile 1743–1944*. Superintendencia de la Casa de Moneda y Especies Valoradas. Santiago de Chile, 1944.



Fig. 1: Santiago, Chile. Gold 8 Escudos, 1746-1760 (ANS 0000.999.7947) 36 mm.



Fig. 4: Vitrine donated by Francisco Echaurren Huidobro, c. 1899. Courtesy of Museo Histórico Nacional de Chile.



Fig. 2: Palacio de la Real Audiencia (The Royal Court. Now, National History Museum), 1860-1870. Photograph by Eugene Maunoury. Bibliothèque Nationale de France, Document Number FOT-1860-MAU-BNF-02. Archivo Visual de Santiago.



Fig. 5: Chile. Medalla Presidente Pedro Aguirre Cerda by René Thénot, 1939. (Courtesy of Museo Histórico Nacional de Chile) 68 mm.



Fig. 3: Museo Histórico Nacional, 1874. Castle Hill, located on the north side of Cerro Santa Lucía. Photograph by Pedro Emilio Garreaud. Memoria Chilena (Biblioteca Nacional de Chile, Document Number FOT-1874-GAR-MCH-32. Archivo Visual de Santiago).

of Cerro Santa Lucía (fig. 3). The year before the inauguration, the governor's residence (the current Post Office) was the location for the first *Exhibition of Colonialism*. But it was not until 1876 that the Historical Gallery of the National Museum was established in order to preserve Chilean history through objects, paintings and sculptures. It was in 1911, under President Ramón Barros Luco, that the National History Museum was at last founded. Its home today, the Royal Court, was rebuilt between 1978 and 1982 and re-opened in 1982 as the Museum.

The core of the Medals and Numismatic Collection of the National History Museum was bequeathed by Francisco Echaurren in 1909, a collection that included ancient Greek and Roman pieces and coins minted in Chile. One room in the Museum preserves the original vitrines of other collections that came to the museum in the early 20th century, including that of Francisco Echaurren Huidobro (fig. 4). Other early donors, to the collection of Presidential medals, include Ramón Barros Luco, Carlos Ibáñez, Pedro Aguirre Cerda (fig. 5) and Arturo and Jorge Alessandri.⁴ Given the wealth of these donations, the Museum was able to mount the First Exhibition of Chilean Medals in 1983, and to publish its *Catalogue of Chilean Coins* (1991), which also drew on the collection of the Central Bank of Chile. The Museum opened its permanent exhibition of Chilean coins in 1992.

Currently, the Numismatic and Medals collection has more than 15,000 objects, with a focus primarily on Chilean items, including Colonial and Republican coinage, commemorative medals, diplomatic and military medals, banknotes, and tokens, among which are 692 mining and agricultural tokens loaned to the museum in 2009 by the mining ministry. These tokens represent a type of currency that was used primarily in the north of Chile by nitrate workers,⁵ although there were also tokens *fichas salario* created to pay the wages of mining and hacienda workers in other parts of the country. These tokens were usually smaller in size and date from around 1850 to the beginning of the 20th century (figs. 6-7). The tokens were made of aluminum, tin, or ebonite (the most popular), and vouchers were made of paper or fabric. Tokens included the name of the nitrate office and were intended to be used by workers and their families in exchange for goods in Pulpérias (fig. 8), general stores that were located within the mining compounds.⁶ They were also used in exchange for a variety of basic services such as shoe repairs (fig. 9) or in exchange for nitrate deliveries by subcontractors. Altogether, they were an effective solution to the lack of small change that was common until 1925, especially in rural areas that did not see much of the official cur-

rency. With the creation of the Central Bank in 1925, a standardized currency began to be circulated and the salary tokens gradually disappeared.

The collection is also particularly strong in medals. Curator Juan Manuel Martínez notes that the medal collection focuses primarily on those that commemorate outstanding acts of historical relevance to the country. As elsewhere, medals in Chile were easy to distribute and so could serve as instruments of political propaganda, or simply as tokens of remembrance. In his display of medals, Martínez has attempted to contextualize them with related historical materials. For example, the gallery space related to the relationship between the State and the Church includes a display case that shows the copper-minted medal of proclamation of Charles IV by Rafael Nazaval (a silver version can be found within the ANS collections, fig. 10) next to the proclamation book, and a silver royal seal from 1789 (fig. 11). Other significant items on exhibit include a medal entitled *The Commemoration of the War with Peru, and Bolivia and Chile in Peace with Peru y Bolivia*, by the French artist Louis-Alexandre Bottée (fig. 12), and a coin press fabricated by Thonnelier, J.F Cail & Co. in Paris (fig. 13), used by the Casa de Moneda.

Items representing Chile's independence are also on view. Medals and coins were produced when a new king was chosen, symbolic of the power of the Spanish throne. Traditionally, there was a ceremony in Chile representing the swearing in of the king during which medals with the image of the king were thrown to crowds of the people. This act of throwing medals was coopted by Bernardo O'Higgins during the proclamation of independence from the Spanish crown in 1818, for which new medals and coins were created with images of nature and the tectonic identity of Chile, including the Andes mountains, erupting volcanoes, and local vegetation such as the Chilean palm (*Jubaea chilensis*). After the war of Chacabuco in 1817, the Casa de Moneda produced 41 gold medals and 300 silver medals. These were decreed by O'Higgins to be used as

4. Pedro Aguirre Cerda's medal, made by French medalist René Thénot, who was hired by Casa de Moneda in 1937 and died in Chile in 1963, and Jorge Alessandri's medal are two of the most remarkable presidential medals at the National History Museum.
5. Nitrate fields existed in Chile from the beginning of the nineteenth century. The so-called "white gold" helped to build the country's economy, which gave way to the "Nitrate Cycle" between 1850 and the 1910's. Between 1895 and 1899, there were 48 recorded saltpeter mines rising to 118 offices and 46,470 employees between 1910 and 1914. See www.fichasalitrera.cl for a complete description and image list of nitrate offices and tokens in Chile.
6. A number of nitrate offices have survived and they have become national monuments such as Humberstone and Santa Ana that on 17 July 2005 were declared patrimony of humanity by UNESCO.



Fig. 6: Antofagasta, Chile. Ebonite 1 Peso Oficina Luisis, early 20th century. (Courtesy of Museo Histórico Nacional de Chile) 41.5 mm.



Fig. 7: Chile: Bronze 50 Centavos Oficina Alianza, Pulpería, early 20th century. (Courtesy of Museo Histórico Nacional de Chile) 38 x 26 mm.



Fig. 8: Pulpería, c. 1918. (Courtesy of Museo Histórico Nacional de Chile).



Fig. 9: Iquique, Chile. Paper. Zuelería Plaza Prat y Zapatería La Bota Verde. (Courtesy of Museo Histórico Nacional de Chile) 41 mm.



Fig. 10: Casa de Moneda de Santiago, Chile. Silver. Medalla de Jura Real a Carlos IV by Rafael Nazaval, 1789 (ANS 1965.265.26, gift of the Norweb Collection) 43 mm.



Fig. 11: Spain. Silver. Sello Real Carlos IV, anonymous, 1789. (Courtesy of Museo Histórico Nacional de Chile) 97 mm.

decorations for merit to award not only veterans of war but also civilians for acts of patriotism during the War of Independence (figs. 14–15).

