

Bowers & Ruddy Galleries

The  
Garrett  
Collection  
Sales



FOR  
THE JOHNS HOPKINS UNIVERSITY  
SALE 3. PUBLIC AUCTION  
OCTOBER 1-2, 1980

*1786 New Jersey Copper  
Date Under Plow Beam*



*Lot 1393*

*1786 New Jersey Date Under Plow Beam Copper  
Obverse, (Photo enlarged)*

BOWERS & RUDDY  
GALLERIES

PRICES REALIZED  
OCTOBER 1-2, 1980

THE GARRETT COLLECTION PART 3

## THIRD GARRETT SALE TOPS \$4 MILLION

— Many New Records Established —

In two evenings of furious auction competition 496 lots changed hands for over \$4 million in Part III of the Garrett Collection, sold to the order of The John Hopkins University by Bowers & Ruddy Galleries of Los Angeles. The sale, held in New York City, attracted a standing-room-only crowd.

"Consisting of colonial and early American issues as well as 19th and early 20th century regular United States coins in top condition, the sale appealed to the dedicated numismatist, to the specialist," noted Q. David Bowers, president of the firm. "Not since the preceding Garrett Collection sale held in March have I seen such activity. A roster of those attending would read like a Who's Who of Numismatics. Virtually every item sold established a new record for a piece of its kind."

The sale commenced with a Bermuda twopence which fetched \$8,500, followed by a sixpence from the same location at \$20,000. The rare 1652 NE New England sixpence soared to \$75,000, followed by a superb Willow Tree shilling at \$35,000.

A 1733 pattern Rosa Americana twopence brought \$22,500, while a particularly nice Extremely Fine 1737 Higley copper fetched \$45,000. All eyes were riveted on the auctioneer as a unique variety of Higley threepence, with the wheel reverse, came up for bidding. Opening at \$20,000, the coin jumped to \$21,000, then \$22,000, \$25,000, and on past \$30,000. \$35,000, \$40,000, \$50,000, and on and on the bidding went, until at \$75,000, it was captured by a leading Virginia specialist.

A 1694 Elephant token with PROPRIETERS commanded \$30,000, also a new record. The New Jersey section of the sale, a collection which had cost T. Harrison Garrett \$600 back in 1886, brought several hundred thousand dollars totally, highlighted by a 1786 New Jersey copper with date under plow beam at \$52,000.

The 1776 Continental dollar in silver zoomed to \$95,000, prompting applause. Throughout the entire session colonial and early American coins were bid on very strongly, with only a handful of lots going to mail bidders. "The record books will have to be rewritten," the sentiment echoed at the earlier Garrett sale, was appropriate for the third session as well.

# The Garrett Collection Pt. 3 Prices Realized

October 1-2, 1980

Lot No. Price

|      |          |      |          |      |          |      |          |      |          |      |          |      |           |
|------|----------|------|----------|------|----------|------|----------|------|----------|------|----------|------|-----------|
| 1196 | 8500.00  | 1251 | 6750.00  | 1328 | 5000.00  | 1385 | 1700.00  | 1462 | 9500.00  | 1539 | 500.00   | 1616 | 400.00    |
| 1197 | 20000.00 | 1252 | 2200.00  | 1329 | 9500.00  | 1386 | 17000.00 | 1463 | 8000.00  | 1540 | 900.00   | 1617 | 4500.00   |
| 1198 | 4000.00  | 1253 | 3750.00  | 1330 | 21000.00 | 1387 | 1700.00  | 1464 | 1300.00  | 1541 | 1000.00  | 1618 | 5000.00   |
| 1199 | 1250.00  | 1254 | 6000.00  | 1331 | 6500.00  | 1388 | 16500.00 | 1465 | 1000.00  | 1542 | 3250.00  | 1619 | 18000.00  |
| 1200 | 47500.00 | 1255 | 22500.00 | 1332 | 18500    | 1389 | 17000.00 | 1466 | 900.00   | 1543 | 1500.00  | 1620 | 3000.00   |
| 1201 | 75000.00 | 1256 | 1700.00  | 1333 | 25000.00 | 1390 | 50000.00 | 1467 | 900.00   | 1544 | 1200.00  | 1621 | 550.00    |
| 1202 | 35000.00 | 1257 | 3250.00  | 1334 | 15000.00 | 1391 | 37500.00 | 1468 | 11000.00 | 1545 | 1500.00  | 1622 | 3750.00   |
| 1203 | 46000.00 | 1258 | 850.00   | 1335 | 17000.00 | 1392 | 2800.00  | 1469 | 900.00   | 1546 | 1200.00  | 1623 | 2500.00   |
| 1204 | 7500.00  | 1259 | 900.00   | 1336 | 9000.00  | 1393 | 52000.00 | 1470 | 3400.00  | 1547 | 4750.00  | 1624 | 2500.00   |
| 1205 | 9000.00  | 1260 | 350.00   | 1337 | 450.00   | 1394 | 1700.00  | 1471 | 4000.00  | 1548 | 1700.00  | 1625 | 2750.00   |
| 1206 | 13000.00 | 1261 | 3500.00  | 1338 | 2250.00  | 1395 | 6000.00  | 1472 | 3600.00  | 1549 | 32500.00 | 1626 | 2000.00   |
| 1207 | 6000.00  | 1262 | 500.00   | 1339 | 1000.00  | 1396 | 3200.00  | 1473 | 350.00   | 1550 | 1100.00  | 1627 | 7000.00   |
| 1208 | 21000.00 | 1263 | 3000.00  | 1340 | 2400.00  | 1397 | 1700.00  | 1474 | 2700.00  | 1551 | 18000.00 | 1628 | 4200.00   |
| 1209 | 14000.00 | 1264 | 2250.00  | 1321 | 4750.00  | 1398 | 4100.00  | 1475 | 4300.00  | 1552 | 2600.00  | 1629 | 800.00    |
| 1210 | 750.00   | 1265 | 2000.00  | 1322 | 5250.00  | 1399 | 3600.00  | 1476 | 3000.00  | 1553 | 2900.00  | 1630 | 1500.00   |
| 1211 | 2500.00  | 1266 | 3600.00  | 1323 | 13000.00 | 1400 | 7000.00  | 1477 | 2200.00  | 1554 | 3500.00  | 1631 | 1400.00   |
| 1212 | 6500.00  | 1267 | 1000.00  | 1324 | 7500.00  | 1401 | 3500.00  | 1478 | 400.00   | 1555 | 5000.00  | 1632 | 1300.00   |
| 1213 | 4750.00  | 1268 | 500.00   | 1325 | 16000.00 | 1402 | 600.00   | 1479 | 500.00   | 1556 | 3750.00  | 1633 | 400.00    |
| 1214 | 1300.00  | 1269 | 2500.00  | 1326 | 3500.00  | 1403 | 8500.00  | 1480 | 1200.00  | 1557 | 4500.00  | 1634 | 90.00     |
| 1215 | 4250.00  | 1270 | 600.00   | 1327 | 2000.00  | 1404 | 600.00   | 1481 | 4600.00  | 1558 | 9500.00  | 1635 | 90.00     |
| 1216 | 11000.00 | 1271 | 500.00   | 1328 | 5000.00  | 1405 | 1000.00  | 1482 | 15000.00 | 1559 | 3000.00  | 1636 | 750.00    |
| 1217 | 35000.00 | 1272 | 275.00   | 1329 | 9500.00  | 1406 | 800.00   | 1483 | 6250.00  | 1560 | 2250.00  | 1637 | 5000.00   |
| 1218 | 9500.00  | 1273 | 550.00   | 1330 | 21000.00 | 1407 | 3100.00  | 1484 | 450.00   | 1561 | 2250.00  | 1638 | 6250.00   |
| 1219 | 4750.00  | 1274 | 4500.00  | 1331 | 6500.00  | 1408 | 350.00   | 1485 | 3000.00  | 1562 | 4000.00  | 1639 | 26000.00  |
| 1220 | 8000.00  | 1275 | 5000.00  | 1332 | 18500    | 1409 | 5500.00  | 1486 | 300.00   | 1563 | 2750.00  | 1640 | 24000.00  |
| 1221 | 5500.00  | 1276 | 1100.00  | 1333 | 25000.00 | 1410 | 4400.00  | 1487 | 7750.00  | 1564 | 2000.00  | 1641 | 14000.00  |
| 1222 | 4250.00  | 1277 | 2200.00  | 1334 | 15000.00 | 1411 | 8000.00  | 1488 | 275.00   | 1565 | 175.00   | 1642 | 13000.00  |
| 1223 | 3500.00  | 1278 | 700.00   | 1335 | 17000.00 | 1412 | 1200.00  | 1489 | 11000.00 | 1566 | 625.00   | 1643 | 14000.00  |
| 1224 | 380.00   | 1279 | 400.00   | 1336 | 9000.00  | 1413 | 2500.00  | 1490 | 13500.00 | 1567 | 650.00   | 1644 | 13000.00  |
| 1225 | 5500.00  | 1280 | 850.00   | 1337 | 450.00   | 1414 | 13000.00 | 1491 | 95000.00 | 1568 | 38000.00 | 1645 | 13000.00  |
| 1226 | 5500.00  | 1281 | 1000.00  | 1338 | 2250.00  | 1415 | 2200.00  | 1492 | 16500.00 | 1569 | 4000.00  | 1646 | 9000.00   |
| 1227 | 5000.00  | 1282 | 1300.00  | 1339 | 1000.00  | 1416 | 1200.00  | 1493 | 13500.00 | 1570 | 7000.00  | 1647 | 10000.00  |
| 1228 | 5500.00  | 1283 | 1200.00  | 1340 | 2400.00  | 1417 | 4000.00  | 1494 | 3750.00  | 1571 | 15000.00 | 1648 | 16000.00  |
| 1229 | 15000.00 | 1284 | 200.00   | 1341 | 425.00   | 1418 | 800.00   | 1495 | 17500.00 | 1572 | 2250.00  | 1649 | 9000.00   |
| 1230 | 13500.00 | 1285 | 1400.00  | 1342 | 1900.00  | 1419 | 1100.00  | 1496 | 1200.00  | 1573 | 6250.00  | 1650 | 10500.00  |
| 1231 | 7500.00  | 1286 | 1300.00  | 1343 | 1500.00  | 1420 | 700.00   | 1497 | 1100.00  | 1574 | 4750.00  | 1651 | 7500.00   |
| 1232 | 11000.00 | 1287 | 1400.00  | 1344 | 600.00   | 1421 | 2500.00  | 1498 | 900.00   | 1575 | 1100.00  | 1652 | 13000.00  |
| 1233 | 2500.00  | 1288 | 1000.00  | 1345 | 3700.00  | 1422 | 22000.00 | 1499 | 1500.00  | 1576 | 5500.00  | 1653 | 8000.00   |
| 1234 | 2000.00  | 1289 | 1000.00  | 1346 | 800.00   | 1423 | 1200.00  | 1500 | 1000.00  | 1577 | 6500.00  | 1654 | 11500.00  |
| 1235 | 1300.00  | 1290 | 1000.00  | 1347 | 2200.00  | 1424 | 2900.00  | 1501 | 4200.00  | 1578 | 5300.00  | 1655 | 13000.00  |
| 1236 | 3000.00  | 1291 | 1000.00  | 1348 | 350.00   | 1425 | 1200.00  | 1502 | 2200.00  | 1579 | 3250.00  | 1656 | 40000.00  |
| 1237 | 4500.00  | 1292 | 1100.00  | 1349 | 350.00   | 1426 | 800.00   | 1503 | 1800.00  | 1580 | 3800.00  | 1657 | 39000.00  |
| 1238 | 5750.00  | 1293 | 7000.00  | 1350 | 1100.00  | 1427 | 1300.00  | 1504 | 400.00   | 1581 | 1500.00  | 1658 | 12000.00  |
| 1239 | 1000.00  | 1294 | 23000.00 | 1351 | 750.00   | 1428 | 1100.00  | 1505 | 1750.00  | 1582 | 900.00   | 1659 | 52500.00  |
| 1240 | 5500.00  | 1295 | 4250.00  | 1352 | 300.00   | 1429 | 2300.00  | 1506 | 450.00   | 1583 | 15000.00 | 1660 | 120000.00 |
| 1241 | 2500.00  | 1296 | 2800.00  | 1353 | 8000.00  | 1430 | 2000.00  | 1507 | 600.00   | 1584 | 550.00   | 1661 | 12000.00  |
| 1242 | 550.00   | 1297 | 29000.00 | 1354 | 2500.00  | 1431 | 500.00   | 1508 | 2900.00  | 1585 | 18000.00 | 1662 | 11000.00  |
| 1243 | 800.00   | 1298 | 4250.00  | 1355 | 450.00   | 1432 | 9000.00  | 1509 | 2400.00  | 1586 | 1250.00  | 1663 | 9000.00   |
| 1244 | 1800.00  | 1299 | 600.00   | 1356 | 2400.00  | 1433 | 2100.00  | 1510 | 300.00   | 1587 | 2750.00  | 1664 | 12000.00  |
| 1245 | 1100.00  | 1300 | 1000.00  | 1357 | 2700.00  | 1434 | 1000.00  | 1511 | 450.00   | 1588 | 125.00   | 1665 | 9500.00   |
| 1246 | 2600.00  | 1301 | 300.00   | 1358 | 600.00   | 1435 | 11000.00 | 1512 | 2200.00  | 1589 | 900.00   | 1666 | 4000.00   |
| 1247 | 5000.00  | 1302 | 300.00   | 1359 | 2700.00  | 1436 | 1500.00  | 1513 | 900.00   | 1590 | 1300.00  | 1667 | 38000.00  |
| 1248 | 4250.00  | 1303 | 16000.00 | 1360 | 200.00   | 1437 | 1300.00  | 1514 | 100.00   | 1591 | 450.00   | 1668 | 39000.00  |
| 1249 | 3750.00  | 1304 | 8000.00  | 1361 | 7200.00  | 1438 | 700.00   | 1515 | 850.00   | 1592 | 9000.00  | 1669 | 37000.00  |
| 1250 | 3250.00  | 1305 | 45000.00 | 1362 | 900.00   | 1439 | 600.00   | 1516 | 1300.00  | 1593 | 8000.00  | 1670 | 37000.00  |
|      |          | 1306 | 75000.00 | 1363 | 7000.00  | 1440 | 9500.00  | 1517 | 19000.00 | 1594 | 2100.00  | 1671 | 40000.00  |
|      |          | 1307 | 4500.00  | 1364 | 800.00   | 1441 | 4750.00  | 1518 | 10000.00 | 1595 | 1500.00  | 1672 | 49000.00  |
|      |          | 1308 | 7500.00  | 1365 | 1700.00  | 1442 | 1100.00  | 1519 | 4250.00  | 1596 | 1200.00  | 1673 | 21000.00  |
|      |          | 1309 | 5750.00  | 1366 | 1900.00  | 1443 | 2500.00  | 1520 | 2100.00  | 1597 | 1900.00  | 1674 | 31000.00  |
|      |          | 1310 | 4750.00  | 1367 | 700.00   | 1444 | 600.00   | 1521 | 1800.00  | 1598 | 1400.00  | 1675 | 34000.00  |
|      |          | 1311 | 3250.00  | 1368 | 4600.00  | 1445 | 2400.00  | 1522 | 5750.00  | 1599 | 6000.00  | 1676 | 27000.00  |
|      |          | 1312 | 2900.00  | 1369 | 1000.00  | 1446 | 650.00   | 1523 | 525.00   | 1600 | 650.00   | 1677 | 20000.00  |
|      |          | 1313 | 75000.00 | 1370 | 500.00   | 1447 | 1100.00  | 1524 | 1100.00  | 1601 | 950.00   | 1678 | 19500.00  |
|      |          | 1314 | 2600.00  | 1371 | 400.00   | 1448 | 26000.00 | 1525 | 150.00   | 1602 | 1500.00  | 1679 | 13500.00  |
|      |          | 1315 | 30000.00 | 1372 | 650.00   | 1449 | 2100.00  | 1526 | 9500.00  | 1603 | 2000.00  | 1680 | 16000.00  |
|      |          | 1316 | 9500.00  | 1373 | 1900.00  | 1450 | 2400.00  | 1527 | 6750.00  | 1604 | 4500.00  | 1681 | 20000.00  |
|      |          | 1317 | 16000.00 | 1374 | 500.00   | 1451 | 1800.00  | 1528 | 3600.00  | 1605 | 200.00   | 1682 | 20000.00  |
|      |          | 1318 | 36000.00 | 1375 | 2400.00  | 1452 | 2100.00  | 1529 | 8000.00  | 1606 | 15500.00 | 1683 | 60000.00  |
|      |          | 1319 | 2600.00  | 1376 | 2100.00  | 1453 | 2800.00  | 1530 | 1600.00  | 1607 | 950.00   | 1684 | 5250.00   |
|      |          | 1320 | 5500.00  | 1377 | 14000.00 | 1454 | 2100.00  | 1531 | 1400.00  | 1608 | 7500.00  | 1685 | 32500.00  |
|      |          | 1321 | 4750.00  | 1378 | 1000.00  | 1455 | 300.00   | 1532 | 2300.00  | 1609 | 3500.00  | 1686 | 28000.00  |
|      |          | 1322 | 5250.00  | 1379 | 500.00   | 1456 | 4800.00  | 1533 | 1000.00  | 1610 | 8000.00  | 1687 | 35000.00  |
|      |          | 1323 | 13000.00 | 1380 | 175.00   | 1457 | 700.00   | 1534 | 1100.00  | 1611 | 550.00   | 1688 | 39000.00  |
|      |          | 1324 | 7500.00  | 1381 | 750.00   | 1458 | 1000.00  | 1535 | 450.00   | 1612 | 2700.00  | 1689 | 22000.00  |
|      |          | 1325 | 16000.00 | 1382 | 7250.00  | 1459 | 1300.00  | 1536 | 2100.00  | 1613 | 11000.00 | 1690 | 22000.00  |
|      |          | 1326 | 3500.00  | 1383 | 13000.00 | 1460 | 3600.00  | 1537 | 2100.00  | 1614 | 7500.00  | 1691 | 36000.00  |
|      |          | 1327 | 2000.00  | 1384 | 1700.00  | 1461 | 2000.00  | 1538 | 2900.00  | 1615 | 2750.00  | 1692 | 28000.00  |

Among dimes, an Uncirculated 1796 at \$12,000, an 1814 in the same condition at \$15,000, and an 1821 Proof at \$15,000 were highlights, not to overlook a Proof 1837 seated issue at \$15,500, a Proof 1846 at \$11,000, and the rare 1859 transitional in Proof at \$18,000.

Original early copper, nickel, and silver Proof sets likewise attracted attention. An 1879 sold for \$26,000, followed by an 1880 at \$24,000, an 1889 at \$14,000, 1891 at \$13,000, and an 1892 at \$14,000.

Completing the sale was one of the finest collections of United States \$10 gold pieces ever to cross the auction block. A Choice Brilliant Uncirculated prooflike 1795 was bid to \$130,000 in frantic competition, resulting in by far a world's record for this date. The scarce 1798/7 with 7 stars left and 6 to the right brought \$120,000, also a record. Proof \$10 pieces were bid eagerly as well. An 1845 brought \$38,000, 1860 \$39,000, 1865 \$37,000, 1866 \$37,000, 1873 \$40,000, and 1874 \$49,000.

Toward the end of the sale an Uncirculated 1907 with rolled edge and periods fetched \$60,000, followed a few lots later by the last lot in the auction, a 1915 Proof at \$28,000.

This completed the third in a series of four planned Garrett Collection sales. Over 22.7 million has been realized by Bowers & Ruddy Galleries, a figure which exceeds by several multiples the total value of any other collection offered. Still to come is the fourth session which will include the unique 1787 Brasher Doubloon with hallmark in breast, the finest collection of 1792 United States pattern coins ever sold, and a marvelous collection of coins and tokens of George Washington.

Copies of the important numismatic reference, *The History of United States Coinage as Illustrated by the Garrett Collection*, is available from our office for \$37. This volume illustrates highlights of the Garrett Collection and tells the history of this marvelous group of coins. Orders can be addressed to: Bowers & Ruddy Galleries, 600-NR, 6922 Hollywood Boulevard, Los Angeles, California 90028.

*Bowers & Ruddy Galleries presents . . .*

# The Garrett Collection Part 3.

*To be offered at unreserved Mail Bid and  
Public Auction Sale for the  
Johns Hopkins University*



*October 1-2, 1980*

**FIRST SESSION**  
**(United States Coins)**  
**Wednesday Evening, October 1. 7:00 p.m. Sharp. Lots 1196-1541**

**SECOND SESSION**  
**(United States Coins)**  
**Thursday Evening, October 2. 7:00 p.m. Sharp. Lots 1542-1692**



Sale to be held at the  
St. Moritz On-The-Park  
"Quadrille Ballroom"  
50 Central Park South  
New York, New York 10019

**Bowers & Ruddy Galleries**

6922 Hollywood Boulevard, Los Angeles, California 90028  
Telephone (213) 466-4595  
Toll Free Number (800) 421-4224  
Telex: 69-1555 PHOTOGRADE LSA

*Auctioneer: George Bennett*

# Special Instructions for the Garrett Collection Sale

## Please Read Before Bidding

Special note: These instructions and terms differ from those used in certain of our other sales

### TERMS OF SALE

The following Terms of Sale are different from those used in certain of our other catalogues. Please read them carefully before bidding. These terms are by contractual requirement with The Johns Hopkins University.

1. All bids are to be per lot; no lots will be broken. In the event of identical bids on the same lot, the lot will be awarded to the first bid received. In the event of a dispute during floor bidding the auctioneer may, at his discretion, immediately put the lot up for sale again.

2. All sales are strictly for cash in United States funds. Invoices must be paid within 5 days of receipt. Shipping, handling, postage and registration charges will be added for lots delivered by mail. The following credit cards are acceptable: Master Charge, VISA, American Express and Bowers & Ruddy's Collector Credit Program. Lots delivered to addresses in California are subject to state sales tax unless a resale permit is on file with us. There can be no exceptions to this. All payments are to be made in U.S. funds.

3. Bidders not known to us must furnish satisfactory references and/or a deposit in the form of a cashier's check equal to 25% of the bids submitted (which will be applied to purchases; any difference will be billed; any overage will be refunded). We reserve the right to obtain payment in full before delivery of the lots. Title does not pass until lots are paid for in full.

4. No "buy" or unlimited bids will be accepted. No bids will be accepted from minors. The auctioneer and/or the cataloguer reserves the right to refuse any bid which, in our opinion, is not made in good faith or does not qualify credit-wise.

5. All items are guaranteed genuine by Bowers and Ruddy Galleries, Inc. The pedigrees, where listed, do not constitute a material aspect of the description and are a matter of opinion based upon the research performed by our staff. It is possible that later research may change pedigrees in certain instances.

6. We cannot be responsible for your errors in bidding, so check your bid sheet carefully. Please bid in even dollar amounts. All bids not in even dollar figures, including those increased by 10% to 20% (see our special service on the bid sheet), will be rounded off to the lower whole dollar amount.

7. No lots may be returned for any reason (except authenticity) by floor buyers (including those acting as agents for others). Otherwise, all floor sales are final. We encourage you to examine each lot before bidding.

7a. Concerning grading: The staff of Bowers and Ruddy Galleries, Inc. has assigned numerical and adjectival descriptions to the individual lots, based upon their opinions and interpretations of the *American Numismatic Association Official Grading Guide* and *Photo-grade*.

Floor buyers may not return coins by reason of differing opinions as to numerical and/or adjectival descriptions of grade or appearance. Should a dispute arise with a mail bidder concerning grading, in order to consider the claim we must be notified as to any possible dispute within three days of receipt of the coin(s). If any dispute between the cataloguer and the bidder cannot be resolved, the dispute will be referred to binding arbitration held by the Professional Numismatists Guild, and the decision shall be binding on both parties.

8. Any claims involving errors in the catalogue or for other reasons must be made within three days of receipt of the coins, and in no event later than 14 days after the sale date. In the event of a typographical error or attribution error or any other error, the cataloguer reserves the right to withdraw any item from the sale without notice, or, if the error is discovered at a later date, to refund the price realized to the buyer without any further obligation.

By placing a bid in this sale you agree that this transaction and these terms shall be construed in accordance with the laws of the state of California.

ANY CONTROVERSY OR CLAIM ARISING OUT OF OR RELATING TO THIS SALE SHALL BE SETTLED EXCLUSIVELY BY BINDING ARBITRATION IN LOS ANGELES, CALIFORNIA, IN ACCORDANCE

WITH THE RULES OF THE PROFESSIONAL NUMISMATISTS GUILD, AND JUDGMENT UPON THE AWARD RENDERED BY THE ARBITRATOR(S) MAY BE ENTERED IN ANY COURT HAVING JURISDICTION THEREOF.

9. Your submitting of bids in our sale constitutes your acceptance of each of the Terms of Sale.

### ALL ILLUSTRATIONS ARE OF THE ACTUAL COINS BEING SOLD

### INSTRUCTIONS FOR MAIL BIDDERS

*Deadline for receipt of mail bids: Noon Monday, September 30, 1980. We recommend that you mail your bid sheet at least ten days prior to this date as mail delivery is sometimes uncertain.*

Be sure to read the TERMS OF SALE as they apply to mail bidders as well as floor bidders.

A bid sheet has been provided with this catalogue. Double check your bids before sending them, for we cannot be responsible for any errors on your part. Please submit your bids in United States dollars. Be sure to sign your bid sheet. Mail your bids early! Deadline for receipt of mail bids is Monday, September 30, 1980.

If you bid by mail we will act as your agent and will buy for you under your bid if there is a spread of 5% to 10% or more between your bid and the next highest bid. At Bowers and Ruddy Galleries there is no commission or so-called "buyers's charge" to pay when we handle your mail bid. Each bid will receive the careful attention of our staff.

In the case of tie bids, the earliest bid received is awarded the lot. Please check the catalogue carefully. The Garrett Collection sale offers you a truly significant opportunity to acquire choice and beautiful pieces.

### THE PRICES REALIZED LIST WILL BE PUBLISHED 60 DAYS AFTER THE AUCTION

### PLAN TO ATTEND IN PERSON!

Items in this catalogue from the Garrett Collection will be sold in the "Quadrille Ballroom" of the St. Moritz On-The-Park Hotel, 50 Central Park South, New York, New York 10019, on Wednesday evening, October 1, and Thursday evening, October 2. Seating at the sale will be limited only to catalogue holders. We encourage you to make your reservations at the St. Moritz or another New York hotel of your choice at the earliest possible date. Some rooms are being held by us and are available to prospective bidders on a first-come, first-served basis, by calling the St. Moritz Hotel (212) 755-5800, or outside of New York state, toll-free (800) 221-4774, and advising them that you are coming for the Bowers & Ruddy Galleries event. You must call to reserve your room prior to September 1st under this arrangement. Or, reservations can be made through your travel agent.

*NOTICE: Successful bidders may obtain their lots in the "Le Trianon" room of the St. Moritz Hotel: Thursday, October 2, 10 a.m. to 6 p.m.; Friday, October 3, 10 a.m. to 6 p.m.; Saturday, October 4, 10 a.m. to 12 noon. Those wishing to pick up their lots in our offices in LA may make arrangements to do so after Monday, October 13th. Or, arrangements can be made to have purchases shipped.*

### NOTICE OF EXHIBITION

Please refer to page four for a complete description of lot viewing dates and times both in New York and Los Angeles.

*We are not responsible for any typographical errors or omissions.*

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Bowers & Ruddy  
Galleries

The  
Garrett  
Collection  
Sales

SALE 3. PUBLIC AUCTION  
OCTOBER 1 - 2, 1980

# NOTICE OF EXHIBITION

**NOTE:** To provide a more leisurely viewing atmosphere we have extended the viewing dates. We encourage you to take advantage of the earlier dates as the week of the sale is apt to be very crowded.

## VIEWING TIMES & PLACES

Location: **Los Angeles:** At the "Academy" room of the Hollywood Roosevelt Hotel located at 7000 Hollywood Blvd., LA 90028

Dates & Times: Monday, Sept. 15th through Thursday, Sept. 18th, each day between 10 a.m. and 6 p.m.

Special Note: Please call Lucy Gamez of our staff at 213/466-9693 or 800/421-4224 (outside of California to make an appointment).

Location: **New York:** At the "Le Trianon" room of the St. Moritz Hotel located at 50 Central Park South, NY 10019

Dates & Times: Mon., Sept. 22nd: 1 p.m. to 6 p.m.

Tues., Sept. 23rd thru Sat., Sept. 27th: 10 a.m. to 6 p.m.

Mon., Sept. 29th thru Thurs., Oct. 2nd: 10 a.m. to 6 p.m.

Special Note: Viewing in New York will be on a first come first served basis to those holding catalogues.

**HELPFUL SUGGESTION:** To avoid congestion and permit more leisurely viewing, we strongly recommend that viewing be done as early as possible. Viewing during the week of the sale is apt to be very crowded. Thank you.

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## CATALOGUE PRODUCTION CREDITS

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Richard Picker (research concerning Massachusetts silver coins, Connecticut copper coins, New Jersey copper coins),

Joe Parsons (research concerning French Colonies coins and Fugio coppers),

William Anton, Jr. (suggestions concerning New Jersey copper coinage)

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# Introduction

Welcome to the third of four planned auction sales featuring the Garrett Collection. The dispersal of these pieces by Bowers and Ruddy Galleries to the order of The Johns Hopkins University at unreserved and unrestricted public auction sale provides numismatists with the unprecedented opportunity to acquire pieces which in many instances have not appeared on the market during the present century.

With each coin offered in the pages to follow goes part of America's numismatic heritage. Many of the pieces originated with professional numismatists and collectors whose names are forever enshrined in the pantheon of our hobby: the Chapman brothers (S. Hudson and Henry), Edouard Frossard, Sylvester S. Crosby, John W. Haseltine, Edward and George Cogan, W. Elliot Woodward, Harold P. Newlin, and such 20th-century American numismatic luminaries as B. Max Mehl, Wayte Raymond, Waldo C. Newcomer, and William Hesslein.

T. Harrison Garrett, whose family managed the Baltimore and Ohio Railroad, began collecting coins while a student at Princeton in the 1860s. It is believed that his collecting interest was initiated by acquiring a New Jersey copper coin minted during the previous century. By 1880 Garrett aspired to own one of each major variety in the United States series. A frequent bidder in auction sales, he was soon recognized as one of the foremost connoisseurs in numismatics. In 1885 the *New York Herald*, reporting on coin collecting in America, noted that the Garrett holdings were among the finest in existence. By the time of his death in 1888, T. Harrison Garrett had formed one of the greatest collections ever assembled.

Shortly after the turn of the century his son Robert Garrett loaned the collection to Princeton University, where it remained on display for nearly two decades. As it turned out, this was a most fortuitous move, for scarcely had the coins been relocated to New Jersey when a great fire struck downtown Baltimore and completely destroyed the Garrett family offices where the coins had been stored! Under the aegis of Robert Garrett additions of scarce and rare issues were made, including copper, silver, and gold Proof coins purchased directly from the mint, examples of the Matte Proof and related gold coinages of the 1908-1915 years, and other items.

In 1919 John Work Garrett, T. Harrison Garrett's other living son, acquired the coin collection from his brother by exchanging art objects for it. In March 1923, through the efforts of Wayte Raymond, a major addition was made to the holdings when Garrett was given first pick of items from the Col. James W. Ellsworth Collection.

The combination of rarity, quality, and provenance of the Garrett holdings is unrivaled by any other coin collection. Many items considered to be the finest known of their types are included. As collecting by mintmark varieties did not become popular until the 1890s, the Garrett Collection, most of which was formed prior to 1888, emphasized Philadelphia Mint issues, although an occasional mintmark issue can be found.

The story of the Garrett Collection furnished the opportunity for a comprehensive study of numismatics. *The History of United States Coinage as Illustrated by the Garrett Collection*, written at the request of The Johns Hopkins University, is available from Bowers

and Ruddy Galleries for \$37 postpaid and makes a useful companion to the present auction catalogue. Interestingly, at the outset, officials of The Johns Hopkins University estimated that the market for such a book would be about 1,000 copies over a period of years. Perhaps a bit optimistically we printed 5,000. These were sold out within a week of the introduction! Now the volume is in its third printing. Over 8,000 copies have been sold. The book describes the numismatic world of the 19th and 20th centuries as T. Harrison Garrett and his two sons knew it. Historical information is given for the colonial, federal, territorial, and related series. Concluding the book are appendices containing excerpts from the Garrett family correspondence and a list of coins in the Garrett Collection. All coin illustrations are from the Garrett holdings.

The present sale, the third in a planned series of four, contains many numismatic landmarks.

The Sommer Islands coinage is represented by three classic rarities as well as the curious gold "pound" purchased by T. Harrison Garrett from Lyman H. Low on October 21, 1884. Then follows an illustrious series of Massachusetts silver coins including NE, Willow Tree, Oak Tree, and Pine Tree coinage. Coinage of Maryland, Rosa Americana pieces, Hibernia issues, Virginia pieces, and French Colonies items will attract specialists in those series. Included are many unique and extremely rare items.

The 1737-1739 Higley copper coins, certainly among the most historically interesting in all of American numismatics, are an offering which will probably never be repeated in the annals of numismatics. Included is the unique threepence with the inscription reading THE WHEEL GOES ROUND.

Chalmers coinage includes the classic 1783 shilling with rings on the reverse. Elephant tokens include two marvelous Carolina issues as well as the exceedingly rare New England piece. Only two specimens are known to exist of the Gloucester token, and the one presented in this catalog is considered to be the finer. Specialists will likewise appreciate a relatively obscure but quite important (in its own context) Rhode Island medal with VLUGTENDE below the ship. Confederatio and Immune Columbia pieces, each one a great rarity, will likewise attract attention.

Perhaps the most significant single section of the present catalog is that featuring copper coinage of New Jersey. Were the listing made simply numerically and without comment it would attract attention by virtue of its extraordinary breadth and the inclusion of a number of legendary rarities. The present offering, however, has the added lustre of being mainly the collection of Dr. Edward Maris, foremost student of the series, which T. Harrison Garrett purchased intact in 1886. Finer pedigrees could not be imagined.

The 1776 Continental dollar struck in silver is one of America's most acclaimed rarities. Formerly part of the Col. James W. Ellsworth Collection, it was considered to be among the top two pieces when that holding was sold to John Work Garrett in March 1923. The variety today is believed to be unique. Other Continental dollars of 1776 are worthy of close scrutiny by virtue of their outstanding condition.

Rounding out the early American and American-related pieces are an outstanding

spread of Fugio cents (including a 1787 American Congress pattern), various tokens, and other pieces. All in all the offering will be one that colonial and early American coin specialists will never forget.

We express our appreciation to Richard Picker, the noted colonial specialist, for suggestions, advice, and assistance in the cataloguing of certain series, specifically the Massachusetts silver, 1785-1788 Connecticut copper, and 1786-1788 New Jersey copper. Joe Parsons of the Bowers and Ruddy Galleries staff also assisted, particularly with the French Colonies coins and the Fugio coppers. The editorial fabric of the catalogue and the remaining descriptions are by the undersigned.

Among regular United States issues are to be found outstanding pieces in the three-cent and nickel series. Dimes include many pieces which trace their pedigree to famous 19th-century sales. A group of early copper, nickel, and silver Proof sets are likewise worthy of consideration.

The Garrett Collection of eagles (\$10 gold) commences with a Gem Uncirculated 1795 and concludes with a flawless Proof 1915. Between these two limits are many superb pieces with outstanding pedigrees, including a marvelous run of 1908-1915 Proofs and the elusive pattern issues of 1907.

The cataloguer expresses appreciation to The Johns Hopkins University, the institution which made the sale possible, and to the staff members of Bowers and Ruddy Galleries who assisted in many important ways. Specific staff credits are given elsewhere in the catalogue.

Over a period of nearly a century the three Garrett numismatists, T. Harrison, Robert, and John Work, acquired many of their most important pieces by public auction competition. Included were many of the pieces in the present catalogue, including the 1886 purchase at auction of the Maris Collection. It is thus perhaps fitting that today the Garrett coins are being dispersed in the same manner. Each coin is part of America's numismatic heritage. How sad and wistful the numismatist of a century hence will be when he sees the present catalogue and contemplates the bidding opportunities which were available to his predecessors. But, how fortunate you are today to be here when it happened, to take advantage of what has been called "the sale of the century." The present catalogue, perhaps more so than its two predecessors, emphasizes true *numismatic* issues—each one of which has a fascinating history and is part of our American heritage.

Sincerely,



Q. David Bowers  
President, Bowers and Ruddy Galleries

**FIRST SESSION**  
**(United States Coins)**  
**Wednesday Evening, October 1. 7:00 p.m. Sharp.**  
**Lots 1196-1541**



*John Work Garrett takes an automobile ride, June 24, 1904. (This and other illustrations courtesy of Susan Tripp, curator, Evergreen House, Baltimore, Maryland.)*

## Colonial, State, and Related Coinage

In the pages to follow are some of the most important coins ever auctioned in the field of early American colonial, state, and related coinage. Issues of Sommer Islands (Bermuda), silver pieces of early Massachusetts, Rosa Americana coins, and others will attract the attention of specialists and connoisseurs.

Offered are many individual rarities as well as specialized runs of different series. For example, in the latter category the offerings of NE, Willow Tree, Oak Tree, and Pine Tree coinage of early Massachusetts, a dazzling run of Rosa Americana pieces (including rare patterns), outstanding Connecticut coppers, and an unequaled selection of New Jersey pieces will always be remembered by students in their respective fields.

General background information concerning early colonial and related pieces can be found in *The History of United States Coinage* as illustrated by the Garrett Collection, available from the cataloguers for \$37 postpaid. Introductory information, some of which is excerpted from the book, appears under the following descriptions of individual series.

### Sommer Islands (Bermuda) Coinage

The Sommer Islands, or the Bermuda Islands as they are known today, were first visited by Englishmen when a party including Henry May and Capt. Lancaster was shipwrecked there in 1591. Earlier, the islands had been discovered by Juan Bermudez, a Spaniard. By the turn of the 17th century Bermuda had a vast population of wild hogs, descended, it was said, from livestock which swam ashore earlier from a wrecked Spanish ship.

In July 1609 nine ships were sent from England with Sir Thomas Gates, Sir George Somers, Capt. Newport, and 500 others to establish a new government in Virginia, where Capt. John Smith was governor.

Somers' ship was separated from the fleet during a violent storm. After three days and nights in a ferocious tempest the vessel was cast upon the rocks until, in Capt. John Smith's words (in *The General History of Virginia, New England and the Sommer Isles*):

Not long it was before they struck upon a rock, until a surge of the sea cast her from thence, and so from one to another, until most luckily at last so upright betwixt two, as if she had been in the stocks . . . They unshipped all of their goods, victuals, and persons into the boats, with extreme joy, even almost to amazement, arrived in safety, although then a league from the shore, without the loss of a man, yet were they in all 150 . . . and they found the land to be the richest, healthfullest, and pleasantest they ever saw . . .

Shortly after their arrival they killed 32 hogs and hundreds of other

specimens of wildlife, mainly birds. By May 1610 two new ships of cedar, the *Deliverance* and the *Patience*, had been constructed and were stocked with provisions. On May 10, 1610, the adventurers sailed to Virginia, leaving just two people behind.

On June 19, 1610, Sir George Somers, then about 60 years of age, set sail on a ship of 30 tons weight to visit the Bermuda Islands again. Following an arduous journey, delayed by adverse weather, he finally arrived. Fortune did not attend him for long, and in the place called St. George's Island he died. In honor of Somers, the area became known as the Sommer (sic) Islands.

Sensing an economic opportunity, a group of 120 persons affiliated with the Virginia Company acquired the supposed right of the Virginia Company to the islands and separately obtained a patent from the king giving them authority over the area. Richard More was elected governor of the colony to be established there.

In July 1612, 60 persons under the direction of Richard More arrived at the south side of Smith's Island. More governed until 1615, at which time he was succeeded by six governors, each of whom held the position for one month in alternation. Capt. John Smith's memoirs identify four of these governors as being Charles Caldicot, John Mansfield, Christopher Carter, and Miles Kendall.

Problems arose, and a new governor, Daniel Tucker, who was a planter from the Virginia Plantation, arrived in the middle of May 1616. Conditions had deteriorated. Tucker found that the colonists had fallen into idle ways, resenting leadership and avoiding labor. He instituted a strict administration and began the task of clearing trees, preparing timber, planting vines and fruits, and otherwise organizing the colony. Smith's memoirs note that at the time:

Beside meat, drink, and clothes, they had for a time a certain kind of brass money with a hog on one side, in memory of the abundance of hogs found at their first landing.

The Bermuda pieces, sometimes called "hogge money," properly belong to the British series, for Bermuda's political connection with the North American continent was severed when the Virginia Company claim was transferred in 1615. Even so, the Bermuda pieces, each of which depicts a wild hog on the obverse and a full-rigged sailing ship with the flag of St. George on the reverse, are traditionally included in American cabinets.

Pieces were struck in the denominations of twopence, threepence, sixpence, and shilling, bearing the denominations II, III, VI, and XII, respectively. It is presumed that the coins, which exist in several die variations, were struck in England. Made of copper alloy, the pieces were apparently given a light silver coating at the time of issue. Today, all Bermuda coins are of extreme rarity.

The present offering includes examples of the twopence, sixpence, shilling, and the curious gold "pound."



Sommer Islands Twopence



(See Color Photo)

1196 **Sommers Island twopence.** 23.9 grains. **Fine** condition overall. Planchet split at edge during striking, as illustrated. Obverse design with hog; denomination II above. Reverse with sailing ship.

Deep brown surfaces with traces of red and green verdigris.

About equal to the *Guide Book* and *Scott's Encyclopedia of the United States Coins* plate pieces, although the idiosyncrasies of various specimens make exact comparisons difficult.

Fewer than a dozen are believed to exist in all grades.

**Sommer Islands Sixpence**



*(See Color Photo)*

1197 **Sommers Island sixpence.** 40.8 grains. **Extremely Fine** with some hints of original silvering. Variety with small portholes in ship. The obverse is exceedingly well defined with excellent centering and excellent definition of details. Some light porosity is evident, as is characteristic of virtually all known examples. The reverse depicts a full-rigged sailing ship and is

likewise well preserved. Far, far superior to the *Guide Book* and *Scott's Encyclopedia United States Coins* plate examples.

Fewer than a dozen specimens are believed to exist, of which this certainly is one of the finest. An outstanding prize. One of the highlights of the present sale.

**Sommer Islands Shilling**



*(See Color Photo)*

1198 **Sommers Island shilling.** 70.9 grains. **Fine** holed for suspension long ago. Variety with small sail. All details fairly sharp on obverse and reverse. Some light porosity as is characteristic. Not considering the puncture, this is one of the finest speci-

mens known to exist. Exceedingly rare.

*Obtained by T. Harrison Garrett from Harold P. Newlin on April 1, 1885.*

### Sommer Islands Gold "Pound"



(See Color Photo)

1199 Sommers Island gold "pound". 109.4 grains. **Extremely Fine** or better from this viewpoint of wear, but not fully struck up, as made.

The history of this piece is recounted on pages 440-442 of *The History of United States Coinage as Illustrated by the Garrett Collection*. On October 24, 1884, Lyman H. Low, who later was to distinguish himself as the foremost scholar in the field of Hard Times tokens, offered T. Harrison Garrett his specimen of the so-called Sommer Islands "twenty shillings gold piece." On that day he wrote to Garrett:

Having concluded to dispose of my Sommers Isle 20 shilling gold piece I am reminded by your letter of the 14th that you now confine your collection to the series relating to America, and I have determined to place this piece before you for your inspection, and have shipped it by express to your address today. I consider it the greatest rarity and choicest gem which has come into my hands. It is silver alloyed, 19 carats fine, and weighs 110 grams, and so far as is known it is unique. My theory is that a number of them were struck off, but proving useless, they probably found their way to the melting pot. Price \$500. I beg that you will take a most critical examination and deliberate consideration. I will state that of the genuineness of the piece I have never had a doubt. I bought it on my judgment and sell it on my reputation.

On October 29, 1884, Low wrote again:

Yours of the 27th duly received. In reply I state that the only history I have of the piece is that it came from Germany about a year ago labeled "Sommers Island gold medal," showing clearly in my mind the lack of numismatic intelligence on the part of the owner as to the real name and denomination of the coin. A more correct knowledge would undoubtedly have prevented it from falling into my hands. The records of the coinage for the islands are indeed meager. The shilling and sixpence alone have brief mention, by some stated to be brass, but the fact is that all specimens of them I have seen were copper and had the appearance of being washed with silver. A little over a year ago a threepence was discovered on the island and quickly found its way here and into a noted cabinet. Hence there is no history of either the threepence or the twenty shilling pieces to detail to you as much as I should like to furnish it. As regards to the price I attach to it I will say I arrived at such conclusion after the most mature deliberation, and I feel that continued thought on the subject would lead me to a still higher appreciation of the value. The New

York doubloon [Brasher], Good Samaritan shilling, and Lord Baltimore penny have all realized higher figures. I class this with the greatest rarities both in point of historical interest and market value.

On October 31, 1884, Low wrote to Garrett:

I have received yours of the 30th with a check for \$500 for the Sommers Island XX shilling gold piece for which please accept my best thanks. I am especially gratified that it has found a resting place with so many other noted pieces of the American series which I believe you to possess. I hope it may be my good fortune to be the means of further ornamenting your cabinet.

In the December 1, 1883 issue of his house organ *Numisma* Ed. Frossard illustrated this particular piece and noted, in part: "This coin, invoiced to Mr. Lyman H. Low from Magdeburg, Germany, as the Summer Island [sic] medal, was exhibited by him at a meeting of the American Numismatic Society on the 20th of November. The January number of *Numisma* will contain an article on this remarkable and interesting coin which lack of space prevents us from inserting in this issue."

The preceding notice was seen by one of the editors of *The American Journal of Numismatics* who then declared in print that he considered the coin to be highly questionable in origin, a situation which was never related to T. Harrison Garrett by the seller. The piece was discussed in print later by Frossard who weakened his stand but still felt the piece should not be condemned outright. Today (1980) numismatists consider the coin to be a fantasy or fabrication, the work of one Wuesthoff, a New York City coin dealer, who is believed to have made these during the early 1880s. The dies for this particular piece surfaced in the late 1950s and were acquired by a Pittsburgh collector. Additional pieces were struck in the 1880s as well as two decades ago, some of the latter being over United States \$10 gold pieces.

It remains an unanswered question, of course, whether Lyman H. Low was a knowledgeable party to a fraud perpetrated upon T. Harrison Garrett or whether he sold the piece innocently. Certainly he was remiss in not informing Garrett of the controversy surrounding the coin. Whether or not Garrett was aware of the controversy from his own independent reading of numismatic literature cannot be determined. The coin is offered today as an interesting *piece de caprice* which played a brief but dramatic role in 19th-century American numismatic history.

Obtained by T. Harrison Garrett from Lyman H. Low on October 31, 1884.

## Massachusetts Silver Coinage 1652-1682

A detailed introductory history of the Massachusetts silver coinage is given beginning on page 105 of *The History of United States Coinage as Illustrated by the Garrett Collection*. In the very early days musket balls, fish, cattle, and other items were used as currency in the channels of commerce. As time went on many foreign coins, primarily those issued by England, Holland, and Spain, were used as media of exchange. However, shortages often resulted and counterfeits were abundant. In 1652 Massachusetts authorized its own coinage and appointed John Hull to be mint master. It was subsequently provided that the mint house be "16 feet square, 16 feet high, and substantially wrought."

