

DEPARTMENTS



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Herakles at Akragas.
Cover photograph by A. Meadows.*

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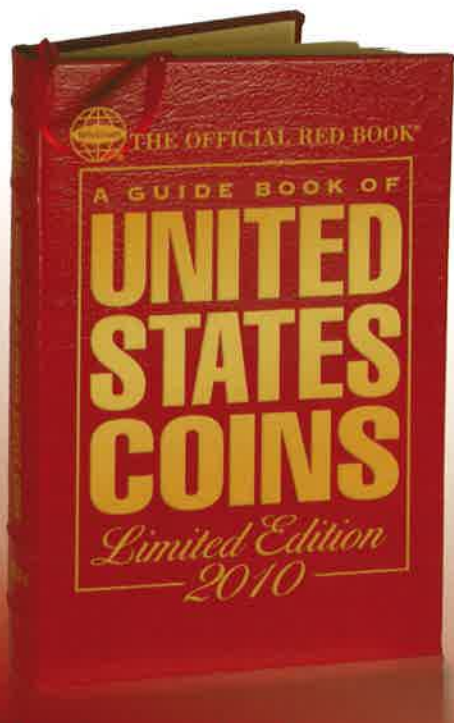
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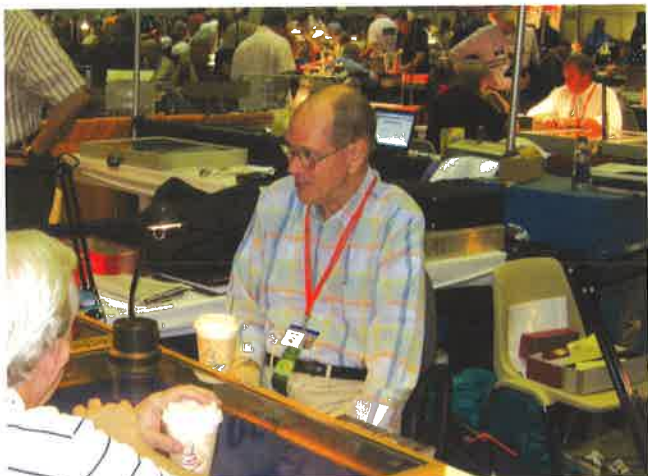
From the Executive Director

Ute Wartenberg Kagan

Dear Members and Friends,

This issue of the *ANS Magazine* reflects the activities of staff and members of the ANS. We are beginning to diversify our activities to include exhibitions and lectures outside New York City. We are very pleased to be participating in a major display of a complete large-cent collection. Our Trustee Dan Holmes, an eminent collector of large cents, is showing over five hundred varieties, to which the ANS added its unique variety, the famous penny catalogued as the 1793 NC 5 large cent. George H. Clapp donated this coin to the ANS, among many other rarities, after having purchased it in 1942 for a staggering six hundred dollars. The ANS specimen was shown at the FUN show in Orlando and will travel to the Early American Coppers Convention in April and to the ANA Money Fair in Los Angeles in August. We hope that many of our members will enjoy this amazing display.

Most of you will have received a letter in which our membership manager, Megan Fenselau, has informed you that we no longer send out printed invitations for all our events. I encourage all of you to make use of our e-newsletter by e-mail and visit our newly designed Web site, where we will announce our lectures and other activities.



ANS Trustee Dan Holmes at the FUN show in January 2009.

Sadly, not all our news is good, and I am very sorry to report the recent death of our long-time member and friend Silvia Hurter. She passed away on January 20 in New York City. She will be much missed by her many friends at the ANS and elsewhere in the United States. An obituary will appear in the next issue of the *ANS Magazine*. We also mourn the death of Dr. Julius Korein, who has left his truly amazing collection of over one hundred Gobrecht dollars to the ANS. We are also very grateful for the bequest of Mr. Lhotka, who left over two thousand coins, many of them Roman, to the ANS. It is through such generous donations and bequests that the ANS is able to continue building its collections.

While we are working hard to improve our membership services, we must also watch our financial situation. The ANS has not been as badly affected by the market conditions as many other nonprofits, but we too are suffering from less income and will have to adjust our programs accordingly. Thus we are all the more pleased with the outcome of our recent duplicate auction, which added over \$580,000 to the ANS funds, primarily to the Newell acquisition fund.

Many of you will be pleased to see that the ANS has published several long-awaited volumes, and we encourage all our members to purchase them directly, at a considerable discount, from the ANS. As a general policy decision, we have lowered our generally large print runs, but we give all ANS members advance notice of such books.

Enjoy reading the *ANS Magazine*! I am always thrilled to receive comments from our readers.

Sincerely,
Ute Wartenberg Kagan
Executive Director, ANS

Library News

Winter 2009 Library Exhibitions

By Elizabeth Hahn

The new space in the ANS Library allows an opportunity to exhibit items from the collections based on varying themes. The first of such exhibits, which was on display from October 25, 2008, to February 27, 2009, explored the development of the ANS Library: the spaces it has occupied, the work of its librarians, and the exponential growth of the collections. On display were photographs, manuscripts, and books drawn from the Library and Archives of the ANS.

Now on View

Portions of this exhibition will be available online (listed under the "Now on View" tab of the ANS Library Web site). The first exhibition included photographs of the interiors and exteriors of the three primary ANS Library locations and early acquisitions that depicted the growth of the collections over the decades. From its first acquisition in 1859, the Library collection has developed into the important resource that it is today. The exhibit examined the changing physical space of the Library, the twenty individuals who have worked to oversee the care of the collections, and finally the growth of the collections themselves. A Librarian's report from 1880 helped illustrate the state of the Library at the turn of the nineteenth century. Mr. Richard Hoe Lawrence, who served as the ANS Librarian from 1880 to 1886, reported that: "Our books are not catalogued, and a library without a cataloguer is, as Carlyle says, a Polyphemus without an eye in his head. It is hoped that our infant Cyclops will soon have this important member placed in his forehead." This observation prompted the production of the single, thirty-page index listing the items in the collection in 1883. Since that time, the collection has grown to encompass some one hundred thousand items, including books, pamphlets, auction catalogs, and more.

After the initial 1883 catalog, the ANS Library grew rapidly throughout the twentieth century. Testimony to this growth is the out-of-print, eleven-volume set of the *Dictionary Catalogue of the Library of the American Numismatic Society* and *Dictionary and Auction Catalogues of the Library of the American Numismatic Society*, which contain collectively almost nine thousand pages that serve as a photographic copy of the ANS Library's card catalogue at the date of publication. By

1962, when the first six volumes of the *Dictionary Catalogue* were published, the collection contained some fifty thousand items. In 1978, when the third supplement to the *Dictionary Catalogue* appeared, that number had grown to over seventy-five thousand items. Today, in the opening decade of the twenty-first century, the collection now contains more than one hundred thousand items, and the catalog has gone digital, with all the items cataloged and available through the online database.

The active involvement of the ANS librarians has ultimately helped shape the collections. Many were numismatists, most bibliophiles, and all were men (until 2008). All left behind their own mark in the history of the ANS Library collections, and most donated items from their own collections to the ANS Library, either in the form of individual items or whole personal collections, as in the case of Wood, Noe, and others. Many were active in other capacities within the ANS or started out on a part-time basis, especially in the early decades of the history of the Society. Sydney P. Noe acted as secretary for the ANS during his tenure as librarian, and Edward H. Groh served as curator of the Society from 1859 to 1879, a period that overlapped with his brief service as librarian.

ANS Librarians:

James D. Foskett	(1858–1864)
Edward H. Groh	(1864–1865)
F. Leathe	(1865–1866)
Daniel Parish Jr.	(1866–1869)
Isaac F. Wood	(1869–1880)
Richard H. Lawrence	(1880–1886)
Lyman Low	(1886–1891)
Bauman Belden	(1892–1896)
Herbert Valentine	(1896–1905)
Charles Dodd	(1905)
S. Whitney Dunscomb Jr.	(1905–1908)
William R. Weeks	(1908–1910)
A. H. Cooper-Prichard	(1911–1912)
Alexander Savage	(1913–1915)
Sydney P. Noe	(1915–1938)
Sawyer McA. Mosser	(1938–1947)
H. Alan Steeves Jr.	(1947–1948)
Richard Breaden	(1948–1966)



The ANS Library's exhibition space.

Geoffrey North	(1966–1975)
Frank Campbell	(1975–2008)
Elizabeth Hahn	(2008–)

Special Library thanks for recent book donations:

Mr. William A. Burd
 Mr. Frank L. Kovacs
 Mr. Anthony Terranova

The ANS Library collections have been built up as much by the work of the staff as by their particular personal book gifts. Such consideration of the ANS Library is reflected as much, if not more so, in the personal donations that the Library receives from donors. That the collections are as diverse as they are great is in large part due to such continued gifts, and future Library News columns will recognize this support by highlighting individual gifts from the intervening few months. It is these contributions and commitment that have helped form the ANS Library into the outstanding resource that it is today.

Current Cabinet Activities

Spring 2009

By Robert Hoge

The collections of the American Numismatic Society are at the service of a wide range of public and private interests and are regularly called upon for images and to answer a variety of questions. As we work in areas toward which we are thus lead, we cannot help but note the many stories and interconnections behind numismatic objects. This column provides an opportunity to share with the membership some of the fascination and wonder, beauty and history they convey. This is your collection. Enjoy.

Some Americana, Early and Late

The ANS's extensive American collections include not only a famous array of coins but a substantial amount of paper currency and an important assemblage of medals and tokens, some areas of which are particularly well known and rich in depth. Gary Trudgen, the dedicated editor of our splendid specialized publication *The Colonial Newsletter*, contacts us from time to time to obtain illustrations for articles and notices he is featuring. Not long ago, for example, he needed images of the important *Hogge money* or *hoggies*—pieces from seventeenth-century colonial Bermuda, called at that time the Sommers Islands. We are indeed fortunate to hold several examples of these rare issues, the first issued for British settlement in the New World. Each denomination characteristically shows a hog on its obverse, an allusion to the fact that when Bermuda was first settled by the shipwrecked Sir George Sommers and his party in 1609, a large number of porkers were running wild there, having proliferated from stock apparently left by the discover, Juan de Bermudez, in 1515 (figs. 1–2).

Pedro Domingo Ramos Hernandez was one of several people who, for some reason, seemed to have somehow come up with the idea that a 1944 cent (or a 1942 cent) is a valuable rarity (fig. 3). They probably caught part of some hyperbole relating to the 1943 copper cent. Alas, the ANS does not yet have an example of that rare oddity, from any of the mints, nor of the comparable 1944 steel cent. The Museum of American Finance, here in New York City, requested for publication a set of images of various kinds of United States cents, a collection for which the ANS cabinet is indeed famous. An individual inquired specifically about the 1930 cent, wondering

whether that was a valuable one. As you can see, requests come both from those who have a clear idea of what we do as well as from those who are simply avoiding opening a book.

Latin American pieces always evoke research questions from members and the public. The ANS's fine collection in this area has recently been horribly depleted, of course, by the decision of the Hispanic Society of America to ignore and reject the wishes of their founder and great donor, Archer Milton Huntington, and eliminate from the cabinet the great collection he had formed. This controversial move has generated a certain amount of notoriety. Still, we go on; the remaining ANS holdings of Latin American material are not inconsiderable. Dr. Phil Flemming, a scholar of “cob” gold from the mint of Lima in Spanish colonial *El Perú*, wrote to inquire about the purported presence in the ANS cabinet of a 1706-dated example, about which he said he had been informed by others on two occasions. Since no known specimens bear this date, he asked if I could check to verify the assertion. Sadly, but not surprisingly, no such unique piece appears to be lurking in the cabinet trays. But these little “treasure hunts” on behalf of our correspondents allow me to have a look at what we *do* have, such as excellent examples of doubloons from the years both before and after the elusive nonissue (figs. 4–5). These are the kinds of remarkable coins that have found their way into popular lore as pirate's booty and the treasure of lost Spanish galleons.

Andrew Slayton, director of Artful Media LLC, wanted to know “what is most desirable, who collects coins, what is the current state of the market, what does a buyer need to know, etc.,” to put into an article about collecting rare coins for *Art & Auction* magazine. He was talking with dealers, of course, but preferred also to get a nonmarket point of view as well. These kinds of generalities may be considered somewhat beyond the purview of the ANS, but we nevertheless try to help people with any pertinent questions. No doubt every collector and scholar has some thoughts on these matters.

Michael Bailey, the curator at the Brazoria County Historical Museum in Angleton, Texas, had an inquiry about an odd specimen acquired by a patron at a yard sale. The



Fig. 1: Sommers Islands (Bermuda). Silvered copper shilling, n.d. (ca. 1616). (ANS 1942.137.3, purchase) 31.4 mm. Clearly an excavated find, this specimen with small sails was acquired from the Barney Bluestone sale of December 3, 1942 (lot 583).



Fig. 2: Sommers Islands (Bermuda). Silvered copper sixpence, n.d. (ca. 1616). (ANS 1934.25.6, purchase) 25.6 mm. Although lightly corroded, this handsome example of the large portholes variety is undoubtedly one of the finest extant.



Fig. 3: United States. AE cent, 1942, Philadelphia mint proof. (ANS 1942.30.1, purchase from the U.S. Mint) 19 mm.



Fig. 4: Spanish colonial Peru. Philip V (1700–1746). AV 8 escudos, Lima mint, 1705-H. (ANS 1967.113.563, purchase, ex Echenique Coll.) 32.1 mm.



Fig. 5: Spanish colonial Peru. Philip V (1700–1746). AV 8 escudos, Lima mint, 1707-H. (ANS 1960.166.134, gift of Bernard Peyton) 31.2 mm.



Fig. 6: United States. Centennial AE award medallion, Philadelphia mint, 1876, by Henry Mitchell. (ANS 1954.32.1, gift of the Institut Français aux Etats-Unis) 76 mm. It is believed that about 12,000 of this medal were awarded, perhaps three-quarters of them actually struck under contract by Peter Krider.

peculiar piece purported to be an English award to a native, reading on the obverse GEORGIUS II DEI GRATIA, and on the reverse, inscribed “For fidelity to the King’s Government 1757.” Unlike any known genuine Indian Peace medals, another identical example of this item also appeared for sale recently in an Internet auction. These were surely just some sort of modern fantasy spoof.

We received a question involving the Centennial medals of the United States minted in 1876, after a correspondent matched a specimen with one in our database (fig. 6). Fortunately, the ANS seems to have been able to acquire a good representation of these issues. Although a number of them came into the cabinet around the time of issue, one particularly handsome example was acquired in 1954 as a donation from the Institut Français aux Etats-Unis. The history of France has always played a large role in shaping the United States, a fact better recognized there than in this country. France has been a leader in coinage and medallic sculpture for centuries and has left a rich legacy for numismatic research.