An important symbol of Chilean independence is the original flag of the new nation (Patria Nueva), which was on display in the museum from 1925 until 1980, when it was stolen by a revolutionary movement protesting the military dictatorship then in power. The flag was returned to the museum 23 years later. At that time, it was exhibited for two weeks and then stored until 2007, when it was restored by conservators in time for the 2010 Bicentennial. On the flag are symbols representing the independence of Chile from Spain which, by act of an 1817 law, are to be incorporated on every official object including coins, medals, decorations and banners (figs. 16–17). One side of the flag depicts a volcano erupting in flames and the words *Chile Independiente*; on the other side is a column illuminated by a star on the top with two Chilean flags on the sides. The earliest coins of the new Republic incorporate these symbols, including the 1 peso (fig. 18), ¼ real, ½ real, 1 real and 2 reales, and gold coins from 1818–1834, such as the 1, 2, 4 and 8 escudos (fig. 19). After this period, new designs appeared. In 1834, a new law decreed that gold coins be minted bearing the words *República de Chile* with an image of the national coat of arms on the obverse and *Igualdad ante la ley* with an image of a hand atop the Constitution on the reverse (fig. 20). From 1836 silver coins include the words *Por la Razón y la Fuerza* on the reverse (fig. 21).

The National History Museum continues to be active in exhibitions of and research on the coins and medals of Chile and Latin America. Recent exhibitions and publications include *Money and Nation, Symbols of the New America* in 2008, featuring coins and medals selected for historical and geographical representation and artistic merit. The exhibition aimed to offer a reflective look at the symbols and purpose of coins and medals in the context of the Iberian-American Year of Museums. The Museum plans to publish a catalog about the first minted coins in Latin America this year.

The Central Bank of Chile

The Central Bank, in the financial district of Santiago, functions much as the US Federal Reserve does, overseeing and managing financial growth. Like the Federal Reserve, the Central Bank is an independent institution. Since 1925, the Central Bank has been responsible for the issuance of banknotes and coins, previously the responsibility of the Casa de Moneda. Banknotes were issued by private banks until 1895; those issued between 1883 and 1895 were printed by American Bank Note Co. of New York.⁷ The Central Bank has been issuing its

own banknotes for almost 100 years, but the minting of coins continues to be regulated by the government. In 2008, the Central Bank began planning a Numismatic Museum, inaugurated in 2012. The Museum includes a permanent collection of Chilean coins and banknotes transferred from the Treasury's Office in 1998.⁸ All told, the collection comprises nearly 11,400 objects, including nearly 5,000 banknotes. The Museum is located within part of what used to be the Treasury's Office, and the numismatic collections are held inside an exhibition space behind a vault door with more than 1,500 pieces on display. In the course of renovations, the vestibule (fig. 22), the permanent exhibition space (fig. 23), and the storage facilities were built to the highest current collections care standards. The facilities thus include equipment to control light levels, temperature, relative humidity, and UV light.

The vestibule displays include the original record book of the first council meeting of the Bank in 1925, signed by the President of the Republic, Arturo Alessandri Palma, thus initiating financial activities. There is also a replica of a stainless steel cylinder containing banknotes buried in 2010 in a time capsule in the Plaza de Armas as part of the Bicentennial ceremony. Elsewhere, there is a series of interactive touchscreens about the creation of banknotes and a vitrine showing their method of production highlighting the materials used such as cotton and propylene. Finally, there is a receptacle containing shredded banknotes illustrating banknotes removed from circulation.

The exhibition space includes 296 coins, tracing the development of coinage in Chile from the first coins minted in South America during the Colonial period. There is also an example of the first minted coin in Chile (1749) and a series of Chilean coins organized in chronological order covering different historical periods. Some of the most fascinating coins are a group of provincial coins called Obsidionales from Valdivia, founded in 1552 by the conquistador Pedro de Valdivia. Medina (1919) notes that they were minted by patriots during the independence campaigns to forestall currency shortages. Between 1820 and 1845 Valdivia Province endured difficult times, including a revolt in 1821 that resulted in the killing of the governor because he could not pay the salary of local troops. Because of the need to pay the troops, the local authorities decided to produce these coins near a place called Chunimpa. Thus their

7. See www.anuch.cl for examples of banknotes from 1883–1889 printed by American Bank Note Co. New York and www.numismatica.cl/billetes/index.html for a complete catalog of Chilean Banknotes from 1925–2012.

8. See, www.nuevosbilletes.cl



Fig. 12: France. Bronze. Medal en Conmemoración A LA GUERRA CON PERU Y BOLIVIA Y A CHILE EN PAZ CON PERU Y BOLIVIA, by Louis-Alexandre Bottée, Monney & Goddard, 1885. (Courtesy of Museo Histórico Nacional de Chile) 98 mm (images reduced).



Fig. 13: France. Prensa Monetaria Thonnelier. Cast iron and bronze. Thonnelier, J.F Cail & Co., 1850. (Courtesy of Museo Histórico Nacional de Chile).

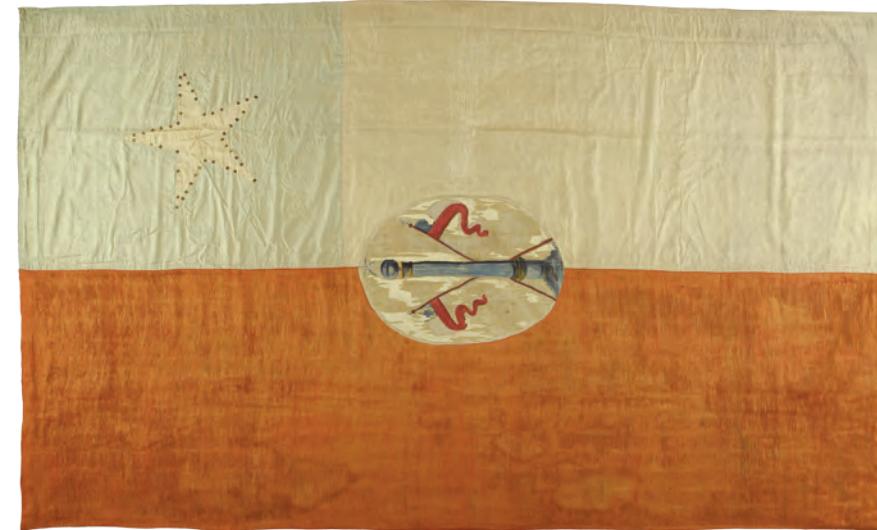
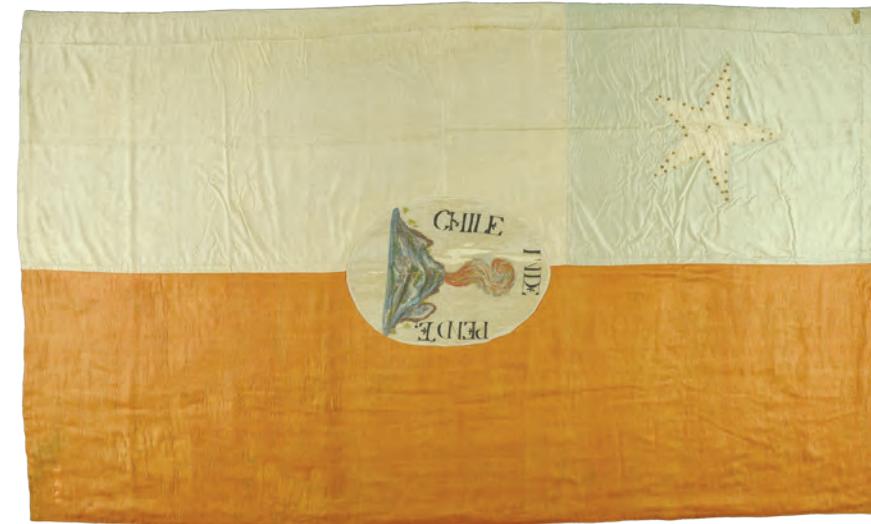


Fig. 16: Attributed to Dolores Prats de Huici. Satin and silk. Bandera de la Jura de la Independencia, c. 1818. (Courtesy of Museo Histórico Nacional de Chile) 240 x 143 cm.



