

DEPARTMENTS



On the cover: Gutzon Borglum's masterpiece, Mount Rushmore, in South Dakota. Photo courtesy of the National Park Service.

-
- | | |
|----|--|
| 11 | From the Executive Director
<i>Ute Wartenberg Kagan</i> |
| 12 | Library News
<i>Elizabeth Hahn</i> |
| 34 | From the Collections Manager
Recent Acquisitions
<i>Elena Stolyarik</i> |
| 55 | Archivist's News
<i>Joseph Ciccone</i> |
| 56 | Book Reviews |
| 60 | News |
-

FEATURES



16

Treasures of the Old World

The Augustus B. Sage Society in Germany

Ute Wartenberg Kagan



20

The Monuments We Have Built Are Not Our Own

Borglum, Huntington, and the Rise of American Culture

Eric Silberberg

42

“There Is Much More to the Study of Numismatics”

The 2009 ANS Graduate Seminar

Rick Witschonke



46

Seltman, the *Wappenmünzen*, and the Early Owls

A New Research Project in Athenian Coinage

Gil Davis and Kenneth Sheedy



52

The Fourteenth International Numismatic Congress

Glasgow, August 31–September 4, 2009

Andrew Meadows



Munthandel Verschoor

*Dutch Historical and Family medals in both silver and gold
Dutch Provincial, Colonial and Kingdom coins
Numismatic Literature and sale catalogues pertaining to Dutch Numismatics*



1609. TWELVE YEARS TRUCE CONCLUDED AT ANTWERP BETWEEN THE UNITED PROVINCES AND SPAIN AND THE TRIPLE ALLIANCE BETWEEN ENGLAND, FRANCE, AND THE UNITED PROVINCES.

*Obv. Three conjoined hearts below Celestial clouds with the name of Jehovah in Hebrew. Legend: •✦• IVNCTA ✦ CORDA ✦ FIDELIVM
(The hearts of the faithful united)*

Rev. Crowned fleur-de-lis and rose above Belgic Lion. Legend: ✦ CONTRA ✦ VIM ✦ TIRANNORVM ✦ 1609 (Against the violence of Tyrants)

P.O. Box 5803 - 3290 AC Strijen - Netherlands
Tel.: +31 78 674 7712 - Fax: +31 78 674 4424

www.verschoor.com - info@verschoor.com



Member I.A.P.N.



ANS MAGAZINE WINTER 2009

Volume 8, Number 3

Editor

Ute Wartenberg Kagan

Copy Editor

Robert Fellman

Art Director

Terri Czeczko

Design

Rocco Piscatello

Piscatello Design Centre

Photographer

Alan Roche

Advertising Editor

Joanne D. Isaac

Contributing Staff

Peter G. van Alfen

Barry Bridgewater

Anna Chang

Joseph Ciccone

Peter Donovan

Megan Fenselau

Elizabeth Hahn

Sebastian Heath

Robert Hoge

Oliver D. Hoover

Joanne D. Isaac

Sylvia Karges

Andrew Meadows

Elena Stolyarik

Rick Witschonke

Müşerref Yetim

The American Numismatic Society Magazine is published three times a year by the American Numismatic Society. Annual subscription rate is \$55.00. Copies are mailed to all members of the ANS.

Single copy is \$18.00. Overseas airmail is an additional cost.

A membership in the ANS includes a subscription to the magazine. To inquire about a subscription please contact: ANS Magazine Subscription Dept. All rights reserved. No part of this magazine or its cover may be reproduced without written consent of the copyright proprietor.

Opinions expressed by contributors are not necessarily those of the ANS. Printed in China.

The American Numismatic Society, organized in 1858 and incorporated in 1865 in New York State, operates as a research museum under Section 501(c)(3) of the Code and is recognized as a publicly supported organization under section 170(b)(1)(A)(vi) as confirmed on November 1, 1970. The original objectives of the ANS, "the collection and preservation of coins and medals, the investigation of matters connected therewith, and the popularization of the science of Numismatics," have evolved into the mission approved by the Society's governing Council in 1993.

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

Telephone
212 571 4470

Telefax
212 571 4479

Internet
www.numismatics.org

sixbid.com

The Internet Platform for Numismatic Auctions

- ✓ *Specially selected auction houses*
- ✓ *All the latest auctions at one glance*
- ✓ *Bidding worldwide*

Simply bid online!



www.sixbid.com

nomos

zürich, switzerland

Specialists in high quality
ancient, medieval, and early
modern coins and medals.
Auctions in Switzerland,
yearly price list, appraisals,
purchases and sales by
private treaty.



nomos ag, numismatists

zähringerstrasse 27, postfach 2664, ch-8022 zürich, switzerland

telephone +41 44 250 51 80, fax +41 44 250 51 89

info@nomosag.com, www.nomosag.com

From the Executive Director

Ute Wartenberg Kagan

Dear Members and Friends,

Let me begin with a heartfelt thanks to our many donors, who have made our last financial year, which ended on October 1, 2009, truly wonderful. It was particularly pleasing to see so many members contribute to our mid-year appeal, which benefited our new part-time cataloguer. As many of our members are undoubtedly facing challenging economic times, I would like to express my sincere thanks for thinking of the ANS and its staff.

In June of last year, we received our largest gift of that year from our benefactor Chet Krause, who donated \$250,000 toward the renovation cost of our new headquarters. We are very grateful to Chet for his exceptional generosity, and we have added his name to the ANS Benefactor Wall. And at the very end of September, we received a magnificent bequest of some very rare European coins from the late Dr. Alfred R. Globus.

A few members have written or phoned to inquire about the status of the ANS endowments. In recent months, articles about nonprofits and their financial hardships have appeared in the news. Although we suffered some losses initially, we hope to close our fiscal year without any significant endowment losses. Unfortunately, we have no gains to report either, but we were able to make budget adjustments to counter the lack of income. The exact figures will be presented at the Annual Meeting, and we will post our audited statement online as soon as it is available. We are extremely fortunate in having pursued a very conservative investment strategy after the sale of our building at 140 William Street in 2007, which helped with our overall portfolio.

With this solid financial basis, we are beginning to address areas in which the ANS can serve its membership and the interested public more effectively. The Board of Trustees has encouraged me and the staff to consider a program to digitize most of our numismatic holdings. As those of you who use our Web site know, we have a library catalogue and a collections database, which have been online for many years. We hope to transfer our library's catalogue holdings into a modern library-management system, which will facilitate both the work of our librarians and our users. Elizabeth Hahn, our librarian, and Sebastian Heath have been working on this



*ANS Trustee Cliff Mishler with
Chet Krause at the 2007 ANS Gala.*

project, which we hope to complete in early 2010.

Information on much of our numismatic collection of around 800,000 objects is available through our online catalogue, but for the most part the records lack digital images. With improved technology, it would be possible to process photographs relatively swiftly, were sufficient funds available. Our current method of adding digital images is driven exclusively by photo orders: we add to the database the images of the obverse and reverse of a coin as they are ordered by a customer. I am often asked why we do not digitize an entire section of our cabinet; the answer is that we would, had we the money. In many cases, a relatively modest donation to the ANS could ensure that certain series are put online immediately. For example, we estimate that the entire U.S. coin collection could be put online for no more than \$200,000, and smaller parts within this large series could be processed relatively rapidly.

Another area of attention is the ANS archive, which exists at present as a database at the ANS. It contains several hundred images, which our archivist, Joe Ciccone, has scanned over the years. We would love to expand this resource and make it available online over the next year.

Numerous exciting projects are beginning to take shape, even as we continue our regular activities. For example, we are adding some new cases to our exhibition at the Federal Reserve Bank of New York. A complete collection of current U.S. Mint coins will soon go on display, which will undoubtedly be popular with the exhibit's forty thousand annual visitors, many of whom are New York City schoolchildren.

The Trustees and staff of the ANS are all excited by the many plans we have, and I hope you will let us know of any ideas you have for our institution. For 2010, I wish all our members a prosperous and healthy New Year!

Sincerely,
Ute Wartenberg Kagan
Executive Director, ANS

Library News

The Rare Books and Special Collections of the ANS Library

By Elizabeth Hahn

The ANS Library contains a number of treasures, many of which are kept in the Rare Book Room. Protected in a secured area but still visible through an attractive glass wall, the Rare Book Room is climate controlled and contains the same mobile shelving units as the regular stacks. These units help minimize the levels of dust and light that could cause permanent damage to the collections and, along with the closely monitored temperature and humidity levels of the room, aid long-term preservation. Some items are additionally protected within acid-free containers; others are stored flat because of their awkward size or delicate bindings. Like the items in the regular collections, the more than three thousand items in the Rare Book Room are accessible through the library's online catalog and are also at times featured in the library exhibit space. I hope to feature a sampling of the items in the Rare Book Room in future columns but will begin here with a quick look at the range of the collections and why this room warrants special attention. On various occasions, I have been asked: what is "rare"? So I begin here by looking at some of the different criteria for what might make an item a candidate for the Rare Book Room, using examples from the ANS Library.

What Is Rare?

In librarianship, the definition of what makes something rare can vary, and unfortunately there is no checklist to consult to determine if an item meets all of the necessary criteria to qualify for inclusion in a rare-book collection. (The Rare Books and Manuscripts Section of the American Library Association, at www.rbms.info, provides useful guidelines for understanding rarity in the library world.) Simply speaking, one could say that a book becomes rare when demand exceeds supply or when it is not easily replaceable. More specifically, there are a number of factors that might define rarity, including:

Content (such as first editions or illustrated works): First editions of important works are often important because there are often changes made to the book's contents in subsequent editions. Publication information is at times included on the title page of a book or on the back (verso) of the title page. A "limited edition" is one that

had only a set number of copies printed. The total number printed is often noted on the back of the title page, along with the number of the specific copy (as in "no. 35 of 500"). Books illustrated by an esteemed artist or that contain a full set of plates are also valued. A number of items in the ANS library's collection have detailed plates or elaborate title pages and could stand as works of art on their own (fig. 1).

Physical characteristics: This includes the method of printing and binding, annotations, or other significant markings. In the case of the ANS Library, many early auction catalogs include handwritten notations of prices realized. Unfortunately, a number of these catalogs give no indication as to who the author recording the prices was. Because manuscripts are by definition unique, they are frequently immediate candidates for inclusion in a rare-book collection, regardless of date (as is true of many other archival collections). Elaborate bindings help protect the pages of the book but can also be quite detailed and valued in their own right. At times, size is also considered, and many rare-book collections, including the ANS's, will automatically include any book smaller than four inches in height. This is primarily a security concern, as such books can easily fall behind shelves or be lost or stolen.

Provenance, or history of ownership: Many of the early librarians of the ANS were bibliophiles as well as numismatists, and they often donated items from their collections. The ANS Library contains various examples from the private numismatic libraries of distinguished numismatists and collectors, including those of Edgar H. Adams, William S. Appleton, Harry W. Bass, David M. Bullowa, John S. Davenport, Archer M. Huntington, Richard Hoe Lawrence, George C. Miles, Edward T. Newell, Daniel Parish, and Isaac F. Wood. Signatures and bookplates are especially useful in immediately identifying previous owners.

Age: It is frequently assumed that age determines rarity, but this is usually just one factor among others that might make a book valuable (so that age alone is not always cause for rarity). The same could be said for price: just because an item is rare does not mean it will fetch

a high price, in the same way that a book that is expensive is not necessarily rare (although it may be kept in a rare-book room for security reasons). One guideline frequently used is that rare books include those printed before 1830–1850 in the Americas and before 1775 in Europe and the other continents. Generally speaking, there are certain categories of books that are more sought after, such as all books printed before 1501 (called *incunabula*, from the Latin for “things in the cradle,” because the books were produced during the infancy of printing). In the world of numismatic literature, there are no *incunabula*: the first books devoted to the study of ancient coins are generally taken to be Andrea Fulvio’s *Illustrium imagines* (Rome, 1517) and Guillaume Budé’s *De asse et partibus eius* (Paris, 1514), a copy of which is in the ANS Library. This is not to say that coins do not appear in *incunabula*, as they do in fact appear in illustrations in medieval manuscripts and in illuminated works as both objects and decorative designs.

Condition: Because use and access are high priorities of any library, a major factor to consider is whether the item is easily replaceable. If a book is in a particularly fragile condition—if it has brittle pages, for instance—it might warrant a home in a rare-book room for the sole fact that overuse may damage it beyond repair and extra caution must be taken when handling the item. Brittle pages are made worse by high humidity and are easily damaged if overhandled, so the carefully controlled climate of a rare-book room acts as an intensive-care facility for those books that need to be more closely monitored, as they are already in a fragile or delicate state.

Complete sets, especially those in good condition or better, can also be quite rare. This could mean a series of different volumes or plates that may not always be included in every issue or are easily cut out or removed from the end of a volume. Like coin hoards, individual items may be separated from the group and as such are not as valuable as they were as a collective whole. One example of a rare complete set is the Society’s own publication, the *Dictionary Catalogue of the Library of the American Numismatic Society* and the *Dictionary and*



Fig. 1: Hubert Goltzius (1526–1583), *De re numaria antiqua*, opera quae extant universa (5 volumes). Engraved title page by Peter Paul Rubens (1577–1640).



Fig. 2: Page 290/plate 3 and page 54/plate 5, respectively, from Orville's *Sicula quibus Siciliae veteris rudera...* (Amsterdam, 1764).

Auction Catalogues of the Library of the American Numismatic Society. The complete set includes eleven volumes totaling almost nine thousand pages, documenting the ANS library's card catalogue at the date of publication. The set is out of print and extremely difficult to find, and because it is especially important to the collecting interests of the ANS Library, it also serves as an interesting relic of the nearly obsolete card-catalog system.

As with coin collecting, there are degrees of rarity attributed to books, running from *scarce* to *very scarce* to *rare* to *very rare* to *exceedingly* or *notoriously rare* to *unrecorded and apparently unique*. And, as with coin collecting, the degree of opinion may vary; a professional appraisal of the books is the surest way to establish their value. There are various resources available to guide the numismatic raro-bibliophile. Most notable for those items predating the eighteenth century are the thorough reference works of Christian E. Dekesel and his bibliographies of sixteenth- and seventeenth-century numismatic books. The ANS Library has a large number of reference works to guide the researcher of numismatic literature.

A "Rare" Highlight from the Collections

All of these factors are taken into consideration when addressing items in the ANS Library collections. Looking at the Rare Book Room, it is possible to see many of these factors at work in a single example. Jacques Philippe d'Orville's *Sicula quibus Siciliae veteris rudera*, printed in Amsterdam in 1764, is one of my personal favorites (fig. 2). This massive book encompasses many of the rarity factors discussed above, most notably the binding, contents, age, and condition. A hefty volume of over forty centimeters in length and nearly twenty-nine in width, Orville's *Sicula* is an impressive work both for its physical appearance as well as its contents. Although not necessarily contemporary, the binding of this book is well-preserved vellum with gilding. Printed in Amsterdam before 1775, the book is in good condition and contains some 675 pages of text and plates that systematically examine the many different ancient Greek sites scattered throughout the island of Sicily. The exceptional detail in the plates coupled with the early information about Sicily and Sicilian numismatics make this an important work of numismatic literature and undoubtedly a candidate for the ANS Library's Rare Book Room.



Facing page: Pam and Harlan Berk, Cathy and Victor England, Mary Edlow, Ute Wartenberg Kagan, Kenneth Edlow, and Robert Ronus in front of the Brandenburg Gate in Berlin.