Some People and Medals in French History

As happens so frequently, an individual (Kirk Kukshel) wrote to say that he was in possession of a medallion matching one in our database (at www.numismatics.org) and wanted to inquire about the history and value of the piece. We cannot provide valuations, of course, and due to our move last year, we were for a time unable to research items in the ANS collection for public inquiries. But I did note for him, however, some information from the Web site “Book Rags” on the subject of the medal, the French general Louis II de Bourbon, Prince de Condé (1621–1686). I assured him that there should be adequate references on it in works covering French historical medals. And I made a note to myself to look into this once I had a chance (fig. 7).

For reasons unknown, the specimen of the Condé medal that he had located in the ANS cabinet through the database had not been attributed. Probably unfamiliar to most people in this country, the background of its subject is interesting and can lead us to some other evocative medals—pieces from the time of the “Sun King” Louis XIV, of his father and mother and their court, of the powerful ministers and warfare of the time when France became the political and cultural leader of modern Europe, of the *Three Musketeers*, the *Man in the Iron Mask*, *Cyrano de Bergerac*, and other French classics.

Scion of a cadet branch of the French royal family—and among the leading Huguenots, or French Protestants of the day—Louis de Bourbon was born in Paris on

September 8, 1621. He was the son of Henri II de Bourbon, Prince de Condé, a second cousin of King Louis XIII, and Charlotte de Montmorency. The young prince was entitled Duc d’Enghien (Duke of Enghien) until his father’s death in 1646. From 1630 to 1636, he was occupied studying Latin classical authors, Aristotle’s philosophy, mathematics, the Institutes of Justinian, and political history at the Jesuit school in Bourges, completing his education thereafter at the royal military school in Paris. A free thinker in religious matters, he maintained intellectual tastes throughout his life (along with some of a lower order).

Despite a fine classical education, hereditary advantages, and successes on the battlefield, Condé managed to earn a reputation as a proud, stubborn, and shallow man without significant leadership ability. At his father’s wish and for clear political reasons, in 1641 he married Claire-Clémence de Maillé-Brézé, daughter of the younger sister of the formidable Cardinal Armand Jean du Plessis de Richelieu (1585–1642), the prime minister of France (fig. 8).

Now not long ago, I happened across a splendid medal of Richelieu in the ANS cabinet. It had not been fully attributed, and the Cardinal’s name was misspelled in the database (I encountered it while looking for references to the work of Nuri Pere, for a Turkish visitor, since this medal had the French word *père*—“father”—in its legend), yet it is a great piece, executed in 1642—immediately following the statesman’s death—by the preeminent contemporary German medallic sculptor Sebastian Dadler, at Gdansk (Danzig), Poland. It was a real pleasure for me to be able to attribute this piece—and then I found that we had another nearly identical one! And this returns us to the life of Louis de Bourbon, the Duc d’Enghien, whose marriage to Richelieu’s niece was not a very happy one, although they did have two children, a son, born in 1643, and a daughter, in 1656 (fig. 9).

The reluctant bridegroom became known as the “Great Condé” due to his military record of impressive victories against Spanish forces in the Low Countries. His ability showed in his first three campaigns (1640–1642), and in 1643 he was given command of the French army in Picardy, winning an overwhelming victory at Rocroy, northwest of Sedan, on May 18 (fig. 10). His cavalry turned the flank of their Flemish counterparts and scattered their regiments in the rear. He then rallied the French infantry and overcame the awesome strength of the Spanish musketeers, the most stalwart in Europe.

Other victories followed. With his cousin the Vicomte de Turenne (fig. 11), another redoubtable French military



Fig. 7: France. Louis II de Bourbon, Prince de Condé, AE commemorative medal, 1660, unsigned. (ANS 0000.999.70527). 61.7 mm. Modern restrike.



Fig. 8: France (Poland). Armand Jean du Plessis Cardinal de Richelieu. AR oval memorial medal by Sebastian Dadler, 1642. (ANS 0000.999.52001) 46.0 x 55.5 mm.



Fig. 9: France. Louis II de Bourbon, Prince de Condé. AR oval commemorative cliché, n.d., artist unknown. (ANS 1940.100.2494, bequest of Robert J. Eidlitz and gift of Mrs. R. J. Eidlitz) 33.2 x 38.5 mm.



Fig. 10: France, Louis XIV (1638–1715). Victory of Rocroy. AE commemorative medal, 1643, by J. Mauger. (ANS 0000.999.43116) 41.1 mm. Modern restrike.



Fig. 11: France. Henri de la tour d'Auvergne, Vicomte de Turenne (1611–1675). AE commemorative medal, 1799, by H. Auguste. (ANS 0000.999.52033) 50.0 mm. The celebrated marshal of France was honored on this issue ordered by Bonaparte at the time Turenne's remains were transferred to the Temple of Mars.



Fig. 12: France. Louis XIV. Capture of Dunkerque. AE commemorative medal, 1646, by J. Mauger. (ANS 1984.30.2, gift of George M. Golden) 40.6 mm.

commander, Enghien took the west bank of the Rhine in 1644 and defeated the Bavarian army in 1645. He captured Dunkerque (fig. 12) and other northern towns in 1646. He was less successful commanding the French forces in Spain during the invasion of Catalonia in 1647, although the armies of Louis XIV were able to hold Barcelona for a time. In 1648, Condé returned north to Hainaut and routed the cavalry of Lorraine and the Spanish infantry at Lens on August 20, a victory that helped bring about the Treaty of Westphalia, ending the horrific Thirty Years' War.

During the following confusing rebellions in France, known as the Wars of the *Fronde* ("slingshot"), Condé, his brother Armand, and their sister, Madame de Longueville, were prominently involved. Early in 1649, Condé aided Anne of Austria, the queen regent, and Cardinal Mazarin, the prime minister, by organizing a blockade around Paris. But the queen detested Condé and had him arrested along with Armand and their brother-in-law, Longueville. Later, Mazarin decided that the princes were more dangerous in prison than outside due to a realignment of the rebellious Parisian factions. They were freed in February 1651.

Not surprisingly, Condé seemed not to wish to remain a loyal subject. In September, he organized opposition at Bordeaux, marching back to Paris in 1652. He returned to find his army locked out of the city and pinned against the city's walls by his cousin Turenne, now in command of the royal forces. However, on July 2, 1652, Condé's troops were admitted to Paris, and cannon were fired from the Bastille onto Turenne's troops. Condé's popularity rapidly declined, though, so he changed sides and accepted a new royal assignment, now to command the Spanish forces before Brussels in March 1653, in opposition to Turenne, now heading the French. At around this time, Condé exerted his unwanted attention upon Antoinette du Ligier de la Garde (fig. 13), the beautiful and talented fifteen-year-old wife of the young colonel of one of his regiments, Guillaume de la Fon de Boisguérin des Houlières.

The daughter of Melchior du Ligier de la Garde, master of the households of both the queens Marie de Medici and Anne of Austria, Antoinette enjoyed a fine education and was married at thirteen to the Seigneur des Houlières, who soon followed Condé to Flanders. Later in life, she became a renowned and popular figure in literary society, and she was called the finest French female poet by no less a savant than Voltaire. The lady *frondiste* was the recipient of the first prize for poetry bestowed by the Academie Française. In her time, she was called the "tenth Muse" or the "French Calliope."

Condé tried to establish friendly relations with the Lord Protector of England, Oliver Cromwell (fig. 14), but this crafty statesman instead formed an alliance with the French boy king Louis XIV, and in 1658 these unlikely allies defeated Condé decisively in the Battle of the Dunes, outside Dunkerque. Fortunately for him, the Spanish negotiators in the peace settlement of 1659 made amnesty for the French traitor a condition, and Condé was allowed to return to France. (This amnesty included the Deshoulières as well.) In 1667, Condé was once again given command of a French army, and during February 1668, he captured all the principal towns of the Franche-Comté. (The entire province was in short order restored to Spain, however).

In the summer of 1673, the young stadtholder of the Netherlands, William III, of Orange-Nassau, put together an alliance of Spanish, Dutch, and imperial forces against Condé's French. There was an inconclusive but sanguinary day-long pitched battle fought between these opponents on August 11, 1674, near Seneffe, south of Brussels. After this, Condé settled down to a relatively peaceful life at Chantilly, and the former Jesuit student reconverted to Catholicism the year before his death in 1686.

Some Stories and More Stories

Every piece I have mentioned here, and many more besides, could reveal a further story of history, of art, of economics, politics, technology, or society. Coins and medals (and tokens and paper money) are among the most complex and evocative artifacts that one can have the pleasure of collecting and studying. We invite everyone to think of the many little-known objects in the ANS cabinet and their backgrounds, to learn about them, to enjoy them. They are preserved here awaiting your regard to bring them to life.



Fig. 13: France. Antoinette du Ligier de la Garde des Houlières (1638–1694). AE commemorative medal, 1819, by Caroline Grandjean. (ANS 1967.225.1503, gift of the Wadsworth Atheneum, ex J. Coolidge Hills Coll.) 40.7 mm.



Fig. 14: Great Britain (Switzerland). Oliver Cromwell (1599–1658). AR memorial medal, n.d., by Jean Dassier. (ANS 1919.105.182, gift of Samuel P. Avery) 37.9 mm. This medal was an adjunct to Dassier's splendid series on the monarchs of England.



Facing page: The colonnade of the temple of Herakles, late sixth century BC. Photograph by A. Meadows.

THE FAIREST OF MORTAL CITIES THE HISTORY AND COINAGE OF AKRAGAS

ANDREW MEADOWS

“Fairest of mortal cities”: the words are those of the poet Pindar, writing in 490 BC, who visited Akragas at the height of its wealth and good fortune. The city, located on the southern coast of the island of Sicily, was vast and would soon control territory all the way to the northern coast. Founded most probably by colonists from nearby Gela and the island of Rhodes, by 490 Akragas was fully independent of its colonial roots and under the control of a powerful dynasty of tyrants.

The ruins that remain today testify to the city’s past prosperity. By Pindar’s time, the Akragantines had completed the construction of the first of five temples that would eventually adorn the ridge that extends along the southern length of the city wall. A sixth (dedicated to Athena) and a seventh (to Demeter) would be built on the acropolis itself and on the hill to its southeast, the Rupe Atenea. An eighth, dedicated to Asclepius, was constructed outside the city walls. Subsequently, the Athenian architect Phaiax was employed to equip the city with state-of-the-art plumbing and drainage. As part of this project, the Akragantines equipped their city with a spectacular fish-

pond, the *Kolymbethra*, apparently a kilometer in circumference and ten meters deep. This provided not merely a source of sustenance but also a pleasure-ground, famous for its beauty and the swans that congregated there.

The earliest coinage of the city, consisting first of didrachms and later of tetradrachms, coincides with the construction of the first temple (perhaps to Herakles) and the beginning of work on the temples conventionally identified as being dedicated to Zeus, Demeter, and Juno Lacinia. There is a strong possibility that the issue of this coinage was in fact connected with the immense amount of building work that was taking place at Akragas at this time. The types of the coins were uniform for over a generation. On the obverse appeared a sea-eagle and, unconventionally, the legend identifying the city of issue. On the reverse appeared a crab. The eagle symbolizes the city’s relationship with Zeus and with the sea. The crab, apparently a freshwater variety, seems to represent the two rivers, Hypsas and Akragas, that all but encircle the city and carve out the cliffs that form its protection to the east and west.



The citadel of Akragas seen from the west across the valley of the river Hypsas. Photograph by A. Meadows.



Cast bronze onkia with an eagle's head on one side and a crab's claw on the other, late fifth century BC.

The issue of this coinage also coincided with a period of growth and expansion of the Akragantine state under the rule of the Emmenid dynasty. By 480 BC, the city's territory stretched all the way to Himera, on the northern coast of the island. Like the other tyrants of the western Greek world, Theron and his family took their place on the panhellenic stage with victories at the great games at Olympia and Delphi. After the fall of the Emmenids, the citizens of Akragas found themselves at war with the local Sicel population. Nonetheless, the acquisition of wealth within the city continued unabated. The famous philosopher Empedocles remarked that "the Akragantines indulge themselves as if they were going to die tomorrow, but build their houses as if they were going to live forever." Among these indulgences, we hear of a wedding procession of eight hundred chariots for the daughter of a certain Antisthenes. Another resident, Gellias, was said to have a cellar of ten thousand amphoras and was able to provide dry clothes for five hundred guests who had been caught in a storm.

This period of prosperity toward the end of the fifth century BC saw some of the finest coins ever produced by a Greek state and also one of the earliest bronze coinages. Interestingly, the former were struck in high denominations and in much smaller quantities than the earlier eagle/crab tetradachms and didrachms, and the designs are of much greater artistic ambition. The static eagle of the obverse becomes two eagles tearing at their prey. On the gold, the reverse remains a crab; on the silver, some issues retain the crab, with added adornment. Others introduce on the obverse a racing chariot, a design apparently borrowed from Syracuse. In contrast to the dwindling production in silver, the bronze coinage of the late fifth century was far more prolific. The types of this coinage generally mirror those of the silver but notably add denominational markers of the coins' value.

Perhaps the earliest manifestation of this bronze was the extraordinary cast coinage produced in varied shapes. The shape of the largest denominations is often compared with teeth, a smaller one is grain shaped, and round cast coins also exist. Following this experiment, the Akragantines changed their bronze to a more conventional form and struck it in considerable quantities.

The prosperity of the city in the fifth century BC was not to last, however. The strength of its location and the wealth it commanded would prove to be its downfall. No fewer than four times over the subsequent two hundred years, the city would be captured and sacked by invading armies. The first destruction came at the hands of the Carthaginians, in 406 BC. A vivid account is preserved by the Sicilian historian Diodorus:

“Himilcar led his army within the walls at dawn and put to death almost all of those who had been left behind. The Carthaginians even dragged out those who had taken refuge in the temples and killed them. It is said that even Gellias, richest and most noble of the citizens of Akragas, shared in the fate of his home city, for he had fled with a number of others to the temple of Athena, thinking that the Carthaginians would refrain from lawlessness towards the gods. But when he saw their sacrilege, he set fire to the temple and burned himself together with the dedications within it. By this single deed he sought to protect the gods from sacrilege, much wealth from plunder by the enemy and, most importantly, his own body from desecration. Himilcar laid waste and greedily looted temples and houses and gathered as great a quantity of booty as you would expect from a city that had been inhabited by two hundred thousand people, had gone unlooted since its foundation and was at that time about the wealthiest of all Greek cities, whose citizens were art lovers with rich collections of objects of every sort.”

The coinage of the city would never be the same again: for almost a century, it seems, little or no new silver was produced. Instead, the old fifth-century bronze continued to circulate until it was worn almost flat. At intervals, it was countermarked with stamps pathetically echoing the earlier coin types, to clarify or reestablish its value. The lack of a precious-metal coinage during this period is striking when compared with the pattern of monetary production elsewhere in Sicily. Silver coins imitating the *Pegasi* of Corinth would become a staple of the Sicilian money supply, but none were produced at Akragas.

