

*The Newsletter of Medal Collectors of America*

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**Dues:** \$20.00/Year

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**Important Dates**

July 28<sup>th</sup>, 3:00 p.m., Membership Meeting at ANA Convention

July 27<sup>th</sup>-30<sup>th</sup> ANA Convention in San Francisco

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

CHECK OUT OUR WEBSITE EVERY MONTH

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

## From the Editor

This issue contains the third and final articles for David Menchell's opus on French and Indian War medals and for David Alexander's landmark descriptions of the SOM SERIES. Both articles are classics: we will reprint them in a standalone format if 10 members (only ten!!) so request. There will be no charge for the reprints but we do want to be certain that they will be appreciated.

As MCA approaches its annual meeting in San Francisco, the state of our club is healthy. Membership is growing, as is our bank account. The MCA Advisory has posted 21 consecutive monthly issues and, most important the content has been of high quality.

One challenge for us is what to do next. Unlike other specialties, medals are not homogeneous. Collectors of mint medals or SOM medals or Renaissance medals would seem to have very little in common. However, if one ponders the subject, there is more commonality than one might suspect, witness topics such as medal-making, medal preservation, research methodology, collecting methodology, design tradition, rules governing legends, etc. We would hope to attract more articles for the Advisory on these subjects. It would be even better to get together at conventions to discuss our mutual medal madness, as well as have the fun that comes with talking to kindred spirits.

Changing the subject, our congratulations go to our distinguished member Donald Scarinci. Don was invited to join the Citizens Coinage Advisory Committee hard on the heels of the publication of his new book: "David Brearley and the Making of the United States Constitution." Hearty congratulations for a truly impressive pair of achievements.

George Kolbe's auction of the second installment of John Ford's library contained large amounts of unique material. We hope that lucky members who bought lots will share their acquisitions with us, whether or not the material pertains to medals. Most collectors of medals also collect knowledge.

We note that the ANR auction of June 30th contains a lovely example of the Libertas America medal in silver. The piece, which is provenanced to Harry Bass, has been graded MS 65 by PCGS. Hopefully, encapsulation of medals will be a short-lived phenomenon.

## The Society of Medalists (Part III)

### The Art Medal Defined

(by David T. Alexander)

### 1935 #11. LORADO TAFT. Ontario Sends Greetings to the Sea.

**Obv** Elegant woman facing r., two dolphins meld into field, ONTARIO SENDS GREETINGS TO THE SEA.

Rev **Taft's Fountain of the Great Lakes at the Chicago Art Institute, inspired by the artist's recollection of the Danaides, passing crenulate shells of water from ONTARIO. MICHIGAN. HURON. SUPERIOR. ERIE. Signature raised L.T. © lower r.**

Taft wrote, "As young boy I was fascinated with the story of the Danaides, "those beautiful sisters who were eternally occupied in the hopeless task of carrying water in a sieve, -- no, in 40 sieves. To my youthful imagination, they made the most lovely groups and it was unspeakably pathetic to think of them thus punished for killing their husbands -- something that might happen in any family!"

Taft lamented his fountain's use by street derelicts for bathing and less mentionable purposes. The fountain had its birth as a project for a sculpture class, "...there came a glimpse of our American Danaides engaged throughout all time in sending the sparkling waters of our mighty inland seas on their never-ending round. The 49 daughters of Danaus are reduced to a reasonable modern family of five and their cruel atonement has become a glad duty, cheerfully performed."

Taft confessed to modifying geography to fit his fountain onto the medal, Superior now kneels to fit herself into its confines, and Ontario stretches her hand not toward the distant sea but toward St. Louis. This medal, like MacNeil's *Hopi Medal*, lent itself to a remarkable range of distinctive patinas. It remains one of the most graceful compositions of the entire series.

#### EDGE AND PATINA VARIETIES OBSERVED:

##### 1. THE SOCIETY OF MEDALISTS

ELEVENTH ISSUE. A. Deep reddish-brown with hints of green around the reliefs.

2. Ditto. Deep red-brown with a more lavish application of sea green.

3. Ditto. B. Pale blue-green covers fields and devices.

4. Ditto. I. Very uniform pale sea green covers both sides.

#### 1935 #12. ANTHONY DeFRANCISCI. *Fiat Vita*.

**Obv** This planchet achieved a cloud-like effect by its irregular scalloping. The convex obverse features a hand wreathed in flame at the wrist, holding an somewhat insouciant infant before clouds and stylized lightning, FIAT – VITA flanking. Signature large double-circle ©FRANCISCI •••

**Rev** Swirling gas clouds, stars and lightning suggest the creation of the cosmos.

DeFrancisci, creator of the 1920 Maine Statehood and the 1921 Peace dollar, offered a scientific description of his concept. "In choosing the subject of 'Creation' for this medal I tried to crystallize in a few inches of space the general belief held by astronomers the world over that out of the gigantic masses of swirling matter, dotting various sections of our visible firmament, worlds come generally into being.

The advent of life, either in its rudimentary or complex organism, is based on the hypothesis that life could evolve and endure of all planets receiving heat and light from a central orb."

During a long career, DeFrancisci created many outstanding medals and works of monumental sculpture, including the Independence Monument in New York's Union Square. He received the J. Sanford Saltus Medal from ANS and the Lindsey Morris Award from the National Sculpture Society before his innovative SOM medal. His Robert E. Lee medal saw release during the Civil War Centennial.

#### EDGE AND PATINA VARIETIES OBSERVED:

1. SOCIETY OF MEDALISTS TWELFTH ISSUE. on two divided segments. A. Lightly antiqued with little highlighting of the reliefs.

2. SOCIETY OF MEDALISTS TWELFTH ISSUE on one segment. A. Boldly antiqued with brighter fields strongly highlighted by steely toning outlining the reliefs.

3. MACO/ .999 SILVER only. Telemarketer issue noted above.

#### 1936 #13. R. TAIT McKENZIE. *Rejoice Young Man in Thy Youth*.

Obv **Line of four runners, flying geese overhead, slim whippet racing below. Anepigraphic, this side is today often shown as the reverse.**

Rev **Nude athlete putting the shot, REJOICE/ OH/ YOUNG – MAN IN/ THY – YOUTH. Angular ligate RTM upper l, 19 – 36 flanking**

The medal appeared coincident with the Olympic Games in Berlin. Its design reminds us that while McKenzie was an acclaimed sculptor of war monuments for cities as diverse as Edinburgh, London, Cambridge, Ottawa, Philadelphia and Washington D.C., he is best known to medal collectors for his brilliant medallic treatment of athletic subjects. His works include several that were struck for years by MACO, notably *The Joy of Effort, Three Punters* and the complex *Shield of the Athletes*.