TREASURES OF THE OLD WORLD THE AUGUSTUS B. SAGE SOCIETY IN GERMANY

UTE WARTENBERG KAGAN

In late June 2009, I accompanied a group of members of the Augustus B. Sage Society on a tour through eastern Germany. As with our previous Sage trip to London, on these trips I try to show members of the Society particularly interesting numismatic collections. We all met up in Berlin, where the group was staying at the Hotel de Rome, the former headquarters of the Dresdner Bank and, more recently, the East German central bank. During the week-long tour, the Sage members visited the coin cabinet at the Bode Museum on the *Museumsinsel*, the museum island in the center of Berlin, where we were received by Dr. Bernd Kluge, the cabinet's director and a leading expert on medieval coinage, and Dr. Bernhard Weissner, the curator of ancient coins. Many of our members were happy just to browse for interesting pieces, but one of our collector members came well prepared, with a list of items that he wanted to inspect in each cabinet. Over many hours, the curatorial staff showed us some of the highlights of this extraordinary collection. As the cabinet had just taken down a large display of Greek coins, Sage members were able to handle some of the most famous Greek coins, which are usually on display in the main gallery.

The Augustus B. Sage Society in Germany

While some members of the group spent the entire day at the cabinet, several members of the tour visited the Neues Museum. The building was heavily bombed during World War II and was largely a ruin during the postwar period. The Neues Museum, which will house the Egyptian and prehistoric collections, is being renovated by the renowned English architect David Chipperfield. The Sage members were led by the curator of the Egyptian papyrus collection, Dr. Verena Lepper, who was able to arrange this small tour even though the museum is still officially closed. I found it very moving to step into this stylish, quite extraordinary new building, which I had remembered from my childhood only as a ruin. Chipperfield's approach to the renovation was to maintain the most damaged walls by adding simple modern elements to the design; thus the building, with its ancient collections, also serves as a reminder of the more recent past. The Sage trip in Berlin included visits to several other prominent buildings and monuments, including the Reichstag, the Holocaust Memorial, and Frank Gehry's DKB Bank building.



In the historic vault of the Berlin Cabinet, Bernhard Weisser shows the online database (located at www.smb.museum/ikmk) to the group.



Pam Berk, Cathy England, and Mary Edlow examine the renovation of the Neues Museum.

After a short trip to the famous porcelain factory in Meissen, we went on to Dresden, the capital of Saxony, which has some of Germany's most outstanding art treasures. Heavily bombed in World War II in four raids between February 13 and 15, 1945, the center of this Baroque city was almost totally destroyed. Parts of the famous Zwinger Palace and its museums as well as a few other buildings were rebuilt in the early 1950s and later; they are a major tourist attraction. Many other buildings were restored after the unification of Germany. The members visited the famous collections in the Green Vault and the National Gallery. The visit to the Coin Cabinet allowed the collectors of the Sage Society to investigate the large holdings of this museum, one of Dresden's oldest. With over three hundred thousand coins, medals, dies, and other objects, the cabinet is one of the largest numismatic institutions in Europe; its beginnings date to the early sixteenth century. Its library holdings, parts of which were shown to the Sage group, include some beautiful examples of early numismatic literature. The collections in Dresden and Berlin both suffered the same fate of being moved to Moscow after the war by the so-called trophy commission of the Red Army. The inventories of the Pushkin Museum listed over six hundred thousand objects from the Berlin and Dresden cabinets. In 1958, the coins were returned and subsequently reorganized into their original trays—surely an unparalleled curatorial task!

A collection with a similar history can be found at Gotha, at Schloss Friedenstein, which the Sage members visited on a day trip from Dresden. Housed in Germany's largest early Baroque palace, the art collections, which include art from antiquity to the modern period, are displayed in the many large rooms of the palace. Ernst I of Saxony-Gotha (1601–1675), who built Schloss Friedenstein in the 1640s, established a small *Kunstkammer* in the 1650s, in which collector's items both manmade and natural would be displayed. Such installations had fallen out of fashion by the eighteenth century, and thus it is all the more amazing to see several original *Kunstkammer* displays at Friedenstein. The collection also houses one of the most famous numismatic antiquarian libraries. When the group arrived at Gotha, it was not entirely clear what we would be seeing, as the collections have been hitherto rather inaccessible even to researchers. We were warmly received by the curator, Dr. Uta Wallenstein, who is in charge of several areas, including the 130,000 coins and medals of the collections. In particular, the early medal collection was truly spectacular, with many very rare pieces in proof finish. Dr. Wallenstein showed our ancient-era experts, Victor England and Harlan Berk, some very rare Republican denarii, while Robert Ronus looked for German pieces. During a short tour of the museum,



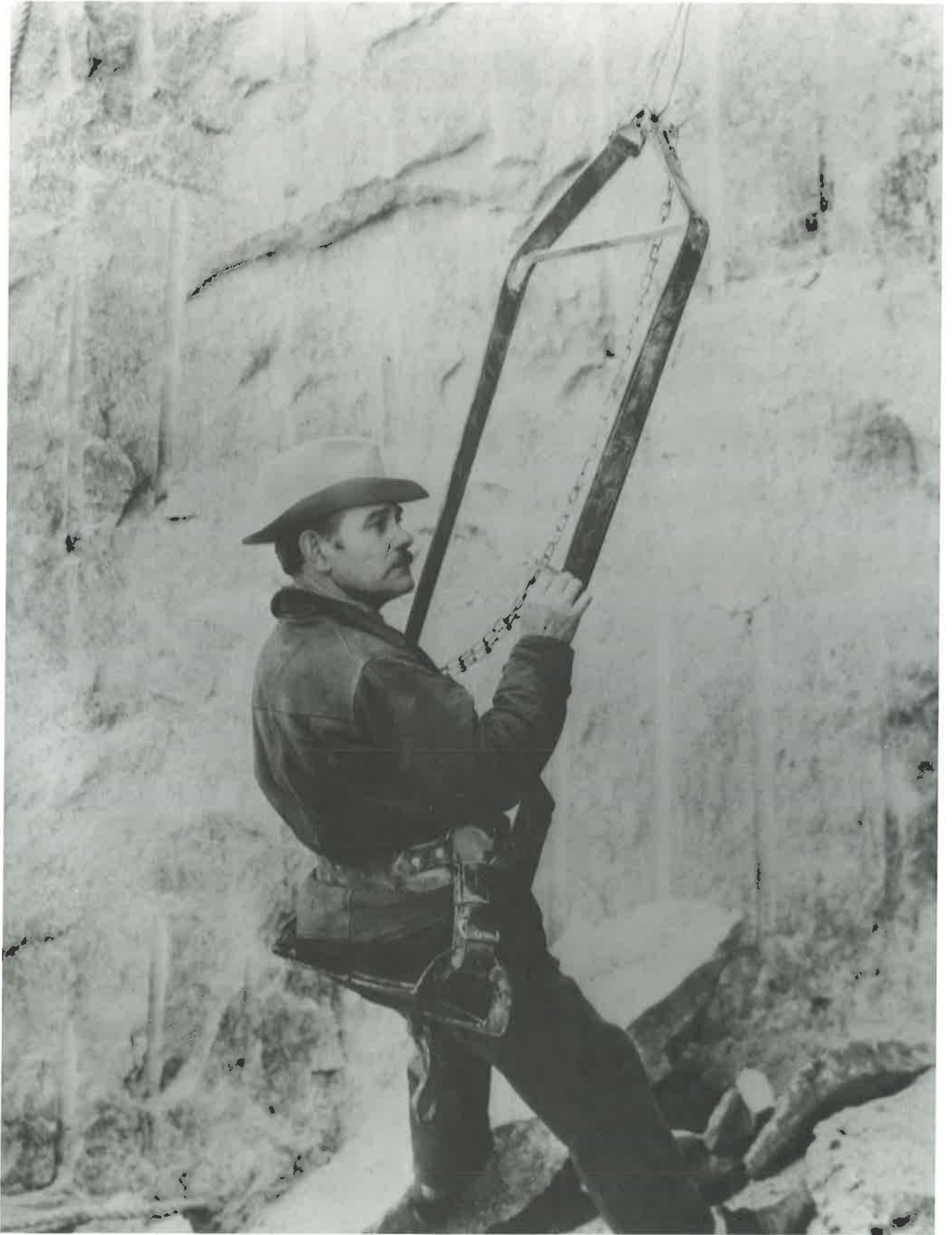
The group admires the collection of paintings of the Old Masters at the Zwinger Palace.

we were amazed to see famous Renaissance paintings and one of the largest holdings of Houdon sculptures and plasters. It was my first visit to Gotha, and I hope to return very soon to spend more time with this amazing collection, which deserves to be known better. One hopes that the foundation that owns and oversees the collections will hire one day a numismatic expert to assist Dr. Wallenstein. For the Sage Society members, it was great opportunity to get a rare glimpse of one Germany's truly hidden treasures, which is visited by only seventy thousand people annually.

I hope that other ANS members will join the Sage Society, which offers its members privileged access to important collections in the United States and abroad. I am always looking for suggestions for future expeditions, and I am delighted that many members have expressed an interest in visiting collections in Italy and even more distant places, such as Ukraine and Egypt. Our next trip, "A Journey to the Birth of Coinage," will take us to western Turkey and some Greek islands and will be led by ANS Deputy Director Dr. Andrew Meadows in September 2010.



Victor England (L.) and Kenneth Edlow examine coins and medals of the Gotha collection.



*Facing page: Gotzun Borglum
on Mount Rushmore.
Courtesy of the National Park
Service.*

THE MONUMENTS WE HAVE BUILT ARE NOT OUR OWN: BORGLUM, HUNTINGTON, AND THE RISE OF AMERICAN CULTURE

ERIC SILBERBERG

A unique artifact is currently on display at the American Numismatic Society at One Hudson Square in New York. It hails, however, not from the coinages of the Seleucid nor Roman empires but from the original ANS offices at Audubon Terrace, the Society's former home for nearly a century. The artifact in question is a large marble relief carved and signed by Gutzon Borglum, the famous sculptor of America's most iconic monument, Mount Rushmore. No one is certain as to how or why the ANS came into possession of a work by this artist.

Taking the piece in as a whole, it appears quite unfinished, though it certainly bears the marks of Borglum's style. The marble remains just as craggy and rough as when the stone was harvested from the earth; rendered amid these rocky outcroppings is a nude female figure seen from behind, her head tipped forward slightly, legs enveloped in flowing linen. From her outstretched hands dangle the symbolic masks of comedy and tragedy, and around her is inscribed the legend, *The World a Stage*, an allusion, most likely, to those famous words of Shakespeare.

In the original ANS building, Borglum's relief sat over a doorway to a front office, in full view to all visitors. A renovation in 1929, however, hid the relief from sight; much later, it was concealed by a new drop ceiling, above which it then sat, forgotten, for decades. In 2004, the ANS moved from Audubon Terrace to downtown Manhattan, and, during the move, when the relief was finally pried from its grave, smothered in a coat of choking gray dust and debris, the ANS staff was dumbfounded. Why would the ANS—of all places—be in possession of such a large piece so replete with theatrical symbolism (and by Borglum no less)? For a society so often concerned with the mysteries of the past, something in its own house proved just as intriguing.

The investigation was assigned to me—a summer intern fortunate enough to find a position where picking up coffee and making copies were not the expected duties. My first order of business was to understand Borglum's composition and make some sense of the relief itself.



When the ANS moved from Audubon Terrace, the heavily painted, stained marble was removed from the guard office, where it was mounted above the door.

The Marble and the Medal

Though there is no other known copy of the relief, it is in fact not the only instance in which Borglum employed the image of a nude female with theatrical allusions. In fact, the very same composition also appears on the obverse of a medal Borglum had been commissioned to make to honor Winthrop Ames, the managing director of the New Theatre, in 1909. But why the female figure as the central image of a marble relief and honorary medal?

The nude female was a point of artistic interest for Borglum. Take, for example, *Conception*, subtitled *The Awakening to Maternity*. It is a marble sculpture of a nude female, with her knees turned inward, hands clutching her breasts, and face jutting upward with eyes closed. The piece ostensibly portrays a woman who has just learned she is pregnant. Adam J. Lerner, the executive manager and curator of The Lab forum in Lakewood, Colorado, believes that in *Conception* “Borglum joined his interest in procreativity and immortality to his interest in conception—that originary, or creative, moment.” It was an “attempt to unite conception with motherhood, to make the essentially invisible moment of creation simultaneous with its visible product.” To Borglum, creating art substi-

tuted for the physical inability to conceive. Just as a woman continues the species through her offspring, Borglum the artist overcomes his fear of mortality through his work. Borglum was once even quoted as saying, “if I could not be an artist, I would rather be a mother than anything in the world.” The female was put on the Ames medal as an emblem of the creativity and artistry of Winthrop Ames.

The existence of the Ames medal is known to the ANS, and it was included in the society’s International Exhibition of Contemporary Medals, a very successful exhibit that the ANS hosted in 1910. The catalogue lists two pieces under the heading of John Gutzon de la Mothe Borglum.

The first entry is for a struck gold medal, which is described as being an “original” of 89 mm; it was presented to Winthrop Ames by the directors of the New Theatre in 1910. The second entry is the model in plaster, which is reproduced as a photo. The ANS staff uncovered a few years ago the waxes of the reverse in a small cigar box, which was donated by Archer Huntington; the reverse die for this medal is also in the collection. Curiously, the ANS



*The ANS acquired this rare New Theatre Medal for its collections in 2009. The reverse shows a half-drawn curtain with a play in progress. It remains uncertain whether the scene with soldiers and a figure in long dress are from Shakespeare's *Anthony and Cleopatra*, which was the play on opening night on November 9, 1909. (ANS 2009.33.1)*



The beautifully restored marble sculpture is now the centerpiece of the Roger S. Siboni Gallery of the American Numismatic Society.

did not have an actual medal. By happenstance, a specimen turned up in a recent medals sale, and the ANS was able to acquire it; according to the catalogue entry by Joe Levine of the Presidential Coin and Antique Company, this was the first specimen he had ever offered. In her catalogue on Beaux-Arts medals in America, Barbara Baxter mentions a gilt bronze medal in the collections of the American Academy of Arts and Letters, the ANS's former neighbor at Audubon Terrace. Borglum used the nude figure on several other medallic designs, such as a small medal produced by the Medallic Art Company and the famous David Livingston medal of the American Geographical Society. ANS members might also be familiar with Borglum's early Members medal, which shows a nude male in a similar pose as the Ames medal.

The International Exhibition, in which Borglum's medal was included as his only piece, occurred at a crucial point in American history. America was on the rise, becoming a contender in international play—ascending to the pantheon of the European world powers. Just ten years earlier, the U.S. had driven the final nail in the coffin of the once mighty Spanish Empire, snatching up Cuba, Puerto Rico, the Philippines and Guam from her clutches. In 1909, Roosevelt's Great White Fleet, a flex of America's naval brawn, returned from its world tour. And in a small



The wax of the Borglum medal was apparently left to the ANS by Archer Huntington. (ANS 0000.999.55027)



Only the reverse die remains in the ANS collection. It shows some wear in certain areas. (ANS 0000.999.55210)



The ANS Members' medal presented to former President Edward T. Newell. (ANS 1968.44.3)



This small medal, which exists in two copies in the ANS cabinet, was designed by Borglum and produced by the Medallic Art Company in 1915. It was awarded by the City of New York in 1915.



The David Livingstone Medal of the American Geographical Society. This specimen was awarded to the Australian explorer Sir Douglas Mawson in 1916 for his expedition in 1911–1913 to the Antarctic.



The ANS cabinet houses several waxes of the Livingston medal, which were given by Archer Huntington. (ANS 0000.999.59157)

exhibition space in northern Manhattan, America demonstrated her perceived equality among the finest medallic artists of Europe.