During the early third century, the city would again become a power on the island, under the rule of a certain Phintias. Unlike his fifth-century predecessors, however, Phintias produced only bronze coinage. When precious-metal issues did return to the city, ironically it was again the result of Carthaginian military activity. In 264 BC, Sicily became a battleground in the first war between Carthage and the growing power of Rome. The Carthaginians attempted to seize the powerful city of Akragas. The Romans moved quickly to invest it. Following a siege of six months, the Carthaginian garrison departed, and the city was overrun by the Romans, who plundered its property and sold the population into slavery. Just six years later, a Carthaginian general returned and made an opportunistic assault to recapture the city, which he burned to the ground, demolishing its walls for good measure.

Were this not enough, a fourth and final sack of the city came during the Second Punic War (218–201 BC). Once more the Carthaginians garrisoned Akragas, and it is to



The temple of Concord. Photograph by A. Meadows.



Bronze hemilitron with the head of the river god Akragas on the obverse and an eagle standing on a column on the reverse, early fourth century BC.



Silver didrachm of Akragas, late sixth–early fifth century BC. On the obverse is a sea-eagle; on the reverse a crab.



Silver tetradrachm, c. 413–406 BC. On the obverse is a racing chariot; on the reverse two eagles tearing at their prey, one with its head lifted to scream.



Gold litra, c. 406 BC. On the obverse is a sea-eagle standing on a rock, its wings closed, devouring a serpent. On the reverse is a crab and the name of the magistrate, Silanos.



Cast bronze tris (four onkiai) with four pellets on the bottom indicating its value, late fifth century BC.



Fig. 7. Cast bronze tetras (three onkiai) with three pellets on the bottom indicating its value, late fifth century BC.



Struck bronze hemilitron with an eagle on the obverse and a crab surrounded by six pellets on the reverse, late 5th century BC.



Heavily worn late fifth-century bronze hemilitron, countermarked in the fourth century with a head of Herakles.



Silver half shekel of the Carthaginian occupation of Akragas during the Second Punic War, 218–201 BC.

this period that the final Akragantine silver belongs. From its types it is clear that the coinage was the product of the city of Akragas. The proud eagle on the reverse recalls the coinage of the city's heyday in the fifth century. But this later coinage is produced on a Punic weight standard, which makes it clear from where the impetus for this coinage came. Inevitably, the presence of the Carthaginian garrison would again draw the attention of a Roman general, Marcus Valerius Laevinus, who took the city, with disastrous consequences for its inhabitants. According to the Roman historian Livy, writing two hundred years later: "On receiving the city Laevinus beheaded the foremost citizens of Akragas, and sold the rest and the plunder he took from them. He sent all the money to Rome. When news of the fate of the Akragantines spread through Sicily, everything started to go the Romans' way."

Walking through the city in the springtime today, amid the blossom-covered almond trees and the ripening oranges and lemons in the Kolymbethra gardens, it is difficult to imagine the horrors of the city's later years. But it is easy to see what was lost.



The columnade of the temple of Herakles, late sixth century BC. Photograph by A. Meadows.



The Kolymbethra gardens below the temple of the Dioscuri. Photograph by A. Meadows.



Facing page: 1910 ANA convention, held in New York City. Farron Zerbe is pictured in the center.

“PURELY SOCIAL AND QUITE INFORMAL” THE CENTENNIAL OF THE NEW YORK NUMISMATIC CLUB

JOHN M. KLEEBERG

The American Numismatic Society celebrated its 150th anniversary in 2008. Another organization, one closely connected to the ANS, celebrated its own hundredth anniversary in 2008: The New York Numismatic Club.

Numismatic organizations in the United States were founded in three waves. The elimination of the large cent in 1857 caused a surge in coin collecting and the founding of the “first wave” numismatic organizations. These organizations include the oldest coin club in the country—the Numismatic and Antiquarian Society of Philadelphia—and, of course, the ANS. “Third wave” numismatic organizations were founded from 1932 onward, as interest in hobbies soared during the Depression (for example, the Brooklyn Coin Club [1933], the Bronx Coin Club [1934], and the Chicago Coin Club [1933]).

“Second Wave” numismatic organizations include the American Numismatic Association and the local clubs that it sponsored. The ANA was founded in 1891, fostered by the same economic phenomena as mail-order houses such as Sears Roebuck: the spread of the railroad

network and the introduction of Rural Free Delivery in 1896. The ANA recruited its members among the rural intelligentsia of the Middle West—the small-town doctors, lawyers, clergy, druggists, and schoolteachers. From 1904 onward, the ANA expanded its presence into major cities by establishing local clubs. The Chicago Numismatic Society was founded in 1904; Howland Wood revived the dormant Boston Numismatic Society in 1907; the Western Pennsylvania Numismatic Society was revived in 1908; the Rochester Numismatic Association was founded in 1912; the Pacific Coast Numismatic Society in San Francisco was founded in 1915. In an article in *Mehl's Numismatic Monthly* in the summer of 1908, Edgar H. Adams called for the expansion of this movement to New York City, declaring, “Such a society, here in New York, with a room or rooms in one of the central buildings, say the Metropolitan Life Insurance building, would surely prove of great benefit.”

In the aftermath of the 1908 ANA Convention in Philadelphia, the attendees enjoyed a series of postcon-



Agnes Baldwin Brett, the first female member of the NYNC.



Frank Higgins, first president of the NYNC.

vention dinners. The Philadelphia coin dealer Henry Chapman held a dinner in Atlantic City; the New York City coin dealer, Thomas Elder, followed that with a dinner at the Café Martin in New York. At these dinners, the decision was made to found a numismatic society in New York City. The local ANA representative, Frank C. Higgins, a man of wide travels and a charismatic personality, was chosen to lead the new organization. Twelve persons founded the New York Numismatic Club: Edgar Holmes Adams, Thomas A. Batterbury, Victor David Brenner, Dr. Martin Burke, Thomas Lindsay Elder, Albert Romer Frey, Frank C. Higgins, Charles H. Imhoff, Rudolph Kohler, Herbert Niklewicz, David Ulysses Proskey, and Wayte Raymond. Two guests represented the ANA: Howland Wood, the general secretary of the ANA; and Farran Zerbe, the president of the ANA. The median age of the founding members was forty-one and ranged from a low of twenty-two (Wayte Raymond, the only attendee in his twenties) to a high of fifty-five (David Proskey).

Not only was the club founded under the sponsorship of the president and general secretary of the ANA, but Albert R. Frey was the immediate ANA past president, and at the club's third meeting (February 1909), another ANA past president, Augustus Heaton, joined; in 1912, Heaton became the club's second president after Higgins.

Absent from the founders was anyone significantly involved with the ANS. The NYNC, as originally founded, appears to have been an ANA Trojan horse in New York City, to attract members away from the ANS to the new organization. The ANS had recently moved to its new building on 155th Street, which Frank Higgins would later compare to the North Pole. If the NYNC had been able to follow through on Edgar H. Adams's plan to obtain rooms in a midtown office building, it might indeed have supplanted the ANS. But there was no enthusiasm for conflict with the ANS or for the NYNC owning real estate. The NYNC became a convivial monthly supper club that met in restaurants and hotels. The early meetings are well summarized by the meeting invitations: "Come just as you are at the end of your business day without going home to dress, stay as long as you can, eat and drink what you fancy, go when you have to, and try to have in your pocket a few interesting specimens for discussion."

Accordingly, on February 22, 1909, Club Secretary Herbert Niklewicz wrote a palinode to the ANS:

The Club desires to state that its gatherings are purely social and quite informal. Their object is to bring together the coin lovers of New York and vicinity for pleasant and instructive intercourse.

The Club has no desire for incorporation, nor thought of rivalry with existing societies. Its sole desire and aim is to create enthusiasm, and to cause affiliation with your and other societies, thus fostering the love of numismatics, the object we all hold dear.

The apology was accepted. In March 1909, a clutch of ANS officials—Bauman L. Belden (secretary of the ANS), Henry Russell Drowne (corresponding secretary), William R. Poillon (curator), and Nelson Pehrson (janitor)—joined the NYNC. Edward T. Newell became a member at the following meeting, April 1909. William R. Weeks, that remarkable man who managed to combine the careers of ANS librarian and shyster lawyer in one person, joined in June 1909.

In the spring of 1909, the NYNC ran its own candidate for the ANA presidency: Frank C. Higgins. The club made thoughtful proposals for reform, including serious administrative work at the annual conventions, standing committees to handle work that came up over the rest of the year, state organizations to elect delegates so the whole country would be represented, and the elimination of dealers from executive positions in the ANA. However, at the 1909 ANA Convention in Montreal, Farran Zerbe manipulated the proxies and elected his own candidate. In compensation, the NYNC was awarded the ANA Convention for 1910.

The chief attraction for holding the 1910 ANA Convention in New York City was the new ANS building. The emblem for the convention incorporated the seals of the ANA, the ANS, and the NYNC. Every business meeting was held at the ANS. The headquarters of the convention was at the Park Avenue Hotel at Thirty-third Street and Park Avenue, and convention attendees made much use of the new subway.

After Edward T. Newell became president of the ANS, he delineated the respective spheres of interest of the ANS and the NYNC. In an address on January 20, 1917, Newell stated:

This Society can and ought no longer to consider itself a club. That we have now outgrown. A comparatively recent but very active child now holds this position and calls for recognition. Our Society's younger brother, the New York Numismatic Club, furnishes its members, month by month, the greatest enjoyment that mortal man of numismatic tendencies could wish for in his lighter moments. Such of our members who have not joined should do so immediately, for



The inaugural meeting of the NYNC, held at Keen's Chop House.



J. Sanford Saltus's NYNC presidential medal.



NYNC centennial celebration, held at Keen's Chop House, the site of the NYNC's first meeting.

there they will find good cheer, many of their numismatic friends, and cozy sociability. We take this occasion to extend to our brother the very best wishes for a happy and prosperous New Year!

On April 25, 1917, the ANS and the NYNC held a joint dinner at the Hotel Breslin. At eleven o'clock, the party adjourned to the Ladies' Parlor of the hotel and engaged in "dancing to the tunes of the excellent orchestra of the hotel until the wee small hours."

Both Howland Wood (by then an ANS curator) and Newell would serve as presidents of the NYNC: Howland Wood from 1930 to 1933 and Newell from 1934 to 1936. The first woman to join the club was Agnes Baldwin Brett in 1921, who had served as ANS curator from 1910 to 1913.

Originally the NYNC, reflecting the enlightened tolerance of its president, Frank Higgins, was open to all races and creeds. Early members included Jews (Brenner, William Hesslein, and B. Max Mehl), Irish Catholics (Dr. Martin Burke and Daniel R. Kennedy), and an African American (the civil rights lawyer D. Macon Webster). Moritz Wormser became the club's first Jewish president in 1928. But by the mid-1940s, the club became slower to admit Jews than it ought to have done and did not promote Jews into club offices. Harry J. Stein, a lawyer and a collector of ancient coins, would have made a wonderful president, but in 1945 the club refused to elect him. ANS curator William L. Clark thereupon resigned from the club in protest. This led to coolness between the ANS staff and the club.

It was Henry Grünthal, a club member since 1949 and a member of the ANS curatorial staff since 1953, who rebuilt the relationship. When Grünthal became NYNC president in 1970, he was the first ANS person to hold that post since Newell in 1936. Since that period ANS staff members have regularly risen up the officer ranks of the club. Medieval curator Jeremiah D. Brady served as president in 1980 to 1981; his successor as medieval curator, Alan M. Stahl, was president in 1986 to 1987; ANS editor Marie H. Martin was president in 1990 to 1991; the author, then modern curator, served as president in 1996 to 1997; and U.S. curator Robert W. Hoge has just embarked upon his term as vice president.

The NYNC issues medals to commemorate its presidents. The club has been fortunate to have some of the finest medallion sculptors in America execute its medals: Victor D. Brenner, Jonathan M. Swanson, Karl Gruppe, Joseph DiLorenzo, and the club's current sculptor, Eugene Daub.



Robert Knapp and Jay Galst.

The centennial celebrations comprise an exhibit, a dinner, a special medal, and a rewriting of the club history.

The exhibit, "100 Years of Solicitude," showing pieces from the collections of club members, was put together by ANS staff and was the first exhibit on display at the ANS's new facilities on 75 Varick Street. The exhibit is commemorated in a color catalogue. The exhibit was sponsored by the members of the NYNC and by Dr. Alain Baron of Numismatica Genevensis SA.

The celebratory dinner, arranged by Jerome Haggerty, was held on December 12, 2008, at the place where it all began: Keen's Chop House. The club made those who had been members during the previous fiftieth anniversary in 1958 honorary members: Catherine Bullowa, Richard G. Margolis, and Julius Turoff. The club also made its medalist, Eugene Daub, an honorary member. The club listened to the reading of a special New York City proclamation honoring the club, obtained for the club by City Council Member Eric Digioia, and a talk by the author entitled "Highlights and Sidelights of the History of the New York Numismatic Club."

The medal, sculpted by Eugene K. Daub, depicts the Pulitzer Fountain and three club presidents—ANS Council Member John Sanford Saltus, ANS President Edward Theodore Newell, and ANS Curator Henry Grünthal.

The new club history, being prepared by the author, is based upon the earlier minutes published in the *Numismatist* and on the club's archives that have accumulated since 1958, the ANS archives, the Bronx Coin Club archives, Federal census records, and the *New York Times*. The history will also include a catalog of the club's medals, written by David T. Alexander.

Why has the New York Numismatic Club lasted so long? It was lucky to have two meeting places that it used for fifty-nine years. The median attendance at meetings (twenty-one, rising to twenty-five in the latest decade) has been consistent; clubs with larger attendances tend to be unstable. It has attracted hard-working officers. It has a strict no-commercialism rule: no auctions, no swaps, no prices. Last but by no means least, the ANS has provided a center around which those interested in numismatics can gather and a ready recruiting ground and meeting place for the club.



Edward T. Newell's NYNC presidential medal.



The ANS's exhibition of NYNC medals.



Facing page: *Moon Cow* (1982).

LAND AND SKY THE MEDALLIC WORK OF RON DUTTON

DONALD SCARINCI

Few artists claim the success and influence in medallic art as the Cheshire-born artist Ron Dutton. Mark Jones has described him as “a sculptor, a medalist, a poet, and a performer: an exceptionally varied and talented artist whose work is well worth enjoying and pondering as a whole.” With numerous solo and group exhibitions in the United Kingdom and abroad and extensive critique and commentary on his work, Ron Dutton now has the additional honor of receiving the 2009 Saltus award for his lifetime of achievement in the art of the medal.

The ANS celebrates Ron Dutton with this year’s Steven Sher lecture, followed by an award ceremony and reception in his honor. There will also be an exhibition of his medals along with the work of many artists he helped encourage and promote through the British Art Medal Society (BAMS), which he was instrumental in founding in 1982. BAMS, with the support of the British Museum and the hard work of a dedicated group of people, publishes *The Medal* biannually and produces up to six cast medals a year, which it offers for sale to the public. As a result of its existence, the United Kingdom has become a

world leader in the art of the medal, and its international influence is without dispute.