*The History of Massachusetts*, by Hutchinson, third edition, Volume I, beginning on page 164 contains an account of this early mint which we excerpt:

The trade of the province increasing, especially with the West Indies, where the buccaneers or pirates at this time were numerous, and part of the wealth which they took from the Spanish as well as what was produced by the trade being brought to New England in bullion, it was thought necessary, for preventing fraud in money, to erect a mint for coining shillings, sixpence, and threepence with no further impression at first than NE on one side and XII, VI, or III on the other; but in October, 1651 [an error in dating; it should be 1652] the Court ordered that all pieces of money should have a double ring with this inscription, MASSACHUSETTS, and a tree in the center on one side, and NEW—ENGLAND in the year of our Lord on the other side.

The first money being struck in 1652, the same date was continued upon all that struck for 30 years after; and although there are a great variety of dies, it cannot be determined in what years the pieces were coined. No other colony ever presumed to coin any metal into money. It must be considered that at this time there was no King in Israel. No notice was taken of it by the Parliament or by Cromwell; in having been thus indulged, there was a tacit allowance of it afterwards even by King Charles II, for more than 20 years; and although it was made one of the charges against the colony when the charter was called in question, no great stress was laid upon it. It appeared to have been so beneficial that during Sir Edmund Andros' administration endeavors were used to obtain leave for continuing it, and the objections against it seemed not to have proceeded from its being an encroachment upon the prerogative, for the motion was referred to the master of the mint, and the report against it was upon mere prudential considerations. It is certain that great care was taken to preserve the purity of the coin. I do not find, notwithstanding, that it obtained a currency anywhere, otherwise than as bullion, except in the New England colonies. A very large sum was coined. The mint master, John Hull, raised a large fortune from it. He was to coin the money of the just alloy of the then new sterling English money; and for all charges which should attend melting, refining, and coining, he was to be allowed to take fifteen pence out of every twenty shillings. The Court was afterwards sensible that this was too advantageous a contract, Mr. Hull was offered a sum of money by the Court to release them from it, but he refused to do it. [The accuracy of this statement

was questioned by Crosby and others who could find no records to substantiate it.] He left a large personal estate, and one of the best real estates in the country. Samuel Sewall, who married Hull's only daughter, received with her, as was commonly reported, 30,000 pounds in New England shillings . . .

The initial Massachusetts silver coins produced under the June 11, 1652, authorization consisted of three denominations: threepence, sixpence, and shilling. Although no precise record of the coinage has survived, it is presumed that each piece is made by striking it twice. First, at the top near the border of the planchet, today considered the obverse by numismatists, the letters NE were stamped by a prepared punch. Then on the reverse side of the piece, and at the other end of the planchet (so that the NE impression would not be flattened), the denomination III, VI, or XII was stamped with another prepared punch.

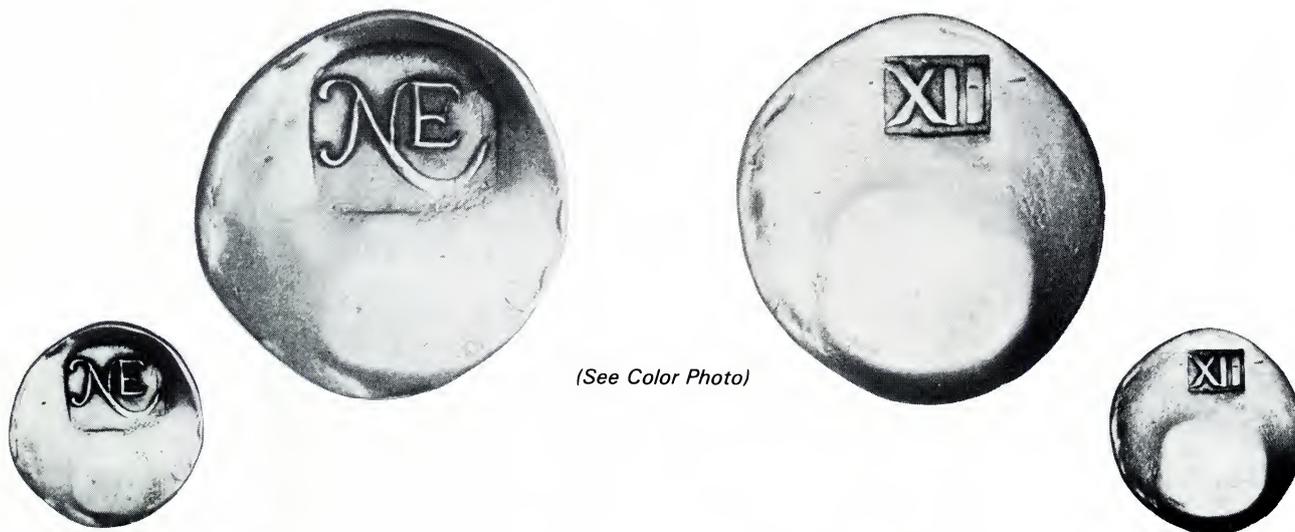
It was believed that the simplicity of these coins would cause problems, so an official order was issued on October 19, 1652, which provided that the pieces have a design incorporating a tree and other inscriptions. Sometime toward the end of 1652 a new series of coins, the pieces known as *Willow Tree* pieces, were made. These were produced by crude means, for all known specimens show evidence of multiple strikings.

Around the year 1660 the design of the silver coins was changed from the old Willow Tree configuration to a new so-called Oak Tree style. Coinage methods improved and pieces subsequently were better struck, although crude in appearance in many respects. An interesting addition to the series was the 1662-dated Oak Tree twopence (the only Massachusetts silver coin bearing a date other than 1652). This motif was continued in production until about 1667, when it was replaced by a design displaying on the obverse a clear representation of a pine tree. Denominations of the new coinage were the threepence, sixpence, and shilling. Shillings are made in two formats, earlier styles (until about 1675) on thin, broad planchets, and later issues (1675-1682) on smaller, thicker planchets. Both styles were made in large numbers. The number of specimens existing today suggest that the small-planchet Pine Tree shillings may have been made in the largest quantities of all.

Coinage of the Pine Tree style was continued until at least 1682. Hull died on October 1, 1683.

Although Sylvester S. Crosby and other students studied the silver coinage of Massachusetts, the most comprehensive research was done by Sydney P. Noe. A series of monographs by Mr. Noe was published by the American Numismatic Society of New York. In more recent times the Noe monographs have been consolidated into one volume, *The Silver Coinages of New England*, which is available for \$30 postpaid from the issuer: Quarterman Publications, Inc., P.O. Box 156, Lincoln, Massachusetts 01773. Also of interest to students of early American coins and available from the same publisher are reprints of the following important references: *Early Coins of America*, by Sylvester S. Crosby, 1875, \$40; and the plates only, no text, of Dr. Edward Maris' *Coins of New Jersey*, originally published in 1881, \$15. We provide this information here to assist potential bidders and students.

(1652) New England Shilling



(See Color Photo)

1200 (1652) New England shilling. 70.2 grains. Noe I-D. Not specifically listed by Noe but described by Eric P. Newman in *Numismatic Notes and Monographs*, No. 142, pages 66-67. **Just two specimens are believed to exist.**

The present coin is an **Extremely Fine** example. The definition of the punches is excellent, and other features are as illustrated. The entire coin is of light gray patination. A beautiful piece.

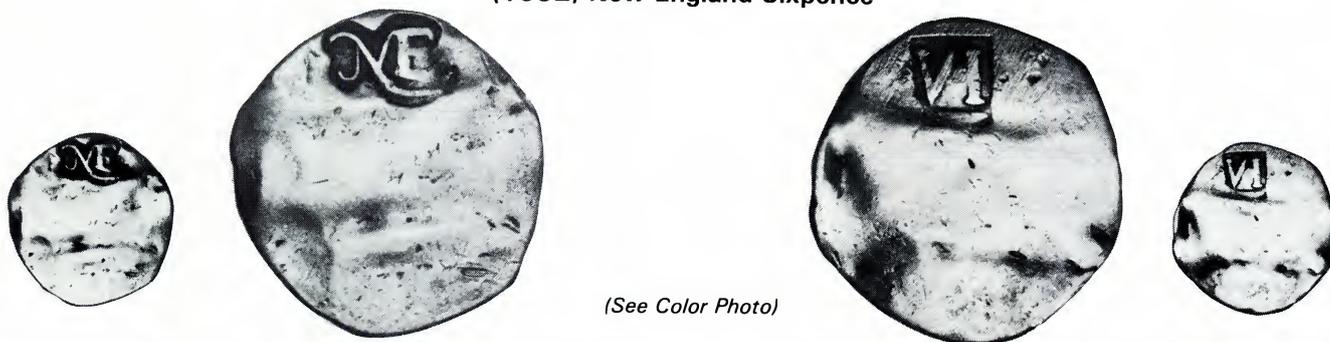
This coin is the Jackman Collection specimen (Chapman sale of June 28-29, 1918, Lot 2). Described by Chapman as from hitherto unknown dies and from the Crosby Collection. However, it is not the coin plated in Crosby's *Early Coins of America* book, Plate I, No. 3, as Chapman mentions. Another specimen turned up at the American Numismatic Association auction sale on August 21, 1957, where it was *not* described

as a new variety. After having passed through several hands, this coin now rests in a private collection. To the best of our knowledge, only these two specimens exist. S. Hudson Chapman probably bought the coin from stock from the Jackman Collection, for John Work Garrett acquired it from him on December 19, 1919.

Of extreme importance for several reasons. First, as a die variety it is exceedingly rare. Second, it is one of the most historically significant of all American-association early issues. Third, the condition is outstanding.

Obtained by John Work Garrett from S. Hudson Chapman. Earlier in the Jackman Collection. Earlier described as being from the Sylvester S. Crosby Collection, but if it was the Crosby specimen it was not the particular piece illustrated in the Crosby book.

(1652) New England Sixpence



(See Color Photo)

1201 (1652) New England sixpence. 33.7 grains. **Very Fine** or better, as illustrated. Some slight planchet waviness.

The New England sixpence, unpriced in *A Guide Book of United States Coins*, is one of the most elusive of all major early American coin types. Only a few specimens are known to exist (see following description).

The present coin was obtained by T. Harrison from Ed. Frossard on April 15, 1883. Earlier it appeared in the sale of the Charles I. Bushnell Collection held by the Chapman brothers on June 20-24, 1882. This particular coin is described and illustrated by Noe in *Numismatic Notes and Monographs*, No. 102, 1943, page 11, No. 3, and Plate II.

So far as can be determined, only the following six specimens, all from the same dies, are unquestionably genuine:

1. The specimen in the American Numismatic Society Collection.

2. The specimen in the Massachusetts Historical Society Collection.

3. The Bushnell Collection specimen (the coin offered here).

4. The specimen in the British Museum.

5. The specimen in the private collection of a well-known midwestern collector.

6. A specimen in another private collection.

In addition, two examples of the piece exist from a different die and are suspected to be copies (refer to *Numismatic Notes and Monographs*, no. 142). These other two items are the examples from the T. James Clarke Collection and one in a private collection.

Obtained by T. Harrison Garrett from Ed. Frossard on April 15, 1883. Earlier in the collection of Charles I. Bushnell.

Superb Willow Tree Shilling



(See Color Photo)

1202 1652 Willow Tree shilling. 74.0 grains. Dies of Noe 1-A. Illustrated in the Noe reference on page 42 and Plate III.

**Superb AU.** A coin which shows very little actual wear. As is the case with all known examples of the Willow Tree shilling, the legends are a jumble of words and devices, due to the fact that the dies apparently were not fixed securely, and each coin received multiple blows during the coining process. However, the present coin is extraordinarily sharp and shows most of the date, denomination, and legends very boldly (as illustrated). In addition, the tree feature is especially well defined.

Sydney P. Noe notes that Joseph Mickley, the pioneer American numismatist, may have given the "Willow Tree" designation to this style of coin. A discussion of this appears in the Noe reference. Concerning striking, Noe relates:

The most pronounced characteristics of the Willow Tree coins, and the one which occurs first to most students, is the extraordinary amount of double-striking which they present. In all the specimens which have been gathered for this work, not a single one can be said to have been perfectly struck. Not only do some of the specimens have segments which are not struck up, and therefore show weak or indistinct descriptions, but overlappings of the letters often make die identifications difficult. So too with the Willow Tree, which gives this type its name — frequently it is a mass of confused lines with little resemblance to a tree of any kind.

Noe further relates:

When coins [Noe is referring to pieces other than Willow Tree issues in the Massachusetts series] are found to have been struck with the dies in such relation regularly, it is an indication that, in some manner, the dies have been 'fixed' so that they do not shift or turn in the striking, or so that they both turn, if there is any turning. This is not true of the Willow Tree issues, or if there was any such intent originally, it has been pretty well dissembled by the double-striking. These dies seem unmistakably 'loose' — either or both dies seem to have been free to rotate.

Moreover there seems to have been constant difficulty in keeping the dies level. The outline or perimeter of the dies is preserved for us in several specimens. It shows that the die-surface was circular, thereby indicating that the form of the punch would have been cylindrical and in some measures similar to the dies we still use except

that there was no use of a collar to prevent the spreading of the flan. Our plates show how frequently this striking was ineffectual — again and again only a segment of the die seems to have received the force of the blow in striking. Why does this condition persist?

Since the dies were probably cylindrical! and since there is evidence that they were free to rotate, the problem of keeping the dies level seems one which it took Hull and Sanderson considerable time to solve — the entire period of the Willow Tree type. If they did not have enough experience to set the lower die in an anvil, as the ancients did, their difficulties may have been imagined. Even if they were able to obtain a stable anvil, but one of the elements of their problem was under control; the two dies had still to be kept so that their striking surfaces were perfectly adjusted. Any blow which deviated would have a tendency to mar or bevel the engraved face of either die or the faces of the die-bases — that is, the surface supported by the anvil for the lower die, or the surface which had received the force of the blow for the upper die. Repetitions of faulty hammer blows would tend to increase the condition and result in a permanent deflection from the horizontal which would be hard to overcome. It might be possible to repair this defect for the striking surface of the upper die or for the anvil surface of the lower one, but it seems very probable that the engraved faces of the die, either/or both, would have been affected in the meantime, and this would have resulted in the flan between the dies receiving an imperfect imprint. Perhaps we do not need to seek further, then, for explanation of the faulty striking of the Willow Tree issues. . .

As a *type* the Willow Tree coinages with sharp impressions are rarer than either the New England (NE) coinages which preceded them or the Oak Tree or Pine Tree coinages which followed. In the condition here offered, the Garrett Collection Willow Tree must be considered a major American rarity.

The coin was obtained by John Work Garrett in March 1923 as part of his purchase from the Col. James W. Ellsworth Collection. Earlier the coin appeared in the Earle sale, 1912, Lot 1917, and before that it was in the Mills sale, 1904, Lot 6. The piece is described and illustrated in the Noe reference.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Earle and Mills collections.*

Extraordinary Willow Tree Sixpence



(See Color Photo)

1203 1652 Willow Tree sixpence. 35.8 grains. All known examples struck from a single pair of dies.

The present coin is an extraordinary **Extremely Fine to AU** example — with striking characteristics as illustrated. One of the very finest of just a dozen or so known specimens. And, unquestionably one of the sharpest struck of these.

John Work Garrett acquired this in March 1923 when he had first pick of the coins from the Col. James W. Ellsworth Collection. Details of this transaction are given in *The History of United States Coinage as Illustrated by the Garrett Collection*. Earlier it was in the Sotheby, Wilkinson, and Hodge sale of the Caldecott Collection, June 11, 1912, Lot 317, and before that, from the Murchison Collection. Described by Sydney P. Noe in *Numismatic Notes and Monographs*, No. 142, page 45, No. 9, and Plate VII.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Caldecott and Murchison collections.

1652 Oak Tree Shilling. Noe 1



(See Color Photo)

1204 1652 Oak Tree shilling. 73.1 grains. Noe 1.

**AU** or so. Difficult to grade (as are all Massachusetts silver coins) due to striking characteristics, irregularities, and other considerations. Irregular planchet edges, probably as made (for the piece is over the full weight). These do not significantly affect major parts of the design. Extremely well struck.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Not from the Stickney Collection as earlier inventoried.

1652 Oak Tree Shilling. Noe 7



(See Color Photo)

1205 1652 Oak Tree shilling. 70.9 grains. Noe 7. Sharp **Extremely Fine to AU**. Exceptionally well struck. With surface characteristics and die breaks as illustrated.

Believed to be from the collection of Sylvester S. Crosby.

1652 Oak Tree Shilling. Noe 10



(See Color Photo)

1206 1652 Oak Tree shilling. 71.4 grains. Noe 10.

**Extremely Fine to AU**. Characteristics as illustrated. Unusually strong tree for this variety. This coin, superb example, is far superior to the Noe plate. Noe states (*Numismatic Notes and Monographs*, No. 110, 1947, pages 16-17) that "the tree is weakly cut."

A truly remarkable item. A prize for the specialist.

From the collection of Matthew A. Stickney, June 25-29, 1907, Lot 6. Not part of the Earle sale as earlier inventoried.

1652 Oak Tree Shilling. Noe 13.9



(See Color Photo)

1207 **1652 Oak Tree shilling**. 72.1 grains. Noe 13.9 (not Noe 14 as earlier inventoried). Refer to the American Numismatic Society publication *Studies on Money in Early America*, 1976, page 80.

**Extremely Fine** or better, with characteristics as illustrated. Well struck and sharply defined. Some edge irregularities as made, but apparently not clipping for the coin is of full weight.

Obtained by T. Harrison Garrett from the Sylvester S. Crosby Collection.

1652 "Pattern" Oak Tree Sixpence. Noe 15



(See Color Photo)

1208 **1652 "Pattern" Oak Tree sixpence**. 36.1 grains. Noe 15. The Noe plate coin from *Numismatic Notes and Monographs*, No. 110, 1947, page 18, Plate IV, No. 15. From the Mills Collection by the Chapman brothers, April 27-29, 1904, Lot 21. Earlier from the Charles I. Bushnell Collection sale held by the Chapman brothers in 1882, Lot 152.

Struck over a cut-down shilling, probably either a Noe 4, 5, 6, or 7. Noe mentions in his description that this is possibly the first American pattern (refer to page 15 of his reference), presumably based upon its large size, beautiful workmanship, and the fact that planchets weren't cut down for the size but were made from cut-down shillings. We have heard of others struck over cut-down shillings and wouldn't be surprised to find that all Noe 15s were made this way. Noe mistakenly identified this specimen as the Stickney coin, but actually it is the Bushnell-Mills piece as noted.

**Choice AU**. Exceedingly sharply struck. Overstruck, as noted in our preceding description, and with portions of the undertype boldly visible. A spectacular example of this elusive issue.

Probably obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Mills and Bushnell collections.

1652 Oak Tree Sixpence. Noe 20



(See Color Photo)

1209 **1652 Oak Tree sixpence**. 34.6 grains. Noe 20. This example is also struck over a cut-down shilling or perhaps a misstruck sixpence. A few letters and parts of an extra ring of outside beads are noticeable at various parts of the periphery of the coin.

**Extremely Fine**. With striking characteristics as illustrated. A small planchet crack on the edge is trivial and is due to spreading of the flan during the striking process. Boldly struck. A superior example.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

1652 Oak Tree Threepence. Noe 27.1



(See Color Photo)

1210 **1652 Oak Tree threepence**. 16.2 grains. Noe 27.1 (American Numismatic Society 1976, page 82). Not Noe 27 as earlier listed in the inventory.

**Extremely Fine**. A very clean piece, one of the nicest we have ever seen of this popular issue. Characteristics as illustrated.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the collections of Matthew A. Stickney and Harlan P. Smith.

1652 Oak Tree Threepence. Noe 28



(See Color Photo)

1211 **1652 Oak Tree threepence**. 16.8 grains. Noe 28. **Very Fine** or better. Characteristics as illustrated. Tiny striking crack in flan at border. All devices very well defined for the issue.

From the Mills and Whitman collections.

**1662 Oak Tree Twopence. Noe 29**



*(See Color Photo)*

1212 **1662 Oak Tree twopence.** 10.9 grains. Noe 29. Of interest as the only denomination in the Massachusetts series bearing the 1662 date. All other Massachusetts coins are either undated or dated 1652.

Superb **AU** with traces of mint frost still remaining. An outstanding example of this issue. It appears to be the piece illustrated in Crosby's *Early Coins of America*, Plate I, No. 16.

*Obtained by T. Harrison Garrett from the Sylvester S. Crosby Collection.*

**1662 Oak Tree Twopence. Noe 34**



*(See Color Photo)*

1213 **1662 Oak Tree twopence.** 11.3 grains. Noe 34 (not Noe 30 as earlier inventoried).

Superb **AU** with excellent definition. Small planchet clip at edge. Other characteristics as illustrated. Very sharply struck.

*Obtained by T. Harrison Garrett from the Sylvester S. Crosby Collection; illustrated in Crosby, Plate 1, No. 17.*

**1652 Pine Tree Shilling. Noe 1**



*(See Color Photo)*

1214 **1652 Pine Tree shilling.** 71.6 grains. Noe 1. Large planchet type, as are all from Lots 1214 through 1219 inclusive. Late die state.

**Uncirculated.** Sharply struck and well defined in all areas. With silvery "lustrous" surfaces. A superb piece.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Parsons Collection (Chapman, June 1914).*

**1652 Pine Tree Shilling. Noe 2**



*(See Color Photo)*

1215 **1652 Pine Tree shilling.** 69.9 grains. Noe 2. **Very Fine to Extremely Fine.** A pleasing specimen of this issue. Light gray surfaces.

**1652 Pine Tree Shilling. Noe 3**



*(See Color Photo)*



1216 **1652 Pine Tree shilling.** 70.0 grains. Noe 3. Very rare variety.

**Beautiful AU.** Extremely sharply struck with exquisite detail in all areas. Two small planchet split areas at the border as incurred during striking. Pleasing light gray surfaces.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Earle Collection (Chapman 1912).*

**1652 Pine Tree Shilling. Noe 4**



*(See Color Photo)*

1217 **1652 Pine Tree shilling.** 71.5 grains. Noe 4. From the Mills Collection where it was described as **Uncirculated**. We concur and grade it **Choice Uncirculated** with lovely silver and iridescent surfaces. One of the finest known examples of any Pine Tree issue. Striking and edge characteristics as illustrated. A stunning coin.

*From the Mills Collection. Earlier from the collection of Sylvester S. Crosby.*

1652 Pine Tree Shilling. Noe 7



(See Color Photo)

1218 1652 Pine Tree shilling. 68.9 grains. Noe 7.

Sharp AU. Exceedingly well struck. Striking was an important consideration for the three numismatists in the Garrett family, and one characteristic which pervades the entire Garrett Collection is the excellence of strike in the various issues. The present coin has pleasing light gray surfaces.

From the Sylvester S. Crosby Collection.

1652 Pine Tree Shilling. Noe 17



(See Color Photo)

1221 1652 Pine Tree shilling. 71.6 grains. Noe 17 (earlier in the Garrett/Johns Hopkins inventory as Noe 19). With recut H as is characteristic of this variety.

AU or close to it. Pleasing light gray surfaces. Exceedingly well struck.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

1652 Pine Tree Shilling. Noe 11



1219 1652 Pine Tree shilling. 71.5 grains. Noe 11. The variety lacking the H in MASATHVSETS, reading: MASATVSETS. This is the only variety in the entire series of Massachusetts silver to have this error or any other spelling error except for reversed and backward letters. Struck on a large planchet (not small as listed in the earlier inventory which accompanied the collection).

Extremely Fine with pleasing light gray surfaces. Some areas of light striking as illustrated.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Earle Collection.

1652 Pine Tree Shilling. Noe 25



(See Color Photo)

1222 1652 Pine Tree shilling. 71.2 grains. Noe 25.

Extremely Fine. With characteristics as illustrated. Sharply struck. Pleasing light gray surfaces.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Mills Collection.

1652 Pine Tree Shilling. Noe 16



(See Color Photo)

1220 1652 Pine Tree shilling. 71.3 grains. Noe 16. Small planchet type as are all Massachusetts silver shillings to follow.

Choice AU with some claims to full Uncirculated status. Lovely light gray and gunmetal blue toning. One of the most beautiful pieces in the present series.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Mills and Winsor collections. Believed to have earlier been part of the Sylvester S. Crosby Collection.

1652 Pine Tree Shilling. Noe 29



(See Color Photo)

1223 1652 Pine Tree shilling. 69.1 grains. Noe 29. With D in ENGLAND over erroneous backward D.

Extremely Fine to AU. Sharply struck. Characteristics as illustrated.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

1652 Pine Tree Sixpence. Noe 32



(See Color Photo)

1224 1652 Pine Tree sixpence. 34.1 grains. Noe 32.

**Extremely Fine** or even better from a wear viewpoint, but lightly struck in certain areas. An exceedingly rare and important transitional variety known as the *Spiney Tree*. The reverse was used on an Oak Tree sixpence.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. (Not from the Mills sale as earlier inventoried.)

1652 Pine Tree Sixpence. Noe 33



(See Color Photo)

1225 1652 Pine Tree sixpence. 37.1 grains. Noe 33. (Earlier listed in the Johns Hopkins University inventory as Noe 32 and a duplicate).

**AU** or better. Just a hair's breadth from full Mint State, and there are probably some who would classify it in the latter category. Sharply struck. Obverse slightly off center as illustrated.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Mills Collection (Lot 48).

1652 Pine Tree Threepence. Noe 34



(See Color Photo)

1226 1652 Pine Tree threepence. 18.2 grains. Noe 34. With ornament of four dots after ENGLAND as noted in the American Numismatic Society publication, 1976, page 90. Noe earlier listed only a period. When this coin was sold as part of the Matthew A. Stickney Collection it was described as Uncirculated and possibly the finest known.

**AU**. A coin which has received very little actual wear. As noted, it was earlier described as full Uncirculated by the Chapmans.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Matthew A. Stickney Collection.

1652 Pine Tree Threepence. Noe 35



(See Color Photo)

1227 1652 Pine Tree threepence. 16.1 grains. Noe 35. A most interesting coin. This is struck from the same obverse die as Noe 34. The reverse die of Noe 34 was altered to include ANO after ENGLAND, but there was so little room that the A had to be very small, and there was no room for punctuation between ANO and NEW. In the process of alteration, the D of ENGLAND was punched in backwards, and the A was originally a large one, but a small A was punched over it, which makes the letter appear to have three legs. The 2 is now much too large, the 5 is misshapen and is lopsided with a die flaw through it, making it look as though the 5 had been stabbed and is dying!

**Extremely Fine to AU**. Striking characteristics as illustrated. Difficult to grade due to the unevenness of the surface as made.

1652 Pine Tree Threepence. Noe 36



(See Color Photo)

1228 1652 Pine Tree threepence. 15.7 grains. Noe 36.

**About Uncirculated**, with the characteristics as illustrated. A superb specimen of this issue.

Obtained by T. Harrison Garrett from Ed. Frossard on February 23, 1883.

## Maryland Coinage

Dies for a coinage to be distributed in Maryland were prepared in England in 1659. In that year Cecil Calvert, II Lord Baltimore, corresponded concerning the pieces, including the following letter which went to his brother Philip, who was then serving as secretary of state:

To my most affectionate, loving brother, Philip Calvert, Esq., at St. Mary's, in Maryland.

I sent a sample of the Maryland money, with directions for the procuring it to pass, because I understood by letters this year from the governor and you and others that there was no doubt but the people there would accept of it, which if we find they do, there will be means found to supply you all there with money enough; but though it would be a very great advantage of the Colony that it should pass current there, and an utter discouragement for the future supply of any more, if there be not a certain establishment this year, and assurance of its being vented and current there, yet it must not be imposed upon the people but by law there made by their consent in a General Assembly, which I pray fail not to signify to the governor and Council there together from me, by showing them this letter from your most affectionate brother, C. Baltimore.

Philip Calvert received a commission to act as governor. In November 1660 he set about complying with the wishes of his brother Cecil. In April 1661 an Assembly met in St. John's, and an act was

drawn up and passed which provided that a mint be established to coin pieces of silver "as good silver as the current coin of English sterling money . . ." Suitable punishment was specified for those who counterfeited the proposed issues.

An act to promulgate the circulation of Maryland issues was passed on April 12, 1662. This legislation specified that every householder and freeman in the province should take ten shillings per poll in the new coinage for every taxable person under their charge and custody, and that the same should be paid for in casks of tobacco valued at two pence per pound, to be paid for each family for a period of three years.

This caused a mandated exchange of sixty pounds of tobacco by every taxable person in trade for ten shillings of the new coinage. There were at least 5,500 taxable persons, so if this act was implemented some 2,500 pounds sterling would have reached circulation.

Today it is not known whether pieces were actually struck in Maryland. It is believed that most known coins emanated from England. Specimens exist of the various silver denominations: the groat, sixpence, and shilling. In addition, several examples are known of a copper-alloyed denarium.

The following offering of four Maryland pieces is remarkable for the great rarity of the pieces therein.

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### Maryland Silver Fourpence



*(See Color Photo)*

**1229 Maryland silver fourpence. 30.3 grains. Extremely Fine.**

The obverse of the piece depicts Cecil Calvert facing to the left. An inscription surrounds. The reverse bears the state arms of Maryland.

The surfaces of this particular coin, a piece which traces its pedigree to the Ellsworth Collection, are toned an attractive

grey. The obverse displays some microscopic scratches in the right field, but these are scarcely worthy of notice. The reverse is virtually flawless. A die break in the form of a cud is to the right of the shield and touches it as well as the left part of the Roman numeral V.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**Unique Maryland Sixpence Variety  
—MVLILICAMINI—**



(See Color Photo)

1230 **Maryland silver sixpence. Unique variety with reverse legend misspelled as MVLILICAMINI** (instead of a P the sixth letter is an L). 44.2 grains. Very Fine. Only one specimen is known to exist, the piece offered here. The coin is pictured on page 7 of *Scott's Encyclopedia of United States Coins*, 1976 edition (the last edition published).

The obverse and reverse are of the standard design, with the exception of the misspelling. The obverse bears the por-

trait of Cecil Calvert. The reverse has the state arms of Maryland with the denomination expressed as VI.

An exceedingly important opportunity for the American colonial specialist. Literally, an opportunity which might be justly called once-in-a-lifetime.

*Obtained by John Work Garrett from the Waldo C. Newcomer Collection.*

**Copper Pattern Maryland Shilling**



(See Color Photo)

1231 **Maryland shilling, copper pattern.** 72.4 grains. Fine. Struck in copper. Obverse with portrait of Cecil Calvert. Reverse with arms of Maryland and denomination XII. Without colon after MARIAE. A tiny shield-shaped countermark was impressed upon the reverse near the top at or near the time the piece saw circulation (as evidenced by a tiny wear spot at the corresponding part of the obverse). The surfaces are pleasing light brown with darker highlights.

Don Taxay, in *Scott's Encyclopedia of United States Coins*, traces the existence of just five specimens, two of which are impounded in museums and one of which is noted as being "well worn." Another remarkable opportunity.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**Maryland Silver Shilling**



(See Color Photo)

1232 **Maryland silver shilling.** 68.1 grains. **Extremely Fine.** A pleasing example of the largest denomination Maryland coin. The obverse depicts Cecil Calvert facing to the left. The reverse displays the state arms of Maryland with the denomination XII. The piece is well struck, well centered, and especially sharp in details. There is some light weakness at the upper center of the shield, but this is characteristic (due to the metal

flow requirements needed to fill the obverse design opposite the shield). Light grey surfaces with gold and blue borders.

The present piece is remarkable for its condition. Only rarely does an example of this caliber appear.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Mills Collection.*

## Rosa Americana Coinage

William Wood, a metallurgist of Wolverhampton, county of Stafford, England, became interested in coinage as early as 1717. He obtained two patents or contracts from King George I, who granted him the right to coin "tokens" for America and Ireland. It has been stated that the Duchess of Kendall, a German baroness who endeared herself to the king, helped Wood secure the royal privilege.

At the time there was a severe shortage of circulating coins in the American colonies. Wood's proposed issues were to be made of a new alloy, called *bath metal*, consisting of 75% copper, 24.7% zinc, and 0.3% silver.

The royal patent specified that the privilege was to last for 14 years, during which time tokens, as they were referred to, in the denominations of halfpenny, penny, and twopence, could be struck to the extent of 300 tons. During the first four years of the term no more than 200 tons were to be struck, and for the last ten years of the term, no more than ten tons were to be struck in any given year.

Circulation for the pieces designated for America was limited to the "islands, dominions, or territories belonging to His Majesty, His heirs, or His successors in America, or any of them . . ." Elaborate provisions were made for assaying the coins at regular intervals to verify their metallic content. Legal precautions were taken against counterfeiting.

Apparently one Kingsmill Eyres, Esq., and a Mr. Marsland, the latter a hardware merchant in Cornhill, and several others were involved in the coinage. Crosby cites a reference by Snelling, who mentioned that Marsland "had great quantities of them in his cellar and was ruined by it." He died in poverty, serving as a housekeeper at Gresham College. It was further related that the dies were engraved by Messrs. Lammas, Standbroke, and Harold. "They [the coins] were struck at the French Change, in Hogg Lane, Seven Dials, by an engine that raised and let fall a heavy weight upon them when made hot, which is the most expeditious way of striking bath metal, which was the sort of metal they were made of."

It was further related that Sir Isaac Newton was appointed controller to oversee the operation, but later Newton resigned and at his request Mr. Barton, his nephew, was appointed in his stead. It is believed that examples of this coinage were struck both in London and in Bristol.

Although the pieces made for America, designated as the Rosa Americana coinage, were given the nominal values of halfpenny, penny, and twopence, in actuality they were only about half the weight of similar British denominations. For example, the Rosa Americana penny was of the same approximate size as a British halfpenny.

Efforts were made to have the pieces circulate in America. For ex-

ample, on October 29, 1725, the Duke of Newcastle wrote to the governor of Massachusetts Bay, enclosing a copy of the Wood patent and requested that the governor give "all due encouragement and assistance" to have the pieces used in the channels of commerce. Despite these and other efforts, Rosa Americana coins were not popular in the colonies. They circulated only to a very limited extent. Most of the specimens known today in American cabinets have been acquired from British sources in recent times, indicating that the Rosa Americana pieces, rejected in America, did see circulation in England, probably at values reduced from the denominations originally assigned to them.

The 1717 Wood patterns depict George I on the obverse and, on the reverse, the denomination ½, or I, or II, with a crown above. No reference was made to America. Beginning in 1722 an extensive series of Rosa Americana issues made its appearance. Most were dated 1722 or 1723. 1724 and later issues, considered patterns, were also circulated.

Typically the obverse of the Rosa Americana coinage consisted of a bold portrait of George I surrounded by the legend GEORGIUS D:G: MAG:BRI FRA:ET HIB:REX., which signified that George was king of Britain and her possessions. The reverse depicted a rose surrounded by: ROSA AMERICANA and UTILE DULCI, translating to "the American rose" and "the useful with the sweet." The intention was to prepare a coinage which would be distinctly American, in contrast with the British coins in circulation in the American colonies at the time.

In 1724 several interesting patterns were produced, all of which are exceedingly rare today. An interesting design used on several different issues depicted a rose bush with the legend ROSA SINE SPINA ("rose without thorns"). One such piece depicted the bust of Wilhelmina, wife of King George I, on the obverse.

In 1727 a pattern halfpenny with the bust of George II on the obverse and with the ROSA SINE SPINA legend on the reverse appeared. In 1733 a large pattern twopence depicting George II facing left and with a redesigned rose on the reverse was made. Varieties of these rare issues exist.

It is presumed that the American colonists, being aware of the intrinsic value of money, simply refused to accept Rosa Americana coinage at twice the value assigned to other contemporary coins then in circulation.

The following offering of Rosa Americana pieces contains some of the most important items ever to cross the auction block. A number of pieces are unique or exceedingly rare. Here again the term "once-in-a-lifetime opportunity" comes to mind.

### 1722 Halfpenny VTILE Variety



(See Color Photo)

1233 **1722 Rosa Americana halfpenny. Variety with spelling VTILE DVLCI.** 57.2 grains. Fine or better. Struck in bath metal, as were virtually all circulating pieces. The present coin is an attractive piece, sharp in all areas, and is of a pleasing subdued golden coloration with some areas of brown. Don Taxay, writing in *Scott's Encyclopedia of United States Coins*, notes

that only four to six pieces are known to exist. The *Guide Book of United States Coins* lists the piece but does not price it, indicating extreme rarity.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.



- 1234 **1722 Rosa Americana halfpenny.** 61.8 grains. Variety with legend reading GEORGIUS. D:G:REX. Reverse with UTILE DULCI. Scarce.

The specimen offered here is a splendid **AU** example with

hints of original mint brilliance in certain of the protected areas. Well centered and sharply struck, with full borders. One of the finest known pieces.

*From the collection of Sylvester S. Crosby.*



- 1235 **1722 Rosa Americana halfpenny.** 72.7 grains. Variety with legend reading GEORGIUS. DEI. GRATIA. REX. Reverse with inscription UTILE DULCI.

Sharp **Extremely Fine**. Exceedingly well struck. Excellently

defined in all areas. A splendid example of the basic variety of 1722 Rosa Americana halfpenny.

*Obtained by T. Harrison Garrett from Edouard Frossard.*

### 1723 Halfpenny, Uncrowned Rose



*(See Color Photo)*

- 1236 **1723 Rosa Americana halfpenny. Reverse with uncrowned rose.** 67.9 grains. **Extremely Fine** with suggestions of prooflike surface. Needle-sharp striking. A truly superb example.

The uncrowned rose style is the motif used the preceding year, 1722. Most 1723 issues were of a modified design

with a large crown atop the rose on the reverse (see following lot).

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the collection of Sylvester S. Crosby.*

### Uncirculated 1723 Crowned Rose Halfpenny



*(See Color Photo)*

- 1237 **1723 Rosa Americana halfpenny.** Variety with crowned rose. 61.4 grains. **Choice Uncirculated with prooflike surfaces.** Broad borders, full-beaded denticles. Quite possibly made as a specimen striking. Believed to be the finest known example of its type. This coin is specifically mentioned in *Scott's Encyclopedia of United States Coins* on page 12 of the 1976 (latest) issue: "One struck on broad planchet, Johns Hopkins

University Collection." If this piece is considered a separate variety then it is believed *unique*. A very important opportunity for the specialist.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Mills, Winsor, and Bushnell collections.*



1722 Pattern Rosa Americana Penny



(See Color Photo)

1240 1722 Rosa Americana pattern penny. Struck in copper. 145.8 grains. **Proof.**

Pattern copper struck on a broad planchet with wide borders, isolating the beading on obverse and reverse, causing the beading to appear as a circle of dots. With pattern legend incorporating a V instead of a U in the obverse: GEORGIUS. DEI. GRATIA. REX. Reverse legend reads in part: VTILE DVLCI.

Attractive Proof, mostly chestnut brown, but with ample tinges of original mint red. Apparently **unique** in this metal; Don Taxay lists four examples with these legends, one of which is in copper, the piece offered here. Another major opportunity for the specialist.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.



1241 1722 Rosa Americana penny. 130.7 grains. Regular dies with GEORGIUS and UTILE.

The present specimen is remarkable for its condition. It is a sharply struck, well centered, **AU** example, with possible claims to full Mint State. In actuality it is a coin which has

probably seen no circulation. The surfaces are somewhat matte, as is characteristic of pieces struck in bath metal. Unusually square and sharp edge. Possibly made as a presentation piece.

From the collection of Sylvester S. Crosby.

1722 Copper Rosa Americana Penny



(See Color Photo)

1242 1722 Rosa Americana. Struck in copper. 123.9 grains. Very Fine.

Obverse and reverse with regular U's in legend. Regular dies.

Believed to be unique in this metal.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.



1243 1723 Rosa Americana penny. 108.3 grains. Extremely Fine. Struck on a thick planchet. Dark brown surfaces with gold areas, particularly in the protected regions. Sharply struck in

all respects.

From the collection of Sylvester S. Crosby.



1244 **1723 Rosa Americana penny.** 147.7 grains. Struck on a thin planchet. **AU** with some claims to Uncirculated. Nearly full golden surface on obverse. Mixture of toned and golden sur-

faces on reverse. A very sharp example.  
*From the Sylvester S. Crosby Collection.*

**Unique 1723 Rosa Americana Penny Striking**



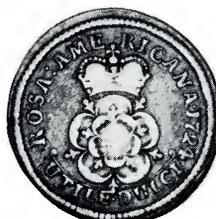
*(See Color Photo)*

1245 **1723 Rosa Americana penny. Struck on an oversize planchet.** 198.2 grains. Appears to be struck in copper rather than the usual bath metal. Although this coin is listed on page 12 of *Scott's Encyclopedia of United States Coinage* (1976 edition) and is described as "one without period after date and with large scroll ends on twopence planchet, Johns Hopkins Uni-

versity Collection," it is our belief that the planchet was not a twopence planchet but, rather, was a test or pattern planchet made up to test the dies.

Good to Very Good condition, as illustrated. Believed to be unique.

**1724/3 Rosa Americana Penny**



*(See Color Photo)*

1246 **1724/3 Rosa Americana penny. Copper.** 125.4 grains. Without period after REX. This specimen is described *Scott's Encyclopedia of United States Coins* as **unique**. The planchet, believed to be made of copper, is oversized and has a wide rim.

Fine to Very Fine. Attractive light brown highlights against a dark brown background. Exceedingly rare.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Mills and Bushnell collections.*

Rosa Sine Spina Pattern Penny



(See Color Photo)

1247 **Undated (circa 1724) Rosa Americana pattern penny with reverse showing a standing rose with the legend ROSA SINE SPINA** (literally, "rose without thorns"). 91.8 grains. Appears to be struck in copper. Very Fine or better. Some rim marks do not affect the main inscriptions or designs. One of the most curious Rosa Americana designs, simply because the reverse is distinctively different from that used for general

circulation. Don Taxay enumerates three extant specimens, including the one offered here, in *Scott's Encyclopedia of United States Coins*.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Mills, Parmelee, Bushnell, and Mickley collections. A more illustrious pedigree could not be imagined!*

"Iron Rosa" Trial Striking



(See Color Photo)

1248 **(1722) Undated. Twopence. Struck without collar.** The famous "Iron Rosa", so-called because some have believed this piece to be struck in iron or steel (actually it appears to be struck in an alloy of copper). 269.3 grains. Deep, bold striking far finer than that which appears on page 10 of the Scott reference. Very Fine or better. A piece which has seen very little actual circulation.

The coin is distinctive for the reverse legend UTILE DULCI which is not framed in a label or cartouche. As such, it is a

very important pattern.

Taxay traces the existence of just three pieces, including the one here and including a piece permanently impounded in the British Museum.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Mills and Parmelee collections. Used by Sylvester S. Crosby to illustrate The Early Coins of America.*



1249 **(1722) Rosa Americana twopence.** Undated issue. 211.7 grains. A superb AU specimen. Sharply struck and well defined in all areas. A magnificent example of this early issue. The reverse legend UTILE DULCI is framed in a scroll, unlike

the preceding pattern.

*From the Ed. Frossard Collection.*



1250 **1722 Rosa Americana twopence.** 261.9 grains. Variety with period after REX. **AU.** A magnificent sharply struck piece. Certainly one of the finest known. Attractive deep yellow fad-

ing to brown.

*Obtained by T. Harrison Garrett from the Col. James W. Ellsworth Collection. Earlier in the Parsons Collection.*

**Unique 1723 Twopence Striking**



*(See Color Photo)*

1251 **1723 Rosa Americana twopence.** Unique striking on thin planchet believed to be copper. 142.7 grains. Period after REX.

The weight indicated that this piece was possibly struck on a planchet intended for a halfpenny, perhaps a pattern halfpenny in view of the apparent copper metal. **Uncirculated.** Sharply struck with all details well defined. As such, the piece

was probably issued as a pattern, rather than a mint error. Had the latter instance been the case, the dies would have been incorrectly aligned and the piece would not have been struck up as sharply. Probably struck to test the dies prior to regular coinage. Believed to be **unique.**

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Parsons Collection.*



1252 **1723 Rosa Americana twopence.** 208.1 grains. **AU.** An exceedingly sharp strike with excellent definition of detail. Toned very deep brown, almost black, with some flecks of

red.

*Obtained by John Work Garrett from the collection of Col. James W. Ellsworth. Earlier the property of Ed. Frossard.*



1253 **1723 Rosa Americana twopence.** 212.6 grains. **Choice Uncirculated** with prooflike surfaces, especially on the obverse. Extremely sharply struck. One of the finest known examples.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

### 1724 Rosa Americana Twopence



(See Color Photo)

1254 **1724 Rosa Americana twopence.** 198.9 grains. Pattern issue with MB in obverse legend. Dark coppery surfaces, probably bath metal, but attributed by Don Taxay as copper. **Extremely Fine** if not finer. This piece probably has seen no actual circulation. Exquisitely struck with sharp detail in all areas. Lightly porous surfaces as usually seen on bath metal strikes.

The piece is exceedingly important as it represents a dis-

tinct date of the impressively large twopence piece. A somewhat similar coin is illustrated at the top of page 21 of *A Guide Book of United States Coins*. Don Taxay notes that just three pieces are known.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the collections of Jenks and Mills.

### 1733 Pattern Rosa Americana Twopence



(See Color Photo)

1255 **1733 Pattern Rosa Americana twopence.** 265.1 grains. **Choice Proof** with glossy brown surfaces.

One of the most famous of all patterns, this piece bears a distinctive portrait of King George II on the obverse and a standing crowned rose on the reverse. The legend UTILE DULCI appears on an ornate ribbon. *Scott's Encyclopedia of United States Coins* notes the existence of just three other

pieces, one of which is permanently impounded in the British Museum. The coin offered here is believed to be the finest known example. One of the most important pieces in the present sale.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the collection of Lorin G. Parmelee.

### Steel Striking of 1733 Twopence



(See Color Photo)

1256 **1733 Rosa Americana Pattern twopence. Obverse die trial in steel.** 212 grains. **AU** from a wear viewpoint, but struck in hard metal and with some porosity. All details quite sharp.

*Scott's Encyclopedia of United States Coins* notes that several pieces are known to exist. A major rarity, and one

which appears on the market only at very infrequent intervals, often with decades between offerings.

Obtained by John Work Garrett from S. Hudson Chapman on October 16, 1923.

## Wood's Hibernia Coinage

Concurrent with the Rosa Americana patent, William Wood obtained on July 12, 1722 a franchise to produce coins for circulation in Ireland. Patterns were produced in several design variations of the copper halfpenny and farthing. The adopted style depicted King George I on the obverse with the legend GEORGIUS DEL: GRATIA: REX: ("George, king by the grace of God"). The reverse bore the notation HIBERNIA ("Ireland") and the date. At the center was a seated goddess holding a harp.

Wood's coinage for Ireland, authorized to a total value of 100,000 pounds sterling, commenced in 1722. By 1723 a large furor arose in Ireland concerning the pieces. Jonathan Swift, among others, participated in a propaganda campaign, some details of which were related in his *The Drapier Letters*. It was asserted that the issues for Ireland were produced without Irish advice or consent, that the arrangements were made in secret and for the private profit of Wood, and that the pieces were seriously underweight. The allegations were true.