Fig. 17: Casa de Moneda de Santiago de Chile. Silver. Medalla de la Jura de la Independencia by Francisco Borja Venegas, 1818 (ANS 1934.1.794, gift of Julius Guttag) 36.5 mm.



Fig. 14: Chile. Gold and enamel. Condecoración Legión al Mérito, c. 1817. (Courtesy of Museo Histórico Nacional de Chile) 55 x 42 mm.

Fig. 15: Chile. Silver and enamel. Condecoración Legión al Mérito, c. 1817. (Courtesy of Museo Histórico Nacional de Chile) 55 x 42 mm.



Fig. 18: Casa de Moneda de Santiago de Chile. Silver 1 peso by Francisco Borja Venegas, 1820 (ANS 1936.15.1) 39 mm.



Fig. 19: Casa de Moneda de Santiago de Chile. Gold 8 escudos by Francisco Borja Venegas, 1818 (ANS 1980.109.3368, bequest of Arthur J. Fecht) 37 mm.



Fig. 20: Casa de Moneda de Santiago de Chile. Gold 8 escudos by Francisco Borja Venegas, 1837 (ANS 1951.182.16, gift of M. Hammel) 37mm.



Fig. 21: Casa de Moneda de Santiago de Chile. Silver 8 reales by Francisco Borja Venegas, 1849 (ANS 1911.105.784, gift of Isaac J. Greenwood) 38 mm.



Fig. 26: Valdivia, Chile. Paper Vale 8 reales, 1840–1844. (Courtesy of Banco Central de Chile) 10 x 20 cm.



Fig. 22 (top): Museo Numismático del Banco Central Chile. Panoramic view of the vestibule.

Fig. 23 (bottom): Museo Numismático del Banco Central Chile. Panoramic view of the permanent collections.



Fig. 24: Valdivia, Chile. Silver 8 reales, 1822 (ANS 1935.999.123) 39 mm.



Fig. 25: Valdivia, Chile. Silver 2 reales, 1822 (ANS 1934.1.63, gift of Julius Guttag) 26 mm.

name: *Chunimpanas*. They were issued in 1822 and circulated until 1831. Because the amount of silver and the weight was inferior to the value established by law at the time, these coins were eventually removed from circulation to be melted down and converted for reuse. Carlos Jara Moreno's recent study (2003) of these *Chunimpanas* clarifies many of the misconceptions and problems associated with these issues, and lists rarities.⁹ These include, for example, denominations such as 8 reales with no countermark; 8 reales with countermark AP DE VA (fig. 24); forgeries of 8 reales with countermark AP DE VA; 2 reales with no countermark (fig. 25); and 2 reales with countermark AP DE VA. Jara also found documentation of an issue of paper money called *Vales* from the year 1823 that circulated at the same time as *Chunimpanas*. There are fewer than 100 *Vale Ocho Reales* pieces known today (fig. 26).

The Bank recently published three books detailing the history of currency in Chile: *Chilean Coins Catalog*, a synthesis of the history of money in Chile from its inception until the mid-twentieth century; *Iconography of Chilean Coins and Banknotes*; and *The Money Issued in Chile: Collection of Coins and Banknotes from the Central Bank of Chile*, which illustrates the numismatic collection from the Colonial period to the present and describes how the issue of money has evolved within the economic history of Chile.

9. According to Carlos Jara, the first description of *Chunimapanas* is mentioned in Adolph Weyl's sale catalog, Jules Fonrobert collection. Berlin, 1878, p. 1129, 9984. The first illustration can be found in some copies of *Catalogue descriptif des monnaies obsidionales et de nécessité, avec atlas* by Prosper Désiré Louis Joseph Mailliet. Bruxelles: F. Gobbaerts, 1868–1873.

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ARCHIVES

The Smiling, Genial German: U.S. Mint Engraver Adam Pietz

David Hill

Adam Pietz (fig. 1) was born in Germany. In 1917 that alone was enough to earn the distrust of many Americans, who were now officially at war with the country they had been eying with apprehension for years. He felt defensive about it but stayed prepared: “mention any such suspicions to him and he will put his hand in his pocket and draw out a medal, of his own design,” ran a profile in the *Numismatist*. He called it a loyalty medal, intended to bring “good luck and victory to America and our Allies” and “ward off Teutonic demons and propagandists.”¹ What a jolt it is then to see this medalion today! Looking like about the last thing you’d want for dispelling Teutonic demons, it features an august eagle on the reverse—at its center a swastika (fig. 2). The symbol, common throughout the world before the 1930s, was, in fact, a familiar sight in America at the time, used on school basketball uniforms, state highway markers, and, to the continuing discomfort of real estate owners today, buildings and other enduring structures, such as the lampposts from 1873 that stand outside San Francisco’s old mint. The Sanskrit word *swastika* originally suggested a positive affirmation of life and came to be associated with the symbol that in many cultures represented the concept of good fortune. As late as 1933, tokens created for the Chicago world’s fair used the swastika along with other symbols of good luck: a horseshoe, a wishbone, an elephant. But that was also the year Adolf Hitler attained the German chancellorship, a pivotal event hastening the symbol’s rapid shift in meaning, from prosperity to malevolence. In 1926, Pietz would resurrect his earlier good luck token design and create a souvenir for the 1926 Sesqui-Centennial International Exposition in Philadelphia, a piece familiar to collectors of “so-called dollars” today.

Pietz—who is destined to be remembered, when remembered at all, as the assistant in the shadow of U.S. Mint chief engraver John Sinnock—was from Offenbach am Main in Hesse. Taking up the tools of the die sinker as a boy,² he came to the United States in 1889 at the age of sixteen and immediately found work as an engraver in Philadelphia.³ Aside from early sojourns to Chicago and Pittsburgh for additional training, it was in that city where he would flourish for seven decades. A 1902 advertisement has him announcing his services as a “heraldic die sinker,” his bread and butter being the devices, crests, and coat-of-arms he designed for jewelry



Fig. 1: Adam Pietz oversees a transfer engraving machine at the United States Mint, Philadelphia. On the machine is a design by chief engraver John Sinnock, which is being reduced to create a die for a medal commemorating the second inaugural of Franklin Delano Roosevelt in 1937. (ANS Archives, Pietz Collection, gift of Earl E. Moore).

and stationery.⁴ He found quick success catering to the “fads and fancies of the fashionables,”⁵ the small business tycoons of the growing city, a particular specialty of his the engraving of seal rings, an incised design worn on the finger and used to make signature impressions in wax.⁶ Made since ancient times, he considered their creation “an art known by few today.”⁷ And he was serious about art. Proficient as a painter in oil and watercolor and as a sculptor in clay,⁸ his studio brimmed with his own canvases, statuettes, busts, plaques, and bas-reliefs, along with the occasional “old master.”⁹ To succeed, he felt that one must be “an expert draftsman” and “a close student of the fine arts,” it being “a lamentable fact that the average engraver fails to take any high artistic interest in his daily task.”¹⁰ Though he possessed diverse artistic skills, they were only to serve his work as

an engraver: “my art training always a means to greater perfection in the Engravers Art,” as he put it.¹¹ Within a decade of his arrival in America he was working for himself and finding such steady success that by 1920, now with portraiture as a declared specialty (fig. 3), he had upgraded to a larger studio and renovated a stately “old stone mansion” in the Germantown section of the city,¹² into which he moved his wife Alma, whom he had married in 1912,¹³ and daughter Doris, born in 1913. The 1920 census shows that Pietz, who had been naturalized as a U.S. citizen in 1895,¹⁴ was also able to employ a live-in servant.