Dutton’s work has changed and evolved since he produced his first medal in 1974. He has explored new ways of expressing the beauty of a landscape, the majesty of nature, and the power of flight. His work can be divided into three periods. The early medals (1974–1986) began as an experiment with single-side relief sculpture and evolved into the use of sculptural techniques on a two-sided medallic object designed to appeal both the senses of touch and sight.

Apple Tree Ladder (1975) uses the landscape as a grounding for the human spirit, which ascends each step of a ladder leading skyward. The ladder unites earth with heaven, the mundane with the profound. The allusion to the Edenic tree of knowledge is not lost here. The ladder is an invitation to the possibility of reuniting God and man. Thomas Mullaly, the London-based art critic, considers this one of the twenty most important medals of the second half of the twentieth century.



Sheep Storm (1982)



Stonehenge (1987)



Bude Waves (1995)



Moon Cloud Strike (2006)

Dutton links the rocks and landscapes of Pisanello's medals to the modernism of *Sun Corn* (1981). This piece features an early use of enamel on a medal. The blue enamel for the sky contrasts with the golden sun, which shares the color of the earth it nurtures. The lines of the cornfields are simple, and the perspective of the ground against the blue sky evokes the feeling of a special sunny day in northern England.



Sun Corn (1981)

Sheep Storm (1982) was one of Ron Dutton's early successes. The artist's process is made visible by the impressions of his hand and his tools, which remain on the medal and are deliberately incorporated into the landscape. The sheep look out at the viewer as they huddle together for shelter near the wall. Are we looking at them or are they looking at us? All are equal against the power of nature, which shapes the earth we share. In *Moon Cow* (1982), we look closely at the cow's face and see the landscape of the mountain and the moon behind her. The lines of the cow blend into the landscape, suggesting the unity of the organic and inorganic.

From about 1987 to 1994, beginning with his *Stonehenge* (1987) medal for BAMS, Dutton incorporated poetry into his work. *Stonehenge* is one of a series of medals titled "Marks of Time," which includes four other medals that contain Dutton's poetry. The inscription on the reverse of *Stonehenge* reads: "Stones unencumbered by priest ritual chant / Stand sadly posed upon untrodden grass / A monument to faded hope and spirit passed."



Lunar Amour (2006)

Another BAMS medal, *Bude Waves* (1995), represents the beginning of a three-year transition to the current phase of his work, which began in 1997. Dutton now embraces abstraction to communicate. In his words: "Over recent years, I have been exploring parts of our coastline and making medals of its many varied aspects. In the autumn of 1995, a visit was made to the north Devon and Cornwall coast. Bright light, racing clouds, the rise and dip of the coastal path through scuds of rain emphasized the power and majesty that this coastline holds. . . . A short steep climb crests a ridge, below the surging force of rocks massed, cracked and raised by nature's energy, and on the distant horizon perched monuments to man's use of nature's forces."



Cloud Diver (2007)

In *Cloud Diver* (2007), Dutton uses mixed materials of bronze and silver wire to open the mind of the viewer to the pure symmetry of nature. The distinction between the bird and the inorganic forces of nature are blurred by the creative power of the human mind. This medal is Dutton's most current expression of his lifelong engagement with the aesthetics and spirituality of landscape, nature, and flight.



Facing page: Fountain and reflecting pool at Augustus Saint-Gaudens's studio in Cornish, New Hampshire. Photograph by Alan Roche.

THE CHARLES ANDERSON DANA MEDAL BY AUGUSTUS SAINT-GAUDENS (1899)

ROBERT HOGE

As the nineteenth century drew toward its close, a great artist commemorated one of the “movers and shakers” of his time with a medallic portrait. It was a handsome profile, reminiscent of Renaissance creations, a beautiful example of contemporary tribute. While its artist is celebrated today as one of the greatest, his subject has mostly faded into historical obscurity, and the work itself has vanished.

One day as I worked in my office, I received a telephone call from American Numismatic Society member Robert Schaaf, suggesting that I have a look at an item listed for sale on eBay. While the ANS does not normally seek items to purchase, we do occasionally discover something with special appeal or desirability for the cabinet, and Schaaf had assisted our acquisition in this capacity before. While checking at his suggestion, I encountered another item that startled me with its potential interest: a portrait medallion by the American master sculptor Augustus Saint-Gaudens, one quite unknown to me as far as I could recollect. I brought the listing to the attention of our executive director, Dr. Ute Wartenberg Kagan, who

shared my enthusiasm, and subsequently we were fortunate to be able to obtain for the ANS this heretofore apparently unpublished portrait piece of Charles Anderson Dana (1819–1897) (fig. 1).

In his day, in the effervescent world of hyperbolic journalism, this Dana was a giant among old-time newspapermen and no less famous than his better-known contemporaries and sometime competitors Horace Greeley, William Randolph Hearst, and Joseph Pulitzer. He was considered by some to be the greatest, most brilliant journalist of his age. As a reform-minded reporter and editor, Dana enjoyed a sensational career, at one time managing the largest-circulation newspaper in the country. No doubt it seemed altogether fitting that a medallic memorial to Dana be prepared following the editor/publisher's death. A look at his career reveals a panorama of American life, thought, and letters of the mid- to late 1800s.

When Dana was born in the little town of Hinsdale, New Hampshire, on August 8, 1819, his impoverished family

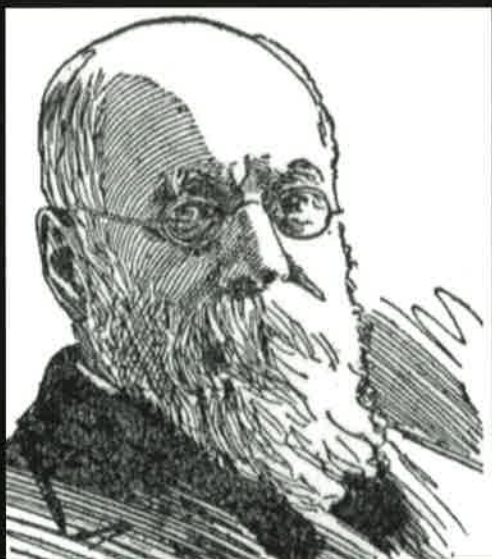


Fig. 1: Charles Anderson Dana, portrait sketch, ca. 1890.



Fig. 2: United States, "Hard Times," Edwin Parmele "Bowling Saloon" at 340 Pearl Street, New York City (1834–1839), brass token. Rulau HT-302. (ANS 1898.4.26, gift of Daniel Parish, Jr.) 18 mm. Rulau states, incorrectly, that only four pieces of this rare and atypical Hard Times token are known, "all in private hands."



Fig. 3: Charles A. Dana, photograph, ca. 1850. Library of Congress Prints and Photographs Division, Daguerreotype collection.

had a small country store. They moved to Gaines, New York, when he was two, and then again to Guildhall, Vermont. When they removed once more to upstate New York, twelve-year-old Charles was sent to live with and work for his uncle at a general store in Buffalo. The boy attended various local public schools and somehow managed to teach himself Greek and Latin, which enabled him to matriculate at Harvard College in 1839, after his uncle's business failed as a result of the "Hard Times," the financial panic of 1837 (fig. 2).

Poor eyesight and lack of money forced young Dana to drop out of college, but while at Harvard he befriended the Transcendentalist Unitarian minister and social reformer George Ripley (1802–1880) and his wife Sophia, who was a Dana relation. When the Ripleys founded the Utopian commune Brook Farm, just outside Boston at West Roxbury, Massachusetts, Dana joined them (along with such luminaries as Ralph Waldo Emerson, W. H. Channing, John S. Dwight, Margaret Fuller, and Nathaniel Hawthorne). Dana became a trustee (1841–1846) of this "Institute of Agriculture and Education" and editor of its progressive newspaper, *The Harbinger*. This, and his having worked as an assistant editor for the Boston *Chronotype*, led to his being hired as assistant editor by Horace Greeley's *New York Tribune*, the leading antislavery newspaper of the day. In 1848, Greeley sent him as a correspondent to cover the movements and revolutions taking place that year in Europe, where Dana met and recruited as a writer the energetic researcher Karl Marx.

Dana gained a reputation as a skilled and serious journalist and reforming editor, a brilliant crusader who also sought and encouraged high quality in others. With Greeley, he fought against the extension of slavery and for its eventual abolition. By 1862, Dana was managing editor and had become part owner of the *Tribune*, but upon the advent of the Civil War, he differed with Greeley philosophically: Dana took a much more hawkish view of the rebellion, regarding secession as a criminal act. He strongly advocated swiftly crushing the Confederacy, and after the humiliations of early federal efforts, which had been urged on by Dana, eventually Greeley obliged him to resign. However, Dana had come to the attention of President Lincoln's Secretary of War Edwin M. Stanton, who hired him as a special investigator for the War Department, later commissioned him as an army major in case he might be captured by the Confederates, and eventually promoted him to assistant secretary of war. Sent to the Western Theater in these capacities, Dana was instrumental in uncovering fraud and incompetence and in recognizing and championing the ability of Gen. Ulysses S. Grant, for whom he served as a point of con-

tact with the president and secretary. Sent initially to investigate and report on Grant's supposed drunkenness, Dana found Grant to be quite capable; favorably impressed, he later wrote a biography of the general.

Following the Civil War, Dana held a position as editor of the *Chicago Republican*, and then, with the financial support of wealthy connections, gained control of the *New York Sun*. As editor/owner, he succeeded in making this failing paper highly successful and renowned for its political coverage. The paper's stated editorial position sought to be independent of the political parties, but in general it favored local Republicans, attacking the corruption of Boss Tweed and the Tammany Hall machine Democrats while at the same time castigating Republican "spoils" politicians and scandals at the national level. Dana harshly criticized the administration of his former "client" and friend President Grant, and in 1872 he was reconciled with Horace Greeley when he supported Greeley's Democratic candidacy for the presidential race against the incumbent (fig. 4).

Other papers took advantage of Dana's political vagaries and relatively conservative style to establish their own niches in this great formative era of journalism and to attack Dana in his own medium. In the 1880s, the forward-looking Hungarian Joseph Pulitzer, Dana's *bête noire* at the *New York World*, captured many readers with shorter, more sensational pieces and greater use of illustrations. The scurrilous "Yellow Press" cut still further into the *Sun's* base, but it retained an authoritative aura in many ways. Weeks after Dana's death in October 1897, the *Sun* ran what has probably become the world's most famous response to a letter to the editor, when eight-year-old Virginia O'Hanlon wrote at her father's suggestion to inquire "Is there a Santa Claus?" having been told, "If you see it in the *Sun*, it's so." The editor, Francis Pharcellus Church, reassured her that there is.

Charles A. Dana had a nose for finding and making trouble. He campaigned viciously in favor of New York City against Chicago as the site of the World's Columbian Exposition of 1893 and gave currency to the characterization of the latter metropolis as "the Windy City." Afterward, though, when he visited the great fair for which Augustus Saint Gaudens designed the award medal, he gave it the rubric of the "White City," the name by which the exposition is still sometimes called today (fig. 5). Always controversial, over the course of his career Dana was subject to a number of significant lawsuits of one kind or another. Once, Grant's administration tried to haul him to a secret trial without benefit of jury in Washington, D.C., for "libelous" assertions.



Fig. 4: Horace Greeley presidential campaign, brass and ferrotype token, 1872. Sullivan-DeWitt HG-1872-25 (ANS 0000.999.41305) 24 mm.



Fig. 5: World's Columbian Exposition, Chicago: AL souvenir medal with encased Season Ticket, 1893. Eglit 40A. (ANS 1956.163.839, gift of Frederick C. C. Boyd) 50.9 mm.



Fig. 6: Charles A. Dana and the New York "Scum," AR Satirical medal by Isaac F. Wood, 1876. (ANS 1950.116.A, gift of the American Antiquarian Society) 33 mm.

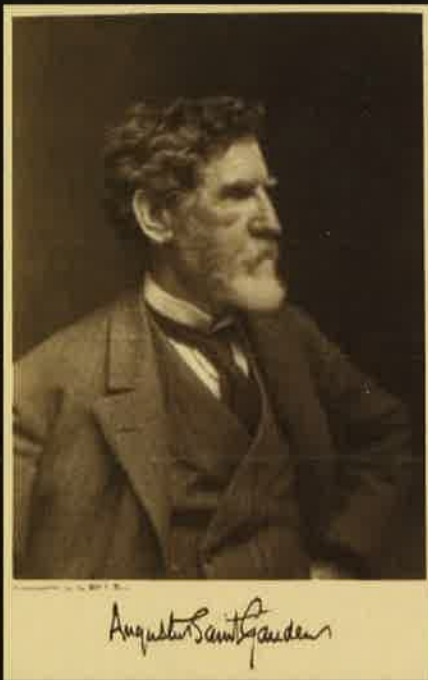


Fig. 7: Augustus Saint-Gaudens, portrait photograph, c. 1906. From *The Reminiscences of Augustus Saint-Gaudens*.

Another time, he was convicted of casting aspersions upon a journalistic competitor.

In addition to his editorializing, Dana made extensive use of correspondents, presenting first-hand accounts of ongoing issues. He focused upon quick-paced, well-written news stories, working in a touch of humor and local interest and making his paper into the prototype of virtually all modern journals. In the presidential campaign of 1880, however, he would not support either party's candidate and lost a considerable number of his readers. The *Sun* lost still more of its following again in 1884, when its editorials turned against the popular New York Governor Grover Cleveland in his successful Democratic presidential bid. This was despite the *Sun*'s support for labor issues and other everyday concerns of its constituency. With his spirited crusading and exposure of improprieties, Dana naturally gained the enmity of many powerful interests and was even satirized numismatically. An 1876 piece refers to his paper as "the New York *Scum*, the Chinese stink-pot of American journalism" (fig. 6).

Besides his newspaper work and biography of Grant, co-authored with Gen. James H. Wilson (who later wrote Dana's own biography), Dana wrote voluminously. Among his publications are *The Household Book of Poetry* (edited, 1857), *Fifty Perfect Poems* (edited with Rossiter Johnson, 1883), *The Art of Newspaper Making* (1895), *Recollections of Civil War* (1898), *Eastern Journeys* (1898), and *American Cyclopaedia* (16 volumes, co-authored with his friend George Ripley, 1858–1876).

Dana's son Paul continued as editor/publisher of the *Sun* until 1903, when he was succeeded by William MacKay Laffan, who had been associated with the paper for some twenty-five years. Like his mentor, Laffan was unafraid of offending powerful politicians and financiers. Dana had been intellectually gifted, and his protégé was probably one of the most erudite and cultivated men of his time. Both men, Laffan in particular, were involved in the wire-service struggles of the era, founding the United Press in 1882 to compete with the news monopoly held by the Associated Press. It was William M. Laffan who, through his affinities and contacts, was responsible for the fine posthumous numismatic tribute to Dana.