McKenzie wrote in his *Message*: “The last fifty years has shown a revival and spread of interest in competitive athletic sports and outdoor life that has no parallel in the history of the world... As one who has followed this great movement from its inception to maturity, I have chosen two phases of it for the thirteenth medal issued by the Society.”

The subject of speed on the obverse, the artist stated, is universal, but can be easily identified with the ancient Olympic Games. Putting the shot is an event that played a prominent part in the modern Olympics, which began in 1896 under the leadership of Baron Pierre de Coubertin. When McKenzie sculpted his medal, only forty years had elapsed, and the Games of the Tenth Olympiad had just celebrated in Berlin. The artist’s chosen inscription, “Rejoice, Oh Young Man in Thy Youth” was taken from the Book of Ecclesiastes (11:9).

Like Laura Gardin Fraser’s 1930 first SOM medal, the McKenzie design is known only in varying shades of tan-gold.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS THIRTEENTH ISSUE. A. Tan-gold.
2. Ditto. F. Distinctly more golden.

**1936. #14. ALBERT STEWART. SAVAGERY OF WAR – PEACE.**

Obv **Man leaning on plow gazes right toward a military cemetery, .MAN. - .SEEKS./ .TO. TURN – FROM. THE./ .SAVAGERY - .OF. WAR. .1936/.© in exergue, raised A.S. below base r.**

Rev **Winged figure in flight over mountains, holding olive branch, PEACE. in exergue.**

In comparison to earlier artists, Stewart’s *Sculptor’s Message* was an exercise in brevity. “In arriving at the subject matter for a contemporary medal, I was guided by the belief that man’s voice of protest against war is growing from an inaudible whisper to a resounding concordance, which may bring ‘between all men peace and good fellowship.’”

There was certainly a groundswell of sentiment for peace throughout the world in the mid-1930’s, from the Oxford Pledge to Moral Rearmament. Nonetheless, 1936 was notable for its violence. Making headlines were the Italian conquest of Ethiopia, the Spanish Civil War, Stalin’s purges in the Soviet Union, expansion of Japanese aggression in China, the Arab revolt against the British in Palestine and the consolidation of the Hitler dictatorship in Germany.

At the time of his SOM medal release, Stewart was a recognized creator of sculptural friezes, doors and panels, sculpture in the round and especially garden sculpture. His list of honors was extensive, though he was only 36, including the Silver Medal of the Beaux Arts Institute of Design, the Ellin P. Speyer Prize of the National Academy of Design, and the

Avery Prize of the 1932 Architectural League Exhibition.

EDGE AND PATINA VARIETIES  
OBSERVED:

1. THE SOCIETY OF MEDALISTS  
FOURTEENTH ISSUE. B, BRONZE on same line as MEDALLIC ART CO. N.Y. Rich deep reddish brown.
2. Ditto. B, word BRONZE is placed a line higher than MEDALLIC ART CO. N.Y., arguing two separate punches.

**1937. #15. ROBERT I. AITKEN. Omnia Vincit Amor.**

**Obv** Artfully draped couple embracing, woman in foreground, Latin **OMNIA/ VINCIT – AMOR**, Love Conquers All. Winged Scarab in exergue.

**Rev** Same couple seen from the other side, man in foreground (Concordant design), upper r. **ALL/ MAN-/ KIND/ LOVE A/ LOVER.** Winged scarab is now an oval enclosing reversed incuse *AI/ TK/ EN*.

Aitken's commentary included a splendid linking of all the elements of an art medal. "In making a medal or medallion the main problem is to add, if possible, to its metallic alloy the one ingredient which makes bronze imperishable – Beauty – Beauty in thought and execution. For Beauty inspires Love – Love creates Beauty.

With the above in mind this Medallion began to enfold a symbolic group of two figures, interwoven into a composition which appears to penetrate the bronze so that one side is the completion of the other. To inject the thought that 'Love is immortal' the winged scarab, symbol of immortality, which also seems to be embedded in the bronze, was added."

By 1937, Aitken was already past president of the National Sculpture Society,

past vice president of the National Academy of Design and the Architectural League of New York. He designed the Panama-Pacific Exposition \$50 gold pieces that are a highlight of U.S. commemorative coinage.

EDGE AND PATINA VARIETIES  
OBSERVED:

- 1, THE SOCIETY OF MEDALISTS  
FIFTEENTH ISSUE. B. Light red-gold.
2. Ditto. Brighter gold, a later strike purchased from SOM.

**1937. #16. CHESTER BEACH. FATHERS & SONS, PEACE & WAR**

**Obv** Five nude youths bear father's bier, youngest carries laurel wreath, oak spray lies on body, **.IN PEACE SONS BURY THEIR FATHERS.** *BEACH/ © 1937* at lower l.

**Rev** Gaunt, wolfish father bears son's corpse from battlefield as vultures swoop at l., **.IN WAR THE FATHERS BURY THEIR SONS.**

Sculptor Beach stated, "The thought of the medal is a simple, universal one when men pause to think straight; for that reason I have designed the medal as of no particular period. The Greeks probably put it most tersely, 'In Peace the Sons bury the Fathers, in War the Fathers bury the sons.'

Are our young men to be buried almost before mature manhood, under long rows of stone crosses, or are they to round out their lives and in turn be buried in reverence by their sons in peace? A thought to keep well before our vision as present war clouds again surround us."

Peace and war would provide more than one medalist with inspiration throughout the career of the Society. Here is a stark, somber message in sculptural firm, far more realistic

than Albert Stewart's 1936 Peace Medal. This medal was released with a distinctly brass-gold coloration, and its patina variations are less dramatic yet distinct.

Beach designed the 1923-S Monroe Doctrine Centennial half-dollar; he modeled the 1928 Hawaiian half dollar and designed the 1935 Hudson, N.Y. commemorative half dollar.

#### EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS SIXTEENTH ISSUE CHESTER BEACH SCULPTOR. B. BRONZE distant. Olive-tan. 4mm thick.
2. Ditto, tan-gold. B.
3. Ditto, G. Bright gold, 5mm thick.