Despite having earned a reputation for being quarrelsome in his younger days, the evidence today suggests a man with an open and abundantly sunny spirit. “There was a warm friendliness and comradeship in Adam Pietz,” remembered Willard Myers of the Philadelphia Sketch Club.¹⁵ His friends, many of whom he presented with specially cut solid gold seal rings,¹⁶ recalled him as “the smiling, genial German.” He had joined the distinguished Club in 1900 and remained a member until his death in 1961. One of his final works, in 1960, was the Club’s Hundredth Anniversary Medal. Another piece completed later in life was the Medal of Merit for the American Numismatic Association (fig. 4), which he had joined in 1912.¹⁷ That, he proclaimed, with what seems like typical exuberance, “has given me more joy to create than any previous job in my life.”¹⁸ A writer

1. “Mr. Pietz’s Sympathies with the U.S.,” *Numismatist* 31, no. 10 (October 1918): 431.
2. Pietz’s autobiographical sketch, ANS Archives.
3. Robert F. Salada [sic], “Adam Pietz: Artist Engraver,” *American Printer and Lithographer* 74, no. 9 (May 5, 1922): 28.
4. *New England Stationer and Printer* 16 (April 1902): 81.
5. “Die Sinking,” *New England Stationer and Printer* 16 (October 1902): 28.
6. “Die Sinking,” *Geyer’s Stationer* 38, no. 924 (July 21, 1904): 6.
7. “Die Sinking,” *New England Stationer and Printer* (October 1902): 28.
8. Some of Pietz’s non-numismatic art can be seen in “Former Mint Engraver Adam Pietz’s Legacy Varies Richly,” Cindy Brake, *Coin World* 49, no. 2507 (April 28, 2008): 62-66.
9. A photograph of Pietz’s studio can be seen in “Studio of Adam Pietz,” *Walden’s Stationer and Printer* 35 (September 10, 1912): 34.
10. Robert F. Saladé, “The Art of Making Engravings for Medallions,” *Inland Printer* 58, no. 6 (March 1917): 776-777.
11. Pietz’s autobiographical sketch, ANS Archives.
12. Salada [sic], “Adam Pietz,” 28-29.
13. Ancestry.com, *Philadelphia, Pennsylvania, Marriage Index, 1885-1951*, 2011.
14. Ancestry.com, Pietz’s passport application, July 19, 1903.
15. Reminiscences of Willard G. Myers, reprinted in “Who’s That? Adam Pietz,” by Bruce H. Bentzman, *Portfolio* (Philadelphia Sketch Club newsletter), December 2001 supplement.
16. Salada [sic], “Adam Pietz,” 29.
17. “Adam Pietz, A.N.A. no. 1608,” *Numismatist* 75 no. 3 (March 1962): 312.
18. “The A.N.A. Medal of Merit,” *Numismatist* 61 no. 5 (May 1948): 335.



Fig. 2: United States. Victory. Bronze medal, 1917, by Adam Pietz. (ANS, 1917.134.1, gift of Adam Pietz). 35 mm.

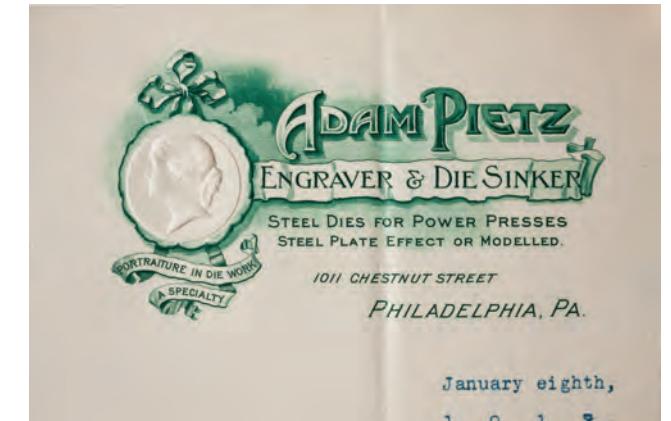


Fig. 3: Letterhead, 1917. Pietz found early success engraving dies and plates for stationery, among other things. (ANS Archives).



Fig. 4: United States. Medal of Merit, American Numismatic Association, awarded to Damon G. Douglas. Silver medal, 1948, by Adam Pietz. (ANS 1957.59.5, gift of Damon G. Douglas). 53 mm.



Fig. 5: United States. My Mother. Silver medal, by Adam Pietz. (ANS 0000.999.48630, gift of Adam Pietz). 42 mm.



Fig. 6: United States. AR half dollar, Iowa Statehood Centennial, 1946, by Adam Pietz. Breen 7563. (ANS 1947.124.1).



Fig. 7: Watercolor with Davy Crockett, James Bowie, and William Travis, presumably an unsuccessful design for the half dollar commemorating the centennial of Texas independence, 1933 or 1934. (ANS Archives, Pietz Collection, gift of Earl E. Moore).

for the trade publication *Inland Printer*, who shared a “Bohemian style” lunch with Pietz in the Sketch Club’s rathskeller one afternoon, found him refreshingly open compared to typical craftsmen, tightlipped with their “trade secrets.” While nothing Pietz revealed would get him kicked out of an engraver’s guild—beginning with the not exactly earth-shattering revelation that it’s best to “make an original drawing and a modeling from life,” but if “a portrait of a deceased person is wanted, the drawing can be made from a photograph”—his comments do reinforce a sense of Pietz’s enthusiasm in all aspects of his trade, including technological advances. The reducing machine was a “wonderful device,” development in steel die engraving “one of the greatest assets to fine art printing the world has known for centuries.”¹⁹ His openness seems evident even in regard to his most private retreats, like the studio containing his art collections, where visitors were “always welcome to call and see these private exhibits.”²⁰ In this case, of course, it is also evidence of a savvy businessman receptive to potential customers.

When Pietz joined the American Numismatic Society in 1917 he wrote to ask if it would be interested in acquiring some of his medals.²¹ Indeed it would, replied treasurer John Reilly, as it was “rapidly becoming known as a museum of medallic art.”²² For Pietz, at the time, medal making was something he did on the side, for his own pleasure and to hone his skills. He considered it the closest an engraver could come to producing “fine art.”²³ The pieces he sent to the ANS were such private and personal works—among them a tiger, an American Indian head, a portrait medal of his daughter, and another of his mother (fig. 5).²⁴ He worked only in metal, “stone engraving being entirely eschewed by him,”²⁵ and he dominated the material, gouging deep cuts with a hammer and chisel and working fine lines with a graver. “I watched Mr. Pietz engrave soft steel like butter with his powerful hands,” remembered an admiring Frank Gasparro, future chief engraver at the U.S. Mint in Philadelphia, who was equally impressed by his physical bearing. “He looked very strong and commanded respect when he approached.”