Laffan was born in Dublin, Ireland, in 1848. Raised in his father's religion as a Catholic, but with a Protestant mother from a prominent Dublin family of jurists, Laffan was educated at Trinity College and St. Cecilia's School of Medicine, both prestigious academic programs. In 1868, he emigrated to San Francisco, where he speedily found work as a journalist. This he parlayed into a similar posi-

tion in 1870 in Baltimore, where he befriended the wealthy Walters brothers, the famous art collectors and connoisseurs, who benefited from his knowledge of the arts. With their recommendations, he removed to New York City, where he worked for a time as a passenger agent of the Long Island Railroad. His entrée to Charles A. Dana and the *Sun* in 1877 was as art editor and drama critic; he later became the city editor, business manager, managing editor, and, finally, editor/publisher.

Like Dana, Laffan developed an interest in Chinese porcelain, a subject in which he made himself an expert. For the Metropolitan Museum of Art, he catalogued the publication of the famous collection assembled by the financial tycoon J. P. Morgan, who considered him a friend. Besides Morgan and the Walters brothers, however, Laffan's friends tended to be drawn from the world of the arts. He was a founding member of a group called the Tile Club, a joyfully off-beat assemblage of twelve characters seeking entertainment and fun while delving into the new "arts and crafts" movement.

Starting in 1877, these "Tilers" met monthly at one another's studios for literary and artistic amusements, with an ostensible focus on decorating square white "Spanish" tiles. Calling each other by affectionate nicknames, some would drink, some would smoke, and some would play musical instruments; others would paint, draw, sculpt, or declaim. Guests were invited (Mark Twain among them), and as old members left, new ones with unanimous approval were added. The Tilers—altogether they would number thirty-one—were the first to discover and proclaim the eastern end of Long Island as an artist's getaway. Among them were Edwin Abbey, Winslow Homer, William Merritt Chase, Earl Shinn, Francis Hopkinson Smith, Elihu Vedder, Stanford White and, in particular, Augustus Saint-Gaudens (Laffan's exact contemporary in time and place)—all dedicated to promoting aesthetics in America while having a good time (fig. 7).

One year younger than William Laffan was his sister Mary (called May), who became one of the greatest Irish writers of the late nineteenth century, indicative of the Laffan family's tendencies. Like her brother, May was broad minded and intelligent, and she delved into social issues. She was one of the very few Irish contemporary authors who did not come from a wealthy, landed background. Among her publications were "Convent Boarding Schools for Young Ladies" in *Frazer's Magazine* and the novels *Hogan MP*, *The Hon. Miss Ferrard*, *Flitters*, *Tatters*, and *the Counsellor*, *The Game Hen*, *Baubie Clarke*, *A Singer's Story*, and *Ismay's Children*. She translated into English the popular 1878 French novel *Sans Famille* by



Fig. 8: Louisiana Purchase International Exposition, St. Louis: AV First Prize Award medal, by A. A. Weinman, 1904. (ANS 1933.64.2, gift of George F. Kunz) 65 x 74 mm (Obverse only).



Fig. 9: Charles A. Dana, portrait plaque by A. Saint-Gaudens, [1899]. (SGNHS) 492 x 949 mm.

Hector Malot. In 1880, May Laffan married the celebrated Anglo-Irish chemist Sir Walter Noel Hartley, a pioneer in the study of spectrographic analysis of elemental wavelengths and one of the principal scientists of his time. Hartley was awarded both gold and silver medals at the St. Louis Exposition of 1904 (fig. 8).

Following Charles A. Dana's death, William Laffan sought to honor the memory of his mentor. What better way than by engaging his old Tiler friend Saint-Gaudens to prepare a bas-relief portrait? Unfortunately, few details of the arrangement survive, but in *The Work of Augustus Saint-Gaudens*, John H. Dryfhout catalogued (p. 236, no. 170) an 1899 bronze plaque (49.21 x 99.93 cm), known today only from contemporary photographs, of which Saint-Gaudens created two examples (one for the Dana family and one for the *Sun*) and for which he was paid \$2,500 each (fig. 9). Dryfhout mentioned two (round) "reductions" of "approximately 4 inches (10 cm) diameter" and a plaster cast of the "head only."

Possibly the recently acquired ANS medallion relates to the undescribed reductions Dryfhout mentions, but it measures a smaller 3.19" (8.1 cm). While the portrait bust is nearly identical to that on the plaque (although truncated somewhat higher up), the medallion is arranged in a manner unlike it. Whereas on the plaque the editor's name appears within a wreath on a plinth below the bust, with his birth and death years in Roman numerals to either side, on the medallion the name CHARLES ANDERSON DANA arcs above the bust around the margin, punctuated with Saint-Gaudens' typical little triangular stops. Also on the medallion, displayed in the lower fields to the left and right of the bust, are the dates of Dana's birth and death, arranged (on left) M.D.C/ M.D.C.C. and (on right) .C.CX.IX/ C.III.C ("1819 – 1897"). The plaque features the artist's initials ASTG in monogram just to the right of Dana's shoulder, above the truncation; on the medallion, the inscription .A.ST-G./ .FECIT. is in the exergue. Both works are uniface, the medallion a solid electrotype, of the sort for which Saint-Gaudens is known, with a handsome antique bronze finish (fig. 12).

Of Augustus Saint-Gaudens himself there is no need to relate much, so well known are his career and major works. Like his friend Laffan, Saint-Gaudens was born in 1848 in Dublin, to a French father and an Irish mother who brought him as an emigrant to America when he was but six months old. In 1899, at the time of the Laffan commission, he was involved in many projects on which he lavished his attentive care. Most regrettably, his main studio/barn at his home in Cornish, New Hampshire, burned in 1904, destroying most of his records,

correspondence, sketchbooks, and many of his works in progress. Saint-Gaudens was one of the first inductees into the American Academy of Arts and Letters, and he is widely celebrated to the present day for his great sculptures and beautiful coin designs. He is justly famous for the very low-relief, sensitive portraits—he called them “medallions”—in which he specialized. He loved to capture the feel of the medals emanating from the Italian Renaissance, which he had studied as a young man traveling abroad.

The ANS’s previously unpublished Dana medal is a splendid example of Saint-Gaudens’s style. It is fortunate that the photograph from which he worked has survived, as has the plaster portrait sketch. It is possible to get something of an impression of how Saint-Gaudens approached the commission. The image was inverted from right to left, for one thing, and the spectacles were removed. The posture of the head was raised, centrally balanced in the field. One remaining letter from Laffen to Saint-Gaudens, in the Rauner Library Special Collections of Dartmouth College, provides context:

[Handwritten on letterhead imprinted “William M. Laffen, The Sun Building, 170 Nassau Street, New York.”]
 May 11, 1898
 Dear St. Gaudens:
 I sent you by express, prepaid, today the best available photograph of Mr. Dana. I hope you will be able to get what you want from it. You can make it any size you wish and when it is done I will build it into a suitable place. The inscription, it seems to me, should be simply “Charles Anderson Dana MDCCCXIX – IIIC.”
 If you prefer, for any reason, a longer inscription, I will make one, in Latin or English, as you may suggest. Let me hear from you.

 Give my best regards to Mrs. St. Gaudens.
 Yours faithfully,
 W. M. Laffen

Ten years after his commissioning of the Saint-Gaudens plaque and medallion honoring Charles Dana, William Laffen died during surgery for acute appendicitis. In his memory, his friend and admirer J. P. Morgan established by his will in 1913 the Laffen Chair of Assyriology and Babylonian Literature at Yale University. Laffen is, however, little known today. Like Dana, who is still occasionally quoted by journalists, he is among the forgotten “greats” of American history. Medals and plaques have been recognized since the Renaissance as memorials for posterity, but when they too disappear,

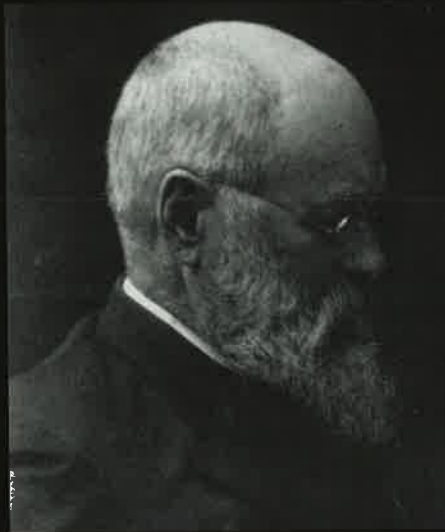


Fig. 10: Charles A. Dana, photograph, ca. 1895, sent to A. Saint-Gaudens by W. M. Laffen, 1898. (SGNHS).



Fig. 11: Charles A. Dana, plaster model, sketch, [1899]. (SGNHS) Height: 444 mm.



Fig. 12: Charles Anderson Dana AE medallion, by A. Saint-Gaudens, [1898–1899]. (ANS 2007.8.38.1, purchase) 81 mm.

their function is no longer performed. We are thrilled that the newly discovered Saint-Gaudens Dana medallion can now take its place as an addition to the corpus of one of the foremost medallistic artists of all time and once again act to commemorate one of the leading American newspapermen.

I wish to express thanks to a number of individuals who assisted with researching the Dana medallion. In particular, Henry J. Duffy, curator and chief of cultural resources at the Saint-Gaudens National Historic Site, provided information, images, and advice and authenticated the medallion. Others who helped are Marybeth De Filippis, assistant curator of American art at the New-York Historical Society; Andrea M. Bartelstein, supervisor, and Jay Satterfield, director, at the Raynor Library, Dartmouth College; Thayer Tolles, associate curator of American paintings and sculpture at the Metropolitan Museum of Art; and Julie van Haften, director of collections, Museum of the City of New York.

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Obituary

Dr. Julius Korein

By Robert Hoge

The Korein Gobrecht Pattern Collection

The American Numismatic Society lost a wonderful friend on November 12, 2008, when the prominent neurologist Dr. Julius Korein died at eighty years of age. Just a couple of weeks earlier, he had transferred to the Society a magnificent and unparalleled collection of United States pattern dollars of the late 1830s by Christian Gobrecht—a remarkable gift he had been planning with us for some months. The donation had been designed as a permanent loan converting incrementally to gifts on an annual basis, with the entire collection to go to the ANS upon the owner's death.

Professionally, Julius Korein was a neurologist, a renowned medical scientist, and a pioneer in his chosen field. He was also an extraordinarily generous man, and made great contributions to society through his philanthropic interests.

As Dr. Ute Wartenberg Kagan and I learned when we met with him at his home, he also had a fine sense of humor and an easygoing style. His handsome Manhattan apartment overlooking Central Park was unpretentious and contained what one might expect of a successful retired professor/scientist with a wide-ranging intellect: comfortable furniture, shelves of books and technical papers, attractive art objects, and airy, well-lit views. We learned that he had not worn a necktie—other than a bolo—for years and preferred knocking about in blue jeans and a flannel shirt. He was very well traveled and had scuba dived in sites around the world.

Julius Korein was a distinguished practitioner and professor. Obtaining his doctorate at the New York University School of Medicine in 1953, he did his residency training in neurology at Mt. Sinai Hospital (1954–1955) and at New York University Medical Center (1955–1957). Thereafter, he taught neurology at NYU and was associated with NYU and Bellevue Hospital, where he conducted his research for many years. He was probably best known for his expertise on “brain death,” including his testimony in the famous Quinlan case in the 1970s.



In addition to having defined what is now the legal definition of “brain death” in many states, Dr. Korein was extensively involved in researching biofeedback techniques. He had a passionate desire to understand the nature of the brain, life, and the universe. One outcome of his study, career, and personality was that he personally held no fear of death, which he regarded as a largely misunderstood aspect of existence.

Dr. Korein collected coins, and his collection exhibits keen appreciation and comprehensiveness, reflecting his acumen in other aspects of his life. He fell in love with the beautiful Gobrecht pattern dollars series many years ago on a visit to Stack's and proceeded to form what is today undoubtedly the best collection of their varieties. He systematically assembled examples of the dates, varieties, and metals in which the coins were struck and specifically sought to include pieces featuring all of the nuances of the varying die states that may exist, obtaining, for example, dozens of the 1836 Judd 60.

Designed in 1836 by U.S. Mint Assistant Engraver Christian Gobrecht, the Seated Liberty and Flying Eagle designs were intended to improve the appearance of American coinage. A modified version of the obverse was subsequently adopted for all of the silver-coinage denominations, but the lovely reverse design of an eagle flying upward in a field of stars was not. Some of the Gobrecht emissions were placed into circulation. Members of the numismatic community have debated the striking order of the various Gobrecht patterns. Given the absence of detailed records, the sequence of production is unclear. We do know that the U.S. Mint indulged in a bit of chicanery in later years, manufacturing rarities and anomalies for collectors long after the original exemplars had been struck. The specialist pattern researcher Saul Teichman, who studied the Korein collection, stated that Dr. Korein “was well versed in the language of these pieces” and felt that Dr. Korein not only enjoyed “the controversy regarding the striking of the pieces but it may even have sparked him to buy more. He got a kick out of coming up with a piece slightly different from those he

had previously purchased. He hoped his collection would help fellow researchers and wanted to keep the collection intact even if there were die states for which he had duplicates. By donating his collection to the ANS, he has left behind a legacy that will be enjoyed by researchers for generations.”

A few highlights of the Korein collection: The Judd 59 copper 1836 plain edge issue with the designer’s name below the base, purchased from Bowers & Merena Galleries (7.02 lot 442); and the Judd 61 silver 1836 reeded edge issue, confirmed with die alignment IV, an anomalous piece with no die cracks and spurs.

Although early in 2008 he had determined to donate his fabulous collection to the ANS, Dr. Korein was not finished collecting, and he sought to make his gift even finer and more complete by purchasing additional specimens to include. Among the most recent acquisitions was lot 2091 in the Heritage sale (4/08) of the Queller Family Collection, a nice mint-state example of an 1836 plain edge Judd 60, showing all known die markers. Another was lot 235 in the Stack’s sale (6/08) of the Glenn E. Bergstrom collection, an 1839 reeded edge Judd 104 variety with die alignment IV, which is the only one so far discovered showing the eagle on the reverse oriented upward, as per original instructions.

Dr. Korein was sometimes a “mystery bidder” at numismatic auctions, and he relished the quest for his coins. Seven items in the Korein collection are believed to be unique; five or six pieces are known from just two examples (and in the case of the Judd 87, the collection includes both of them!). In fact, the collection lacks only a couple of 1839 issues.

Dr. Korein’s family members helped him in his decision to donate the world’s most complete collection of the Gobrecht dollars to the ANS as a benefit for posterity. It was a labor both of love and of erudition, and his magnificent gift will provide a rich resource for further investigations.



Gobrecht pattern dollar (1836), Judd 58, from the Julius Korein collection.

