

*The Newsletter of Medal Collectors of America*

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**John W. Adams, Editor**

99 High Street, 11<sup>th</sup> floor  
Boston, MA 02110  
[jadams@adamsharkness.com](mailto:jadams@adamsharkness.com)

**Barry Tayman, Secretary & Treasurer**

5424 Smooth Meadow Way  
Columbia, MD 21044  
[Btayman@comcast.net](mailto:Btayman@comcast.net)

**David Boitnott, Webmaster**

[dboitnott@nc.rr.com](mailto:dboitnott@nc.rr.com)

website: [medalcollectors.org](http://medalcollectors.org)

Editor of *Collectors' Guide*, Dick Johnson  
([dick.johnson@snet.net](mailto:dick.johnson@snet.net))

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**Coming Events**

**May 23-25, 2006** Betts Medals II of John J. Ford, Jr.

**August 17, 2006** MCA meeting at ANA @ 3:00 p.m.

**October 17-19, 2006** Indian Peace Medals I of John J. Ford, Jr.

Stack's auction schedule is published on their website [www.stacks.com](http://www.stacks.com) since last minute changes to the Ford schedule have been known to occur unexpectedly.

**What's New On Our Website!**

CHECK OUT OUR WEBSITE EVERY MONTH

[www.medalcollectors.org](http://www.medalcollectors.org)



## From the Editor

We are indebted to Warren Baker for the material contained in our article on Cunne Shote (see below). Warren is one of the great resources in our hobby. He shares freely his files and his knowledge on a wide swatch of subjects, ranging from medals in particular and Canadiana in general about which he is undoubtedly the leading expert.

Speaking of experts, Dick Johnson contributed a piece to the January issue on grading. He suggested four grades for medals—"pristine," "mellow," "haggard" and "eroded"—inviting comment from our readers on his suggestions. Thusfar, no member has seen fit to reply to Dick's proposal. Nor, for that matter, has anyone written regarding our comments on European vs. U.S. grading of medals. We conclude, rather thankfully, that medal collectors have little interest in grading: Long lives this disinterest!

The material coming out of John Ford's collection begs for publication. We hope that successful bidders will step forth and brag a little bit about what they have purchased or viewed. Whether or not Betts is ever republished in its original form, there is more knowledge represented in the Ford collection than Betts and his editors could have dreamed possible.

Speaking of Betts, a special binding of his 1894 classic fetched \$2500 at George Kolbe's Sale #99. Whether pristine or annotated, no previous sale in our memory has eclipsed \$300. On the one hand, it is scary to think that inflation is streaming into the field of Americana. On the other hand, it seems eminently rational for some collector to pay \$2500 for that volume when three times as much would be required to purchase a common Indian Head penny in Proof 65.—ed.

## Cunne Shote

(by John W. Adams)

Many collectors of Indian peace medals also collect prints of Indians who are wearing these medals. The best-known prints are these by McKenney & Hall. Of a series of some 120 prints published by them in the 1830's, at least 40 depict the subject Indian with a peace medal on his breast (including the famous image of Red Jacket wearing a Washington oval).

Other outstanding collections of prints were executed by Karl Bodmer, George Catlin and James Otto Lewis. All of these series were done in the 1830's and all with the same concern about preserving the culture of a vanishing race.

Less well known and of far greater historical significance are engravings of Cunne Shote. This major Cherokee chief, together with two minor Cherokee chiefs, visited London in the summer of 1762 with a view to settling land disputes. The three were entertained royally but their official mission was steadfastly ignored. Small wonder that Pontiac's War was to break out two years later.

Contemporary comments provide a full description of the visit.

The London Chronicle of July 8th-10<sup>th</sup>, 1762, records –

“On Wednesday (July 7<sup>th</sup>) there was a very numerous company at Vauxhall to see the Cherokee Chiefs. They appeared greatly pleased with the entertainment and the beauty of the place, and shook hands with some hundreds of the gentlemen who crowded to see them.”

On Thursday, July 8<sup>th</sup>, 1762, the presentation to George III took place, and it is thus described in the London Evening Post, July 8<sup>th</sup>-10<sup>th</sup>, 1762: -

“Thursday, the Cherokee King and his two Chiefs had their first admittance to His Majesty at the Court of St. James's: they were introduced by the Lord of the Bed-Chamber in Waiting (Rt. Hon. The Earl of March), and conducted by Sir Charles Cottrail, Master of

the Ceremonies; they were upwards of an hour-and-a-half with His Majesty: the King's dress was a very rich blue mantle covered with lace, and his head richly ornamented, on his breast a silver gorget, with His Majesty's arms engraved. The two Chiefs were in scarlet richly adorned with gold lace, and gorgets of plate on their breast. They were received by His Majesty very graciously, and their behaviour was remarkably humble and meek. The person who assisted as an interpreter for them to His Majesty, was so much confused that he could ask but few questions. They are men of middling stature, seem to have no hair on their heads, and wear a kind of skull cap; their faces and necks are so besmeared with a coarse sort of paint of a brick-dust colour, that it is difficult to say of what complexion they are. They have a loose mantle of scarlet cloth thrown over them, and wear a kind of loose boot. Their necks are streaked with blue paint, something resembling veins in a fine skin. There seems to be a mixture of dignity and sternness in their countenances."

The Gentleman's Magazine, 1762, Vol. 32. p. 388, thus records their departure, under date 20<sup>th</sup> August, 1762:

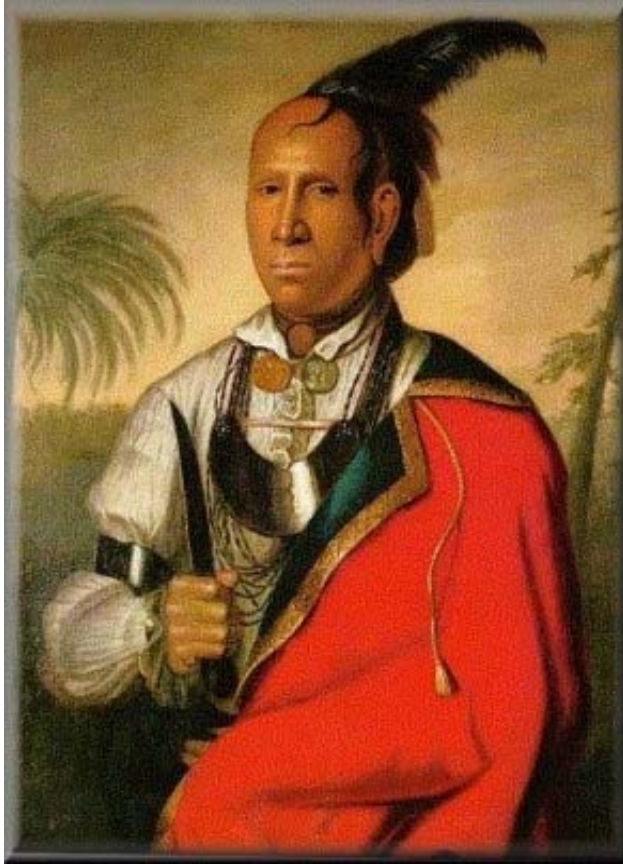
"The Cherokee Chiefs set out for Portsmouth on their return for America. In their way thither they visited Winchester Camp, and dined with Lord Bruce. The next day they were conducted to the French Prison, which they viewed with uncommon curiosity, expressing in the strongest manner their detestation of a people from whom "they had received so many instances of the most perfidious and cruel usage. In the afternoon they were shown the (Winchester) College, and were entertained with fruit and wine by the Warden. The next morning the Wiltshire Militia diverted them with an infinite variety of firings and evolutions for nearly two hours, which they beheld with remarkable attention and satisfaction. They then proceeded with Mr. Montagu and their interpreter to Portsmouth, and saw the fortifications, ships, and dockyard

there, which struck them with such astonishment as they could not find words to express. Their general observation on being shown these great objects is: 'That their English brethren can do everything.' On "the 24<sup>th</sup> (August) about ten in the morning, they went "on board the Epreuve frigate, (the same they came over in), and the wind being fair, sailed immediately."

During the stay in London, Cunne Shote sat for a portrait by Francis Parsons (see image below). The artist shows him wearing two medals: the one on the right features the heads of George III and Queen Charlotte. It could be one of several such medals struck at the time of the royal marriage; in theory it could be the design with the royal arms on the reverse which was used as a peace medal during the Revolutionary War. Returning to the portrait, the gold medal on the left is inscribed, "Entirely English 1762." In addition to the medals, Cunne Shote wears a George III gorget and a silver armband; in his right hand he holds a scalping knife.