So great was the clamor that King George reduced the authorized coinage to a total value of 40,000 pounds sterling. The controversy continued, and in 1725 Wood relinquished his patent in exchange for a pension of 3,000 pounds per year divided into three separate payments of 1,000 pounds per year, for an eight-year period.

Numismatic tradition has long associated Wood's Hibernia pieces with America, but there seems to be no connection apart from the common authorship of the Rosa Americana and Hibernia coins. It may be that the Hibernia pieces, following their rejection in Ireland, were shipped to America, but if this was the case they circulated only to a small extent in America and were not the subject of any special attention or notice. Today, most Hibernia pieces in collectors' cabinets trace their origin to 19th- and 20th-century sources in England. It is presumed that the bulk of Wood's Hibernia coinage was circulated in that country, possibly at a reduced value from that originally intended.

### 1722 D:G:REX Pattern Farthing



- 1257 1722 Hibernia farthing. D:G:REX. Believed to be a pattern issue. Nelson-2. 56.6 grains.

Glossy brown **Uncirculated** with some hints of original mint red. Sharply struck, well centered, and with all details excellently defined. A few small, almost microscopic, evidences of planchet roughness as made, such as above the first I of HIBERNIA.

Exceedingly rare issue. It is believed that only four to six specimens exist.

*Obtained by John Work Garrett from Wayte Raymond on September 12, 1921. Earlier in the collection of Waldo C. Newcomer.*



- 1258 1723 Hibernia farthing. Nelson-7. 61.7 grains. Glossy brown About Uncirculated. Well struck.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*



- 1259 1723 Hibernia farthing. Nelson-7. 52.8 grains. About Uncirculated. Glossy brown surfaces. A duplicate of the preceding.  
*From the collection of Henry C. Miller.*



- 1260 1723 Hibernia farthing. Nelson-7. 53.0 grains. Very Fine or better.

### 1723 D:G:REX Farthing



*(See Color Photo)*

- 1261 1723 Farthing. D:G:REX. Considered by some to be a pattern. Obverse lettering arranged the same as with the pattern issue of 1722. Nelson-6. 57.2 grains.

**Choice Uncirculated** with glossy brown surfaces. Traces of mint red in protected areas, especially among the letters.

*Scott's Encyclopedia of United States Coins* notes that fewer than a dozen specimens are known to exist.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*



- 1262 1724 Hibernia farthing. Nelson-10. 60 grains. Extremely Fine. Scarce date. Attractive dark brown surfaces with some suggestions of olive. A superb piece.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Matthew A. Stickney Collection.*

Uncirculated 1724 Farthing



(See Color Photo)

1263 1724 Hibernia farthing. Nelson-10. 59.1 grains. **Choice Brilliant Uncirculated**, full mint red just beginning to fade to brown. Sharply struck. Far and away the finest farthing we have ever seen of this date. In this condition a major rarity.

*From the collection of Henry C. Miller.*



1266 1722 Hibernia halfpenny. Nelson-4. 117.2 grains. **Choice prooflike Uncirculated**. A magnificent specimen with glossy prooflike surfaces on obverse and reverse. Traces of original mint red within the letter spaces. Possibly struck as a presentation coin. One of the finest known to exist.

Early style with harp to the left of Hibernia. Scarce, particularly in the condition offered here.

*From the Henry C. Miller Collection.*

Undated Pattern Farthing



(See Color Photo)

1264 **Undated pattern farthing**. Nelson-18. 77.3 grains. Appears to be struck in a brassy composition. Diameter larger than the adopted farthing. Very Fine to Extremely Fine grade. Olive-colored surfaces.

The obverse features the portrait of George facing right. The inscription GEORGIUS DEI GRA surrounds. The E punch was defective, so in its first appearance on the obverse the letter is an F. The reverse consists of the seated figure with shield, holding aloft in her right hand an orb and cross. The die is unfinished and no inscription appears. Exceedingly rare.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Parsons Collection.*



1267 1722 Hibernia halfpenny. Nelson-3. 135.4 grains. Glossy brown AU. Sharply struck. Very scarce in this high condition. Later type with harp at right as used in 1723-1724.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*



1268 1723 Hibernia halfpenny. Nelson-5. 110.8 grains. Very Fine. Dark brownish red surfaces. Attractive.

*From the collection of Sylvester S. Crosby.*

1722 Pattern Halfpenny



(See Color Photo)

1265 1722 Hibernia pattern halfpenny. Nelson-1. 133.1 grains. **Very Fine**. Attractive chocolate brown surfaces.

The obverse features the portrait of King George with inscription surrounding, as illustrated. The letters are larger than used on the circulating coinage, and the truncation of the neck is more distended. The reverse has the slightly differing legend HIBERNIAE at the upper left quadrant. The seated figure of Hibernia with harp is at the center, and a pile of rocks is to the right. The date 1722 appears below, with the initial numeral 1 appearing as a J in the Anglo-German tradition.

*Scott's Encyclopedia of United Coins* notes that fewer than a dozen specimens exist.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*



1269 1723 Hibernia halfpenny. Nelson-8. 125.7 grains. **Choice Brilliant Uncirculated** just beginning to fade to light brown. A superb specimen with nearly full original mint orange. Tiny spot above R of REX.

*Obtained by John Work Garrett from B. Max Mehl on January 23, 1920.*



1270 1723 Hibernia halfpenny. Nelson-8. 108.4 grains. Extremely Fine. Deep brown, almost black, surfaces.

*Obtained by John Work Garrett from B. Max Mehl on January 23, 1920.*



1271 1723 Hibernia halfpenny. Nelson-8. 121.4 grains. Very Fine.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier from the Mills Collection.*



1272 1723 Hibernia halfpenny. Nelson-8. 109.3 grains. Fine.

*Obtained by John Work Garrett from B. Max Mehl on January 23, 1920.*



1273 1724 Hibernia halfpenny. Nelson-11. 112.4 grains. Extremely Fine. Some very tiny and ancient scratches visible under magnification. Scarce date.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

### 1724 Hibernia Pattern Halfpenny



*(See Color Photo)*

1274 1724 Hibernia pattern halfpenny. Nelson-13. 118.1 grains. **Extremely Fine.** Perfectly centered and very well struck.

The obverse depicts the portrait of King George, as illustrated. This variety has been styled the *Goiter Neck* variety, due to a large lump which appears at the neck truncation. The reverse shows the seated figure of Hibernia with harp to the right side of the coin, the inscription HIBERNIA above and the 1724 date below.

Don Taxay notes that **just two specimens are known to exist**, one of which is in the American Numismatic Society and presumably is forever off the market. An extremely important opportunity for the specialist.

*Earlier in the Mills and Ulex collections.*

### 1724 Hibernia Halfpenny with Trident Reverse



*(See Color Photo)*

1275 1724 Hibernia pattern halfpenny. Nelson-15. 134.1 grains. **Uncirculated** with prooflike surfaces; perhaps struck as a Proof.

The obverse is the *Goiter Neck* as preceding. The reverse is a design which departs entirely from any ever used for circulation. It shows a trident and a scepter joined by a knot. The inscription REGIT VNVS VTROQVE surrounds. The date 1724 is below.

Don Taxay traces the existence of just four pieces: the specimen here offered for sale; an example in the Massachusetts Historical Society; a piece in the collection of F. C. C. Boyd; and an example which appeared in Lester Merkin's auction of November 1968.

A sharply struck, well defined, and thoroughly beautiful specimen of this major rarity. Another prize for the connoisseur and specialist.

*Obtained by John Work Garrett from Wayte Raymond on April 20, 1921.*

## Voce Populi Coinage

Voce Populi coppers, mostly of halfpenny size, although some were made of the smaller farthing denomination, are believed to have been struck as a speculative venture in Dublin, Ireland, by a Mr. Roche in 1760. The legend VOCE POPULI is somewhat similar to VOCE POPOLI, or "the voice of the people" found on the Georgius Triumpho token dated 1783. As such, they have been adopted by American numismatists, although there is no evidence to suggest that Voce Populi pieces, which bear the legend HIBERNIA (Ireland) on the reverse, ever circulated to any extent on the North American continent.

There are several different busts portrayed on various die varieties of the halfpenny issues. It is thought that at least three, possibly five, different men were portrayed. Two of these were apparently the Jacobite Pretenders, James III (on the coins with P equal to "Princeps," the title used by Octavian before he became Emperor Augustus) and Bonnie Price Charlie. Other halfpennies are thought to depict John Hely-Hutchinson, who was later to become Irish Secretary of State.



1276 1760 Voce Populi farthing. 55.9 grains. Large letters. Very Fine. A sharp and pleasing specimen of this very scarce denomination. Light chocolate surfaces.

*From the Henry C. Miller Collection.*



1277 1760 Voce Populi halfpenny. 126.7 grains. Choice AU. A superb piece with exquisite striking on obverse and reverse. Slightly off center. Very smooth planchet. One of the nicest specimens we have ever seen of any variety in this series.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*



1278 1760 Voce Populi halfpenny. 92.3 grains. Extremely Fine or better. A piece which has seen very little actual wear. Sharply struck and well defined. Deep brown surfaces.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Parsons Collection.*



1279 1760 Voce Populi halfpenny. 117.2 grains. Variety with obverse fancifully reading VOEE POPULI. The second erroneous O is simply a die break connecting the arms of the C. Extremely Fine to AU. Deeply and sharply struck, with some planchet splitting at the edge due to striking pressure. A few marks on the obverse field at the nose. One of the sharpest we have ever seen of this issue.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*



1280 1760 Voce Populi halfpenny. Scarce variety with letter P in front of the face. 126.1 grains. Extremely Fine or better. Struck on a porous planchet somewhat resembling the fabric of bath metal, but apparently in copper. One of the finest we have seen of this issue.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Parsons Collection.*

## Virginia Coinage

On April 10, 1606, the charter granted by King James to Virginia specifically provided for the coinage privilege:

And that they shall or lawfully may establish and cause be made a coin, to pass current there between the people of the several colonies for the more ease of traffic and bargaining between and amongst them and the natives there, of such metal, and in such manner or form, as the several councils there shall limit and appoint.

No native coinage was ever produced as a result. Coins in Virginia were a mixture of British, Spanish, Dutch, and other issues, with British predominating. On November 20, 1645, the Virginia colony passed legislation permitting 10,000 pounds weight of copper to be produced in the values of two, three, six, and nine pence, as a substitute for tobacco which was then used for small change and circulation. No action was taken under the authorization.

In 1771 and the following year correspondence between England and Virginia considered the need for copper coins in commerce. On April 8, 1772, an act was passed authorizing the treasurer of Virginia to import 1,000 pounds value of specially-minted halfpennies, subject to British regulations. On May 20, 1773, the British crown authorized the coinage of halfpennies for Virginia, not to exceed a total of 25 tons weight. This was five times the quantity requested by the colony.

In February 1774 the ship *Virginia* under the command of Edward Esten arrived in Virginia with five tons of halfpence, which Eric P. Newman, student of the series, has equated to be about 672,000 individual pieces. The obverse of each piece bore the portrait of King George III facing right, with the inscription GEORGIUS III REX ("George III King") surrounding. The reverse depicted the coat of arms of Virginia with the date 1773 and with VIRGI to the right and the remainder of the name, NIA, to the left. In his definitive 1956 monograph on the subject, Eric P. Newman described 22 varieties of the Virginia pieces.

Robert Nicholas, treasurer of Virginia, was reluctant to distribute the halfpennies in absence of specific instructions from Britain authorizing him to do so. On November 16, 1774, a royal proclamation provided that:

The said pieces of copper money so coined, stamped, and impressed, shall be current and lawful money of and in our said colony of Virginia and of and within the districts and precincts of the same; and shall pass and be received therein after the rate following, that is to say, twenty-four of the said pieces shall pass and be received for the sum of one shilling, according to the currency of our said province of Virginia . . .

The pieces were made current up to the value of 60 halfpence for a payment of 20 shillings or more and up to 24 halfpence for smaller payments. This proclamation did not arrive in Virginia until several months later. The first notice appeared in the *Virginia Gazette* on February 23, 1775. By that time the seeds of the Revolutionary War had been sown. Fears of war and inflation were rampant, causing all metallic coins to be hoarded. Although pieces did circulate extensively in the colony (as evidenced today by the presence of wear on specimens, and also, as reported by Eric P. Newman, the finding of Virginia halfpennies together with other contemporary coins in archeological excavations) apparently a large number were hoarded. Today many of the Uncirculated halfpennies which exist trace their pedigree to the large group in the collection of Col. Mendes I. Cohen, Baltimore, Maryland, which was obtained in an original keg from Richmond. This cache, which apparently consisted of many thousands of pieces, was dispersed slowly and carefully from 1875 until 1929, in which latter year the remaining 2,200 coins were dispersed at auction in one lot.

In 1774 a limited number of impressions were struck in silver from dies of the same diameter as the halfpenny but with the obverse portrait of George III much larger in size. Traditionally, these have been known as Virginia "shillings" due to their metallic content, but the weight falls about ten percent below the English standards for shillings at the time, and no official shilling coinage was contemplated for Virginia. Accordingly, these 1774 pieces are better described as pattern halfpennies in silver. Another interesting rare issue is the so-called 1773 copper "penny," a halfpenny struck in Proof on a broad planchet with a milled border. This was on an Irish 1/2d blank.



1281 1773 Virginia halfpenny. 115.6 grains. No period after GEORGIVS. Seven harp strings. Choice Uncirculated. The obverse is fully brilliant on the left side and toned with a shading of deep brown, but with much underlying orange, to the right. The reverse is nearly full original orange. An outstanding specimen of this coinage.

*Obtained by T. Harrison Garrett from Capt. John Haseltine's 65th sale.*



1282 1773 Virginia halfpenny. 114.9 grains. No period. Six harp strings. Choice Brilliant Uncirculated with light toning just beginning to form. Another splendid specimen.

*Obtained by T. Harrison Garrett from Capt. John Haseltine's 65th sale.*



1283 1773 Virginia halfpenny. 122.7 grains. No period. Eight harp strings. Choice Brilliant Uncirculated with light traces of toning just beginning to form. Still another very select piece.

*Obtained by T. Harrison Garrett from Capt. John Haseltine's 65th sale.*



1284 1773 Virginia halfpenny. No period. 107.1 grains. Fine.



1285 1773 Virginia halfpenny. 113.8 grains. With period after GEORGIVS. Seven harp strings. Choice Brilliant Uncirculated with light toning just beginning to form.

*Obtained by T. Harrison Garrett from Capt. John Haseltine's 65th sale.*



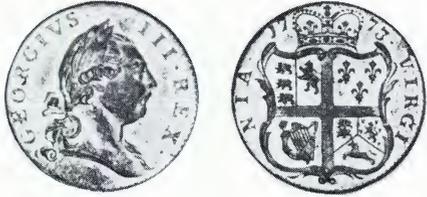
1286 1773 Virginia halfpenny. 116.1 grains. With period. Seven harp strings. Choice Brilliant Uncirculated with just a whisper of toning beginning to form. Still another beautiful coin.

*Obtained by T. Harrison Garrett from Capt. John Haseltine's 65th sale.*



1287 1773 Virginia halfpenny. 97.7 grains. With period. Seven harp strings. Choice Brilliant Uncirculated with light toning just beginning to form.

*Obtained by T. Harrison Garrett from Capt. John Haseltine's 65th sale.*



Obtained by T. Harrison Garrett from Capt. John Haseltine's 65th sale.



1282 1773 Virginia halfpenny. 119.3 grains. With period. Eight harp strings. Choice Brilliant Uncirculated with nearly full original mint brilliance. Just a whisper of toning beginning to form. Prooflike surfaces. A nicer Virginia halfpenny not be imagined.

Obtained by T. Harrison Garrett from Capt. John Haseltine's 65th sale.

1288 1773 Virginia halfpenny. 113.3 grains. With period. Seven harp strings. Choice Brilliant Uncirculated. Dark toning beginning to form, especially on the obverse. Not quite as bright overall as the preceding, but still far above average. These and the other coins listed here undoubtedly are from the famous Cohen Hoard dispersed in Baltimore, Maryland during the last century. While specimens are occasionally seen in the market today, often they have been cleaned, dipped, or otherwise "improved" — with the result that they do not come close to the quality of those offered here.

Obtained by T. Harrison Garrett from Capt. John Haseltine's 65th sale.



1289 1773 Virginia halfpenny. 116.1 grains. With period. Seven harp strings. Choice Brilliant Uncirculated with light mottled toning just beginning to form.

Obtained by T. Harrison Garrett from Capt. John Haseltine's 65th sale.



1290 1773 Virginia halfpenny. 114.2 grains. With period. Seven harp strings. Choice Brilliant Uncirculated with prooflike surfaces, the prooflike feature caused by polishing of the dies (which has also removed some of the detail from the harp strings). Some suggestions of light golden and brown toning beginning to form. A splendid piece.

Obtained by T. Harrison Garrett from Capt. John Haseltine's 65th sale.



1291 1773 Virginia halfpenny. 112.2 grains. With period. Eight harp strings. Choice Brilliant Uncirculated with suggestions of prooflike surfaces. Mottled light brown toning just beginning to form.

1773 Virginia "Penny"



(See Color Photo)

1293 1773 Virginia "Penny." 136.8 grains. Struck on an oversize heavier planchet, perhaps intended for an Irish halfpenny. Issued as a **Proof** and remaining today as a **Choice Proof** with deep chocolate brown toning. This issue apparently was slowly struck, possibly on a medal press, with the result that the detail work is exquisite. The broad planchet accentuates the edge denticles or "milling," as they are traditionally called. Very rare.

Obtained by John Work Garrett from B. Max Mehl on January 23, 1920. Earlier in the collection of Sylvester S. Crosby.

Famous 1774 Virginia Silver "Shilling"



(See Color Photo)

1294 1774 Virginia silver "shilling." 83.3 grains. Struck in silver.

As our introduction notes, in 1774 a small number of impressions were struck in silver from halfpenny-size dies but with the portrait of George III much larger in size. The reverse date of 1774 was a year later than that used on any known dies for copper halfpennies. Traditionally these coins have been known as Virginia "shillings" due to their metallic composition, but as no record can be traced of an official shilling coinage contemplated for Virginia, they might better be described as pattern silver halfpennies (information courtesy of Eric P. Newman).

The present example is a beautiful **Proof** coin with some minor surface marks visible under magnification. The aspect is choice overall. A dark blue-gray toning accents the beauty of the piece. Don Taxay notes the existence of just six pieces: the coin offered here, the F. C. C. Boyd specimen, the Eric P. Newman coin, two specimens in the collection of Hon. and Mrs. R. Henry Norweb, and a coin in the cabinet of John Roper.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection in March 1923. Earlier from the Gschwend Collection.*



*Photograph taken in the 1920s of John Work Garrett when he was engaged in the diplomatic service. At one time he served as American ambassador to Italy.*

## French Colonies Coinage

On February 19, 1670, Louis XIV authorized coinage for general use in the French possessions in America, including Canada and the West Indies. Coined at the time were silver pieces of the denominations of 5 sols and 15 sols. Of the former 200,000 were struck, and of the latter 40,000 were coined.

In December 1716 the regent for Louis XV authorized the coinage of 6-denier and 12-denier copper pieces to be struck at the Perpignan Mint in France. Problems developed with the quality of the copper to be used, and only a few pieces were struck. Some additional pieces under this authorization are dated 1720, but the origin of these has been questioned. The 1717-1720 issues are of great rarity.

Earlier (1709-1713), coinage of billon metal of the denominations of 15 deniers and 30 deniers, and later (1738-1764), half sou marque and sou marque, were coined in quantity at various mints in

France and were circulated throughout the colonies. None bore a specific legend or reference to the Americas, however.

In June 1721 Louis XV authorized a copper coinage for the colonies, with the designation COLONIES FRANCOISES on each. These pieces, copper sous of the value of 9 deniers, were struck at the Rouen ("B" mintmark) and La Rochelle ("H" mintmark) mints in 1721 and, the following year, 1722, at the La Rochelle Mint.

While the earlier French colonies issues could claim a relation to Louisiana, which was ceded to Spain (areas west of the Mississippi River) in 1762 and to England (areas east of the Mississippi) in 1763, another French colonies issue struck in copper and dated 1767 is related only to the West Indies.

The copper issues, though made in large quantities, were not particularly popular with the colonists.

### 1670 Gold Louis d'Or



(See Color Photo)

1295 **1670 Louis d'or**. 103.9 grains. **Choice AU** with nearly full lustre, particularly on the reverse. Sharply struck.

This piece is from the Matthew Stickney Collection sale (1907), Lot 37, where Chapman listed it in the United States colonial section directly following the 1670 5 sol piece with the comment:

"The only example I've ever seen, and here offered for the first time, I believe, in America. I have not been able to find it described in any book relating to America, but firmly believe it to have been, as the workmanship is similar to the last-described coin, the date the same, also the adjunct of the sun in splendor overhead as on the last coin."

The coin bears a young portrait of the monarch, with surrounding inscriptions as illustrated. The A mintmark signifies a

Paris striking. The tower codemark of the moneyer is a rhyming mark of the engraver, Jean Baptiste des Tour, the same engraver who produced the 1670 silver 5-sol piece in the present sale.

Considered by the Chapman brothers and John Work Garrett to be significant and to be a part of the French colonies coinage. Like the Chapmans, we are unable to trace any specific correlation of this piece with the American series as reviewed in American numismatic literature, but this omission does not mean that such connections should not be made.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Matthew A. Stickney Collection.

### 1670 Silver 5 Sols



1296 **1670 5 sols**. 35.2 grains. Silver. Two hundred thousand pieces were struck at Paris for the French colonies in the new world (the French provinces of Canada and the French West Indies). The value was raised to 6 sols, 8 deniers under an edict dated November 18, 1672, in an attempt to keep them in circulation, but by 1680 all had disappeared. They were also traded at 8 coins to a beavers skin in Canada. Walter Breen says that fewer than one tenth of one percent survive, indicating that perhaps 200 or fewer are known to exist.

Most are well worn.

The present example is a beautiful **Extremely Fine** coin with some traces of mint lustre in the protected areas. The toning is a light gray with tinges of gunmetal blue. Extraordinary condition.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

1670 15 Sols



(See Color Photo)

1297 **1670 15 sols.** 104.1 grains. Silver. Only 40,000 of these pieces were struck at Paris. The history closely follows that of the 5 sol value of the same issue. These were raised to be worth 20 sols by the November 18, 1672 edict.

The 1670 15-sol piece has long been the classic rarity associated with the French colonial series. It is believed that **fewer than a half dozen specimens exist** in all grades. The present coin is **Very Fine**. It is a close match for the *A Guide Book of United States Coins* plate piece (page 28 of the 1981

edition), except that the coin offered here has more detail, a feature which is especially noticeable on the reverse. We can find auction records for only three pieces during the past forty years in the United States: (1) Stack's November 12, 1974 sale at \$16,000; Ex New Netherlands, ex Fred Baldwin; (2) 1964 ANA sale. Ex Count Ferrari (VF+); (3) Guide Book plate coin; Superior's October 1977 sale.

Obtained by T. Harrison Garrett from the Col. James W. Ellsworth Collection.

Unique 6 Deniers Piece of 1720



(See Color Photo)

1298 **1720 copper 6 deniers.** 89.6 grains. Copper. With bust of Louis XV, no mark on cuirass; legend LUDOVICUS XV DEI GRATIA, and with privy mark. With French arms as on the 1670 pieces. A mintmark (for Paris) at bottom.

**Extremely Fine.** Listed in *A Guidebook of United States Coins* as **Unique—just one specimen is known to exist.**

Probably not related to the coppers struck at Perpignan in

1717. The planchet of the present piece is of good quality copper, unlike the brassy 1717 pieces also, the lettering is from completely different punches than employed on the crude 1717 pieces.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.



1299 **1720 Louis XV silver 1/6 ecu.** 56.8 grains. A mintmark indicating Paris origin. Used in French Canada. Originally a John Law issue. G & D-296. Originally struck at the value of 1 livre (which equals 20 sols tournois) by the edict of December 4, 1719, but due to the rampant inflation in France in 1720 the pieces were continually revalued through 1720, reaching as high as 2 livres at mid year. On December 1, 1720, the issue

was demonetized. Coins of this value circulated in French Canada at 5 sols. **Choice Extremely Fine** with some lustre remaining in protected areas. A trace of light gray toning.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

**1720 Louis XV 1/3 Ecu**



1300 **1720 Louis XV 1/3 ecu.** 124.5 grains. Silver. The so-called "petite Louis d'argent." B mintmark. Omega sign after REX, spade after IMP. Struck at 3 livres under an edict dated March 15, 1720; again revalued during the ensuing John Law inflation. Demonetized on September 16, 1720. May have possibly circulated in French Canada. The documentation of this regard is not as convincing as on the 1/6 ecu piece.

This piece was issued as 916.67 fine silver at 125.98 standard grains. Inflation ran rampant from 1640. In this year a 3 livre piece weighed almost 3½ times the weight of the present coin. The coin offered here and its brethren deflated to 2½ livres after the collapse of 1720. By 1721 it was rated as only 2 livres, and in 1727 it finally stabilized at 30 sols (1½ livres), half its original value. Canadian authority R.C. Wiley says it had a limited circulation in Canada and possibly was circulated at 10 sols. These coins were originally coined for use only in France, but were later *unofficially* exported to the colonies, it is believed by some sources.

**Choice AU** with prooflike surfaces. Attractive gray toning with hints of blue. A very beautiful piece.



1301 **1721 9 deniers.** 97.8 grains. H mintmark for Rochelle. Struck for French Canada under the edict of June 1721 to replace issues of 1717. Governor Vandreuil of Canada wrote to the Minister of France, May 5, 1723, that he had not been able to circulate more than about 8,000 pieces. He returned the balance to France in September of 1726. Some authorities believe that many of these circulated in the northern United States colonies as well.

Very Fine to Extremely Fine. A sharp impression of this issue.

*From the Henry C. Miller Collection.*



1302 **1722 9 deniers.** 90.4 grains. H mintmark for Rochelle. The last two digits of the date touch. The O in COLONIES appears to be punched over a second C. There is a recutting at the bottom of the 2, but this does not appear to be an overdate.

Very Fine to Extremely Fine. Light brown surface.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**Higley Copper Coinage**

Among the most interesting of all early American issues are the copper tokens struck circa 1737-1739 by Dr. Samuel Higley, of Granby, Connecticut. Higley, a medical doctor with a degree from Yale College, also practiced blacksmithing and made many experiments in metallurgy. In 1727 he devised a practical method of producing steel.

In 1728 Higley purchased property on a hill near Granby which furnished the site for many copper mines, the most famous being the extensive mine corridors and shafts which were later used as the Newgate Prison. Mines on the hill were worked extensively during the early and middle 18th century. In October 1773 the Connecticut General Assembly passed an act which pertained to the various subterranean caverns and external buildings of the copper mines in Simsbury and converted them for use as a public jail and workhouse. Phelps, in his *History of the Copper Mines in Newgate Prison at Granby, Connecticut*, notes that:

The prisoners were to be employed in mining. The crimes, by which the acts subjected offenders to confinement and labor in the prison, were burglary, horse stealing, and counterfeiting the public bills or coins, or making instruments and dies therefore.

By the time Newgate Prison was abandoned in 1827, the buildings had been destroyed by fire three times. The cruel, dark, damp conditions precipitated numerous revolts and violent incidents. Escapes were frequent.

Following his 1728 purchase, Dr. Samuel Higley operated a small but thriving mining business which extracted exceptionally rich copper. Much if not most of the metal was exported to England. Sometime around the year 1737 Higley produced a copper token. The obverse depicted a standing deer with the legend THE VALUE OF THREE-PENCE. The reverse showed three crowned hammers with the surrounding legend, CONNECTICUT, and the date 1737.

Legend tells us that drinks in the local tavern sold at the time for threepence each, and Higley was in the habit of paying his bar bill with his own coinage. There was a cry against this for the Higley copper threepence was of a diameter no larger than the contemporary British halfpennies which circulated in the area; coins which had a value of just 1/6th of that stated on the Higley coin. Accordingly, Higley redesigned his coinage so that the obverse legend was changed to read VALUE ME AS YOU PLEASE. The pieces still bore an indication of value, the Roman numeral III below the standing deer. Two new reverses were designed, one of which pictured three hammers with the inscription I AM GOOD COPPER. The other reverse, picturing a broad axe, had the legend I CUT MY WAY THROUGH. The third obverse design, of which only a single specimen is known, depicted a wagon wheel with the legend THE WHEEL GOES ROUND.

While on a voyage to England in May 1737, on a ship loaded with copper from his own mine, Samuel Higley died. His oldest son, John, together with Rev. Timothy Woodbridge and William Cradock probably engraved and struck the issues of 1739.

Apparently the original Higley coinage was small, and circulation was affected mainly in Granby and its environs. Crosby relates that a goldsmith, who served his apprenticeship around 1810, said that Higley pieces were hard to find at the time and were in demand to use as an alloy for gold. The goldsmith related that his master delayed completing a string of gold beads for he was unable to find a copper Higley threepence with which to alloy the metal.

Today Higley issues of all types are exceedingly rare, and often a span of years will occur between offerings. Nearly all pieces show very extensive evidence of circulation, with most grading in the range of Good or Very Good.

The following offering of five coins from the Garrett Collection will probably stand for all time as the most remarkable and significant group of Higley pieces to cross the auction block. In addition to several other great rarities the celebrated and unique coin with the distinctive reverse bearing a wheel design and the legend THE WHEEL GOES ROUND may indeed represent a once-in-a-lifetime opportunity for the colonial specialist.

1737 "THE VALVE OF THREEPENCE" Higley



(See Color Photo)

1303 1737 Higley threepence. Inscriptions reading: THE VALVE OF THREEPENCE / CONNECTICVT. 151.1 grains.

This early issue depicts on the obverse a standing deer. The legend, begun by a hand with a pointing finger, surrounds. The reverse shows three crowned hammers and the inscription as indicated.

This piece, Higley's first issue, was crudely struck and is difficult to grade. From the standpoint of wear the piece is fully **Extremely Fine**. There is an area of weakness at the left and right borders of the obverse, as illustrated. In addition, the piece appears to have been holed, possibly in the era of its issue, and was skillfully repaired. It could be that this piercing

resulted in the coin being saved, for as our introduction relates, these pieces were in demand to alloy gold. It may have been worn for a time on a bracelet.

The surfaces are a pleasing light brown with some darker areas, particularly in the letter portions. The reverse is outstanding and far exceeds in quality the *Guide Book* plate coin (page 25 of the 1981 edition). The coin is of special significance as Higley's first issue. Don Taxay notes that just ten to twelve pieces are known to exist, and of these the presently-offered coin is one of the finest.

Obtained by T. Harrison Garrett from the W. Foster Ely Collection.

1737 "I AM GOOD COPPER" Higley



(See Color Photo)

1304 1737 Higley copper. Obverse legend VALUE ME AS YOU PLEASE. Reverse with I AM GOOD COPPER. 144.1 grains.

The second issue of 1737 with the reverse departing from the original THE VALVE OF THREEPENCE in response to criticism leveled against the issue. "VALUE ME AS YOU PLEASE" indicated that the recipient of such a piece could value it however he wanted to — as a half penny, as a threepence, or whatever. The standing deer and crowned hammers design remain the same.

The present coin exhibits even wear and has a Good to Very Good obverse, with some of the details approaching Fine. The reverse shows more wear and is Good with some letters being sharper. There are no impairments of any kind. A very pleasing example of this very rare issue. Don Taxay notes that just seven to nine pieces in all are known to exist.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection in March 1923.

**Superb 1737 "J CUT MY WAY THROUGH"  
Higley Copper**



*(See Color Photo)*

1305 1737 Higley copper. Obverse with standing deer and inscription VALUE ME AS YOU PLEASE. Reverse with broadaxe and surrounding inscription J CUT MY WAY THROUGH. 162.2 grains.

This issue, undated but believed to have been struck in 1737, has the standing deer obverse and the denomination expressed as III. The reverse inscription of J CUT MY WAY THROUGH (the letter J was often used for an I at the time) undoubtedly expresses the same sentiment as "value me as you please" — that is, the coin can stand up for itself and fend its own way — "I cut my way through," as it were. Obviously,

Dr. Higley had a sense of whimsy.

The present coin is in sharp **Extremely Fine** condition, and this reason, if no other, makes it one of the most important pieces in the Garrett Collection. However, in this instance superb condition is combined with great rarity. Only seven to nine pieces are known to exist. The quality of the present example far exceeds the *Guide Book* and *Scott's Encyclopedia of United States Coins* plate coins. The cataloguer considers this piece to be one of the most spectacular United States numismatic issues he has ever had the privilege of describing.

*From the collection of Henry C. Miller.*

**A NEW VARIETY OF THE HIGLEY COPPERS.**



The above illustration represents an entirely new discovery in the Colonial series, being a variety of the well-known Higley series of coppers that has never been mentioned or known of until a short time ago, when it came into the possession of Mr. Howland Wood among a lot of old coppers. It was covered with dirt and verdigris to such an extent that its character was not suspected until it had been thoroughly cleaned.

The reverse of this interesting coin bears the same device as Crosby's Type No. 3, Reverse C., which is illustrated on Plate VIII. of his work on the "Early Coins of America," and bears the number of 24. This is the broadaxe device, with the motto "I CUT MY WAY THROUGH." This reverse goes with the undated variety of the Higley pieces, which has the deer obverse, in contrast to the varieties bearing dates, respectively 1737 and 1739.

This would seem to show that the new variety was struck about the same time as No. 24. The curious obverse of the new variety, however, is entirely different in design from that of the other pieces of the series, although its quaintness of inscription clearly indicates the same origin. "THE WHEEL GOES ROUND," with the wheel as the central device, is exactly of the same workmanship as the Higleys showing the deer, and the letters and index hand are undoubtedly from the same punches.

*The original 1913 description of the unique Higley piece as reported in The Numismatist.*

## Unique "THE WHEEL GOES ROUND" Higley Copper



1306 (1737) Copper with a spoked wheel on one side surrounded by the legend THE WHEEL GOES ROUND. The other die depicts a broadaxe and has the inscription J CUT MY WAY THROUGH. 151.9 grains.

This variety, which is believed to be absolutely unique, was first described in July 1913 in *The Numismatist*, the official journal of the American Numismatic Association. The original discovery description is reproduced on page 63 of *The History of United States Coinage as Illustrated by the Garrett Collection* as well as in the present catalogue. Below the title "A NEW VARIETY OF THE HIGLEY COPPERS" appeared an illustration of the coin, with the wheel side designated as the obverse. The following inscription was given:

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the deer, and the letters and index hand are undoubtedly from the same punches.

The coin was subsequently sold to Henry Chapman, who billed it as the world's most valuable copper issue. It later went into the collection of Col. James W. Ellsworth, from whom John Work Garrett acquired it in March 1923.

The obverse (wheel side) is Very Fine, as illustrated. The reverse is not as sharp and can be graded Fine, with a slight weakness in the lower right quadrant due to a severely broken die.

This piece has been described in several places. An illustration of it appears on page 13 of *Scott's Encyclopedia of United States Coins*, 1976 edition. The issue is described on page 25 of *A Guide Book of United States Coins* but is not illustrated. In both references it is designated as unique.

The meaning of the inscription of THE WHEEL GOES ROUND is a matter of conjecture. Today the same expression is sometimes heard and has the meaning that sooner or later one will have another chance at a situation, for history tends to repeat itself. For example, if you do a person a favor, "the wheel goes round" and later that same person may be in a position to repay the favor, and so on. Whether it had the same meaning in Dr. Higley's day the cataloguer doesn't know. Perhaps it could have referred to the fact that "business goes on as usual," another meaning of the term.

The appearance of the present coin should *delight* connoisseurs and specialists, for it has been over a half century since the opportunity to acquire this unique piece has occurred. Once sold, it is realistic to expect that the opportunity will not recur for a long time, if ever (in the event that the piece goes to a museum and is permanently impounded). Certainly this is one of the greatest, most significant, most important, and most historic coins in the Garrett Collection sale.

*Obtained by John Work Garrett from Col. James W. Ellsworth. Earlier owned by Henry Chapman. Discovered by Howland Wood and first illustrated and published in July 1913, as noted in the preceding description.*

### 1739 Higley Threepence



*(See Color Photo)*

1307 **1739 Higley threepence.** 119.5 grains. Obverse design with standing deer and surrounding inscription VALUE ME AS YOU PLEASE. Reverse with broadaxe and surrounding J CUT MY WAY THROUGH. Struck posthumously (Samuel Higley died in May 1737), possibly by his oldest son John together with Rev. Timothy Woodbridge and William Cradock.

The 1739-dated Higley coinage must have been exceedingly small, for only five specimens can be traced with certainty today. The present coin is one of them. The other four are enumerated by Don Taxay as follows: The American Numis-

matic Society (and presumably permanently off the market), Eric P. Newman, William Anton, Louis Eliasberg.

The present coin is in About Good to Good grade as illustrated. It has received what has been called "honest" wear and has no defects other than those caused by normal circulation. The central deer device is especially sharp for the grade.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

## Chalmers Coinage

John Chalmers, an Annapolis, Maryland, goldsmith and silversmith, produced in 1783 a series of silver coins of his own design. Values were of the threepence, sixpence, and shilling. Several varieties were made.

Dr. John David Schopf, a German who visited America in 1783 and 1784, wrote of his visit to Annapolis and noted that the Chalmers coinage was initiated to prevent some of the abuses then being practiced with fractional parts of the Spanish dollar. It was customary at the time to cut a Spanish silver dollar into halves, quarters, and eighths, with the eighths being known as "one bit" or 12½ cents. Unscrupulous persons would attempt to cut five "quarters" or nine or ten "eighths" out of one coin, thereby realizing a proportional profit. Schopf reported that Chalmers redeemed various fractional parts and exchanged his own coins for them, charging a commission to do so.

The building in which these pieces were coined stood at Fleet and Cornhill streets. Although the coins had no official status and were privately issued, apparently the government took no exception to them. Coinage apparently was quite extensive, for several hundred examples are known today. Most show evidence of considerable use in commerce.

The shilling denomination apparently was produced in the largest quantities, for these are most often seen today. Two birds tugging on the same worm furnished the motif for the reverse of this issue.

All Chalmers issues are elusive today. One variety of the 1783 shilling with rings and stars on the reverse is exceedingly rare, and fewer than a half dozen are known to exist.

### 1783 Chalmers Threepence



*(See Color Photo)*

1308 **1783 Chalmers silver threepence.** 10.9 grains. Beautiful AU condition, with all features exceedingly sharp.

The obverse depicts two clasped hands with the inscription I. CHALMERS ANNAPOLIS. The reverse depicts a spray or bouquet surrounded by a segmented wreath. The inscription THREE PENCE 1783 is at the border. While this issue is not a major rarity in lower grades, it is quite rare in the outstanding condition offered here.

*Obtained by T. Harrison Garrett from the Chapman brothers on January 18, 1883.*

### 1783 Chalmers Sixpence



*(See Color Photo)*

1309 **1783 Chalmers sixpence.** 27.8 grains. **Very Fine** or better, with sharp details throughout. The obverse depicts a star within a wreath on the obverse with the inscription I. CHALMERS ANNAPOLIS surrounding. The reverse shows a cross with clasped hands, ornaments, and the inscription I. C. SIX PENCE 1783.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**1783 Chalmers Sixpence**



*(See Color Photo)*

(see the following lot). Above appears to be a fence and, above that a viper. The original meaning of this design is lost to numismatic history.

The present coin is a **Very Fine** example. The wear is smooth and even in all areas. All details are sharply defined. An outstanding example of this scarce issue.

*From the Mills Collection.*

1310 **1783 Chalmers sixpence**. 25.8 grains. **Very Fine** or slightly better. Some planchet waviness. A very sharp example of this scarce denomination.

**1783 Chalmers Shilling**

**1783 Chalmers Shilling**



*(See Color Photo)*

1311 **1783 Chalmers shilling**. 55 grains. Short worm variety. The obverse design shows two clasped hands within a wreath. The inscription I. CHALMERS, ANNAPOLIS surrounds. The reverse has an inscription around the border and at the center two birds tugging on a suspended earthworm which in this instance is shorter in length than that found on another variety



*(See Color Photo)*

1312 **1783 Chalmers shilling**. 44 grains. **Long worm variety**, and very rare as such. It is believed that fewer than 20 specimens are known to exist. The design format closely approximates the preceding except for the all-important worm length.

The condition of the present piece is **Extremely Fine** or better. A tiny planchet clip at the left obverse border and corresponding part of the reverse is worthy of mention. A few rim test marks are also noted as are some marks in the date area. However, all in all the piece is exceedingly sharp and presents a very good appearance.

**1783 Chalmers Shilling With Rings on Reverse**



*(See Color Photo)*

1313 **1783 Chalmers shilling**. **Exceedingly rare variety with rings on reverse**. 54.2 grains.

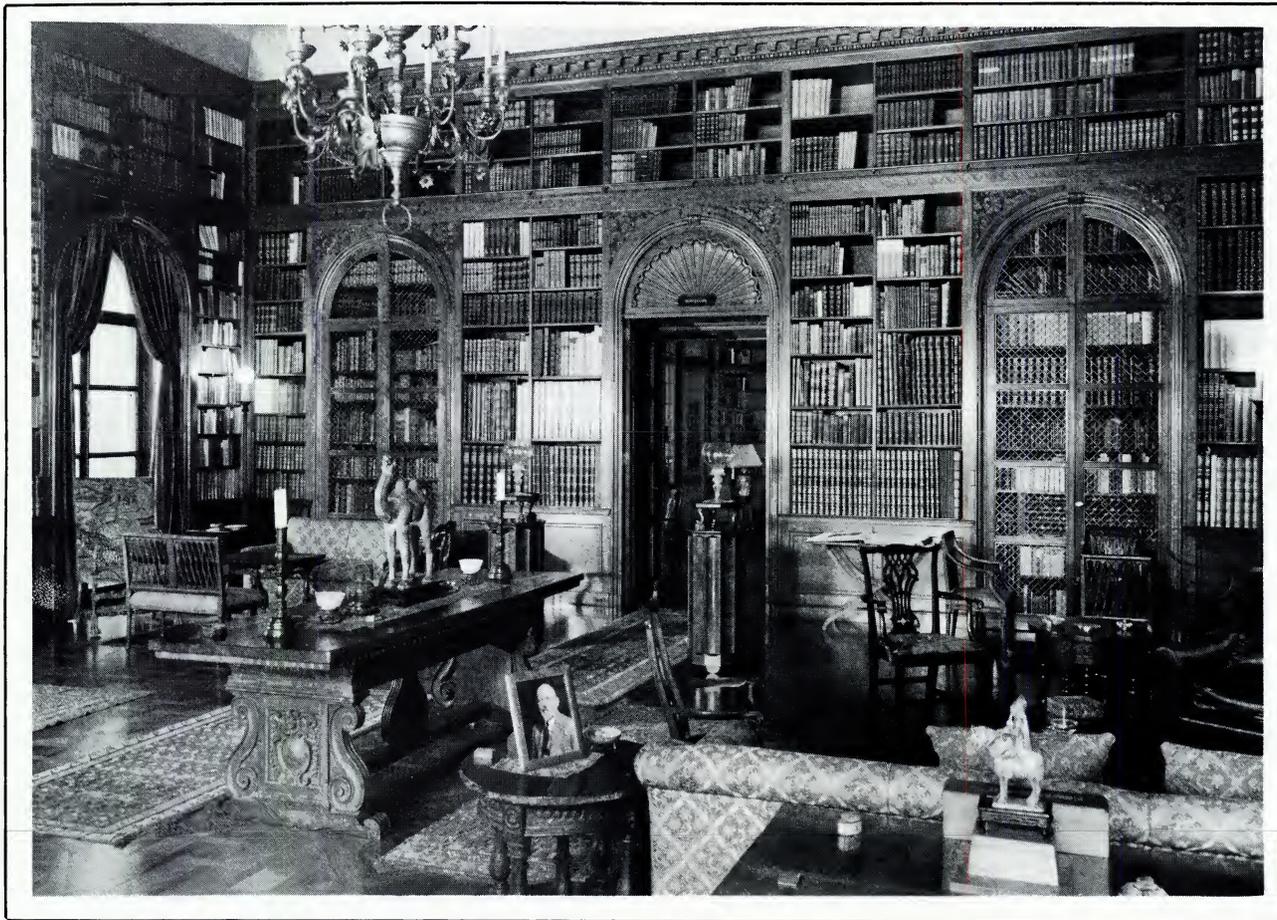
The obverse and reverse of this coin present a radical departure from any other piece in the Chalmers series. The center obverse has the inscription in script, including the denomination abbreviated as ONE SHI. The reverse depicts a series of interlocking rings with a star within each ring and a tree at the center. Apparently only a few of these were issued. Don Taxay traces the existence of just four coins, specimens in the following collections: Garrett Collection (offered here),

John Jay Ford, Jr., Eric P. Newman, and Arthur M. Kagin.

The present coin has an obverse which could be described as **Very Fine** except for the center which is worn nearly smooth (as it is on the *Guide Book* and *Scott's Encyclopedia of United States Coins* plate coins). Apparently the design was such that this portion of the coin received wear first. The reverse is close to **Extremely Fine** and is sharp in all respects.

A very attractive specimen of this landmark rarity.

*From the John Story Jenks Collection sale.*



Part of the library at Evergreen House as shown in a 1940 photograph. John Work Garrett spent many hours here studying, classifying, and enjoying coins. Lining the walls are rare book treasures, including a first folio of Shakespeare, Audubon's large-folio "Birds of America," and other notable volumes.

## Elephant Tokens

The pieces known today as "elephant tokens" were struck in England by the Royal African Company, a group in which the Duke of York, brother of King Charles II, was a stockholder. Known as the Royal Company of Adventurers, the firm in 1672 was renamed the Royal African Company. From that time until 1697 the group had an exclusive trade franchise with the African coast, dealing in ivory, gold, and slaves. The copper metal from which the elephant tokens were made presumably came from West Africa.

The earliest issues were probably those pertaining to London. The obverse was devoid of inscription and had at the center a large and ponderous elephant. The reverse bore a shield, usually with a dagger at the upper left quadrant. The legend GOD PRESERVE LONDON surrounds it. One variety simply bore the name of the city, LONDON. The inscription is believed to refer to the 1665 plague and the 1666 fire which ravaged London.

Apart from their design and origin connection to the New England and Carolina tokens (see following), there is no reason to associate the London elephant tokens with America. While they may have circulated in certain English colonies, there is no contemporary evidence that would indicate that the American colonies paid them any particular attention.

Later, new reverse dies, each bearing the date 1694, were combined with the elephant obverse. One bore the reverse legend: GOD: PRESERVE: NEW: ENGLAND: 1694. Another variety had the inscription: GOD: PRESERVE: CAROLINA: AND: THE: LORDS: PROPRIETERS: 1694. The error in spelling was realized, and the word PROPRIETERS was altered by overpunching one letter with an O so that a later variety from the same die read PROPRIETORS.