From the Collections Manager Recent Acquisitions

By Elena Stolyarik

The ANS has again received an interesting assortment of additions to the cabinet from our friends and members. As always, let us begin with some classical coins. An attractive Persian silver siglos of the fifth to fourth century BC was generously donated by Albert Zaloom (fig. 1). Another interesting specimen, a silver tetradrachm of Philip III Arrhidaeus (323–317), with its upper control mark erased, came to the Greek collection from Ute Wartenberg Kagan (fig. 2).

In November 2008, a group of twenty-eight miscellaneous coins was generously donated by ANS Patron Daniel M. Friedenberg. Among these are a very rare fourth-century BC Samarian silver obol bearing the name of the governor Hananyah (fig. 3), several others of the fourth century BC bearing the names of the governors Hiyam (fig. 4) and Jeroboam, an example of a silver drachm inscribed with the name Dalayah (fig. 5), and a Ptolemaic coin of Judaea—a silver quarter obol of Ptolemy II (285–246) with the inscription *Yehud*. Some later ancient issues include three fine Judaeian bronzes minted under Mattityah (Mattathias) Antigonos (40–37 BC) and a rare example of the tetrarch Herod Philip (4 BC–AD 34), dated year 34 (AD 30–31).

Another Friedenberg gift was a useful addition to the medieval collection, a gold tremissis of the Spanish Visigothic king Sisebut (AD 612–621), minted at Toledo (fig. 6). The ANS's cabinet has long had several examples of this issue in its cabinet, on "permanent" loan from the Hispanic Society of America. Unfortunately, these coins—along with numerous other examples—have been withdrawn at the HSA's request.

A further valuable addition by Friedenberg to the medieval collection is a group of ten silver denars of thirteenth-century Hungary—all with Hebrew letters as markings indicating the initials of Jewish mint-masters (fig. 7).

The ANS's Islamic department received from the Friedenberg gift two gold dinars—one from the Spanish "Taifas," minted at Seville under Abbad al-Mu'tadid (AH 433–461) (fig. 8) and another minted by the Muwahid ruler Abd al-Mumin (AH 524–558) (fig. 9). Three other

Islamic gold pieces from Friedenberg include issues of the Ottoman sultans Suleiman I, "the Magnificent" (1520–1566); Selim II (1566–1574); and Abdul-Hamid I (1774–1787).

U.S. Mint Director Edmund C. Moy presented to the ANS examples of the John Quincy Adams presidential dollar. This issue was designed and engraved by U.S. Mint Sculptor-Engraver Don Everhart III, who also designed and engraved the Statue of Liberty reverse that appears on all presidential dollar coins.

The ANS's U.S. collection also received a San Francisco-mint proof quarter of 1984, heretofore lacking from the cabinet, donated by Daniel Stuart Isaac. A contemporary counterfeit British half penny of 1774 was presented by ANS Trustee Peter Tompa (fig. 10). In September 2008, during the Baltimore Coin Convention, Richard Mantia (Mastro Auctions) presented to the ANS elongated cents of Abraham Lincoln (limited edition) and of Louis Braille (1809–2009). ANS Fellow Robert D. Leonard Jr. donated a bronze example of his own personal commemorative medal as president (2006–2008) of the Token and Medal Society (TAMS).

The ANS also acquired an interesting donation from the New Jersey Turnpike Authority: a group of twelve passenger car and bus tokens which have been authorized for use on the parkway from June 1981. Today, the NJTA is in the process of redeeming these outstanding tokens (fig. 11). A dozen of the items—which will no longer be accepted on the parkway as of January 1, 2009—were sent to the official state archives and to the Smithsonian Institution in Washington, D.C. We are of course very pleased to add these small modern artifacts to the ANS's collections of tokens. In addition, our holdings of modern U.S. tokens have also been nicely expanded recently by a gift of old-time Nebraska tokens, from Raymond Williams, and a new group of coin dealers' tokens donated by Anthony Terranova. Twenty-three other various tokens were donated by H. Joseph Levine.

A further donation from Mr. Levine consisted of a bronzed lead copy of the U.S. mint's Major General Andrew Jackson medal, commemorating his victory at



Fig. 1: Persian Empire. AR siglos. Circa fifth–fourth century BC. (ANS 2008.41.1, Gift of Albert Zaloom) 14.0 mm.



Fig. 2: Geto-Dacian tribes. Philip III Arrhidæus. AR Tetradrachm. Third century BC. (ANS 2008.42.1, Gift of Ute Wartenberg Kagan) 26 mm.



Fig. 3: Samaria. AR obol (0.70 g). Fourth century BC. (ANS 2008.51.1, gift of Daniel M. Friedenberg) 8.5 mm.



Fig. 4: Samaria. AR obol (0.53 g). Fourth century BC. (ANS 2008.51.2, gift of Daniel M. Friedenberg) 9.5 mm.



Fig. 5: Samaria. AR drachm (3.76 g). Fourth century BC. (ANS 2008.51.5, gift of Daniel M. Friedenberg) 15 mm.



Fig. 6: Spain. Visigothic king Sisebut (612–621). AV tremissis. (ANS 2008.51.25, gift of Daniel M. Friedenberg) 18.5 mm.



Fig. 7: Hungary. Thirteenth-century AR denar with Hebrew letters of Jewish mint-master. (ANS 2008.51.21, gift of Daniel M. Friedenberg) 11 mm.



Fig. 8: Spain. Abbad al-Mu'tadid (AH 433–461). Seville mint. AV dinar. (ANS 2008.51.23, gift of Daniel M. Friedenberg) 27 mm.



Fig. 9: Spain. Abd-el-Mumin (AH 524–558). Seville mint. AV dinar. (ANS 2008.51.24, gift of Daniel M. Friedenberg) 20 mm.



Fig. 10: Great Britain. AE half penny, 1774. Counterfeit. (ANS 2008.54.1, gift of Peter Tompa) 27.5 mm.



Fig. 11: United States. New Jersey. Garden State Parkway Bus Token. One Fare. (ANS 2008.56.2, gift of the New Jersey Turnpike Authority) 25 mm.



Fig. 12: United States. Major General Andrew Jackson bronzed lead commemorative medal, "Battle of New Orleans," by Moritz Fürst, 1815. (ANS 2008.22.5, gift of H. Joseph Levine) 64.1 mm.



Fig. 13: United States. Captain John Paul Jones. AE commemorative medal, by Augustin Dupré, 1779. (ANS 2008.22.6, gift of H. Joseph Levine) 57.2 mm.

the battle of New Orleans (January 8, 1815), designed by Moritz Fürst (fig. 12); a bronze presidential medal of James Buchanan, fifteenth president of the United States (1857–1861); a counterfeit of the official medal issued in commemoration of the hundredth anniversary of American Independence; a bronze medal dedicated to the "Father of the American Navy," Captain John Paul Jones, designed by Augustin Dupré (fig. 13); a William Henry Harrison/Bunker Hill Token; and a medal honoring John C. Frémont, the famous American explorer, soldier and politician.

ANS Life Fellow George J. Fuld donated to the ANS a group of medals awarded to his father Melvin Fuld, a member of the ANS from 1950 until his death in 1987. Most of these honors had been presented to him in recognition of his achievements by the American Numismatic Association (fig. 14). Melvin Fuld has donated numerous U.S. coins, Civil War tokens, and calendar medals to the ANS.

An interesting medal designed by the distinguished sculptor Charles Vickers and minted at Seattle's Northwest Territorial Mint was received from Jeremy J. Stone, president of the Federation of American Scientists (FAS). It is an antique bronze replica of the medal for Journalistic Independence Awarded Annually in Silver (fig. 15). The award, named in honor of iconoclastic American investigative journalist Isidor (Izzy) Feinstein Stone (1907–1989), was established by the Nieman Foundation for Journalism at Harvard University in recognition of the achievements of "a journalist or news executive whose work exemplifies the independent spirit of I. F. Stone, as well as the qualities of integrity, courage, and indefatigability" that characterized him.

We are grateful to have been given, by the ANS's excellent benefactor Dr. David L. Menchell, another fine group of American items formerly lacking from the collection. Among the coins are a U.S. Mint Fifty-State Quarters Set with a Rhode Island quarter and its die, accompanied by a certificate of authenticity; a 2007 Little Rock Central High School Desegregation Silver Dollar (fig. 16); a 2007 U.S. Mint silver proof set of fourteen coins; a Botanical Garden coinage and currency set; an uncirculated 1997 Washington one-dollar federal reserve note; and a 2007 uncirculated coin set from the Denver mint.

Dr. Menchell continued to improve our collection of U.S. Mint congressional medals with his gifts this year. One piece is the bronze medal dedicated to J. Edgar Hoover (1895–1972), first director of the FBI. Its obverse, designed by U.S. Mint Chief Engraver Frank Gasparro, bears the portrait of Hoover and a view of the Depart-

ment of Justice and J. Edgar Hoover Buildings; the reverse, assigned to the sculptor-engraver John Mercanti, depicts the seal of the FBI. The congressional medal dedicated to General Ira C. Eaker (1896–1987) pays tribute to the former commander of Air Forces in the European Theater in World War II, who personally led the first U.S. B-17 bomber strike against the German army of occupation in France (fig. 17). Another interesting medal in the group recognizes the achievements of U.S. Air Force legend Brigadier General Charles E. (Chuck) Yeager (b. 1923), who immediately upon graduation from high school joined in the Air Corps to serve in World War II and, after the war, became a test pilot for many kinds of aircraft and rocket planes, including the world’s first supersonic flight (fig. 18). The medal dedicated to the Tuskegee Airmen honors the accomplishments and perpetuates the history of the African Americans who participated in air and ground crew and operations support training in the 332nd fighter group of the U.S. Army Air Corps during World War II (fig. 19). Among the latest issues of 2006–2007 are a congressional medal struck in recognition of Byron Nelson’s (1912–2006) distinguished sportsmanship in golf; one honoring the U.S. senator from Texas and sixty-ninth secretary of the treasury during the Clinton administration, Lloyd Bentsen (1921–2006); a medal for Norman E. Borlaug (b. 1914), the American agronomist, father of the “Green Revolution” and Nobel Peace Prize Laureate; and that honoring Claudia Alta “Lady Bird” Taylor Johnson (1912–2007), the wife of President Lyndon B. Johnson and first lady of the United States from 1963 to 1969.

Dr. Julijan Dobrinic, a colleague from Croatia, donated a bronze plaquette (fig. 20) with gold microplating issued in conjunction with the Fifth International Numismatic Congress in Croatia (INCC 17-19.IX, 2007). The piece copied an emergency 1850 issue of paper money produced by the Dalmatian city of Fiume (now Rijeka) as a response to the financial crisis within the Austro-Hungarian Empire following the revolutions of 1848.

An interesting purchase for the medals department is a piece with the inscription *Nil Sine Minerva* (“Nothing Without Minerva”—changed from the Latin phrase *Nil Sine Numine*, “Nothing Without Divine Will”) (fig. 21). It was given by the French National Museums (Musées Nationaux) in 1930 to Gustave Labitte, who was responsible for the administration and logistics of temporary exhibitions. This medal is one of the best examples of the Art Deco style in medallic art by the famous French medalist Pierre Turin (1891–1968). Turin attended the Ecole des Beaux Arts in Paris and was a student of the eminent sculptors Vernon, Patey, and Coutan. From 1911,



Fig. 14: United States. American Numismatic Association. Heath Literary Awards. AR medal, 1957. (ANS 2008.52.5, gift of George J. Fuld, S.D.) 66.0 mm.



Fig. 15: United States. Antique bronze replica of the Isidor (Izzy) Feinstein Stone (1907–1989) Medal for Journalistic Independence Awarded Annually in Silver, by Charles Vickers. Seattle Northwest Territorial Mint. (ANS 2008.53.1, gift of Jeremy J. Stone). 76.0 mm.



Fig. 16: United States. Little Rock Central High School Desegregation Silver Dollar. Philadelphia mint, 2007. (ANS 2008.20.4, gift of Dr. David L. Menchell) 38.1 mm.



Fig. 17: United States. General Ira C. Eaker (1896–1987). AE congressional medal, 1983. (ANS 2008.27.2, gift of Dr. David L. Menchell) 76.1 mm.



Fig. 18: United States. Brigadier General Charles E. (Chuck) Yeager (b. 1923). AE congressional medal, 1976. (ANS 2008.27.3, gift of Dr. David L. Menchell) 76.5 mm.

Turin exhibited his works at the Salon des Artistes Français and later also at the salon of the *Monnaie de Paris*. He received the Grand Prix de Rome and a Medal of Honor at the salon and became a Chevalier of the Legion of Honor and a member of the *Académie Royale de Belgique*. The new ANS example of Turin's work demonstrates the mastery of the distinguished artist at the apogee of his career.

An impressive gift from Italy is a small bronze sculpture and a medal commemorating the 175th anniversary of Assicurazioni Generali's foundation (fig. 22). The universal activities of this foundation are reflected in this work of the Italian artist Laura Cretara. Her sculpture and medal represent the company through the allegorical symbol of *Mother*—calm, strong, and protecting all those relying on her. At the top, plentiful leaves and fruits magically embrace the entire universe on the other side of medal, testifying to the global reach of the foundation. Founded in December 1831, over the years Assicurazioni Generali has promoted the development of trade and the economic growth of Italian and Central European communities, becoming the fifth-largest insurance group in the world.

In an earlier issue of the *ANS Magazine*, Robert W. Hoge, ANS curator of North American coins and currency, noted with regret that the ANS did not have any examples of *bois durci* works in our medals cabinet. Today, we are pleased to announce the enhancement of the collection by the acquisition of a handsome example of this genre (fig. 23), generously donated by ANS Member Robert Schaaf. A compound made of powdered wood (normally either ebony or rosewood) mixed with an adhesive compound (usually oxblood) in a powerful hydraulic press, *bois durci* was a substance invented in 1855 in Paris. It was successfully used during the Victorian era for decorative arts and crafts of the Belle Epoque and Art Nouveau styles. The new ANS *bois durci* plaque is dedicated to the eminent nineteenth-century American politician William H. Seward. Born in 1801, this skillful criminal lawyer first became active in politics with the Anti-Mason party, then by supporting the reelection bid of President John Quincy Adams in 1828. He was elected governor of New York in 1838 and reelected in 1840. In 1849, the state legislature choose him to represent New York in the U.S. Senate, where he served two terms lasting until 1861. After Lincoln's election, Seward became his secretary of state and remained in this position during the administration of Andrew Johnson, supporting the president's plan of reconstruction against that of the Radical Republicans. He successfully negotiated the annexation of the Midway Islands and the purchase of Alaska, both in 1867. Seward retired at the end of Johnson's term, in March 1869, and died in Auburn, New York, in 1872.



Fig. 19: United States, Tuskegee Airmen AE congressional medal, 2006. (ANS 2008.20.65, gift of Dr. David L. Menchell) 76.5 mm.



Fig. 20: Croatia, Fifth International Numismatic Congress in Croatia (INCC 17-19.IX, 2007). Gilded AE plaque, 2007. (ANS 2008.7.1, gift of Dr. Julijan Dobrnic) 68.0 x 41.0 mm.