One critic has this to say of Parsons' work:

The portrait per se is interesting for several reasons. As a portrait of a Native American, it is remarkably superior to later works in which the subjects have Caucasian features and what might be called an overlay of European cultural presumptions. Cunne Shote's serenity, his direct and steady eye and the ready knife in his right hand all tell of a nature quite alien to European notions. Of printed portraits of the American Indians few succeeded in conveying the dignified presence that so impressed European writers. This one and Bodmers portraits being among the few.



The portrait was exhibited at the Society of Artists in 1763, following which James McArdell made an engraving. The mezzotints come in two states:

FIRST STATE: Inscribed – “CUNNE SHOTE, the Indian Chief, A great warrior of the Cherokee Nation. Printed for Rob, Sayer, Map and Printseller, near serjeant’s Inn, Fleet Street.”

SECOND STATE: (British Museum). Inscribed – “F. Parsons pinst, Js McArdell fecit. CUNNE SHOTE, the Indian Chief. A great warrior of the Cherokee Nation. Sold at the Golden Head, in Queen Square, Ormond Street, Pr. 2s.6d.”

The original portrait now resides in the Gilcrease Museum. Prints of Cunne Shote occasionally come on the market and fetch \$10-15,000 when they do. At these levels, only the most dedicated of peace medal collectors will be tempted. However, you our readers can view Cunne Shote free of charge.

P.S. Not surprising given their cavalier attitude toward Indians, the British got the name wrong. The chief’s real name was Kanagagota. “Chote” or “Echota” was the village from whence he came.

## Introduction George Frederick Kolbe’s Sale #100 (by Joel Orosz)

(Reprinted with the permission of the author and the subject. A landmark piece in our opinion—e.)

When historians of the future turn their attention to the rise of the numismatic literature market in the United States, they will find that the early days of that history are tied inextricably to the career of one man: George Frederick Kolbe. Not because Kolbe was the first numismatic literature dealer, nor even the first major dealer of this ilk. Not because he wrote the definitive reference book on the topic, nor because he amassed the greatest personal collection. Not because he has held more sales than any other numismatic bibliopole, although in fact, that is a true statement. Rather, Kolbe’s place in U. S. numismatic literary history—indeed, his status as indistinguishable from that history—lies in the fact that his catalogues, the 100th of which you are holding in your hands, comprise in their entirety the most comprehensive annotated bibliography of the literature of numismatics of all nations, and all times. The quality of the collections, the variety of the offerings, and the perceptive annotations describing all of this diversity, make Kolbe’s *oeuvre* the definitive record of the rise and flowering of the numismatic literature hobby in the United States from the mid-1960s to date.

Delve into every great American collection formed from the late 1960s through the present—those of Craige, Champa, Mendelson, Adams, Bass, Smith, Ford, and Hamelberg, and you will discover that Kolbe

played a key role in building them and—among those who have disposed of their holdings, with but one exception—the lead role in selling them. Kolbe catalogues have thus served the function of the hobby’s marketplace, providing the basis for valuations and an indispensable commercial record. More than that, his annotations connect the lives of the authors and the subjects of their literature into the broader world of history, arts, and culture. *If such a thing as a degree in numismatic literature exists, it is to be earned by a close study of the pages of these 100 catalogues.*

Given this legacy of commercial and scholarly success, it will surprise many readers to learn that its author did not spend his early professional years in the fields of finance or the academy. Instead, Kolbe made his living in a far more prosaic calling: that of a grocery store manager. He was a numismatist and a bibliophile by avocation then, but he passed his days tracking the foodstuffs and household products that lined supermarket shelves. In those pre-computer days, however, inventory control for a grocery store taught habits of exactitude and painstaking observation that later would serve Kolbe well in his new calling of bibliopole. In this sense, then, his background provided superb preparation when he decided, in 1967, to “trade food for thought.”

There was little in his early publications to foreshadow the works to come. Linda Kolbe, George’s wife, painstakingly typed out his first fixed price list, using the ultimate in late 1960s document duplication technology—carbon paper—to make copies for mailing. After a dozen or so price lists were disseminated, Kolbe’s growing following necessitated graduation to printed catalogues, and assorted experiments in marketing, such as a “Dutch Auction” and a couple of intriguingly named *Olla Podridas*.

In 1976, the year of the U. S. Bicentennial, Kolbe issued his first auction sale of numismatic literature, featuring the

collection of Lewis M. Reagan. Although relatively modest in terms of size and scope, the collection was well described, and served notice on the small community of numismatic bibliophiles that there was a new kid in town, a worthy competitor at last to Frank Katen, who had long defined the center of the American numismatic bibliopole universe. Seven more auction sales followed during the next five years, with both collections and Kolbe’s cataloguing exhibiting progressively greater depth. *All of this was but a prelude, however, to the seismic events of 1981, which proved to be the year that the modern history of U.S. numismatic literature really began.*

In that *annus mirabilis*, Kolbe’s Ninth Sale offered an unprecedented array of literature, much of it deaccessioned from the collections of the *Essex Institute*, but also including duplicates from the advanced collection of Armand Champa and the library of Kenneth Lee. *When the collecting fraternity gathered for the sale, held at the Convention of International Numismatists Convention in Los Angeles, they resembled Assyrians coming down like a wolf on the fold. Remarkably, although the great bull market in coins of the late 1970s and early 1980s was by then just a fond memory, a new bull market in literature was launched that day. Prices realized were stunningly high, so much so that, for the first time in history, results from a literature auction pushed coins down below the fold of the numismatic press. Some of the prices paid—such as \$9,000 for a Chapman Catalogue—would still turn heads today, and in 1981, they were simply sensational. Collectors and dealers alike were forced to take notice of this upstart hobby. Never again would numismatic literature be the invisible country cousin of the coin world.*

It is hard to overstate the impact of Kolbe’s Ninth Sale. The publicity it garnered drew new collectors to the literature hobby as nothing before it had. This influx gave a critically important and preternaturally timely

boost to the infant *Numismatic Bibliomania Society*, co-founded just the year before by Jack Collins, the man who paid the long dollar for the Chapman Catalogue in that sale, and by George Kolbe. And Kolbe nurtured those new members by serving as *President* of the infant society and editor of its whimsically christened journal, *The Asylum*. The success of the Ninth Sale also broadened the marketplace, providing openings for dealers such as Cal Wilson, Charles Davis, and John Bergman to hang out their shingles. And finally, proving the old adage that “Westward, the course of empire wends its way,” it pulled the center of the numismatic literature field from Silver Spring in Maryland to Crestline, in Southern California. It is not an overstatement to say that the modern history of U. S. numismatic literature began on June 12th, 1981, in Los Angeles when the hammers fell on the Essex Institute’s literary holdings.

Ten years later, Kolbe directed another watershed in the unfolding history of U. S. numismatic literature, the unprecedented exhibition of selections from Armand Champa’s superb collection at the Centennial Convention of the American Numismatic Association in Chicago. The exhibition stretched on for an entire section of the exhibition gallery, filling forty-seven cases in all, and containing an eye-popping selection of numismatic literature, including many singular rarities. Thousands of convention attendees who had never before looked upon a numismatic publication except in utilitarian terms now saw spectacular collectible pieces for the first time. And to enhance their appreciation, they could refer to the catalogue of the exhibition, a carefully researched and meticulously written piece disseminated for free and authored by George Frederick Kolbe.

Throughout the 90s, Kolbe continued to turn out catalogues of tantalizing material, attractively presented and definitively described. His command of the literature enabled him to cite obscure articles that

transformed the object at hand from a mere book or catalogue to a storehouse of knowledge and a collectible in its own right. His appreciation for association, provenance, and the aesthetics of binding were second to none, and rendered the transactions historical and aesthetic, as well as pecuniary. A careful reading of the literature of numismatics, both U. S. and otherwise, will reveal an astonishing number of facts, insights and judgments that, while not ascribed to Kolbe by the authors, owe their genesis to his cataloguing.

“There are no second acts in American life,” F. Scott Fitzgerald famously proclaimed, but he had passed away long before 1998, when Kolbe again stepped in to edit *The Asylum*, and especially when he launched a series of five auctions that cumulatively made as much of an impression upon U. S. numismatic literary history as the Ninth Sale or the 1991 Champa exhibition catalogue. In that year, Kolbe began the auction sales that would dispose of the library of Harry Bass, then later, that of John J. Ford, Jr. Both of these extraordinary aggregations were chockablock with literary rarities that had never before crossed an auction block. New price records were set, finally eclipsing the realizations of the Ninth Sale, but more importantly, an entirely new generation of collectors was drawn to the hobby by the Bass sale (which set a record price for a numismatic library of 1.1 million dollars), and later the extraordinary holdings of John J. Ford, Jr. Once more, numismatic literature was above the fold in the numismatic press, and once more, the face of the phenomenon belonged to George Kolbe.