Gasparro first met Pietz in 1942. The younger artist, a student at the Pennsylvania Academy of Fine Arts, had found himself becoming proficient in relief sculpting and “felt the urge to enter the employ of the United States Mint.” So he strolled over, attended a pre-arranged meeting with the superintendent, and, in blissful ignorance of bureaucratic protocols like civil service exams and written applications, asked for a job. Told that nothing was available, he settled instead for a meeting with Sinnock and Pietz, who further let him know where he stood by informing him that those

two represented the entirety of the Mint’s engraving staff. Gasparro’s persistence did get him a job at the Mint soon after, however, as a junior engraver. Sinnock handed him over to Pietz, under whom he was to learn how to engrave in steel. “He told me that you can push steel around with a hammer and your hands,” he would remember, “if you have confidence in yourself.”²⁶

Pietz had become assistant engraver under Sinnock in 1928²⁷ where, among other things, he was responsible for engraving the coins of numerous countries that were turned out by the U.S. Mint. A list he made, recently discovered in the ANS Archives, specifies coins of Bolivia, Belgian Congo, and the Netherlands as among those he “made & engraved at [the] U.S. Mint.” Pietz’s list confirms that he, not Sinnock, engraved the controversial 1933 Chinese dollar designed by Clifford Hewitt, and its replacement, a topic discussed in a recent issue of this magazine.²⁸ Pietz would design and engrave just a single U.S. coin, in his final year at the Mint: the Iowa Statehood Centennial half dollar (fig. 6). It would appear, however, that this wasn’t his only attempt at a commemorative. In the ANS Archives is a watercolor of what seems to be an unsuccessful design for the Texas Independence Centennial half dollar of 1934 (fig. 7). In addition, there are some sketches relating to the redesign of the quarter in 1932 (figs. 8-9). Pietz did design medals for the Mint, including reverses for the United States Annual Assay Commission Medal of 1928 (fig. 10) and a Congressional medal honoring the transpolar flight of the dirigible Norge (fig. 11), both with obverses by Sinnock.

Though his work had him spending days in a typically loud and grimy workshop in the industrial northeast, it also brought him an unexpected brush with west coast fame and glamour, as he somehow became involved in a project modeling from life some of the biggest stars of the day, including Bette Davis, Roscoe “Fatty” Arbuckle, and Loretta Young (fig. 12). His portrait of



Fig. 8: Sketch relating to the redesign of the quarter in 1932.



Fig. 9: Pencil drawings of eagles, presumably for the 1932 quarter.

19. Saladé, “The Art of Making Engravings for Medallions,” 775-777.
 20. Salada [sic], “Adam Pietz,” 29.
 21. Pietz to Henry Russell Drowne, January 8, 1917.
 22. John Reilly to Pietz, January 11, 1917.
 23. Saladé, “The Art of Making Engravings for Medallions,” 776.
 24. Howland Wood to Pietz, February 7, 1922.
 25. “Die Sinking,” *New England Stationer and Printer* (October 1902): 28.
 26. Frank Gasparro, “Frank Gasparro Reminisces,” *Rare Coin Review* 65 (Summer 1987): 44-45.
 27. Q. David Bowers, *Commemorative Coins of the United States* (Wolfboro, N.H.: Bowers and Merena, 1991): 722-723. Bowers says that, based on information in Pietz’s correspondence files held by Bowers and Merena, Pietz was incorrect in stating the year of his appointment as 1927.
 28. David Hill, “Clifford Hewitt: International Man of Mystery?,” *ANS Magazine* no. 3 (2013): 42.



Fig. 10: United States. Annual Assay Commission, U.S. Mint. Gold medal, 1928, by John Sinnock and Adam Pietz. AC.72, Harris. MGA.3. (ANS 1953.144.2 gift of Wayte Raymond). 50 mm (images reduced). This was Pietz's personal specimen of the medal.



Fig. 11: United States. Congress, U.S. Mint. Bronze medal, 1931, by John Sinnock and Adam Pietz, to Lincoln Ellsworth in honor of the first transpolar flight in 1926. (ANS 1933.64.88, gift of George F. Kunz estate). 76 mm (images reduced).



Fig. 12: Film star Loretta Young sitting for Adam Pietz, 1932. The caption on the photograph's reverse says he is "reproducing her countenance on a plaque which will be used for exhibition purposes." Photograph courtesy of Bill Patterson, Archivist, Philadelphia Sketch Club.

Jean Harlow appears to be the most common. In a 1988 article in *Numismatic News*, Ed Rochette of the American Numismatic Association, which has a collection of materials on Pietz, said that tokens featuring movie stars and given away as premiums by the company that made Popsicles in the 1930s "were adapted from designs by Adam Pietz," though the two versions of Harlow, at least, are quite different (figs. 13-14).²⁹

As Pietz got older, he seemingly never intended to stop working. He had asked Mint director Nellie Tayloe Ross, under whom he had worked since her appointment in 1933, to extend his employment beyond the Mint's retirement age, and so was able to remain there until March 1946, a few months shy of his seventy-third birthday. When Sinnock died at fifty-nine in 1947, Ross wrote to Pietz. She said she valued his "experience and age" and asked if he would be available to return. Pietz apparently understood this as an offer at last to become chief engraver. He must have been disappointed to learn she had meant only in the event of an "emergency need of temporary assistance."³⁰ Pietz, Sinnock, and Ross can be glimpsed in the short documentary *The Mint* (1940), currently available on YouTube.

After leaving the Mint, Pietz continued to do contract work until his death at eighty-eight. He produced, for example, the Treasury Department's Meritorious Service Award Medal (1949), Alexander Hamilton Medal (reverse, 1955), and Distinguished Service Award (bestowed 1963).³¹ The final word on Pietz goes to an expert, Gasparro, who in 1987 said of his former mentor, "There are very few engravers living today who can match the talents possessed by Adam Pietz. He was truly a great craftsman."

29. Ed Rochette, "Epperson Created Famous Frozen Treat by Accident," *Numismatic News* (November 22, 1988): 26.

30. Bowers, *Commemorative Coins*, 723.

31. Michael S. Turrini, "The Unknown Coin Designer—Adam Pietz," *Pacific Coast Numismatic Society* 20 (July 1989): 11.



Fig. 13: United States. Jean Harlow. Uniface bronze medal, by Adam Pietz, 1932. (ANS 1953.144.30, gift of Wayte Raymond). 75 mm (images reduced).



Fig. 14: United States. Jean Harlow. Aluminum token, M-G-M, "HOLD YOUR MAN," Popsicle premium, circa 1933. (ANS 1953.144.30, gift of Wayte Raymond). 24 mm. One in a series said to be based on designs by Pietz.

COLLECTIONS New Acquisitions

By Elena Stolyarik

At the beginning of our fiscal year 2014, we were pleased to receive a generous gift from the anonymous purchaser of the former Hispanic Society of America (HSA) collection of Visigothic coins. The 70 coins in this donation include 65 Visigothic regal coins (fig. 1), and five coins of the earlier imitative series issued by the Visigoths and Burgundians (fig. 2). These coins, all from the collection of our early-twentieth-century benefactor Archer Huntington, amount to a major increase in the ANS holdings of Visigothic coins; in the regal series particularly, our holdings have almost quadrupled, from 22 coins to 87. Many of the coins in this donation can be traced to the famous La Capilla hoard, found near Seville in 1891. This collection is of incalculable value for our knowledge of Visigothic Spain, and the ANS is extremely fortunate to have received these coins.

Abraham D. and Marian Scheuer Sofaer have continued to enrich our collection of ancient Judaean coins. Their most recent donation consists of a rather complete group of 447 coins of the Hasmonean Dynasty from the ancient Holy Land. Among these coins are the two rarest Hasmonean coins. The first is a splendid example of the coin of Mattathias Antigonus (40–37 BC) depicting the showbread table and the seven-branched menorah (fig. 3). Both temple implements were apparently depicted by Antigonus in his effort to gain the support of the Judaeans against the reign of Herod I. The second rarity is the double prutah of John Hyrcanus I (135–104 BC), which depicts a helmet and a double cornucopia (fig. 4). This is the only coin of Hyrcanus I that was not struck on a planchet with a beveled edge, suggesting that it might not have been struck at the Jerusalem mint. Anecdotal evidence suggests it might have been struck in a town in the Galilee, such as Sepphoris. The majority of the Hasmonean coins in this donation were used to illustrate the types in Ya'akov Meshorer's book *A Treasury of Jewish Coins* (2001). All of the coins were published in *Coins of the Holy Land: The Abraham and Marian Sofaer Collection at the American Numismatic Society and the Israel Museum* (2013).