#### 1938 #15. A. STIRLING CALDER. DANCE OF LIFE

**Obv** Nude mother holds spirited infant with ball. **THE DANCE OF LIFE STARTS EARLY, AND GOES ON.** Roughly textured fields, sans-serif lettering.

**Rev** Nude male pulled, pushed by Pleasure and Pain, **WITH PLEASURE – PAIN AND THE PROTAGONIST.** Signature *A – S – C* between legs.

Calder wrote a profoundly philosophical message *From the Artist*. "It has been a privilege to design a medal with a subject of the kind that has always fascinated me, and the conception of LIFE AS A DANCE, into which one is launched early, and held throughout life is one of these and has been very compelling.

"I conceive of our introduction to the dance as beginning with the first infantile response to the unconscious urge of the electric surge of life. Then, as life goes on, our dance

continues subject to the experiences of the cosmic rhythms that compel some sort of willing or reluctant acceptance. For this is not the sort of dance to which one may refuse to respond to Nature's piping – and still live. Our acceptance of life imposes the dance.

And, as all our experiences are either pleasant or painful, and as each one of us is the chief actor in his or her little drama, I have made the protagonist dancing between pleasure and pain. A gay dance, a grave dance, a weary dance, a furious dance, but always persistent is this dance of life, where the better dancers lead the better lives and inspire the laggards."

The artist was 68 years of age when he designed this medal, and had an exceptionally distinguished career including leading artistic roles at the 1900 Pan American Exposition, 1903 Louisiana Purchase Exposition, 1909 Alaska-Yukon-Pacific Exposition, 1915 Panama-Pacific Exposition. His monumental sculptures were exhibited from New York to Miami, San Francisco to Valley Forge. A major overseas commission was his Leif Ericsson statue at Reykjavik, hailing the Millennium of Iceland's historic parliament, the Althing.

Here is one of the most distinctive treatments of the medallic field thus far created in the series. The goldplate allowed for minimal variation of patina.

#### EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS SEVENTEENTH ISSUE A. STIRLING CALDER. B. Subdued goldplate.
2. Ditto. Bright goldplate.

#### 1938 #18. GERTRUDE LATHROP. CONSERVE WILDLIFE.

**Obv** Wood Duck preening, new fern fronds uncurling in background, CONSERVE

WILD . LIFE. Signature raised G.K.  
LATHROP/ ©

Rev **Pronghorn (traditionally called “Antelope”)** with barrel cactus, an epigraphic.

Famous as a wildlife sculptor, Gertrude Lathrop’s extensive commentary *From the Artist* could have been written by any passionately committed 21<sup>st</sup> century ecologist. In her timeless message, she praised conservation-minded sportsmen, denounced ignorant predator-killing farmers, inhumane animal traps, the use of furs in ladies’ fashions, indiscriminate use of poisons and reckless slaughter of species after species of birds and animals.

She chose the Wood Duck because it personified the species endangered by heedless draining of wetlands, the pronghorn because in 1938 it survived almost wholly on reservations. Fortunately, many of the birds and animals she listed as on the cusp of extinction have flourished in the following years.

“The way to save them is to attempt to provide them with conditions under which they will thrive, and not to kill them. There are many of us who will fight for them, that we may see them, not only behind glass, but running, walking, flying and swimming as they fulfill the mission for which they were created.”

Lathrop’s animal sculptures were widely acclaimed, and her artistic integrity made her a valued SOM board member for many years. Her 1936 Albany and 1938 New Rochelle half-dollars brought her distinctive animal nature art to U.S. commemorative coinage. Albany’s beaver gnawing a maple branch and the resplendent figure of John Pell, Lord of the Manor of Pelham receiving his “one fatted calfe” from New Rochelle’s Huguenot settlers are among the finest design features of the 1892-1954 series.

**EDGE AND PATINA VARIETIES OBSERVED:**

1. THE SOCIETY OF MEDALISTS EIGHTEENTH ISSUE 1938 – GERTRUDE K.LATHROP, SCULPTOR. B. Tan-gold, hint of olive. Rims sharply squared.
  2. Ditto. B. Clear gold. Squared rim.
  3. Ditto. D. Subtly rounded rims.
- 1939 #19. EDWARD McCARTAN. Old World – New World.**

**Obv** Kneeling mother with child cowers before Four Horsemen of the Apocalypse in sky above, serpent-like gas mask at her knee, castle, and ancient ruin in background. Exergue THE OLD WORLD/ 1939. E. McCARTAN/ ©.

**Rev** Radiant sun, Mother in 1930’s dress, child with book, basket of flowers, skyscrapers left, forest right, all under radiant sun. Exergue THE NEW WORLD/ 1939.

McCartan sounded a concept that was shared by millions of Americans during the 1930’s. Disillusioned by the post-World War I settlements, most Americans wanted no further overseas military adventures. In *From the Artist*, he stated “The broad Atlantic Ocean thankfully isolates us from forces which destroy life and liberty and which impede the normal pursuit of happiness.

I have attempted to portray the fortunate position of the American home maker contrasted with her European sister who lives from day to day in a paralysis of fear and hate and regimentation. The Four Horsemen of the Apocalypse – Pestilence, Death, Famine, War – are riding high across the Eastern Hemisphere.

I hope that in design and execution the medal has merit not only because it symbolizes the social forces which influence the lives of the Old World peoples and the New World peoples but also because it is a permanent, artistic record of rapid fire events in 1939.”

The “broad Atlantic” and broader Pacific were no longer the effective barrier McCartan envisioned in his message. On December 7, 1941, America’s isolation was ended forever. His medal’s specific symbolism remained accurate, however. American mothers were still free from the direct attack suggested on this medal’s reverse until the coming of the Atomic Age.

McCartan was 60 years of age in 1939. He had been a student of Herbert Adams, Hermon MacNeil and George Gray Barnard. He was an Academician of the National Academy of Design as well as a leader of the National Sculpture Society, New York Architectural League and Beaux Arts Institute and recipient of most major American sculpture awards by 1939.

EDGE AND PATINA VARIETIES  
OBSERVED:

1. THE SOCIETY OF MEDALISTS  
NINETEENTH ISSUE 1939 EDWARD  
McCARTAN SCULPTOR. B. Tan-gold.
2. Ditto. H. Smooth gold with hint of olive.