The catalogue you hold in your hands provides tangible proof that Kolbe’s third act is in progress. True, he could quit today and be assured that his labors have defined and popularized a hobby (a neat trick, this, to be both the scholar and the marketer), but that is not on the horizon. It warms the heart of any numismatic bibliophile to contemplate the possibilities that lie ahead—a reprise of the

Ninth Sale? Another catalogue of a marquee collection? Perhaps an entirely new prestidigitation from a seemingly inexhaustible bag of tricks?

There will, of course, someday be a United States numismatic literature hobby without the active participation of Kolbe. There will never be, however, a history of numismatic literature in the United States without the central involvement of George Frederick Kolbe. His catalogues are a legacy, but they comprise only one gift, and perhaps not the most significant one, he has given us. Without Kolbe the hobby of numismatic literature collecting would exist, but it would be an impoverished hobby by every available measure, whether the yardstick used is economic, intellectual, aesthetic or just plain fellowship. His greatest legacy can be found in any gathering of numismatic bibliophiles, whether actual or virtual, where it can be said of George, as it was said of Christopher Wren, "if you seek his legacy, look about you."

## **The Norse American Centennial Medals of 1925**

(by David Schmidt)

The Norse American Centennial Medals have an interesting history. Originally, the medals were to have been another of the United States Commemorative coin. When the promoters approached the folks of influence in Washington, DC, however, they were informed that there had been many commemorative coins issued in the recent past, and that a medal would certainly be highly regarded as a memento to mark the event. The commemorating of the 100<sup>th</sup> Anniversary of the first organized shipful of Norwegians to the United States from Norway, was celebrated in a four day affair in Minnesota on June 6-9, 1925. Parades, an official visit by President Coolidge and his wife, original musical compositions, a track meet, an art show and an excuse to take a

few day off for hundreds of thousand of those with Norwegian blood took place. The events were held at the Minnesota State Fairgrounds in St. Paul.

Congressman O.J. Kvale, a member of the House of Representatives from Minnesota, and Peter Norbeck, a Senator from South Dakota, were the sponsors of what became Public Law #525. It was approved by the 68<sup>th</sup> Congress of the United States on March 2, 1925 and it authorized a total of 40,000 medals to be made by the Philadelphia Mint. Following the selection of engraver James Earle Fraser, whose name appears on the reverse of the medals, the minting process began at the Philadelphia Mint. First to be minted were the "thin" medals which were minted in November of 1925 to honor those who contributed to the celebration. (This was an after-thought by Congressman Dvale but well received by dignitaries of both the U.S. and Norway.)

From the archives at the Mint in Philadelphia, the following statistics are known:

*Thick medals* 33,7650 – These were .087 inches thick and .900 fine (silver).

*Thin medals* 6,000 – These were .065 inches thick and .900 fine (silver).

*Gold medals* 100 – These were 232.20 grains of .900 fine gold.

*Three Inch Silver Plated Medals* – 75 were authorized but only 60 were struck, 50 initially and 10 at a later time. The base medal is bronze.

The sale of the medals was lower than anticipated. Each silver medal cost \$1.25. Many Midwest bankers were asked to sell them to their customers. Following the celebration, Congressman Kvale took five thousand medals with him to New York in October but was not successful in selling them. Of the 100 gold medals made, 53 remained in inventory and were likely sent back to the Philadelphia mint for credit. The four medals were listed in early editions of the United States Blue Book. Today



the Thick and Thin medals are sometimes seen at coin shows in the U.S. The gold medals, though, are rarely offered to the public. Today they are collected by numismatists and Norwegian Americans who want to hold history in their hands.

**Coins Unlimited**, David F. Schmidt  
P.O. Box 11192, Tacoma, WA 98411  
Voice (253) 565-6565  
Fax (253) 851-8632  
Email: [gnwshows@yahoo.com](mailto:gnwshows@yahoo.com)

## **SOCIETY OF MEDALISTS 1952 – 1961** (by David T. Alexander)

1952 #45. James Earle Fraser. Pony Express - New Frontiers. 964 Bronze struck.

Obv Pistol-wielding rider at full gallop, PONY EXPRESS - TEN DAYS TO/ SAN FRANCISCO r.

Rev Conestoga wagon of Oregon Trail Half Dollar heading West, mountains and blazing sun NEW FRONTIERS over cow skull dividing 18 – 49/ © JAMES EARLE FRASER SC.

In From the Artist, Minnesota-born Fraser states, "...wherever possible we should use the lore of our people. With this thought in mind I selected two of the most romantic, hazardous and important subjects of our pioneer days, the Prairie Schooner and the Pont Express. These were not fairy tales, but very real events so I have treated them realistically.

As a small boy in Dakota, I saw Prairie Schooners crossing the plains. They went the full distance to their objective. With the Pony Express... only one object went all the way... the mochila which was changed from pony to pony and rider to rider. In ten days the mail was carried the distance from Westport, Missouri, to San Francisco."

Fraser was born in Winona, Minnesota in 1876. His art education began in the Chicago Art Institute, continued in the Ecôle des Beaux Arts, the Colorossi and Ecôle Julian in Paris. His first model for his most famous statue, "End of the Trail" was made at age 17 and he never ceased to mourn the loss in a studio fire of a bust of his father crafted in this youthful period.

While serving as an instructor at the Art Students League he met and married Laura Gardin, herself a sculptor of lifetime achievement who created the first SOM Medal in 1930. After winning a significant award at the American Art Association in Paris, Fraser attracted the attention of Augustus Saint Gaudens and assisted him for two years, notably on the great William Tecumseh Sherman statue in New York.

Fraser's heroic statuary and pediments can be seen throughout the U.S. and Canada and ranges from busts and equestrian groups to public building, bridge and fountain adornments, public monuments of every description as well as items in museum and private collections. His resumé was one of the longest in the annals of SOM and obviously deserves book-length treatment.

Numismatists know him best from his classic design of the Buffalo Nickel of 1913-1938; the Oregon Trail Half Dollar, 1926-1939; and the 1925 Norse-American Centennial Medal, whose signature OPUS FRASER led to several comical attributions by uninformed writers in the past. The artist died in 1953 in Westport, Connecticut.

## **EDGE AND PATINA VARIETIES OBSERVED:**

1. THE SOCIETY OF MEDALISTS 45<sup>TH</sup> ISSUE 1952 – JAMES EARLE FRASER.SCULPTOR. Edge B, small BRONZE. Faintly matte gold patina, 5mm at 6:00.

2. Same edge markings. Distinctly frosty golden patina. 4.5mm at 6:00.  
3. .999 Silver, 73.5mm, 4.5mm thick. Edge K: SPECIAL EDITION - SOCIETY OF MEDALISTS © 1993 FINE SILVER - MEDALLIC ART COMPANY. (See Part I for the 1993 Telemarketer coin-medal promotion, each accompanied by a certificate from "famous numismatic authority" Karl D. Hirtzinger.

**1952 #46. Karl Gruppe. Youth of Scout World.**

762 Bronze struck.

Obv Standing scouts in 1940's uniform signaling with flags, kneeling scout with binoculars, concentric legend BUILDING TOWARD UNITY/ YOUTH OF THE SCOUT WORLD.

Rev Defiant eagle striding l. over chains, anepigraphic, on boldly convex or domed surface.

In From the Artist. Gruppe wrote, "As this medal is issued the threat of war is still upon us. The theme I have chosen is not peace but rather 'Building toward Unity.' It focuses attention on one of the first methods of communication, which today has reached out into many facets such as Radio, Television, etc. My contention being that through communication the youth of all Nations will reach closer understanding.

The reverse shows an eagle freeing himself from chains of bondage. A symbol of America to Americans, a symbol of freedom to people of other lands."

Rochester, N.Y. artist Gruppe was born in 1893, studying at the Royal Academy of Antwerp, Belgium, and New York's Art Students League. He was a pupil of Karl Bitter. Gruppe created the Italian Towers of the 1915 Panama-Pacific Exposition, followed by a wide

variety of acclaimed historic public statuary, fountains and garden sculpture.