Fig. 21: France, Nil Sine Minerva ("Nothing Without Minerva"), AE medal, by Pierre Turin, 1930. (ANS 2008.12.1, purchase) 109 mm.



Fig. 22: Italy. The 175th Anniversary of Assicurazioni Generali's Foundation. AE commemorative medal, by Laura Cretara, 2006. (ANS 2008.25, gift of Assicurazioni Generali's Foundation) 79.2 mm.

Through a donation from ANS Member and summer-seminar alumnus Constantine Marinescu, we acquired a bronze Romanian commemorative medal of Iuliu Maniu (1873–1953), a popular nationalist politician during World War II who opposed both the pro-Nazi Iron Guard and the growing communist and Soviet influences in Romania (fig. 24). After the war, Maniu was tried by the communists for treason and sent to a hard-labor camp, where he died. The medal refers to the enslavement of Romania under the Iron Curtain and Maniu's death for his patriotic stance. Struck in 1967 at the Paris mint, the medal was designed by an expatriate Romanian artist working in France, D  m  tre "Anastase" Anastasescu (1909–?). According to Marinescu's information, this medal, along with others of the same type, came from the estate of Nicolae Caranfil, a Romanian diplomat and former minister who was director general of the Society of Gas and Electricity in the 1930s and early 1940s.

The Society's modern collection acquired two uncirculated (2008) UK coins (a twopence and a penny) and several issues of Kazakhstani, Kyrgyzstani, and Chinese contemporary currency as a gift from ANS Fellow Dr. Peter Donovan. We also received an interesting group of modern coins from French West Africa, Djibouti, Sudan, and Mauritania, donated by Edward Hohertz. Two handsome uncirculated coin sets from Vietnam (1976 and 2003) were presented by Howard A. Daniel III (the Southeast Asian Treasury).

Another fine addition to the cabinet was an example of the first nonround (i.e., rectangular) French coin, issued at the Monnaie de Paris in 2007. This peculiar, brilliant uncirculated silver quarter-euro (fig. 25) commemorating the French artist Edgar Degas and his famous image of the *Ballet Dancer*, was presented by ANS Fellow Dr. Jay M. Galst, who also donated an unusual crown, decorated with lapis lazuli, issued by the Pobjoy mint for the Isle of Man (UK). This latter was minted in conjunction with the exhibition "Tutankhamun and the Golden Age of the Pharaohs," which opened at the O2 in London on November 15, 2007 (fig. 26).

ANS curator Robert Hoge obtained for the ANS a curious and attractive specimen during the ICOMON (International Committee for Museums of Money and Banking) convention in Utrecht (October 2008)—an architectural commemorative 5-euro piece with an unusual image of the Netherlands' Queen Beatrix, presented to delegates by the Royal Dutch Mint (fig. 27).



Fig. 23: United States. William H. Seward (1801–1872). Bois Durci plaque, n.d. (ANS 2008.32.1, gift of Robert Schaaf) 114 mm.



Fig. 24: Romania. Iuliu Maniu (1873–1953). AE commemorative medal, by D m tre "Anastase" Anastasescu, Paris mint, 1967. (ANS 2008.31.1, gift of Constantine Marinescu) 98.5 mm.



Fig. 25: France. Paris. 1/4 AR euro. 2007. Uncirculated. (ANS 2008.13.1, gift of Dr. Jay M. Galst) 30.0 x 21.0 mm.



Fig. 26: United Kingdom (Isle of Man). One silver (925) crown with lapis lazuli. 2008. Pobjoy Mint Ltd. (ANS 2008.60.1, gift of Dr. Jay Galst) 38.5 mm.



Fig. 27: Netherlands. Architectural commemorative 5 Euro. 2008. (ANS 2008.61.1, gift of Robert W. Hoge) 28.5 mm.

Other Activities

Since June, the curatorial department has been spending a considerable amount of time withdrawing coins that came from Archer M. Huntington (1870–1955), removing them from our trays to turn them over to Sotheby's, at the request of the Hispanic Society of America, the actual owner. We have already withdrawn over 17,000 coins from our Greek, Roman, medieval, and Latin American departments. This process involves locating and removing the coins from our vault, checking them against the photographic records that were created at the time Huntington and the HSA loaned the coins to us, and exit-check the coin record in our database. This has been nearly full-time work for our diligent curatorial assistants Sylvia Karges and Aadya Bedi. To cope with the workload, we were also assigned Taras Pevny, Samantha Sher, and Jonathan Torn as temporary workers (fig. 28). This extraordinary collection, which has served for more than half a century as a valuable source for several generations of scholars and collectors, will soon, at best, change its location to a less suitable venue or, at worst, be broken up, sold, and lost forever to scholarship.



Fig. 28: ANS personnel working with HSA collections.



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Book Reviews

George Selgin

Good Money: Birmingham Button Makers, the Royal Mint, and the Beginnings of Modern Coinage, 1775-1821. Ann Arbor: University of Michigan Press, 2008. 345 pp. 16 color plates. ISBN 978-0-472-11631-7. \$40.00.

The last two decades have seen a remarkable increase in the number of books and articles devoted to the abysmal state of English regal coinage in the late eighteenth and early nineteenth centuries and the development of private industrial token coinages (tradesmen's tokens) to fill the void created by the ineptness of the Tower Mint. George Selgin's *Good Money* is the very latest addition to this growing body of literature and may be counted among the more important and accessible works on the subject to date.

The author introduces the reader to the cash-starved economy of early industrial Britain and the pioneering "Druid" and "Willey" copper tokens issued in 1787 by the Parys Mine Company and John Wilkinson, respectively, as a vehicle for paying their employees when good regal coinage was virtually unobtainable. From this unassuming beginning, Selgin's story evolves into the saga of Matthew Boulton's quest to gain a contract to produce regal copper (and later token silver) coinage for the Crown and the explosion of local tradesmen's tokens engendered by his Soho Mint and other Birmingham manufactories as he waited for government recognition, which did not materialize until 1797. *Good Money* also tells the parallel tale of the Tower Mint and the opposition of the corporation of moneyers to private token manufacture, and the Soho Mint in particular, once Boulton had proven himself to be a real threat to their plush positions. Selgin offers a vivid and highly readable account of the iconic struggle between early capitalist entrepreneurialism and government monopoly that ultimately dragged the Tower Mint and the Bank of England into the modern age.

Throughout the book, Selgin reexamines a number of claims that have entered into the historical literature and over time have become largely accepted as fact. For example, altruistic motives are often assigned by modern commentators to Matthew Boulton's desire to

gain a regal coining contract, thanks to Boulton's own writings and the statements of such associates as James Watt. However, the author's close review of Boulton's numerous other manufacturing operations between 1783 and 1787 makes it clear that the Birmingham manufacturer was in no position to save English coinage out of the goodness of his heart. The fact of the matter is that many of Boulton's operations were losing money at the time and that the hoped-for regal coining contract was really a bid to stave off financial difficulty.

Selgin also challenges the often repeated view that the copper tradesmen token episode was at first a relief but gradually became problematic through widespread counterfeiting and an explosion in the number of types and issuers. Selgin convincingly shows that the original complaints of counterfeiting were raised not by regular users of the tokens in quotidian exchange but rather by contemporary collectors. The latter had been recognized early on as easy marks by less scrupulous token manufacturers such as William Lutwyche, who produced mules and fantasy pieces with a view to selling them to collectors for a premium. As the author notes, this form of counterfeiting was damaging to the collecting community but had very little impact on tradesmen's tokens in circulation. If it had been otherwise, their private issuers would have been harmed financially by the redemption of bad tokens, and token production would have ceased. Likewise, it is pointed out that while collectors of the period may have been bewildered at the total number of types, the localized production and circulation of individual copper token series meant that their users in a particular town or region were generally exposed to a very few types.

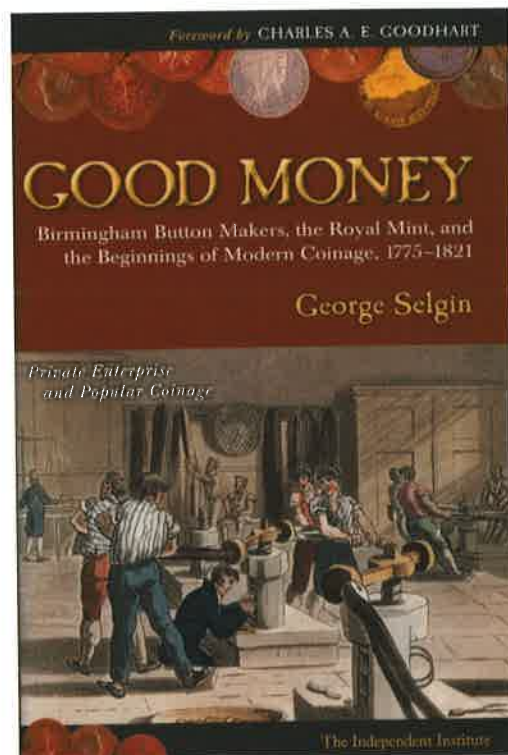
Perhaps the most important myth surrounding the British token coinage episode that the author successfully dissipates is the longstanding belief—created in no small part by Boulton's own inflated claims—that the key to the efficient production of counterfeit resistant coinage lay in the use of his new steam press technology. Selgin shows that few of the benefits attributed by Boulton to steam-powered coining could not be attained through older methods of manual production and that the vast majority of token manufacturers relied on screw presses

to strike their wares. Instead, the author suggests that it was really the absence of the complacent effects of monopoly (which had led to the coinage crisis in the first place) and not the use of the steam engine that allowed for the evolution of a better coinage. Because of competition between manufacturers and the accountability of private issuers, the traditional anticounterfeiting devices of superior engraving and milled edges were brought back to copper coinage after years of absence from the rare products of the Tower Mint.

In addition to the sheer interest of the story and Selgin's reinterpretation of several of its key aspects, *Good Money* is remarkable as a subtle polemic against what the author sees as the largely unnecessary and bungling control of money by modern government. This position is a corollary to Selgin's longstanding interest in the theory of free banking and monetary deregulation. The comparison of the Tower Mint's inability to solve the acute copper coinage crisis beginning in 1775 and the Bank of England's mishandling of silver tokens from 1797 to 1816 to the two failed attempts of the U.S. Mint to successfully introduce a circulating dollar coin in 1979 and 2000 is insightful. Nevertheless, we should be careful about uncritically accepting the implicit equation of monopolistic stagnation with government control, although this is certainly accurate in the case of the Tower Mint of the period. Considering Matthew Boulton's early interest in absorbing the business of his rivals and his struggles with John Wilkinson, the "Copper King," it is clear that monopoly and its inescapable vices was the ultimate, if often unattainable, chimera chased by early manufacturers just as it is still pursued by modern corporations.

Regardless of whether one fully accepts the quietly polemical aspect of the book, Selgin's probing of the evidence and keen reappraisals make *Good Money* required reading for specialists concerned with the British token coinage experiments of the eighteenth and nineteenth centuries. However, the author's engaging and entertaining writing style also make it possible to recommend the book to anyone even remotely interested in the period of Industrial Revolution in Great Britain.

—*Oliver D. Hoover*



Martin Dimnik and Julijan Dobrinič

Medieval Slavic Coinages in the Balkans. London: Spink, 2008. Hb. 252 pp. b/w illus throughout. ISBN 978-1-902040-85-1. £40.

It is difficult to overestimate the importance of the new book by Martin Dimnik and Julijan Dobrinič as an introduction to the coinages of Croatia, Bosnia, Serbia, Bulgaria, and the towns of the east Adriatic coast in the Middle Ages. For those lacking a reading knowledge of Slavic languages or the Balkan numismatic publishing houses, it was previously very difficult to access many of the works devoted to these series. Several recent catalogues of Serbian coins have appeared in English translation or with parallel English text, but the trend toward English translation has been somewhat slower to catch on for the Croatian and Bulgarian material. Some German-language catalogues and parallel translations do exist for the former, while the Bulgarian catalogues occasionally offer brief English summaries. Until the appearance of *Medieval Slavic Coinages in the Balkans*, the most easily accessible English catalogue of Bulgarian coins was probably the Bulgarian section of CNG Mailbid Sale 79 (lots 1372–1445).

The authors should also be praised both for opening up the fascinating world of medieval Balkan coinages to a wider English reading audience and for their conscious attempt to avoid the modern political baggage that colors some of the Croatian- and Serbian-language catalogues. (Nevertheless, some readers will still cringe at the unfortunate error of identifying Roman Siscia [modern Sisak] as a city in Serbia rather than in Croatia.) In Croatian and Serbian works, it is common for the towns of the Adriatic coast to be unnaturally segregated, with those belonging to the modern state of Croatia treated in works on the coinages of the medieval kingdom of Hungary-Croatia and those belonging to modern Montenegro discussed in studies of the coins of the several medieval Serbian states. Dimnik and Dobrinič, however, recognize all of the coastal towns as a separate geographical/cultural/political unit and treat them together in their own chapter independent of the royal coinages. This is essentially a greatly expanded English version of Dobrinič's Croatian language catalogue and commentary, *Novci dalmatiskih i sjevernoalbanskih gradova u srednjem vijeku* (Rijeka, 2003). Likewise, Bosnia, which frequently appears as an appendage to Croatia or Serbia in Slavic-language numismatic studies depending on the political leanings of the author, here receives its own chapter and is rightly studied as an independent state notwithstanding the ethnicity of its rulers, which was irrelevant in the medieval period.

Medieval Slavic Coinages in the Balkans is composed of two main sections: a historical/numismatic/iconographic commentary divided into chapters on Croatia, Bosnia, Serbia, the Adriatic towns, and Bulgaria, and a catalogue listing some 533 types and variants. The latter is illustrated by numerous line drawings derived from earlier publications, while black-and-white photographs of especially well-preserved specimens are sprinkled liberally throughout the commentary.

The commentary on the five major Slavic coin series produced in the medieval Balkans is very thorough, touching on most of the major controversies and minor questions, even if the authors are often disinclined to fully engage with some of them. The broad and integrated coverage of the book will make it an important introductory work, although numismatic novices must beware of the occasional use of erroneous terminology (for example, "mould" when "die" is meant, and "trachy" when "scyphate" is intended, etc.).

The authors admirably discuss the chronological problems of the *Hrvatski frizatici* and the *Slavonski banovci* of medieval Slavonia (Northern Croatia). Nevertheless, it might have been helpful for those unfamiliar with the history of the Kingdom of Hungary-Croatia if some explanation had been given for listing the *Hrvatski frizatici* inscribed with the name of King (*rex*) Béla (IV) to him as Duke of Croatia (1220–1226) under King Andreas II. Béla's official Latin title in this period was *rex iunior* (Junior King) serving as *gubernator* (governor) of Dalmatia and Croatia. Béla's illusory ducal title seems to stem from Croatian and German-language catalogues that render *gubernator* as *Herceg* or *Herzog*, respective terms for the English title of duke. Alternatively, it is tempting to suggest that the *Hrvatski frizatici* naming King Béla might have actually been struck by Koloman, who served as his duke of Dalmatia and Croatia (1226–1241). This possibility is attractive because many of the *Hrvatski frizatici* of King Béla (nos. 5.1.5–5.1.8) share iconography with the succeeding *Slavonski banovci*, generally believed to have been introduced in Slavonia under Koloman.