The ANS continues to add new examples from the former Huntington (HSA) collection to the cabinet. From the Classical Numismatic Group e-sale 316 (December 4,

2013) the Society purchased 18 assorted issues from pre-Roman and Roman mints in Spain, including the Iberian mints of Kelse (fig. 5) and Arse-Saguntum (fig. 6), as well as a bronze semis of Augustus (21 BC–AD 14) struck by Roman provincial mint of Caesaraugusta (fig. 7).

The Society's collection of minting tools was augmented by an interesting and welcome pair of medal hubs, donated by ANS member David Gladfelter (fig. 8). They bear relief images of the famous Ovide Yencesse plaquette for the medallic workshop of Duval & Janvier. The company was well known for its contribution to minting technology. The famous Janvier transfer-engraving machine was a remarkable precision instrument used to engrave a coin or medal die from a large original model.

Another curious object, a modern uniface version of the Massachusetts Charitable Mechanic Association medal, restruck by Dan Carr in 2013 from the original die, was received from Leonard D. Augsburger, owner of the actual die (fig. 9). Interestingly, the medal's dies were executed by the renowned US mint engraver Christian Gobrecht prior to 1838. They were originally to have been used for gold only, but were also employed for striking in silver, in small quantities. Gold medals were usually struck by the mint in conjunction with one of the exhibitions held every few years by the Massachusetts Charitable Mechanic Association; they ceased to be produced in 1891, when this medal issue ended.

For the ANS collection of scales and balances, we purchased an 1855 J. L. Moffat (San Francisco) equal-arm brass balance scale, designed to hang upside down from the usual orientation, with the balance needle pointing up and into a small carefully scaled attached measuring piece (fig. 10). The Society also added to the collection a Fairbanks infallible counterfeit-coin-detecting balance scale in its original box, with printing on top of the lid, inside the lid, and on the fold-out inside the wall of the box. This also included an advertisement attached to a piece of plywood for hanging (fig. 11). Both of these items are from the former John J. Ford, Jr. collection.

Jonathan Kagan donated a bronze medal commemorating the former Belgian colonies that are now the



Fig. 1: Visigothic Spain. Asidona. Sisenand (631–636). AV tremissis. Ex Archer Huntington collection. (ANS 2013.40.24, anonymous gift) 21 mm.



Fig. 2: Gaul. Pseudo-imperial series, Burgundian kingdom. Gundobad in the name of Anastasius I (491–518). AV tremissis. Ex Archer Huntington collection. (ANS 2013.40.68, anonymous gift) 13 mm.



Fig. 3: Holy Land. Hasmonean Dynasty. Mattathias Antigonus (40–37 BC). AE prutah. (ANS 2013.63.446, gift of Abraham D. & Marian Scheuer Sofaer) 18 mm.



Fig. 4: Holy Land. Hasmonean Dynasty. John Hyrcanus I (135–104 BC). AE double prutah. (ANS 2013.63.147, gift of Abraham D. & Marian Scheuer Sofaer) 17 mm.



Fig. 5: Hispania Citerior. Kelse. AE As. Ex Archer Huntington collection. (ANS 2013.65.10, purchase) 28 mm.



Fig. 6: Hispania Citerior. Arse-Saguntum. Circa 200–150 BC. AE quarter unit. Ex Archer Huntington collection. (ANS 2013.65.1, purchase) 17 mm.



Fig. 7: Hispania Tarraconensis. Caesaraugusta. Augustus (27 BC–AD 14). AE Semis. Ex Archer Huntington collection. (ANS 2013.65.18, purchase) 20 mm.



Fig. 8: France. Pair of Hubs made for L. Duval & L. Janvier. Iron. (ANS 2013.43.1–2, gift of David Gladfelter) 90 x 40 mm (images reduced).



Fig. 9: United States. Massachusetts Charitable Mechanic Association medal, by Christian Gobrecht. Modern uniface restrike by Dan Carr in 2013. (ANS 2013.58.1, gift of Leonard D. Augsburger) 38.8 mm.



Fig. 10: United States. J. L. Moffat signed brass balance scale with pans. Ex John J. Ford, Jr. Collection. (ANS 2013.46.1, purchase) 250 x 175 mm.



Fig. 11: United States. Fairbank's rocker coin scale and counterfeit coin detector with an original box and trade sign. Ex John J. Ford, Jr. Collection. (ANS 2013.46.2, purchase) 225 x 50 mm.

Democratic Republic of Congo, Ruanda, and Burundi. The medal was produced for the 1958 International Exposition in Brussels (Exposition Universelle et Internationale de Congo-Belge et Ruanda-Urundi à Bruxelles). This attractive medal, designed by Belgian sculptor and medalist Georges André Brunet (1902–1986), bears in the central circle an image of an antelope's head surrounded by bananas and tropical foliage. Around the edge are five segments separated by shields, with symbols of different aspects of life in Belgian Africa: textile manufacturing machinery, metal-working with tools and currency, and airplane transportation (fig. 12).

From William A. Burd, the Society received a group of medals issued in memory of famous European composers, including a silver uniface medal commemorating Austrian-Slovenian composer Hugo Wolf (1860–1903), particularly known for his romantic and pastoral songs. The medal was designed by the Austrian sculptor Franz Kounitzky (1880–1928)(fig. 13). Another is a commemorative bronze medal by Joseph Hermann Tautenhayn (1837–1911) dedicated to another Austrian composer, Anton Bruckner (1824–1896), known for his symphonies, masses, and motets (fig.

14). Mr. Burd's gift also includes an attractive bronze uniface portrait medal by Arnold Hartig commemorating the 100th anniversary of the death of Franz Schubert (1797–1828) with an image of the composer and cityscape of Vienna in the background (fig. 15), as well as an engaging bronze medallion commemorating the composer Gustav Mahler (1860–1911), one of the leading musicians and conductors of his generation. This medal was designed by the sculptor Alfred Rothberger and bears a relief portrait profile with the legend *Meine Zeit wird noch kommen* ("my time is yet to come") on the reverse; it was adopted by the Mahler Society as its annual award (fig. 16).

As a counterpart to Mr. Burd's gift, the Society's old friend and longtime member Robert W. Schaaf donated a group of medals commemorating a number of world-famous musicians, composers, and singers, such as a bronze commemorative medal of 1870 issued for the Vienna Beethoven Festival, showing a portrait of Ludwig van Beethoven designed by Karl Radnitzky done after an original portrait by Josef Daniel Böhm (fig. 17); a bronze plaquette of 1924 by the professor of the Academy of Fine Art in Prague, Otokar Spaniel (1881–1955) with an image of the Czech composer



Fig. 12: Belgium. AE medal commemorating Belgian Congo and Ruanda-Urundi (former Belgian colonies). International Exposition in Brussels. 1958. (ANS 2013.56.1, gift of Jonathan Kagan) 91.4 mm (images reduced).



Fig. 13: Austria. Hugo Wolf (1860–1903). Uniface AR commemorative medal by Franz Kounitzky. (ANS 2013.51.1, gift of William A. Burd) 59 mm (image reduced).



Fig. 14: Austria. Anton Bruckner (1824–1896). AE commemorative medal by Joseph Hermann Tautenhayn. (ANS 2013.51.13, gift of William A. Burd) 40 mm.



Fig. 16: Austria. Gustav Mahler (1860–1911). AE commemorative medal by Alfred Rothberger. (ANS 2013.51.12, gift of William A. Burd) 50 mm.