During the Depression years he was chief sculptor for the New York City Department of Parks Restoration Project. Among his medals are several portrait pieces honoring Presidents of the prestigious New York Numismatic Club, from Otto Thomas Sghia in 1942 to Jeremiah Brady in 1981.

**EDGE AND PATINA VARIETIES OBSERVED:**

1. THE SOCIETY OF MEDALISTS 46<sup>TH</sup> ISSUE 1952 – KARL GRUPPE.SCULPTOR. Edge B, small BRONZE. Gold-tan.
2. Same SOM edge inscription, Edge E. Similar patina.

**1953 #47 Gifford MacGregor Proctor. Trout Fishing.**

834 Bronze struck.

Obv Brown Trout taking a wet fly as seen from the fisherman's perspective.

Rev Dry fly, 'Parmachini Belle,' signature a ligate GP/ © at ;lower l., otherwise wholly anepigraphic.

Although his medal is wholly without inscription, no other SOM artist had quite as much to say in From the Artist as Gifford MacGregor Proctor. He cited the influence of Matteo De' Pasti's Renaissance medals for the Malatesta family; a deep love of and longing for the peaceful salmon and trout streams fished by SOM founder George D. Pratt; and the themes of the SOM medals of Laura Gardin Fraser and Lee Lawrie.

Four long paragraphs sing the praises of both Dry and Wet-fly fishing and of the graceful trout, "a simple, direct, subject matter which would not be too involved for feasible expression on a medal. I sought a design which required but a single feature to put over the idea

and a subject matter with wide, fresh interest appeal. Realizing that Mrs. Fraser had covered the hunting aspect, and no one had done the fishing, it came over me all at once that the trout fishing medal would be it.

Protagonists of the dry fly and the wet fly will still be giving one another an argument on the day of judgment, To be perfectly unbiased, this medal caters to both.”

Proctor was born in New York City in 1902. He studied with his father, A. Phimster Proctor in Rome and Belgium and received his undergraduate degree from the Yale School of Fine Arts. The younger Proctor excelled in wildlife sculpture, stimulated by close contact with the early greats of American conservation. His monumental sculpture included 12-foot eagles for the Federal Building at the 1939 World’s Fair and monumental eagles for the New Orleans Port Authority. His work in the nation’s capitol includes Oregon’s two sons, Dr. John McLoughlin and Jason Lee. His medallion art includes the Wild Life Society Leopold Memorial Medal, Society of American Foresters Gifford Pinchot Award and Campfire Club of America A.P. Proctor Award.

#### **EDGE AND PATINA VARIETIES OBSERVED:**

1. THE SOCIETY OF MEDALISTS 47<sup>TH</sup> ISSUE – MACGREGOR PROCTOR. SC. 1953, Edge B. small BRONZE. Glossy lacquered metallic tan-gold.
2. Same edge inscriptions. Matte metallic brown.

**Note:** the actual inscription shows no space between PROCTOR.SC, but for clarity this catalogue will include such a space.

1953 #48 Peter Dalton. Brethren Dwell in Unity, Swords into Ploughshares. 657 Bronze struck.

Obv Brethren clasp hands, one holding olive branch, Psalm 133, legend begins at 11:30, BEHOLD ● HOW ● GOOD ● AND ● HOW ● PLEASANT ● IT ● IS ● FOR (base) BRETHREN (left side) TO ● DWELL ● TOGETHER ● IN ● UNITY ●.

Rev Plough over olive spray, ● THEY ● SHALL BEAT THEIR SWORDS ● INTO PLOUGHSHARES ●.

In remarkably simple From the Artist, Dalton stated, “With the survival of the world so dependent on peaceful means, the verse from the 133<sup>rd</sup> Psalm seems to take on added significance. I took this for the theme... because I wanted to show that friendly gestures between Brothers is the beginning of peace and unity.”

Buffalo, N.Y. native Dalton was born in 1894, studying in the Albright Art School, later at the Art Students League, National Academy School and The Beaux Arts Institute in New York City. His teachers included Robert Aitken, George Bridgeman and Mahonri Young. He won the National Academy of Design’s Elizabeth Watrous Medal for Sculpture in 1947, and again in 1950; the Academy’s \$1,000 Prize for Sculpture in 1950.

#### **EDGE AND PATINA VARIETIES OBSERVED:**

1. THE SOCIETY OF MEDALISTS 48<sup>TH</sup> ISSUE - NOV 1953 – PETER DALTON. SC. Edge B, small BRONZE. Light tan patina.
2. Same edge. Golden patina.

#### **1954 #49. Abram Belskie. To Thine Own Self be True.**

748 Bronze struck.

Obv Muscular nude Art holds small Nike, Pegasus and guiding star appear behind.

Rev Hand, compass and T-square, THIS ABOVE ALL TO THINE OWN SELF BE TRUE.

“The drama of sculpture does not always appear on the surface, but its story is indeed the story of civilization.” Belskie notes in his remarks about his design. “Art is a goddess who smiles upon all, though mostly on her votaries and whose charms are ever young. The sculptors of every age are the true mute though not inglorious laureates of their time and as long as men remain men, the principals of eternal beauty will woo their imagination.”

He dedicated his medal to “this great cavalcade who have embalmed forever the noble forms and noble things for posterity’s imagination.” The reader might be excused for recoiling slightly at “embalmed.”

Belskie was born in England in 1907, coming to the U.S. in 1929 and achieving citizenship in 1939. He studied art in the Glasgow (Scotland) School of Art in 1923-1927; additional study followed in London, Paris and Rome, 1927-1929. He studied in the U.S. under John Gregory and Malvina Hoffman. He received the Lindsey Morris Prize of the National Sculpture Society in 1951.

Belskie’s achievements as a sculptor of medical subjects were unmatched, beginning with his contributions to the Hall of Man at the 1939 New York World’s Fair, the American Museum of Natural History, New York Medical College, Academy of Medicine, New York Medical College and American Heart Association.

In later life he contributed five medals to the series of the Hall of Fame for Great Americans: Phillips Brooks, William C. Gorgas, William Thomas Green Morton, George Peabody and Walter Reed. He sculpted an entire series on great men in medicine for the Presidential Art Medal Co.

#### **EDGE AND PATINA VARIETIES OBSERVED:**

1. THE SOCIETY OF MEDALISTS 49<sup>TH</sup> ISSUE – MAY 1954 – ABRAM BELSKIE. SC. Edge B. Light red-gold.

2. Same SOM edge. Edge E. Bright yellow-gold.

#### **1954 #50. Ivan Meštrović, Socrates and Plato.**

690 Bronze struck.

Obv Socrates and three disciples framed by a very narrow cartwheel rim with incuse legend SOCRATES DISCUSSING WITH HIS DISCIPLES.

Rev Plato with tablet and muse, THE PHILOSOPHER IN THE GRIP OF INSPIRATION. Remarkably low relief and broad, flat planes distinguish this medal, which resembles no other in the series.

Meštrović wrote, “I have chosen Socrates for my theme as he was dedicated to the search of truth and preached it. On the reverse of the medal I put Plato, who wrote under the inspiration of his teacher. In my opinion, searching for the truth is the noblest task of humanity.”

No SOM artist had as cosmopolitan a background as Meštrović, born in 1883 in Vipolje, Croatia-Slavonia, brought up in the Dalmatian mountain village of Otavize. His peasant father was a skilled builder and taught his son to carve and model, using soft stone from ruins scattered across the countryside.

The son was stricken to find that some stone came from ruins of ancient monasteries, a crisis that vitally affected the direction of his subsequent work. He studied under Edmund Hellmer at the Vienna Academy of Fine Arts (the same institution that turned away a hot-eyed young aspirant named Adolf Hitler), and began his career in the palmy last years of the Habsburg Empire.

The youth exhibited at the 1906 Austrian Exhibition in London, Dresden, Munich, Prague, Sofia, Venice and Croatia's capital, Zagreb. During 1916-1917 he worked at Cannes and Geneva, where he created his famed "Christ on the Cross," and helped create the ideological foundations of a new Serb-Croat-Slovene state.

With other believers in South Slav unity, he was swept up in the great tragedy of Yugoslavia. He at first welcomed the triune state headed by King Alexander, whose bust he created. Like most other believers, he was appalled at the heavy-handed Serb dominance that doomed the new state.