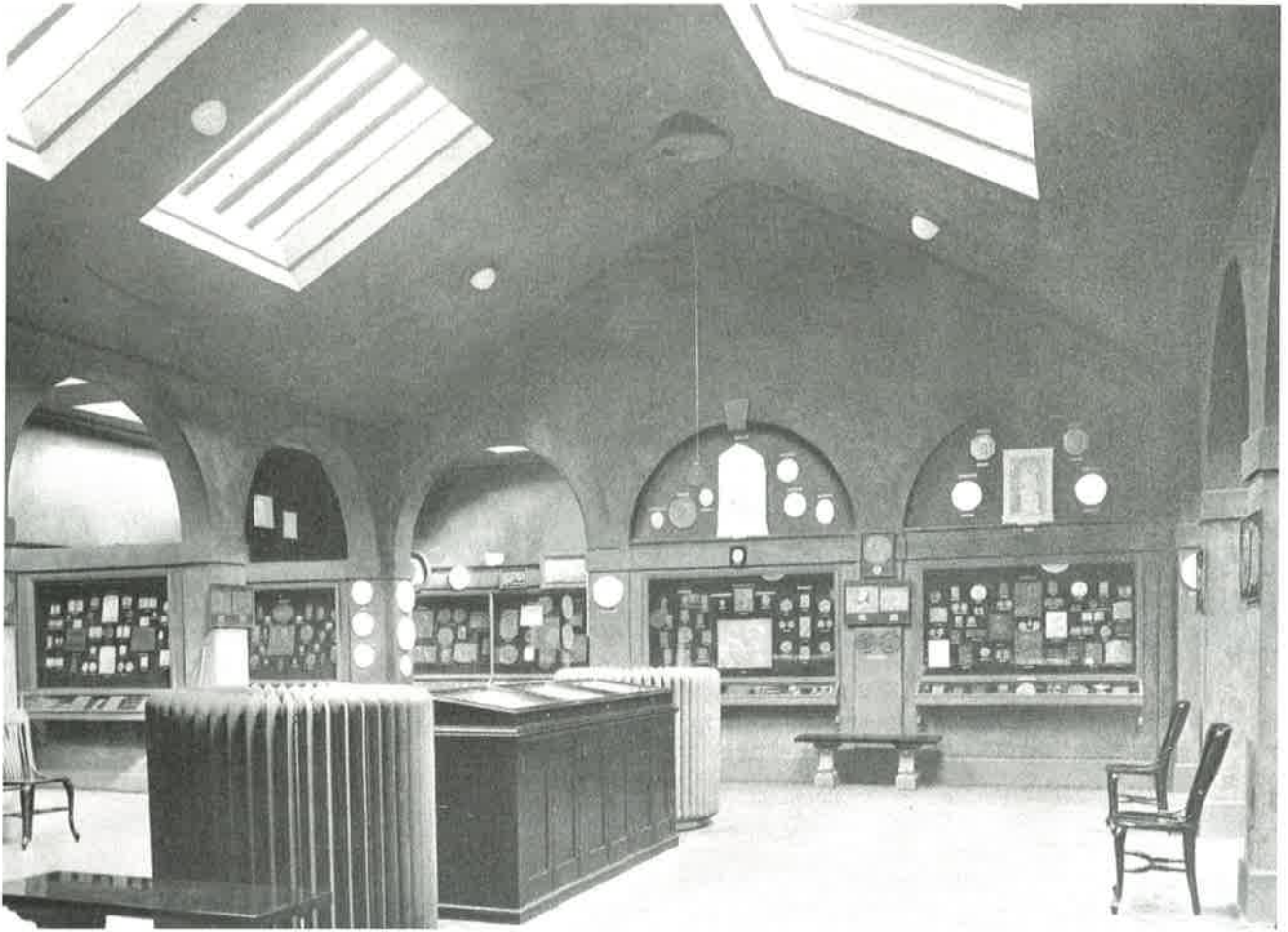
Interesting also is the fact that Borglum's Ames Medal was included in the exhibition. Aside from the fact that he served on the ANS' Committee on Papers and Exhibitions, the committee responsible for the organization of the medallic art exhibition, he was also a fervent champion in his public life for a body of art in America that America could call her own. In an article Borglum published in a 1908 edition of *The Craftsman* magazine, entitled "Individuality, Sincerity and Reverence in American Art", he asserts that "the monuments we have built are not our own. Because we have 'cribbed' every scroll and form we build. Because our architects and artists annually 'beat it' to Europe to gather ideas to restock their idea-less plants at home." Borglum continues by saying that the American artist "talks of Greek art and traces its forms, but the ideals of Greece are not ours." The Interna-

tional Exhibition was a real forum for America to size herself up, artistically at least, with Europe. And in Borglum's eyes, he was the man leading the charge— not up San Juan hill, but Audubon Terrace."

Press coverage of the International Exhibition reported that:

A feeling for appropriately conceived and executed small objects has grown steadily in America during the past decade and finds expression in the serious character of the work produced by artists who confine their efforts to sculpture in small. There is no other form of art, however, in which it will be found more interesting to measure the achievement of the present against that of the past and the achievement of our own medalists with that of Europeans.

At this point, I felt that I had some understanding of the iconography of the woman clutching theater masks. I now understood the medal, but the marble remained a



The 1910 exhibition was housed in a temporary structure between the American Numismatic Society and the Hispanic Society of America. It showed hundreds of contemporary medals

mystery. The more I delved into the matter, the more questions I ended up with. Who were the personalities involved in the marble's creation? What did Winthrop Ames do to deserve his medal, and was he connected to the marble—or the ANS—in any way? And why was Borglum the commissioned artist? And how did the relief end up at the old ANS headquarters at Audubon Terrace?

Winthrop Ames

The man named on the medal, Winthrop Ames, was born in 1871 to an affluent Boston family with a pedigree traceable back to the Mayflower. The Ames family had made their fortune in Ames Shovel Works, the family business, which had helped finance and supply the construction of the Union Pacific Railroad. And, like any good New England aristocrat, Ames graduated from Harvard with interests ranging from dramatic literature to architecture to music and a fluency in French, Greek, and German.

Pictures from newspaper clippings present Ames as dapper and often in high, starched collars—looking rather



Winthrop Ames (1870–1937)



A postcard of the New Theatre on Central Park West and Sixty-second Street. Opened in 1909, it closed after only two seasons and was demolished in 1931.

clerical in both his dress and manner, like an echo from his Puritan past. An interviewer once described him as “simple, direct and courteous; businesslike rather than effusive, judicial rather than temperamental. It is not the color of his eyes that strikes the observer, but rather the light of quiet inspection that shines in them.”

In 1908, Ames took up the management of the New Theatre in New York, a highbrow theater at Sixty-second Street and Central Park West that garnered such titles as the “millionaire’s theater” and the “gilded incubator” by its detractors. The theater was backed financially by many of New York’s wealthiest industrialists, including John Jacob Astor, Henry Clay Frick, the ANS’s benefactor Archer Huntington, J. P. Morgan, William K. Vanderbilt, among many other well-known philanthropists. Each of the thirty subscribers paid \$35,000: the beautiful beaux-arts building, which opened on November 6, 1909, cost \$3 million and was designed by the famous firm of Carrere and Hastings. Marred by acoustical and financial problems, the theater closed after two seasons, and although various managers, including Forenz Ziegfeld, tried to run it, it was ultimately far too large. In 1931, it was demolished and replaced by an apartment complex known to this day as the Century Apartments. Ames received his medal in 1909, the same year this unfortunate venture started, by the directors of the first New Theatre.

Ames was quite possibly the top expert on theater management in the country at that time. He had spent a year abroad in Europe taking meticulous notes on the management of sixty of the greatest theaters and music halls of Europe. From his contemporaries, we gather that Ames worked frenetically at the New Theatre, micro-managing all facets of a production, from set design to the inflection in each actor’s voice. He also introduced new forms of electric theater lighting that he had picked up in Europe and expanded the theater’s repertoire and subscription. The repertoire included productions of Shakespeare and other traditional plays from the continent. There were also a number of new American plays from Walters, Gillette, and Mitchell. With Ames at the helm, The New Theatre quickly became one of the most popular theaters in the region. After he left, the project collapsed; judging by the clientele of the theater, it simply priced itself out of business. In his obituary, Ames was cited as “one of the important forces in the development of American theater.”

“One of the main purposes of the institution,” Ames wrote upon first taking up his job at the New Theatre, “will be to encourage the American playwright.” Ames’s ideological connection to Borglum was uncanny. I had before me two men connected to the same medal, one the



An aerial view of Mount Rushmore under construction. Courtesy of the National Park Service.

creator, the other the recipient, both charged by the idea of a national body of art. Ames predicted that “the great period for American dramatic writing is at hand. On the continent and in England they are looking to us, for they are forced to admit our artistic vitality.”

I began to dig into Borglum’s history. Perhaps in their efforts to establish American art, Ames and Borglum had at some point crossed paths.

Gutzon Borglum

Gutzon Borglum was at best hot-headed and at worst manic and delusional. Like Ames, he was obsessed with fine details and often sacrificed his contracts’ budgets for the sake of his artistic vision. He desired power and acclaim above all else, and he attained them by cleverly navigating relationships among powerful New York and Washington socialites, including President Roosevelt and his entourage. He was extremely volatile: his biographer, Howard Shaff, described him as having “nothing moderate about him,” and his friend, the future Supreme Court justice Felix Frankfurter, noted that Borglum thought “people weren’t wrong, they were crooked. People didn’t disagree with him; they cheated him.” He was mad with self-pride, and on one occasion, after losing a \$250,000 contract for a memorial to Ulysses S. Grant, began



Gutzon de la Mothe Borglum (1867–1941)

publicly attacking his critics, lambasting the art establishment (including the National Sculpture Society, Augustus Saint-Gaudens, and John Quincy Adams Ward) for being “incestuous,” “archaic,” and lost in the European tradition. He quickly found himself with just as many powerful enemies as friends. Today his work is generally little known—this despite his fame as the sculptor of Mount Rushmore. His wild personality, his connection to the Ku Klux Klan, and his anti-Semitic rants make him a difficult artist to appreciate.

The Borglums were refugees who fled Denmark in 1864 to escape both religious persecution as Mormons (the patriarch, Jens, was a missionary for the Church of Latter Day Saints) and conscription into the war with Germany over possession of Schleswig. Three years later, Gutzon was born, and the family found itself living in a two-room log cabin on the frontier Idaho Territory, enduring glacial winters, conflicts with Native Americans, drought, and swarms of crop-murdering grasshoppers. After failing in agriculture, Jens moved the family to Utah, where there was opportunity for work on the railroad, the very railroad on which the Ames family was making its fortune. At seventeen, Gutzon left home for Los Angeles to pursue his interest in art, leaving behind his father, then the peddler of homeopathic wonder remedies in Nebraska and a recent convert to Catholicism.

In Los Angeles, Gutzon began selling his work to the new moneyed elite of the West. By his twenties, Gutzon had earned enough to pay his way to Paris, where he was able to study with Auguste Rodin. Around 1900, Gutzon returned to the United States. He opened a studio in New York and began building a name for himself, winning large commissions from art patrons and municipalities.

It was around this time that Borglum joined the ANS. The record of his membership is confined to a single, graying manila folder among the ANS archives. He was not a very active member, save his help with the International Exhibition, and he was in fact thrown out of the society in 1916 for delinquent membership fees (probably due to the frequent financial problems Borglum had throughout his career). All of Borglum’s professional correspondence, some of which is contained in his membership file, was sent out on unusually square sheets of thick paper and typed in bright blue ink. A simple letterhead, “Gutzon Borglum,” scrolls across the top in a brash, steely typeface, as if his legendary ego itself headed his correspondence. Interestingly, most of the letters in the file are addressed to Archer M. Huntington, the great benefactor and former president of the ANS. The exchanges were cordial; some might even say friendly.

Archer M. Huntington

“Whenever I put my foot down, a museum sprung up,” Archer Huntington fondly recounted to an interviewer about his legacy, which was built on the unbelievable fortune amassed by his adoptive father, Collis P. Huntington. Collis was a shrewd businessman who had gone to the West not to pan for gold on the banks of some godforsaken creek but to sell equipment to foolhardy and exploitable ‘49ers. His savvy paid off; with his new wealth, he eventually became one of the “Big Four” financiers of the Central Pacific Railroad. From there his empire only grew, bankrolling the Southern Pacific and Chesapeake-Ohio railways.

Archer’s life, on the other hand, centered on his study of Spanish culture and the formation of museums and societies. Armed with his great family fortune, he embarked on a crusade to establish cultural institutions for his burgeoning country. He too was a man who felt that America was on the rise and was thus in need of world-class cultural institutions. He founded the Hispanic Society of America and was a major benefactor of the Museum of the American Indian, the American Geographical Society, the National Sculpture Society, the American Academy of Arts and Letters, the American Museum of Natural History, and the University of Texas. He also funded the operations of the American Numismatic Society’s original offices at Audubon Terrace.

Huntington was one of those wealthy individuals, one of those important men-about-town, whom Borglum strategically befriended. Their relationship hinged on the various commissions Huntington gave Borglum, including the ANS member’s medal, the David Livingston medal, and a bronze statue of his father Collis, which was erected at the train depot in Huntington, West Virginia. The commission for both the marble relief at the ANS and the Ames medal—given that the two pieces were to eventually end up in the custody of the ANS—must have somehow involved Huntington, who was the President of the Society from 1905 for five years.

I was close and knew it—all I needed to do was find the missing link among Borglum, Huntington, and Ames and the marble, the medal, and the ANS. I was sure it was hidden among Huntington’s remaining effects, many of which are housed at his beloved Hispanic Society of America, which shares the same plot of land as the former ANS offices.

Success

It seemed more like a chamber from the Spanish Inquisition than a library—dark and cavernous. Everything lurked behind stained glass and walls adorned by old

166 EAST 36TH STREET
STUDIO

November 20, 1909.

Dear Mr. Huntington:

I have just found your note, and check for one thousand dollars in payment for the Ames medal. I thought his lordship (!) was going to help you in the payment of this. Is he to pay the rest of it,- or did you understand it to be one thousand dollars? As a matter of fact, with all the sincerity this mortal coil boasts of, I was delighted to do this particular thing, to meet the situation you found yourself in, for the sheer pleasure of being able to do it, and, without flattery, to do it for you. The only reason the question of payment could come into a matter that I partly suggested is that I believed the founders of this new bubble at Sixty-second Street were to bear this little burden. In that case the regular price for the medal, if dies are wanted, is fifteen hundred dollars. I believe the dies cost about three hundred dollars, but I am not certain about that. Now, as a matter of fact, I am really

in the dark about this. Do you want dies, and when can I get the medal back so that I can complete it? And what are the real wishes bearing upon this?

Regarding Mr. Andrews,- I do not know him. I did not suggest his name.

Yours sincerely,

Gotzun Borglum

Archer M. Huntington, Esq.,
Audubon Park,
New York City.

Letter from Gotzun Borglum to Archer Huntington, in which he thanks him for the receipt of \$1,000 for the New Theatre medal. Courtesy of the Hispanic Society of America.

mosaics. I sat with Huntington's files spread before me, the eyes of the long, austere faces of the Catholic saints watching from their painted canvases. The man responsible for me in the library spoke little English, and my conversations with him were thus limited to my embarrassing high school-level Spanish.