**1939 #20. JOHN GREGORY. Ceres  
Blessing.**

Obv **Smoothly stylized wheat-crowned bust  
r., rising from lower field, wreathed in cloud.  
Sans serif legend CERES’ BLESSING SO IS  
ON YOU, large raised signature JG © 39  
below.**

Rev **Full-blown rose, rose buds with bees  
flying at left, SCARCITY AND WANT  
SHALL SHUN YOU.**

In his eloquent message *From the Artist*, Gregory called this “A Betrothal Medal,” inspired by the fourth act of Shakespeare’s *The Tempest*. “In the development of the scene, after the betrothal of

Ferdinand and Miranda, Prospero would bestow upon the eyes of the young couple some vanity of his art.” His industrious servant Ariel and his own supernatural machinery produce “A Masque,” assisted by Iris, Ceres and Juno.

Ceres’ then sings a song of blessing upon the “blessed lovers.”

*Earth’s increase, foison plenty,  
Barns and Garnerers never empty;  
Vines, with clust’ring bunches growing;  
Plants with goodly burden bowing;*

Spring come to you at the farthest  
In the very end of harvest!  
Scarcity and want shall shun you;  
Ceres’ blessing so is on you.

Without its descriptive brochure, Gregory’s medal fails to connect through design alone the bold Shakespearean origins of the artist’s thought. By itself, it suggests only a kind of generic paen to the goddess of agriculture.

The English-born Gregory had studied at the Art Students League in New York, London’s Lambeth School and Paris’ Ecole des Beaux Arts. Unlike McCartan (who was born in the same year) Gregory published a decidedly terse listing of professional honors limited to four paragraphs.

EDGE AND PATINA VARIETIES  
OBSERVED:

1. THE SOCIETY OF MEDALISTS  
TWENTIETH ISSUE JOHN GREGORY –  
SCULPTOR. A. plus GOLD PLATED.
2. Ditto, but no sculptor’s name. G. Smooth  
gold-bronze, without actual gold plating.

**1940 #21. EDMOND AMATEIS. Aesop’s  
Fables**

**Obv** A crowned hawk cries out defiantly while gripping a slain dove. THE DOVES ELECT A HAWK THEIR KING.

**Rev** A dog with food in its mouth greedily watches his own reflection in water, getting ready to drop the real food to snap at the reflection. LOSE NOT THE SUBSTANCE FOR THE SHADOW. Raised signature E. AMATEIS ©

Amateis, working in his studio-home in Brewster, N.Y., was inspired by Sir Roger l'Estrang's translation of Aesop's Fables. In his *From the Artist*, he noted "I selected them for their enduring timeliness, but leave their interpretation to the beholder, as best suits his sociological, political or economic inclinations.

THE KITE, HAWK AND PIGEONS. The *Pigeons*, finding themselves persecuted by the *Kite*, made choice of the *Hawk* for their Guardian. "The *Hawk* set up for their Protector, but under the countenance of that Authority, makes more havoc in the *Dovehouse* than the *Kite* could have done in twice as many months.

THE MORAL. *'Tis a dangerous thing for People to call in a powerful and ambitious Man for their Protector: and upon the clamour of here and there a private Person, to hazard the whole Community.*

A DOG AND A SHADOW. As a *Dog* was crossing a River with a morsel of Food in his Mouth, he saw (as he thought) another Dog under the water, upon the very same adventure. He never consider'd that the one was only the *Image* of the other, but out of Greediness to get both, he chops at the *Shadow*, and loses the *Substance*.

THE MORAL. *All covet, all lose; which may serve for Reproof to those that govern their lives by Fancy and Appetite, without consulting the Honour and Justice of the Case."*

The Hawk and Dove fable were apropos of the world of 1940, with outstanding examples of "powerful and ambitious" men at

the helm in Berlin, Rome and Moscow, to name a few. The dog and reflection has echoes throughout an increasingly materialistic consumer society 60 years later, then "I want it all" is a cry heard at every turn.

Amateis was a well-established monumental and sculptural relief artist in 1940, trained at the Beaux-Arts Institute of Design, Academie Julien in Paris and the American Academy in Rome. He was an active member of the National Sculpture Society, the Architectural League of New York, the National Academy of Design and the Artists Fellowship.

EDGE & PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS TWENTY FIRST ISSUE 1940 EDMOND AMATEIS SCULPTOR. A. plus SILVER PLATED. Silver surfaces with little contrasting antiquing.
2. Ditto, no Sculptor's name. B. (BRONZE, nothing about plating). Boldly contrasting antiquing.
3. Ditto, plus Sculptor. G. Boldly contrasting antiquing.
4. Ditto, plus Sculptor's name. G. Without plating, bright brassy-gold.

## 1940 #22. WALKER HANCOCK. OTHER TOWERS

**Obv** Muscular nudes raining fluted pillar, THERE WILL BE OTHER TOWERS, exergue with roundel date (19) FOR THEE TO/ BUILD (40). © HANCOCK at left.

**Rev** Shattered oak stump with two hardy well-leaved shoots growing under brilliant sun, anepigraphic.

Hancock was 39 when he designed this magnificently optimistic medal. In *From the*

*Artist* he stated, “The theme of this medal is the Victory of Man and Nature over the Powers of destruction. As the earth renews itself after the ruin of storm, so man must rebuild his towers – material and spiritual – after the reach of war.

The inscription on the obverse is taken from Longfellow’s *Castle Builder*. If an inscription had been required for the reverse none more appropriate could have been found than the following lines from *In Time of Mistrust* by Robert Hillyer:

And in this shattered forest which I  
thought  
Destroyed beyond the hope of future  
springs,  
The lonely guard against oblivion  
wrought  
Its dream of new leaves and returning  
wings.  
As in a shattered world, the lonely few  
From the old wisdom must create the  
new.

Hancock led a long and illustrious career beginning with study at the St. Louis School of Fine Arts, Pennsylvania Academy of Fine Arts and the American Academy in Rome. His work was widely acclaimed in the diverse fields of monumental sculpture, portrait statuary, the medal and such decorations as the Marine Corps Expeditionary Corps Medal and U.S. Air Mail Flyers Medal of Honor. He was a long-time backer and board member of SOM. He created the Eisenhower Inaugural Medal of 1953 and the Eisenhower-Nixon Inaugural Medal in 1957.

#### EDGE & PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS  
TWENTY SECOND ISSUE 1940 –WALKER  
HANCOCK SCULPTOR. A. Deep glossy  
hematite red.

2. Ditto. A, wide space between NY  
BRONZE. Light reddish brown.
3. Ditto. A. Light graphite brown, knife-sharp  
squared rims.
4. Ditto. A. Dark graphite brown, squared rims.