His Mortuary Chapel of 1919 in Dalmatia was hailed as the greatest religious building built after World War I. Italian and German invaders targeted his work in Split and Dubrovnik in the horrors of 1941-45. Tito's new Communist regime did not welcome him back and he became an American citizen in 1954, teaching sculpture at Syracuse University after 1946, moving on to become Professor of Sculpture at Notre Dame in 1955. In 1954 his monumental statue of Petar Petrović Njegoš was donated in tribute to the people of Montenegro and placed on Mount Lovćen.

Exhibits of his work are to be seen in Ottawa and Toronto, Canada. An unusual exhibit of several statues of Catholic martyrs to Communism can be seen at the Chancery of the Archdiocese of Miami, Florida. These works of art were recovered from a scrap metal junk yard, where they were consigned in a spasm of post-Vatican II "feel-goodism."

A biography that also lists 200 of the artist's works is Lawrence Schmeckbier, Ivan Meštrović, Sculptor and Patriot (Syracuse, N.Y., Syracuse University Press, 1959).

## **EDGE AND PATINA VARIETIES OBSERVED:**

1. THE SOCIETY OF MEDALIST 50<sup>TH</sup> ISSUE - NOVEMBER 1954 IVAN

MESTROVIC. SC. Edge B, small distant BRONZE. Tan-gold.

2. Same SOM inscription, Edge E. Similar patina.

## **1955 #51. Malvina Hoffman. Proclaiming Liberty.**

722 Bronze struck.

Obv A stylized compass and Greek cross divide the heads of European (North), Oriental (East), American Indian (West) and African (South), legend PROCLAIMING LIBERTY EVERY ONE TO HIS BROTHER.

Rev Polar projection globe resembling the UN emblem. Legend is a quotation from John Donne (1575-1611), "NO MAN IS AN ISLAND ENTIRE OF ITSELF • EVERY MAN IS A PIECE OF THE CONTINENT. Tiny signature © M.H. appears at 3:00.

In her *From the Artist*, New York City Native Hoffman (born 1887) observed "The thought prompting the design and quotations on this medal is the ever timely problem: how the races of the world can learn to understand one another. 'Proclaiming Liberty...' was said by Jeremiah in pre-Biblical days – Chap./ 34:17.

The world of today, with men and continents brought into closer relations than ever before in history must not only proclaim Liberty to all Men, but must practice the age-old principal of brotherly love, which may lead the world to understanding and peace."

Hoffman had a varied resumé, including Doctorates in Literature from Mount Holyoke; Fine Arts from the University of Rochester and Northwestern University; Humane Letters from Smith College; she was a Fellow of the New-York Historical Society and the National Sculpture Society. Her honors were numerous, including the Julia S. Ward Prize and Watrous Gold Medal of the National Academy of Design and a roster of awards from women's

business and career-enhancement organizations.

She was decorated by France with the Palmes Academiques in 1920, was made a Chevalier of the Legion d'Honneur in 1951; Yugoslavia presented her with the Order of Saint Sava in 1921. She wrote three books, including an autobiography, Heads and Tales in 1936.

#### EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 51<sup>ST</sup> ISSUE – MAY 1955 MALVINA HOFFMAN. SC. Edge B, small distant BRONZE. Metallic brown. Only a single variety observed.

**1955 #52. Georg Lober. Hans Christian Andersen 150<sup>th</sup> Birth Anniversary.**  
681 Bronze struck.

Obv Danish writer's and story-teller's head l.,  
● HANS ● CHRISTIAN ● ANDERSEN ●  
Birth Sesquicentennial dates below, 1805  
(sprig) 1955 ●.

Rev Swan from The Ugly Duckling swimming r., , centenary legend., ● ONE ● HUNDRED ● AND ● FIFTIETH ● ANNIVERSARY ●.

With this medal, SOM stepped away from purely philosophical and abstract themes into commemoration of specific individuals and events. Lober provided a 6-paragraph life of Andersen, describing his humble birth in Odense and early life of poverty. Victimized by great height and large nose in his school days, he was reduced to abject poverty and near-starvation as he strove for a place in Copenhagen's Royal Opera.

Andersen began writing for newspaper articles and plays before his Christmas gift of three fairy tales to the children of Minister of State Jonas Collin revealed his genius for the

folk tales that now became his passport to world fame. Given the dismal facts of his youth, Lober observed, "The Ugly Duckling," can be seen as autobiographical.

Lober was born in Chicago to Danish parents. He studied under A. Sterling Calder, Gutzon Borglum and Longman; his formal art education took place in New York City's National Academy of Design and the Beaux Arts Institute.

His outdoor sculpture ranged from the Eleanor T. Woods Peace Memorial in Norfolk, Va., to the Theodore Roosevelt bust in the Hall of Fame for Great Americans at New York University. He created medals for such diverse groups as the Masonic Order of New York State, Federated Garden Clubs of New York and the American Water Color Society. He received knighthood in the Order of the Dannebrog and the Freedom Medal from the King of Denmark,

#### EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 52<sup>ND</sup> ISSUE-NOVEMBER 1955 GEORG LOBER, SC., Edge E.

Note: Given this issue's 1955 release date, it is obvious that MACO NY Edgemarks must also exist. The punctuation between LOBER and SC is either a period or an indistinguishable comma.

**1956 #53. John Angel. Fall and Redemption - Eve and Mary.**  
682 Bronze struck.

Obv Adam offered the Forbidden Fruit of the Tree of Life by Eve and the Serpent, THE WOMAN TEMPTED ME - AND I DID EAT.

Rev The Archangel Gabriel delivers The Annunciation to the kneeling Virgin Mary,

BLESSED ART THOU AMONG WOMEN.  
Signature JOHN©ANGEL 56,

In From the Artist, Angel emphasized the centrality of Woman in "the Fall" in the Garden of Eden, "Adam, when accused of eating of the forbidden fruit, replied (very ungallantly) 'The woman whom thou gavest to be with me – she gave me of the tree and I did eat.' " The sculptor stated that he chose the Annunciation because here the Archangel had stated 'Blessed art thou among women (Luke 1:28, "thus, through Mary, woman was reinstated and became the source of 'the Redemption,' and the subject is more pleasing than 'the Crucifixion' which is usually used to represent 'the Redemption.'"

Born in Newton Abbott, Devon, England in 1881, John Angel became one of the world's greatest sculptors of religious subjects. He served a seven-year apprenticeship carving wood and marble, learning modeling at the Albert Memorial Art School in evening study. In 1903 he created 30 historical figures for the reredos of the Cheltenham Men's College chapel, followed by Stations of the Cross and a Madonna for the Duke of Norfolk at Arundel Castle.

He came to the U.S. after service in the City of London Artists' Rifles, becoming a naturalized citizen. His American commissions included significant statuary for New York's Cathedral of St. John the Divine, St. Patrick's Cathedral, and additional church sculptures as far afield as Bloomfield Hills, Michigan; Youngstown, Ohio and the National Shrine of the Immaculate Conception in Washington, D.C.

#### **EDGE AND PATINA VARIETIES OBSERVED:**

1. THE SOCIETY OF MEDALISTS 53<sup>RD</sup>  
ISSUE – MAY 1956 JOHN ANGEL, SC. Edge  
B, small BRONZE. Light tan-gold.
2. Same SOM inscription, Edge H, Light tan.

3. Same SOM inscription, no MACO  
identification!

**1956 #54. Paul Fjelde. Walt Whitman,  
Leaves of Grass Centennial.**  
635 Bronze struck.

Obv Middle-aged bearded bust l., OUT OF  
THE CRADLE ENDLESSLY ROCKING,  
vital dates 1819-1892.

Rev Singing thrush, lilac leaves and blossoms  
recalling Whitman poem When Lilacs Last in  
the Dooryard Bloomed, Leaves of Grass/ First  
Publication/ 1855, typeface from first edition.

From the Sculptor reveals the artist's  
conception, "In 1955 the literary world  
celebrated the 100<sup>th</sup> anniversary of the first  
publication of 'Leaves of Grass,' attaching  
great importance to the event which  
acknowledged Whitman to be America's  
greatest poet... Accordingly a design was  
prepared... showing a relief portrait of  
Whitman in middle age on the obverse side,  
with the opening words of one of his most  
famous poems encircling the head."

Paul Fjelde was born in Minneapolis in  
1892 to a Norwegian father and Danish mother.  
He maintained a lifetime association with  
Scandinavia, starting with study at the Royal  
Academy in Copenhagen, the Academie  
Chaumiere in Paris and both the Art Students  
League and Beaux Arts in New York City.

His statuary is to be seen from North  
Dakota to Oslo, Norway including Lincoln  
Memorials in both locales and such other  
varied creations as the Wendell Willkie  
Memorial in the Indiana State House. He was  
founding editor of the National Sculpture  
Society journal, National Sculpture Review.