T. Snelling, in his 1769 survey, *On Coins of Great Britain*, Part V, "Pattern Pieces," did not mention the New England issues but did

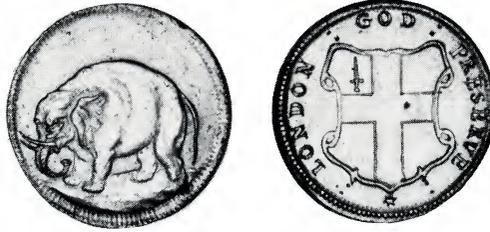
say of the Carolina piece:

We cannot ourselves conceive the intent of striking it, or for what purpose it was intended; however, we think it has no claim to be admitted as a piece of money, but rather is of the ticket kind, and we are of the same opinion in regard to another piece, which is certainly of the same class with this; be it what it will, it is what we call the London halfpenny, one side of both, that is the elephant, we apprehend was struck from the same die, which is still remaining in the Tower [the Tower of London, once used as a mint], and appears to be the work of [John] Roettier; on the other side instead of GOD PRESERVE CAROLINA AND THE LORDS PROPRIETORS, 1694, as upon this; there is upon that, round the city arms, GOD PRESERVE LONDON; we have heard two or three opinions concerning the intent of uttering this piece, as that it was for the London Workhouse; also, that its inscription alludes to the plague, and it was struck whilst it raged in London; and we have likewise heard that it was intended to be made current at Tangier in Africa but never took place.

*A Guide Book of United State Coins* suggests that the elephant pieces may have been struck "as an advertising stunt to enliven interest in the Carolina Plantation," and that the New England issue was produced "as a promotional piece to increase interest in the American colonies."

While London elephant tokens are seen with some frequency today, the Carolina issues are exceedingly elusive, with only a half dozen known of the variety with the PROPRIETERS misspelling. Of the New England variety just two pieces are known to numismatists today.

London Elephant Token



(See Color Photo)

1314 (1694) Undated GOD PRESERVE LONDON elephant token. 205.5 grains. Obverse with ponderous pachyderm, exquisitely detailed. Reverse with shield and inscription GOD PRESERVE LONDON arranged on the coin as illustrated, with GOD at the top center.

Uncirculated with ample traces of original mint red still re-

maining. Exceedingly well struck with all details sharp and well defined. Light chocolate brown coloration overall. A superb specimen of this interesting issue.

Obtained by T. Harrison Garrett from the Chapman brothers on March 20, 1883.

1694 PROPRIETERS Elephant Token



(See Color Photo)

1315 1694 Carolina elephant token. Legend spelled as PROPRIETERS. 141.6 grains.

The obverse depicts an exquisitely detailed elephant firmly standing on a wavy ground. The reverse has the following inscription in six lines: GOD PRESERVE CAROLINA AND THE LORDS PROPRIETERS 1694.

**Choice prooflike Uncirculated.** Some tinges of original mint lustre. A superbly struck coin. A gem.

Don Taxay lists the existence of five pieces as follows: Garrett Collection (offered here), Massachusetts Historical Society, Eric P. Newman, Hon. and Mrs. R. Henry Norweb, and John Roper.

Certainly no specimen can exceed the present in quality. Here is an item which will be forever remembered in the annals of American numismatics. The coin's pedigree is as illustrious as its history, as our following note indicates.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection in March 1923. Earlier owned by Henry Chapman. Earlier from the Parsons, Parmelee, and Ely collections. Exhibited at the American Numismatic Society in 1914 and illustrated in the catalogue of that event (as were numerous other coins presently offered as part of the Garrett Collection).

1694 PROPRIETORS Elephant Token



(See Color Photo)

1316 1694 Elephant token. Legend spelled as PROPRIETORS. 151.7 grains.

This specimen is a correction of the preceding die. The erroneous second E in PROPRIETERS was overpunched with the correct O, with the result that pieces coined read PROPRIETORS, although the erroneous E is sharply visible under the O.

Choice Uncirculated with glossy chocolate brown surface.

Exceedingly well struck. Some very minor planchet roughness occurs at and near the S in PRESERVE and serves to identify the piece. Believed to be the finest known example of several dozen specimens which exist today. A rarity in any condition, a great rarity in the state offered here.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

Exceedingly Rare NEW ENGLAND Elephant Token



(See Color Photo)

1317 1694 Elephant token. Reverse legend: GOD PRESERVE NEW ENGLAND 1694. 132.4 grains.

The overall condition of the piece is Very Good, with some areas being stronger than others due to striking. On the reverse the inscription is bereft of NEW at the center, as illustrated.

This legendary coin is one of the great classics associated with early American numismatics. Don Taxay in his *Scott's*

*Encyclopedia of United States Coins* notes that just two specimens are known to exist.

Obtained by John Work Garrett from B. G. Johnson of the St. Louis Coin Company on November 15, 1934. Earlier in the Virgil Brand, Parmelee, Seavey, and Clay collections. Information concerning this particular coin can be found on page 486 of *The History of United States Coinage* as illustrated by the Garrett Collection.

## Exceedingly Rare Gloucester Token



(See Color Photo)

**1318 1714 Token or "Gloucester shilling."** Brass. 61.1 grains.

This piece, the so-called "Gloucester shilling," is one of the most curious of all early American issues. Only two specimens of this issue, each struck in brass, are known to exist. Both show extensive evidence of circulation, so much that the full extent of the original inscriptions cannot be ascertained. The obverse depicts a building at the center with the denomination XII (12 pence equal to one shilling) below, and surrounded by: GLOUCESTER CO . . . (illegible) . . . VIRGINIA. The reverse shows a five-pointed voided star with the inscription RIC (or RIG . . .)(illegible) . . . DAWSON. ANNO. DOM. 1714.

It has been speculated that the piece may have been issued by one Richard Dawson of Gloucester County or Gloucester Courthouse, Virginia, and that the structure pictured on the obverse may be a building of public accommodation. As

tobacco was the legal currency then in Virginia, the token must have functioned as a kind of warehouse receipt or scrip issue; there is no reason to assume, as some have done, that it represented a pattern for a silver coin, or a substitute for silver. This piece has been traditionally identified in numismatic catalogues and reference books as the "Gloucester shilling."

The present coin, the finer of the two known specimens, is difficult to grade for the striking is uneven. In some portions it is Fine or better, and in other portions the legends are not visible. "One picture is worth a thousand words," so they say, and this particular coin is as good an illustration as any we can think of.

*Obtained by John Work Garrett from the Waldo C. Newcomer Collection. Earlier in the Ten Eyck, Parmelee, Seavy, and Clay collections.*



Pitt Halfpenny



(See Color Photo)

1321 1766 Pitt halfpenny. 85.1 grains. Betts-519. Probably struck as a token or medal, however traditionally the piece has been called a "halfpenny" and its junior cousin has been called the "farthing."

The specimen offered here is one of the finest known and is **Choice Uncirculated** with lustrous glossy brown surfaces. Extremely well struck and well defined in all areas. Hints of original mint red remain in the protected letter spaces. A splendid example of this early issue.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

Copper Coinage of New Hampshire

On March 13, 1776, the New Hampshire House of Representatives voted that a committee be established to consider the production of copper coinage.

The committee reported that it would be beneficial to produce copper issues as the Continental currency and other paper money issues in circulation were too large for use in small transactions. William Moulton was recommended for the franchise to produce up to 100 pounds' weight of coppers to be submitted to the General Assembly prior to circulating the pieces. It was further recommended that 108 of these pieces be equal to one Spanish milled dollar, with the weight of each individual coin being equal to the current English halfpenny. A design was submitted showing on the obverse a tree and the words AMERICAN LIBERTY, emblematic of the revolutionary spirit prevailing at the time. The reverse was to depict a harp and the date 1776.

On June 28, 1776, the House of Representatives' vote is recorded as follows:

... that the treasurer of this colony receive into the treasury, in exchange for paper bills of this colony, any quantity of copper coin, made in this colony, of the weight of five pennyweight and ten grains each, to the amount of any sum or sums not exceeding 1,000 pounds lawful money. . . which coppers shall have the following device: a pine tree with the words American Liberty on one side and a harp and the figure 1776 on the other side.

It is believed that William Moulton prepared patterns in accordance with the proposed recommendation, but that pieces were made in limited quantities and never circulated to any extent. Other New Hampshire 1776 pattern designs varying from that just described have appeared from time to time, but nothing is known today concerning their origin.

The New Hampshire patterns are a matter of controversy in numismatic circles today. On page 34 of *A Guide Book of United States Coins*, 1981 edition, a 1776 New Hampshire copper, (similar to our Lot 1323 to follow) is illustrated. The notation is given in the text: "Other purported patterns are of doubtful origin. These include a unique, engraved piece and a rare piece struck with large initials W. M. on the reverse." *Scott's Encyclopedia of United Coins* notes that "a number of pieces, presumably patterns, exist, and are cast rather than struck; and since these have turned up in accumulations as well as in collections, there seems to be no reason to doubt their genuineness. However, we have grave doubts concerning the authenticity of the struck and engraved 'patterns' and have omitted them from the present listing."

Both the *Guide Book* and the Scott references list and illustrate the 1776 Pine Tree issue (similar to our Lot 1323) and presumably approve of its provenance but the W. M. (see our Lot 1324) is a matter of doubt.

A scholarly opinion on these pieces is divided, and as new information may come to light which will either strengthen the integrity of these pieces or will weaken it, we offer the pieces "as is" and make no representation concerning whether or not they are actual patterns officially issued by the state of New Hampshire. The fact that these pieces have presumably been considered by such famous numismatists as Col. James W. Ellsworth, Matthew Stickney, and Waldo C. Newcomer is certainly in their favor. And, certainly they are not among the flood of modern replicas, for these pieces have been well known and have been documented for many decades. During our research from the present listing several people consulted felt strongly that they were indeed original issues.

*Each coin in the Garrett Collection represents more than a piece of money with a stated face value and an additional value as a collector's item. Each represents an actual part of numismatic history, of tradition, and of romance. "You are there" in the 19th century when T. Harrison Garrett acquired many of these pieces.*

New Yorke Token



(See Color Photo)



1322 Undated New Yorke token. 44.6 grains. Struck in brass. Fine to Very Fine grade. **Only seven to nine specimens are believed to exist today.**

Very little is known about the New Yorke token. Certain authorities, *A Guide Book of United States Coins* for example, believe that it was issued at an early date, perhaps between 1664, when the name New Yorke was first officially adopted, and 1710, by which time it was rarely used. Other authorities believe the token to be of more recent vintage, perhaps being made during the early 19th century.

The obverse depicts a perched eagle with the legend NEW YORK IN AMERICA. The reverse shows a palm tree with the figures of Venus and Cupid. Specimens are known in brass and white metal and are extremely rare.

Obtained by T. Harrison Garrett from Ed. Frossard in 1883.

1776 New Hampshire Pine Tree Copper



(See Color Photo)

1323 1776 New Hampshire Pine Tree copper. 154.9 grains. The obverse bears a standing pine tree with the inscription AMERICAN LIBERTY to the side. The reverse depicts a harp.

This is the variety for which another specimen is illustrated on page 34 of the 1981 edition of *A Guide Book of United States Coins* and another example is shown on page 19 of *Scott's Encyclopedia of United States Coins* (1976 edition). The Scott reference notes that just seven to nine are known to exist and that all are cast.

The Scott reference (Don Taxay was the author) approves of the authenticity and provenance of this style but doubts that the struck (not cast) and engraved "patterns" are genuine, as we noted in the introduction to this section. Likewise,

the *Guide Book* lists and approves this particular style but questions others.

The present coin is in Very Good grade and was once owned by Matthew A. Stickney, one of America's pioneer collectors. It has a pleasing light brown surface with details as illustrated.

Note: please read our introduction to the New Hampshire series for comments concerning the offering of this and the following lot.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the collection of Matthew A. Stickney.

1776 New Hampshire "W. M." Issue



(See Color Photo)

1324 1776 New Hampshire W. M. copper. 79.5 grains. This controversial issue has on the obverse a pine tree and the date 1776. The pine tree, resembling the *Spiny Tree* issue in the Massachusetts series, has the branches directed upward. The reverse has the inscription AMERICAN LIBERTY around the border with W. M. at the center. W. M. presumably stands for William Moulton.

As noted in our introduction to this section, this issue has been questioned by a number of authorities. Its origin remains shrouded in doubt. Is it a 19th-century fantasy made by

some-one such as C. Wyllys Betts? Or does it truly date from the earlier years as a product of New Hampshire? The answers at present are not known. As noted, the coin is offered "as is."

The overall condition is About Good, with the reverse being sharper than the obverse.

Obtained by John Work Garrett from Waldo C. Newcomer Collection.

## 1778-9 Rhode Island Medal

Circumstances surrounding the issue of the Rhode Island ship medal, sometimes referred to as a token, are shrouded in mystery. The piece was virtually unknown to American collectors until a specimen appeared in W. Elliot Woodward's sale of the Seavey Collection on June 21-22, 1864, at which time it sold for \$40, an extraordinarily high price at the time.

The piece bears on one side a sailing ship with sails furled and an inscription relating to the flight of Admiral Howe's flagship from Narragansett Bay, Rhode Island, in October 1779. The other side refers to the flight of Americans from Rhode Island in August 1778.

The intent may have been satirical. The flight of the Continental Army on August 30, 1778, is ridiculed on one side, and on the other

side the flight of Admiral Howe's flagship, attesting to his inability to retain the fruits of victory, is satirized. One 19th-century numismatist, George T. Paine, believed that it may have been struck in Holland by a sympathizer with the American cause who intended one side of the medal as a compliment to Americans on their successful retreat, and the other side as a scorning of the British fleet.

Specimens were issued in brass and pewter, pewter pieces being elusive today. The word VLUGTENDE ("fleeing") appears on the Garrett Collection coin below Howe's flagship. Apparently after a few were struck with this word, an ornamental wreath was cut over the word in the die.

### Exceedingly Rare "vlugtende" Rhode Island Token



(See Color Photo)

1325 1778-9 Rhode Island ship medal. With "vlugtende" below ship. 151.1 grains. Brass. Betts-561.

The word VLUGTENDE, which means "fleeing" in Dutch, was placed in lower case letters below the ship on the first issues of this medal. The inscription was subsequently not desired, so later pieces show that it was erased from the die. Apparently **only one or two specimens are known to exist today**. The coin is listed and unpriced in *A Guide Book of United States Coins*. The piece is listed in *Scott's Encyclopedia of United States Coins* with the notation that just one specimen

was formerly known, and that could not be located at the time the book was written. We have never seen or handled another.

Sharp **Extremely Fine** or better. Extremely well struck with all areas well defined. Quite possibly a piece which was never circulated.

One of the most important pieces in the present catalogue.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

### Rhode Island Ship Medal



1326 1778-9 Rhode Island ship medal. 137.6 grains. Brass. Betts-562. With blank area (the "without wreath" variety) below ship. The word "vlugtende" was erased from the die, although a whispser of it still can be seen.

**Uncirculated**. Light golden and gray color. A beautiful specimen.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

1778-9 Rhode Island Ship Medal



1327 1778-9 Rhode Island ship medal. 151.5 grains. Brass. Variety with wreath below the ship, over the word "vflugtende." As more letters of the word "vflugtende" appear on this variety than on the preceding lot (without wreath and without "vflugtende"), the order of emission must have been as follows: first, the issues with "vflugtende" were struck; second, the wreath was put in the die over the word "vflugtende", and additional issues were struck; third, the wreath and what remained of the "vflugtende" word were effaced leaving the variety known as the "without wreath" issue.

The present specimen is a beautiful AU example with golden and gray coloring. A sharply struck example.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

1778-9 Pewter Rhode Island Medal



(See Color Photo)

1328 1778-9 Rhode Island ship medal. Struck in pewter. 129 grains. Betts-563. Variety with wreath below ship. **Extremely Fine** or better. Exceedingly well struck.

Scott's *Encyclopedia of United States Coins* notes that just two authentic specimens are known to exist: the present coin from the Garrett Collection and an example sold in the New Netherlands auction of November 1956.

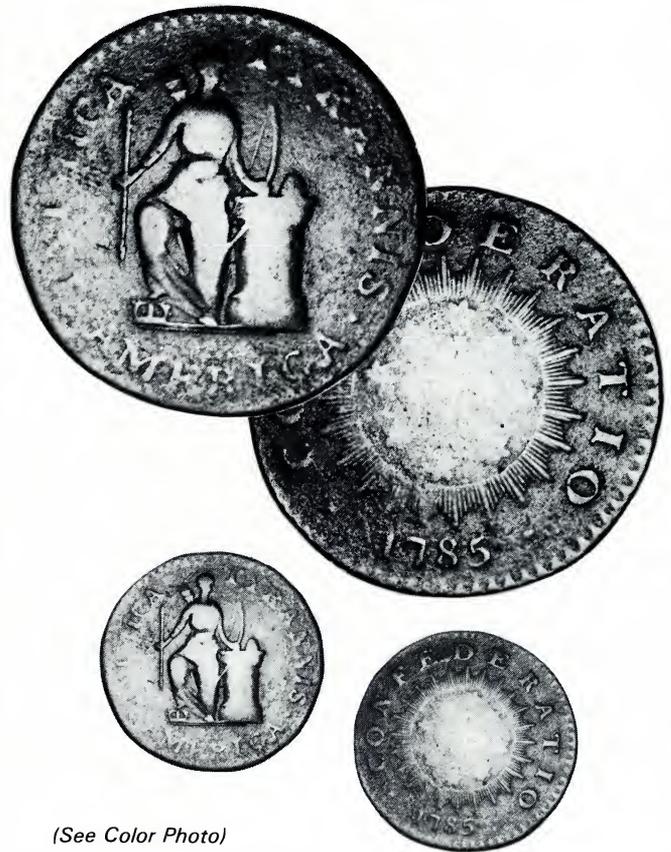
Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

Confederatio and Immune Columbia Coppers

The CONFEDERATIO legend appears on an interesting series of coins, all presumed to be patterns and all extremely rare, dated in the 1780s. The dies in many instances appear to be the work of Thomas Wyon of Birmingham, England.

Combinations with the CONFEDERATIO dies were made in different mulings, including the standing figure of the Huntress Diana surrounded by the legend INIMICA TYRANNIS AMERICANA, a die featuring George Washington, a die with the seated figure of Columbia and with the legend IMMUNIS COLUMBIA, and others. Related to these are certain other pieces, also presumably by Thomas Wyon, bearing the IMMUNE COLUMBIA and IMMUNIS COLUMBIA legends but with different reverses. While most of these dies are thought to have been prepared in Birmingham, England, evidently many found their way to the United States and were used in New York City as well as in Machin's Mills, a private mint located near Newburgh, New York. Different die combinations are known.

1785 Inimica Tyrannis/Confederatio Copper



(See Color Photo)

1329 1785 INIMICA TYRANNIS AMERICA copper. 112.4 grains. Variety with stars in large circle on reverse.

Very Good overall, with the obverse having some claims to Fine. Well struck on a smooth planchet. Showing light, even wear. The stars at the center of the reverse show the most wear due to the relief of the dies at that point. A pleasing example of this specimen. Scott's *Encyclopedia of United States Coins* notes that just seven to nine pieces are known to exist in all grades.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the collection of Lorin G. Parmelee.

1785 Inimica Tyrannis/Confederatio Copper



(See Color Photo)

1330 1785 INIMICA TYRANNIS AMERICANA copper. 148.4 grains. Variety with stars in small circle on reverse. With obverse spelling as AMERICANA rather than AMERICA (as on preceding). The obverse shows America in the form of an Indian maiden or goddess trampling a crown (Britain) and holding a bow and arrow. The legend notes that America is inimical toward tyranny.

**Very Fine** to Extremely Fine. A sharply struck impression

with excellent detail in all areas. Some minor planchet porosity on the obverse as when first struck. A superb example of this classic and exceedingly rare early issue. Fewer than a dozen specimens are known to exist.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

Washington/Confederatio Copper



(See Color Photo)

1331 GEN. WASHINGTON/CONFEDERATIO copper. 87 grains.

The obverse die portrays Washington with the inscription GEN. WASHINGTON. surrounding. This die was also used in combination with a New Jersey reverse. On the present coin it is combined with the confederatio reverse showing a large circle of stars. It is believed that **just six specimens are known to exist**. A coin of extreme importance to the collector of

Washington items as well as the early American copper specialists.

**Fine** overall. Showing even wear. Some minor surface porosity and a few scattered marks. Quite pleasing overall. Deep chocolate brown color.

*Obtained by John Work Garrett from Wayte Raymond on April 11, 1924.*

1785 IMMUNE COLUMBIA Copper



(See Color Photo)

1332 1785 IMMUNE COLUMBIA copper. Without extra star in border. Copper. 121.1 grains.

The obverse depicts the figure of Columbia seated on a box of merchandise and holding scales of justice in her left hand and a liberty cap on pole in her right. The legend IMMUNE COLUMBIA surrounds. The date 1785 is below. The reverse is a Nova Constellatio die. (Refer to Part I of the Garrett Collection sales for a detailed listing of Nova Constellatio coppers

by die varieties.)

Variety with 13 stars on reverse (without extra star). **Choice Extremely Fine.** Sharply struck and well defined in all areas. A truly superb specimen. *Scott's Encyclopedia of United States Coins* notes that **just seven to nine pieces exist.**

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

1785 Silver IMMUNE COLUMBIA



(See Color Photo)

1333 1785 IMMUNE COLUMBIA without extra star in border. Struck in silver. Reeded edge. 133.7 grains. Dies as the preceding lot but struck in silver on a thin planchet. Reeded edge, as noted. The reeding is diagonal.

**Very Fine** or better. Sharply struck and well defined. Beautifully centered. With a light gray and gold patina.

Extremely rare. **Just seven to nine pieces are believed to exist.**

Obtained by T. Harrison Garrett from Ed. Frossard on February 13, 1883.

1785 IMMUNE COLUMBIA Copper



(See Color Photo)

1334 1785 IMMUNE COLUMBIA copper. Extra star in border. Copper. 146.8 grains.

The obverse die is the same as employed to strike the preceding two lots. The reverse is from a different die and has as its most distinctive feature an extra star located in the border between CONSTELLATIO and NOVA. Very rare, although not as elusive as the preceding. Fewer than two dozen specimens

are believed to exist in all grades.

The present coin is a superb **Extremely Fine** piece, sharply struck in all areas, and with a light brown surface coloration.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Parsons and Bispham collections.

IMMUNE COLUMBIA Copper with Blunt Rays Reverse



(See Color Photo)

1335 1785 IMMUNE COLUMBIA copper. Reverse with Nova Constellatio reverse with blunt rays. Copper. 109.1 grains.

The obverse die is the same as used on the preceding three lots. The reverse is the Nova Constellatio die with **blunt rays**. Just **two specimens are known to exist**. One coin is the piece offered here. The second is in the cabinet of Hon. and Mrs. R. Henry Norweb. A Very Good to Fine grade. Medium brown

surfaces.

One of the most important and certainly one of the rarest early American coins in the Garrett Collection.

Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.

IMMUNE COLUMBIA / George III Copper



(See Color Photo)

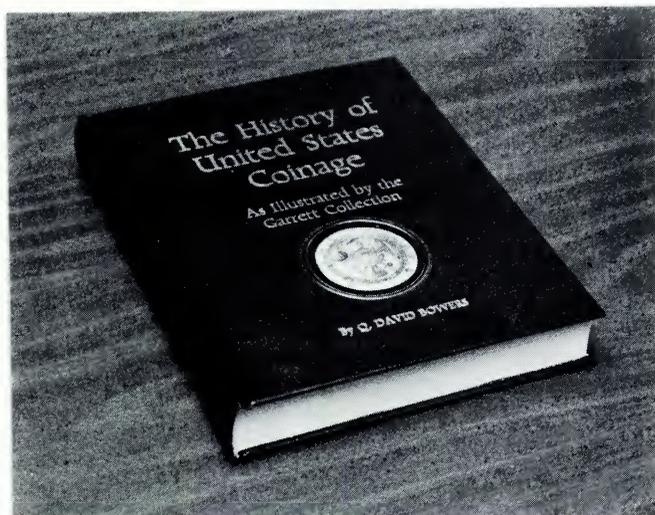
1336 1785 IMMUNE COLUMBIA / GEORGIVS III REX muling. Copper. 122.4 grains.

This piece, probably produced in the late 1790s at Machin's Mills near present-day Newburgh, New York, is a combination of two obverse dies. One side is the Immune Columbia die as used to strike the preceding lots. The other side bears the inscription GEORGIVS III REX and was intended for striking an imitation British halfpenny. Around this time the coiners at Machin's Mills were quite careless, and several

varieties of mulings were made incorporating dies for imitation British pieces. Other mulings are identified with the Connecticut and Vermont series, among others.

The present piece is difficult to grade. From the viewpoint of wear it is undoubtedly **Extremely Fine** if not better. The illustration identifies its salient features and striking characteristics.

*From the Mills Collection.*



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## Connecticut Copper Coinage 1785-1788

On October 20, 1785 Samuel Bishop, James Hillhouse, Joseph Hopkins, and John Goodrich were granted the right to establish a mint to produce copper coins under the supervision of the General Assembly of the state of Connecticut, with a royalty of 1/20 part of all copper coins to be paid into the treasury of the state.

The authorization was given to coin no more than 10,000 pounds lawful money in value of the standard of British halfpennies, to weigh six pennyweight each, and to bear a design of a man's head on one side with the letters AUCTORI: CONNEC: ("by the authority of Connecticut"). The reverse side was to depict the emblem of Liberty with an olive branch in her hand and with the inscription INDE: ET: LIB: 1785. Yet another condition was specifically stated:

Nothing in this act shall be construed to make such coppers a legal tender in payment of any debt, except for the purpose of making even change, for any sum not exceeding three shillings.

In January 1789 a committee was appointed to inquire into the coinage. After meeting on April 7th of the same year, the committee gave a report to the Assembly the following May. It was related that on April 7, 1789, a meeting of the parties involved was held at a private home in New Haven. Attending were Samuel Bishop, James Hillhouse, Mark Leavenworth, and John Goodrich. It was learned that on November 12, 1785, Samuel Bishop, James Hillhouse, Joseph Hopkins, and John Goodrich, the original persons named in the coinage act, entered into an agreement with Pierpoint Edwards, Jonathan Ingersoll, Abel Buel, and Elias Shipman to form a company to coin coppers. The business continued until February 1786 when Ingersoll and Edwards sold one-sixteenth part of the company each to Goodrich. In March 1786 Hopkins sold one-sixteenth part to Goodrich, and in April 1786 Edwards, Shipman, and Ingersoll each sold one-sixteenth part to James Jarvis. Jarvis continued production of Connecticut coppers until some time in the summer of 1786 when the supply of copper metal was depleted.

On September 10, 1786, the company leased the apparatus to Mark Leavenworth, Isaac Baldwin, and William Leavenworth for a period of six weeks. They must have struck 1787 Nova Eborac (New York) coppers at that time.

Additional transfers of interest took place, so that in June 1787 the ownership stood as follows: James Jarvis, 9/16th part; James Hillhouse, 1/8th part; Mark Leavenworth, 1/8th part; Abel Buel, 1/8th part; and John Goodrich, 1/16th part; Around that time the business ended.

Inspectors from the legislature found out that 28,944 pounds weight of coppers were produced, with one-twentieth part, or 1,477 pounds and three ounces of copper, being transmitted to Connecticut as a royalty. At the time the coppers passed in circulation at 18 pieces to a shilling.

The committee further learned that Major Eli Leavenworth, apparently a relative of the other two Leavenworths, earlier associated with the venture, made blank coppers in autumn 1788 and had them stamped in New York with various impressions. It is not known what pieces were struck on them.

It was further found that Abel Buel had gone to Europe. Before leaving he gave his son Benjamin the right to produce coppers. As of the committee meeting in 1789, Benjamin Buel had just begun to issue pieces of undetermined design.

James Jarvis, majority shareholder in the Connecticut enterprise at the close of business, was also the contractor for the 1787 Fugio copper coinage, to which we refer.

On June 20, 1789, the right to coin coppers was suspended. Thus concluded the official Connecticut production.

Charles I Bushnell, who in the late 1850s did intensive research in the field of early American coins, medals, and tokens, entered the following in his manuscript notes:

Hon. Henry Meigs, late of this city (New York), deceased, informed me in September 1854 that Connecticut coins were made in a building situated under the Southern Bluff, near the center of the north shore of the harbor in New Haven, west of the Broome and Platt houses. Mr. Meigs lived at the time be-

tween the latter residences, at a short distance from the mint house. He visited it frequently and saw the press in operation. The building was a small frame house, and he thinks was painted red. Messrs. Broome and Platt, who had formerly been merchants in the city of New York, and who were men of fortune, he thinks must have had a subcontract for the manufacture of the State coinage, as Mr. Broome superintended the mint, and gave orders to the men, not more than three of whom were seen at work at one time. Both members of the firm would sometimes distribute some of the coins among the boys, among whom was my informant. Mr. Meigs said he saw the mint in operation in 1788, and that it had been in operation some considerable time before that. The coins were struck by means of a powerful iron screw.

The preceding account went on to note that the mint was located at Morris Cove, on the right hand side of the harbor about two miles above the lighthouse. It was further related that another source stated that a building at Westville, at the foot of West Rock, about two miles inland from New Haven, was also used for the coinage of Connecticut coppers. A derelict coining press and copper scraps were later seen at the site.

The dies for the Connecticut coins were made by Abel Buel and James Atlee, as evidenced by comparing the letter punches with other of their known works. While most of the 1785 coins were probably struck at the New Haven Mint, a number of the later issues, particularly those which were quite light in weight, were undoubtedly struck at Machin's Mills near Newburgh, New York. Bearing dates from 1785 through 1788 inclusive, Connecticut coppers were issued in over 300 combinations of dies, producing varieties. These coppers remained in circulation well into the 19th century as evidenced by their wear.

Connecticut coppers, which circulated widely, were considered to be "fair game" for other coiners. It is probable that in addition to unofficial coinage at Machin's Mills, other pieces were struck in Morristown, New Jersey, by the makers of New Jersey coppers.

As Connecticut coppers circulated at a higher value than certain of their contemporaries, many Irish halfpennies, counterfeit British halfpennies, and other pieces were overstruck with Connecticut designs, probably at Machin's Mills. In the same location, Vermont coins, particularly of the 1787-1788 years, were similarly produced by overstriking pieces of lesser value.

Students today attribute Connecticut to Miller numbers, the system we follow here. Henry C. Miller was born in 1844 and began collecting coins early in the 1870s, if not during the 1860s. Connecticut coppers early became one of his favorites.

Although Sylvester S. Crosby in 1875, and later Dr. Hall in 1892, published descriptions of various die varieties (Dr. Hall only published the 1787 varieties) it was left to Miller to revise and expand the work. This was published in the *American Journal of Numismatics*, 1919, Volume LIII and became so popular that the American Numismatic Society reprinted 200 copies the following year. It is doubtful that Miller ever got to see his work in print for he died on February 5, 1920.

Following his previous instructions his collection was sold at auction by Thomas L. Elder on May 26-29, 1920.

Miller used the same rarity table as Dr. Edward Maris did with his 1881 work on New Jersey coppers. This can be approximately translated into Dr. Sheldon's 8-point rarity scale in common use today for large cents and other series. However, Dr. Maris and Miller used C (for common), R (for lowest rarity), R-1, R-2, R-3, R-4, R-5, and R-6, with R-6 indicating the highest degree of rarity. Dr. Sheldon started with R-1 (the commonest) and went to R-8 for the rarest. We have retained the Miller rarities of the following listing. To approximate the more modern Sheldon scale just add two points to the Miller rating. For example, R-3 in the Miller rating approximates R-5 in the Sheldon rating, R-5 in the Miller rating approximates R-7 in the Sheldon rating and so on.

The auctioneers thank Richard Picker, prominent colonial specialist, for consultation with regard to the following descriptions and attributions.

**1785 Connecticut Miller 3.2-L**



1337 **1785 Connecticut. Miller 3.2-L.** 126.35 grains. Rarity-3 (on the Miller-Maris scale; add two points for an approximate comparison on the Sheldon scale, as noted in the preceding introduction). Mailed bust facing right. **Extremely Fine** or better. A lovely even glossy medium brown color. Somewhat softly struck in areas, as usual. The number 12 is lettered in red ink (removable if desired) in the obverse field, probably an early museum accession number.

**1785 Connecticut Miller 4.1-F.4**



*(See Color Photo)*

1338 **1785 Connecticut. Miller 4.1-F.4.** 133.6 grains. Rarity-4. Mailed bust facing right. The ever popular *African Head* variety. **Extremely Fine to AU.** A superb piece which has seen very little actual wear. Sharply struck on a smooth glossy planchet. Well centered with just the very bottom of the numeral 1 off the planchet. A minor planchet defect at the bottom of the D in INDE is mentioned but is not particularly significant. There is very little actual wear on the coin, for the three grapevines on the shield are still sharp. A very pleasing chestnut brown color. From the collection of Col. James W. Ellsworth who believed it to be the finest known specimen of this famous variety.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**1785 Connecticut Miller 6.3-G.2**



1339 **1785 Connecticut. Miller 6.3-G.2.** 138.6 grains. Rarity-4. Mailed bust facing right. Perfectly centered **AU or better**, struck on a slightly porous planchet. Somewhat weak in the central portions as made. Date is full and sharp. A coin which has seen little if any actual wear.

*From the collection of Sylvester S. Crosby.*

**1785 Connecticut Miller 7.1-D**



*(See Color Photo)*

1340 **1785 Connecticut. Miller 7.1-D.** 141.6 grains. Rarity-5. The much rarer type of the year with **mailed bust facing left**. Differs from the 7.2-D in that there is no die break crossing the fillet ends. Struck from the same obverse die as 4.2 of 1786, and it would be our guess that this coin was made in 1786 as obverse 4 of 1786 showed the first use of the mailed bust facing left type.

Probably **AU** if not finer from a wear viewpoint. Pleasing even dark brown surfaces. Some minor planchet porosity on the reverse. Obverse is bulged as always seen. By far the finest specimen ever seen or handled by us or our consultant Richard Picker. Believed to be *the finest known example*.

One of the most important Connecticut pieces in this listing.

**1786 Connecticut Miller 1-A**



1341 **1786 Connecticut. Miller 1-A.** 124.0 grains. Rarity-4. Mailed bust facing right. ET LIB INDE reverse. With tiny numeral 1 in date. Believed to be a Machin's Mills product. **Extremely Fine.** Somewhat weakly struck at the upper left part of the obverse, which situation affects nothing except a few denticles. Attractive glossy light brown surfaces.

From the Henry Miller Collection. Sold by Thomas Elder in May 1920. Lot 1828 in the auction sale catalogue where the coin was illustrated.

*From the Henry C. Miller Collection.*

1786 Connecticut Miller 3-D.1



1342 1786 Connecticut. Miller 3-D.1. 148.3 grains. Rarity-4. Large milled bust right, the largest bust of 1786. An exceptionally nice **Very Fine to Extremely Fine** specimen for this variety, an issue which is rarely found in decent condition. Struck slightly off center, just cutting off the top of the reverse and accentuating the denticles at the bottom of the reverse. Full sharp date. All letters and other details are well defined. Medium brown surfaces. Smooth planchet save for some minor graininess at the center obverse as made.

1786 Connecticut Miller 5.2-I



(See Color Photo)

1343 1786 Connecticut. Miller 5.2-I. 127.8 grains. Rarity-3. A splendid **AU** if not fully **Uncirculated** specimen from the Col. James W. Ellsworth Collection. Perfectly centered and very sharply struck. A few minor planchet irregularities detract little from this lovely, light brown glossy coin. Some traces of mint lustre are still to be seen in protected areas such as among the letters. Probably the finest known example.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

1786 Connecticut Miller 5.2-L



(See Color Photo)

1344 1786 Connecticut. Miller 5.2-L. 117.2 grains. **Rarity-6**. Listed in Miller as 5.12-L, but the obverse actually is a late state of 5.2 with the die buckled at UC of AUCTORI.

**Extremely Fine to AU**. A few minor planchet defects, particularly on the obverse, as are found on most Connecticut copper coins. Perfectly centered and sharply struck with full date and all details of the design. A lovely glossy light brown coin originally from the collection of Sylvester S. Crosby. A major opportunity for the Connecticut specialist.

From the collection of Sylvester S. Crosby.

1786 Connecticut Miller 5.3-B.2



(See Color Photo)

1345 1786 Connecticut. Miller 5.3-B.2. 121.0 grains. **Rarity-6**. *Hercules Head* type, rarest of the three issues of this style. In the Henry C. Miller sale Thomas L. Elder catalogued this variety as unique.

The present specimen is **AU** from a wear viewpoint, it is from the Col. James W. Ellsworth Collection, and is far superior to the Miller piece. Perfectly centered with a very sharp strike on a flawless planchet. Warm chestnut brown color. One of the foremost prizes in the present Connecticut offering.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

1786 Connecticut Miller 5.5-M



1346 1786 Connecticut. Miller 5.5-M. 241.4 grains. **Rarity-3**. A most unusual coin struck on a fantastically oversized and thick planchet weighing an astounding 241.4 grains, making it *by far* the heaviest known Connecticut copper.

The coin is in the Fine to Very Fine condition and has seen a moderate amount of even wear. There are several test cuts around the reverse rim. Full date and with all details clear. An exceptional specimen with attractive medium brown toning.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

1786 Connecticut Miller 5.6-M



(See Color Photo)

1347 1786 Connecticut. Miller 5.6-M. 125.5 grains. **Rarity-5.** Easily distinguished from the more common 5.5-M by the obverse V-shaped die break that Miller describes as extending from the corner of the mail to the border and back through the last colon.

**Uncirculated** or just a hair's breadth from it. The irregularities of striking, present on virtually every variety of Connecticut copper, make it difficult to distinguish between lightness of striking and actual wear, as specialists know well. Another spectacular specimen with some faded original mint red still visible. Lightness of striking, as made, at the upper center obverse of the corresponding part of the reverse. By far the finest ever seen by Richard Picker or ourselves. Another prize for the connoisseur.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

1786 Connecticut Miller 5.8-H.2



(See Color Photo)

1348 1786 Connecticut. Miller 5.8-H.2. 144.4 grains. **Rarity-5 or perhaps even R-6.** A beautiful **Extremely Fine** specimen which is far finer than any of the few specimens examined by Richard Picker or ourselves despite the few minor planchet defects that affect no important details. Perfectly centered obverse. The reverse is ever so slightly off center which cuts off the bottom of the date. A very sharp strike except for the foot of the seated figure. Glossy light brown surfaces. An extremely important coin for the die variety specialist.

*From the collection of Sylvester S. Crosby.*

1786 Connecticut Miller 6-K



1349 1786 Connecticut. Miller 6-K. 166.7 grains. **Rarity-5.** Draped bust facing left variety. This and the much rarer 7-K are the only varieties of 1786 that have a draped bust left motif. A highly sought after type coin.

This coin, close to **Extremely Fine**, is from the Miller Collection and was used to illustrate the plate of his study on the series. Perfectly centered with full date and all details clear. Beautifully mixed light brown and dark brown surfaces.

*From the collection of Henry C. Miller.*

1787 Connecticut Miller 1.2-C



1350 1787 Connecticut. Miller 1.2-C. 133.75 grains. **Rarity-3.** Extremely popular *Mutton Head* or *Bradford Head* type. Not rare, but the strong demand makes up for the availability of specimens.

Very Fine or better from a wear viewpoint. The second die state in which a few of the letters are partially ground off on the obverse die. The balance of the obverse is sharp as is the reverse, which has a full date. A few minor scratches on the reverse between the head and the liberty cap. A pleasing light brown specimen which originally belonged to Sylvester S. Crosby.

*From the collection of Sylvester S. Crosby.*

1787 Connecticut Miller 4-L



1351 1787 Connecticut. Miller 4-L. 137.6 grains. **Rarity-3.** The *Horned Bust* variety, but the earliest die state without even a trace of the die break (horn). **Rarity-3**, as stated. Well centered and sharply struck **Extremely Fine** with all details showing clearly and a full sharp date. There is a tiny, almost imperceptible dig in the field above the branch on the reverse. A lovely dark brown coin.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**1787 Connecticut Miller 5-P**



1352 1787 Connecticut. Miller 5-P. 127.0 grains. **Rarity-6**. An **Extremely Fine** specimen from the viewpoint of *actual wear*. One of the finest known specimens of this issue.

In this variety IN DE is separated by the branch and hand. The dies are rotated 50 percent.

The coin is unevenly struck with a few parts being very weak and others being very strong — thus giving rise to the difficulty of assigning a specific grade to it. A tiny planchet defect is hidden in the hair below the first C in CONNEC. An extremely important coin. Medium and dark brown surfaces on a smooth planchet.

*From the collection of Sylvester S. Crosby.*

few scattered planchet irregularities on the reverse do not measurably detract from the piece.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**1787 Connecticut Miller 10-E**



1355 1787 Connecticut. Miller 10-E. 133.0 grains. **Rarity-5**. Another extremely rare variety, this one being rare in all grades. In the condition offered, **Extremely Fine**, it is one of the finest known. The reverse die is inverted. The reverse is off center, as are almost all seen. The specimen offered here shows the top of the date numerals. A number of the few other specimens observed show no date at all. Dark brown, flawless, smooth, surfaces. A superb piece for the specialist.

*From the collection of Sylvester S. Crosby.*

**1787 Connecticut Miller 6.1-M**



*(See Color Photo)*

1353 1787 Connecticut. Miller 6.1-M. 119.3 grains. The *Laughing Head* variety. A fairly common variety in lower grades but decidedly rare in this unusual **Choice Uncirculated** state. Perfectly centered with complete denticles on obverse and reverse. Every tiny detail is in perfect cameo-like sharpness. A magnificent light brown with fading mint red. The surfaces are actually prooflike in areas. Much original frostiness remains. Undoubtedly one of the finest if not *the* finest known to exist. Another prize for the connoisseur.

**1787 Connecticut Miller 12-Q**



1356 1787 Connecticut. Miller 12-Q. 127.3 grains. **Rarity-5** as a variety but of incalculable rarity in the present condition offered here: **AU**. It is far, far finer than any other seen by Richard Picker or ourselves or, for that matter, any which have been reported.

This particular variety is of added interest as the second numeral of the date is cut over an erroneous 8, making the date 1787 over 1887! On this particular coin the full overdate is very sharp.

Perfectly centered with full denticles on obverse and reverse. A sharp, even striking which brings out the three grapevines on the shields, a feature rarely seen. Struck on a clean glossy planchet. With IN DE separated by the branch and hand, similar to the 5-P. Highly desired by the type collector as well as the die variety specialist. A pleasing chestnut brown coin. One which will capture the imagination of the Connecticut enthusiast and will forever be remembered in the lore of the series.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**1787 Connecticut Miller 6.2-M**



*(See Color Photo)*

1354 1787 Connecticut. Miller 6.2-M. 116.6 grains. **Rarity-3**. The *Smiling Head* variety. Plentiful enough in lower grades, but very rare in the superb condition offered here: **Choice AU with some claims to full Uncirculated**. Just a few tiny pin scratches on the neck and what is commonly called "cabinet friction" remove this coin from the so-called "gem" class. However, it is still probably the finest known and is a nice match for the preceding lot, the only two varieties known with this obverse punctuation and with reverse M. Medium brown with some hints of fading mint red, particularly in the letter spaces. A

**1787 Connecticut Miller 13-D**



1357 **1787 Connecticut. Miller 13-D.** 139.5 grains. Close to Rarity-4. **AU** from a wear viewpoint. An exceptional specimen. Perfectly centered and sharply struck on a flawless planchet. Evenly toned glossy deep brown olive color.

*From the collection of Sylvester S. Crosby.*

**1787 Connecticut Miller 13-D Error**



1358 **1787 Connecticut. Miller 13-D.** 133.7 grains. Same variety as preceding but spectacularly and sharply double struck as illustrated. The second striking is about 60 percent away from the first. Two complete dates appear on the reverse. One of the most interesting mint errors we have ever seen of this series. Very Fine or better with smooth glossy dark brown surfaces.

**1787 Connecticut Miller 14-H**



1359 **1787 Connecticut. Miller 14-H.** 102.0 grains. Close to Rarity-4. The variety with a pheon on each side of the date. Sharp **AU** with some claims to full Mint State. Perfect centering. Full denticles on obverse and reverse. A very sharp strike with only the slightest evidence of light, even "cabinet friction." A lovely glossy medium to dark brown piece. If this piece is not the finest known it certainly is close to the top of the Condition Census. A spectacular coin.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

*Thank you for your participation in the Garrett Collection sale. You are part of numismatic history as it is being made; part of what numismatists of the future will remember as the outstanding auction sale of the century.*

**1787 Connecticut Miller 26-kk.1**



1360 **1787 Connecticut. Miller 26-kk.1.** 163.1 grains. Although Miller describes this as Rarity-4 it is probably more elusive than that, for Richard Picker reports having seen only a very few specimens, and of these none have been in sharper grades.

The present coin is an attractive Very Fine specimen with some claims to Extremely Fine. It is fairly well centered, although the bottom half of the date is off the coin. The bulge at IND is diagnostic. Other details are well struck up. A few old scratches appear near the top of the reverse. Medium brown surfaces.

*From the collection of Sylvester S. Crosby.*

**1787 Connecticut Miller 28-m**



*(See Color Photo)*

1361 **1787 Connecticut. Miller 28-m.** 138.2 grains. Rarity-3. A variety usually seen in very low grades. This superb **Choice Uncirculated** specimen is sharply struck on a flawless proof-like planchet. The obverse is perfectly centered. The reverse is slightly off center, affecting only the very bottom parts of the date. All details are extremely sharp. The overall surfaces are light brown with ample hints of original mint color. A finer Connecticut copper of *any* variety cannot be imagined. A truly superb example.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**1787 Connecticut Miller 31.1-r.4**



1362 **1787 Connecticut. Miller 31.1-r.4.** 163.1 grains. A fairly common variety in lower grades, though decidedly uncommon in grades above Fine. This unusually nice **AU** specimen is from the Ellsworth Collection. It is very well centered and nicely struck on a clean smooth planchet and has seen only a slight amount of circulation. Attractive light brown glossy surfaces, particularly on the obverse.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

1787 Connecticut Miller 32.2-X.4



(See Color Photo)

1363 1787 Connecticut. Miller 32.2-X.4. 147.7 grains. **Rarity-5.** An astounding **Choice Uncirculated** example, by far the finest we have ever seen or heard of. This magnificent specimen from the Ellsworth Collection still exhibits a good deal of original mint red color. There are two minor planchet defects, both on the obverse, one at the C of AUCTORI and the other at the final cinquefoil. Except for these the planchet is perfect and very smooth and glossy. A simply *superb* coin which combines high rarity as well. Another classic issue which will be remembered as long as numismatists collect Connecticut coppers.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

1787 Connecticut Miller 33.37-Z.9



1366 1787 Connecticut. Miller 33.37-Z.9. 137.4 grains. Close to **Rarity-4.** One of the CONNFC varieties. This one has an extra dot above the final colon, at the rim. An exceedingly nice **AU** example with some claims to full Mint State. Just the lightest rubbing occurs on very high spots. Perfectly centered and sharply struck, with some evidence of clashed dies above the head and in front of the face. A beautiful defect-free planchet. Overall light iridescent olive color with hints of mint red in some of the letters. One of the finest known if not *the* finest.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

1787 Connecticut Miller 34-ff.1



1367 1787 Connecticut. Miller 34-ff.1. 144.9 grains. **Rarity-3.** One of the ET-LIR varieties. The obverse has large fleurons for punctuation, and the reverse has small ones. The ornament is made up of a large dot, large fleuron, small fleuron, and a leaf. The reverse figure sports an elaborate hairdo. **Extremely Fine.** Very well centered and evenly struck with all details plainly evident. Just light, even, so-called "honest" wear, no damage or planchet defects. Medium and dark brown surfaces.