## MEDALS OF CONFLICT, MEDALS OF CONQUEST:

### THE NUMISMATIC LEGACY OF THE FRENCH AND INDIAN WAR – Part 3

(By David Menchell)

#### The War in the Caribbean

As England and France vied for territorial domination in North America and the Indian subcontinent, the conflict eventually grew to encompass their colonial possessions in the Caribbean. The great wealth of the sugar-producing islands of the Caribbean made them important prizes during the colonial wars. While the island authorities had erected forts for defense of their ports, the islands remained extremely vulnerable to attack. Unlike the settlements on the mainland, very few regular troops were stationed on the islands, since the planters refused to contribute toward their pay during peacetime. Local island militias were small and poorly trained. The main defense of the islands was provided by the British and French navies. While the French sent fleets from Europe for specific purposes in the West Indies, the British maintained permanent squadrons in the region. This often gave England a tactical advantage, as the French fleet was often delayed and unable to respond to British attacks on French possessions.

No major battles occurred in the West Indies until 1759, when a British naval force unsuccessfully attacked Port Royal in Martinique. The squadron, under Commodore John Moore, then turned against Guadeloupe,

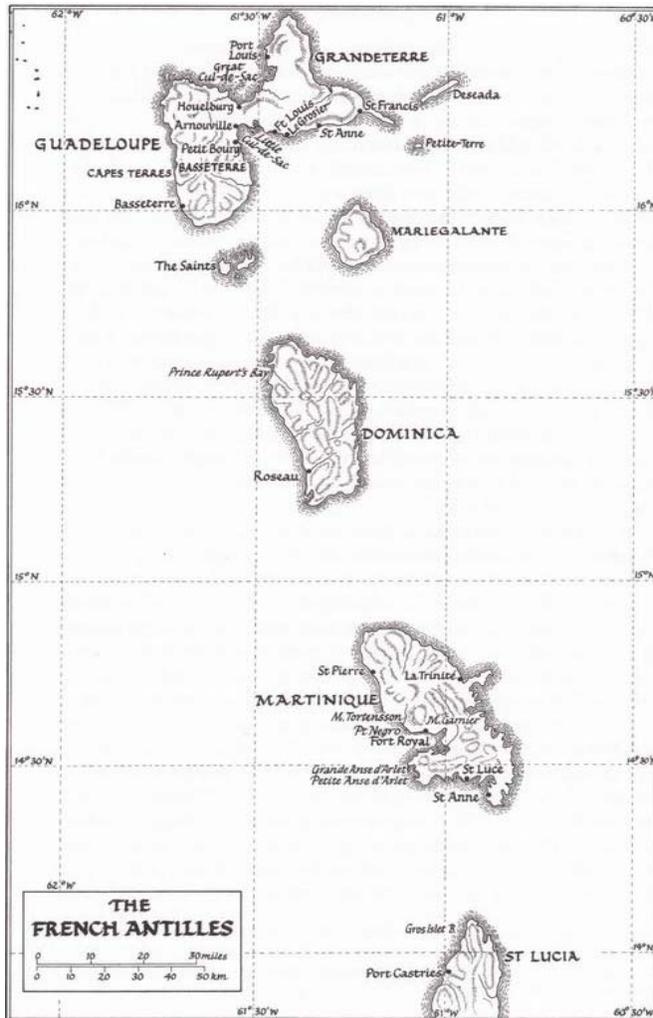
seizing the port of Basse-Terre and besieging other French positions on the island. During the siege, over half the British troops became ill from tropical diseases and the British commander died. His successor, Brigadier General John Barrington, decided on a war of attrition, attacking and plundering outlying plantations rather than the main French positions. Many of the French militia deserted and the island surrendered on May 1<sup>st</sup>. A French fleet arrived several days after, too late to rescue the island.

Following the conquest of Canada in 1760, the British were able to concentrate their efforts on the West Indian campaign. Troops sent from Canada took Dominica in June 1761. In November, Admiral George Rodney arrived in Barbados with 13,000 British soldiers. Joining with General Monckton and additional Canadian troops, British forces sailed to Martinique in January 1762, taking Port Royal after only three weeks of siege. Again, a French squadron reached Martinique after the island had fallen to the English. With Martinique gone, the British quickly subdued Saint Lucia and Grenada.

Fearing British domination of the Caribbean, Spain entered into a secret pact with France on August 15<sup>th</sup>, 1761, obligating Spain to enter the war against England by the following May. England, however, declared war with Spain on January 4<sup>th</sup>, 1762, and began arranging for an assault on Cuba. Admiral George Pocock, commander of the Havana fleet, transported 15,000 British soldiers under the command of George Keppel, Duke of Albemarle. Pocock surprised the Spanish, traveling north of the island through the dangerous Old Bermuda Channel and landing east of Havana on June 7<sup>th</sup>. After a two-month siege, the fortress of Morro Castle fell in August 1762. Some 5,000 troops died of fever and dysentery; only 500 died in battle. The British profited from the enormous amount of

captured booty, which included 12 Spanish ships of the line and over 100 merchant vessels. The conquest of Havana was the last major engagement of the Seven Years' War.

The British officers, Barrington and Moore, are honored on a medal issued for the victory at Guadeloupe. The island conquests and victorious commanders are listed on the George III Victories medal of 1762. A Spanish medal honors the two Spanish commanders at Morro, Don Luis Vicente de Velasco and Vincentio Gonzalez, both killed in the final assault. The naval bombardment of Port Royal in Martinique was used to illustrate brass tobacco boxes produced in Germany, as were other important events of the Seven Years' War, including the subsequent peace negotiations.



A map of French possessions in the Caribbean captured by the British during the latter part of the Seven Years' War.

### Guadeloupe Surrenders

Another in the series of medals sponsored by the Society for Promoting Arts and Commerce, the devices on this medal are also fashioned after Classical Greek and Roman models. The standing figure of Britannia helps a kneeling woman holding sugar cane, the prized commodity of this West Indian island. The reverse depicts a standing Pallas Athena holding a trident and standards, symbols of the navy and army forces, with one foot on the prow of a ship and the other on land, also symbolic of the dual assaults by land

and sea. Named on the reverse are John Moore, Commodore of the Naval Fleet, and Major General Samuel Barrington, who commanded the Army. The silver medals were likely awarded to officers who distinguished themselves during the campaign. An example in silver with the edge lettered WILLIAM PITT ADMINISTRING honors the wartime Prime Minister whose policies were largely responsible for Britain's military success. It is known that Society founder Thomas Hollis presented similarly lettered specimens of the Goree Taken and Quebec Taken medals to Pitt himself.