Fig. 15: Austria. Uniface AE medal commemorating the 100th anniversary of the death of Franz Schubert (1797–1828) by Arnold Hartig. (ANS 2013.51.2, gift of William A. Burd) 80 x 52 mm (image reduced).



Fig. 17: Austria. Ludwig van Beethoven. AE commemorative medal by Karl Radnitzky. (ANS 2013.59.4, gift of Robert W. Schaaf) 57 mm.



Fig. 18: Czechoslovakia. AE medal commemorating the 100th anniversary of the birth of Bedřich Smetana (1824–1884) by Otokar Spaniel, 1924. (ANS 2013.59.27, gift of Robert W. Schaaf) 77 x 57.5 mm.



Fig. 19: Armenia. Komitas (Sogomon Soghomonian)(1869–1935). AE commemorative medal by Mnazakan Tamrasian, 1966. (ANS 2013.59.14, gift of Robert W. Schaaf) 57 mm (images reduced).



Fig. 20: Soviet Union. AE medal commemorating the 100th anniversary of the birth of Sergey Rachmaninoff (1873–1943) by A. Tchernomordik, 1973. (ANS 2013.59.20, gift of Robert W. Schaaf) 60.5 mm (images reduced).

Bedřich Smetana (1824–1884), widely regarded for the symphonic cycle *Má Vlast* (“My Homeland”) (fig. 18); and a bronze medal of 1966 by Mnazakan Tamrasian, commemorating the singer, choirmaster, and composer Sogomon Soghomonian, known as Komitas (1869–1935), who created the basis for a distinctive national musical style in Armenia. His fate was tragic. After witnessing the horrors of the 1915 Armenian Genocide, he had a psychotic breakdown and lived the rest of his life in exile in France. Komitas is regarded as a founder of Armenian classical music and his most important work, *Badarak* (“Divine Liturgy”), is still popular and used today in the Armenian Church liturgy (fig. 19). Mr. Schaaf’s gift also includes a 1973 bronze medal by the Russian medalist A. Tchernomordik commemorating the 100th anniversary of the birth of Sergey Rachmaninoff (1873–1943), the outstanding Russian composer, virtuoso pianist, and conductor (fig. 20). Another commemorative tombac (red brass) medal of this acquisition is dedicated to the 100th anniversary of the birth of the Soviet opera singer Leonid Sobinov (1872–1934), who was a tenor of rare, lyrical charm. The medal shows the singer’s portrait and an ancient Greek musician playing a harp. It was designed by the Soviet sculptor V. Vorontsov and struck in 1974 at the Leningrad (St. Petersburg) Mint (fig. 21).

Reflecting our goal to have a complete series of British Art Medal Society medals, the ANS purchased several examples missing from our collection. Among these is a 1988 cast bronze medal with dark green patina entitled *Maya Medallion – The Dark One*, designed by Dhruva Mistry (b. 1957). With this medal the artist tried to express the Hindu concept of *maya*, involving enchantment and perception (fig. 22). Also included in our most recent BAMS acquisitions is *A Bird in the Hand Is Worth Two in the Bush – But Will They Survive?* (1992) by Ronald Pennell (b. 1935). With this medal Pennell, one of the most internationally celebrated British glass engravers, has, with a touch of irony and humor, grappled with questions of survival, especially in the world of nature, as relates to modern environmental concerns inspired by myths and legends (fig. 23). An additional piece of this new BAMS series is a cast bronze medal of 1986, *The Belgrano Medal – A Medal of Dishonor*, by Michael Sandle. The British sculptor designed the images of Prime Minister Margaret Thatcher as a death’s head, labelled as *Imperatrix Impudens* (“shameless empress”), spitting snakes and wearing the Argentinian warship *General Belgrano*, sunk during the Falklands War, as a sort of hat (fig. 24). The Sandle medal recalls the vigorous style and grim symbolism of First World War medals and provoked political comment and debate soon after its appearance.



Fig. 21: Soviet Union. Tombac (red brass) medal commemorating the 100th anniversary of the birth of Leonid Sobinov (1872–1934) by V. Vorontsov, 1974. (ANS 2013.59.2, gift of Robert W. Schaaf) 60 mm (images reduced).



Fig. 22: United Kingdom. *Maya Medallion – The Dark One*. AE medal by Dhruva Mistry, 1988. (ANS 2013.49.3, purchase) 133 mm (images reduced).



Fig. 23: United Kingdom. *A Bird in the Hand is Worth Two in the Bush — But Will They Survive?* AE medal by Ronald Pennell, 1992. (ANS 2013.49.6, purchase) 95 mm (image reduced).



Fig. 24: United Kingdom. *The Belgrano Medal – A Medal of Dishonor.* AE medal, by Michael Sandle, 1986. (ANS 2013.49.10, purchase) 81.5 mm.



Fig. 25: Austria. *Christmas at the Three Peaks (3 Zinnen Weihnachten).* Uniface AR plaque by A.R. Weinberger, 1915. (ANS 2013.49.22, purchase) 141 x 82 mm (image reduced).

Another recently purchased medal is, in fact, from the First World War. It is a uniface silver-plated plaque, *Christmas at the Three Peaks (3 Zinnen Weihnachten)* by A. R. Weinberger. These peaks are located in the Dolomites, now in Italy but Austrian in 1915. During World War I it was a part of the front line between Italy and Austria. The medal is a German military souvenir made for Christmas 1915, with an image of St. Barbara, patron saint of soldiers, holding a chalice and sword, and the signatures of eleven officers and men with their ranks (fig. 25).

An important purchase for the Medals department comprises two objects designed by Satoru Kakitsubo (1950–2013). This talented Japanese artist studied medallic art in Rome between 1971 and 1974, attending first the Scuola dell'Arte della Medaglia and later the Academy of Art, under Pericle Fazzini, a world-famous Italian sculptor known for his monumental statue *The Resurrection*, commissioned by the Vatican. One of the Satoru Kakitsubo medals from our new purchase was dedicated to the centenary of the birth of Mother Teresa (1910–1997), the Albanian Roman Catholic nun who generously dedicated her mission to the poor, sick, orphaned, and dying and inspired many others to follow the same path (fig. 26). Another medal, *Fruit*, designed by Satoru Kakitsubo in 2010, is a beautiful allegory of the artist's vision of fertility (fig. 27).

The curator of the Rochester Numismatic Association, John Zabel, donated to the ANS the association's annual past-president medal in bronze of Carmen J. (Chip) Scoppa, their 100th President (2012), which was designed by Luigi Badia (obverse) and Alphonse Kolb (reverse) and was minted by the North American Mint of Rochester, NY.

The Jewish-American Hall of Fame, through our benefactor Mel Wacks, continues to enrich the Society collection with items related to Jewish-American history. Among them is a medal honoring Justice Ruth Bader Ginsburg (b. 1933), the second woman to serve on the Supreme Court and the first Jewish female justice. The donation also included the two original plaster models of this medal (obverse and reverse), designed by Eugene Daub. The medalist modeled the reverse effigy based on the sculpture of Moses by Hermon MacNeil, in the eastern pediment of the Supreme Court Building, who holds the Ten Commandments, represented by the first ten letters of the ancient Hebrew alphabet (fig. 28).

Eugene Daub also designed another medal of particular importance to the Society. Constantin Marinescu and the New York Numismatic Club donated a set of

the silver and bronze medals of Robert W. Hoge's New York Numismatic Club presidency (2011–2012)(fig. 29). This fine portrait of our recently retired Curator of American Coins and Currency includes to both sides the emblems of the American Numismatic Association and the American Numismatic Society, reflecting Mr. Hoge's long career at both institutions. In the lower exergue, Daub has included a small bat-like scroll evoking the traditional *ratpenat* symbol of Catalonia, in allusion to Hoge's courtship of and marriage to his Catalan wife during the two years of his NYNC presidency. The reverse of the medal is of the club's standard presidential die, by James A. Swanson.