The first file I flipped open yielded the greatest find of my investigation. It was a letter from Borglum informing Huntington of the payment received for the Ames medal. From the letter, it is obvious that Huntington had commissioned Borglum to make the medal on behalf of the founders of the New Theatre, of which Huntington was one. Borglum says that he did the project out of friendship and not for someone he called "his lordship" and a "mortal coil" from the "new bubble at Sixty-second Street." Presumably Borglum is referring to a founder of the theater whom he thought "crooked."

Though a contract for the marble relief was never uncovered in this investigation, it is safe to assume that it was commissioned by Huntington from Borglum around the same time as the Ames medal. Perhaps Huntington was

so taken by the medal that he ordered a marble reproduction, or maybe it was a gift from Borglum, a sign of their friendship. It is also possible that it was destined for the New Theatre but never made it there. It was therefore in all likelihood Archer Huntington, who had the piece put on display.

The relief also represents something quite profound. It is a testament to its time: the final days of the Gilded Age. This was an era whose great opulence was matched only by its widespread poverty; when the Rockefellers, Carnegies, and Fricks of the country threw conspicuous amounts of cash at anything by the European masters, because to buy European was to buy prominence. The American artist was entirely neglected, enraging men like Borglum, who then fought for recognition. Ames and Huntington came from fortunes comparable to those other titans of industry, the infamous robber barons, but instead they turned their attention toward fostering a domestic identity. Some thirty years earlier, Whitman pleaded for "some two or three really original American poets (perhaps artists or lecturers,) [to] arise, mounting the horizon like planets, stars of the first magnitude, that,

from their eminence, fusing contributions, races, far localities, &c., together, they would give more compaction and more moral identity, (the quality to-day most needed,) to these States, than all its Constitutions, legislative and judicial ties and all its hitherto political, warlike or materialistic experiences." Borglum, Ames, and Huntington were all in their various ways answering Whitman's prophetic call.

Special thanks to ANS Archivist Joseph Ciccone and the staff of the Hispanic Society of America.

Bibliography

Adelson, H. L. *The American Numismatic Society: 1858–1958*. New York: American Numismatic Society, 1958.

"Archer M. Huntington, A Great Benefactor of Sculpture and the Other Arts." *National Sculpture Review* 12, no. 1 (Summer 1963): 4–5.

Archer M. Huntington Papers. Archives of the American Hispanic Society.

"American Art—From Different Points of View." *New York Times* (October 11, 1908).

Baldwin, A. *Catalogue of the International Exhibition of Contemporary Medals*. New York: The American Numismatic Society, 1911.

Borglum, G. "The Beauty of Lincoln and His Place in Art." Lincoln Centennial Association keynote address, Springfield, Ill. (February 12, 1915).

———. "Individuality, Sincerity, and Reverence in American Art." *Craftsman* (October 1908).

Gutzon Borglum Membership File. Archives of the American Numismatic Society.

"Half Our Public Statuary Fraudulent, Says Borglum." *New York Times* (February 15, 1914).

Jennings, J. H. "Winthrop Ames' Notes for the Perfect Theatre." *Educational Theatre Journal* 12, no. 1 (March 1960): 9–15.

"John Gutzon de la Mothe Borglum." *Catalogue of the International Exhibition of Contemporary Medals*. New York: American Numismatic Society, 1911.

Lerner, A. J. "Gutzon Borglum's Conception." *American Art* 12, no. 2 (Summer 1998): 70–73.

MacArthur, D. E. "Winthrop Ames: The Gentleman as Producer-Director." *Educational Theatre Journal* 16, no. 4 (December 1964): 349–359.

"The Man Behind the Scenes of the New Theatre." *New York Times* (August 2, 1908).

"Medallic Art Exhibition." *New York Times* (March 10, 1910): 7. Shaff, H., and A. K. Shaff. *Six Wars at a Time: The Life and Times of Gutzon Borglum, Sculptor of Mount Rushmore*. Darien, Conn.: Permelia Publishing, 1985.

Whitman, W. "Democratic Vistas." In *The Portable Walt Whitman*, ed. M. Warner. New York: Penguin, 2003.

"Winthrop Ames, 66, Producer, Is Dead." *New York Times* (November 4, 1937).

"Winthrop Ames Heads New Theatre." *New York Times* (July 29, 1908).

The Winthrop Ames Papers. New York Public Library, Billy Rose Theatre Collection. T-Mss 1938-001. Box 1.



Interested in Ancient Coinage?

Subscribe to *The Celator* – a monthly journal on ancient & medieval coinage.

P.O. Box 10607
Lancaster, PA 17605
Tel/Fax: (717) 656-8557
Kerry@celator.com
www.celator.com

Subscription rates:

(1-year/2-year)
\$36/\$60 United States
\$45/\$82 Canada
\$75/\$138 All Others

Visit Us!

www.Paul-Rynearson.com

*For the finest in Ancient, World
and U.S. Coinage*

Dr. Paul Rynearson
Dealer since 1967 • ANS • IAPN
PO Box 4009 • Malibu, CA 90264

David F. Fanning Numismatic Literature

PO Box 132422
Columbus, OH 43213
(614) 256-8915
dfanning@columbus.rr.com
www.fanningbooks.com



T: 212-819-0737
M: 917-385-6332
F: 212-819-9127

email: HUDSONRC@att.net
www.hudsonrarecoins.com

Numismatist • Certified Appraiser
Hudson Rare Coins, Inc.
United States and World Coins • Estates • Appraisals
Mitchell A. Battino, AAA

75 West 47th Street
New York, NY 10036

P.O. Box 7177
Princeton, NJ 08543

SANFORD J. DURST

PUBLISHER AND DISTRIBUTOR
NUMISMATIC PUBLICATIONS SINCE 1975

Over 3000 titles available
coins, medals, tokens, paper money,
stocks/bonds, banking histories

Booklist: US/Canadian; worldwide; ancient/medieval
of 500 titles SASE; Special Inquiries Invited

We have acquired *Obol International*
(over 60 titles on ancient/medieval coins)

106 Woodcleft Ave., Freeport, NY 11520
T: (516) 867-3333 F: (516) 867-3397
email: sjdbooks@verizon.net



Thomas M. Pilitowski & Associates



Buying, Selling, Trading
Better U.S. and World Coins



U.S. Rare Coin Investments
PO Box 496607, Port Charlotte, FL 33949
<http://www.usrarecoininvestments.com>
Tel. 1-800-624-1870

Specialist in Irish Rarities

All periods

Del Parker



P. O. Box 7568
Dallas, TX 75209
Phone: 206-232-2560

Email: Irishcoins2000@hotmail.com

40-Page Price List includes: Gold Ring Money,
Medieval Silver Coinage, Irish Siege Money,
Irish Coppers including Gun Money in Silver,
Cross Listed Irish Colonial American Coppers,
Free State Coinage including Morbiducci
Patterns and Proofs, Irish Art Medals,
Irish Paper Money.

AMERICAN NUMISMATIC SOCIETY PUBLICATIONS

Numismatic Finds of the Americas
is an inventory enumerating
approximately 900 coin finds,
chiefly from the United States, but
also from Canada and most other
countries in the Americas. It also
includes 150 finds of American coins
found outside the Americas.

Hardback, ISSN 0078-2718
ISBN 13: 978-0-89723-311-9
Price US \$125 plus \$8.11.
To order please contact:
orders@numismatics.org
or call 212 571 4470

NUMISMATIC FINDS OF THE AMERICAS AN INVENTORY OF AMERICAN COIN FINDS, TRIPWICKS, SINGLE FINDS, AND FOUR-LEAF EXCAVATIONS

John M. Elzinga



Numismatic Notes and Monographs • 100
FOR THE AMERICAN NUMISMATIC SOCIETY

From the Collections Manager New Acquisitions

By Elena Stolyarik

Since our last issue of the *ANS Magazine*, several donors have made important additional gifts to the Society's cabinet. Probably the most exciting of these is an exceptionally rare Roman provincial bronze coin of Drusus Caesar (c. AD 20?), from Myrina. This specimen was presented by ANS Life Fellow David L. Vagi (fig. 1).

Several interesting gifts from other members improved our collection of "nongenuine" items. Two such pieces were an imitation of a silver half-siliqua of Magnus Maximus (383–388 AD) and a counterfeit of an 1861 U.S. quarter-dollar, from Dr. William M. O'Keefe (fig. 2). Charles M. Marsteller III donated several silver cast copies of gold medallions (ca. AD 230) bearing the images of Philip II and Alexander the Great, from Tarsus (the originals are the property of the French Bibliothèque Nationale), as well as a silver cast of a gold medal from the athletic games in Macedonia during the Roman period (ca. AD 225–250), from the famous Abu Qir (Abukir) hoard (now in the collection of the Walters Art Museum, in Baltimore). Another nice example of this genre was a gold-plated silver copy (fig. 3) of the Alexander the Great large golden *Niketerion* (the original coin, in gold, is the property of the Fitzwilliam Museum, Cambridge). All these modern copies were produced in conjunction with the 2004 Summer Olympic Games.

Dorette Sarachi presented a gift of a fascinating contemporary counterfeit, in platinum, of a U.S. \$5 gold piece of 1844. A possibly contemporary counterfeit of a 1717-Q Canadian (French) 12-deniers piece was donated by Paul Kagin, which adds to our holdings of this kind of material, which already included an example of the same production, from the Norweb collection. Kagin also enriched the ANS collection of U.S. eighteenth- and nineteenth-century series along these lines. Among these are a Washington Confederation Copper of 1785 (fig. 4); one of the controversial uncirculated (proof-like MS-63) 1853 U.S. Assay Office of Gold \$20 pieces (under Perry & Ward); one of two pieces known in brass of the Colorado Territorial \$2½ gold issue of John Parson & Co. (fig. 5); a half-cent of 1833 (SEGS PR63), of die state II, and a proof-like MS gold dollar struck by the private mint of Christopher Bechtler, in Rutherfordton, North Carolina (fig. 6). Notably, the ANS owns this very Bechtler press, which is currently on display at the Federal Reserve Bank of New

York, in our popular exhibit "Drachmas, Doubloons, and Dollars."

Executive Director Dr. Ute Wartenberg Kagan added to the collection of U.S. paper money a \$2 Federal Reserve Note (Series 2003, District 9-I, Minneapolis, MH). Several interesting gifts from the Society's members also improved our Islamic holdings. Alan S. DeShazo donated an assortment of valuable research material (fig. 7), consisting of rupees of Shah Jahan from the mints of Akbarabad (dated AH 1044, regnal year 7) and Tatta (dated AH 1045, regnal year 8) (fig. 8), a rupee of Awadh from the "Muhammadabad" mint (dated AH 1221, with frozen year 26), and a copper coin of Awadh (dated 1235, ahad = 1). A gift from Commander James C. Ruehrmund, USN (Ret.) was a copper 40-paras of the Ottoman Sultan Abdul Mejid (1839–1861), dated to 1860, with countermarks of Plomari, on Lesbos, among others. Dave Proctor contributed the first proof set of the coins issued in Bahrain by the Royal Mint in 1975. Recent Islamic holdings were improved by twelve modern coins from Morocco, donated by Dr. Peter Donovan.

Anthony Terranova continued to expand the ANS collection of U.S. coin-dealer tokens with a gift of Pennsylvania and New York pieces. He also donated some other interesting items: a group of six punches of Fugio counterfeiters' trials from the Richard Picker estate (fig. 9).

Among the most remarkable purchases of this year is a rare silver-plated medal, *The New Theatre*, by Gutzon Borglum, the artist most famous for his sculptural works at Mount Rushmore. This piece depicts the image of a nude female figure holding the masks of Comedy and Tragedy, with the inscription *The World/ A Stage/ The Stage/ A World*. It was presented to the managing director of the New Theatre, Winthrop Ames, on November 1909, at the theater's first-anniversary celebration. The ANS has on display in our exhibition gallery the Gutzon Borglum large marble relief, which depicts the same image and inscription as on the obverse side of the medal (see the article by Eric Silberberg, ANS summer intern, in this issue). The group of these great artifacts is a splendid addition to the Society's collection of a prominent American artist.



Fig. 1. Mysia. (Claudius) Drusus (c. AD 20?) AE coin. Myrina mint. (ANS 2009.17.1, gift of David L. Vagi) 17.5 mm.



Fig. 2. United States. Counterfeit of 1861 AR quarter-dollar. (ANS 2009.37.1, gift of Dr. William M. O'Keefe) 24 mm.



Fig. 3. Gold-plated silver copy of the Alexander the Great large golden Niketerion. (ANS 2009.36.5, gift of Charles M. Marsteller III) 37 mm.



Fig. 4. United States. Washington Confederatio AE coin. 1785. (ANS 2009.20.1, gift of Paul Kagin) 28 mm.



Fig. 5. United States. Copy of the Colorado Territorial John Parson & Co \$2½ private gold issue. Brass. 1861. (ANS 2009.20.3, gift of Paul Kagin) 18 mm.



Fig. 7. India. Shah Jahan. AR rupee. AH 1044. Regnal year 7 (AD 1634). Akbarabad mint. (ANS 2009.23.1, gift of Alan S. De Shazo) 22.5 mm.



Fig. 8. India. Shah Jahan. AR rupee. AH 1045. Regnal year 8 (AD 1635). Tatta mint. (ANS 2009.23.2, gift of Alan S. De Shazo) 20.5 mm.



Fig. 6. United States. North Carolina. \$1 private gold issue. Proof-like MS. 1831. Christopher Bechtler, Rutherfordton [1831]. (ANS 2009.30.2, gift of Paul Kagin) 15.5 mm.



Fig. 9. United States. PB counterfeiter's trials of Fugio copper. Nd. (ANS 2009.40.15, gift of Anthony Terranova from Richard Picker Estate) 38x40 mm.



Fig. 10. United States. Julian H. Harris, uniface silver-plated electrotype medal, by Ulric S. J. Dunbar, 1916. (ANS 2009.25.1, gift of Scott H. Miller) 113 mm.



Fig. 11. United States, Rochester Numismatic Association. A Silver Speaker's Medal, 2009. In memory of Alphonse A. Kolb (1893–1983). (ANS 2009.34.1, gift from Gerard Muhl) 39 mm.

Fig. 12. United States, Rochester Numismatic Association. A platinum-clad writers' award medal presented to Charles G. Ricard, 2009. (ANS 2009.34.2, gift from Gerard Muhl) 39 mm.



Fig. 13. United States. Ninetieth anniversary of the Chicago Club (1919–2009). AE commemorative plaque, 2009. (ANS 2009.27.1, gift the Chicago Coin Club) 103x62 mm.

ANS Fellow Scott H. Miller enriched our medal collection with an interesting new donation (fig. 10). His latest gift is a silver-plated electrotype medal honoring Julian H. Harris, of the famous “Harris, Small & Lawson” firm of Detroit. Harris participated in the meeting of the Governors of the Investment Bankers Association of America in Milwaukee in 1921 and voiced disapproval of the Benison Blue Sky Bill, introduced in Congress on June 17, 1921. His commemorative medal was designed by the U.S. sculptor Ulric S. J. Dunbar (1862–1927), who executed over 150 portrait busts—principally of prominent men—for state capitols; the Corcoran Gallery of Art, in Washington; the St. Paul Union Club; and the American Museum of Natural History.

ANS member Gerard Muhl generously donated an attractive silver Speaker’s Medal of the Rochester Numismatic Association, in memory of Alphonse A. Kolb (1893–1983) (fig. 11), and a platinum-clad medal of the Rochester Numismatic Association, the writers’ award presented to Charles G. Ricard, a club member for over sixty years (fig. 12). ANS Emeritus Curator Dr. Michael Bates presented a railroad medal issued by *Trains Magazine*.