### Guadeloupe Surrenders, 1759

Betts 417

Thomas Pingo, engraver

Struck in silver (very rare) and copper (rare).

Shown in silver – 40.0 mm, 407.6 grains

Also in silver with edge engraved: WILLIAM PITT ADMINISTRING (Extremely rare.)

*Obverse:* GVADALVPE • SVRRENDERS In exergue, MAY • I • MDCCLIX Britannia stands leaning upon her spear, facing left; on her right side a shield with the British crosses; with her right hand she raises a kneeling female figure, who holds a cluster of sugar canes.

*Reverse:* MOORE on the left, BARRINGTON on the right, in perpendicular lines, reading upward. In exergue, SOC • PROM • ARTS |AND • COMMERCE Pallas helmeted, facing to left, with a trident in her right and an antique standard in her left hand; her right foot upon the prow of a galley.

## Tobacco Box : The Glorious Conquest of Martinique



Following the introduction of tobacco to Europe, boxes were created to store and carry the valuable commodity. By the 18th century, tobacco boxes were being produced in the German States and the Netherlands in brass and silver and sold all over Europe and the Americas. They were often decorated with scenes of noteworthy contemporary events and personalities. The two German-made tobacco boxes shown below have die-struck images of two important events of 1762 relating to the war in America. A vignette common to both boxes is the bombardment and capture of

Martinique from the French by the English, which is pictured on the lid of the first box and the box of the second. The legend, DER ENGELANDER GLORIEUSE EROBE RUNG MARTINIQUE D. 4 FEBRUARY 1762 (The Glorious conquest of Martinique by the English, February 4, 1762), reflects the pro-English sentiments of the German engraver, J.H. Hamer. The bottom of this box shows a portrait of Frederick the Great with battle scenes at Prague and Lowositz.



A contemporary illustration of the Morro Castle protecting the entrance to Havana harbor.

## Capture of Morro Castle

Unique in the series of medals produced to commemorate the American campaigns of the Seven Years' War, this piece was struck by the defeated Spanish rather than the victorious British. Issued by the Spanish Academy of Arts, with the authority of Charles III in 1763, the obverse of the medal honors the memory of the royal governor Don Luis de Velasco and commander Vincentio Gonzalez, both killed valiantly defending the Castle against the British. The reverse graphically illustrates the final attack and fateful explosion of the powder magazine which would allow the British troops access to the Castle. The Morro Castle protected the port of Havana since its construction in 1580 and was felt to be impervious to attack. The Spanish defenders were able to resist the repeated British land and

naval assaults for four months starting in March 1762 until its fall on July 30, 1762. This highly detailed medal was done by little-known engraver Don Tomas Francisco Prieto under the supervision of the Academy of Arts.



### Capture of Morro Castle, 1762

Betts 443

Don Tomas Francisco Prieto, Engraver  
Struck in silver and copper (very rare)

Shown in silver – 49.35 mm, 863.1 grains

*Obverse:* **LVDOVICO DE** (in monogram) **VELASCO ET VINCENTIO GONZALEZ** Accolated busts in profile to right, of the two Spanish officers named in the legend. They are dressed in coats having straight lapels, ruffled shirts, mantles thrown back, etc. Velasco wears a wig tied with a

ribbon behind, and locks flowing on his shoulder; Gonzalez wears a medal on his breast which bears a small cross. Under the drapery at the right, **PRIETO**.

*Reverse:* **IN MORRO VIT GLOR FVNCT** (They ended their lives in glory in the Morro Castle.) In exergue, in four lines, **ARTIVM ACADEMIA | CAROLO REGE CATHOL | ANNVENTE CONS | A MDCCLXIII** (The Academy of Arts, Charles the Catholic King consenting, has consecrated this [to their memory] in the year 1763.) View from the harbor of the final assault on the Morro Castle, Havana, and the explosion of the magazine, which carries into the air the bodies of its defenders; at the left are three large men-of-war; at the right, another sinking; a small boat is leaving it, and a larger one is rowed to the right; the British soldiers are storming a breach in the walls, and bodies of troops are seen in the background at the left, and the city and a small vessel in the distance at the right.

### Negotiations and Peace: 1763

Soon after the fall of Havana, England sought a peaceful resolution of the war. George III, new to the throne and anxious to end the conflict, was concerned about the power of the wartime Prime Minister William Pitt. Replacing Pitt with the conciliatory Earl of Bute, George was willing to return some recently captured territories in exchange for a settlement, much to the chagrin of an exasperated English public. The Treaty of Paris was signed at Versailles on February 10, 1763 between England, France, Spain, and Portugal. Five days after, the companion Treaty of Hubertusburg was signed by the remaining allies involved in the Seven Years War, including Prussia, Austria, and Saxony.

According to the terms of the treaty, France surrendered all its territories east of the Mississippi to Great Britain, with the exception

of New Orleans. France then ceded New Orleans and land west of the Mississippi to Spain to compensate Spain's loss of Florida to the English. Control of Havana and Cuba would revert to Spain; France would keep the valuable fishing sites of St. Pierre and Miquelon Islands in the Gulf of St. Lawrence. The Caribbean islands of Martinique, St. Lucia, and Guadeloupe were returned to France, but Grenada was retained by Great Britain.

As a result of the treaty, Britain emerged as the world's leading colonial power, but the war would have other important ramifications for England and her Atlantic colonies. Shortly after the signing of the Treaty of Paris, a large-scale Indian uprising had broken out on the American frontier. The British army was able to quell the revolt after an extended campaign. The need for protection against Indian attacks along the frontier and distrust of the British military convinced many colonists that they had to assume responsibility for their own security. The provincial militias which played an important role in the war were further expanded. Parliament, faced with the financial burden of the war and continuing need for a military presence in the colonies, approved several measures including a series of taxes on the Thirteen Colonies. The colonists did not feel it was their responsibility to pay for the war and protested these actions to an unsympathetic English government. With the passage of the Quebec Act of 1774, the administration of the western territories claimed by the Atlantic colonies was given to the recently acquired colony of Quebec, particularly frustrating Pennsylvania and Virginia's plans for westward expansion and producing greater animosity between Colonial and English authorities. Shortly thereafter, the alienated colonists would resort to armed insurrection against the English, leading to the War for Independence.