#### **EDGE AND PATINA VARIETIES OBSERVED:**

1. THE SOCIETY OF MEDALISTS 54<sup>TH</sup> ISSUE- NOV. 1956 –PAUL FJELDE. SC. Edge B, small BRONZE. Metallic graphite brown.  
Only observed variety.

**1957 #55 Pietro Montana. St. Francis of Assisi.**  
658 Bronze struck.

Obv St. Francis and two Franciscan friars pray over stricken leper, Beatitude of Holiness, BLESSED ARE THEY WHO HUNGER AND THIRST AFTER HOLINESS. © PIETRO MONTANA, Sacred Heart in exergue.

Rev Saint embraces kneeling beggar, WHERE THERE IS DESPAIR LET ME BRING HOPE, punctuated by minute branch, dragon, Dove of Holy Spirit.

“From the Artist” observes, “It has been said that of all the saints throughout the ages, St. Francis of Assisi has been the one most widely known and loved by people of all faiths and creeds. He came into the world at a time when true charity, love of God, and obedience to His will were at a low ebb. St Francis, by his way of life, brought many of his contemporaries back to God, and set an example that still influences the souls of men.

Montana was inspired to begin this medal after reading Danish writer Johannes Jorgenson’s ‘St Francis of Assisi.’ He was especially moved by Francis’ own account of the spiritual conversion that was closely tied to his overcoming his fear and loathing of lepers. This rich young man experienced his first great victory over self when he was able to embrace and cure a leper after coming to the blinding realization that this was God’s will for him.

Born in Alcamo, Italy, Montana began art study at Cooper Union in New York City, excelling both in painting and sculpture.

A naturalized citizen in 1924, he displayed a formidable resumé of major religious sculpture by 1957, particularly enriching New York’s Fordham University with bas-reliefs of Francis Cardinal Spellman and Pope Pius XII, and four major figures for the National Shrine of the Immaculate Conception in Washington, D.C. He created a number of acclaimed World War I monuments, one of his most famous was The Doughboy, Brooklyn’s World War I monument he later duplicated for North Arlington, N.J. and Alliance, Ohio. Montana’s other Great War memorials were scattered across the U.S. and as far afield as Mirabella in Bacheri, Italy. His awards were many, including the National Academy of Design’s Elizabeth M. Watrous Gold Medal (1931) and the Lindsey Morris Memorial Prize (1938).

#### **EDGE AND PATINA VARIETIES OBSERVED:**

1. THE SOCIETY OF MEDALISTS 55<sup>TH</sup> ISSUE – MAY 1956 PIETRO MONTANA, SC. Edge B, small BRONZE. Red-tan-gold.
2. Same SOM edge, Edge E. Light golden bronze.

**1957 #56. Donald De Lue. Creator and Creation.**  
824 Bronze struck.

Obv God the Creator amid planets and stars, angel with trumpet l., tiny human forms below, WHAT IS MAN THAT THOU ART MINDFUL OF HIM.

Rev God in heavens holding blazing sun in His left hand, tiny Man in His right, shooting star, atom, tiny stars, IN THE IMAGE OF GOD CREATED HE HIM. (Genesis 1-27). This medal’s extraordinarily high relief gives the struck medals thicknesses of 14 to 15.2mm at the highest points of the design, characteristic of De Lue’s majestic style.



De Lue was one of the greats of American sculpture and as events turned out would be the first artist to create two medals for SOM (See #111 below). A remarkable record of this artist's life and work is D. Roger Howlett's *The Sculpture of Donald De Lue, Gods, Prophets and Heroes* (Boston, David R. Godine, 1990). In *From the Artist*, De Lue wrote "My thoughts concerning the theme of the Medal were largely inspired by Wonder and Admiration of the heavens throughout my life."

His first thoughts were triggered by Psalm 8:3-5, which the sculptor wrote captured both the mystery and great majesty of Life, (3) When I consider the heavens the work of Thy fingers, the Moon and the Stars which Thou has ordained. (4) What is Man that Thou art mindful of him? And the Son of Man that Thou visitest him. (5) For Thou hast made him a little lower than the angels and has crowned him with glory and honor.

*Boston native De Lue had assembled an immense roster of honors and commissions by November 1957. He had received the Avery Prize and the Gold Medal of the Architectural League, New York; the Lindsey Morris Memorial Prize of the National Sculpture Society; Allied Artists of America Gold Medal and commissions for monuments, statues, sculpted panels, bronze doors and gates.*

*As so often in human affairs, De Lue's success brought hostility from the less talented. A commission of triumphal proportions that would later attract the jealousy of persons claiming to speak in the name of modern art was De Lue's U.S. Military Cemetery Memorial at Omaha Beach, St. Laurent, Normandy, France, crowned by his 22-foot Spirit of American Youth.*

*Another medallic project of vast proportions that De Lue undertook was that of the Hall of Fame for Great Americans at New York University. Conceived as America's version of Westminster Abbey, the Hall of Fame with its domed building and colonnade*

*with busts of laureates had been established by Chancellor Henry Mitchell MacCracken, and endowed by Helen Gould around 1901. Honorees came from every walk of life, government, armed forces, the law, literature, arts and sciences, religion, industry and commerce.*

*Medals were commissioned by the Fine Arts Committee of the Hall of Fame and comprised a series of 96 medals by more than 40 sculptors, produced under the general direction of De Lue. The medals were marketed during the brief heyday of modern, commercially produced medal series that followed Presidential Art Medals' release of its wildly popular John F. Kennedy medal in 1961.*

*Howlett described the Hall of Fame medals in his biography, "Most were commissioned during De Lue's tenure as chairman. De Lue felt strongly about the project and its active continuation. New York University turned the Hall and their Bronx campus over to Bronx Community College in 1973. Unfortunately, at that time the ongoing program of election and additional busts of inductees and medals was suspended and the Fine Arts Committee was disbanded soon after."*

*'Political correctness' had arrived and the Hall of Fame languished in neglect until the late 1990's when another turn of the wheel brought not only its restoration but the completion of parts of the building that had only been planned in 1901. Despite De Lue's efforts, the medal series was a commercial failure of major proportions and is certainly a 'sleeper' today.*

## **EDGE AND PATINA VARIETIES OBSERVED:**

1. THE SOCIETY OF MEDALISTS  
56<sup>TH</sup> ISSUE – NOV. 1957 DONALD DE LUE.  
SC. Edge B, small BRONZE. 4mm at 6:00,  
14mm thick at highest points!

2. Same SOM edge inscription, Edge E. Dark, boldly glossy graphite. 5.2mm at 6:00, 15.2mm thickest point..

3. Same SOM and MACO edge E. Dark matte brown without gloss. 5.7mm at 6:00, 15mm thickest point.

**1958 #57. Charles Rudy. Pippa's Song, Robert Browning.**  
650 Bronze struck.

Obv Farmer standing with bag of seed, arm resting on plow, sans-serif legend THE YEAR'S AT THE SPRING.

Rev Woman feeding clamoring goose, AND DAY'S AT THE MORN.

Robert Browning's 1841 poem Pippa's Song inspired this medal, Rudy revealed in From the Artist,

The year's at the spring,  
And day's at the morn;  
Morning's at seven;  
The hillside's dew-pearled;  
The lark's on the wing;  
The snail's on the thorn;  
God's in His heaven ---  
All's right with the world!

“The above poem... gave me such a feeling of completeness and satisfaction that when the opportunity of designing a medal came to me I could think of nothing more appropriate than using the first couplet of the verse.” He described the man with the plow and the farm wife as universal symbols, noting, “I chose a goose because that bird with such a long neck lends itself so well to achieving an interesting composition.”

This medal ranks among others in the SOM series that drew on farm and country life for their themes. Most were highly successful and show the philosophical approach at its

finest. A certain whimsicality linked subtly to deeper themes spelled success for several of SOM's greatest artists.

Rudy was born in York, Pennsylvania, in 1904. He studied at the Pennsylvania Academy of the Fine Arts and soon established a reputation for monumental, outdoor and architectural sculpture on and around public buildings of all descriptions. Outstanding works were placed with Brookgreen Gardens, The Pennsylvania Academy of Fine Arts and Michigan State College at Lansing. He taught sculpture at Cooper Union in New York City, his alma mater in Chester, Pa., and at the Pennsylvania Academy in Philadelphia.