A “Standing Lincoln” bronze medal was a gift of the Chicago Coin Club (fig. 13), dedicated to its ninetieth anniversary (1919–2009). This piece bears the image of the famous statue of President Abraham Lincoln erected in 1887 at Lincoln Park, in Chicago. This impressive sculptural work of the prominent American artist Augustus Saint-Gaudens expressed “all that America is, physically and spiritually,” according to Franklin K. Lane, U.S. Secretary of the Interior from 1913 to 1920.

Other additions to our medal collection came from ANS member Peter Chase. Among these was a silver copy of the excessively rare, little-known medal of the first modern Olympic Games, held in Athens in 1859 (fig. 14). Only one example is recorded in white metal, in a private collection, while the original bronze specimen is the property of the Athens Numismatic Museum. Several proof mint medals from this group are dedicated to the 180th anniversary of the Greek Revolution (fig. 15). Another is a cast copy of the Queen Christina Medal of 1665, from Sweden. Further pieces in the gift include an 1836 medal commemorating the *Return of Ludwig I to Bavaria After Visiting His Son, King Otto, in Greece* (fig. 16); a fiftieth anniversary of the University of Athens bronze medal of 1886 (fig. 17); a uniface gilt cast medal issued in 1971 to mark the fortieth anniversary of the German invasion of Crete; a medal commemorating the opening of the Florence–Rome high-speed train, in 1970; and a 2-euros coin issued in Greece during the Athens Olympics in 2004.



Fig. 14. Greece. First modern Olympic Games. 1859. AR medal. Copy. (ANS 2009.31.4, gift from Peter Chase) 45 mm.



Fig. 15. Greece. 180th anniversary of the Greek Revolution. AE medal, 2001. (ANS 2009.31.8, gift from Peter Chase) 30 mm.



Fig. 16. Germany. Bavaria. Return of Ludwig I to Bavaria After Visiting His Son, King Otto, in Greece. White metal medal by Neuss. 1836. Proof. (ANS 2009.31.3, gift from Peter Chase) 33 mm.



Fig. 17. Greece. Athens, fiftieth anniversary of the foundation of the University of Athens, 1886. AE commemorative medal. (ANS 2009.31.5, gift of Peter Chase) 50 mm.



Fig. 18. United States. American Numismatic Society. Archer M. Huntington AR medal awarded to Agnes Baldwin Brett, 1919. (ANS 2009.42.1, gift of Barbara Brett Sanders) 66 mm.



Fig. 19. United Kingdom. Royal Numismatic Society. AR medal awarded to Agnes Baldwin Brett, 1943. (ANS 2009.42.2, gift of Barbara Brett Sanders) 57mm.



Fig. 20. United States. Painters and Sculptors Society of New Jersey. AE medal, by Ward Mount. N.d. (ANS 2009.43.1, gift of Debby Friedman) 102 mm.



Fig. 21. United States. National Society of Painters in Casein and Acrylic. Ralph Fabri AE medal of Merit, by Domenico Facci. N.d. (ANS 2009.43.2, gift of Debby Friedman) 95 mm.



Fig. 22. United States. National Committee Against Mental Illness. AE commemorative medal, by Domenico Facci. N.d. (ANS 2009.43.8, gift of Debby Friedman) 75 mm.



Fig. 23. United States. Ferruccio Busoni (1866–1924). AR plated commemorative medal, by Domenico Facci. N.d. (ANS 2009.43.12, gift of Debby Friedman) 76.0 x 62.0 mm.



Fig. 24. United States. Philadelphia. AR commemorative dollar dedicated to the 200th anniversary of the birth of Louis Braille. 2009. Proof. (ANS 2009.29.1, gift of Dr. Jay Galst) 38 mm.



Fig. 25. France, Monaco. 5 AR euros. 2008. The Monnaie de Paris. Proof. (ANS 2009.41.1, gift of Dr. Michel Amandry) 29 mm.

In 1919, the ANS honored Agnes Baldwin Brett (1876–1955) as the second recipient of the Archer M. Huntington Medal (fig. 18), recognizing her groundbreaking work in the field of numismatics. The first female ANS curator, a chairman and member of the Society's publications committee, she also was awarded the Silver Medal of the Royal Numismatic Society (fig. 19) in 1943, as an outstanding scholar. For over half a century, Brett was associated with the ANS, and we are grateful to Barbara Brett Sanders, her daughter, for her donation of these priceless mementos to the Society's cabinet.

Through a donation from Debby Friedman, the ANS collections received an interesting group of twenty medals, among them one dedicated to the Painters and Sculptors Society of New Jersey, designed by Ward Mount (fig. 20). Others are a commemorative medal of the seventy-fifth anniversary of the National Sculpture Society; an awarded medal of the National Association of Women Artists, founded in 1889; and a cast bronze copy of the *TV Guide* Gold Medal Award. Several medals from Friedman's donation were the works of the prominent medallic sculptor Domenico Facci (1916–1994), a president (1982–1984) of Audubon Artists, Inc., a national exhibiting organization of painters, sculptors, and graphic artists. Among the Facci pieces are a Ralph Fabri Medal of Merit, from the National Society of Painters in Casein and Acrylic (fig. 21); a medal of the National Committee Against Mental Illness, bearing an expressive portrait of Nathan S. Kline (1916–1982), the medical scholar known for his pioneering work with psychopharmacologic drugs (fig. 22); and a silver-plated medal dedicated to Ferruccio Busoni (1866–1924), an Italian virtuoso and arranger of Bach for the piano (fig. 23).

In 2009, the world celebrates the bicentennial of the birth of Louis Braille, inventor of the Braille system of reading and writing for the blind. Several new coin issues commemorate this subject. One is a silver 5-dollar commemorative issued by the MG Bank of the Republic of Palau; another, a commemorative 2 rupees from India. Also included among these ophthalmologically related gifts is the issue of the U.S. Braille Bicentennial uncirculated and proof silver dollars from the Philadelphia mint (fig. 24). Examples of all of these modern coins were generously donated by the ANS's long-time friend and benefactor Dr. Jay M. Galst.

In a final addition to the modern section of the cabinet, Dr. Michel Amandry, director of the Cabinet des Médailles at the Bibliothèque Nationale in Paris—and a past ANS visiting scholar—kindly provided for our collection of modern coins a limited edition of the commemorative brilliant uncirculated silver 5 euros of Monaco, issued in 2008 by the Monnaie de Paris (fig. 25).



THE GOLD STANDARD 15 Gold and Double Gold medals...and counting

2006 CABERNET SAUVIGNON

A wealth of complex flavors and is layered with blackberries, dark cherries and plum with hints of toasted oak and a rich, long finish.

2006 SYRAH

100% Syrah from Betsy's Vineyard, with notes of cherry, blackberry and black current with a lingering finish of dark cocoa on the palate.



2007 CHARDONNAY

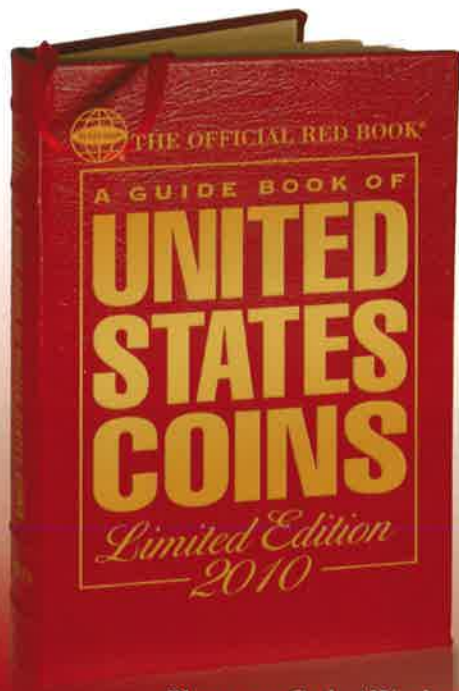
Rich, bright, full-bodied flavors of apple and pear have an overlying nutty complexity and a crisp finish.

2008 VIOGNIER

A mix of clove, cinnamon, anise, spearmint, guava, apricot, kiwi, orange blossoms, honey, a hint of vanilla, and an abundance of rich flavors.

www.threecoinswines.com

For the Discerning Collector



Fill your library with books as rare as your coins, paper money, stamps, and medals. Whitman Publishing offers limited editions of several select titles. These rare books are bound in high-quality leather, individually numbered, personally autographed by their authors, and issued in small quantity for the discerning collector.

63rd Edition Red Book, large format.

1,500 copies autographed by Kenneth Bressett. \$69.95

Encyclopedia of U.S. Gold Coins, 2nd ed.

500 copies autographed by Jeff Garrett and Ron Guth. \$99.95

Early U.S. Gold Coin Varieties.

250 copies autographed by John W. Dannreuther. \$99.95

Obsolete Paper Money, 1782-1866.

250 copies autographed by Q. David Bowers. \$99.95

100 Greatest American Currency Notes.

500 copies autographed by Q. David Bowers and David Sundman. \$99.95

100 Greatest Ancient Coins.

250 copies autographed by Harlan J. Berk. \$69.95

Please use Code AW when ordering

To place your order, please call toll free: 1-800-546-2995
customerservice@whitmanbooks.com

The entire Whitman library is available at www.whitmanbooks.com
 Products are available at local bookstores, hobby retailers, or wherever books are sold.



Whitman
 Publishing, LLC

www.whitmanbooks.com

© 2009 Whitman Publishing, LLC



Facing page: L to R: Lyce Jankowski, Andrei Gandila, Marvin Kushnet, Paul Keen, Visiting Scholar Sophia Kremydi, Adam Levine, Joel Ward, Andrew Scott, and Megan Campbell.

“THERE IS MUCH MORE TO THE STUDY OF NUMISMATICS...”

THE 2009 ANS GRADUATE SEMINAR

RICK WITSCHONKE

On June 8, ANS Curator and Seminar Co-Director Peter Van Alfen welcomed eight eager students to the fifty-fifth annual ANS Eric P. Newman Graduate Seminar. The seminar, first offered in 1952, provides students with an intensive and comprehensive eight-week introduction to the study of numismatics, including surveys of coinages from antiquity to modern times, in-depth training in numismatic methods, and lectures on a wide variety of numismatic topics. In addition, the students select a research topic, spend time utilizing the resources of the ANS in researching that topic (including the coin cabinet, library, photo file, archives, and curators), and prepare an oral report and scholarly paper on their findings.

This year, in addition to the ANS curatorial staff, we were fortunate to have the respected numismatic scholar Sophia Kremydi from the National Hellenic Research Foundation in Athens as our visiting scholar; she gave several fascinating lectures on her specialty, the coinage of ancient Macedonia. The students were also treated to guest lectures by Michel Amandry, Richard Abdy, Liv Yarrow, Ben Lee Damsky, William Metcalf, Steven Scher, David Hendin, Jane Evans, and Paul Keyser. In all, a comprehensive curriculum of forty-four lectures was presented. We are also most grateful to the Classical Numismatic Society in Lancaster, which accommodated our entire group and staff for an enjoyable day.

The students were selected from a highly competitive field of applicants and, as usual, came with a variety of backgrounds and interests. Joel Ward, a Ph.D. candidate

in classics at NYU, decided to work on the various Severan-period coinages of the Peloponnese. *“I came to the ANS seminar with little experience dealing with material culture generally and virtually no background with coins and coinage. The early lectures introduced us to the various methodologies of the field; the later lectures tended to look more deeply at a wide variety of numismatic topics. A testament to the efficacy of those lectures was that after only a very short span of time, I was able to engage with the scholarship on any number of numismatic studies. In addition, I feel confident in moving ahead with the project I began this summer. I look forward to finishing the work and to seeing just where my investigation leads. I hope to apply the skills and knowledge I acquired this summer not only in my (non-numismatic) research but also in the classroom. The breadth of time and topics covered in the seminar was also a great experience. Never in a million years would I have guessed that I would find post-Renaissance medallion art so interesting. And at the risk of stating the obvious, the opportunity to actually handle the coins in the vault was one of the best parts of the seminar. Finally, the people involved with the seminar, lecturers, staff, and fellow students all, made it a truly enjoyable and memorable experience. I look forward to seeing everyone again at conferences, lectures, and in the vault.”*

Andrew Scott is already an assistant professor of classics at Hendrix College, with a Ph.D. in classics and ancient history and teaching experience from Rutgers. His research topic is “Currency and Circulation in Roman Syria.” He notes: *“The ANS summer seminar is a unique*



The ANS 2009 Graduate Seminar students on their trip to the CNG headquarters in Lancaster, Pennsylvania.

experience; it combines training in numismatics rarely available in graduate programs, access to an amazing collection and library, and interaction with a distinguished group of international scholars. The program smoothly integrates lectures and research and allows students to pursue projects that would be difficult elsewhere. Although the program is rigorous, the collegiality of its participants always kept it enjoyable. It was an intellectually stimulating atmosphere in which students felt comfortable approaching advisors and fellow students with inquiries and ideas.”

Andrei Gandila, a native of Romania, is a Ph.D. candidate in history at the University of Florida. He is already an experienced numismatist with a number of publications to his credit and plans to return to Romania as a museum curator. For his seminar project, he looked at early Byzantine coin production and circulation in the eastern provinces. Even with his previous experience, Andrei found the seminar useful: “The ANS seminar is great for anybody who wants to understand and be able to use numismatic evidence without having to spend years finding the resources and acquiring the skills needed for handling this type of primary source. For me, the seminar has been a great opportunity to work with the ANS collection and to access one of the finest numismatic libraries in the world. The fruitful discussions with the ANS curators and their guest speakers, most of whom are influential scholars in the field of numismatics, are another reason why I am very happy to have participated in this seminar.”

Megan Campbell is a Ph.D. candidate in the classics department at the University of Toronto, with an interest in ancient Greek history. Her experience at the seminar opened new doors: “The ANS summer seminar has been an extremely positive experience for me, both for the knowledge gained in the field of numismatics as well as the friends and acquaintances made along the way. The breadth of knowledge held by the curators and staff of the ANS in all aspects of numismatics and beyond, from ancient coins to modern medallion arts, as well as the physical resources, from the enormous collection of coins and casts to the incredibly comprehensive gathering of literary resources, is simply staggering. Coming into the seminar with almost no experience in the field of numismatics, I had planned to work on an iconographic study of early Hellenistic royal coinages. I quickly learned, however, that there is much more to the study of numismatics than iconography, and chose instead to work on a die study of the mint of Phaistos, Crete. Switching to this project allowed me to make the best use of all of the resources available at the ANS and gain a better knowledge of the technical side of numismatic research. The curators, staff, and visiting scholars were extremely helpful in offering advice, suggestions, and assistance for my study, and my supervisor for the project, Andy Meadows, was happily available for questions and guidance. Although I

came into the seminar with a somewhat narrow area of interest within the field of numismatics, I was happy to find these interests broadened greatly by the wide range of lectures that were offered throughout the seminar."