Satirical cartoon ridiculing the unscrupulous negotiations preceding the signing of the Treaty of Paris. On the table being bartered are North America, the West Indies, and Manillas [Manila].

### **Dutch Hope for Peace, 1762**

Engraved by prominent Dutch medalist, John George Holtzhey, this medal expresses the desires of the Netherlands for peace in Europe, and concerns that continuing hostilities between England and France in America would delay that peace. The obverse of this medal presents an Indian, representing America, supporting a cupid crowning a column with the figure of Peace. The column displays the Imperial Eagle of Germany with the shields of England and France at its base. On the reverse, Mercury is seated on the Belgian lion, symbolic of the United Netherlands, with boxes, ships and other items of commerce in the background. Dutch fears would be put to rest with the signing of a peace accord the following year.



### Dutch Hopes for Peace, 1762

Betts 442

John George Holtzhey, Engraver

Struck in silver; rare

44.4 mm, 414.2 grains

*Obverse:* **EVROPAE ALMAM NE TARDET PACEM.** In exergue, **MDCCLXII.** (May it not delay the fair peace of Europe). An Indian with bow and quiver supporting a cupid who is placing a figure of Peace on a column which bears the Imperial Eagle of Germany, and on its breast a shield with the fir cone of Augsburg; at base rest the shields of England and France and an anchor.

*Reverse:* **DVRET VSQVE AD EXTREMVM.** (May it endure forever). In exergue, **BELG. FOED.** (The United

Netherlands). Mercury seated upon the Belgian lion who supports in right paw a staff with bundle of arrows and cap of liberty; boxes, cornucopia, etc.; in background on the right a vessel, and on the left the ocean, ships, etc. On socket (or line separating the exergue), **J. G. HOLTZHEY. FEC.**

### Tobacco Box: The Preliminaries to Peace



The negotiations between Great Britain, France, Spain and Portugal producing the preliminary articles that led to the 1763 Peace of Paris are depicted on the lid of this second box. The articles were signed at Fontainebleau on November 3, 1762, this date appearing on this box above the four negotiators. The two groups of opponents flank the opposite ends of the box - England, allied with Portugal (vignettes of Londen [London] and Lisabon [Lisbon] as stated on the box), on the left, and Spain and France (Paris and Madrit [Madrid]) united by the Bourbon Family compact on the right. It expresses the hope that now that peace is concluded for one part of the Seven Years War, the part that affects Germany (the conflict of Prussia with Austria and Russia) will end soon as well. One of the legends expresses the hope that peace between these four participants will also bring peace to their neighbors in Europe **WAS NUN DIESE VIER BESCHLIESSEN KAN DER NACHBAR AVCH GENIESSEN** (What now these four decide, the neighbor can also enjoy)

### The Peace of Paris, 1763

On this medal, the obverse portrait of Louis VX was engraved by the prolific French engraver, Pierre Simon Benjamin Du Vivier. The reverse allegorical scene of Peace holding an olive branch over a captive seated on discarded armaments was done by Holtzhey. Although the British were able to dominate the peace negotiations at Versailles, the French managed to retain control of a substantial portion of her territories in the Caribbean and fishing rights off Newfoundland, as well as ports in India. Lost were Canada and the American territories east of the Mississippi to Britain, with the region to the west going to Spain. It is interesting that the victorious British did not issue a similar official medal to commemorate the peace.



### The Peace of Paris, 1763

Betts 444

Pierre Simon Benjamin Duvivier, J.H.

Holtzhey, Engravers

Struck in gold and silver (very rare), and copper

Shown in copper

41.5 mm, 494.6 grains/41.5 mm, 569.9 grains

Obverse varieties with old bust, and young bust by Marteau

Obverse: LUDOVICUS XV REX CHRISTIANISS. (Louis XV Most Christian King) Laureated bust of the King to right,

undraped. B. DUVIVIER F. on edge of decollation.

Reverse: PAX UBIQUE VICTRIX In exergue, GALLORUM ET BRITANNORUM | CONCORDIA | MDCCLXIII. (Peace everywhere triumphant. Harmony [or peace declared] between France and Great Britain, 1763.) At the left near the edge, J.C.H. (for Holtzhey.) Peace standing, holding in her right hand, extended an olive branch, and in her left a caduceus. At her feet on the left a nude male figure is seated on a battering ram, with flags and implements of ancient warfare.

### Germany at Peace, 1763

This medal celebrates the signing of the Treaty of Hubertsburg on February 15, 1763 by the European allies of England and France. During the period of the Seven Years' War in Europe, Prussia was allied with England against France, Austria and Saxony. Considered a companion document to the Treaty of Paris, the treaty closes hostilities in Europe with the return of Silesia from Austria to Prussia, increasing Prussian power and prestige.



### The Treaty of Hubertsburg, 1763

Betts 446

Johann Leonhard Oexlein, Engraver

Struck in silver

44.4 mm, 338.5 grains

*Obverse:* **NUNCIA PACIS** (The messenger of Peace.) In exergue, **D . 15 . FEBR . MDCCLXIII** (The 15th day of February, 1763), and below, **OEXLEIN**. View of the State house; Peace flying above with trumpets.

*Reverse:* **IAM REDIRE AUDIT**. In exergue, **GERMANIA PACATA**. (Now she dares return. Germany at peace). Peace standing, holding a scepter and a spear of wheat; a landscape in the background and a man plowing.



Betts 447

Daniel Loos, Engraver

Struck in silver; rare

22.4 mm, 39.6 grains

*Obverse:* Same design as Betts 446, except engraver's name, **LOOS**.

*Reverse:* Same legends and design as 446, except head of Peace encircled by clouds, with signs of Leo and Virgo above

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## Letters to the Editor

Dear Mr. Adams:

While enjoying the latest MCA Advisory, I saw something in the last article, "Striking Similarities", that I thought needed correction or clarification, particularly if readers had not seen it originally in Coin World, as is the case with me. The Lyndon B. Johnson medal shown on page 23, while indeed sculpted by Ralph J. Menconi, is not the inaugural medal that the caption would indicate, nor is it the medal referred to on page 25. Rather, this medal is from the Presidential Arts Medals series that Menconi is justly noted for. Johnson's true official inaugural medal was sculpted by Felix deWeldon in 1965, not by Ralph Menconi. Mr. Menconi is also noted, however, for designing the 1969 official inaugural medal for Richard M. Nixon. That medal's reverse design, by the way, was based on a crewelwork rendering of the Great Seal of

the United States done by Julie Nixon Eisenhower. Apart from my comments above, it was a very fine article by Mr. Alexander.