From the collection of Sylvester S. Crosby.

1787 Connecticut Miller 33.6-KK



1364 1787 Connecticut. Miller 33.6-KK. 136.2 grains. Glossy brown **AU.** Possibly the finest known specimen of this issue.

In great demand as a type coin for it is the only Connecticut variety of any year to have three distinct fillet ends. Perfectly centered and very sharply struck on a glossy, smooth planchet which is free of any defects. A lovely chestnut brown.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

1787 Connecticut Miller 33.9-s.2



1365 1787 Connecticut. Miller 33.9-s.2. 138.8 grains. Close to **Rarity-3.** Another magnificent specimen from the Ellsworth Collection, and a variety rarely seen above Fine grade. The present specimen is a beautiful **AU** example. Fully and sharply struck, although slightly off center, a situation which does not affect any part of the design. The date is full and complete. Lovely iridescent surfaces with only the slightest amount of light even wear. Golden brown tinged with what may be traces of original mint red.

Obtained by John Work Garrett from the collection of Col. James W. Ellsworth.

1787 Connecticut Miller 43.1-Y



(See Color Photo)

1368 1787 Connecticut. Miller 43.1-Y. 156.7 grains. One of the CONNFC varieties. Common in lower grades but very rare in this **Choice Uncirculated** condition, which must rate it as the finest known example. It excels any that Richard Picker or we have seen or that have been reported to us.

There is an extra lip of metal on the edge at about 1 o'clock on the reverse (also visible at 5 o'clock on the obverse). This is evidently due to an imperfection in the planchet cutting stage. Almost perfectly centered. Sharply struck with full date and all details. Golden brown with a great deal of original mint red color on a flawless prooflike planchet.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

**1787 Connecticut Miller 45-CC**



1369 **1787 Connecticut. Miller 45-CC.** 149.1 grains. Probably higher than the Rarity-4 rating assigned to this variety by Miller, for very few specimens have ever come to light. This example is far finer than any which Richard Picker or we have seen. It grades **Extremely Fine** and is very sharp. Although it is slightly off center the date is full and nothing is lacking on the planchet. All details are very well struck. The planchet is smooth and without defects. Light even wear without damage. Light to medium brown surfaces.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**1787 Connecticut Miller 47-a.3**



1371 **1787 Connecticut. Miller 47-a.3.** 150.2 grains. **Rarity-5.** From the viewpoint of actual wear the coin can be graded **Extremely Fine**, but it is weakly struck on the bottom of the obverse and the corresponding part of the reverse. An exceedingly rare and elusive variety, possibly even rarer than Miller believed. This interesting variety has the L of LIB altered by hand in the die from an erroneous I, a feature previously undescribed.

Perfectly centered on the obverse. Slightly off center on the reverse. A very attractive specimen of this exceedingly rare variety. Medium brown surfaces.

**1787 Connecticut Miller 46-BB**



1370 **1787 Connecticut. Miller 46-BB.** 133.3 grains. Close to Rarity-5. A most unusual coin. The first cross has three dots within it. The second cross has a dash after it, and the other two crosses have dashes before and after. The reverse punctuation is just as inconsistent and is lacking a final cross.

This beautiful **Extremely Fine** or better coin is from the Ellsworth Collection. It is weakly struck, as usual, in the central portion of the reverse. Otherwise all details are very sharp, including the dots and dashes. Although Miller and other references describe this reverse die as ending with a period, we have found that it is actually a colon with the lower dot well on the shield and at a high point where it quickly wears off. On the present example a faint hint of it can barely be seen. Full date. Light even wear with glossy surfaces. No nicks, scratches, or other planchet defects of any kind. A very pleasing light brown.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**1788 Connecticut Miller 2-D**



1372 **1788 Connecticut. Miller 2-D.** 127.1 grains. **Rarity-2. Extremely Fine to AU.** An exceptionally nice coin for this variety. Well centered and very sharply struck. Shows every detail sharply, including the hair, wreath, mail, and other features of the obverse. The hair, face, grapevines, and other reverse features are likewise sharp. Slight planchet roughness as made at the IN of INDE. Some corresponding roughness at the top obverse border does not affect the design or lettering. A lovely medium brown specimen with mostly glossy surfaces and only the slightest rubbing on the very highest spots.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**1788 Connecticut Miller 4.1-B.1**



1373 **1788 Connecticut. Miller 4.1-B.1.** 109.6 grains. **Rarity-5.** A very rare variety. This issue is usually seen struck over a Nova Constellatio copper. The present coin is likewise overstruck, but the strike of the Connecticut is so strong that the under-type is barely visible. Perfectly centered **Extremely Fine** with full date. Complete denticles on the obverse and reverse. Lovely glossy light brown surfaces.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*



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**1788 Connecticut Miller 5-B.2**



1374 **1788 Connecticut. Miller 5-B.2.** 114.1 grains. **Rarity-5.** Very Fine to Extremely Fine. Also struck over a Nova Constellatio copper, but more noticeably so than the preceding lot. Part of the wreath of the Nova Constellatio can be seen clearly directly over the dateline, and a star is visible on the obverse head. Struck slightly off center which affects nothing except a few denticles. All letters, date, and major details in full sharpness. Dark brown surfaces with lighter highlights. A very desirable specimen of this major rarity.

**1788 Connecticut Miller 7-E**



1375 **1788 Connecticut. Miller 7-E.** 115.0 grains. **Rarity-4 to 5. Choice AU** if not fully Uncirculated. An exceptionally nice light brown coin that probably never saw any circulation but which is somewhat weakly struck (as are all that we or Richard Picker have seen). This variety is also seen on very defective planchets. This specimen has only a very thin crack through the final C of CONNEC that is barely noticeable. Slightly off center affecting only the very tops of ET. The obverse is perfectly centered. All details are sharp, including three grapevines on the shield. A truly magnificent specimen.

*From the collection of Sylvester S. Crosby.*

**1788 Connecticut Miller 7-F.2**



*(See Color Photo)*

1376 **1788 Connecticut. Miller 7-F.2.** 114.8 grains. **Rarity-6.** A specimen which is **fully AU if not Uncirculated.** A coin which has probably never seen any circulation. A few minor flaws in the planchet. Somewhat weakly struck as always. No rubbing at all on the highest spots. The three grapevines on the shield are very sharp. The T of ET is diagnostically misshapen and was probably hand cut from an I that was mistakenly punched in the die. The R of AUCTORIA is actually a P with a little unconnected tail added in the die. The reverse is rotated about 170

degrees from the normal. A splendid light brown coin. Possibly the finest known of this variety.

Perhaps more so than any other coin here, the present piece is difficult to precisely grade. The combinations of actual wear (or lack of it), light striking, and imperfectly prepared planchet make it difficult to know where to attribute a given weakness.

*Obtained from John Work Garrett from the Col. James W. Ellsworth Collection.*

**1788 Connecticut Miller 12.2-C**



*(See Color Photo)*

1377 **1788 Connecticut. Miller 12.2-C.** 122.3 grains. **Rarity-3.** Struck over a 1785 Nova Constellatio copper.

**Choice Uncirculated.** Sharply struck, a situation which all but obliterates the Nova Constellatio undertype. Every minor detail is fully struck up, including the two center dots. Every strand of hair and every fold of the gown of the reverse figure

is in full sharpness. Light golden brown with much original mint red and frostiness. A truly, *superb* coin. Neither Richard Picker or ourselves have ever seen an equal to this piece, a coin which surely must rank with the finest of its type.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**1788 Connecticut Miller 13-A.1**



1378 **1788 Connecticut. Miller 13-A.1.** 120.0 grains. Rarity-4. Obverse with spelling as CONNLC. AU. Struck ever so slightly off center. Lightly struck at the top of the head and at the corresponding part of the reverse. The dies are misaligned with the reverse being sharply rotated.

This coin has seen very little if any actual circulation, but because of the uneven striking it gives the appearance of wear. Note how sharp the details are on the well struck areas. Because of the weakness and centering we hesitate to suggest that it may be the finest known, but it certainly ranks in the Condition Census.

**1788 Connecticut Miller 16.1-D**



1379 **1788 Connecticut. Miller 16.1-D.** 121.0 grains. Rarity-2. **Extremely Fine** or better. The latest state of reverse die D seen to date, with numerous breaks and cuds. A very well centered coin with full date and nothing missing from the planchet. Sharply struck. Attractive glossy medium to dark brown surfaces.

*From the collection of Sylvester S. Crosby.*

**1788 Connecticut Miller 16.1-D**



1380 **1788 Connecticut. Miller 16.1-D.** 111.9 grains. Rarity-2. Duplicate of the preceding. Another late die state as with the preceding coin but not as well preserved overall. The condition is Very Fine or better. However, the specimen has an interesting counterstamp "N. YORK" in an uneven rectangular box vertically across the profile. A Vermont copper, Ryder-21, which appeared as Lot 567 in our Garrett Collection sale Part I, also has this counterstamp.

Larry Stevens, the well-known photographer who has taken pictures of numerous Johns Hopkins University coins in years past, described the Vermont piece with the counterstamp in the April 1976 issue of *COINage* (page 8). In the July 1979 issue of *The Colonial Newsletter* (page 679) Harold Hauser

describes and illustrates the 1788 Connecticut Miller 16.3-N with the same counter mark, but he feels that it reads "V. YRK." To the best of our knowledge the origins of this counterstamp, which may refer to New York, has yet to be discovered.

**British-Connecticut Muling**



1381 **1788 British-Connecticut Muling.** 116.4 grains. Miller's reverse D as found on 1788 Connecticut coppers is muled with an imitation George III halfpenny obverse. A Machin's Mills product with the new attribution by Robert Vlack of 13-88CT. The die state of the reverse is later than the 2-D but earlier than the 16.1-D, which proves that all three are products of Machin's Mills, as well as 16.1-H. Although this material has already been published, we note it here because this specimen as well as the 2-D and 16.1-D are also available in this sale.

The coin is **Extremely Fine** or so from the viewpoint of wear. There are a few planchet defects, but none of them materially affect the design. The die is bulged at III on the obverse. A pleasing light brown.



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## Copper Coins of New Jersey

The following collection of New Jersey copper coins, mainly collected by T. Harrison Garrett nearly a century ago, represents the most significant group of these ever to be sold individually at public auction. As the following descriptions note, many trace their pedigrees to the cabinet of Dr. Edward Maris, pioneer scholar of the series. Attributions are to Maris numbers as outlined in *A Historic Sketch of the Coins of New Jersey*, by Edward Maris, M. D., copyright 1880 and published in 1881.

On February 28, 1885 Dr. Maris wrote to T. Harrison Garrett:  
Confidential.

I have concluded to offer at private sale my celebrated collection of the coins of New Jersey. It comprises all the pieces described in my work published in 1881, excepting 8 (all unique pieces), seven of the latter number being represented by electrotypes.

A number of the pieces are unique and many of them are the finest specimens known. For instance, a pair of the Mark Newby's, quite uncirculated. Running horse on the reverse after the legend. Punctuations with quatrefoil before and after the legend, and many others that should be examined to be appreciated. I want \$1000 for the entire collection — one of my finest books will also accompany it....

Nobody but my wife knows of my desire to sell the foregoing. Hence I request this may be strictly confidential. If you could name a time to inspect the pieces, I should take pleasure in showing them.

Very respectfully,  
E. Maris

Garrett declined the offer to purchase the collection *en bloc*. Subsequently the group was auctioned in 1886 by Stan V. Henkels of Philadelphia. At the 1886 sale, Garrett, with Harold P. Newlin acting as his agent, acquired the group intact. Further information concerning this transaction is given in *The History of United States Coinage as Illustrated by the Garrett Collection*.

Dr. Edward Maris started collecting and studying New Jersey coppers in 1867. It was his goal to own every die variety struck, in the best possible condition. To achieve this purpose he visited and corresponded extensively with most of the prominent dealers and collectors of his time. In 1876 he purchased the collection of New Jersey coppers formed by Montroville W. Dickeson, also an M. D., who was the author of the pioneering popular numismatic reference book, *The American Numismatic Manual*, first published in 1859.

While the original records refer only to the halfpenny denomination, smaller pieces designated today as farthings were also made. The obverse design is similar to the halfpenny and depicts a kneeling king with an Irish harp. The reverse is different and depicts St. Patrick standing with a church to the right and vanquished serpents to the left, apparently a reference to St. Patrick driving the snakes from Ireland. The legend QUIESCAT PLEBS ("may the people be peaceful") surrounds. It is not known whether farthings were subsequently imported into the New Jersey province or whether they arrived the same time the halfpennies did. Apparently the farthings were not specifically authorized as legal tender.

Speculation concerning the origin of the Mark Newby pieces has been rife for several centuries. Various numismatists and writers, beginning with Evelyn in 1697, attributed them to Charles II. Silver impressions of Mark Newby issues, which exist and which are rare, were considered to be special medals.

In 1724 Bishop Nicholson attributed them to the coinage of Charles I and noted that "they are still common in copper and brass," and "are current for half pence and farthings."

In 1726 Leake noted that the pieces were issued in the time of Charles I "by the Papists, when they rebelled in Ireland and massacred the Protestants."

In 1749 Simon considered the pieces to be coins issued by rebels, around 1642, during the reign of Charles I. Observing the silver impressions of the Mark Newby coinage, he wrote:

It is thought that they were struck as medals, but for my part I think they were struck upon the same occasion, and intended by Kilkenny Assembly to pass for shillings.

Dr. Robert Cane observed "that it was minted upon the continent for the use of the Confederate Assembly," and "was transmitted to Kilkenny to be there distributed." He believed the pieces were not of English or Irish origin but came from the European mainland.

Other authorities from time to time have considered the pieces to be of native Irish origin, bearing as they do the arms of the city of Dublin.

Don Taxay, writing in *Scott's Catalogue and Encyclopedia of United States Coins*, postulates that the pieces were made during the reign of King Charles I, with the dies being engraved by Briot of the Royal Mint in London. He cites as evidence the similarity of the portrait of King David on the Mark Newby issues to that found on a pattern halfpenny of Charles I by Briot (recorded by C. Wilson Peck as variety 362).

Today, copper impressions of the halfpenny and farthing are regularly encountered in collections. Silver specimens, sometimes referred to as patterns, were perhaps intended to be shillings by the issuer, as many are found badly worn. A unique specimen known in gold may have been intended for use as a sovereign.

Maris' definitive book, *A Historic Sketch of the Coins of New Jersey*, included a large plate showing every obverse and reverse die variety known to him and showing which pairings he knew existed. In the nearly 100 years which have elapsed since the publication of the Maris work, fewer than 10 new varieties and die combinations have come to light, a tribute to his scholarship and thoroughness. At the June 21, 1886 Maris Collection sale held by Stan V. Henkels the following paragraph was included in the catalogue:

I am desired by Dr. Maris to state that he has been strongly urged not to allow the superb collection to be scattered. And he has therefore concluded to offer lot numbers 350 to 500, both inclusive, as a whole, reserving the right to sell the pieces separately in case a satisfactory offer for the collection should not be made. The descriptions are all made by the Doctor himself.

In light of the subsequent purchase of the Maris Collection intact by T. Harrison Garrett, it is significant to note that Garrett's collecting interest began in the 1860s when as a student at Princeton he acquired an old New Jersey copper. From this beginning the famous Garrett Collection evolved. By 1886, the time of the Maris sale, he was well along with his collection of New Jersey coppers. After purchasing the Maris coins he consolidated his holdings and disposed of duplicates. In subsequent years further additions and improvements were made.

In 1924 John Work Garrett, having obtained the Col. James W. Ellsworth Collection of colonial coins a year earlier, disposed of a number of duplicate New Jersey pieces through B. Max Mehl, Wayte Raymond, and others. The final result was one of the finest, if not *the finest*, collection of New Jersey coppers ever assembled.

During the cataloguing of this part of the sale it was tempting to insert the same provision in the present catalogue that appeared in the offering of nearly a century ago: that the collection would be offered intact as one lot. However, we feel that by selling the collection individually a wide number of individuals will be able to acquire pedigree pieces from this, the most famous of all New Jersey offerings.

A brief history of the New Jersey-related Mark Newby pieces and the classic 1786-1788 New Jersey coppers follows, as taken from *The History of United States Coinage as Illustrated by the Garrett Collection*.

Phila 2.28.85

T. Harrison Garrett  
Baltimore  
Md.

Confidential.

I have concluded to offer at private sale, my celebrated collection of the Coins of New Jersey. It comprises all the pieces described in my work published in 1881, excepting <sup>(all unique pieces)</sup> 8 - seven of the latter number - being represented by electrotypes.

A number of the pieces are unique & many of them are the finest specimens known. For instance a pair of the Mack Newb's, quite uncirculated. Running horse on the reverse after the legend. Punctuations with quatrefoil before & after legend, & many others that should be examined to be appreciated. I want \$1000 for the entire

Two-page letter from Dr. Edward Maris to T. Harrison Garrett, February 28, 1885. Maris, the leading researcher in the field of New Jersey copper coins of the years 1786-88, offers his private holdings to Garrett for \$1,000. Garrett declined

Collection - one of my finest books  
will also accompany it.

I also have a Silver Tuglu, with the  
names of the States in the rings,  
in almost proof condition. Crosby  
mentions it as being unique & in  
the Collection of C. I. Bushnell.

When the B. Collection was offered  
for sale this piece was not  
found in it. I suspect Bushnell  
never owned one, but knew of this  
which was the property of a friend  
of his. If this is correct my piece  
is unique, & of course very interesting  
I want \$500- for it.

Nobody but my wife knows of my  
design to sell the foregoing. Hence  
I request this may be strictly con-  
fidential. If T.W.S. could name a  
time to inspect the pieces, I should  
take pleasure in showing them

Very respectfully  
G. M. S.

the offer. Subsequently Garrett purchased the collection through Harold P. Newlin,  
who was acting as an agent, in the auction sale of the Maris Collection sold in 1886  
by Stan V. Henkels of Philadelphia.

## Mark Newby's St. Patrick's Coinage

Mark Newby, a Quaker tallow chandler, arrived in New Jersey on November 19, 1681, with a group of emigrants from Dublin, Ireland. He brought with him a quantity of coins known as St. Patrick's halfpence. Newby, who subsequently became a member of the New Jersey State Legislature, influenced the province of New Jersey to pass an act on May 8, 1682, which provided:

That Mark Newby's half-pence, called Patrick's [sic] half-pence, shall from and after this said 18th instant, pass for half-pence current pay of this Province, provided he, the said Mark, give sufficient security to the Speaker of this House, for the use of the General Assembly from time to time being, that he the said Mark, his executors and administrators, shall and will change the said half-pence for any pay equivalent, upon demand: and provided also that no person or persons be hereby obliged to take more than five shillings in one payment.

Thus, by legislative act, these pieces became legal tender in New Jersey.

The coins were produced in two denominations, the halfpenny and farthing. The obverse of the halfpenny depicted a kneeling king playing an Irish harp, with a crown above. During the coinage process these pieces, made of copper, had a small piece of brass inserted at the crown point so as to give it a golden appearance. The legend reads: FLOREAT REX ("may the king flourish"). The reverse depicts St. Patrick standing surrounded by a group of followers, and with a shield. The legend notes: ECCE GREX ("behold the flock").

The *modus operandi* was as follows: in the middle of the room was a wooden box or pit sunk in the floor several feet deep, in the middle of which pit was placed an iron die, the top of which was about level with the floor of the room. A workman sat on the floor, with his legs inside the pit. He placed the smooth coppers on the die, and when stamped, brushed them off the die into the pit. The impression on the copper was made by a

screw-press, which was worked by two men, one on each end of an iron bar or horizontal lever, attached to the screw at the center of its length, which was about nine or ten feet long.

My mother thinks it was in operation only a year or two, but her recollection on this point is not very reliable.

The copper was brought to that house, all finished, as she thinks except the stamping. She has no recollection at all of any other branch of the business being carried on there. She recalls that the copper when coined was put into kegs and sent off somewhere, and that her mother used to purchase a bureau drawer nearly full at a time, and pay them out in daily use for household expenses.

New Jersey coppers were produced with a single motif, but with variations. The obverse depicted a truncated horse head, usually facing to the right (although on a few varieties it faced to the left), with a plow below, and the inscription NOVA CAESAREA ("New Jersey") surrounding. The date, 1786, 1787, or 1788, appeared near the bottom rim. A rare type of 1786 has the date under the plow beam rather than at the bottom border. The reverse displays a shield in the center E PLURIBUS UNUM surrounding.

Many New Jersey coins were produced by overstriking Connecticut coppers, Irish halfpennies, counterfeit British halfpennies, and other pieces, probably because these could be bought at a sharp discount in comparison to the going rate in commerce for New Jersey issues. An examination of the die work shows that many of them were cut by James Atlee, who was also involved in the coinage of Connecticut, Vermont, and various Machin's Mills issues.

In addition to the pieces produced at various locations in New Jersey and by Bailey in New York City, it is believed that Machin's Mills produced limited quantities of coppers bearing the New Jersey design. Various other counterfeiters and imitators produced still other varieties, mostly of very crude workmanship.

### Mark Newby Farthing with Nimbus at Head



(See Color Photo)

1382 (1681) Mark Newby farthing in silver. With nimbus at St. Patrick's head. 108.1 grains.

A nimbus or radiant halo surrounds the head of St. Patrick, a distinctive variation from the standard design. It is believed that no more than three to four specimens exist of this issue. The present coin is Very Fine or better, evenly worn, and has an attractively toned surface. The striking is exceptional, and complete denticulation is evident around the borders. Several scattered handling marks occur on the surface.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Caldecott and Parsons collections. Illustrated in the American Numismatic Association Society's catalogue of the 1914 exhibit of United States and colonial coins.

### Mark Newby Farthing In Silver



(See Color Photo)

1383 (1681) Mark Newby farthing in silver. Without nimbus. 116.3 grains.

A superb piece which is fully **Uncirculated** or close to it. The coin is extremely sharply struck in all areas including the faces of King David and St. Patrick. The denticles around the border are defined in all areas and strong in most. Prooflike glossy surfaces characterize the obverse and reverse. Clearly, this is one of the greatest prizes in the present offering.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Crosby and Mills collections.



(See Color Photo)

- 1384 (1681) Mark Newby farthing in copper. With nimbus. 105 grains.

Struck from the same dies as Lot 1382, and like it the present offering is exceedingly rare. Sharp **Extremely Fine** if not finer. Some minor surface granularity. Brass plug at the crown, as coined in order to give the crown a "golden" appearance. Denticles fully visible around the obverse and reverse and quite well defined, among the sharpest we have ever seen on a coin of this denomination. A tiny planchet flaw on the border above the X in REX serves to identify the coin. Richard Picker notes that the current piece is probably the finest known of the very few in existence.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

### Maris' Prize Mark Newby Farthing



(See Color Photo)

- 1385 (1681) Mark Newby farthing in copper. Maris 2-B. 112.75 grains From the 1886 offering of the Maris Collection, Lot 351 (illustrated), and earlier illustrated (obverse and reverse) in Maris' book. In the sale catalogue it was described as "Uncirculated. Bold impression. Finest I have ever seen." (These were Maris' own words.)

It has been the cataloguer's experience that 19th-century numismatists were often more liberal in grading than our present day students of early American coins. While the present coin may indeed merit the description **Uncirculated**, a more conservative classification would be AU. This point is perhaps moot, for neither Maris a century ago nor we today have ever seen a finer piece. Dark brown surfaces with a glossy and flawless planchet.

Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection. Earlier in the collection of Sylvester S. Crosby, author of *The Early Coins of America*, the standard reference in the colonial field.

### Superb Mark Newby Halfpenny



(See Color Photo)

- 1386 (1681) Mark Newby halfpenny. Maris 1-A. Also listed as Vlack 1-B in Robert Vlack's article which appeared in *The Colonial Newsletter*, volume 7, number 1, page 1, January 1968. 131.1 grains.

Variety with FLOREAT REX separated by a star with two periods to each side of the star.

From the Maris sale of 1886, Lot 350, described as "Uncirculated. A bold and beautiful coin. By far the finest I have seen. Possibly the finest in existence." Illustrated in the sale catalogue and in Maris' early book. **Uncirculated** or very close to it. A superb coin, perfectly centered and sharply struck on a flawless planchet. With lovely chestnut brown surfaces. A classic. We have never seen or heard of a finer piece.

Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection as noted.



(See Color Photo)

- 1387 (1681) Mark Newby halfpenny. Maris 1-A. Vlack 5-F. 145.5 grains.

Variety with FLOREAT separated by the crown as: FLORE (crown) AT. Though not a match for the last lot, this is still an excellent specimen for this variety which is usually found well worn and poorly struck. The present example is quite well struck, with only the F of FLOREAT too weak to be seen. Perfectly centered and free of any flaws or damage. Pleasing light brown surfaces. Close to **Extremely Fine**, if not fully that grade.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

## New Jersey Copper Coinage 1786-1788

On June 1, 1786, the Council and General Assembly of New Jersey granted the coining privilege to a group composed of Walter Mould, Thomas Goadsby, and Albion Cox. Walter Mould, an Englishman, earlier had engaged in minting in his native country. It was specified that the pieces produced would be of pure copper of the weight of six pennyweight and six grains each.

On November 17, 1786, Goadsby and Cox petitioned the General Assembly to give them separately a  $\frac{2}{3}$  interest of the business, with Walter Mould to independently conduct the remaining  $\frac{1}{3}$ . This bill was passed on November 22nd. Goadsby and Cox obtained the right to coin 6,666 pounds, 13 shillings, and 4 pence worth of coppers. Mould was given the separate right to coin  $\frac{1}{3}$  of the total amount, or 3,333 pounds, 6 shillings, and 8 pence value.

Walter Mould's mint was located in Morristown, New Jersey. The structure was described in a letter dated August 8, 1855, from W. C. Baker to Charles I. Bushnell:

There were two mint-houses in this State. One located in Morristown, and the other in Elizabethtown. The mint-house of the former place, which is still standing, was the residence of John Cleve Symmes, Chief Justice of the State of New Jersey, uncle to John Cleve Symmes, author of *The Hole at the North Pole* and father-in-law of Gen. William H. Harrison, President of the United States. The residence was called "Solitude." It was at one time occupied by Mr. Holloway, and is known by some as the "Holloway House." The mint here was carried on by Walter Mould, an Englishman, who previous to his coming to America, had been employed in a similar way in Birmingham. [Birmingham, England, was a manufacturing center at the time, and several private mints were located there.] In the coinage of the New Jersey coppers, a screw with a long lever was employed. This information is vouched for by Mr. Lewis Condict, of Morristown, who saw the mint operation.

The building in Elizabethtown, used as a mint-house, is near to the house formerly occupied by Col. Francis Barber, of the Revolutionary Army, and is known as the "Old Armstrong House." It is still standing and is situated in Water Street, and the coins were made in a shed back of the main building. The coining here was carried on by a man named Gilbert Rindle, probably for the account of Messrs. Goadsby and Cox. I have this from Mrs. [name not given, a blank was substituted here], of Elizabethtown, who remembers the circumstance.

Bushnell mentioned another New Jersey coiner:

Mr. J. R. Halsted informed me some (20) years ago that an acquaintance of his knew a Mr. Hatfield, who claimed to have made dies and coined New Jersey coppers, in a barn (Mr. Halsted thought) below Elizabethtown, in striking which he was assisted by a Negro.

Charles I. Bushnell possessed a copy of an affidavit of John Bailey, who, it appears, also was involved in the coinage of New Jersey coppers:

City of New York,

Personally appeared before me, Jeremiah Wool, one of the Aldermen of the said City. John Bailey, of the said City of New York, cutler, who being duly sworn, deposed and saith that since the fifteenth day of April 1788 he hath not either by himself or others, made or struck any coppers bearing the impression of those circulated by the state of New Jersey, commonly called Jersey coppers; and that what he so made previous to the said fifteenth of April was in conformity to, and by

authority derived from, an Act of the State of New Jersey entitled, "An Act for the Establishment of a Coinage of Copper" in that state, passed June the first, 1786.

[signed] John Bailey.

Sworn this first day of August 1789

Before me, Jeremiah Wool, alderman

John H. Hickcox, Esq., of Albany, New York, who in 1858 wrote *An Historical Account of American Coinage*, received a letter from F. B. Chetwood, of Elizabeth, New Jersey, dated March 19, 1858, containing the following information:

My mother, the daughter of Col. Francis Barber, is now seventy-six years old and says that all of her recollection of the subject of your inquiry is that when she was a child ten or twelve years old she used to go into the house on the adjoining premises to her father's residence in this place to see them make coppers. The business was carried on in a room behind the kitchen, by Gilbert Rindle and a person whose name she thinks is Cox.

The *modus operandi* was as follows: in the middle of the room was a wooden box or pit sunk in the floor several feet deep, in the middle of which pit was placed an iron die, the top of which was about level with the floor of the room. A workman sat on the floor, with his legs inside the pit. He placed the smooth coppers on the die, and when stamped, brushed them off the die into the pit. The impression on the copper was made by a screw-press, which was worked by two men, one on each end of an iron bar or horizontal lever, attached to the screw at the center of its length, which was about nine or ten feet long.

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Many New Jersey coins were produced by overstriking Connecticut coppers, Irish halfpennies, counterfeit British halfpennies, and other pieces, probably because these could be bought at a sharp discount in comparison to the going rate in commerce for New Jersey issues. An examination of the die work shows that many of them were cut by James Atlee, who was also involved in the coinage of Connecticut, Vermont, and various Machin's Mills issues.

In addition to the pieces produced at various locations in New Jersey and by Bailey in New York City, it is believed that Machin's Mills produced limited quantities of coppers bearing the New Jersey design. Various other counterfeiters and imitators produced still other varieties, mostly of very crude workmanship.

*Credit note: The cataloguers express deep appreciation to noted American colonial specialist Richard Picker for his thoughts and suggestions concerning the following descriptions and for his attributions. Without Mr. Picker, who also served as a consultant to The History of United States Coinage as Illustrated by the Garrett Collection, the following descriptions would not be complete. Appreciation is expressed also to William T. Anton, Jr. for certain suggestions.*

## Unique New Jersey Copper With Washington Obverse



(See Color Photo)

1388 (1786) Undated New Jersey copper. Obverse with the portrait of George Washington. Reverse with the standard New Jersey motif. 112.6 grains. Not listed by Maris. Under the Washington series it is listed by W. S. Baker as his No. 12.

The obverse portrays a crudely engraved portrait of George Washington with the legend: (NON) VI VIRTUTE VICI. The reverse is of the standard New Jersey style and has the legend E PLURIB(US) UNUM. The parenthetical inscriptions are those which were originally on the coin but which are not on it now due to wear.

This particular coin made its initial appearance in the Lorin G. Parmelee Collection sale, June 1890, Lot 369, where it was purchased by Charles Steigerwalt for \$28. Earlier it was published in Baker's 1885 *Medallic Portraits of Washington*, where it is mentioned that the only known specimen is in the cabinet of Lorin G. Parmelee. To the best of our knowledge no other specimen has since turned up, so it is without hesitation that we still consider it **UNIQUE**.

Dr. George Fuld relates in his notes which accompany the Baker catalogue reprint that the issue was probably a contemporary circulating counterfeit, placing it in the same genre as many of the Machin's Mills emissions, including some of the greatest rarities in the Vermont and Connecticut series. The obverse does give the impression of being a Machin's Mills

product, but the reverse shield and legend appear to be done by a different and more trained hand, possibly that of Atlee. Although the reverse most resembles Maris' k (as mentioned by Parmelee), it is not that, nor is it any other die listed by Maris.

The obverse has been double struck, which is only noticeable by examining the last six letters of the legend. There is no indication of double striking on the reverse. Probably the coin was unevenly struck, making it difficult at this late date to determine what weaknesses should be attributed to wear and which should be attributed to striking itself. An overall grade for the coin is Good to Very Good, with certain weaknesses as noted. The grading is perhaps moot, for the coin is unique — the only known specimen — and as such is of the utmost importance to the New Jersey specialist as well as to collectors of Washington material. For the specialist in either series this particular coin has the added advantage that it is not just simply a unique die variety that differs from another coin in the series by some minute detail; the obverse and reverse combination itself is unique and distinctive.

One of the most important pieces of the present offering.

Probably obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Lorin G. Parmelee Collection.

## Famous New Jersey/ Immunis Columbia Copper



(See Color Photo)



1389 1786 New Jersey copper. Maris 3-C, the famous New Jersey copper with the *Immunis Columbia* obverse. 153.4 grains. Also listed in Sylvester S. Crosby's *Early Coins of America*, 1875, page 318, figure 58, plate VII, No. 17. **Exceedingly rare.** Crosby in 1875 knew of only two specimens, his own and that belonging to Charles I. Bushnell. Dr. Edward Maris in 1881 was able to trace six specimens but did not mention the owners. It is not known how many additional specimens, indeed if there are any, may have been discovered since that time.

The present coin was acquired from Ed. Frossard, April 5, 1883, about one and half years before the auction sale of his collection by Bangs & Co., New York, October 2-3, 1884. (The inventory in our *History of United States Coinage as Illustrated by the Garrett Collection* mistakenly gives the former pedigree of Bushnell and Parsons, based upon information in the files of the consignor. However, this coin is not that illustrated in the Bushnell sale held on June 20-24, 1882, Lot 883.) There is the possibility that it may have been a different specimen owned by Charles I. Bushnell, who was known to have rarities, sometimes in duplicate and triplicate, and sold privately to Ed. Frossard. However, this is purely conjecture at this point. The Parsons sale was held from June 24 through June 27, 1914 and does not seem to be a possibility, for a

Maris 3-C was not part of the sale catalogue. Here again there is the possibility, probably remote, that the coin could have been privately disposed of by Parsons earlier.

It is believed that this coin was produced by Wyon of Birmingham as a pattern to be submitted to the Federal Government for possible adoption for regular United States coinage, as were probably the Maris 4-C and Maris 5-C to follow, as well as a number of confederatio and other coppers. Walter Mould, an apprentice of Wyon's, evidently brought this reverse die with him when he came to America, and it saw subsequent service with Maris 6-C.

The present coin is a sharp **Extremely Fine** example, despite a few minor edge bumps. The obverse is perfectly centered with full denticles. The reverse is lacking several denticles. All details are sharp and clear with the exception of a few lines on the globe. Every line on the reverse shield is sharp and distinct. An extremely important coin, and one with a very pleasing surface. A prize item for the New Jersey specialist.

*Believed to have been acquired from Ed. Frossard on April 5, 1883. Whether or not the piece was owned by Bushnell and Parsons is a matter of doubt, as indicated in the preceding description.*

## Rare Gen. Washington/New Jersey Copper



*(See Color Photo)*



1390 (1786) Undated New Jersey copper with large portrait of Washington on the obverse, GEN. WASHINGTON surrounding. Maris 4-C, Baker 11. 128.6 grains. Listed by Crosby on page 352 of *The Early Coins of America*, Plate VII, No. 14a. This is the original discovery specimen located by Crosby about the time his book was being published. On page 352 of his work he mentioned that he had recently acquired this previously unknown specimen. The plates for the book had already been printed, for he suggested that a line be drawn on Plate VII connecting the two photographs illustrating the dies (the obverse and reverse had already been known on other coins, but not on this combination) and labeling it 14a. The original Crosby books do not have this line drawn in, but the reprints do.

Lorin G. Parmelee acquired this specimen at the sale of the Sylvester S. Crosby Collection, June 1883. It was subsequently offered in Parmelee's sale, June 1890, Lot 368, where it sold for \$150. As a matter of interest and by way of comparison we mentioned that two New England shillings brought \$35 and \$37 each in the same sale, two Willow Tree shillings brought \$46 and \$25 each, an 1875 perfect Proof \$3 gold piece brought \$51, and a complete set of 1876 Proof gold coins from the gold dollar through the double eagle brought \$61.

This coin later graced the cabinets of Ten Eyck and New-

comer, from whom John Work Garrett acquired it. To the best of our knowledge only two other specimens have been discovered since the initial publication of Crosby's work, one of which is in the F. C. C. Boyd estate. The other, holed, is illustrated in the Baker reprint. The Baker specimen was the second known and first made its appearance in the Parsons sale, June 1914, Lot 221, where it sold for \$740. In the Parsons sale, also by way of comparative reference, a New England shilling sold for \$50, a Willow Tree shilling brought \$67.50, and a Proof 1883 \$3 gold piece brought \$16. This particular coin was later acquired by Dr. George Fuld, who sold it privately to a collector about ten years ago, in whose cabinet it presently remains.

The coin offered here has a double appeal of being not only one of the rarest coins in the New Jersey series but also one of the rarest issues among Washington pieces. It is a very well struck **Extremely Fine** example and is just about perfectly centered on the obverse. The reverse is ever so slightly off center. A few trivial surface marks appear but are scarcely worthy of notice. Light to moderate even wear is evident, but all details of the shield, bust, and lettering are very sharp. A pleasant deep chestnut color. Truly a superb coin.

*Obtained by John Work Garrett from Waldo C. Newcomer. Earlier in the collections of Ten Eyck, Parmelee, and Crosby.*

## Unique 1786 New Jersey Copper With Heraldic Eagle Obverse



(See Color Photo)



1391 1786 New Jersey copper. Obverse with large heraldic eagle. 133.3 grains. Maris 5-C. **UNIQUE**, the only specimen known to exist.

This piece is illustrated on plate VII, No. 18, of Sylvester S. Crosby's *Early Coins of America* book. On page 318 he describes it and mentions that the only known specimen was owned by Mr. Stickney. Dr. Maris in his 1881 book (published six years after the Crosby reference) mentions that the Stickney specimen was still the only one known. On June 25-29, 1907 the Matthew Stickney Collection sale took place, and this coin appeared as Lot 375, described as unique. The selling price was \$700, an awesome price at the time. To the best of our knowledge no others have come to light since, so the specimen remains unique.

Richard Picker, a consultant to several series in the present catalogue, unhesitatingly calls the coin **Uncirculated**, and we agree. The obverse is just a shade from perfect centering, but

since there were no denticles in the die (also true of the preceding 4-C listed in the preceding lot), nothing is affected. The reverse is very slightly off center affecting only about  $\frac{1}{4}$  to  $\frac{1}{3}$  of the denticles. A magnificent sharp strike which brings up every tiny detail of the obverse and reverse. Attractive light brown toning.

A superb, magnificent, breathtaking coin. Unquestionably one of the most important coins in the Garrett Collection. And, to say that the coin is Extremely Rare is redundant; no coin could be rarer than this.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the collection of Matthew Stickney. Stickney, whose collecting activities are described in The History of United States Coinage as Illustrated by the Garrett Collection, was one of America's pioneer numismatists.*

**1787 New Jersey Maris 6-C**



*(See Color Photo)*

1392 **1787 New Jersey. Maris 6-C.** 147.1 grains. Rarity-4. From the Maris Collection sale, Lot 355, where the reverse is illustrated. Described by Dr. Maris as "by far the finest I have ever seen." The reverse is also the plate coin in the Maris book.

A beautiful **AU** (if not finer) coin with full denticulation on

the obverse and reverse. A few very light old scratches on the obverse are almost imperceptible as they blend in with the warm dark brown toning. Lovely glossy surfaces on both sides. A superb piece.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*



*This 19th-century engraving shows Evergreen, the residence of T. Harrison Garrett, in Baltimore, Maryland. Later, John Work Garrett, his son, lived there and continued the formation of the coin collection.*

## Celebrated 1786 Date Under Plow Beam Copper



(See Color Photo)

1393 **1786 New Jersey. Maris 8-F. Date under Plow Beam.**  
116.75 grains.

The distinctive placement of the date has catapulted this variety to the pantheon of landmark American rarities. It is today one of the most sought after coins in the entire colonial series and is of the utmost importance to collectors of New Jersey coinage. In modern times only two date under plow beam coppers have been publicly offered for sale, as researched by Richard Picker and William T. Anton, Jr: a Maris-7-E in the Schulman sale of the Spiro Collection in March 1955, a coin which was generously graded as "good, rough and a little bent," and a 7-C advertised in *Empire Topics*, 1959 as a previously unknown die combination (coin now in the Anton Collection). This piece is extremely worn.

We are unable to find any auction record of a Maris 8-F ever being offered publicly and can only account four specimens in all. These are as follows:

1. The specimen offered here.
2. Another in about equal condition illustrated on the jacket of Quarterman Publications' reprint of the Maris book, now in a private collection in Virginia.
3. The Maris book plate specimen in low grade, believed to

be in a collection in Connecticut.

4. A very worn double struck specimen on which not even a trace of the date can be seen. Believed to presently be in a California collection.

The present coin is a beautiful **Extremely Fine** example with glossy chocolate-brown surfaces. It is perfectly centered and has a full, sharp, even strike. A few very minor planchet marks on the upper part of the shield are mentioned for the sake of accuracy, but it is almost nitpicking to observe these on a coin which is otherwise so outstanding.

It is significant to note that Dr. Edward Maris never owned a specimen of 8-F. Lot 358 in his sale was illustrated by an electrotype copy.

This exceedingly rare coin has an exceptional pedigree which traces its ownership through the successive collections of Charles I. Bushnell, Lorin G. Parmelee, and James Ten Eyck, from where it passed into the Col. James W. Ellsworth Collection.

A spectacular coin. One of the most important pieces in the Garrett Collection.

*From the Bushnell, Parmelee, Ten Eyck, and Ellsworth collections.*

# Highlights of the Sale



Lot 1196



Lot 1197



Lot 1198



Lot 1199



Lot 1200



Lot 1201



Lot 1202



Lot 1203



Lot 1204



Lot 1205



Lot 1206



Lot 1207



Lot 1208



Lot 1209



Lot 1210



Lot 1211



Lot 1212



Lot 1213



Lot 1214



Lot 1215



Lot 1216



Lot 1217



Lot 1218



Lot 1220



Lot 1221



Lot 1222



Lot 1223



Lot 1224



Lot 1225



Lot 1226



Lot 1227



Lot 1228



Lot 1229



Lot 1230



Lot 1231



Lot 1232



Lot 1233



Lot 1236



Lot 1237



Lot 1238



Lot 1240



Lot 1242



Lot 1245



Lot 1246



Lot 1247



Lot 1248



Lot 1251



Lot 1254



Lot 1255



Lot 1256



Lot 1257



Lot 1261



Lot 1263



Lot 1264



Lot 1265



Lot 1274



Lot 1275



Lot 1293



Lot 1294



Lot 1295



Lot 1297



Lot 1298



Lot 1303



Lot 1304



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Lot 1340



Lot 1343



Lot 1344



Lot 1345



Lot 1347



Lot 1348



Lot 1353



Lot 1354



Lot 1361



Lot 1363



Lot 1368



Lot 1376



Lot 1377



Lot 1382



Lot 1383





Lot 1399



Lot 1400



Lot 1401



Lot 1402



Lot 1403



Lot 1404



Lot 1405



Lot 1406



Lot 1407



Lot 1408



Lot 1409



Lot 1410



Lot 1411



Lot 1412



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Lot 1414



Lot 1415



Lot 1416



Lot 1417



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Lot 1459



Lot 1460



Lot 1461



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Lot 1467



Lot 1468



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Lot 1470



Lot 1471



Lot 1472



Lot 1473





Lot 1490



Lot 1491



Lot 1492



Lot 1493



Lot 1494



Lot 1495



Lot 1497



Lot 1517



Lot 1518



Lot 1519



Lot 1520



Lot 1521



Lot 1522



Lot 1526



Lot 1527



Lot 1528



Lot 1529



Lot 1542



Lot 1547



Lot 1549



Lot 1551



Lot 1552



Lot 1558



Lot 1562



Lot 1568



Lot 1569



Lot 1570



Lot 1571



Lot 1573



Lot 1574



Lot 1578



Lot 1580



Lot 1583



Lot 1585



Lot 1586



Lot 1592



Lot 1593



Lot 1599



Lot 1603



Lot 1604



Lot 1605



Lot 1606



Lot 1608



Lot 1609



Lot 1610



Lot 1612



Lot 1613



Lot 1614



Lot 1615



Lot 1617



Lot 1618



Lot 1619



Lot 1620



Lot 1627



Lot 1628



Lot 1637



Lot 1638



Lot 1655



Lot 1656



Lot 1657



Lot 1658



Lot 1659



Lot 1660



Lot 1661



Lot 1662



Lot 1663



Lot 1664



Lot 1665



Lot 1666



Lot 1667



Lot 1668



Lot 1669



Lot 1670



Lot 1671



Lot 1672



Lot 1673



Lot 1674



Lot 1675



Lot 1676



Lot 1677



Lot 1678



Lot 1679



Lot 1680



Lot 1681



Lot 1682



Lot 1683



Lot 1685



Lot 1686



Lot 1687



Lot 1688



Lot 1689



Lot 1690



Lot 1691



Lot 1692

**1786 New Jersey Maris 8½-C**



*(See Color Photo)*

1394 **1786 New Jersey. Maris 8½-C. Coulterless type.** 146.1 grains. Unknown to Maris; one of the few die varieties which has come to light since the 1881 publication of the Maris reference. Exceedingly rare; the only other known specimens are a Very Good coin in a Connecticut collection and a Fine or better piece in the Anton Collection (acquired from Richard Picker in 1962).

**Fine** from the standpoint of wear, but on a heavily striated and porous planchet. Complete denticles are present on the

obverse, but only a few can be seen on the reverse.

Although researchers in the New Jersey series have labeled this variety "8½-C," it would be more logical to assign the notation 9½-C to this, for it does not have a date under the plow beam but is a coulterless variety of the same general type as Maris' obverse 9.

*Provenance not known; possibly obtained by T. Harrison Garrett in the 19th century.*

**1786 New Jersey Maris 10-G**



*(See Color Photo)*

1395 **1786 New Jersey. Maris 10-G.** 149.5 grains. **Coulterless type.** A rare variety as well as a rare type. The obverse was used to illustrate the die in Maris' reference book. Also illustrated, obverse and reverse, as Lot 360 in Maris' 1886 sale. Perfectly centered, and a full, sharp, even strike. Pleas-

ing **Extremely Fine** overall. A truly superb piece. Probably the finest known of about 10 to 12 examples believed to exist.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

1786 New Jersey Maris 11-H



(See Color Photo)

1396 1786 New Jersey. Maris 11-H. 156.5 grains. **Coulterless type.** Another example of this highly prized design type which lacks the coulter at the left side of the drawbar of the plow.

Sharp **Extremely Fine** from a wear viewpoint. Some weariness of striking, as made, at the centers, particularly on the reverse. Sharply and evenly struck (for the variety) on a clean, smooth planchet. Some tiny rim marks are mentioned for the sake of the perfectionist, but these are not important to the overall grade. The same is true of a light scratch on the shield.

From the Maris Collection sale, Lot 363. The reverse of this coin was used to illustrate the variety in Maris' book. The obverse appears to be as good as if not somewhat better than the Maris plate for obverse 11. As a variety this issue is nearly as rare as the preceding lot. A prize which will undoubtedly be appreciated by connoisseurs of New Jersey state coinage.

Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.

1786 New Jersey Maris 13-J



(See Color Photo)

1398 1786 New Jersey. Maris 13-J. 157.6 grains. Small planchet. Plain shield on reverse. Quite a rare die combination, perhaps close to R-7 on the Sheldon scale.

The obverse and reverse of this piece were used to illustrate the Maris reference book. In the Maris sale catalogue the obverse was illustrated. The coin was described in 1886 as "a beautiful impression. Barely circulated. Finest I have ever seen, an R-4." (Maris used an 8-point scale as follows: Common, Rare, R-1, R-2, R-3, R-4, R-5, R-6, so his R-4 would roughly correspond to Sheldon's R-6.)