Marvin Kushnet is an atypical seminar student: after a successful career in the medical field, he returned to classics, his first love, and is now working on a Ph.D. in classical archeology at SUNY Albany. His particular specialty is Cyprus, and for his research he studied early Cypriot coinage and its relationship to the Persian empire. He, too, found that the seminar exceeded his expectations: *"This was the first graduate course I've ever taken where everyone was there by choice; all of us were in the library as soon as it opened each day and were there again following the afternoon lecture, whether archaeologist, philologist, anthropologist, statistician, or art historian. Curators' comments were perceptive and always constructive. What one cannot fully appreciate until meeting the staff is that the ANS functions at the highest academic levels as a think tank for economic problems both ancient and modern. In fact, the lectures I found most illuminating were those pertaining to ancient economies and the ability to generate relative chronologies from hoard studies."*

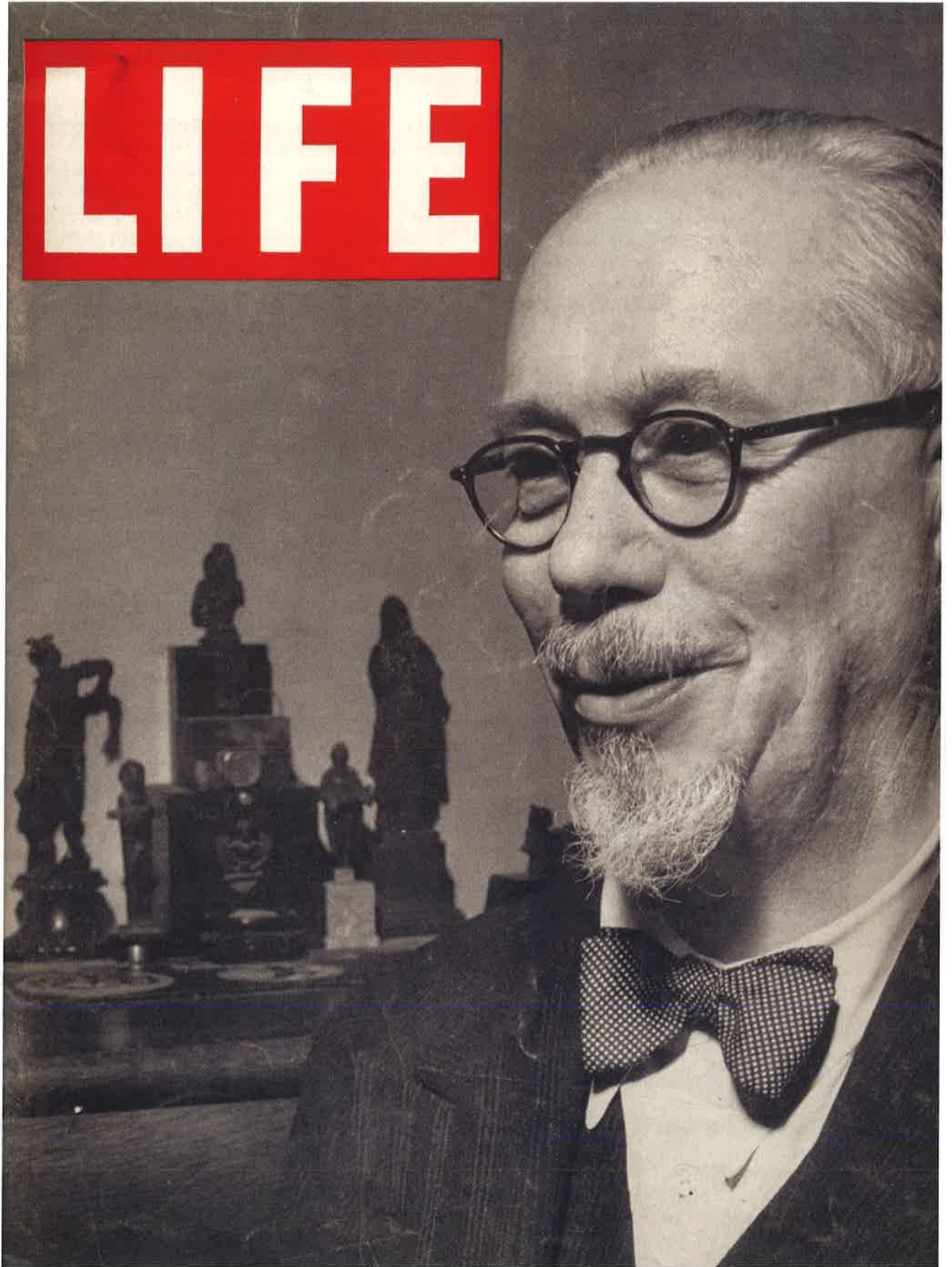
Lyce Jankowski is a Ph.D. candidate in art history and archeology at the Sorbonne. At the ANS, she researched the history of the Society's outstanding collection of Chinese coins and was able to trace the provenance of one major donation back to a famous Chinese scholar. We hope to see the results of her research published in the future. She describes her experience as follows: *"When I arrived at the new ANS building, I was both excited and anxious—excited to meet the staff and my classmates but also anxious to be in the United States for the first time. I had doubts about my ability to understand the 'native' accent and to express myself about coins in English. But my fears were unnecessary. The kindness and concern of Peter and Rick made us feel immediately at ease. Moreover, the first lectures provided us with a basic knowledge of numismatics, enabling us to rapidly acquire the vocabulary and fully enjoy the subsequent lectures. Though I already had some numismatic experience, I learned a lot from these eight weeks. Lessons were brought to life both by the personal experience of each lecturer and by the display of coins illustrating each point (something I never experienced at university). The schedule was organized to give us an overall understanding of coins, not only Greek and Roman coinage. I was especially thrilled by some lectures that I couldn't have heard anywhere else, such as the one on legal and ethical issues, when we discussed contemporary issues involving the import of Cypriot coins, or the lecture on how to photograph a coin. What struck me the most was the trust accorded us: we had access to the library, the curatorial department, and the vault. I felt especially privileged when*

Joe Ciccone, the archivist, gave me open access to the archives, and I had a wonderful time in the rare-book room. The seminar provides not only highly valuable training but also a rich human experience.

Paul Keen is currently a graduate student in the department of classics at the University of Chicago. He is especially interested in the Hellenistic period, and for his seminar project he studied the Irak al-Amir hoard and its relationship to third-century BCE Ptolemaic coinage. *"The ANS seminar was an amazing experience that is already having huge effects on my research. Through the seminar, I was able to gain an understanding of not only the coinage of my area of specialization but also of great portions of the ancient Mediterranean and beyond. The opportunity to go into the vault and spend time with such a significant collection was also tremendously important and gave me the chance to understand exactly how one handles ancient coins. Peter van Alfen's sessions on ancient economies in the first week offered early chances to begin thinking about how to integrate the study of numismatics into the broader discussion of the ancient economy, and his walking tour of New York City was one of the highlights of the summer. Everyone at the ANS was extremely generous with their time and knowledge, and the chance to work with Andy Meadows on Hellenistic coinage is one that I will value very highly. Beyond the academic aspects, the seminar was also a huge amount of fun and I hope to stay in close touch with my colleagues from the course and everyone from the ANS staff."*

Adam Levine is currently working toward his Ph.D. in the history of art department at Corpus Christi College, Oxford. He has presented several papers on the early iconography of Christ, and for his seminar project Adam chose to study the image of Christ on the coinage of Justinian II. He, too, found his seminar experience a rewarding one: *"My experience at the ANS has been extremely good. The program is well-structured to introduce seminar students to the broad themes of numismatics and the methods employed by numismatists. Although I do not intend to pursue a career as a numismatist proper, since the study of coins is inherently interdisciplinary, I will have many opportunities to integrate that which I learned at the ANS into my future research. The support that the ANS staff and curators offered us made the experience supremely enjoyable. This summer has been a great one, and these eight weeks have had and will continue to have a profound effect on the ways that I approach my work."*

So, after a year's hiatus due to our move in 2008, the ANS Eric P. Newman Graduate Seminar is successfully relaunched and again turning out students with an excellent grasp of the science of numismatics. We wish them well in their future endeavors.



Facing page: Charles Seltman's
appearance on the cover of *Life*
Magazine (September 1943).

SELTMAN, THE WAPPENMÜNZEN, AND THE EARLY OWLS

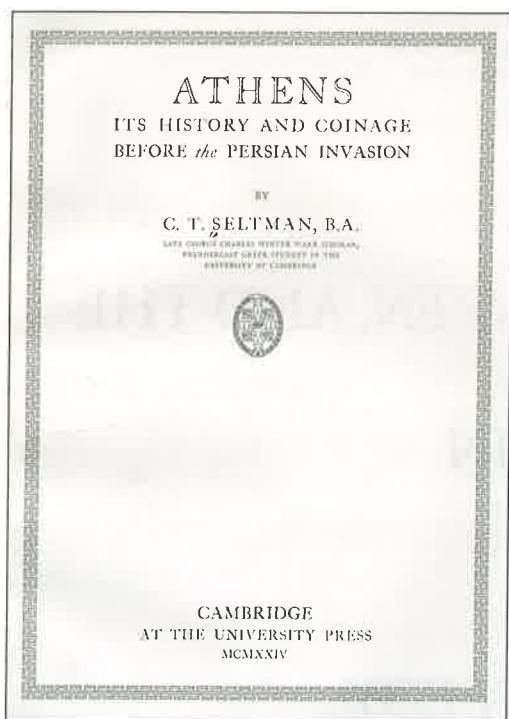
A NEW RESEARCH PROJECT IN ATHENIAN COINAGE

GIL DAVIS AND KENNETH SHEEDY

Eighty-five years ago, Charles Seltman published his controversial and groundbreaking study *Athens, Its History and Coinage Before the Persian Invasions* (1924). Seltman went on to build a formidable reputation as a numismatist, and he is still remembered for studies such as *The Temple Coins of Olympia* (1921) and *Greek Coins* (1933), which for several generations served as standard handbooks. His work on Athenian coins, however, is now outdated and arguably misleading in crucial respects; nevertheless, it remains the primary reference. A new study assembling all available specimens minted until ca. 490 BCE (prior to the addition of a wreath to the helmet of Athena) will attempt to address critical questions about the sequence and chronology of the *Wappenmünzen* and archaic owls. The Early Attic Coinage Project is based at the Australian Centre for Ancient Numismatic Studies, Macquarie University (Sydney, Australia); the research will be undertaken by Dr. Kenneth Sheedy (the ACANS director), Mr. Gil Davis (a Ph.D. candidate at Macquarie University), and Dr. Panayiotis Tselekas (of the Athens Numismatic Museum). In addition to a die study, Davis will undertake metallurgical studies using

nondestructive techniques (XRF and XRD) and compare the results to existing studies using neutron activation and lead-isotope analysis; Tselekas will publish a new study of the Acropolis hoard.

Despite Seltman's claims, there is no numismatic evidence to suggest that Solon minted coins, and the Aeginetan-weight didrachms with an amphora on the obverse (Seltman's pre-Solonian Attic coinage) must now be attributed to Karthaia on the island of Keos (see K. A. Sheedy, *The Archaic and Early Classical Coinage of the Cyclades*, 2006). The first Attic issues were certainly the *Wappenmünzen*—a name given by German scholars who thought that the different obverse types suggested heraldic shields. Initially, these coins are uninscribed silver didrachms and fractions minted on the Euboic/Attic standard of c. 8.4 g. On the obverse are varied devices, including a scarab, bulls-head facing, bridled horse, parts of horses, triskeles of human legs, wheels, owl, astralagos, and Gorgon's head. The reverse consists of an incuse square divided by two raised diagonal lines; later there is some experimentation with modest reverse "emblems." At



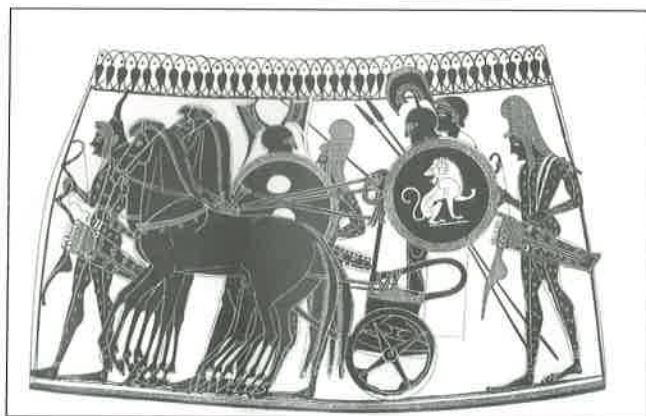
the end of the series, tetradrachms were introduced with a Gorgoneion on the obverse and a lion head or bull head on the reverse.

The *Wappenmünzen* have an intriguing history of scholarship. Despite the evidence from early coin hoards indicating that most specimens were found in Attica (including on the Acropolis), late nineteenth-century scholarship favored the view that the coins were minted by Euboean cities. The rationale was that the design on a coin was the civic emblem of the striking city. Athens was represented by its archaic owl tetradrachms, and thus the various didrachm *Wappenmünzen* had to belong elsewhere. Given the weight standard, nearby Euboea was the likely candidate. The theory was adopted enthusiastically by such eminent authorities as Friedrich Imhoof-Blumer, Ernst Curtius, and, above all, Barclay Head at the British Museum. Such was Head's prestige that he swept away virtually all opposition, with the exception of Ernest Babelon.

This was the orthodox view in 1924, when Seltman published his survey of the coinage of Athens before the (second) Persian invasion of 480 BCE. In that work, he deplored that despite much conjecturing, "the fields of scientific research have lain fallow." By means of a die study, he established links between the different types of *Wappenmünzen* and demonstrated that they must have all come from the same mint. He also showed the technical development of the series culminating with the owls, to prove that they were indeed Athenian. (In this he was correct, although a 1968 article, "Observations on the *Wappenmünzen*," by Robert Hopper showed some of Seltman's links to be incorrect or tenuous.)

Seltman proposed that "the 'heraldic coins' were issued under the regime of the old Eupatrid families" and that "every one of the devices stamped upon these coins appears as a shield-sign on some early Athenian vase." He was clearly influenced by earlier studies of the *Wappenmünzen*. He proceeded to argue that the various *Wappenmünzen* types could be organized into a series of overlapping issues minted by noble families in control of Athens at various times, from Solon through Peisistratos's permanent seizure of power in 546 BCE. Thus the Party of the Plain (known from *Ath. Pol* 13) was represented by the wheel of a country cart. Peisistratos himself, with his liking for "*Hip*-" (horse) names, as evidenced by his children Hippias and Hipparchos, chose the various horse devices, and so forth. Seltman backed up his theory with copious references to Attic vase painting and literary sources.