Regards,

Bryce Doxzon

To the Editor:

The letter regarding the medal for Captain Thomas Truxtun (not Truxton), transcribed in the last number of *The MCA Advisory*, does provide an interesting glimpse into circumstances surrounding this fascinating medal, the first made in the United States to recognize Naval gallantry. The June 15, 1808 letter was actually from Thomas Jefferson to Navy Secretary Robert Smith, not Jacob Crowninshield, as revealed by the original script version (Smith's tenure as Navy Secretary was from 1801 to 1809, while Benjamin W. (not Jacob) Crowninshield's was from 1815 to 1818).

MCA readers may be interested to know that we are just now completing a research project on this medal using original and secondary sources. The Truxtun medal was of special interest to the late Stewart Witham, who uncovered some intriguing aspects of its history. However, we have found that the full story takes unanticipated turns that would have surprised even Stew. We ask readers for their patience as we write up our findings; we think the story is an interesting one and hope to have it ready for prime time shortly.

In that vein, we are looking for a specimen of the Truxtun medal *with the large obverse cud* that we may photograph to illustrate the article. Anyone who can help us in this way will, of course, receive full credit.

Jefferson's disinclination to have new dies made can be explained by several circumstances, but we note that he distrusted military power, even America's own, as a potential instrument of tyranny, and the cost of maintaining a military dismayed him. With his fellow Republicans, Jefferson answered British depredations on the high seas during his administration with trade embargoes. While he authorized enough naval power to defeat the Barbary Corsairs in the Mediterranean, the *Chesapeake-Leopard* incident reinforced Jefferson's belief that navies could draw nations into dangerous and unwanted conflicts.

Chris Neuzil  
Lenny Vaccaro  
Todd Creekman

Dear Mr. Adams,

Thanks to Mr. Barry Tayman, I have subscribed to the MCA Advisory. I find this a most rewarding publication, one of special interest since I have for some time formed a collection of the medals and coinage struck for President John F. Kennedy. My collection numbers about 125 pieces.

I hope to present a discussion in the MCA Advisory including a color photograph of a German gold medal honoring John F. Kennedy "Welcome in Germany" designed by Professor Albert Holl struck by Staatliche Munze of Karlsruhe, 1963. I lack information on Albert Holl and with my too limited knowledge of the language am loath to contact Karlsruhe Mint. If you have any knowledge of Herr Holl I should be much obliged. If not, I will proceed with other aspects of this interesting medal.

The medal is cited with brief description in two books in my library,

Medallic Portraits of John F. Kennedy by Edward C. Rochette and The world's Tribute to John F. Kennedy in Medallic Art.

Therefore I seek your cooperation, of course, in submitting this material for your interesting publication.

Further I note in "From the Editor" of Volume 8 Number 5 issue of MCA Advisory your statement—"We hope to see many of you at the ANA convention in San Francisco." As I am not a member of ANA and at this time would like to attend the convention, San Francisco is twenty miles across San Francisco Bay from my home, I would appreciate learning about this convention. Is it open to non-members of ANA?

Continued success to you with the MCA Advisory.

-Thomas F. Gates

Dear Mr. Gates,

Thank you for your most interesting letter. I look forward eagerly to your discussion of JFK medals about which you must be the world's leading expert.

You might ask the ANS for references on Albert Holl. Frank Campbell, the head librarian, is a most obliging fellow who reads German as well as other languages. However, don't give up on writing Karlsruhe Mint—they all are bi-lingual over there.

As for the ANA Convention, a modest registration fee gets you into a huge bourse as well as the meeting rooms where our event will be held. I recommend that you set aside at least one whole day and preferably more.

Sincerely,

-John W. Adams

Dear John,

I was most interested in David Alexander's article on The Society of Medalists as I have a complete set. My first interest started with a visit with William Louth at the factory in New York. We were both members of Lions International and worked to have a 50<sup>th</sup> anniversary issue by MACO. This did not work as their price was too high. All of my issues are bronze except ten issues in sterling when they were first issued in sterling (limited to 700). When the price went up I reverted back to bronze.

I have been with Balfour for 58 years. At one time Bill Louth approached C.R. Yeager to have Balfour represent MACO but he turned MACO down.

Balfour has made a limited number of medallions.

Keep up the good work with the newsletter. I am not interested in the old issues.

Sincerely,

-Charles G. Motley

John,

Have now received my May newsletter and see that an MCA meeting is set for 7/28 at 3:00. I'll try to make arrangements to attend.

For the record, kudos to David Alexander for his Society of Medallists articles in the last two issues of the Advisory--an excellent job. Also, as a fan of the Comitia

Americana series, you might want to take a look at Jeff Starck's article in the 6/6 issue of Coin World--a nice overview with a few interesting points not covered in Clain-Stefanelli.

-Alan Harlan  
John:

Thank you for all your trouble in examining your Kittanning Medal to answer my perplexing question. I have adjusted my COAC text accordingly. Again, Thank You!

Question: Will you hold a MCA board of directors meeting at ANA in San Francisco?

If so, may I make an appeal for a grant to create my M-Chart for measuring medals? This could be a vital tool for medal collectors, particularly those who are cataloging medals for any variety of reasons--for research, for auctions, for one's own collection. It would be an ideal project for MCA to support, as one of these could be mailed to every member, perhaps along with one of your MCA Advisory issues.

I have made all the calculations for the table for this, and written most of the text. The next step is to have an artist design and prepare the "mechanical" for a printer. I will underwrite the cost of printing, but am seeking a grant for the art work (estimated \$500-\$800). What better project for something permanent for every existing member, future members, and perhaps many others in the numismatic field. I see it as a useful tool which certainly would encourage cataloging medals. (And, as you know, medals are the most undercataloged field in numismatics!)

I would send you a prototype for you to show board members of what I have in mind.

-Dick Johnson

(Subject to seeing a design of Dick's device, MCA's Board is enthusiastic about supporting it. If we proceed, you lucky members will receive a free copy with some future issue of the Advisory—ed.)

John:

I read the May issue at lunch today. Put me down as a member who would be interested in an offprint of David Menchell's French and Indian War medals article. Also, I noticed a typo on p. 19, in the entry for the 1932 #6 SOM medal by Flanagan. At the very end, the copyright date is listed as 1993 - shouldn't that be 1933?

-Wayne Homren