The US department's holdings have grown through a number of important gifts by our long-time friend Dr. David Menchell. Among these are the US Mint proof set of uncirculated 2013 coins from Denver, Philadelphia, and San Francisco; the proof 2013 Girl Scouts of the USA Centennial Silver Dollar, issued in celebration of the organization's 100th anniversary (fig. 30); and several examples of the 2013 Five-Star Generals Commemorative Coin Program, including the half dollar featuring the portraits of Generals Henry "Hap" Arnold and Omar N. Bradley with the five-star insignia above their heads and the heraldic crest of Fort Leavenworth.

We also grateful to Dr. Menchell for donating four examples of the 2012 First Spouse Medals series; the congressional medal of 2010 honoring Professor Muhammad Yunus, as a tribute to a man who has dedicated his life to eliminating poverty in Bangladesh and around the world; and the congressional bronze medals commemorating Addie Mae Collins, Denise McNair, Carole Robertson, and Cynthia Wesley, all killed by a Ku Klux Klan bomb in the 16th Street Baptist Church of Birmingham, Alabama, in 1963. Dr. Menchell also donated the second inauguration medal of George W. Bush and Richard B. Cheney of 2005, and the second inauguration medal of Barack Obama and Joseph Biden of 2013 (fig. 31).

Current Exhibition

To coincide with the Society's 156th Annual Meeting, the ANS curatorial and archives departments prepared an exhibition of newly acquired materials, including those generously donated by members and fellows, as well as some purchased as part of our ongoing effort to fill gaps in the collection. Displayed under the title "Coins of the Holy Land" are specimens from the collection of Abraham D. and Marian Scheuer Sofaer and those donated by ANS Adjunct Curator and Fellow David Hendin. Also on view are examples from the collection of former ANS president and benefactor



Fig. 26: Japan. AE medal commemorating the 100th anniversary of the birth of Mother Teresa (1910–1997) by Satoru Kakitsubo. (ANS 2013.57.2, purchase) 80 mm (images reduced).



Fig. 27: Japan. Fruit. AE medal by Satoru Kakitsubo, 1985. (ANS 2013.57.1, purchase) 77 mm (images reduced).



Fig. 28: United States. Justice Ruth Bader Ginsburg. AE medal of the Jewish-American Hall of Fame by Eugene Daub, 2013. (ANS 2013.52.1, gift of the Jewish-American Hall of Fame). 49 x 47 mm

Archer Huntington. These specimens—reflecting his primary interest in the Iberian peninsula but also in other areas—were once part of a vast assemblage of some 38,000 items that had been housed at the Society for fifty years but were sold in 2012 when the Hispanic Society of America withdrew the loan. Through the generosity of two purchasers, portions of Huntington’s collection have returned on loan to the ANS, and the Society has also purchased some of the items, as noted in the beginning of this article. The ANS Archives has on display the research materials of one of the most remarkable husband-and-wife teams in the field of numismatics, Vladimir and Elvira Eliza Clain-Stefanelli, as well as sketches by the sculptor and medalist Wheeler Williams that were generously donated by Scott Miller. This exhibit will remain on view through most of 2014.



Fig. 29: United States. Robert W. Hoge, Forty-Sixth President of the New York Numismatic Club (2011–2012). AR medal by Eugene Daub, 2012. (ANS 2013.60.1, gift of Constantin Marinescu) 38 mm.



Fig.30: United States. Girl Scouts Centennial AR proof dollar by Barbara Fox, Phebe Hemphill (obv.); Chris Costello, Joseph Menna (rev.), 2013. (ANS 2013.53.1, gift of David Menchell) 38.1 mm.



Fig. 31: United States. AE official inauguration medal of second term of Barack Obama and Joseph Biden, by Peer Hanson (obv.), 2013. (ANS 2013.53.7, gift of David Menchell) 69 mm.

LIBRARY

The Grand Duke Georgii Mikhailovich

Elizabeth Bengé

Thanks to the generosity of Catherine Bullowa Moore, the ANS Library possesses a near-complete set of the *Corpus of Russian Coins (Monety tsarstvovaniia = Монеты Царствования)* by the Grand Duke Georgii Mikhailovich (1863–1919) (fig. 1). A number of useful articles about his numismatic achievements can be found scattered across, for example, various issues of the *Journal of the Russian Numismatic Society*. Some of the *Corpus* volumes (fig. 2) belong to a group that have been bound in an exquisite fine calf leather binding with colored leather inlays with the initials of their owner, the Grand Duke Vladimir Alexandrovich (1847-1909), who was the uncle of Georgii Mikhailovich. When printing the *Corpus*, Mikhailovich presented copy number 5 of each volume to his uncle and this is confirmed on the title page of these elaborately bound volumes (copy numbers 1-4 went to: the reigning Emperor, the author, the author's father, and the author's mother, respectively). The inside of these bindings is equally remarkable with gilt tooling coupled with moiré silk doublures of various colors (purple, blue, red).

Mikhailovich's 12-volume *Corpus*, includes the bulk of his collection of coins and medals spanning from the time of Peter I the Great to the late nineteenth century. The major portion of Mikhailovich's numismatic collection went to the Smithsonian museum in the mid-20th century and included more than 10,000 Russian coins and 1,250 medals. The *Corpus* was published intermittently between 1888 -1914, with World War I ending the goal of the series to follow with a corpus of Russian medals. The volumes were published out of chronological order, with the first volume on the coinage of Alexander II (1855-1881) appearing in 1888. The final volumes on the coinage of Peter I (1682-1725) began to appear in 1914 (fig. 3). Although four volumes on Peter I were planned, only three were begun, and these were interrupted by the start of World War I (volume II of Peter I was the only volume published in full). Moreover, although volume II had the same print run as previous issues, few were actually distributed making it especially rare today. The ANS library is lucky to have a copy of this rare work, although we lack the partially completed volume III in the series on Peter I, of which only the plates were produced. Georgii Mikhailovich met a violent end when he was murdered on January 28, 1919, by the Bolsheviks.



Figure 1: Grand Duke George Mikhailovich of Russia. c. 1901-1903.

For those searching our online catalogue, DONUM, for Mikhailovich's work, or indeed for any other Russian author, be aware that Russian, like many other languages using non-Roman alphabets, presents a number of challenges. Transliterations and translations are not always consistent from one library to the next and general variations mean that users may try to search using different spellings. We try to anticipate this by adding these alternate spellings as cross-references within the online record, so that a search for "George Mikhailovich" will call up records for "Georgii Mikhailovich" and vice versa. Some non-Latin characters are searchable in the online library catalog (for example, if you are working with a Greek keyboard, it is possible to search using those characters), but it is not always possible or feasible for us to enter these



Fig. 2: Grand Duke Georgii Mikhailovich. *Monety tsarstvovaniia (= The Corpus of Russian Coins)*. Volumes from the library of Grand Duke Vladimir Alexandrovich. Tipografia A. Benke, 1888-1914. Gift of Catherine Bullowa Moore.

original scripts into the online record. Having subject and name authorities are a useful way to be consistent from one record to the next, but with the conversion of the library catalog in 2010, the data of some of these foreign characters did not migrate correctly and still need some editing work from library staff. In time we hope to correct any outstanding problems.



Fig. 3: Engraving of Peter I in: Grand Duke Georgii Mikhailovich. (*Monety tsarstvovaniia*) МОНЕТЫ ЦАРСТВОВАНИЯ ИМПЕРАТОРА ПЕТРА I. ТОМЪ II. St. Petersburg, 1914.