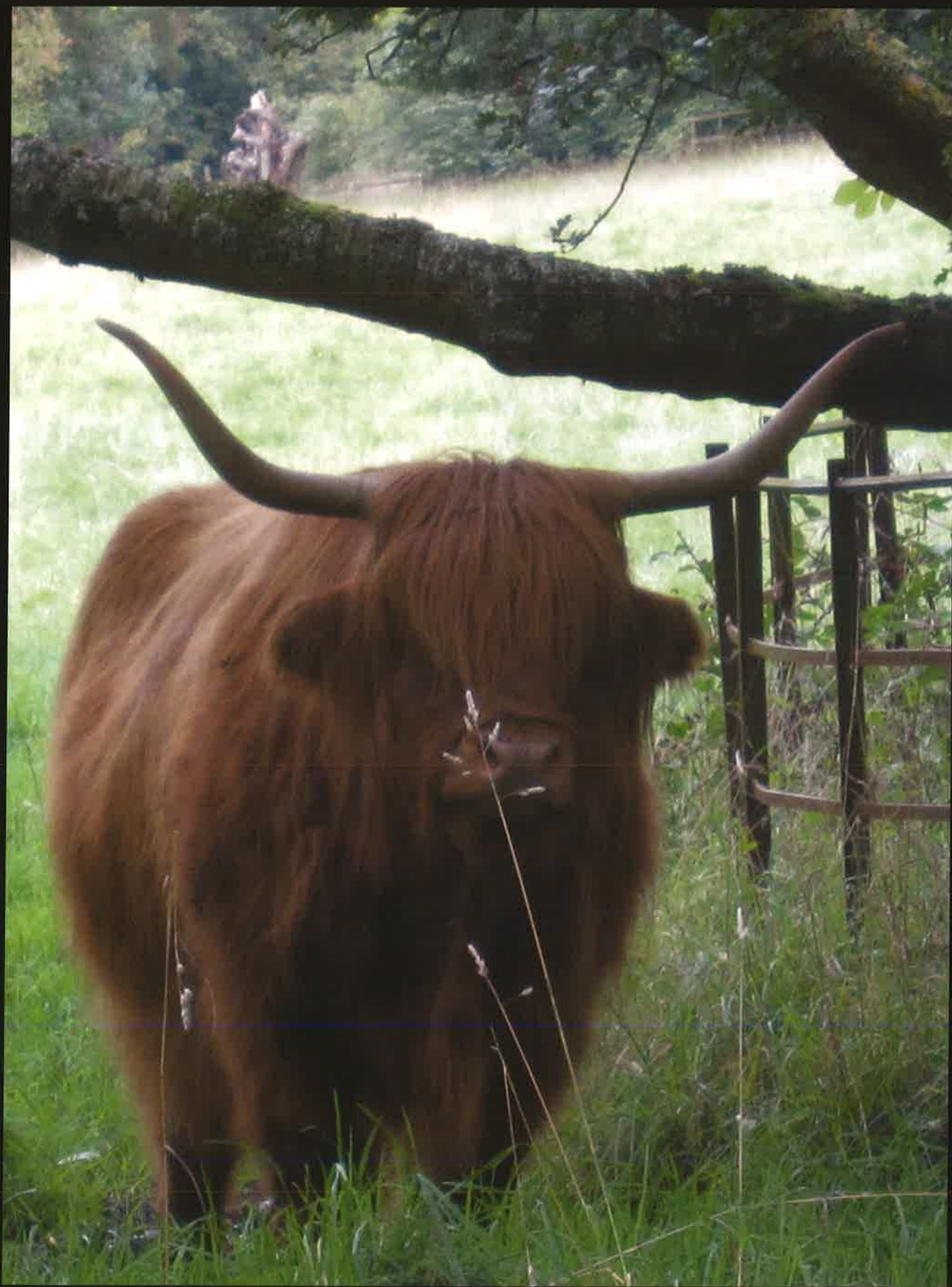
Seltman's achievements were derived from his application of die linking and not from his interpretation of the



Dust jacket image from a reprint of one of Seltman's seminal works on ancient Greece (Cambridge, 1924).



Attic AR didrachm of the *Wappenmünzen* series with the head of a Gorgon on the obverse. 540–520 BC. (ANS 1944.100.24110)



historical significance of the coins. He was the first to demonstrate the coherence of the *Wappenmünzen* issues and to chart their typological development. His chronology reflected, of course, current thinking, in particular the belief that Solon had reformed Attic coinage. Similarly, his organization of the following issues of owl coins (fig. 4) was pioneering and innovative in its application of die analysis. His treatment of this later material, however, has been shown to be highly problematic. Hopper has argued that here Seltman's application of die analysis was a "failure" and that his arrangement of the owls was simply based on style, not die links. As a consequence, Colin Kraay and others have felt it necessary to rearrange Seltman's owl groups. The essential problem was that in dealing with the owls, Seltman's study was weakened by a small number of samples. The current project attempts to address this problem.

It is perhaps useful to reflect on Seltman and his milieu. Born in 1886, his father was a collector of and dealer in Greek and Roman coins. He seems to have been imbued with an interest in numismatics: in his early twenties, Seltman was already dealing in coins. One story has him purchasing a rare Bactrian gold stater of Eukratides in 1908 for a bargain price. His father had been present in 1896 when the same coin had been bought for three times as much—by its present vendor. Seltman made a tidy profit selling it a few years later. Educated in Berkhamsted, he served in the Suffolk Regiment in France during World War I and married in 1917. It was only at the war's end, at the age of thirty-two, that he attended Queens College at Cambridge, gaining honors in classical archaeology in 1922. While there, he published his first book, on the temple coins of Olympia; much of its success derived from die analysis and evidently persuaded him of the technique's value for future mint studies. Continuing to make up for his belated entry into academia, in 1923 he worked at the British School at Athens, and he published his work on Athenian coins the following year. In 1925, he earned his masters degree; a lectureship at Queens College followed. Meanwhile, he continued trading in antiquities. Among other things, he sold Greek and Islamic ceramics and Greek and Roman coins. He also facilitated the sale of the infamous "Minoan Goddess" to the Fitzwilliam Museum in 1926. Said to be "the earliest Greek marble statuette in existence" and dating to c. 1600 BCE, the museum paid the enormous sum of £2,750 for it. Sir Arthur Evans praised it as a masterpiece, though he was astonished at Seltman's price. It proved to be the work of two of Evans's own Greek employees.

Seltman's career gained pace. In the next few years, he worked on excavations at Olynthos. He then took up lectureships in the United States before being elected a



Attic. Athens. AR tetradrachm, c. 500-490 BC. Seltman Group G? (Australian Centre for Ancient Numismatic Studies inv. 00A8) 16.78 g.



Attic. Athens. AR tetradrachm, c. 520 BC. Seltman group K. (ANS 1944.100.24115) 17.07 g.



Attic didrachm of the Wappenmünzen series with a bull's head on the obverse. 540-520 BC (ANS 1967.152.266).

*Facing page: Highland cattle at
Pollock Country Park, in Glasgow*

THE FOURTEENTH INTERNATIONAL NUMISMATIC CONGRESS

GLASGOW, AUGUST 31–SEPTEMBER 4, 2009

ANDREW MEADOWS

Glasgow receives, on the average, forty-four inches of rainfall per year, or ten inches more than the world as a whole. All ten of these fell, or so it seemed, on the seven hundred numismatists gathered in the city for the Fourteenth International Numismatic Congress, hosted by the Hunterian Museum and the University of Glasgow. Yet the weather scarcely mattered. So rich was the program, and so packed the schedule, that there was barely a chance to expose oneself to the Scottish elements.

The participants in the congress were drawn from every continent, and the lectures, papers, and seminars covered every area of numismatics. Needless to say, the ANS's representation was strong and our presence was felt in all areas of the Society's traditional strengths.

ANS Librarian Elizabeth Hahn co-chaired the inaugural meeting of the International Numismatic Libraries' Network, of which she is a co-founder. This important new group aims to develop international collaboration between numismatic librarians in areas such as catalogu-

ing and indexing for the first time: as ever, the ANS library, the first specialist numismatic library to place its catalogue of holdings online, is leading the way. Elizabeth also returned with a suitcase full of new books for the ANS library.

ANS Director Ute Wartenberg Kagan, Curator Peter Van Alfen, Collections Manager Elena Stolyarik, and Curatorial Associate Oliver Hoover offered papers on early electrum, coinage in ancient Arabia, the coins of the Scythian kings, and royal and civic mints in the Seleucid Empire, respectively. Robert Hoge offered two papers, one on the counterstamp of Hugh Wishart and the other on early nineteenth-century counterfeiters' tools. Both were presented in the same session, which he shared with former Curator John Kleeberg, who offered a paper on the subject of his recent ANS publication, *Numismatic Finds of the Americas*. Former Vice President Jack Kroll gave a talk on the fourth-century coinage of Athens, and former Trustee Jonathan Kagan spoke on Greek coinage in the Achaemenid Empire.



*The ANS staff in Glasgow.
L to R: Elena Stolyarik, Rick
Witschonke, Ute Wartenberg
Kagan, Andrew Meadows,
Elizabeth Hahn, Sebastian Heath,
Oliver Hoover, Robert Hoge.*

Deputy Director Andrew Meadows and Research Scientist Sebastian Heath convened and chaired a roundtable session devoted to a discussion of the future of Greek numismatics in the digital age. The ANS is already a leader in this field and now, with the collaboration of colleagues in Germany, Greece, Spain, and the United Kingdom, is set to develop a series of new digital tools to facilitate the study of Greek coins via the Internet. Over the next six years, work will begin on the creation of unified collection catalogues, a central database of coin hoards, and a brand new type corpus of Greek coinage. In all of these the ANS will play a central role.

As gratifying as the participation by those currently associated with the ANS was the presence of numerous past students of the ANS summer seminar, some of them presenting material on which they had worked during their time at the ANS. On the program were graduates from the very first year of the seminar (1952) right through to the 2009 session. The field of Greek numismatics was undoubtedly the strongest represented, with papers from Evangelia Georgiou (2005), Michael Ierardi (1990), Panagiotis Iossif (2006), Isabelle Pafford (1996), Cleopatra Papaevangelou-Genakos (1997), Lee Brice (1993), and Ann-Marie Knoblauch (1990), and a poster from Eleanore Giampiccolo (2007). Sadly, Ted Buttrey (1952) was forced to withdraw his participation at the last moment. The Roman world was also well catered for, with papers from Jane Evans (1983), Sarah Cox (1988), Nathan Elkins (2004), Martin Beckman (1999), Scott Van Horn (2002), and Clare Rowan (2007). Roman provincial and Byzantine sessions saw contributions from Julie Langford-Johnson (2002) and Andrei Gandila (2009), and China was represented by Lyce Jankowski (2009).

And so the rain may have fallen, but it could do nothing to dampen the spirits or dilute the major part that the ANS continues to play on the foremost international stage of numismatic scholarship. It is altogether fitting that the presidency of the International Numismatic Council has now fallen for the next six years to Carmen Arnold-Biucchi, the first Margaret Thompson Curator of Greek Coins at the ANS. Our best wishes now go to her in her major new role.



*Elena Stolyarik and Carmen
Arnold-Biucchi, the new president
of the International Numismatic
Council and curator of the
numismatic collection at the
Harvard University Art Museum.*

Archivist's News Publications History Now Online

By Joseph Ciccone

As many of you know, over the past few years we have gradually been compiling an online listing of all of the ANS's publications. The final part is now online at www.numismatics.org/PublicationHistory/OtherTitles. This page lists all of the monographs published by the ANS outside of its usual series, such as Numismatic Notes and Monographs or Numismatic Studies. The homepage of the publications programming history can be viewed at www.numismatics.org/Archives/PublicationHistory.

The history of the ANS publications program falls into roughly three periods. In the first period (from 1858 through 1920), the ANS published primarily its *Annual Proceedings* and the *American Journal of Numismatics*. Few other publications were issued due to financial constraints. The driving force behind the program—indeed, the member who suggested creating both the *AJN* and *Annual Proceedings*—was Joseph N. T. Leveck. (Leveck, of course, conducted pioneering research into early American coinage and also amassed a collection of more than twenty thousand tokens, which he sold in the 1880s.) Although members were enthusiastic about the program, by the end of this period, the ANS had published fewer than twenty monographs, excluding its *Annual Proceedings*, due to lack of finances.

Things changed in 1920, when Archer Huntington donated \$100,000 (between \$1–2 million in 2007 dollars) to endow the publications program. With this influx of funding, ANS publishing began in earnest: in the fifty years between 1920 and 1970, more than 170 monographs were published. Huntington, however, did not provide the funding without restrictions. Among his stipulations was that monographs had to be published within fixed series. These series initially were Numismatic Notes and Monographs (a title Huntington created) and Numismatic Studies. Publication outside of these series only occurred in specific circumstances. For instance, in 1947 the ANS published Clapp and Newcomb's *The United States Cents of the Years 1795, 1796, 1797, 1800* in a large format, to conform with a companion piece that the ANS had not published.

Since the early 1970s, the ANS has been more flexible in its publishing. For instance, new series such as the COAC



The Charles Anderson Publications Section of the ANS Library houses copies of the over five hundred volumes of the ANS's monographs and periodicals.

Proceedings and ACNAC (Ancient Coins in North American Collections) have been created. In addition, increasingly the ANS is publishing outside the confines of any established series.

The new Web page lists all of these "other works" that the ANS has published since 1858. We included published versions of the ANS constitution, because for much of the nineteenth century, that was the *only* publication that the ANS issued other than its *Annual Proceedings*. Admittedly, we did exclude reprints that the ANS issued between ca. 1910–1920 and ca. 1965–1985, but that is because the reprints largely replicated the original works, with the exception of new introductions.

The result? Visitors to the site can now obtain information on every monograph and every periodical that the Society has ever published. For each monograph series, we provide the name of the series, a brief description of the scope of the series, the date range in which the series was issued, and bibliographic citations for each monograph published within that series. For monographs published outside of an established series, we give a bibliographic citation. Features specific to periodicals include: a list of each periodical, brief description of its scope, and the date range in which it was issued.

Book Reviews

THE REBIRTH OF ANTIQUITY

*Numismatics, Archaeology, and Classical Studies
in the Culture of the Renaissance*

Edited by
ALAN M. STAHL
With the assistance of
GRETCHEN OBERFRANC



PRINCETON, NEW JERSEY
PRINCETON UNIVERSITY LIBRARY
2009

Alan M. Stahl, ed.

The Rebirth of Antiquity: Numismatics, Archaeology, and Classical Studies in the Culture of the Renaissance. Princeton, N.J.: Princeton University Library, 2009. 178 pp., b/w illus. ISBN 978-0-87811-051-3.

The Renaissance was a period of renewed interest in classical history, and numismatics had an important role to play, as numismatic evidence could offer fresh information on the already well-known written texts. The desire to rise to the challenges presented in deciphering the information that coins had to offer underlined the interest in material culture that was experiencing a revival in early modern Europe.

This book brings together five essays that offer an interesting survey of the collection and study of coins during the Renaissance. The essays were originally presented at a symposium held at Princeton University on November 9, 2007, in conjunction with the opening of an exhibition of the same name.

The exhibit was on display at the Firestone Library of Princeton University from November 9, 2007, through July 20, 2008. The first essay, by Alan Stahl, the curator of Princeton University's numismatic collection, offers an intriguing glimpse at the numismatic literature of the period and the early collections that inspired it. John Cunnally follows, with an essay on the extensive variety and detail of Renaissance medals, which helped inspire and maintain the visual literacy of classical images. William Stenhouse engages the reader in a look at the influence of Antonio Agustin on numismatic scholarship and the developing interest in illustrating and interpreting ancient coinage. Tamara Griggs looks at the influence of the Grand Tour on antiquaries in eighteenth-century Rome by examining the activities and career of one particular individual, Francesco de' Ficoroni (1664–1747). The final essay, by Peter N. Miller, discusses the seventeenth-century numismatist Nicolas Claude Fabri de Peiresc (1580–1637). Peiresc's collection, rather than privileging the classical coinages that were especially popular as collector's items in his age, was focused instead on late antique and medieval coins as well as the more unusual Arabic and Islamic coins. Miller looks at the size, personal study, and provenance of Peiresc's extensive and unusual collection. Two appendices compliment Miller's essay by detailing parts of Peiresc's collection.

This book is well organized, and the concise essays offer an easily digestible sampling of the numismatic aspects of

the Renaissance. The writing is clear, and the authors have effectively coupled written evidence with numismatic evidence in their scholarly analyses. The book is nicely illustrated in black and white and includes extensive footnotes, an index, and a bibliography.

—Elizabeth Hahn

Q. David Bowers

Whitman Encyclopedia of Colonial and Early American Coins. Atlanta: Whitman Publishing, 2009. Hb. 332pp, color illus. throughout. ISBN 097482541-9. \$49.95. Limited ed. of 250 copies, \$99.95.

The *Whitman Encyclopedia of Colonial and Early American Coins* is Q. David Bowers's long-awaited new addition to Whitman Publishing's expansive line of numismatic introductions and guidebooks. It fills a major gap in Whitman's series and provides an accessible new foundation for collectors entering the field of colonial American numismatics, who were previously dependent on the sometimes dubious information found in Walter Breen's *Complete Encyclopedia of U.S. and Colonial Coins* (1988).