The coin is a sharp **Extremely Fine** example if not AU. There is very little actual wear. Certainly it rates among the finest known of this exceedingly rare issue.

Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection. Earlier in the collection of Sylvester S. Crosby.

1786 New Jersey Maris 14-J



(See Color Photo)

1399 1786 New Jersey. Maris 14-J. 151.85 grains. Same general type as the preceding but a more common die variety so far as the total population is concerned. The present example is **Choice AU** grade, if not fully mint state. A superb light brown coin with smooth, glossy fields. Slight buckling is evident on the obverse as made and as is characteristic of all known die state coins of this variety. A coin which will excite the imagination of the type collector.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

1786 New Jersey Maris 12-G



(See Color Photo)

1397 1786 New Jersey. Maris 12-G. 141.25 grains. **Coulterless type.** Not quite as rare as the other coulterless varieties offered here, but still a very difficult coin to find in higher grades. The present example, **Extremely Fine** from the standpoint of wear, is one of the finest known. There is some weariness of striking at the centers and some weakness of denticles around the borders, but this is normal for the variety. The obverse of the piece was used to illustrate the die in Maris' reference book. A prize item for the New Jersey specialist.

Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.

"The History of United States Coinage"

An essential companion volume to the present auction sale catalogue is The History of United States Coinage as Illustrated by the Garrett Collection, by Q. David Bowers. This book contains over 600 pages of fascinating history, with 40 pages of full-color illustrations of scarce and rare issues as well as major design types. The chapters offer interesting and detailed information on 19th and 20th century numismatics, the era during which three members of the Garrett family, T. Harrison Garrett, Robert Garrett and John Work Garrett, collected actively.

1786 New Jersey Maris 15-J



(See Color Photo)

1400 1786 New Jersey. Maris 15-J. 140.2 grains. Same design type as preceding.

From the Maris Collection sale, 1886, Lot 369 where it was described as "very handsome Uncirculated piece, nearly Proof. I have never seen a finer one." The obverse of this piece was illustrated in the Maris sale catalogue and also in the earlier Maris reference book. We grade the coin as **Uncirculated with a prooflike surface**. Some light graininess appears in the obverse field due to striking. It is a lovely chestnut brown piece struck on an excellent planchet. From the standpoint of condition this is a truly remarkable coin, a coin which should excite strong bidding attention.

Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.

1786 New Jersey Maris 15-T



(See Color Photo)

1402 1786 New Jersey. Maris 15-T. 140.95 grain. Same type as preceding. Sharp **Extremely Fine** if not finer, from the viewpoint of wear. A tiny planchet defect appears at the upper right of the obverse, and a few trivial edgemarks should be mentioned. The surface of the coin is pleasing light brown with tinges of a lighter color. A strong impression with light even wear.

Obtained by John Work Garrett from the Waldo C. Newcomer Collection. Newcomer, like Garrett, was a resident of Baltimore.

1786 New Jersey Maris 15-L



(See Color Photo)

1401 1786 New Jersey. Maris 15-L. 154.75 grains. Same type as the preceding. Lot 370 in Maris' 1886 sale where it was described as "Uncirculated, and nearly equal to the last. Almost a perfect match to the 15-J above in color, striking, etc."

We grade this coin as **Choice AU** with numerous claims to full Uncirculated status. What appears to be the barest whisper of friction on the obverse may indeed be graininess due to striking characteristics. We will never know for sure. In any event the coin stands as an outstanding example of its variety and as such is one of the prizes in the present offering.

Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.

1786 New Jersey Maris 16-L



(See Color Photo)

1403 1786 New Jersey. Maris 16-L. 163.2 grains. Same type as preceding.

A superb **Uncirculated** specimen with abundant traces of original mint red! Pardon our exclamation point, but an opportunity such as this is truly remarkable.

Lovely glossy, prooflike surfaces. Not well struck up at the horse's chest and the corresponding part of the reverse for these represented the deepest portions of the die, and a full metal flow could not be effected. Still, far, far finer than the Maris plate coin which was only catalogued as Very Fine. Late die state with rim break on the edge between the R and E on CAESAREA.

A simply spectacular coin which will undoubtedly be one of the best-remembered pieces from the Garrett Collection sale.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Much earlier this coin was in the collection of Charles I. Bushnell.

**1786 New Jersey Maris 17-K**



*(See Color Photo)*

1404 **1786 New Jersey. Maris 17-K.** 124.85 grains. Struck over a 1787 Connecticut copper, Miller variety 32.3-X.4. Lot 377 of the Maris Collection sale where it is described as the only one seen so overstruck. Since that time other overstrikes have been discovered. **Extremely Fine** from the standpoint of wear. Weakness at the centers as struck, and with a few ir-

regularities due to the use of another coin as the undertype planchet. Lovely light brown surfaces, well centered, and sharply struck save for the centers as noted. Quite rare.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**Another 1786 New Jersey Maris 17-K**



*(See Color Photo)*

1405 **1786 New Jersey. Maris 17-K.** 147.3 grains. Duplicate of preceding. Also struck over another coin, probably a 1787 Connecticut copper. The only part of the undertype visible is a portion of the branch and branch hand which can be seen protruding from the horse's chest if the coin is viewed under magnification and held in the proper light. Sharp **Extremely Fine to AU** condition. Deeply struck with all areas boldly impressed. Perfectly centered with complete denticles on obverse and reverse. The reverse in particular is far better than

the Maris plate coin, with all of the lines in the shield being quite sharp. A small planchet defect on the reverse above P in PLURIBUS does not affect the design or lettering. Pleasing brown surfaces. Although records show that this specimen is from the Maris Collection, it was not included in the Maris sale at the time (1886) and was probably later acquired as a duplicate.

*Presumed to have been acquired by T. Harrison Garrett from the Dr. Edward Maris Collection.*

*Terms of Sale*

*Be sure to read the special Terms of Sale in the front of this catalogue. They differ slightly from our regular Terms of Sale as used in other auctions, and pertain to this and the other sales of the Garrett Collection.*

**1786 New Jersey Maris 17-b**



*(See Color Photo)*



*(See Color Photo)*

1406 **1786 New Jersey. Maris 17-b.** 125.75 grains. Struck over a 1782 George III Irish halfpenny. The 82 of the undertype is clearly visible to the left of shield and the harp can be seen within the shield. It is not unusual to find this variety struck over other coins. Sometimes this variety is referred to as the *PLUKIBUS* because often the top of the R is weak, making it look like a K. The present specimen has a perfect R.

The piece is perfectly centered on a large, smooth, glossy planchet and is sharply struck without weakness. It is difficult to assign an adjectival grade to this based upon actual wear for overstrikes nearly always look slightly worn even if they are not. For the sake of the record we call the present piece **Extremely Fine**. In actuality it may be far higher. From the Maris sale (1886) where it appeared as Lot 379.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

1407 **1786 New Jersey. Maris 17-b.** 132.1 grains. Duplicate of preceding but slightly different die state. Struck over a 1787 Connecticut copper, Miller 33.2-Z.5. A most unusual situation where an earlier-dated coin is struck over a coin of a later date! This proves that Maris 17-b was struck later than the 1786 date indicated.

A beautiful **AU**, nearly mint, example with medium brown surfaces. Sharply struck on a glossy, smooth planchet. All details are excellently defined. The top of the R is weak, making the word appear to be *PLUKIBUS*. From the Maris Collection sale, 1886, where it was illustrated and described as Lot 380 and was designated as Uncirculated. A truly superb example.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1786 New Jersey Maris 17-b**

**1786 New Jersey Maris 17-b**



*(See Color Photo)*

1408 **1786 New Jersey. Maris 17-b.** 189.5 grains. Duplicate. Struck over a French 1 sol piece of Louis XVI, 1774. So far as Richard Picker and we are able to determine, this is the only such undertype known to exist. From the Maris Collection, Lot 381 where it was mentioned that it was the heaviest known New Jersey copper, Sylvester S. Crosby having earlier found none which weighed over 156 grains.

Although the coin is somewhat worn, all details are still clear. It is difficult to assign an adjectival grade to the piece, so we will call it **Fine**. A very, very unusual opportunity for the die variety specialist.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

*Do you collect by date sequence? Or, are you a collector by design types? Or, are you a connoisseur who appreciates the finest in numismatic quality regardless of date or style? Whatever way you collect, the Garrett Collection series of auctions provides you with an unprecedented once-in-a-lifetime opportunity to acquire prize pieces of unquestioned rarity, desirability, and numismatic significance.*

**1786 New Jersey Maris 17-b**



*(See Color Photo)*

1409 **1786 New Jersey. Maris 17-b.** 131.85 grains. Duplicate of preceding. Struck over a Connecticut copper of the 1787 style, but there are not enough details to determine the die variety. Superb **AU** condition if not finer. The planchet is slightly flaked on the obverse only. Some original mint red is

still visible in the letter spaces and other protected areas. A superb piece.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**1786 New Jersey Maris 18-J**



*(See Color Photo)*

1410 **1786 New Jersey. Maris 18-J.** 136.9 grains. One of the rare *bridle* types, so called because of a die break from the horse's mouth to its chest. Rarity-6. From the Maris Collection Sale, Lot 383 where it was described as "a beautiful piece." We certainly cannot disagree with that. Perfectly centered and very sharp **AU** with sharpness of details visible in all areas, in-

cluding a full flowing mane and all lines on the shield. Medium brown coloration with glossy surfaces.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1786 New Jersey Maris 18-M**



*(See Color Photo)*

1411 **1786 New Jersey. Maris 18-M.** 158 grains. The common *bridle* variety, but the very rare early die state in which the die break that forms the bridle is only just starting and can barely be seen. A superb **Choice Uncirculated** specimen with glossy brown surfaces and abundant traces of original mint red. Full denticles on obverse and reverse. Needle-sharp strike. Glossy prooflike surfaces. Three unimportant stains on the obverse

do not detract measurably from the piece. A New Jersey copper which is worthy of any and every adjective you can apply to it. A spectacular, breathtaking coin — a numismatic landmark.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier the property of Lorin G. Parmelee.*

**1786 New Jersey Maris 19-M**



*(See Color Photo)*

1412 **1786 New Jersey. Maris 19-M.** 146.8 grains. A Rarity-6 item. The 1 of the date is far to the left of the 7 and is sharply slanting, a die engraving error. From the Maris Collection sale, Lot 388, where it is illustrated and described as "the finest specimen of this rare date [sic] I have seen, barely circulated." Indeed, it is a lovely coin, sharp **Extremely Fine** if not AU with full obverse and reverse denticles. Medium brown, smooth surfaces. Finer than the coin used to illustrate the Maris reference book published in 1881.

*Obtained by T. Harrison Garrett from the collection of Dr. Edward Maris.*

**1786 New Jersey Maris 20-N**



*(See Color Photo)*

1413 **1786 New Jersey. Maris 20-N.** 155.4 grains. The wide shield variety. Rarity-4. Curiously enough, the 1 of the date is again far from the 7 and very slanted, but the impression is much sharper than on obverse 19-M.

Sharp **Extremely Fine** if not fully AU. A coin which has seen very little actual wear. The pedigree can be traced through the Winsor, Mills, and Ellsworth collections. It far exceeds the Very Good example in the Maris sale (which was acquired by T. Harrison Garrett and disposed of as a duplicate earlier). An excellent coin in every respect. Full denticles, smooth surfaces, strong strike, and otherwise highly desirable. Small stains under the final A of the legend and at the first digit of the date are hardly noticeable.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Winsor and Mills collections.*

**1786 New Jersey Maris 21-N**



*(See Color Photo)*

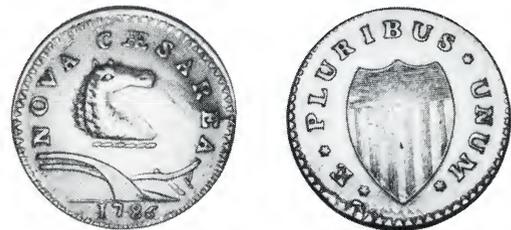
1414 **1786 New Jersey. Maris 21-N.** 150.55 grains. Another of the wide shield variety. 21-N is a fairly common variety so far as the total population is concerned, but in the condition here offered it is a major rarity.

The present coin is a superb **Uncirculated** coin with a good amount of original mint red still present. The denticles are well defined on obverse and reverse, and the surfaces are smooth and glossy. It would be difficult to envision, even on a theoretical basis, any New Jersey copper variety which could exist today in condition superior to the present coin.

A spectacular piece which undoubtedly will derive its share of attention when the sale occurs.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Mills Collection.*

**1786 New Jersey Maris 21-P**



*(See Color Photo)*

1415 **1786 New Jersey. Maris 21-P.** 148.35 grains. Rarity-4 or so. Beautiful medium brown **AU** with very little actual wear. Excellent medium brown surfaces. The denticles are full on the obverse and about three-fourths full on the reverse.

The obverse was used in the Maris reference book to illustrate this die.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

*The American Numismatic Society*

*The American Numismatic Society, founded in 1858, operates a museum, library, and study facility at 155th Street and Broadway, New York City. Within the confines of the Society's building is one of the most comprehensive numismatic collections ever formed. Especially extensive and important in the American series are the collections of colonial issues, early coppers, and tokens. If you are interested in numismatic study or research, membership in the American Numismatic Society will be very beneficial. The writer has been a member for many years. Information concerning the organization can be obtained directly from the address given above.*

**1786 New Jersey Maris 23-P**



(See Color Photo)

1416 **1786 New Jersey. Maris 23-P.** 150.25 grains. A fairly common variety. Late state of the dies with a break through the denticles above the C on the obverse. **Extremely Fine** or better from a wear viewpoint. Well struck for the variety, an issue which is never sharply defined. The grading of early copper state coins is very subjective, for there is no way to differentiate light wear from light striking in many instances. The present example appeared as Lot 395 in the Maris Collection

(1886) and was described by Dr. Maris as "rather weak impression but Uncirculated and red." Indeed, there are traces of red among the letters and certain other devices, but the present cataloguer does not consider these to be tinges of original mint color.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1786 New Jersey Maris 24-P**



(See Color Photo)

1417 **1786 New Jersey. Maris 24-P.** 173.55 grains. Another fairly common variety. The present coin, a beautiful **AU** if not far finer (see following description) example is certainly one of the finest known. It is very sharply struck, fully centered with full denticles, and has lovely medium brown glossy surfaces on the obverse and reverse.

was described as "strictly Uncirculated, if not a Proof."

Earlier the coin was the property of Joseph J. Mickley, the pioneer American numismatist who was one of the most famous personalities of his time. Extensive data concerning Mr. Mickley and his career appear in *The History of United States Coinage as Illustrated by the Garrett Collection*.

The obverse and reverse were used to illustrate the Maris reference book published in 1881. Later, the coin was also illustrated in the 1886 sale of Dr. Maris' Collection where it

*Obtained by T. Harrison Garrett from the collection of Dr. Edward Maris. Earlier the property of Joseph J. Mickley.*

**1786 New Jersey Maris 24-R**



(See Color Photo)

1418 **1786 New Jersey. Maris 24-R.** 162.7 grains. Narrow shield type. Rarity-6. A variety which is seldom encountered in any grade. Maris knew of only three specimens, the other two of which were mutilated. The present coin appeared in his sale as Lot 399.

strike at the center of the reverse as is typical for this variety. Here again it is difficult to differentiate lightness of strike from honest wear. One illustration, as they say, is worth 1,000 words, so we refer the bidder to the accompanying photograph.

The grade is **Extremely Fine** or close to it with lightness of

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1786 New Jersey Maris 25-S**



*(See Color Photo)*

1419 **1786 New Jersey. Maris 25-S.** 162.3 grains. Close to Rarity-5, if not fully Rarity-5. A very difficult issue to find in nice condition. The present coin, a **Very Fine to Extremely Fine** example, was the finest that Maris had ever seen. A tiny edge nick over the R on the obverse hallmarks this as the plate coin in the Maris book. Well struck, well centered, and with moderate even wear. Medium brown smooth surfaces.

This coin appeared in the Maris sale (1886) as Lot 400.

Earlier it was the property of C. Wyllys Betts, the 19th-century numismatic charlatan or genius (depending on how you view his activities — producing deceptive forgeries on one hand and producing a brilliant reference book on the other).

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection. Earlier in the collection of C. Wyllys Betts.*

**1786 New Jersey Maris 26-S**



*(See Color Photo)*

1420 **1786 New Jersey. Maris 26-S.** 136.8 grains. Rarity-4. **Extremely Fine.** Some old oxidation apparent in areas, particularly above the horse's head. Some light obverse scratches in the field extending to the space between the N and O of NOVA must be mentioned. Light even wear but all lines on the reverse shield are still sharp and clear.

From the Maris Collection sale (1886), Lot 401. Earlier in the celebrated collection of Charles I. Bushnell.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection. Earlier the property of Charles I. Bushnell.*

**1787 New Jersey Maris 27-S**



*(See Color Photo)*

1421 **1787 New Jersey. Maris 27-S.** 150.6 grains. Rarity-4. The variety with knobs on the plow handles and with a straight plow beam.

Although Dr. Maris states that one of the A's of CAESAREA is over an I, after a careful study it appears that the die sinker inadvertently punched an R just one letter too soon and then corrected his error before going on.

**Extremely Fine.** Somewhat weakly struck in the central por-

tion of the obverse, giving the appearance of wear. But we agree with Dr. Maris' description (Lot 402 of his 1886 sale): "barely circulated." The coin was earlier used to illustrate this obverse in Maris' reference book. Nice light brown surfaces with a bold shield. Again, it is difficult to differentiate actual wear from lightness of strike. The coin apparently has seen very little circulation.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 28-S**



(See Color Photo)

1422 **1787 New Jersey. Maris 28-S.** 145.7 grains. Rarity-4. A beautiful **Choice Uncirculated specimen with much original mint red.** Brilliant prooflike surfaces. Extremely sharply struck. A spectacular coin in every respect.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**1787 New Jersey Maris 29-L**



(See Color Photo)

1423 **1787 New Jersey. Maris 29-L.** 149.1 grains. Rarity-4. Knobbed handles and straight beam. **Fine to Very Fine**, with the reverse fully the latter grade. A coin which is exceedingly difficult to find in nice condition, as Dr. Maris notes in his sale description. From the Maris Collection sale (1886), Lot 406. The piece was used earlier as the obverse plate coin in Maris' reference book. Perfectly centered and well struck, except for the central portions which are somewhat weak, as is characteristic of all known specimens of this variety. Medium brown and olive surfaces on a slightly porous planchet.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 30-L**



(See Color Photo)

1424 **1787 New Jersey. Maris 30-L.** 156.6 grains. Knobbed handles and straight beam. Rarity-3. From the Maris Collection sale (1886), Lot 407 where it was described as "a beautiful Uncirculated specimen, which I have not seen surpassed. From the Betts Collection." The obverse and reverse

are illustrated in Maris' 1881 reference book.

The piece is very difficult to grade, as it is almost impossible to differentiate wear from lightness of strike. To be conservative we will grade it as **AU**, but some specialists will undoubtedly agree with Maris' description of a century ago pegging the classification at the Uncirculated level. A very bold strike. Perfectly centered with medium brown glossy surfaces.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection. Earlier in the collection of C. Wyllys Betts.*

**1787 New Jersey Maris 31-L**



(See Color Photo)

1425 **1787 New Jersey. Maris 31-L.** 162.4 grains. A fairly common variety. From the Maris Collection sale (1886), Lot 409, where Dr. Maris describes it as "barely circulated. I remember no finer impression." The obverse is the Maris reference book plate coin. **AU** grade. The obverse is almost perfectly centered and has about three-quarters of the denticles. The reverse is perfectly centered. A lovely light brown coin with glossy surfaces.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 32-T**



(See Color Photo)

1426 **1787 New Jersey. Maris 32-T.** 149.9 grains. A common variety with knobbed handles and straight beam. **Extremely Fine.** From the Maris Collection sale (1886), Lot 410. The obverse was used to illustrate the variety in Maris' 1881 book. A pleasing medium brown specimen with smooth surfaces. An excellent coin for the type collector.

*Obtained by T. Harrison Garrett from the collection of Dr. Edward Maris.*

**1787 New Jersey Maris 33-U**



*(See Color Photo)*

1427 **1787 New Jersey, Maris 33-U.** 151.25 grains. Rarity-4. **Extremely Fine to AU**, depending how you evaluate the higher surfaces. The obverse and reverse of this coin were used to illustrate Maris' 1881 reference book. In 1886 the coin was sold as part of the Maris Collection, Lot 412. An unusually bold impression. Almost perfectly centered. Medium to dark brown coloration with glossy surfaces.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 33-U**



*(See Color Photo)*

1428 **1787 New Jersey, Maris 33-U.** 137.0 grains. A duplicate die variety struck on a larger but thinner planchet. The considerably rarer late die state showing obverse and reverse breaks. The central portion is beginning to buckle due to die failure.

**Extremely Fine.** Almost perfectly centered. Medium brown with nice surfaces. From the Maris Collection sale (1886), Lot 413.

*Obtained by T. Harrison Garrett from the collection of Dr. Edward Maris.*

**1787 New Jersey Maris 34-J**



*(See Color Photo)*

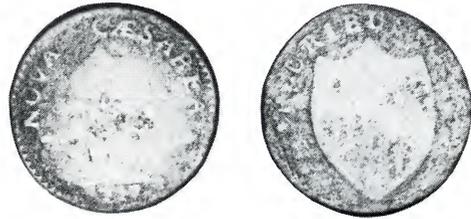
1429 **1787 New Jersey, Maris 34-J.** 153.5 grains. Variety with a sprig of three leaves between the plow and the scroll. A fairly common issue which occurs with several states of die break progressions on the obverse, until the die finally broke into three parts. The present coin is a fairly early die state showing a break from the rim through the upright portion of the 7 of the date, into the plow; and with another die break from the

rim to the right serif of V.

**AU** if not finer from a wear viewpoint. Very well centered. Extremely sharply struck. Mottled light and dark brown surfaces with a few planchet defects on the reverse. A very bold and impressive coin.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**1787 New Jersey Maris 35-J**



*(See Color Photo)*

1430 **1787 New Jersey, Maris 35-J.** 139.4 grains. Variety with the first 7 in the date cut over an erroneous eight. In its earliest form the date read 1887! Rarity-7, or close to it. Only infrequently seen in any grade. The present coin shows abundant wear and can be classified as **Very Good**. From the viewpoint of actual wear, the grade may indeed be higher, for the striking is poor and is over another coin. The only evidence of the undertype is in the shield, and there are not enough details remaining to determine what the undertype was. The center of the obverse is beginning to buckle. The overdate feature is sharp. Dark brown surfaces. Tiny planchet flaw at the lower right obverse. From the Maris Collection sale (1886), Lot 418.

*Obtained by T. Harrison Garrett from the collection of Dr. Edward Maris.*

**1787 New Jersey Maris 36-J**



*(See Color Photo)*

1431 **1787 New Jersey, Maris 36-J.** 127.7 grains. Exceedingly rare variety, now considered to be Rarity-7 on the Sheldon Scale. Dr. Maris thought this coin to be unique, but since this time several others have been discovered. However, this piece remains the discovery coin. From the Maris Collection sale (1886), where it appeared as Lot 421. The obverse was used to illustrate Maris' 1881 book.

**Good** grade. Very poorly struck, with the central portion buckled. Even wear. The date is clear. A prize for the specialist.

*Obtained by T. Harrison Garrett from the collection of Dr. Edward Maris.*

**1787 New Jersey Maris 36-J**



*(See Color Photo)*

1432 **1787 New Jersey. Maris 36-J.** 133.3 grains. A duplicate specimen of this great rarity. Far finer than the last. **Extremely Fine to AU** from an actual wear viewpoint. The coin appears to have seen very little actual circulation. Weakly struck at the lower left side of the obverse, where the 1 of the date is barely visible, and the corresponding part of the reverse affecting part of the PLURIBUS. Otherwise a very nice strike and well centered. The planchet is slightly granular, a feature which is most evident on the reverse where there is a small planchet defect in the shield. The obverse was struck from rusted dies (as was the previous specimen), a characteristic which is probably found on the few other known examples. Most probably the present coin is the finest known of its type. Pleasing light brown surfaces.

*Provenance unknown; probably obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**1787 New Jersey Maris 37-f**

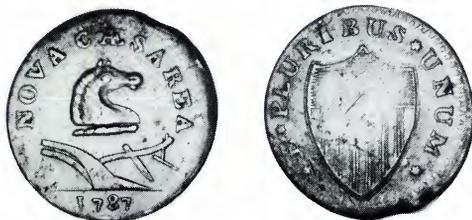


*(See Color Photo)*

1433 **1787 New Jersey. Maris 37-f.** 165.85 grains. The so-called *goiter* variety, from a protrusion under the horse's lower jaw. A fairly scarce variety. **Extremely Fine** or better. Apparently the finest Dr. Maris could locate, as the obverse and reverse were used for the plates in his reference book. Very sharply struck. Well centered with complete denticles on the obverse and reverse. A few very light old scratches can be seen under magnification, but they are very subtle as they blend with the natural medium brown toning. From the Maris Collection sale (1886), Lot 424.

*Obtained by T. Harrison Garrett from the collection of Dr. Edward Maris.*

**1787 New Jersey Maris 38-Y**



*(See Color Photo)*

1434 **1787 New Jersey. Maris 38-Y.** 148.7 grains. Small head type. Moderately scarce in all grades, but very scarce in higher states of preservation. The present example is **Extremely Fine**. The obverse is a pleasing light brown coloration. Some old oxidation is visible near the top border. The reverse is likewise pleasing brown, with the exception of a stained area at lower left. The reverse was used to illustrate the die in Maris' 1881 book.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 38-Z**



*(See Color Photo)*

1435 **1787 New Jersey. Maris 38-Z.** 149.0 grains. Another one of the small head varieties. Rarity-4. Magnificent **Uncirculated** with flawless glossy surfaces. Lovely chestnut brown coloration. All the details of the mane and shield are very sharp.

This coin was used to illustrate the obverse and reverse of its respective dies in the Maris 1881 book. The coin was also illustrated as Lot 428 in the Maris sale catalogue of 1886. Probably the finest known of this variety. A spectacular New Jersey copper.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection. Earlier the property of J. Colvin Randall who purchased it in Europe.*

**1787 New Jersey Maris 39-a**



*(See Color Photo)*

1436 **1787 New Jersey. Maris 39-a.** 152.0 grains. Still another of the small head types. **Extremely Fine**. A very pleasing medium brown coin, very well struck on a nice planchet. Dr. Maris described this coin, of which the obverse and reverse are earlier illustrated in his book, as "barely circulated" in the 1886 sale catalogue featuring his collection.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

*Be sure to send your bidsheet early. To avoid the possibility of delayed receipt we recommend that you send your bidsheet as early as possible. This also has another benefit: in the event of duplicate mail bids, the earliest bid received is given preference.*

1787 New Jersey Maris 40-b



(See Color Photo)

1437 1787 New Jersey. Maris 40-b. 160.4 grains. Extremely rare variety, possibly R-7 on the Sheldon Scale. Large planchet and large head, with a sprig of three leaves under the head. **Extremely Fine** or close to it. Very well struck for the variety, with complete mane and lines on the shield. The planchet is smooth. Moderate even wear. Dark brown surfaces. A tiny rim bump appears near the final digit of the date and serves to hallmark the piece.

The coin appeared as Lot 431 in the 1886 sale of Dr. Maris' collection and was illustrated. Earlier it was obtained from Dr. Montroville W. Dickeson, a collector who was particularly active during the 1850s.

Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection. Earlier the property of Dr. Montroville W. Dickeson.

1787 New Jersey Maris 41-c



(See Color Photo)

1438 1787 New Jersey. Maris 41-c. 155.2 grains. A very rare variety which Dr. Maris thought to be unique. Since that time a few others have come to light. The coin appeared in the 1886 Maris Collection sale as Lot 432 where it was illustrated. The obverse was earlier used as the plate coin in Maris' reference.

**Good to Very Good** condition, with the obverse being sharper than the reverse. Struck slightly off center as illustrated. The severe die break across the plow handles and chest evidently broke the die, which would account for the rarity of this issue. A minor planchet clip to the left does not affect any significant portions of the coin. The piece appears to have been poorly struck to begin with, so how much of the grade should be attributed to wear and how much should be attributed to striking is a matter of opinion.

Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection. Dr. Maris earlier acquired the coin from a source in Wisconsin.

1787 New Jersey Maris 42-c



(See Color Photo)

1439 1787 New Jersey. Maris 42-c. 148.2 grains. Rarity-6. Not quite as elusive as the preceding 41-c, but still very difficult to find. This piece appeared in the Maris Collection as Lot 433. **Very Fine** grade, with a half dozen gashes on the obverse as illustrated. Not perfectly centered, but nonetheless a fairly sharp strike for the issue. The piece apparently is so elusive that Dr. Maris could not find a finer one, and John Work Garrett in his later 20th-century quest to upgrade the collection (mainly from selections from the Ellsworth Collection) could not find a suitable improvement.

Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.

1787 New Jersey Maris 43-d



(See Color Photo)

1440 1787 New Jersey. Maris 43-d. 157.9 grains. A common variety, but one which is rarely seen in higher grades. This specimen, which appeared in the 1886 sale of the Maris Collection as Lot 435, is **Uncirculated**. Both obverse and reverse appear to be finer than the Maris book illustrations. A beautiful cameo-like coin. All lines of the shield are very strong, and each hair of the mane is very sharp. A pleasant light surface combined with a smooth planchet and complete denticles make this a prize for the condition-conscious connoisseur.

Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.



**1787 New Jersey Maris 44-c**



*(See Color Photo)*

1441 **1787 New Jersey. Maris 44-c.** 144.2 grains. Another exceedingly rare variety, probably full R-7 on the Sheldon Scale. From the 1886 Maris sale, Lot 437, where Dr. Maris states that "only one other is known." In his earlier 1881 book, where the obverse of this coin is plated, he states that he has "found only three." Perhaps one of those was later found to have been misattributed.

**Extremely Fine** from a wear viewpoint, with the central

devices on obverse and reverse meriting that designation. The periphery is lightly struck, with the result that certain letters are weak and the border is indistinct in areas. A very desirable coin with a medium brown surface. One which should capture the fancy of advanced specialists.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 45-d**



*(See Color Photo)*

1442 **1787 New Jersey. Maris 45-d.** 149.4 grains. Rarity-5 to Rarity-6. Very elusive in all grades. This particular piece appeared in the 1886 Maris sale as Lot 439. The obverse was earlier illustrated in Maris' 1881 reference.

**Extremely Fine** with dark brown surfaces. Ever so slightly

off center, but with all letters completely on the planchet and with about two-thirds of the denticles visible. Exceptionally well struck for the issue.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 46-e**



*(See Color Photo)*

1443 **1787 New Jersey. Maris 46-e.** 152.4 grains. A common variety which traces its pedigree to Lot 442 of the 1886 Maris sale where it was described as "strictly Uncirculated. Obverse better than the New Jersey plate."

We grade the coin as **AU**, but the observer may indeed agree with Dr. Maris' Uncirculated attribution. There is some very light weakness on the higher spots of the obverse, but it is very realistic to conjecture that this may have been caused by striking rather than by wear. A very well-centered coin with complete denticles. Early in the life of this combination the dies clashed, and the reverse die severely damaged the

obverse. Almost all specimens seen by our consultant, Richard Picker, who has probably examined more New Jersey copper coins than any other dealer in recent decades, have the date almost completely obliterated by the clashing. The present example is a remarkable exception and has the date full and sharp. A splendid light chestnut brown surface enhances the beauty of this coin. The reverse appears to be that used to illustrate Maris' 1881 reference.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 47-e**



*(See Color Photo)*

1444 **1787 New Jersey. Maris 47-e.** 147.7 grains. A very rare variety, perhaps close to R-7, although Maris in his sale and the book called it unique. The present coin appeared as Lot 443 in Maris' 1886 sale where it was plated. In addition the obverse of the piece appeared in Maris' earlier 1881 reference book.

**Very Fine.** Actually a well-struck coin, but on a somewhat

porous planchet with a very minor planchet clip, which tends to make it appear to grade less. A few old oxidation areas appear. The center obverse die is beginning to bulge. Dark brown to gray and olive surface.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 48-g**



*(See Color Photo)*

1445 **1787 New Jersey. Maris 48-g.** 160.1 grains. A common variety, but in great demand as it is the ever-popular "pronounced outline to shield" type listed in *A Guide Book of United States Coins*. A superb **EF-AU** specimen from the Ellsworth Collection. The piece appears to be better than the Maris plate coin and was probably used to replace the earlier

piece obtained from Maris. An early state of the dies without the break in the shield. A very strong impression on a flawless planchet. Pleasing light brown surface.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**1787 New Jersey Maris 48-g**



*(See Color Photo)*

1446 **1787 New Jersey. Maris 48-g.** 140.4 grains. Duplicate of the preceding, with pronounced outline to shield. Sharply and spectacularly *double struck*, with two dates visible and with doubling of numerous other features, as illustrated. The sec-

ond strike is very sharp.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**1788 New Jersey Maris 49-f**



*(See Color Photo)*

1447 **1788 New Jersey. Maris 49-f.** 146.6 grains. This and the following two coins have the horse's head facing left. Popular and rare variety with horse head facing left. **Very Fine.** A very bold impression. Evidently a piece of lint was stuck in the die, thus creating a depression under the mouth, suggesting a rein. Perfectly centered and toned to a glossy light olive.

From the 1886 Maris Collection sale, Lot 446. The obverse was illustrated earlier in Maris' 1881 reference book.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1788 Maris 50-f**



*(See Color Photo)*

1448 **1788 New Jersey. Maris 50-f.** 152.2 grains. Horse head facing left. A magnificent **Prooflike Uncirculated** example with surfaces far superior to the Maris plate or sale coin. Perfectly centered and very sharply struck. Every tiny detail of the obverse and reverse is sharply visible. There is a minor planchet defect from the rim to above the top of the horse head,

as illustrated. Hints of original mint red occur in various areas, particularly among the protected letter spaces. This coin is one of the highlights of the Garrett Collection.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

**1788 New Jersey Maris 51-g**



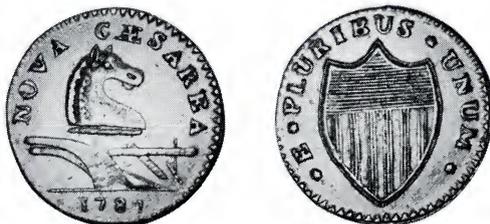
*(See Color Photo)*

1449 **1788 New Jersey. Maris 51-g.** 166.1 grains. Horse head facing left. **Extremely Fine.** An excellent specimen with a full and complete date. Most specimens of this variety do not have even a part of the date showing. Far superior to the Maris plate and sale coin which appears to be dateless. The present example is from the Waldo C. Newcomer Collection.

There is also a die break from the plow beam through the profile of the chest into the top hair curl. Perfectly centered and boldly struck, with all letters and detail sharp. With smooth medium brown surfaces.

*Obtained by John Work Garrett from the Waldo C. Newcomer Collection.*

**1787 New Jersey Maris 52-i**



*(See Color Photo)*

1450 **1787 New Jersey. Maris 52-i.** 155.2 grains. A scarce variety. Beautiful **Prooflike AU** with glossy light brown surfaces. The obverse and reverse were plated in Maris' 1881 reference book. Superb in every respect.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection. Earlier in the collection of C. Wyllys Betts.*

**1787 New Jersey Maris 53-j**



*(See Color Photo)*

1451 **1787 New Jersey. Maris 53-j.** 149.8 grains. Variety with sprigs at both sides of the bottom of the shield on the reverse. About as scarce as the preceding variety. From the Maris Collection sale in 1886, Lot 451, where it is described as "a bold Uncirculated specimen, very handsome."

We grade the coin as a sharp **AU** with glossy prooflike surfaces. The coin is slightly double struck, a feature especially

visible when the reverse letters are examined under magnification — a feature not mentioned by Maris. However, the distinction can be seen in the 1881 Maris reference book where the obverse and reverse are pictured. A superb specimen with a deep brown color.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 54-k**



*(See Color Photo)*

1452 **1787 New Jersey. Maris 54-k.** 129.1 grains. The scarce *Serpent Head* variety. Struck on a broad planchet with more denticles than are usually seen. **Sharp AU** grade. Late state of the dies with a break running from the plow blade through the coulter to the top of the singletree. Another break extends from the A of NOVA through the bottom C to AE. The obverse

is glossy brown and smooth. The reverse is somewhat flaky due to the planchet surface but is still quite attractive. A very nice specimen in every respect.

*Provenance not known, but possibly obtained by John Work Garrett from the Collection of Col. James W. Ellsworth.*

**1787 New Jersey Maris 55-m**



*(See Color Photo)*

1453 **1787 New Jersey. Maris 55-m.** 158.4 grains. With knobbed handles on the plow. A very scarce variety. This coin appeared as Lot 454 in Maris' 1886 sale where the reverse is illustrated and where Dr. Maris described it as "a beautiful Uncirculated coin, the handsomest of this variety I have ever seen."

An unusual feature of the reverse is that the second U of PLURIBUS is struck over an S which was first punched in the die in error. The coin appears to be superior to that used to illustrate the Maris book. Beautiful chocolate brown AU with smooth, glossy surfaces. Very well centered and well struck. An outstanding example of this elusive and popular variety.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 56-n**



*(See Color Photo)*

1454 **1787 New Jersey. Maris 56-n.** 111.5 grains. Known as the *Camel Head* variety. Struck over a circulating counterfeit of a 1775 George III British halfpenny which was probably made at Machin's Mills near present-day Newburgh, New York. The 1775 date is boldly seen on the reverse above UNUM.

Beautiful AU with some claims to Uncirculated status. The overstriking feature makes it difficult to grade, for some irregularities are thus inherent. The coin appeared as Lot 455 in the 1886 Maris sale. Earlier the obverse and reverse appeared as plates in Maris' 1881 reference book. Very sharply struck. Perfectly centered. With a warm, pleasing chestnut brown color. Superb!

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 56-n**



*(See Color Photo)*

1455 **1787 New Jersey. Maris 56-n.** 120.2 grains. *Camel Head* variety. Struck over a bust right type Vermont copper. A very worn coin grading About Good on the reverse and Good or better on the obverse (much of the indistinctness is due to the overstriking), and a very interesting one — for the legend seems to read NOVA VERMON. From the 1886 Maris sale, Lot 458.

*Obtained by T. Harrison Garrett from the collection of Dr. Edward Maris.*



**The American Numismatic Association**

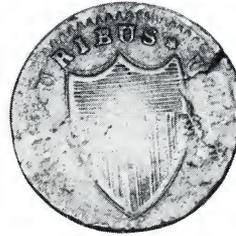
The American Numismatic Association, a non-profit, federally-chartered organization founded in 1891, comprises over 30,000 collectors worldwide. Services include an annual convention (held in 1979 in St. Louis, to be held in 1980 in Cincinnati, and to be held the following year, 1981, in New Orleans), regional seminars, the American Numismatic Association Certification Service, a lending library, slide programs, and many others.

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1787 New Jersey Maris 57-n



(See Color Photo)

1456 1787 New Jersey. Maris 57-n. 129.0 grains. An exceedingly rare variety, believed to be full R-7 on the Sheldon Scale. Fewer than a dozen specimens are known to exist in all grades.

The present coin is especially desirable in that it is struck over a *double struck* Connecticut copper. That is, a Connecticut coin which itself was double struck was used as the undertype! The attribution of the Connecticut is Miller 31.2-r.3.

**Fine to Very Fine**, if not better from a wear viewpoint. The overstriking situation complicates the determination of the

true grade. The plate speaks for itself. Maris knew only of this specimen, which appeared in his 1886 sale, Lot 459, and another coin which he used in 1881 to illustrate his book. This particular piece which appeared in the Maris sale (as noted) has not previously been illustrated.

A fantastic coin for the New Jersey specialist. One of the most significant items in the present offering.

Obtained by T. Harrison Garrett from the collection of Dr. Edward Maris.

1787 New Jersey Maris 58-n



(See Color Photo)

1457 1787 New Jersey. Maris 58-n. 142.2 grains. The very rare early die state (without the heavy die break — see the next lot for additional information) of this elusive issue. From the Maris Collection sale in 1886, Lot 461, where it was plated and described as "perfect die, barely circulated, but dented near the edge." Maris did not mention that it was struck over another coin, probably a Connecticut copper. The only visible legend of the undertype, ETLIB, can be seen to the left of the bottom of the shield, and a tiny star is visible under the plow handles. A very bold **Extremely Fine** with a dent in the right obverse field, with traces of the same dent appearing at the corresponding part of the reverse. Medium brown surfaces of unusual smoothness. Quite attractive overall.

Obtained by T. Harrison Garrett from the collection of Dr. Edward Maris.

1787 New Jersey Maris 58-n



(See Color Photo)

1458 1787 New Jersey. Maris 58-n. 140.2 grains. The later die state of this issue displaying a shattered obverse. This coin is from the Maris sale, Lot 462, where it was described as follows: "same variety, broken die, struck over a Connecticut. Uncirculated, from the Betts Collection."

Unfortunately, there is not enough of the Connecticut undertype discernible to determine its die variety. The obverse was used as a plate coin in Maris' 1881 reference. **Extremely Fine to AU**, if not finer. As has been noted earlier in this catalogue, the issue of overstriking complicates the determination of the true grade. Maris called it Uncirculated, as mentioned. Fairly well centered. Very bold impression. Deep brown smooth surfaces.

Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection. Earlier from the collection of C. Wyllys Betts.

1787 New Jersey Maris 59-o



(See Color Photo)

1459 1787 New Jersey. Maris 59-o. 144.2 grains. About as rare as, if not actually rarer than, 58-n. This variety is very, very difficult to find in even minimal acceptable condition. The present coin is a beautiful **Very Fine** with some lightness of strike as made, particularly at the center reverse. Dr. Maris stated in the description of this coin in his 1886 catalogue, Lot 464, that this piece was the finest he had ever seen. He further noted that it was better than the coin which appeared in his earlier 1881 reference book.

Perfectly centered with full and complete denticles on obverse and reverse. All letters and devices are in full evidence. Medium brown coloration on a nice planchet. Another rare prize for the New Jersey specialist.

Obtained by T. Harrison Garrett from the collection of Dr. Edward Maris.

1460 1787 New Jersey. Maris 60-p. 164.8 grains. The very scarce and quite popular PLURIBUS variety. **AU**. Perfectly centered with all denticles on the obverse and reverse. An exceedingly sharp strike with each hair of the mane and each line on the shield sharp and distinct. A truly superb coin. Deep olive coloration.

Provenance unknown. Probably obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

1787 New Jersey Maris 61-p



(See Color Photo)

1461 1787 New Jersey. Maris 61-p. 150.6 grains. The rarer (believed to be R-5) of the two PLURIBUS varieties. Lot 466 of Maris' 1886 sale. Earlier from the Aulick and Bushnell collections.

Attractive **AU** with excellent definition. A superb match for the preceding lot. Perfectly centered with complete denticles. The obverse details are exquisitely sharp. The reverse details are likewise sharp except for a small area of light striking, as made, near the center of the shield.

Obtained by T. Harrison Garrett from the collection of Dr. Edward Maris. Earlier in the Aulick and Bushnell collections.

1787 New Jersey Maris 60-p



(See Color Photo)

1787 New Jersey Maris 62-q



(See Color Photo)

1462 1787 New Jersey. Maris 62-q. 153.5 grains. One of the more common varieties. An early die state before the break on the shield started.

**Choice Uncirculated** with a pedigree to match. An absolutely magnificent, splendid, superb coin! Perfectly centered with full and complete denticles on the obverse and reverse. The surfaces are a pleasing light tan with much original mint red

still adhering. Glossy prooflike surfaces.

The pedigree of the present piece reads like a *Who's Who in American Numismatics*: Bushnell, Parmelee, Mills, Earle, Bement, Ellsworth, and John Work Garrett.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Bushnell, Parmelee, Mills, Earle, and Bement collections.

**1787 New Jersey Maris 63-q**



*(See Color Photo)*

1463 **1787 New Jersey. Maris 63-q.** 148.7 grains. Another common variety, and another really spectacular coin. The reverse is still the early die state before the break on the shield started (see next lot for additional information).

**Choice Uncirculated.** Perfectly centered with full denticles. Boldly struck on a superb planchet, with prooflike surfaces. The mellow light tan surfaces still retain considerable original mint red. A coin that will live forever in the annals of New Jersey copper lore.

*Obtained by John Work Garrett from the Col. James. W. Ellsworth Collection.*

**1787 New Jersey Maris 63-q**



*(See Color Photo)*

1464 **1787 New Jersey. Maris 63-q.** 146.0 grains. A duplicate of the preceding, but the later die state with the heavy break at the left top of the shield. This specimen was formerly in the

collection of Harold P. Newlin and later appeared in the 1886 Maris Collection sale without a lot number, included between Lots 468 and 469. So, it would be appropriate to call it Lot 468-A.

Although this lot is described in the Maris sale as "strictly Uncirculated" and is further identified as being the plate coin from Maris' 1881 reference, with the obverse and reverse illustrated therein, (and there are several scratches on the obverse which positively identify it as the book plate coin), we will call it **AU** with some surface or some light surface scratches. It is still a very lovely coin, well centered, and with especially bold denticulation. Smooth, glossy planchet. Light brown with excellent surfaces. A prize item.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 63-s**



*(See Color Photo)*

1465 **1787 New Jersey. Maris 63-s.** 150.0 grains. A common variety but one which is difficult to find in higher grades. From the 1886 Maris sale, Lot 470, where it was described as "About Uncirculated. Finest I have seen." The obverse is plated in the sale catalogue, and the reverse is illustrated in Maris' 1881 reference. An exceptional **AU** example, very well struck with almost complete denticles. Light brown highlights on a dark brown field, with excellent surfaces. A piece which has seen very little actual wear.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 64-t**



*(See Color Photo)*

1466 **1787 New Jersey. Maris 64-t.** 170.5 grains. Small thick planchet. From the Maris Collection sale, Lot 471, earlier from the collection of Joseph J. Mickley. The reverse is illustrated in Maris' 1881 reference book.

Although Dr. Maris catalogued the piece as Uncirculated, we feel that a more conservative evaluation would be **Extremely Fine**. Perfectly centered with all denticles visible on the obverse and reverse. Strongly struck on a slightly granular planchet. Light brown with a few carbon spots on the obverse.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 64-t**



*(See Color Photo)*

1467 **1787 New Jersey. Maris 64-t.** 149.6 grains. Larger planchet and later die state of the preceding. A break extends from the rim to the lower right portion of the shield. Rust spots appear to be in the die on the horse's chest. All large planchet specimens that we or our consultant (Richard Picker) can recall having seen show these heavy rust marks.

Glossy **AU**. An exceptionally strong strike producing a high raised edge, an unusual feature. Perfectly centered with complete obverse and reverse denticles. An excellent medium brown specimen with glossy surfaces.

*Obtained by John Work Garrett from the Waldo C. Newcomer Collection. Earlier in the collection of James Ten Eyck.*

**Unlisted 1788 New Jersey Copper**



*(See Color Photo)*

1468 **1788 New Jersey. Obverse die unlisted in Maris.** Reverse is Maris' 64½ or 65½-r. 147.9 grains.