#### **EDGE AND PATINA VARIETIES OBSERVED:**

1. THE SOCIETY OF MEDALISTS 57<sup>TH</sup> ISSUE – MAY 1958 – CHARLES RUDY, SC. No maker's name. Light glossy metallic brown. Squared rims, 4.8mm at 6:00.

2. Same SOM edge inscription, Edge B. Deeper glossy brown. Squared rims, 4.3mm at 6:00.

3. Same SOM edge inscription, Edge B. Dark, glossy graphite-black. Rims are boldly beveled, 4mm at rim.

**1958 #58. Jean de Marco. Music and Drama.**

673 Bronze struck.

Obv Seated clown with horn, neatly filling the circular field, anepigraphic.

Rev Lyre hung with masks of drama, comedy, tall sans-serif MUSIC/ DRAMA.

In From the Artist, sculptor de Marco observed, “It is common knowledge that a Law of contrast governs everything on earth. Thus there is light, but with it darkness also. And if rain falls it will be followed by sunshine. And

sorrow by joy. If one sees ugliness he will see beauty too... Therefore if hardship exists... its counterpart could very well be ease of fun.”

The clown was chosen as “colorful and full of fun... I decided to make one of them for the obverse... and made it as merry as I could. I had a fine time and enjoyed doing it and my only wish is that those who own the medal may like and enjoy it and share the fun in possessing it as much as I enjoyed doing it.” The masks, of course, carry on the symbolism of Contrast. This medal was possibly the first whose design was both light and frothy. A number of similar themes would follow in the 1960’s and 1970’s.

Born in Paris, France, the artist came to America in 1928, becoming a naturalized citizen in 1944. Her religious sculptures are many in all parts of the country, with her heroic statue of St. Louis King of France gracing the Chamber of the House of Representatives in the national Capitol. Her West Coast War Memorial at the Presidio in San Francisco received wide acclaim.

#### **EDGE AND PATINA VARIETIES OBSERVED:**

**1. THE SOCIETY OF MEDALISTS 58<sup>TH</sup> ISSUE – NOVEMBER 1958 – JEAN DE MARCO, SC. Edge B, small BRONZE.**  
Matte olive-brown patina.

**2. Same SOM edge inscription, Edge F.**  
Bright golden bronze.

**1959 #59. Allan Houser. Apache Hunt and Dance.**  
**713 struck.**

**Obv APACHE BUFFALO HUNT**, Apache warrior on horse draws bow at lunging buffalo.

**Rev APACHE FIRE DANCER**, masked male dancer with headdress, swords, streaming cloth strips, tiny © **HOUSER** lower r.

In From the Artist, Apache artist Houser (Indian name Ha-oz-ous), described the buffalo hunt in detail, beginning with the seasonal migration of hunting parties onto the Plains, where the women set up meat-drying racks for the buffalo the hunters pursued with horses, killing the animals with bows and arrows. Hunting was hazardous, with arrows shot at nearly point-blank range, sometimes leading to Indian casualties from wounded and infuriated buffalo.

The Fire Dance is still performed on the Mescalero Apache Reservation, and originally celebrated the arrival of Apache maidens at maturity. The dance summoned spirits to bring good fortune in adult life, and followed four days of feasting and celebration. The dance also drove away evil spirits and restored good health to the tribe.

Houser was born near Apache, Oklahoma, son of Mr. and Mrs. Sam Haozus. His father fought beside Chief Geronimo and with his wife was placed on the Fort Sill Reservation as prisoners of war of the U.S. The only Indian artist taking part in the SOM program, he placed examples of his sculpture, murals and paintings all over the Western U.S., including color illustrations for books on Indian life and history. The French Republic bestowed the decoration Palmes Academiques on Houser for his contributions to the field of Indian arts.

#### **EDGE AND PATINA VARIETIES OBSERVED:**

**1. THE SOCIETY OF MEDALISTS 59<sup>TH</sup> ISSUE – MAY 1959 – ALLAN HOUSER, SC. Edge B. Light red-gold patina.**

**2. Same SOM edge inscription, Edge E.**  
Golden bronze.

**1959 #60. Katharine Lane Weems. God made the Beast & Winged Fowl.**  
**749 Bronze struck.**

**Obv** Mountain lion in tree, **GOD-/ MADE THE BEAST**, minute **K. LANE/ WEEMS/ ©** under tip of tail.

**Rev** Geese flying against clouds, **AND/ EVERY WINGED FOWL**.

Here is another highly successful wildlife theme, From the Artist including the assertion, "In these days of stress and tension, we are too prone to forget that one of the oldest and surest of all releases from the complexities of human problems is the contemplation of the natural world around us. The medal was designed as a reminder that God created animals, like the puma, of absorbing interest and beauty quite apart from man, and that, despite jet planes and guided missiles, wild geese still fly the skies."

Boston native Weems studied at the School of the Boston Museum of Fine Arts and was a pupil of Charles Grafly, Anna Hyatt Huntington and Brenda Putnam. She was active in the major organizations serving the arts, receiving the Widener Gold Medal of the Pennsylvania Academy of Fine Arts; the Speyer and Barnet Prizes of the National Academy of Design and the Anna Hyatt Huntington Prize of the National Association of Women Painters and Sculptors.

#### **EDGE AND PATINA VARIETIES OBSERVED:**

**1. THE SOCIETY OF MEDALISTS 60<sup>TH</sup> ISSUE – NOVEMBER 1959 KATHARINE LANE WEEMS, SC. Edge B, small BRONZE. Tan.**

2. Same Edgemarks. Golden bronze patina.

**1960 #61. Leo Lentelli. Roma Aeterna.**  
741 Bronze struck.

**Obv** Romulus and Remus in rough-hewn style recalling ancient coins, **SPQR**.

**Rev** Crowned Constantine enthroned holding scepter and globiger, receiving the apparition of the Holy Cross, **IN HOC/ SIGNO VINCES**.

From the Artist includes the Lentelli's assertion, "I have attempted to show upon my medal the historical significance of the founding of two great civilizations. ...I have depicted Romulus and Remus making the plan for the Eternal City of Rome and the founding of Roman civilization. On the reverse is shown Constantine the Great, upon the apparition of the Holy Cross, with the legend 'in hoc signo vinces' establishing the principle of Christianity."

Lentelli was born in 1879 Bologna, once the Etruscan city of Gelsina. He came to the U.S. in 1903 and became a naturalized citizen in 1912. He was assistant to a glittering assemblage of sculptors including Martiny, Nieuhaus, Hermon MacNeil and Adolph A. Weinman. He created monumental works exhibited from San Francisco to New York, receiving the Gold Medal of the Architectural League of New York, the Watrous Gold Medal of the National Academy of Design and the Herbert Adams Medal of the National Sculpture Society.

#### **EDGE AND PATINA VARIETIES OBSERVED:**

**1. THE SOCIETY OF MEDALISTS 61<sup>ST</sup> ISSUE – MAY 1960 LEO LENTELLI, SC. Edge B, small BRONZE. Metallic brown.**

2. Same SOM edge inscription. Edge F. Bright golden bronze.

**1960 #62. Adlai S. Hardin. Nativity.**  
930 Bronze struck.

*Obv Shepherds looking to heaven in prayerful awe, anepigraphic.*

**Rev** The Nativity, Joseph and Mary kneel at manger, Christmas star over stable, **YE SHALL FIND THE BABE WRAPPED IN SWADDLING CLOTHES AND LYING IN A MANGER.**

In From the Artist, Hardin notes, "The Nativity scene, and the Shepherds of Bethlehem gazing awe-struck as the Angel speaks to them – these are the subjects of this medal. Down through the ages, this wonderful theme has brought its meaning of hope and joy to mankind. For almost two thousand years, the great and simple story of the birth of Jesus has been told by voice, by printed word, in painting and sculpture."

Hardin was born in 1901 in Minneapolis, growing up in Chicago where visits to the Chicago Art Institute led to Saturday classes. After a successful career of many years in New York advertising, he pursued sculpture as a spare time avocation until he decided to devote himself to art full-time out of his studio in Lyme, Connecticut.

He served as president of the National Sculpture Society and received its Lindsey Morris Award among many professional recognitions. His statue Nova Scotia Fisherman was purchased by IBM for its corporate collection and his religious sculpture adorns a highly ecumenical roster of churches. Writers will recall his Maurice M. Gould Award Medal for the Numismatic Literary Guild. He also served for many years on the Board of SOM.