Following introductory chapters designed to give the reader some general background in the development of money in colonial America, the history of its collection in the nineteenth and twentieth centuries, and advice on forming a collection, Bowers presents an impressive catalogue of more than seven hundred coins. Each entry includes a Whitman number (prefixed with W), references to earlier standard catalogues, a rarity number based on the author's newly devised Universal Rarity System, and pricing information for seven grades (G-4, VG-8, F-12, VF-20, EF-40, AU-50, and MS-60). In most cases, the entry is also accompanied by an excellent full-color image of a high-grade specimen.

The prices (researched by Lawrence R. Stack) are frequently based on actual (often high) results at auction but, for some of the more common pieces, may not always reflect the realities of the private-sale market at coin shows and in dealer storefronts. Concern has been raised in the online colonial coin-collector community that the pricing of some series and varieties could contribute to undue value inflation and exacerbate the continuing trend in pricing that increasingly makes

the collecting of American colonial coins a pastime of the financial elite. However this may be, new prices are sure to appear in the planned future editions of the *Encyclopedia*.

In addition to the standard catalogue entries, for complex series like the Connecticut, New Jersey, Massachusetts, and Fugio coppers, Bowers provides "Easy Finding Guides" for identifying known obverse and reverse dies through illustrations and textual descriptions. In general, the guides are highly effective tools for coin identification and a true aid to the collector—especially the novice. Unfortunately, in a few places, incorrect images or erroneous descriptions appear that may hamper proper identification. These and other errors have now been collected and corrected on a corrigenda sheet available from Whitman. The publisher deserves praise for the swift production of this corrigenda and its openness to direct input from the numismatic community.

To supplement the catalogue, the author includes useful historical and numismatic commentary for each major series. One of the strengths of these commentaries is Bowers's conscious attempt to sweep away much of the legendary material and unsubstantiated claims made about some of the series in earlier literature, particularly Breen's *Encyclopedia*. For this, Bowers should be highly commended, but at the same time, it should be noted that erroneous statements of earlier authors have still managed to creep in. For example, it is reported that the pine-tree type of Massachusetts silver coins (struck c. 1667–1682) derives from the pine-tree emblem found on the Massachusetts Bay Colony flag, when in fact the flag design with pine tree in the canton was not introduced until 1686 (see www.midcoast.com/~martucci/flags/NEFlag.html, referring to the flag in the *Insignia Navalia* of John Graydon [1686]). If anything, the flag was influenced by the preceding coinage, not the other way around. Likewise, undue attention is drawn to the fallacious recent claim that St. Patrick appears dressed as an Anglican bishop on the Irish coins imported to West Jersey by Mark Newby in 1681. This odd suggestion has now been shown to stem from a modern misunderstanding of John Sharpe's description of the coins (see O. Hoover, "The Conversion of St. Patrick," *CNL* 141). The numismatic discussion in the commentaries is especially important for the frequent-use material derived from ongoing and unpublished studies. Notable examples are the section on William Wood's Rosa Americana coinage, which refers to the numbers found in a not-yet-published manuscript by Sydney F. Martin, as well as those dealing with New Jersey and Massachusetts state coppers, both of which involve information from unpublished studies by Ray Williams,

Roger S. Siboni, and Mike Packard. Thus, it is safe to say that from the numismatic perspective, Bowers's material represents the cutting edge of our current understanding of the major series.

Following the custom established by Breen's *Encyclopedia*, the author also includes a variety of French issues alongside more traditional coins described as "colonial." However, Bowers is careful to follow Michael Hodder ("An American Collector's Guide to the Coins of Nouvelle France," in J. Kleeberg, ed., *Canada's Money* [New York, 1994], 1–35) in excluding numerous issues listed by Breen that did not actually see circulation in North America. Aficionados of French colonial coinage may be disappointed to learn that the author has cut the material even further. He includes only select issues known to have circulated in Louisiana (primarily the 30-denier *mousquetaires* popularized by Robert A. Vlack's *An Illustrated Catalogue of the French Billon Coinage in the Americas* [2004]) and three very rare coins of Louis XIV authorized for circulation in New France.

Conversely, Bowers expands the coverage of English tradesmen's tokens with tangential early American interest beyond that of Breen to include such issues as the Thomas Paine tokens of 1794–1797. The relevance of the Paine tokens should be obvious, as his views on liberty and human rights inspired the American Revolution—and he gave the United States of America its name. Less clear, however, is the reasoning behind the decision to retain the 1820 tokens issued by the North West Company in light of Bowers's tendency to cut down the French coins to those related to Louisiana. The North West Company was formed in British North America and retained its primary corporate headquarters in Montreal. Notwithstanding a branch office in New York and trade ventures in the Columbia District (now British Columbia, Washington, Oregon, Idaho, and parts of Montana and Wyoming)—a region shared by both British subjects and U.S. citizens until 1846—the company tokens of 1820 arguably have much more to do with the numismatic development of preconfederation Canada than with that of the early federal period in the United States.

The extensive listing and discussion of nineteenth-century copies of colonial coins and fantasy pieces admirably illustrates the mania for colonial-coin collecting that developed in the period and introduces many of its more colorful figures. Among this number can be counted Horatio N. Rust, who was responsible for the so-called New Haven Restrikes of Fugio coppers. He has generally been condemned in the modern literature, including the *Encyclopedia*, as a charlatan who fabricated a story about recovered original dies in order to give legitimacy to his

Fugio copies. However, Eric Newman has recently argued that his dies may have been original after all (*The United States Fugio Copper Coinage of 1787* [2007], reviewed in the Summer 2009 *ANS Magazine*). It is especially nice to see good images of the fantasy coins made by C. Wyllys Betts and other imitative issues, although perhaps more illustrations might have been useful in this section to aid collectors in distinguishing later copies from authentic colonial coins.

Despite production gaffes and occasional errors, the *Whitman Encyclopedia of Colonial and Early American Coins* represents an important basic resource for collectors of American colonial coins. The attractive presentation and affordability of the *Encyclopedia* make it likely that Bowers's book will become the primary portal through which many new collectors will enter the fascinating world of colonial American numismatics. We look forward to seeing the improved (and, hopefully, enlarged) second edition.

—Oliver D. Hoover

News

The Inaugural Mark M. Salton Memorial Lecture

The inaugural Mark M. Salton Memorial Lecture was presented at the ANS by Mr. Luke Syson, curator of Italian painting, 1460-1500, at the National Gallery, London. In his lecture on "Reading Renaissance Portraits: Clues from Medals," Mr. Syson analyzed the use of ancient coins in Renaissance portraits.

Created in the memory of Mark M. Salton, the well-attended inaugural lecture was introduced by ANS Trustee and First Vice President Douglass F. Rohrman. In his address, he acknowledged Mark Salton's role in



ANS First Vice President Douglas Rohrman spoke about Mark Salton and his life.



Luke Syson delivers the Mark M. Salton Memorial Lecture at the ANS.

twentieth-century numismatics both in Europe and the United States:

Mark Salton, a long-time friend of the ANS, passed away on the last day of 2005. Born Max Schlessinger in 1914 in Frankfurt, Germany, he grew up in one of the leading numismatic families of the twentieth century. His father, Felix Schlessinger, had opened a numismatic business in 1863, and it became one of the most distinguished firms in Europe before World War II. Benefiting from the vibrant German numismatic scene of collectors, dealers, and curators, Max Schlessinger, who trained to become a banker, received a solid traditional training in

numismatics. After the Nazis seized power in 1933, life for Jewish businesses and citizens became increasingly difficult, and, in 1935, Felix Schlessinger and his family left for Amsterdam, where they continued to deal in numismatic items until February 1941. That month, the Nazis seized the business, the inventory, and the library. Mark Salton joined the Resistance, and through some remarkable escapes managed to flee from Holland through Belgium, France, and Spain to Portugal, which was neutral. There he joined the Free Netherlands Forces, where he served at the Dutch Embassy in Lisbon until 1946. He was awarded the Royal Military Cross of Merit by Queen Wilhelmina. In 1946, he emigrated to the United States. Both his parents died at Auschwitz.

After his arrival in the United States, Mark Salton trained as a banker and joined the Manufacturers Hanover Trust Company. Numismatic thought was always important to him and his wife, Lottie, whom he married in 1948. Their encyclopedic knowledge helped them build beautiful collections of coins and medals, and they both generously shared their knowledge with many. Part of their collections were shown in important exhibitions such as the 1965 Bowdoin College exhibition

in 1965 or in “Currency of Fame” at the Frick Collection. The catalogue entries pay homage to Mark Salton as a scholar with a love for objects and an eye for detail, style, and historical context. His encyclopedic knowledge of all areas of numismatics made him an invaluable chairman of the ANS’s Huntington Medals award committee, on which he served until shortly before his death. He was also an important member of the ANS Saltus award committee.

As strong supporters of museum collections, Mark Salton and his wife have donated objects to many collections in this country. The cabinets of the ANS are greatly enriched by their many important gifts to the ancient and foreign collections; such additions were not just coins from the Salton collection but were selected exactly because they were missing in the ANS collection. With his wonderful eye for details, Mark Salton would often spot rare Roman imperial coins he knew to be missing from the collections. The Salton donations range from early Greek coins to Roman and medieval coins to Islamic coins, glass weights, ducats, and modern medals. Most of these coins were given in memory of Felix Schlessinger.

The ANS is indebted to Mrs. Salton and the other supporters, many of whom are present today, for helping establish this lecture in memory of Mark M. Salton. This lecture will allow the ANS to keep alive the memory of a great numismatist and “Mensch.”

ANS Librarian at CICF

On April 25, 2009, ANS Librarian Elizabeth Hahn spoke about the ANS Library and highlights of the collection during the Chicago Coin Club meeting at the Chicago International Coin Fair.

ANS Lectures at SF Historical Bourse

On May 15, 2009, ANS Executive Director Dr. Ute Wartenberg Kagan presented a lecture entitled “Electrum Coinage: New Beginnings” and ANS Trustee Prof. Kenneth W. Harl presented a lecture entitled “Maximinus II and His Coinage: Kinsman of the Gods and Persecutor of Christians” at the San Francisco Historical Bourse.



Richard Abdy at the ANS.

The Harry W. Fowler Lecture

On June 25, 2009, Mr. Richard Abdy, curator of later Roman and early Byzantine coins at the British Museum, presented the Harry W. Fowler Lecture, entitled “Hadrian’s Coins: Voyages, Commemorations and Celebrations.”

ANS at ANA World’s Fair of Money

ANS Membership Associate Megan Fenselau attended the ANA’s World’s Fair of Money, August 5–9, 2009, in Los Angeles. She was assisted by many of our members, who volunteered at this event. Special thanks are due to ANS Fellows Bob Leonard and Kerry Wetterstrom.

Contributions

March 26, 2009, through September 17, 2009

Grand Total:

\$360,205.74

GENERAL FUND

\$339,750.74

General Contributions

\$295,436.93

Mid-Year Appeal 2009

\$8,090

2009 Gala Program

\$7,900

2009 Gala Sponsorships

\$20,000

2009 Live Auction

\$15,000

2009 Gala Silent Auction

\$323.81

RESTRICTED FUNDS

\$20,455

Mid-Year Appeal 2009: Harry W. Bass Jr. Library

\$13,655

Frank Campbell Library Chair

\$500

Mark M. Salton Lecture Fund

\$5,000

Eric P. Newman Graduate Summer Seminar

\$1,000

Newell Publication Fund

\$50

Colonial Newsletter Fund

\$250

Contributors

\$10,000 and over

Dr. Lawrence A. Adams
Mr. Charles C. Anderson
Mr. Joel R. Anderson
Mr. Harlan J. Berk
The Koret Foundation
Mr. Chester L. Krause
Mr. Roger S. Siboni

\$5,000 and over

Mr. Jeffrey Benjamin
Mr. and Mrs. Jonathan H. Kagan

\$1,000 and over

Mr. Dan Hamelberg
Mr. Daniel W. Holmes Jr.
Mr. Joseph R. Lasser
Numismatic Bibliomania Society
Mr. Anthony J. Terranova

\$500 and over

The Arts Federation
Mr. Joseph C. Foster
Prof. John R. Melville-Jones
Dr. Evangelos G. Poulos

\$250 and over

Mr. Robert Brueggeman
Mr. J. Graham Esler
Mr. Robert M. Harlick
Mr. Raymond Huckles
Mr. William S. Panitch
Mr. Peter K. Tompa

\$100 and over

Mr. Henry Abernathy Jr.
Prof. Frederick H. Armstrong
Mr. David B. Bailey
Dr. Michael L. Bates
Prof. Christof F. Boehringer
Mr. Gerald F. Borrmann
Mr. Daniel Breen Jr.
Mr. James R. Briggs
Mr. William A. Burd
Mr. Peter Arthur Chase
Mr. Steve D'Ippolito
Mr. John P. Donoghue,
in honor of Eric P. Newman
Mr. Richard P. Eidswick
Dr. Angelo Geissen
Mr. Paul H. Gerrie
Mr. Jay Henn
Mr. Eric Michael Hildebrant
Mr. Burton H. Hobson
Mr. Lyndall J. Huggler
Dr. Hakam Kayasseh
Prof. John H. Kroll
Mr. James LaSarre
Ms. Rosemary Lazenby
Mr. Stephen D. Luftig
Mr. Harrington E. Manville
Mr. Richard Margolis
Prof. Thomas R. Martin
Mr. Robert McCrindle
Mr. Emmett McDonald
Mr. Samuel C. Mines
National Sculpture Society
Mr. Jesse Patrick
Mr. Charley Rhodes
Mr. James M. Robertson
Mr. Steve L. Rubinger
Mr. C. Barry Schaefer
Mr. David R. Sear
Mr. Jon Brooks Sellin
Mr. David Simpson,
in memory of Irene Kleeberg
in memory of Herman Miller
Mr. Barry D. Tayman
Mr. Vicken Yegparian

Up to \$100

Mr. David Andreas
Mr. Mark Baribault
Mr. Charles R. Carlson
Ms. Jan Carol Crenshaw
Mr. John M. Dirnbauer
Mr. Donald H. Doswell
Mr. John Thomas Fay
Dr. Jay M. Galst
Mr. Charles Gates
Mr. Robert Graul
Mr. Leon Gurovich
Dr. Sebastian Heath
Dr. M. Lamar Hicks
Mr. Bengt G. Holmen
Istituto Italiano di Numismatica
Mr. Robert W. Julian
Mr. John Kraljevich Jr.
Mr. Dana Linett
Mr. Tony Lopez
Mr. Ted Maroulis
Mr. Werner G. Mayer
Prof. Gritli v. Mitterwallner
Mr. Michael D. Packard
Mr. Roger Ribacoff
Mr. Thomas H. Sebring
Mr. Karl Stephens
Mr. Brian R. Stickney
Mr. Peter Sugar
Mr. David R. Swearingen
Ms. Maggie Woodham

We are most grateful to our many donors, who have been very good to the ANS over the last few months. Our midyear appeal generated over \$21,000, which will be used to support our part-time cataloguer, Jared Camins-Esakov. We are most grateful to everyone who contributed so generously.

Very special thanks are due to Chester L. Krause, who donated \$250,000 toward the renovation costs of the new ANS headquarters. His and other donors' outstanding contributions to the ANS were recognized at a ceremony in October 2009, when his name was added to the Wall of Benefactors, where his donations, totaling over \$550,000, will be recognized.

At the time of writing, the 2008/2009 ANS financial year, which ended on September 30, was looking more optimistic than we had previously thought. In the next issue of the ANS Magazine, we will present an updated look of the ANS finances.