A new obverse die not known to Dr. Maris. One of just two specimens known, the other being a Very Fine example in the New Jersey Historical Society, a coin which is presumably forever off the market. The designation "Maris 64½-r" has been applied to the coin. We feel that though the obverse resembles the style of 64 (which is dated 1787), it more resembles the style of 65 (which is dated 1788), and the designation of Maris 65½-r would be more logical. The only

punctuation on this new obverse die is a period after CAESAREA.

The coin is perfectly centered and boldly struck. It would have had complete obverse and reverse denticulation were it not for a small planchet clip at about 8:30 on the obverse and the corresponding part of the reverse. **Extremely Fine to AU.** Very little wear. The planchet is unusual in that it is partly smooth and partly rough. A deep olive color. A most important coin for the New Jersey specialist.

*Provenance unknown. Probably obtained by John Work Garrett from the collection of Col. James W. Ellsworth.*

**1788 New Jersey Maris 65-u**



*(See Color Photo)*

1469 **1788 New Jersey. Maris 65-u.** 149.0 grains. A fairly common variety which is usually found on a small planchet and which is very difficult to locate in top condition. The present specimen is perfectly centered and is sharply struck on a *broad* planchet with full denticles on obverse and reverse. **Extremely Fine.** From the Maris Collection sale, Lot 476, where

Dr. Maris noted that this was the finest he had ever seen. Some roughness on both sides. Every line on the shield is sharp as are all of the hairs in the mane.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1788 New Jersey Maris 66-u**



*(See Color Photo)*

1470 **1788 New Jersey. Maris 66-u.** 108.3 grains. The rarer of the two braided mane types. Only three specimens can be traced, making it one of the most elusive of all New Jersey copper varieties. Dr. Maris believed it to be unique. The present coin is **Very Fine to Extremely Fine** with several digs and scratches. There is also a crack in the planchet at the lower right of the obverse and the corresponding area on the reverse. Very

dark brown surfaces. Perfectly centered and well struck. The present coin is from the Waldo C. Newcomer Collection and is finer than the Maris coin, which was sold as a duplicate.

Another important opportunity for the New Jersey specialist.

*Obtained by John Work Garrett from Waldo C. Newcomer Collection.*

**1788 New Jersey Maris 66-v**



*(See Color Photo)*

1471 **1788 New Jersey Maris 66-v.** 121.0 grains. The very rare and highly sought after braided mane type. From the Maris Collection sale in 1886, Lot 479, where Dr. Maris said that though it was weakly struck he felt that it was "barely circulated" and that it was the finest he had ever seen. The obverse is pictured in Maris' 1881 book.

**Extremely Fine** or better. There are several minor planchet defects that do not affect the sharpness of the mane or the shield. A very important coin for the type collector as well as the die variety specialist.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1788 New Jersey Maris 67-v**



*(See Color Photo)*

1472 **1788 New Jersey Maris 67-v.** 152.0 grains. A common variety but a truly superb specimen. Beautiful **AU** with glossy prooflike surfaces. From the Maris Collection sale in 1886, Lot 480, where the obverse is illustrated. The obverse and reverse were earlier plated in Maris' 1881 reference.

Dr. Maris described the piece as "strictly Uncirculated, if not a Proof. I know of no finer New Jersey cent in existence." Considering that Dr. Maris believed this to be the finest of all New Jersey coppers, the piece is of incredible importance. Almost perfectly centered. With complete denticles on obverse and reverse. Iridescent light brown surfaces which are prooflike, as noted.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection. Earlier in the collection of Joseph J. Mickley.*

**1787 New Jersey Maris 68-w**



*(See Color Photo)*

1473 **1787 New Jersey Maris 68-w.** 176.5 grains. Very rare variety. From the Maris Collection sale, Lot 481. Very Good

to Fine, with weakness of striking as made. Struck on a thick, small planchet. There is a dig through the A of NOVA and several light scratches on the obverse as well as a minor edge nick over the second star on the reverse. Dr. Maris noted in his 1886 catalogue that this was the best he was able to find of this poorly struck variety. Another prize item for the specialist.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**Unique 1787 New Jersey Maris 69-w**



*(See Color Photo)*

1474 **1787 New Jersey Maris 69-w.** 131.7 grains. Dr. Maris called this unique, and to the best of our knowledge it is still the only example known to exist. The date, believed to be 1787, is either worn off or never was on the die to begin with. The legend reads **NOVA**, a star, and then **CESEREA**, a bungling. From the Maris Collection sale, Lot 482. Also pictured in his 1881 book, obverse and reverse. In his book Dr. Maris noted that he acquired this specimen from a New York City source.

The piece is exceedingly difficult to grade. The obverse is probably Good or better, but the striking is such that the only prominent areas are the letters. The reverse grades Good to Very Good.

Despite its condition, this coin is one of the most important pieces in this offering. It truly may represent a once-in-a-lifetime opportunity for the New Jersey copper specialist.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 70-x**



*(See Color Photo)*

1475 **1787 New Jersey. Maris 70-x.** 144.6 grains. Struck over a 1786 Connecticut copper (Miller 3-D.1). (Crosby plate V, No. 7.) From the Maris Collection sale, Lot 483, where the obverse is illustrated. Also the obverse and reverse were used in Maris' 1881 reference book, where he noted that the piece came from Wisconsin and was believed to be unique. Since that time several others have been discovered.

Struck slightly off center, with the date not visible because of the undertype. The legend is a combination of the Connect-

icut and New Jersey inscriptions and appears to read NOVA CONAESAREA AUCTORI. The reverse is likewise garbled and reads INDE PLURIBUS UNUM. The 786 of the Connecticut date are very clear over the UNUM. **About Fine** with due consideration for the unusual striking characteristics. An exceedingly rare and desirable coin. Another great prize for the New Jersey specialist.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 71-y**



*(See Color Photo)*

1476 **1787 New Jersey. Maris 71-y.** 124.0 grains. Struck over a circulating counterfeit British halfpenny of George II (the weight is too light for it to have been genuine). From the 1886 Maris sale, Lot 484, where it is illustrated. It is also the obverse and reverse plate coin in the Maris book.

An exceedingly rare variety, believed to be R-7 on the Sheldon Scale. We doubt if there are as many as a dozen known in all grades.

The present coin can be graded **Fine** or better, with grading being strictly a matter of opinion due to the garbled and confused mass of legends, as illustrated. Still another prize for the advanced specialist.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 72-z**



(See Color Photo)

1477 **1787 New Jersey. Maris 72-z.** 95.2 grains. Not quite as rare as the preceding lots, but still Rarity-6 on the Sheldon Scale or close to it. From the Maris Collection sale, 1886, Lot 487. The obverse and reverse are illustrated in Maris' 1881 book. **Extremely Fine** or better. Unusually nice specimen without any hint of an undertype, although the weight indicates it may have been struck over a lightweight halfpenny. A very bold strike on a thin, broad, excellent planchet. All details fully struck up. Pleasing chestnut brown surfaces. A great coin in this outstanding condition.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 72-z**



(See Color Photo)

1478 **1787 New Jersey. Maris 72-z.** 104.0 grains. A duplicate specimen. The present coin is struck over a 1783 NOVA CONSTELLATIO copper, variety Crosby 1-A (with large U.S., the scarcest of the 1783 issues). From the Maris sale, 1886, Lot 488. **Fine to Very Fine** if not better, from the viewpoint of actual wear. Evenly worn. Pleasing dark brown surfaces. Maris called this piece unique in view of its striking over a NOVA CONSTELLATIO copper. Neither Richard Picker nor we have ever seen another. A very important piece for the die variety collector.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 73-aa**



(See Color Photo)

1479 **1787 New Jersey. Maris 73-aa.** 132.7 grains. Rarity-5 (on the Maris Scale which would correspond to about R-7 on the

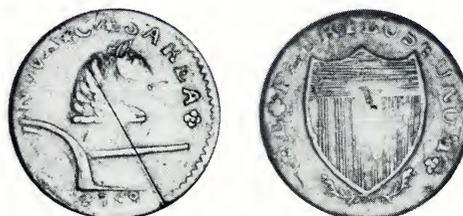
Sheldon Scale). Very elusive. Struck over a 1787 Connecticut copper of the draped bust left type. The 787 numerals can be clearly seen over the ARE of CAESAREA.

From the Maris sale, 1886, Lot 489, where the reverse is illustrated. The obverse and reverse were used for the plate coin in Maris' 1881 book.

Because of the strong undertype this coin is exceedingly difficult to grade. We assign the description **Very Fine** to it, but from the viewpoint of actual wear it may be higher. The piece is struck slightly off center on a nice clean light brown planchet. Very rare and desirable.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1788 New Jersey Maris 74-bb**



(See Color Photo)

1480 **1788 New Jersey. Maris 74-bb.** 142.4 grains. The *Running Fox* variety. Rarity-6 on the Sheldon Scale. Seldom seen or offered for sale.

From the Maris sale, 1886, Lot 490. A scratch across the obverse immediately identifies the piece as that used to illustrate Maris' earlier 1881 reference book plate. **Very Fine to Extremely Fine**. Well centered and well struck. Medium brown with moderate, even wear. With a diagonal scratch across the obverse as noted.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1788 New Jersey Maris 75-bb**



(See Color Photo)

1481 **1788 New Jersey. Maris 75-bb.** 142.6 grains. Another *Running Fox* variety. Rarity-4 on the Sheldon Scale. From the Maris sale, 1886, Lot 491, where the reverse is plated. Dr. Maris noted that it was the finest he had ever seen. The obverse and reverse were earlier used to illustrate Maris' 1881 reference.

**Extremely Fine to AU.** Almost perfect centering. A very strong impression. All details are exceedingly sharp. Struck on a glossy, smooth planchet. Lustrous deep brown surfaces. A very appealing and very beautiful coin.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

1788 New Jersey Maris 76-cc



(See Color Photo)

1482 1788 New Jersey. Maris 76-cc. 128.6 grains. Dr. Maris thought this coin to be unique, and in the nearly 100 years since that time only three others have turned up (a specimen in a Montclair, New Jersey collection; the Hall-Brand coin; the Anton Collection coin). The present coin appeared as Lot 492 in Maris' 1886 sale where the reverse was plated. The obverse and reverse were earlier used for his 1881 reference book. This is the only variety to have a running fox (Maris calls it a *Horse Courant*) to the right of the shield. **Very Fine to Extremely Fine**. Well centered. A fairly decent strike. Even wear, free of any nicks, scratches, or other damage. Very dark brown planchet.

Another exceedingly important item for the New Jersey copper specialist.

Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.

1788 New Jersey Maris 77-dd



(See Color Photo)

1483 1788 New Jersey. Maris 77-dd. 142.3 grains. A fairly common variety. The usually seen *Running Fox* type. From the

Maris sale in 1886, Lot 493, where the reverse was plated and where Maris described it as "a beautiful Uncirculated coin. I have never seen its equal."

**Extremely Fine to AU**. Struck very slightly off center, but all of the legends are intact. A very bold impression with glossy surfaces. Medium light brown to olive coloration.

On this issue the dies must have clashed slightly as a faint impression of the end of the plow beam and part of the singletree can be seen incuse under the S of PLURIBUS.

A very pleasing, sharp piece.

Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.

1788 New Jersey Maris 77-dd



(See Color Photo)

1484 1788 New Jersey. Maris 77-dd. 162.3 grains. A duplicate coin from the Newcomer Collection. **Fine**. The obverse is slightly sharper than the reverse. Well centered and well struck. With even wear. Deep brown fields with light brown highlights.

Obtained by John Work Garrett from the Waldo C. Newcomer Collection.

1788 New Jersey Maris 78-dd



(See Color Photo)

1485 1788 New Jersey. Maris 78-dd. 145.7 grains. Slightly scarcer than the 77-dd. From the Maris sale, 1886, Lot 494, where Dr. Maris states that this is finer than the 78-dd coin used earlier to illustrate his book.

Richard Picker believes that this is just a later (and perhaps damaged) die state of obverse 77 and not a new die. The die break through the C also appears in an earlier state on obverse 77. The small plowshare that Dr. Maris noted for obverse 78 can be explained by die wear.

**EF to AU**. A beautiful coin struck on a smooth, flawless, broad planchet. Perfectly centered with very little actual wear. Dr. Maris called it Uncirculated. A pleasant even medium brown surface.

Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.

**1787 New Jersey Maris 82-hh**



1486 **1787 New Jersey. Maris 82-hh.** 127.4 grains. From the Maris Collection sale, 1886, Lot 497. Dr. Maris considered it to be a circulating counterfeit and believed it to be unique, since it has the horse's head and plow on both sides. However, later students of this series have concluded that it is a mistriking of Maris 36-J (to which refer in our earlier listing, lots 1431 and 1432). Richard Picker and the cataloguer both have come to the same conclusion and feel that after the first normal striking the coin flipped over in the dies and was struck again after a blank planchet was introduced between the dies. This would account for the obverse on each side as well as other inconsistencies. The

present piece was used to illustrate the Maris reference book in 1881. The grade is difficult to determine for the piece is misstruck, and very little remains of the legends. We will designate it as About Good.

A very important piece from a historical viewpoint. A sketch of this "unique" item appeared later in the Gutttag (see next lot) description of Jersey coppers and illustrates better than our photograph what devices can be seen.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**1787 New Jersey Maris 83-ii**



*(See Color Photo)*

1487 **1787 New Jersey. Maris 83-ii.** 105.0 grains. From the Maris Collection sale of 1886, Lot 500, where Dr. Maris states that this was a new discovery that he made after his book was issued. He did not give it a number and letter designation. The S of PLURIBUS is closed, giving it the appearance of an 8. The reverse is plated in the sale catalogue.

In the 1920s the Gutttag Brothers published a listing of all known varieties of New Jersey coppers and described among a few other new varieties the present coin, which was il-

lustrated by a line drawing of a much inferior specimen, but which is unmistakably this variety. The Gutttag designated it as "Maris 83-ii." Since then a few others have been reported but have not been verified. An exceedingly rare coin.

The present piece can be described as **Fine** if not better, from a wear viewpoint. It is weakly struck and evenly worn, but all details are clear.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*



1488 (New Jersey related). Uniface impression from an early New Jersey \$3 revenue stamp for embossing documents. On a large copper planchet. Eagle with shield covering left wing. Not a coin. This embossing die impression was acquired by T.

Harrison Garrett as a curiosity and is offered now in the same light. About a half dozen specimens are believed to exist. Very Good.

## 1776 Continental Dollars

One of the most significant early American issues is the 1776 Continental dollar. Bearing devices and inscriptions taken from Continental currency paper money (of the authorization of February 17, 1776), these have on the obverse the 1776 date and, surrounding the inscription CONTINENTAL CURRENCY. Within is a sundial, below which is MIND YOUR BUSINESS, with FUGIO ("I fly," a reference to the passage of time) to the left. The reverse displays 13 intertwined circles, each with the name of a state, joined to form a linked chain border. Within the center is the inscription AMERICAN CONGRESS — WE ARE ONE.

Little is known concerning the origin of the Continental dollar. The resolution of February, 1776, pertaining to the issuance of paper money, resulted in the production of different denominations from the 1/6 dollar through \$8, including the \$1 denomination. The resolution of May 9, 1776, provided for the various denominations from the \$1 through \$8. However, the resolution of July 22, 1776, omitted the \$1 and contained denominations from \$2 through \$30. Likewise, the final resolution of that year, November 2, 1776, omitted the \$1 note and began with the \$2. It may have been that it was

intended that the metallic Continental dollar coin serve in the place of the \$1 note during the latter part of 1776.

Certain varieties have the inscription E. G. FECIT meaning "E. G. made it." Eric P. Newman, who studied the series extensively, believes the Continental dollar dies to be the work of Elisha Gallaudet, of Freehold, New Jersey, who also engraved the vignettes used for Continental Currency paper money.

Several different die varieties were made. The word *currency* was spelled three ways: CURRENCY, CURENCY, and CURRENCEY, the latter being imitative of an error found on the 1/6 dollar note of February 17, 1776, indicating that the engraver may have copied the specific legends on this particular design while making the dies.

Specimens of the Continental dollar, while elusive, do appear on the market with regularity, indicating that the original coinage must have been extensive. Nearly all known pieces were made of pewter metal. A few brass and silver examples are extant and are exceedingly rare.

### 1776 Continental Dollar in Copper



(See Color Photo)

1489 1776 Continental dollar struck in copper. 222.9 grains. Newman 1-B. With spelling as CURENCY (just one R).

The obverse and reverse design are common (with some variations) to the entire series. The obverse consists of a sundial with inscriptions as illustrated. A similar device was incorporated for the Fugio cent. The reverse consists of 13 links upon each of which is given the name of a state. The lettering is erratic, and there are a few orthographic variations such as N. YORKE and the abbreviation PENNSILV. At the center the inscription AMERICAN CONGRESS/WE ARE ONE appears.

**Extremely Fine.** Sharply struck, well centered, and without any defects worthy of note. A smooth, pleasing planchet. Exceedingly rare. Scott estimates that **just seven to nine specimens exist.** While the appearance of the present coin indicates that it is struck in *copper*, most specimens have been described as being in brass.

*From the Lermann Collection.*

### Uncirculated 1776 Pewter Dollar



(See Color Photo)

1490 1776 Continental dollar in pewter. 250 grains. Newman 1-C. Variety as preceding with one R in CURENCY.

**Choice Uncirculated** with abundant prooflike surface. Nearly fully bright with toning appearing just in a few areas. One of the finest known examples of this issue.

## Unique Silver 1776 Continental Dollar



(See Color Photo)

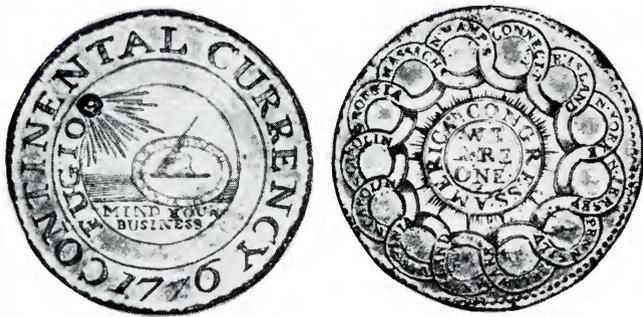
1491 1776 Continental dollar in silver. 375 grains. Newman 1-C. Very Good condition overall, with the obverse being finer than the reverse. Lightly and evenly worn, as illustrated.

The coin is believed to be unique; the only known silver impression of the 1-C dies. Sold to John Work Garrett as part of the Col. James W. Ellsworth Collection, this coin was considered to be one of the foremost American rarities at that time, surpassing in importance such items as the 1804 silver dollar and other legendary pieces. The acclaim given to this coin on numerous past occasions (including the 1914 exhibition at the American Numismatic Society) stems from the silver metal content. As such, it represents what many consider to be the first American silver dollar struck in the intended "proper" metal: silver.

The pedigree is as illustrious as the coin itself. As noted, it was acquired by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier it was in the Mills, Parmelee, Seavey, and Clay collections. The present offering represents the first time this coin has appeared on the market in over a half century. An *incredible* opportunity for the early American coin specialist. One of the most significant and important items in the entire Garrett Collection.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection in March 1923. Earlier in the cabinets of Mills, Parmelee, Seavey, and Clay.

**Prooflike 1776 Pewter Dollar**



(See Color Photo)

1492 1776 Continental dollar. 244.4 grains. Newman 2-C struck in pewter.

This is the second major type in the series and has the correct CURRENCY spelling on the obverse.

The present specimen has been on earlier occasions designated as a **Choice Proof** striking, but we will call it **Choice Uncirculated with full prooflike surfaces**. Either way, it is a fantastic specimen of one of America's most significant coins. Sharply struck in all areas and with exquisite detail, the piece has prooflike surfaces on both obverse and reverse. Undoubtedly it was struck as a presentation coin.

Obtained by T. Harrison Garrett from the Col. James W. Ellsworth Collection.

**1783 Peace Medal**



(See Color Photo)

1494 1783 FELICITAS BRITANNIA ET AMERICA medal with Continental dollar reverse. 344.9 grains. Struck in pewter. Betts-614.

The reverse design of this piece is styled after the 1776 Continental dollar (Newman reverse C). Listed as no. 614 by C. Wyllys Betts in *American Colonial History Illustrated by Contemporary Medals*, 1894. Betts describes the piece as follows:

1783. Obverse: FELICITAS : BRITANNIA : ET : AMERICA (Literally, Happiness, Britain and America). In exergue, in two lines, MDCCLxxxiii / SEPT. 4. At the right Britannia seated, facing the left; by her side a shield with the crosses of St. George and St. Andrew; in her left hand is a spear, and her right is extended towards an Indian queen, who is advancing with a bow in her right hand, and a quiver behind her back; between them flies a dove with an olive branch; in the distance is a view of London, in which appear St. Paul's Cathedral and the Monument.

Reverse: AMERICAN : CONGRESS \* on a ring, from which extend thirteen rays; beyond the rays a chain of thirteen rings inscribed MASSCHS N.HAMPS CONNCT R.ISLAND N.JORKE N.JERSEY PENSILVA DELAWARE MARYLAND VIRGINIA N.CAROLI S.CAROLI GEORGIA. On the center, WE / ARE / ONE [with AMERICAN CONGRESS surrounding].

Tin or pewter. Rude. Size 25. Very rare.

The 1783 Peace medal does not utilize the reverse from a 1776 Continental dollar, and thus it is not muling. It is copied from Newman's reverse C, as previously noted. The reverse is distinctive because N. HAMPS is clockwise of MASSCHS (instead of the opposite, as it should be, for the other states are listed in geographical order from north to south).

The specimen offered here is struck in tin alloy and has an ornamented edge somewhat similar to that used on the Continental dollars. The condition is **Very Fine** with some marks and with several patches of oxidation. It is believed that just four specimens are known to exist.

**Superb 1776 Continental Dollar**



(See Color Photo)

1493 1776 Continental dollar. 266.2 grains. Newman 3-D struck in pewter. Variety with obverse spelling as CURRENCY and with the signature of the engraver, E G FECIT ("E. G. made it") below the inner circle.

**Choice Brilliant Uncirculated.** Sharply struck and well detailed in all areas. Some suggestions of a prooflike surface. Nearly full original silver coloring. We have never seen a finer example of this issue. A remarkable coin which will be remembered for ages to come.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

## 1787 Fugio Cents

Fugio cents, bearing on the obverse a sundial with the inscription FUGIO ("I fly," a reference to the passage of time; a motif borrowed from the earlier 1776 Continental dollar), and MIND YOUR BUSINESS, and on the reverse a circle of links (representing the colonies) with the inscription UNITED STATES — WE ARE ONE at the center, were specifically issued under the authority of Congress in 1787.

Coinage was executed at James Jarvis' mint at New Haven, Connecticut, using facilities earlier set up for making Connecticut coppers. The dies were engraved by Abel Buel. The *Journal of Congress* reported Saturday, April 21, 1787, that a committee recommended the following:

. . . the Board of Treasury be authorized to contract for 300 tons of copper coin of the federal standard, agreeably to the proposition of Mr. James Jarvis, provided that the premium to be allowed to the United States on the amount of copper coin contracted for be not less than 15%, that it be coined at the expense of the contractor, but under the inspection of an officer appointed and paid by the United States. . .

On Friday, July 6, 1787, a resolution was reported that:

The Board of Treasury direct the contractor for the copper coinage to stamp on one side of each piece the following device: 13 circles linked together, a small circle in the middle, with the words UNITED STATES around it; and in the center, the words WE ARE ONE; on the other side of the same piece the following device: a dial with the hours expressed on the face of it, a meridian sun above, on one side of which is to be the word FUGIO, and on the other the year in figures 1787, below the dial, the words MIND YOUR BUSINESS.

On September 30, 1788, it was reported that:

There are two contracts made by the Board of Treasury with James Jarvis, the one for coining 300 tons of copper of the federal standard, to be loaned to the United States, together with an additional quantity of 45 tons, which he was to pay as a premium to the United States for the privilege of coining; no part of the contract has been fulfilled. A particular statement of this business, so far as relates to the 300 tons, has lately been reported to Congress. It does not appear to your committee that the Board was authorized to contract for the privilege of coining 45 tons as a premium, exclusive of the 300 mentioned in the Act for Congress.

The other contract with said Jarvis is for the sale of a quantity of copper amounting, as per account, to 71,174 pounds; this the said Jarvis has received at the stipulated price of 11 pence farthing, sterling, per pound, which he contracted to pay in copper coin, the federal standard, on or before the last day of August 1788, now past; of which but a small part has been received. The remainder it is presumed, the Board of Treasury will take effectual measures to recover as soon as possible.

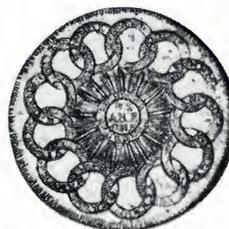
The foregoing indicates that by September 30, 1788, much of the anticipated huge coinage had not materialized.

James Jarvis bought a controlling interest in the "Company for Coining Coppers" on Water St., New Haven, as of June 1, 1787, and directed Abel Buel to prepare dies for making Fugio cents. He then left the mint in charge of Samuel Broome (his father-in-law) and headed for Europe, to obtain facilities for multiplying dies and importing copper blanks over and above the 31 tons of federal copper stored at Water St. In his absence, Broome used the federal copper to make Connecticut coins instead. To avert suspicion, on May 21, 1788 Broome shipped some 398,577 Fugios to the United States Treasurer. Nevertheless, on September 16, Congress voided Jarvis' contract for default. Abel Buel subsequently fled to Europe for two years; Jarvis and Broome went to Paris. On July 7, 1789, Congress found a buyer for its remaining Fugios, one Royal Flint, but two weeks later the value of all kinds of coppers collapsed to 25% of their former purchasing power, and Flint went to debtor's prison — being followed there three years later by Colonel William Duer, head of the Board of Treasury, who had accepted a \$10,000 bribe from Jarvis to assure him the coinage contract.

About 1860, one Major Horatio N. Rust, who 15 years later was listed as a subscriber to Crosby's *Early Coins of America* book, had copy dies made and "restrikes" (with thin links) struck in gold, silver, copper and brass at Scovill's button factory in Waterbury, Connecticut: the so-called "New Haven restrikes."

A large quantity of Fugio coppers, estimated at several thousand pieces, was for many years in the vault of the bank of New York. As recently as the 1940s specimens were still available from that source, although by that time the hoard had been largely depleted. Most mint-condition pieces known today trace their origin to this particular group.

### 1787 AMERICAN CONGRESS Fugio Pattern



(See Color Photo)

1495 1787 Fugio cent. AMERICAN CONGRESS reverse. Pattern in copper. 144.6 grains. Newman 1-C.

With period after FUGIO, single quatrefoil after date. On the reverse the links display the individual names of the states in abbreviated form (as opposed to the regular circulating issues which have plain links). AMERICAN CONGRESS is incuse on a circular band which surrounds the raised inscription WE ARE ONE.

The piece incorporates the obverse die found on regular issue strikings. It is presumed to be an early pattern which was not adopted, perhaps because it was thought that the intricate reverse lettering and central rays would present problems in striking, although the correct reasons will never be

known. It is believed that just three specimens exist of this variety, with a fourth being rumored according to *Scott's Encyclopedia of United States Coins*.

**Extremely Fine** or better. Cleaned long ago and lacquered. Orange fields with some darker areas of toning.

One of the most important and significant of all early pattern coins connected with coinage sponsored by the United States Government.

Obtained by T. Harrison Garrett from Ed. Frossard on April 5, 1883. Earlier the piece was in the Parsons and Bushnell collections. This identical coin was used to illustrate A Guide Book of United States Coins.



1496 **1787 Fugio copper. Cross after date.** 150.2 grains. Newman 1-Z.1. No cinquefoil as on the obverse. Cross after date. Reverse with STATES at left and UNITED at right. Label with raised rims. WE ARE ONE larger than on most other varieties. Reverse letters appear to be hand engraved rather than punched into the die. It could be that it was made as a pattern.

Very Fine grade overall. Scarce. Listed as high Rarity-7.

*Obtained by John Work Garrett from S. Hudson Chapman on October 27, 1920. Earlier in Henry C. Miller Collection.*



1499 **1787 Fugio.** 141.1 grains. Newman 8-B. UNITED at left, STATES to the right. On the reverse ARE is over an erroneous ONE. Rarity-1.

**Choice Uncirculated.** Close to 50 percent original mint red. Toning beginning to appear, particularly on the higher areas. Some discoloration on the reverse due to planchet striae. Probably originally from the Bank of New York hoard.



*(See Color Photo)*

1497 **1787 Fugio.** 150.2 grains. Club rays with rounded ends. Newman 3-D (Rarity-7). With 15 clubs emerging from the sun. Wide date. Links doubled, especially at the top right. O in ONE recut. Alan Kessler, who updated the Newman reference a few years ago, observed that only two or three specimens are known in better than EF grade.

**Extremely Fine to AU.** A far better strike than the Kessler plate coin. A few minor scratches are visible under hand magnification on the obverse.

*Obtained by John Work Garrett from S. Hudson Chapman. Earlier in the Miller and Parsons collections.*



1500 **1787 Fugio.** 154. grains. Newman 8-B. Same variety as preceding. Probably AU, for the piece shows little actual wear and there is a good deal of mint color surviving on the obverse. However, the striking is rather weak overall with the result that the lower obverse rim area is indistinct.

*Obtained by John Work Garrett from B. Max Mehl on January 23, 1920.*



1501 **1787 Fugio.** 130.6 grains. Newman 11-A. Pointed rays. UNITED above, STATES below. A popular major variety. Rarity-6 overall, with about 20 known to exist. It is believed that only a few hundred were originally struck, for die breaks indicate that the reverse failed at an early date.

**Extremely Fine.** Obverse with rim dent. Light planchet buckling on the reverse as made.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

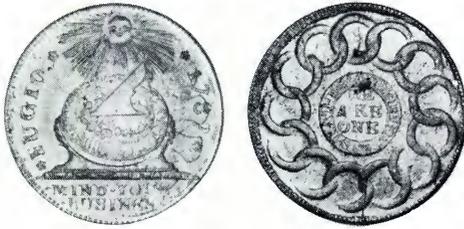


1498 **1787 Fugio.** 152.8 grains. Club rays with rounded ends. Newman 4-E, the other variety of this type. Ten clubs. No doubling on links. Rarity-3 overall according to Alan Kessler, but it is believed that only two or three exist above Extremely Fine.

**Extremely Fine.** Reverse slightly off center. Deep brown color.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

*Never before has a collection with the historical significance and importance of the Garrett holdings ever come on the auction market. Once sold, the opportunity to make the purchases afforded by the Garrett Collection will never recur. What a shame this will be for future generations who can only look upon the series of Garrett Collection catalogues with wistfulness. But, what an opportunity it is for you now.*



1502 **1787 Fugio**. 149.7 grains. Pointed rays. STATES UNITED variety. Newman 11-X, with familiar crack at the bottom of the reverse through the junction of two links. Rarity-2. About 75 examples are known in Uncirculated grade, most of which trace their pedigree to the Bank of New York hoard.

**Choice Uncirculated.** Mint red starting to fade to violet and greenish gold. A few flyspecks and trivial planchet marks. One of the nicest and most evenly-colored examples we have seen.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*



1505 **1787 Fugio**. 170.3 grains. Pointed rays. STATES UNITED. Label with raised rims. Large WE ARE ONE hand engraved. Newman 19-Z.1. Rarity-5 overall. Most specimens traced have been in Fair to Good grade. Only a half dozen or so are known to exist in better than Very Fine preservation.

**Very Fine.** With tiny planchet defects scarcely worthy of mention near the top of the reverse.

*Obtained by John Work Garrett from S. Hudson Chapman on October 27, 1920. Earlier in the collection of Henry C. Miller.*



1503 **1787 Fugio**. 149.8 grains. Newman 13-X. Pointed rays. STATES UNITED. Rarity-1, the most common Fugio copper. Several hundred Uncirculated examples exist from the Bank of New York hoard.

**Choice Uncirculated.** Considerable mint red still remains. Some minor areas of discoloration as normal on reverse. Lightly struck in certain areas as is characteristic.

*Obtained by T. Harrison Garrett from the Chapman brothers on March 20, 1883. Probably not a Bank of New York piece.*



1506 **1787 Fugio**. 140.3 grains. Newman 21-I. Pointed rays. UNITED STATES. Reverse with spectacular clash marks showing most of the obverse designs incused. Rarity-5 overall, but strong Rarity-6 in Very Fine or better according to Alan Kessler.

**Very Fine.** Medium brown coloration.

*From the Wilharm Collection.*



1504 **1787 Fugio**. 122.9 grains. Newman 15-Y. Pointed rays. STATES UNITED. 8-pointed stars on reverse label. I in BUSINESS double punched. Rarity-3 in grades, but Rarity-5 above Fine, according to Alan Kessler.

**Very Fine.** Dark, with a few moderate planchet defects. The obverse die is broken from the right base and into the sundial. The lower star on the reverse is weak, as always, and is partially obscured by a planchet defect.

*We appreciate your participation in the Garrett Collection sale. By participating you are becoming part of numismatic history. Just as the Bushnell, Parmelee, Stickney, Jenks, Ten Eyck, Dunham, Boyd, and other great collections of the past will be forever remembered by those who participated, the Garrett Collection will likely be the ultimate auction experience of your lifetime.*



1507 **1787 Fugio**. 139.3 grains. New Haven restrike in brass (copper alloy) with narrow rings on reverse. The obverse die is Newman-104, never used with originals, and differs from originals in several features: (1) G in FUGIO from a G punch, not a corrected C punch as on originals; (2) date punches are long, thin, and completely unlike originals, especially the 8 numeral; (3) letters in MIND YOUR BUSINESS much thinner than originals; (4) the cross-hatching in these letters is not present on this but is present in the originals; (5) no ornament is between MIND and YOUR. It is believed that one major Horatio N. Rust had copy dies made around 1860, although for years the story about C. Wyllys Betts' discovery of these dies in 1858 was repeated in numismatic literature. A reiteration of this story together with updated comments appears on page 57 of the 1981 edition of *A Guide Book of United States Coins*.

AU grade. Toned a light golden copper color.



1508 **1787 Fugio.** 152.8 grains. 19th-century fantasy coin, earlier considered to be a pattern. Newman 101-BB. Crosby 2-A. The obverse is similar to the regular dies but lacks the date and all inscriptions. The details of the sundial, rays, and sun are all different from those found on any original die. The reverse has joined links upon each of which is inscribed the abbreviation for a state. At the center is the inscription AMERICAN CONGRESS with an all-seeing eye. Struck in silver.

The origin of this issue is not known. It is believed that it is a product of the 19th century, perhaps from the fertile mind of an imaginative numismatist.

Extremely Fine. It is believed that **just two specimens exist today.**

*Obtained by T. Harrison Garrett from the Col. James W. Ellsworth Collection.*

1509 **1787 Fugio.** 151.9 grains. Another fantasy coin from the 19th century. Struck in silver. The obverse is the same as the preceding. The reverse has plain rings with stars at the centers. The central device is somewhat similar to that found on circulating Fugio pieces but with the addition of 13 points, giving the center a sunburst effect. The devices in lettering are of the 19th-century style and are completely unlike any 1787 products. Listed as Newman 101-EE and Crosby 1-A.

Extremely Fine to AU. It is believed that **just two specimens exist today.**

*Obtained by John Work Garrett from the Waldo C. Newcomer Collection.*

## Diverse Early American Tokens

During the late 18th century a wide variety of tokens appeared in circulation in the United States. Many of these issues were made in England, primarily in Birmingham, while others were produced by various coiners within the United States.

Standish Barry, a Baltimore silversmith, struck a distinctive silver threepence token in 1790. Barry, 27 years old at the time, may have intended the piece to commemorate the anniversary of American independence, or perhaps some special celebration was held in Baltimore which occasioned its issue. The piece bears a male portrait on the obverse, perhaps Standish Barry himself. The legend BALTIMORE TOWN, JULY 4 90 surrounds. The reverse bears the words THREE PENCE surrounded by STANDISH BARRY. The specific date, July 4, in addition to the year is a distinctive feature. The coinage production apparently was extremely limited, for Standish Barry threepence pieces are exceedingly rare today.

On January 4, 1790, the First Presbyterian Church of Albany, New York, authorized an issue of 1,000 copper tokens to be valued at a penny each. These were intended to be used in the church collection in lieu of the counterfeit and very worn pieces often contributed. Presumably they were sold to parishioners at the rate of 12 to a shilling.

Two different variations were produced. The first has CHURCH in block letters with PENNY in script. The second variety is the same but with the script letter D above CHURCH, "D" perhaps being the abbreviation for penny, or denarium, in the English monetary system. Today, these pieces are exceedingly rare. Fewer than a dozen exist of each variety.

The 1796 Castorland jeton or "half dollar" pertains to a French settlement of that name made during the 1790s on the Black River, about 20 miles from the present-day city of Watertown in the northern part of New York state. Peter Chassanis, of Paris, purchased in August 1792 a large tract of land. Following the French Revolution a number of exiles settled in the area, but hardships were encountered, and the venture was later discontinued.

The 1796 Castorland pieces, originally struck in silver and copper (restrikes and copies were later made in silver, copper, and gold; today modern copies are available from the Paris Mint), were possibly intended to circulate at the value of a half dollar, for the size and

weight are similar to the standard United States issue of the time. The obverse depicts a crowned princess with the legend FRANCO-AMERICANA COLONIA surrounding. CASTORLAND and the date, 1796, are below. The reverse depicts a standing goddess holding a cornucopia, with a rock maple tree nearby. Surrounding is the legend SALVE MAGNA PARENS FRUGUM. At the bottom of the reverse is a recumbent beaver, "beaver" in French being "castor" from whence the Castorland name was derived. Duvivier, who engraved many medals, is believed to have produced the pieces. Originals in silver and copper are exceedingly rare.

In the *History of Lewis County* (New York) occurs this poem by Caleb Lyon, of Lyonsdale, concerning the Castorland piece:

Then was struck a classic medal by this visionary band;  
Sybele was on the silver, and beneath was Castorland;  
The reverse a tree of maple, yielding forth its precious store,  
*Salve magna parens frugum* was the legend that it bore.

Many tokens relating to America were produced in Birmingham, England from about 1787 to 1796 during the great halfpenny token craze. During that period collecting of tokens in England became a national pastime. What began as the orderly assembly of merchant's and souvenir tokens soon changed into a scramble for varieties. Thousands of different tokens were issued, including many varieties differing from each other only in minor variations of edge lettering. Obverse dies were combined with irrelevant reverses, producing illogical and nonsensical coins. Examples are provided by tokens bearing on one side the imprint of Talbot, Allum & Lee, New York City merchants in the India trade, with such irrelevant reverses as a die honoring the Blofield Cavalry, another with John Howard, Philanthropist, and still another showing the York (England) Cathedral.

*The Virtuoso's Companion and Coin Collector's Guide*, published in England in 1795, depicted many different varieties and achieved wide circulation. By using this large volume the proper English gentleman could attribute his tokens.

Additional information concerning these tokens and concerning the Soho Mint, operated by Boulton and Watt, can be found in *The History of United States Coinage as Illustrated by the Garrett Collection*, pages 161-165.



1510 **1781 North American token.** 109.2 grains. Copper. Very Fine. This 1781-dated token is believed to have been struck in Dublin, Ireland ca. 1810-1820.



1511 **(1785) Bar cent.** 76.1 grains. Undated. Struck in copper. Bolen copy from the 19th century. Proof, but impaired with some friction and a few minor scratches.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*



1512 **(1785) Bar cent.** 116.5 grains. Bolen copy struck in silver. Proof.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*



1513 **1787 Auctori Plebis token.** 116.2 grains. Extremely Fine or better. This piece, struck in England, has on the obverse a draped bust facing left, very similar to the design found on Connecticut copper cents of the same year. For this reason (but probably for no other) the coin has been traditionally identified with the American series.

The present specimen is extremely well struck on the reverse, an unusual feature. The center of the obverse is lightly impressed as is always the case.

*Obtained by T. Harrison Garrett from the Sylvester S. Crosby Collection.*



1514 **1787 Auctori Plebis (related) token.** 112.8 grains. Uniface obverse striking of a different die from that used for the traditional piece (per the preceding lot). Listed as Atkins-8. Very Good. Properly a part of the British token series.

*From the Henry C. Miller Collection.*



1515 **1789 Mott token.** 163.7 grains. Thick planchet. **Extremely Fine.** With some irregularity in striking (as always), but for the issue far, far above average.

William and John Mott, importers and manufacturers of and dealers in gold and silverwares, cloth, watches, and other art goods, issued a 1789-dated token which today is considered to be one of the earliest advertising pieces to have circulated in America. This copper issue was possibly struck in England, although the precise origin is not known. The obverse depicts a shelf clock, and the reverse shows an American eagle.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*



1516 **1789 Mott token.** 202.5 grains. Very thick planchet. Design as preceding, but heavier and thicker. **Extremely Fine** or better from a striking viewpoint. The piece has seen little *if any* actual circulation, however the crudeness of the dies and the primitive striking methods have resulted in weakness in certain areas. Appears to be in excellent condition.

*Obtained by John Work Garrett from Wayte Raymond on December 10, 1919.*

*Important Reference*

The History of United States Coinage as Illustrated by the Garrett Collection by Q. David Bowers, tells the history of the formation of this fabulous collection by T. Harrison Garrett and his two sons, Robert and John Work. In addition, the volume includes detailed information on all major United States series including colonials through territorials, including regular issues, patterns, commemoratives and other pieces of interest. Copies are available for \$37.00 postpaid. Your complete satisfaction is guaranteed.

1790 Standish Barry Threepence



(See Color Photo)

1517 **1790 Standish Barry threepence.** 12.1 grains. Struck in silver. As noted in the introduction to this section, Standish Barry, a Baltimore silversmith, struck this distinctive piece in 1790. The portrait on the obverse may be Barry himself. The coin is unusual in that it bears a day date (July 4) in addition to the year.

The specimen offered here is a sharp **Extremely Fine** specimen which is well struck in every area. A trivial weakness at H of THREE is mentioned for accuracy but does not measurably detract from the piece. Most Standish Barry threepence pieces we have seen have been in lower grades or have been damaged. The coin offered here is an outstanding exception. Extremely rare.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection. Earlier in the Morris Collection.*

1796 "Original" Castorland Medal



(See Color Photo)

1519 **1796 Castorland medal.** So-called "original." Silver. 238.5 grains. Milled edge. Thick planchet. **Brilliant Proof.** Some stray marks and lines, but still by far the finest we have ever seen of this issue.

The distinction between so-called "original" Castorland pieces and later restrikes is muddy, for original dies apparently were used at a later date to strike further pieces. In addition, copy dies were made to produce a large number of restrikes in copper, silver, and gold throughout the 19th century and even down to the present time. Information concerning this coinage is found in the introduction to the present section as well as on page 161 of *The History of United States Coinage as Illustrated by the Garrett Collection.*

A silver "original" such as this is a great rarity. Considered in its proper light this is one of the most important coins in the present offering.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*

(1790) Albany Church Penny



(See Color Photo)

1518 **(1790) Undated Albany church penny.** 93.7 grains. Copper. Variety without D. Very Fine or better. With tiny hole at the top; probably once suspended from a string or necklace. Pleasing light brown surfaces. Counterstamp is exceedingly well struck.

The introduction to this section describes the provenance of this issue. They were struck following the January 4, 1790 authorization by the First Presbyterian Church of Albany, New York. It is believed that possibly **just four examples are known today.** The present coin was used to illustrate *A Guide Book of United States Coins.*

*From the John Story Jenks Collection.*

1796 "Original" Copper Castorland Medal



(See Color Photo)

1520 **1796 Castorland medal.** Copper. So-called "original." 249.2 grains. Thick planchet. Milled edge. Extremely Fine, but with some scattered surface marks.

Exceedingly rare and elusive. So-called "originals" are seldom offered for sale.

*Obtained by T. Harrison Garrett from Ed. Frossard's 17th sale.*

1796 "Original" Copper Castorland Medal



(See Color Photo)

1521 1796 Castorland medal. Copper. So-called "original." 195.7 grains. Thinner planchet than preceding. Milled edge. Fine. Exceedingly rare.

Obtained by John Work Garrett from Chapman on December 19, 1919.



1524 1796 Castorland medal. 302.5 grains. Restrike in gold. Plain edge. 19th-century issue from later dies than used for the preceding. Brilliant Proof. Very rare.

Obtained by T. Harrison Garrett from a Sampson sale on April 20, 1883.



1525 1796 Castorland medal. 178 grains. Restrike in silver. Plain edge. Proof. From later dies. Probably issued sometime ca. 1860-1880.

Unique Brass "Original" Castorland Medal



(See Color Photo)

1522 1796 Castorland medal. So-called "original." Brass. 220.7 grains. Milled edge. Thick planchet. Believed to be the only known example in this metal.

Choice Uncirculated with light toning beginning to form. Mostly a light golden color.

For the specialist this represents a truly once-in-a-lifetime opportunity.

From the Mills Collection.

1796 Copper Myddelton Token



(See Color Photo)

1526 1796 Myddelton token in copper. 161.4 grains. Choice Proof with light chocolate toning. A superb example of this rarity.

The Myddelton token, dated 1796, was struck by the Soho Mint and was intended for distribution by Philip Parry Price Myddelton, an entrepreneur who owned a large amount of land in Kentucky and who advertised extensively in England for settlers to emigrate to that location. Problems arose with the authorities, and the venture was never completed. The tokens depict on the obverse a family being welcomed by the goddess Liberty, with the legend BRITISH SETTLEMENT KENTUCKY around. The reverse shows the seated figure of Britannia, head downcast in sorrow from having lost some of her citizens to Kentucky, surrounded by the inscription PAYABLE BY P. P. P. MYDDELTON. In his work *The Early Coins of America* Sylvester S. Crosby paid this piece the ultimate compliment: "In beauty of design and execution, the tokens are unsurpassed by any piece issued for American circulation."

Conrad Kuchler, who engraved the piece, produced a number of outstanding British patterns during the same time and also did the famous Washington "Seasons" medals.

*Scott's Encyclopedia of United States Coins* notes that just four to six specimens exist of the copper issue. Certainly none could be finer than the present example.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.



1523 1796 Castorland medal. 178.8 grains. Silver restrike. Thin planchet. Proof with some light lines. A very early (19th-century) restrike with a die failure at 3 o'clock on the reverse. Milled edge.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.

1796 Silver Myddelton Token



(See Color Photo)

1527 1796 Myddelton token struck in silver. 174.8 grains. **Choice Brilliant Proof** some minor lines here and there, but superb overall. Attractive light gray toning.

From the same dies as the preceding, and every bit as beautiful. A stunningly attractive example of one of the most artistic motifs to be associated with our early American coinage.

It is believed that about 20 examples of the silver Myddelton token are known to exist today.

Obtained by T. Harrison Garrett from the Aulick Collection.

(1797) New York Theatre Token



(See Color Photo)

1529 (1797) Undated New York theatre token. 409.8 grains. Copper.

This large piece, the approximate size of an English penny, was struck from dies engraved by Jacobs and was made by Skidmore in England during the 1790s. Depicted on the obverse is the Park Theatre of New York City, which was destroyed in a conflagration in 1797. Extant specimens are all in Proof condition, indicating that the piece may have been struck as a souvenir for collectors. Another possibility is that it may have been a pattern for an admission token or check.

The obverse depicts the columned facade of the theater, a building constructed in the Greek style. The inscription THE THEATRE AT NEW YORK is above, and AMERICA is below. The signature of the engraver, Jacobs, is just below the theater steps.