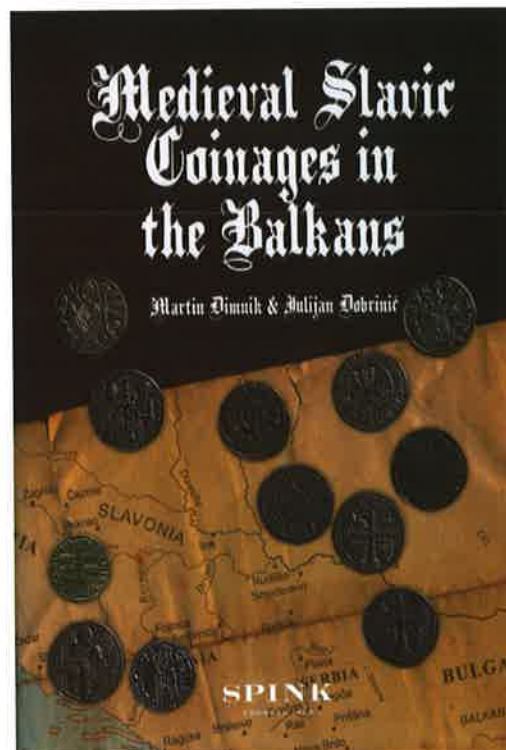
The survey of the colorful numismatic history of the successive Serbian kingdom, empire, and despotate is generally excellent and incorporates some of the most recent work on the subject. Nevertheless, some of the iconographic discussion is perhaps worthy of second thought. For example, the ghost of Prince Lazar, killed by the Ottoman Turks at the Battle of Kosovo Polje (1389), haunts the interpretation of several coins of the postimperial period much as it has continued to haunt aspects of modern Serbian history. The authors identify the nimbate and winged figure holding a lily scepter on

early dinars of Stefan Lazarevič (no. 39.1) as a possible representation of the canonized prince, but this seems rather improbable. The figure wears neither the crown, vestments, nor cross scepter that might serve to identify him as Lazar, nor was it normal medieval Serbian practice to depict saints with wings. A more likely interpretation is that the figure is an archangel (St. Michael has been suggested) and may possibly represent a connection to the Monastery of the Holy Archangels at Prizren, founded by Tsar Stefan Dušan in 1349 and that served as his final resting place. A connection to Dušan and the defunct Nemanjić dynasty to which he belonged would have been highly appropriate for Stefan Lazarevič, the first strong ruler to restore the fortunes of the state after the collapse of the Serbian Empire in 1371. Iconography invoking the memory of the deceased tsar served to legitimize the rule of Lazarevič prior to his acceptance of the Byzantine title of despot, and implied his own imperial ambitions.

The claim that the two-headed eagle found on issues of the Serbian despots Uglješa, Stefan Lazarevič, and Branković was used as a symbol of the despotate also seems weak when we consider that the identical type was employed by the Bulgarian tsars Ivan Alexander and Ivan Stratsimir (nos. 9.2.13 and 10.2.1) as an emblem of imperial authority in competition with the claims of Byzantium. It seems more likely that the double-headed eagle in the Serbian context was intended as a general symbol of the connection of the despots to the Byzantine emperors who granted them their titles and possibly the expression of the desire to one day establish a second Serbian Empire, much as the neighboring Bulgarians had done in the twelfth century.

The highlight of the Bosnian section is the unique quadruple ducat of Stjepan II Tomašević (no. 9.1.1), but the parallel issues of dinars and half dinars with Latin and Croatian legends struck under Tomaš Ostojič and Stjepan II (nos. 7.3 and 9.2–9.3) are equally intriguing from an historical and linguistic perspective. It is unclear what led to this unexpected early use of the vernacular language on these coins and whether the Latin and Croatian series represent the products of two different mints. Unfortunately, the authors do not address this interesting development. On the other hand, they do an excellent job of discussing the problems of the Bosnian mint, which was frequently opposed by the monopolistic demands of Ragusa, and convincingly argue for this eastern Adriatic town rather than Kotor as the probable mint for dinars of kings Stjepan Tvrtko I and Stjepan Dabiša (nos. 4.1–5.1).

It is suggested that a silver *bagattinus* with a reverse type depicting a column flanked by stylized letters S should



be taken as a previously unrecognized issue of Split in the thirteenth century. This series is normally considered a regal issue of the Croatian-Hungarian king Geza II (Huszár 80). While this is an interesting idea, the removal of this type from the Hungarian series to that of Split would also require the reattribution of several Hungarian royal coins of Stephen III with S-related types (Huszár 112–113) to the Adriatic coastal town. This is not entirely impossible, but unless there is findspot evidence that would point to Split as the issuing authority, it is probably best to leave these coins with the kings of Hungary-Croatia. Examples known to this reviewer primarily come from sources in modern Hungary, and there are none in the numismatic collection of the Split Archaeological Museum.

Also problematic is the attempt to identify the copper *caputiae* mentioned in Ragusan documents of the late thirteenth and fifteenth centuries as old Roman and Byzantine coins and their imitations. This interpretation is unconvincing on a number of levels. It seems improbable that there could have been enough old Roman and Byzantine coins still available to supply the small change needed by a major trade center like Ragusa. Even if there were enough, it is difficult to imagine them being generally accepted when the authority guaranteeing face value had long since disappeared. Moreover, the coins would have been struck to differing standards and denominational systems. This theory also overlooks the important fact that in Middle Latin the term *caputia* normally refers to a hood or cap rather than the head that it covers. Unfortunately, none of the copper *follari* of Ragusa features an individual wearing a hood or a cap, leaving the true identity of the *caputiae* open to speculation. However, it is tempting to think that the term *caputia* might have been applied loosely to an early series of Ragusan *follari* featuring a helmeted head on the obverse. This type was later discontinued and replaced with the depiction of a laureate head.

The Bulgarian chapter is especially useful because until recently the literature on this coinage was even more inaccessible to the Western audience than even that of the other Balkan series. Readers will find a good overview of the numismatic history of the Second Bulgarian Empire (1185–1396), including both the royal coinages and the several imitative series copying Byzantine copper types as well as those of Venetian and Serbian silver. The imitative coins played an important role in the local economy of Bulgaria at various times, yet they have not been included in the catalogue. They are, however, discussed at some length and contextualized as issues associated with periods of rebellion and political upheaval.

The suggestion that the George I Terter used the Latin title *dux* (duke) on his silver *groš* (no. 6.1) as an attempt to inflate his status is questionable. While it is true that in the Latin hierarchy of titles a *dux* would normally be superior in authority to a *comes* (the usual rendering of Terter's recognized title of despot), it is not clear that *dux* is not merely an inscriptional relic carried over from the Venetian model upon which the *groš* was closely based. *Dux* was the standard Latin form for *doge*, the title used by the chief magistrate of Venice and that normally appeared on Venetian *grossi*. The retrograde inscriptions on Terter's *groši* may imply somewhat slavish copying by the die engravers. On the other hand, by the time of Tsar Michael Shishman (1323–1330) sufficient attention was paid to the Latin title that *dux* was replaced with IPR, an abbreviation of *imperator*, the equivalent to his Slavic imperial title.

Despite our doubts about some of the interpretations included in the book, there can be no question that Dimnik and Dobrinič have done a tremendous service by opening up the numismatic history of the region to a much wider audience than it has traditionally enjoyed. *Medieval Slavic Coinages in the Balkans* will almost certainly become a standard introductory reference for the coins struck in Croatia, Bosnia, Serbia, and Bulgaria during the Middle Ages.

—Oliver D. Hoover

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News

François de Callatay and Andrew Burnett Receive the Huntington Award

On November 11, 2008, the ANS presented the 2006 Archer M. Huntington Award to Dr. François de Callatay. The award presentation was followed by the Margaret Thompson Memorial Lecture, entitled “Beauty and Sublimity: Why Greek Coins Are So Admired,” given by Dr. de Callatay.

Dr. de Callatay is chef du département des Cabinets Muséologiques, Bibliothèque Royale de Belgique, and directeur d'études, École Pratique des Hautes Études, Paris. In addition to holding two of the foremost positions in the field at the Royal Library in Belgium and at the Ecole Pratique des Hautes Etudes in Paris, he also serves as co-director of the *Revue Belge de Numismatique* and sits on the editorial boards of the *Revue belge de Philologie et d'Histoire*, *Minerva*, the *Balkan Numismatic Journal*, and *Annotazioni Numismatiche*. He was awarded the 2006 Archer M. Huntington Award for his extensive work on the subject of Greek numismatics and economic history. He is one of the foremost Greek numismatists of his generation and a leading advocate and practitioner of the application of numismatic material and method to the study of the ancient Greek economy. He is the author or co-author of ten books and has written more than a hundred articles and book reviews.

On September 17, 2008, the ANS presented the 2007 Archer M. Huntington Award to Dr. Andrew Burnett. The award presentation was followed by the Margaret Thompson Memorial Lecture, entitled “Trajan and Hadrian at Rome and Alexandria: A Chaotic Succession,” given by Dr. Burnett. The event was followed by dinner in Dr. Burnett's honor at the restaurant Aurora.

Dr. Burnett was awarded the 2007 Archer M. Huntington Award for his exemplary work in the study of Roman provincial coinage. Dr. Burnett is the deputy director of the British Museum. He is one of the foremost numismatists of his generation and an expert on the coinage and history of the Roman Republic. He is the author, co-author, or editor of twenty-four books, principally in the field of Roman and Roman provincial numismatics, and has written more than one hundred

articles and book reviews. His work on early Roman coinage is fundamental to the field. The series *Coin Hoards from Roman Britain*, which he jointly founded, now provides the best ongoing account of Roman hoard finds from any Roman province. The series *Roman Provincial Coinage*, which he founded with Michel Amandry (Huntington medalist in 2004), has revolutionized the study of this important yet previously neglected category of coinage.



Ute Wartenberg Kagan, Dr. Andrew Burnett, and Andrew Meadows.



Dr. François de Callatay and Ute Wartenberg Kagan.



Standing L to R: Roxanna Pireh, Harlan Berk, Aaron Berk, Robert Freeman, Simon Bendall; Seated L to R: Shauna Berk-Schmidt, Pamela Berk, Hubert Lauz, David Michaels, Tory Freeman



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L to R: Irma Ihner, Dieter Gorny, Jason Boland, Ashley Becket, Jill Collins, Tiffany Burnette.



Meredith and Lawrence Adams.



Gala Honoree Harvey Stack and Coin World Editor Beth Deisher.



Alain Baron and Baron Lorne Thyssen.



Mr. and Mrs. Harvey Stack.



ANS President Roger S. Siboni.



Beth Deisher reads letter from Congressman Michael N. Castle of Delaware.



Guests enjoyed the musical stylings of the Lester Lamin Orchestra.

Successful Sale of ANS Duplicate with Gemini LLC

The ANS's recent sale of die duplicates from its ancient Greek collection added significantly to the Society's acquisition funds and general fund. The majority of coins were from the collection of John Dwight Leggett Jr., who had bequeathed his exceptional collection to the ANS in 1997. The Trustees selected Gemini LLC, owned by Harlan Berk and Rob Freeman, to conduct this sale, which was held on January 6, 2009. The eloquent catalogue entries, written by ANS Fellow Catherine Lorber, contained photographs of all the coins. All ninety-six pieces sold, and the sale, including the buyer's premium of 15 percent, made \$681,898, against an estimate of \$477,350. We were very pleased with the results of sale and are most grateful to Harlan Berk, Rob Freeman, and their teams for their outstanding work on behalf of the ANS.

A president and vice chairman of Church and Dwight, the baking-soda company, John Dwight Leggett Jr. graduated from Princeton University and Harvard Law School. Leggett was a member of the ANS since 1940 and was elected a Fellow in 1962. As Councilor, he served on the Executive and Finance Committees and was Treasurer from 1975 to 1990. Leggett religiously attended Yale-Princeton football games, and ANS Council meetings were always scheduled around these events.

Leggett's passion for coins is evident in the beautiful collection he left to the ANS. Many of these coins are masterpieces of ancient numismatics and are now on display at the Federal Reserve Bank or the Metropolitan Museum of Art. In a few cases, the Leggett pieces surpassed the quality and provenance of die duplicates in the Newell collection, which prompted the ANS curatorial staff to propose a sale of these items. In addition to the die duplicates, the ANS also sold a group of coins donated by Mr. Jonathan Kagan and Mr. Stanley Scott specifically for the ANS to sell. This part of the sale generated almost \$125,000 for the ANS's general fund.

Library Opening

On January 9, 2009, the Harry W. Bass Library was officially opened. Former ANS Librarian Mr. Francis D. Campbell gave a short speech and expressed his optimism for the future of the library and his best wishes for new ANS Librarian Ms. Elizabeth Hahn. Frank was presented with the Groves Medal in honor of his many years of hard work and dedication.



Trustee Dan Hamelberg presents the Groves Medal to former ANS Librarian Frank Campbell.



ANS Librarian Elizabeth Hahn with Dan Hamelberg and Frank Campbell.

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The ANS is grateful for your continued support and generosity. Please consider contributing. Financial and in-kind gifts will allow us to focus our energies on developing more programs that bring the fascination of numismatic research to academics, collectors, and the public at large. Since the publication of the previous issue of the *ANS Magazine*, we have received donations from 115 contributors, totaling \$267,939.90.

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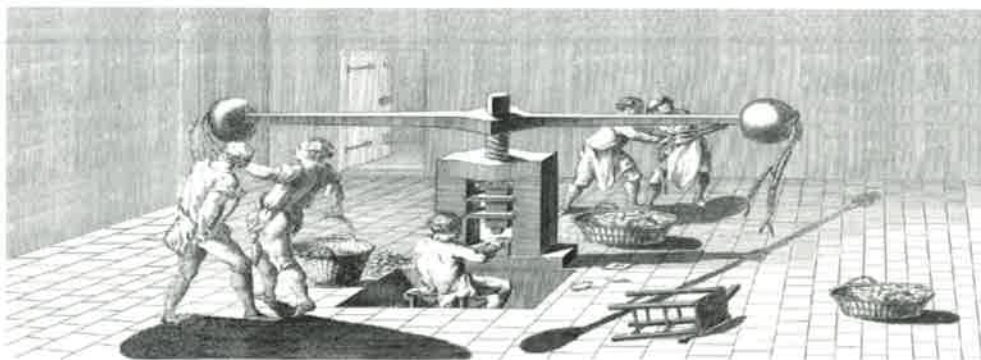
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