## **EDGE AND PATINA VARIETIES OBSERVED:**

**1. THE SOCIETY OF MEDALISTS**  
**62<sup>ND</sup> ISSUE – NOV 1960 ADLAI HARDIN, SC.** TWO impressions of Edge **B.** Tan-gold patina. (Here is a 'mint error' as well as an edge variety!)

**2.** Same SOM edge inscription, Edge **E.** Tan-gold, less golden.

**1961 #63. Adolph Block. Pilgrims, Revolution.**

827 Bronze struck.

**Obv** Pilgrims landing on Plymouth Rock, Mayflower at anchor r., , "THEY – FOUND/ FREEDOM -TO-/ WORSHIP – GOD-TO WORSHIP GOD."

**Rev** Continental soldiers with swords, muskets, church l., stockade r., "ARMED IN – THE/ HOLY – CAUSE/ OF – LIB - ERTY."

In From the Artist, Block wrote, "Since the inception of civilization there has been evidenced in man the instinctive drive toward religious and political freedom. For this cause men and women have been willing to give up their most precious possessions, even their lives. Part of the air we breathe, the challenge of freedom at some time touches every shore, *every country, every heart.*"

Block believed that this struggle was most clearly symbolized by the imperatives of the early American colonization and by the great struggle of the Revolution. His obverse legend was taken from Felicia D. Heman's poem, Landing of the Pilgrim Fathers. The reverse legend is an excerpt from Patrick Henry's famous speech before the Virginia convention delegates, March 28, 1775.

The sculptor was born in New York City in 1906. He studied at the Beaux-Arts Institute of Design and at the Fontainebleu School of Fine Arts and later in Paris, France. His sculptures, particularly those on historic themes, were placed at public buildings, in business and private collections in the U.S. and Europe. Among the leading art organizations honoring him and which he served as an officer were the National Sculpture Society, Allied Artists of America, the New York Architectural League and National Academy of Design.

**EDGE AND PATINA VARIETIES  
OBSERVED:**

**1. THE SOCIETY OF MEDALISTS  
63<sup>RD</sup> ISSUE – MAY 1961 ADOLPH  
BLOCK, SC. Edge B, small BRONZE.** Tan-  
gold patina.

**2.** Same SOM edge inscription, Edge **B.**  
Golden patina.

**1961 #64 Nathaniel Choate. David  
and Goliath.**  
925 Bronze struck.

**Obv** Massive warrior-giant Goliath seated  
bearing sword and buckler, upheld my five  
struggling assistants, **LET HIM NOT BOAST  
WHO PUTS HIS ARMOR ON ●.**

**Rev** Youthful David cleans sword, seated with  
Goliath's severed head, the giant's sword and  
armor being carried by assistants, **AS HE  
WHO PUTS IT OFF, THE BATTLE  
DONE, ● NC. © '61 ●.**

In From the Artist, Choate notes that his  
medal's legends are excerpts from a poem by  
Henry Wadsworth Longfellow, finding the two  
Biblical figures an ideal shorthand for war and  
human striving in general. "Preparation for any  
encounter is not an end in itself. This design is  
made to suggest a e medal with its high relief  
and very full content, enriched by reduction  
and patina.

The bluster of preparation and the  
energies of arming are all about Goliath – while  
the quiet and more peaceful surroundings of  
David emphasize that the storm is over and the  
rewards are being placed away for future  
enjoyment.

It is a gentle reminder that war is not the  
aim of life and that sometimes a small effort at  
the right moment and well directed is better  
than all the armaments in the world. That

youth, too, with a fresh outlook, can make little  
of the greatest obstacles."

Artist Choate used the form 'Nat' in his  
brochure, though the full 'Nathaniel' appears in  
the SOM edge marking. Born in Southboro,  
Massachusetts in 1899, he graduated Harvard  
in the Class of 1922, proceeding to Paris for  
advanced study at the Academies Colorossi and  
Delecluse. Extensive travel in Europe, Morocco  
and the Sudan followed by residence near the  
famed Italian marble quarries at Carrara  
widened his artistic outlook.

Up to 1961, Choate had gained the  
Medal of Honor of the Architectural League for  
his second New York exhibition, with a lengthy  
roster of significant commissions including  
bas-reliefs for the Federal Building of the 1939  
New York World's Fair and the statue Alligator  
Bender for Brookgreen Gardens, S.C. He  
served as vice-president of the National  
Sculpture Society and was Academician of the  
National Academy of Design.

He contributed the medal of jurist and  
legal commentator Joseph Story to the medal  
series of the Hall of Fame for Great Americans  
at New York University.

**EDGE AND PATINA VARIETIES  
OBSERVED:**

**1. THE SOCIETY OF MEDALISTS  
64<sup>TH</sup> ISSUE – NOV 1961 NATHANIEL  
CHOATE, SC. Edge B, small BRONZE.**  
*Bright golden tan.*

**2.** Same SOM edge inscription, Edge **E.**  
*Tan-gold, nearly matte.*

**Letters to the Editor**

In a letter too long to be quoted in its  
entirety, Alex Shagin describes the low estate  
into which medal making has fallen. He  
concludes:

In our sincere efforts to revitalize the  
noble practice of medal making it's hard to

expect any new results if we allow the same mistakes to be repeated over and over again.

Looking today at the growing vibrant market for the collectibles and the fabulously high prices fetched how can we afford not to feel obligated to reinvest some of our profits into the future generation of the masterpieces that will become more coveted by the collectors a hundred years from now.

With my 35 years of a career in medallic art, both, in the Old and the New Worlds, I will be glad to welcome any initiative promoting the venerated art form based upon passion, fairness and professionalism.

Reader response to Alex' letter and our project for our own medal will be warmly welcomed.

John Adams

John,

I enjoyed your comments and those of other contributors on the John Ford Part XIII medals. You referenced a couple of books in short hand and I am not sure if I have the right references i.e. Van Loon, Pax in Nummis, and Medallic Illustrations. What do they refer to?

Thanks,

Jan Monroe

Earl,

The volumes I referenced belong in the library of every collector of historical medals. Timeless classics, these are:

- 1) *Historie Metallique des XVII Provinces de Pays-Bas*. Five volumes by Gerard van Loon. Published in the Hague in 1732. Available in Dutch as well as French. Excellent line drawings and historical documentation.
- 2) *Medallic Illustrations of the History of Great Britain and Ireland*. Compiled by

Edward Hawkins, Augustus Franks and Herbert Grueber. All three authors were on the staff of the British Museum, whose collections supplied most of the examples described. First published in 1885, MI covers the period through George II in two volumes, plates separate. (Reprinted in 1978).

In 1911, Grueber updated the text and plates in a single folio volume. This was reprinted by Quarterman Circa 1980.

- 3) *Pax in Nummis* (also known as *Collection Le Maistre*) was compiled by Jacques Schulman in 1912. Without doubt "Pax" covers the most complete collection of medals relating to European Peace treaties ever formed. Written in French, the collection is re-issued as an auction catalogue by Schulman in 1913.

*Pax in Nummis* appears regularly in numismatic book auctions and typically sells for \$200-300. Originals of "MI" cost more but reprints are available for \$100-200. Van Loon costs real money—i.e. \$1500 and up depending on the quality of the bindings. For one who has interest in the subject, all three works will repay their cost many times over.

John W. Adams

John,

I just recently purchased this item (James Russell Lowell Medal) and I have been tracing its roots and have found much information about things that are close but not quite there.

First, I would like to know the value of this 1910 Medallion in very good condition. It is the smaller medal of the "Hall of Fame of Great Americans New York University." .999 silver and the serial number is: 971. Can you tell me how many were made? How can I find out more??

I enjoyed your web site tremendously and will probably be visiting it often.

Thank you.

Paula S. Mulherin  
Genealogist (Mulherin, Spencer, Lowell,  
Staples, Varney, Bowker)

Paula,

The club itself does not provide valuations but I have forwarded your inquiry to a couple of members who may be able to help you.

John W. Adams

Hi John:

"Authors Q. David Bowers and Katie Jaeger invite your participation in selecting the Top 100 Greatest U.S. Tokens and Medals for an upcoming book to be published by Whitman. The list will be selected by vote from among those numismatic items nominated by a board of experts, and MCA members are sought to be among those voting. If you are a knowledgeable enthusiast in the field of American tokens and/or medals, and would like to participate as a voter, please contact Dave Bowers at PO Box 1804, Wolfeboro, NH 03894 or email Dave at [qdavid@anrcoins.com](mailto:qdavid@anrcoins.com). Proper credit will be given for involvement in the project."

Thanks a bunch! Talk to you soon.

John Kraljevich