The reverse is of a "typical" design used on British tokens of the period and shows two sailing ships, a bale of merchandise, a cornucopia, and other accoutrements. The inscription MAY COMMERCE FLOURISH is above. The edge is lettered: I PROMISE TO PAY ON DEMAND THE BEARER ONE PENNY.

In *Scott's Encyclopedia of United States Coins* Don Taxay offers the view that it may have been intended as a metallic admission token similar to that used for Ricketts' Circus.

Only a dozen or so specimens are known to exist of the issue. Often many years will elapse between offerings. The present example is a **Choice Proof** piece with light golden toning.

Obtained by John Work Garrett from Wayte Raymond on December 1, 1922.

Copper Company of Upper Canada Token



(See Color Photo)

1528 1794 Copper company of upper Canada token. 201.1 grains. This piece, employing a reverse die associated in another muling with the Myddelton token (see page 50 of *A Guide Book of United States Coins* and page 37 of *Scott's Encyclopedia of United States Coins*) is a cousin, twice removed, for it is a combination of the copper company of upper Canada die with a 1794-dated obverse (the obverse not being associated with the Myddelton series). An interesting "association" item. **Choice Proof**. Some minor discoloration. Very rare and seldom offered for sale.

From the Mills Collection.



Bowers and Ruddy Galleries is pleased to be a long-term member of the International Association of Professional Numismatists, one of the world's leading numismatic organizations.

North West Company Token



1530 1820 North West Company token. 166.1 grains. Copper. Holed at top as usual (the Indians suspended them from cords in this fashion). **Extremely Fine** from a wear viewpoint. Shows some evidence of oxidation, particularly on the obverse. Overall one of the sharpest known examples of this early issue.

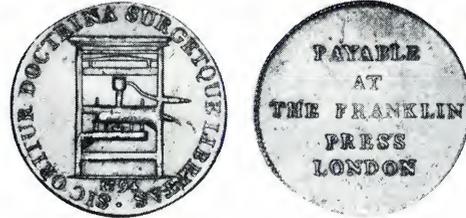
This coin, dated 1820 and depicting George IV on the obverse and the beaver on the reverse, is believed to have been struck in Birmingham (England) by John Walker & Co. They were used in the Indian trade in the Pacific Northwest, particularly along the Columbia River and Umpqua River valleys.

Obtained by John Work Garrett from Wayte Raymond in November 1925.

tered edge: PAYABLE IN LANCASTER LONDON OR BRISTOL.

Attractive **AU** with glossy brown surfaces. Fairly scarce.

Obtained by T. Harrison Garrett from the Sylvester S. Crosby Collection.



1534 1794 Franklin Press token. 116.9 grains. Obverse with a fanciful representation of a hand printing press with Latin inscription surrounding and date 1794. Late state of the dies with large break at tympan of press. Reverse with inscription in five lines: PAYABLE AT THE FRANKLIN PRESS LONDON.

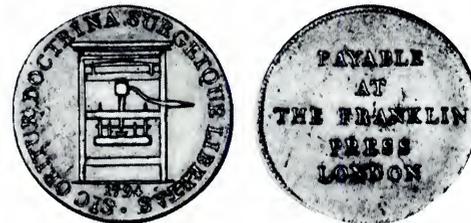
Glossy brown **Uncirculated** sharply struck.

Obtained by T. Harrison Garrett from the Sylvester S. Crosby Collection.



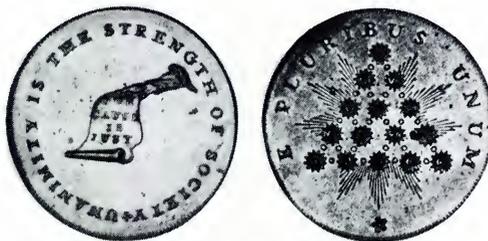
1531 (1792-1794) Undated Kentucky token. 150.8 grains. Plain edge. Struck in England as part of the conder token collecting craze. The legends refer to America. On the reverse is a pyramid of 15 stars, each of which bears the initial of a state. The letter K, for Kentucky is at the top, giving rise to the designation used to describe this token.

**Uncirculated** light brown toning on obverse and reverse. An attractive specimen of this popular issue.



1535 1794 Franklin press token. 119.1 grains. Same dies as preceding, but a very early state without a trace of a die break on the obverse. **AU** condition. Sharply struck.

Obtained by John Work Garrett from William Hesslein on May 17, 1920.



1532 (1792-1794) Undated Kentucky token. 148.8 grains. **Engrailed edge** (with diagonal reeding). Very scarce variety.

**Choice Uncirculated with prooflike surface.** Attractive light brown toning. An extraordinary striking of this very elusive issue.

Obtained by T. Harrison Garrett from the Aulick Collection.



1536 1794 Talbot, Allum & Lee token. 144.8 grains. Scarce variety without NEW YORK. Very Fine, with some claims to Extremely Fine. The obverse is struck from a shattered die. Very elusive.

Talbot, Allum & Lee, New York commission merchants who conducted an importing trade at 241 Pearl Street, had struck to their order large quantities of copper tokens bearing the stated denomination of one cent. The obverse features the standing figure of Liberty holding a cap with bales of merchandise nearby. The reverse shows a full-rigged sailing ship.

The firm was founded in 1794 by William Talbot, William Allum, and James Lee. Business continued until 1796, when Mr. Lee retired from the young company. The two remaining partners continued under the name of Talbot & Allum until the enterprise dissolved in 1798. Immense quantities of the tokens were imported into the United States from England and circulated primarily in New York and surrounding states. At one time in 1795 the United States Mint redeemed these tokens during a copper shortage and cut planchets for half cents from them. In addition to specimens made with designs pertaining to the New York firm, some irrelevant die combinations were made with other English tokens, as noted earlier.

Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.



1533 (1792-1794) Undated Kentucky token. 179.6 grains. **Let-**



- 1537 1794 Talbot, Allum & Lee token. 147.4 grains. Variety with NEW YORK on reverse. **Uncirculated**. More than 50% original mint red, with brown toning in the open areas of the field. An attractive specimen.

*Obtained by T. Harrison Garrett from Charles Steigerwalt's 12th sale.*



- 1540 1795 Talbot, Allum & Lee token. 156.5 grains. Regular obverse and reverse. **Choice Uncirculated with prooflike surfaces**. Chocolate brown fields.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*



- 1538 1794 Talbot, Allum & Lee token. 161.6 grains. Variety with NEW YORK on the reverse. **Choice prooflike Uncirculated**. With full prooflike surfaces on obverse and reverse. This style is sometimes sold as a full Proof. Attractive mellow gold toning with hints of orange. A stunning piece.

*Obtained by John Work Garrett from the Col. James W. Ellsworth Collection.*



- 1541 1795 Talbot, Allum & Lee token. 156.3 grains. Variety as preceding. **Choice Uncirculated** with glossy brown surfaces.

*From the Mills Collection.*

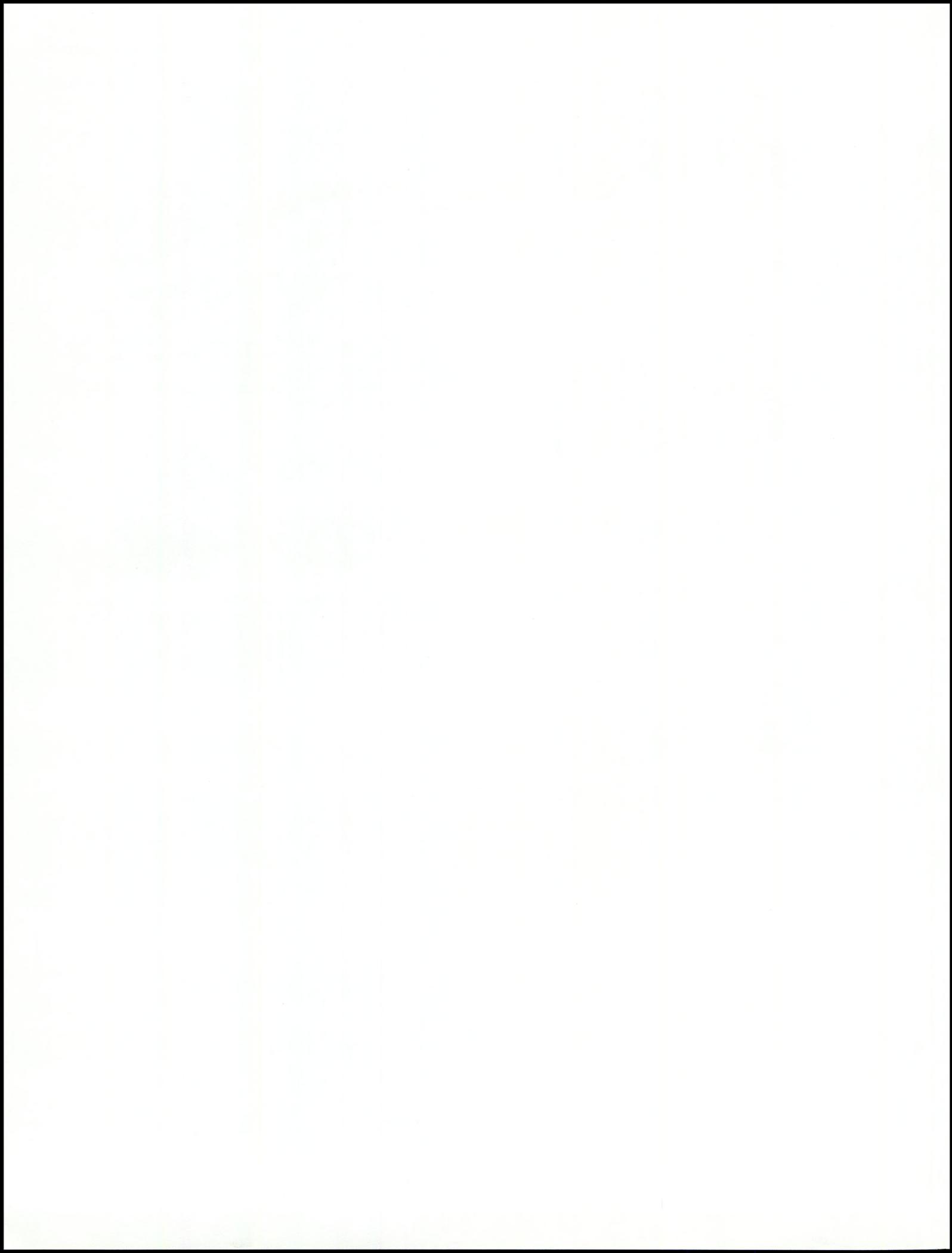


- 1539 1794 Talbot, Allum & Lee muling. 149.1 grains. A combination of the Talbot, Allum & Lee obverse with a reverse show-

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*Each coin in the Garrett Collection represents more than a piece of money with a stated face value and an additional value as a collector's item. Each represents an actual part of numismatic history, of tradition, and of romance. "You are there" in the 19th century when T. Harrison Garrett acquired many of these pieces. The History of United States Coinage as Illustrated by the Garrett Collection, by Q. David Bowers, available for \$37 postpaid, is your passport to this great numismatic adventure.*

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**SECOND SESSION**  
**(United States Coins)**  
**Thursday Evening, October 2. 7:00 p.m. Sharp.**  
**Lots 1542-1692**



*T. Harrison Garrett, a portrait probably circa 1880-1886.*

## Nickel Three-Cent Pieces

The nickel three-cent pieces in the following group, all Proofs, were part of the collection formed by T. Harrison Garrett during the late 19th century. Several Proofs of this denomination will be found later in the catalogue as part of our offering of Proof sets of the years 1879, 1880, and 1889 (Lots 1639-1641).

### Proof 1865 Nickel Three-Cent Piece



(See Color Photo)

- 1542 **1865 Choice Brilliant Proof.** A pristine Proof, never cleaned. With a few minor flyspecks as are seemingly inevitable on 19th-century nickel coins which have not been "dipped." Suggestion of light golden toning.

The Proof 1865 nickel three-cent piece is the most elusive Proof in the series, for many 1865 minor Proof sets were distributed lacking this denomination. It is our estimate that just a few hundred were struck, a tiny fraction of the Proofs minted in later years in the series.

The date on the present piece is sharply recut, an unusual feature for a Proof coin.



- 1543 **1866 Choice Brilliant Proof.** A few minor flyspecks as nearly always seen on uncleaned pieces. A very attractive example of this scarce early issue.

Obtained by T. Harrison Garrett from Edward Cogan on December 20, 1877.



- 1544 **1873.** Closed 3 in date. Brilliant Proof. Some minor flyspecks. This piece is quite unusual, for an examination of the obverse field under high magnification shows many, many raised lines — evidence of an incompletely polished or finished die. At first glance the striae appear to be hairlines, but careful study reveals that they are *in the die*. Actually, the coin should properly be called *Choice Proof*, but the overall appearance of the piece, considering the die lines, prompts us to be conservative.

Obtained by T. Harrison Garrett from Edouard Frossard's 26th sale.



- 1545 **1874 Brilliant Proof.** Also with many raised die lines in the field, particularly in the obverse. Scattered lint marks also occur here and there, including a "cute" one on Miss Liberty's cheek. From the standpoint of later handling, the piece probably could be called *Choice Proof*, save for a minor hairline on the center of the obverse, but the overall appearance is such that we delete the *Choice* adjective. Certainly not a prime example of United States Mint Proof-making at its finest.

Obtained by T. Harrison Garrett from Edouard Frossard's 26th sale.



- 1546 **1876 Choice Brilliant Proof.** A few minor marks here and there, but not enough to remove it from the *Choice* classification. Centennial year coin, and popular for this reason.

Obtained by T. Harrison Garrett from Edouard Frossard's 26th sale.

### 1877 Proof Nickel Three-Cent Piece



(See Color Photo)

- 1547 **1877 Choice Brilliant Proof.** With a few minor discoloration marks, as normal for an undipped, uncleaned coin. A far above average specimen of this very rare date.

The 1877 is the first proof-only date in this series; that is, only Proofs were made with this year date, no pieces were struck for circulation. The Proof mintage has not been recorded, but based upon the recorded mintages of silver coins it has been estimated that perhaps just 510 nickel three-cent pieces were made. Actually, a study of Proof mintages shows that typically more minor Proof sets (containing the bronze and nickel coins) were struck than silver coins, so it might be more logical to assume that if 510 silver Proof sets were made in 1877, perhaps 1,000 to 1,500 minor Proof sets were struck. The correct answer will never be known. *A Guide Book of United States Coins* tags the mintage of the 1877 Proof cent at 510 pieces, so if this is accurate and is taken from mint records (rather than a guess submitted by some contributor), then the mintage of Proof nickel three-cent pieces was indeed just 510. Any way you look at it, the 1877 has been a "magic" date in the series, and the appearance of an individual specimen on the market has always been the cause of heightened interest.

Obtained by T. Harrison Garrett from Edouard Frossard's 26th sale.



1548 **1887/6 Overdate. Choice Brilliant Proof.** A very attractive specimen of this, the only overdate coin in the 1865-1888 nickel three-cent piece series.

Two different overdate dies were made, one of which was used to strike coins for circulation. In this latter instance the overdate feature is very subliminal, and these pieces are usually simply catalogued as 1887 without mention of the overdate feature.

*Provenance not known, but probably obtained by John Work Garrett in the 20th century when it was realized that an omission occurred in the collection. At the time of issue, 1887, little attention was paid to overdates or minor varieties.*

## Silver Three-Cent Pieces

*The following offering of silver three-cent pieces is remarkable for several superb early pieces. Silver three-cent pieces, made from 1851 through 1873, were coined in three distinct styles: type 1*

*minted from 1851 through 1853, type 2 minted from 1854 through 1858, and type 3 minted from 1859 through the end of the series.*

### Incredible 1851 Proof Silver Three-Cent Piece



*(See Color Photo)*

1549 **1851 Choice Proof.** Light golden toning as acquired over a long period of years. A few trivial flyspecks.

Walter Breen, in *The Encyclopedia of United States and Colonial Proof Coins*, notes that a small number of Proofs were struck on June 30, 1851, the effective date of the legislative act which authorized this denomination. He traces the existence of several pieces, some of which may not be Proofs. The first he mentions is that in the Eliasberg Collection, formerly in the Clapp Collection, which is unquestioned; the second piece is the W. L. Carson coin which he lists as "doubted." The third is the specimen in the Smithsonian Collection which is described as "so heavily lacquered after cleaning long ago that it is impossible to tell if it was originally

a Proof" effectively removing this coin from consideration. The fourth is the Gilhousen coin which surfaced in Philadelphia a few decades ago and which is unquestioned.

Walter Breen mentions the Maris Collection coin and notes that it possibly is the piece now in the Eliasberg Collection. The Maris coin is the piece offered herewith and was acquired by T. Harrison Garrett from that source. Gathering all of this data, *three* unquestioned Proofs are known to exist today, certainly placing it in the forefront of American rarities of this type of manufacture.

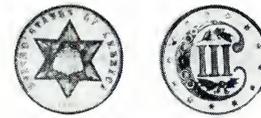
*Obtained by T. Harrison Garrett from the 1886 sale of the Maris Collection held in Philadelphia by Stan V. Henkels.*



1550 **1851-0 Choice AU-55**, with many claims to Uncirculated, even to MS-65. A few light surface lines on this coin prompt us to grade it at AU-55, but the full mint frost is present, under a layer of light toning, and the piece is far superior to most we have seen offered as Uncirculated. A piece which a prospective bidder would do well to examine carefully.

The 1851-0 is significant as the only branch mint (non-Philadelphia) issue of this tiny denomination.

Obtained by John Work Garrett from William Hesslein on December 30, 1919.



1553 **1860 Choice Proof**. Gorgeous iridescent toning, primarily lilac on the obverse and gun-metal blue on the reverse. A few trivial lines are visible under magnification, but really to mention these is almost unfair to the coin, for we doubt if one surviving 1860 silver three-cent piece in ten comes even close to equalling the present example. Like the preceding lots, the coin has never been cleaned and is pristine, a rare feature in today's market which has seen the "brilliant is best" syndrome. Walter Breen estimates that probably less than 60 survive, a remarkably low number for a silver Proof coin on the young side of 1858 (the first year that Proof coins were commercially sold to collectors).

Obtained by T. Harrison Garrett from the Randall Collection.

**1854 Proof Silver Three-Cent Piece**



(See Color Photo)

1551 **1854 Choice Proof**. With beautiful gray and iridescent toning, primarily magenta.

Important as the first year of the 1854-1858 type 2 design. Walter Breen doubts that as many as twenty exist and in fact was able to trace the survival of just seven distinct specimens, one listing of which might have been a duplication. Of the survivors, Walter Breen notes that "some have been impaired by drastic cleaning or brief circulation."

An exceedingly important coin for the early American silver specialist.

Obtained by T. Harrison Garrett from W. Elliot Woodward's 55th sale.



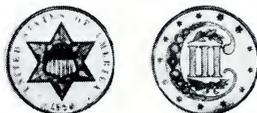
1554 **1861 Proof**. Ostensibly Choice, but it does show what might be a hint of rubbing. The coin is deeply toned a variegated iridescent spectrum of colors, so it is impossible to determine precisely the condition of the surface. Suffice it to say that the piece does present a very pleasing appearance and is one of the finest we have ever seen of this early date.

Obtained by T. Harrison Garrett from the Aulick Collection.



1555 **1865 Choice Proof**. Another spectacular coin. A pristine, uncleaned early piece with iridescent toning. The obverse, when held at an angle to the light, displays champagne and claret toning with just a hint of gunmetal blue around the border. The reverse is champagne colored (Dom Perignon?). If a finer 1865 Proof silver three-cent piece exists, we have not seen or heard of it in nearly three decades of numismatic experience.

Obtained by T. Harrison Garrett from the W. Foster Ely Collection. Ely, from Elyria, Ohio, obtained most of his Proof coins directly from the United States Mint at the time of issue. He was the source for many early Proofs, including gold, which were acquired by T. Harrison Garrett.



(See Color Photo)

1552 **1859 Choice Proof**. A splendid "superb" coin of a quality which could not be excelled, even in theory. Light gray toning mingled with iridescent hues, primarily tinges of magenta on the obverse and light blue on the reverse.

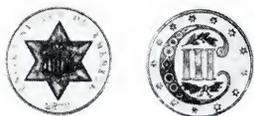
Important as the first issue of the 1859-1873 type 3 design. Walter Breen estimates that perhaps 60 to 75 pieces were originally minted and goes on to say that "many of these have been cleaned, some drastically." The present coin is a happy exception and is in pristine condition. A prize for the cabinet of the connoisseur.

Obtained by T. Harrison Garrett from the Aulick Collection.



1556 **1866 Choice Proof**. Another gem piece which in this condition is as rare as proverbial hen's teeth. The obverse is light mottled gray with iridescent hints. The reverse is a lovely mixture of lilac and gunmetal blue. Another item for the connoisseur. Actually, this description could be applied to virtually everything in the Garrett Collection — for T. Harrison Garrett himself was once described as "the ultimate connoisseur," and the coins have remained intact since his period of collecting activity a century ago.

Obtained by T. Harrison Garrett from an Edward Cogan auction sale, December 20, 1877.



1557 **1873 Choice Proof.** Last year of the series. One of just 600 pieces minted. Of added importance as a "proof-only" issue; no examples of 1873 silver three-cent pieces were made for circulation.

The present example is another in a line of breathtakingly beautiful pieces. The obverse is toned a deep wine color with hints of dark blue. The reverse is almost entirely light gunmetal blue.

Obtained by T. Harrison Garrett from Bangs & Co., March 11, 1880.

upper 10 percent of its "class" of the surviving Proofs of this year.

Obtained by T. Harrison Garrett from Edouard Frossard's 26th sale.



1560 **1874 Choice Brilliant Proof.** A splendid example of its type. What more can be said?

Obtained by T. Harrison Garrett from Edouard Frossard's 26th sale.

## Nickel Five-Cent Pieces

The following offering of nickel five-cent pieces includes many coins which were part of T. Harrison Garrett's holdings in the 19th century, to which were added later pieces acquired by Robert Garrett and John Work Garrett. Additional Proof nickels appear later in the sale as part of original Proof sets offered intact.

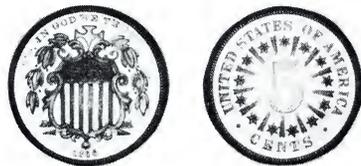


1561 **1876 Choice Brilliant Proof.** A few tiny flyspecks visible under magnification. Another really select piece; one of the finest known of its issue. And, like the others in this elite listing, it has never been subjected to the cleaning process.

Of added interest as a centennial year coin, it was struck in the same year as the fabulous Centennial Exhibition that was held in the city of its origin, Philadelphia.

Obtained by T. Harrison Garrett from Edouard Frossard's 26th sale.

### Magnificent 1866 Proof Shield Nickel



(See Color Photo)

1558 **1866 With rays. Choice Brilliant Proof.** A deeply struck, fully Brilliant example of the first regular-issue Proof of the shield series. Some very light gray toning as acquired over a period of more than a century.

Exceedingly rare in Proof condition, for many 1866 Proof sets were distributed before these coins became available.

Walter Breen estimates that possibly only 175 pieces were originally struck, with another estimate being in the 125 range. Of these "many have been drastically cleaned to the point of dullness or roughness," Breen observes, pointing out the tremendous damage wrought by well-meaning coin owners in recent years who have sought to "improve" the value of coins by making them brighter. Of course, just the opposite effect has occurred. In a way this is beneficial (if indeed it could be beneficial) to pristine specimens such as those offered here, for they are now rarer than ever!

Obtained by T. Harrison Garrett from an Edward Cogan sale on December 20, 1877.

### Rare 1877 Proof Shield Nickel



(See Color Photo)

1562 **1877 Choice Brilliant Proof.** A few microscopic flyspecks here and there, but far, far above average in quality. One of the nicest we have ever seen of this famous issue. *A Guide Book of United States Coins* estimates that just 500 pieces were struck, all Proofs. No 1877 nickels were ever made for circulation. Traditionally the key date of the shield nickel series.

Obtained by T. Harrison Garrett from Edouard Frossard's 26th sale.



1559 **1873 Closed 3. Choice Brilliant Proof.** A few minor flyspecks as are seemingly inevitable on uncleaned coins. Fully Brilliant and mirror-like. A really outstanding example. Certainly in the

Each coin in the Garrett Collection represents more than a piece of money with a stated face value and an additional value as a collector's item. Each represents an actual part of numismatic history, of tradition, and of romance. "You are there" in the 19th century when T. Harrison Garrett acquired many of these pieces. The History of United States Coinage as Illustrated by the Garrett Collection, by Q. David Bowers, available for \$37 postpaid, is your passport to this great numismatic adventure.



1563 1883 Liberty head nickel without CENTS. Choice Brilliant Proof. Second Proof die of the year, without recut S in PLURIBUS. The immense Proof mintage of 5,219 pieces was digested by collectors and speculators who avidly saved this variety in all grades in the anticipation that the mint "mistake" (the omission of CENTS) would make the piece exceedingly valuable. Today, in lower grades the 1883 without-CENTS nickel is one of the most plentiful of all United States coins, exceeded only by many varieties of Morgan dollars from 1878 onward. In Proof condition the piece is moderately scarce. And, there is a strong demand for issues of this type as it is the only year with this reverse design.

*Provenance not known, but possibly obtained from the Philadelphia Mint at the time of issue by T. Harrison Garrett.*



1564 1883 Liberty head nickel with CENTS on reverse. Choice Brilliant Proof.

*Obtained by John Work Garrett from William Hesslein, on February 18, 1920. Hesslein, a Boston dealer, regularly issued mimeographed price lists, and John Work Garrett ordered frequently from them. Additional information concerning Hesslein and other dealers with whom the Garretts did business can be found in The History of United States Coinage as Illustrated by the Garrett Collection, published by the present cataloguer.*



1565 1913 Indian head with buffalo reverse. Type 1. Fine to Very Fine.

*Provenance not known; probably donated to the Garrett Collection cabinet at a much later date by some outside person.*



1566 1916 Choice Brilliant Uncirculated, MS-65, if not finer. Absolutely pristine.

*Provenance not known, but probably obtained by Robert Garrett from Henry Chapman during the year of issue.*



1567 1917 Choice Brilliant Uncirculated with Matte prooflike surfaces, of the quality which has been occasionally offered (especially in recent years, we never heard of any offerings prior to a decade or so ago) as "Matte Proof." Edges sharper than on the usually-seen Uncirculated issues. Fields with a grainy matte-like surface.

*Provenance not known, but undoubtedly obtained by Robert Garrett from Henry Chapman during the year of issue.*

## United States Dimes

*The following offering of United States Dimes contains many scarce, rare, and unusual pieces — including major rarities as well as early issues in high conditions seldom seen in the marketplace.*

*This represents the final serial offering of an early American silver denomination in the Garrett Collection, the half dimes, quarters, half dollars, and dollars having been sold earlier. As such we urge prospective bidders to examine each lot carefully, with the admonition in mind that pieces of this quality, once sold, may not reappear on the market for a long, long time.*

### Beautiful 1796 Dime



*(See Color Photo)*



1568 1796 Choice Uncirculated, MS-65. Exceedingly well struck, with all of the hair strands visible on the obverse and with nearly all of the feathers on the reverse sharply defined (those at the very apex of the curvature of the breast being the only exception). Undoubtedly this piece represented the selection from many, for T. Harrison Garrett would often not own a coin rather than acquire a piece which was less than sharply struck or otherwise desirable.

The obverse is toned a mottled golden color. The reverse is light gold and gray. A piece which has never been cleaned — and, as such, a rarity for this reason alone. Tremendously popular due to its status as the first issue of the ten-cent denomination.

*Provenance not known, but probably obtained by T. Harrison Garrett during the 19th century.*

**1797 16-Star Dime**



*(See Color Photo)*

1569 **1797 16 stars on obverse. Extremely Fine** or better, from a wear viewpoint. However, the surface is pebbly indicating that the piece was either struck on an exceedingly rough planchet or else the coin was subjected to some type of corrosion decades ago. In all probability the coin may never have circulated, for the details of the design are exquisite, including full definition of the eagle's feathers.

Toned an attractive light gray hue with hints of magenta on the left side of the reverse. Deeply struck and perfectly centered.

*Provenance not known, but probably obtained by John Work Garrett during the 1920s.*

**1797 13-Star Dime**



*(See Color Photo)*

1570 **1797 13 stars. Extremely Fine.** 13 stars on the obverse, the second major variety of this year.

It has been said in print numerous times that authorities at the mint contemplated adding one star each time a new state was added to the Union. When the number of stars reached 16, the impracticality of this scheme was realized, and a reversion was made to the original 13. We do not agree with this theory, for star counts do not vary in chronological sequence which matches the admission of states to the Union, but this thought is presented in print enough times that it is worth mentioning here. (Vermont, the 14th state was added to the Union in 1791 — before *any* silver coins were struck, and yet no 14-star silver coins were made during the early 1790s.)

The present coin is toned a pleasing mottled gray. Well struck and well defined. A superior example of its type.

*Obtained by John Work Garrett from S. Hudson Chapman on March 20, 1920.*

**Superb 1798/7 Dime**



*(See Color Photo)*



1571 **1798/7. 13 stars on the reverse. Choice AU-55** with numerous claims to full Uncirculated status. Sharply struck, except for one reverse star. One of the finest known examples of this early issue.

The obverse is in nearly full mint brilliance with light toning

to gray. The reverse is likewise, with a few subtle hints of iridescence. A superb, outstanding coin in all respects. A prize for the type collector as well as the dime specialist.

*Provenance not known, but probably obtained by T. Harrison Garrett in the 19th century.*



1572 **1798/7. 16 stars on the reverse.** Very Fine to Extremely Fine. Exceedingly well struck for the issue, with most details, including minor ones, sharply defined. Separated from a higher grading classification by a myriad of microscopic crisscross

lines on the obverse. Held at arm's length the piece is quite appealing and is ostensibly Extremely Fine or better.

*Obtained by T. Harrison Garrett from Harold P. Newlin on April 28, 1883.*

**Sharp 1800 Dime**



*(See Color Photo)*

1573 **1800 Extremely Fine to AU**, with the reverse being just a hair's breadth from full Uncirculated state. A gorgeous example of this early year. The obverse is toned a mottled gray with hints of gunmetal blue. The reverse is iridescent gold, magenta, and blue. Ample lustre remains on the coin, particularly on the reverse. Sharply struck, well centered, and with all details bold.

*Obtained by T. Harrison Garrett from the Chapman brothers on January 14, 1885.*

**Beautiful 1801 Dime**



*(See Color Photo)*

1574 **1801 Extremely Fine to AU**. Just a whisper away from full Mint State. Indeed, the reverse is nearly fully frosted. The obverse is toned a deep gunmetal blue with hints of magenta. A very attractive coin, and one which many would attribute as full Mint State without fear of reprisal. Perhaps we are being a bit conservative. In any event, the coin speaks for itself and is one of the nicest of its kind to have come on the market.

*Obtained by John Work Garrett from Wayte Raymond in 1920.*



1575 **1802 Good**. Even wear on the obverse and reverse.

*Provenance not known, but probably obtained by John Work Garrett in the 1920s, with the expectation that it would be later replaced by a superior specimen, which apparently never occurred.*

**Desirable 1803 Dime**



1576 **1803 AU** with nearly full mint frost visible, particularly on the reverse. A few microscopic scratches can be seen on the obverse.

The obverse is toned light gray with mottled hints of iridescence. The reverse is light gold and gray with nuances of blue. One of the nicest 1803 dimes we have seen in many years. Elusive in all high grades.

*Provenance not known, but probably obtained by T. Harrison Garrett in the 19th century.*



1577 **1804** With 14 stars on the reverse. Very Fine. Deep gray toning on obverse and reverse with much iridescent blue, yellow, and magenta.

It is interesting to note that this same reverse die was used to strike quarter eagles of like diameter, an instance of one die being used to coin two very different denominations.

**High Grade 1805 Dime**



*(See Color Photo)*

1578 **1805** With four berries on reverse. **Choice AU-55**. Separated from full Mint State by light rubbing, particularly on the obverse. A splendid coin. The obverse is gray with iridescent overtones, primarily of magenta hue. The reverse is light blue, gold, and magenta blending. Extremely well struck.

*Obtained by T. Harrison Garrett from the Chapman brothers on December 13, 1882.*



1579 **1807 Extremely Fine** with claims to AU. Lightly struck around the periphery, particularly on the reverse, as is nearly always the case with dimes (as well as quarters and heraldic eagle half dollars) of this date. From the viewpoint of *actual wear* the piece is undoubtedly AU. The obverse is better struck than usual and displays much detail, particularly in the center. Light gray toning overall with hints of iridescence.

*Obtained by T. Harrison Garrett from the Dr. Edward Maris Collection.*

**Mint State 1809 Dime**



1580 **1809 Uncirculated, MS-60**. Dappled light gray toning on the obverse and reverse. Extremely well struck.

Of importance as the first year of the capped bust design, a motif which extended for many years thereafter.

*Obtained by T. Harrison Garrett from the Britton Collection.*



1581 **1811/09. Overdate. Choice AU-55.** Reverse struck from a shattered die. The obverse and reverse are toned gray with iridescent nuances. Sharply struck and desirable in every respect.

*Provenance not known.*



1582 **1814 Small date. Extremely Fine to AU.** Very sharply struck. Deeply toned gray with some hints of magenta. A sharp strike for its variety.

*Obtained by T. Harrison Garrett from the Britton Collection.*

**Exceptional 1814 Dime**



*(See Color Photo)*

1583 **1814 Large date. Choice Brilliant Uncirculated, MS-65.** Deeply struck, well centered, and sharp in all respects. With full original lustre on obverse and reverse. Light gray toning. A superb coin. One of the highlights among early American silver coins in the Garrett Collection. It is doubtful if a finer specimen does or could exist.

*Obtained by T. Harrison Garrett from the Harold P. Newlin Collection.*



1584 **1820 Large O in date. Choice Extremely Fine.** Abundant traces of mint lustre, particularly on the reverse and in protected areas of the coin's surface. Toned a deep mottled gray with overtones of gold. Sharply struck.

**AN UNPRECEDENTED OFFERING**

*Never before in the annals of American numismatics has such a high-quality collection of territorial and privately-issued gold coins come on the auction market at one time. The Garrett Collection contains many great rarities as well as unique one-of-a-kind issues. Once sold, it is likely that many of these issues will not reappear on the market within your lifetime, indeed if ever.*

**Proof 1821 Dime**



*(See Color Photo)*



1585 **1821 Small date. Choice Proof.** Fully brilliant surfaces with just a whisper of light gray toning.

The obverse has full Proof surface in all areas. The reverse has full Proof surface in most areas, including the all-important area within the shield. There are a few patches of frost, but this is not unusual on very early Proof issues. The variety conforms to that listed on page 42 of Walter Breen's *Encyclopedia of United States and Colonial Proof Coins*, where it is estimated that possibly as many as four exist.

*Obtained by T. Harrison Garrett from the Harold P. Newlin Collection.*

**Uncirculated 1821 Dime**



*(See Color Photo)*

1586 **1821 Large date. Uncirculated, MS-60.** Some claims to MS-65. Exquisitely struck with most details needle-sharp. Attractive light gray toning on the obverse with some traces of gunmetal blue. The reverse is primarily gray, gunmetal blue, and gold in a beautiful mixture. One of the finest known specimens of this issue.



1587 **1822 Choice AU-55.** With nearly all original mint lustre, particularly on the reverse. Pleasing brilliant surfaces just beginning to tone to light gray. Exceedingly well struck. A very sharp specimen of this early issue.



1588 1823/2 Small E's in reverse legend. About Good.



1589 1823/2 Large E's in reverse legend. AU-50. With generous amounts of original mint lustre, particularly in the protected areas. Toned a light gray color.

*Obtained by John Work Garrett from S. Hudson Chapman on December 19, 1919.*



1590 1824/2 Overdate. Choice AU-55. Much original mint lustre still remains. Light gray toning.

*Obtained by John Work Garrett from William Hesslein on February 18, 1920.*



1591 1825 Extremely Fine. Pleasing light mottled gray coloration. Very sharply struck.

*Obtained by John Work Garrett from William Hesslein on December 20, 1919.*

**Mint State 1827 Dime**



*(See Color Photo)*

1592 1827 Choice Uncirculated. A splendid specimen with exceedingly well-defined details in all areas. Really an extraordinary early dime.

The obverse is toned a bluish gray with hints of magenta. The reverse is lilac with overtones of gold.

*Obtained by T. Harrison Garrett from Dr. George Massamore's 19th sale.*

**1828 Large Date Dime**



*(See Color Photo)*

1593 1828 Large date. Choice Uncirculated. Beautiful light gray toning on obverse and reverse, virtually full mint frost, with some iridescent toning. A marvelous specimen of the last year of the larger-diameter coinage.

*Obtained by T. Harrison Garrett from Harold P. Newlin on April 28, 1883.*



1594 1828 Small date. Choice AU-55. Extremely well struck. First issue of the reduced-size coinage.

*Obtained by T. Harrison Garrett from the Harold P. Newlin Collection.*



1595 1829 Small 10c on reverse. Choice AU-55 with suggestions of prooflike surface.

*Obtained by T. Harrison Garrett from the Britton Collection.*



1596 1830/29 Overdate. Choice AU-55. This overdate, first published by Don Taxay in a reference work nearly a decade ago, is quite elusive. Only a few dozen specimens are known to exist, among which this is one of the finest.



1597 1831 Uncirculated, MS-60, or a hair's breadth away. The toning makes it difficult to attribute the grade with certainty, but it is one of the finest to come on the market in recent times. The obverse displays prooflike characteristics and is toned gunmetal blue and gold. The reverse is primarily lilac with hints of blue. Exceedingly sharply struck.

*Obtained by T. Harrison Garrett from the W. Foster Ely Collection.*



1598 **1832 Choice AU-55** with nearly full mint lustre. The reverse appears to be full MS-60 if not finer. An exceedingly beautiful, sharp, and well struck coin.

**Uncirculated 1833 Dime**



*(See Color Photo)*

1599 **1833 Choice Brilliant Uncirculated, MS-65.** Some very slight marks on the obverse should be mentioned. Just beginning to tone a very light gray with some suggestions of gold. Exceedingly sharply struck. One of the finest known examples of this issue.

*Obtained by T. Harrison Garrett from the Britton Collection.*



1600 **1834 Small 4 in date.** Extremely Fine with some claims to AU. The reverse appears to have nearly full original mint lustre. Obverse and reverse are toned a myriad of iridescent colors. Sharply struck.

*Obtained by T. Harrison Garrett from the Britton Collection.*



1601 **1834 Large 4 in date.** AU-50. The reverse appears to have nearly full original lustre. Rubbing is evident on the obverse. Iridescent tones on both surfaces. A close match appearance-wise to the preceding lot.

*Obtained by T. Harrison Garrett from the Britton Collection.*



1602 **1835 Choice AU-55.** Extremely sharply struck with all details well defined. Light brown and iridescent toning on obverse and reverse.

*Obtained by T. Harrison Garrett from the Britton Collection.*



*(See Color Photo)*

1603 **1836 Uncirculated, MS-60.** Primarily light gray toning with freckled surface of brown and gunmetal blue. Sharply struck and very attractive.

*Obtained by John Work Garrett from B. Max Mehl on January 23, 1920.*



*(See Color Photo)*

1604 **1836 Choice Brilliant Uncirculated, MS-65.** Light gray toning just beginning to form. Traces of a minor planchet clip at the upper right. Very well struck. One of the finest 1836 dimes in existence.

*Obtained by T. Harrison Garrett from B. Max Mehl on January 23, 1920. The story of B. Max Mehl, the most colorful professional numismatist of the early 20th century, is told in the book The History of United States Coinage as Illustrated by the Garrett Collection.*



*(See Color Photo)*

1605 **1837 Draped bust type. Uncirculated, MS-60.** The reverse is even finer and would qualify for MS-65 or higher. Very sharply struck. Toned light gray with suggestions of lilac. A superb piece.

*Obtained by T. Harrison Garrett from the Harold P. Newlin Collection.*

**Proof 1837 Liberty Seated Dime**



*(See Color Photo)*

1606 **1837 Proof.** Liberty seated design. Large date. An attractive, sharply struck Proof example. A glass reveals some old hairlines but overall the appearance is quite attractive. Toned an even light gray. With unusually wide rims. One of fewer than two dozen known to exist, some of which are severely impaired.

This piece and other Proofs were struck to observe the new Liberty seated design by Christian Gobrecht. As such the coin is of particular importance and significance.

*Obtained by T. Harrison Garrett from the Harold P. Newlin Collection.*



1607 **1838-O** First issue of the New Orleans Mint. Sharp Extremely Fine. Toned gray with traces of gunmetal blue and gold.

*Obtained by John Work Garrett from William Hesslein on February 18, 1920.*



*(See Color Photo)*

1612 **1841 Drapery at elbow. Choice Brilliant Uncirculated** with mottled golden toning just beginning to form. Sharply struck. A very pleasing example of this early Liberty seated issue.



*(See Color Photo)*

1608 **1838** Liberty seated design. Large stars in field. No drapery at elbow. **Choice Uncirculated MS-65.** Sharply and deeply struck. One of the most exquisite strikings we have ever seen of *any* Liberty seated dime. The obverse is toned a mixture of greenish gold and magenta. The reverse is primarily gunmetal blue and gold. A truly superb piece. A visual feast!



*(See Color Photo)*

1609 **1839** Liberty seated design. Tiny numerals in date. **Choice Uncirculated, MS-65.** Toned a mottled gray coloration. Exceedingly well struck. We have never seen a finer surviving business strike of this year. A classic.

*Obtained by T. Harrison Garrett from Leavitt & Company, December 9, 1878.*



*(See Color Photo)*

1610 **1840 No drapery. Choice Uncirculated, MS-65.** A truly breathtaking, superb coin. Deeply and sharply struck. Light gray toning with gold hues. We have never seen a finer piece and doubt if a finer piece exists. As close to perfection as we have ever seen for a Liberty seated dime of *any* date. Another item for the connoisseur.



1611 **1840** Drapery at elbow. Choice Extremely Fine. Sharply struck. Attractive gray toning with suggestions of iridescence.

**Proof 1846 Dime**

*(See Color Photo)*

1613 **1846 Choice Brilliant Proof.** A few minor hairlines are visible under magnification. A superb specimen of this, one of the rarest of all Liberty seated issues *as a date*. Even rarer, of course, in Proof grade. Walter Breen was able to trace the existence of just seven examples. An extremely important coin for the Liberty seated specialist.

*Provenance not known, but probably obtained by T. Harrison Garrett during the 19th century.*

**Gem 1853 Without Arrows Dime**



*(See Color Photo)*

1614 **1853 Without arrows at date. Choice Uncirculated, MS-65** if not finer. Actually, this comes as close to theoretical perfection (MS-70) as we have ever seen before this issue! Surfaces are fully frosty with mottled dark brown toning. A superb, splendid, magnificent coin.

The 1853 dime is exceedingly rare, for specimens of this issue were worth more for their silver content than their face value indicated, so most were melted prior to release. Today examples are elusive in all grades.



(See Color Photo)

- 1615 **1853 Arrows at date. Choice Uncirculated, MS-65.** Light brownish gray toning with hints of gold. Sharply struck. Exceedingly popular as a type coin to illustrate the 1853-1855 with arrows style. Arrows were placed near the date to indicate a reduction in weight.



- 1616 **1854-O Arrows at date. Extremely Fine.** Mottled gray and dark brown toning.



(See Color Photo)

- 1617 **1856 Small date. Choice Uncirculated.** Another superb, magnificent coin which is just about as close to perfection as exists for the issue. Light gray surfaces with hints of iridescent and blue toning. Sharply struck. A delicacy for the Liberty seated coinage specialist.



(See Color Photo)

- 1618 **1859 Choice Proof.** Attractive brilliant surfaces freckled with gunmetal blue, light brown, and magenta. A superb example.  
*Obtained by John Work Garrett from William Hesslein on March 13, 1920.*



(See Color Photo)

- 1620 **1859-O Choice Uncirculated, MS-65.** Prooflike surface on obverse. Light brown and gold toning. Sharply struck. Truly superb in every way. The finest 1859-O half dime we have ever seen or heard of. Still another prize for the Liberty seated dime specialist.



- 1621 **1860-S** Old style design as used 1858 and earlier with stars on the obverse and UNITED STATES OF AMERICA on the reverse. Beautiful Extremely Fine. Light brownish gray toning. Scarce.

*A Word of Appreciation*

*Bowers and Ruddy expresses appreciation to the many collectors, investors, dealers, and others who have shown interest in the Garrett Collection auction offerings. We are deeply grateful for the confidence you have placed in us.*

*If we can help with any questions concerning the present auction catalog we are at your service. We look forward to your continued interest and participation.*



1622 **1860 Choice Proof.** With gorgeous iridescent toning on obverse and reverse, the most beautiful toning one could ever hope to see on an early silver coin. All the mint records note that 1,000 pieces were struck, we doubt if more than a few dozen survive today in condition equal to the present example.

*Obtained by T. Harrison Garrett from the Aulick Collection.*



1623 **1861 Choice Proof.** Another superb specimen with gorgeous iridescent toning on obverse and reverse. An ideal match for the preceding, and a coin which was obtained from the same source.

*Obtained by T. Harrison Garrett from the Aulick Collection.*



1624 **1865 Choice Proof.** A splendid piece. The obverse is mostly brilliant with mottled orange and claret. The reverse is lilac at the center transcending to gunmetal blue at the border. An unsurpassed specimen of this low mintage issue. Just 500 Proofs were reported struck, and of that number it is doubtful if more than a dozen or two can equal the present coin in quality today.

*Obtained by T. Harrison Garrett from the Aulick Collection.*



1625 **1866 Choice Proof.** The obverse is a greenish gold hue, mottled. The reverse is lilac and gold at the center changing to gunmetal blue at the borders. Beautiful! Only 725 pieces were reported struck, of which probably not more than five percent survived today in preservation equal to this.

*Obtained by T. Harrison Garrett from the Harold P. Newlin Collection.*



1626 **1873 Without arrows. Choice Proof.** First type of the year.

The obverse is primarily bluish gray with hints of gold toward the border. The reverse is almost perfectly colored gunmetal blue. Just 600 Proofs were reported struck.

*Obtained by T. Harrison Garrett from Dr. George W. Massamore's 19th sale.*



*(See Color Photo)*

1627 **1873 Arrows at date. Choice Proof.** Scarce design type struck only in 1873 and 1874, with arrows at date to indicate the authorized weight change. The obverse of the present coin is blue, gray, and gold. The reverse is lilac at the center changing to gunmetal blue at the borders. A splendid example.

*Obtained by T. Harrison Garrett from Dr. George W. Massamore's 19th sale.*



*(See Color Photo)*

1628 **1874 Choice Proof.** With arrows at date as preceding. The obverse is gray with a gunmetal blue periphery. Traces of lilac are at the centers. The reverse is lilac at the center changing to gunmetal blue at the border. A superb example of this scarce and popular coin.

*Obtained by T. Harrison Garrett from the Harold P. Newlin Collection.*



1629 **1875-CC Mintmark within wreath. Sharp Choice AU-55, if not finer.** Deeply toned blue, gold, and dark gray, making it difficult to ascertain the grade precisely. Struck from Comstock Lode silver.



1630 **1876 Proof.** Separated from the Choice category by some light lines on the obverse. The obverse is toned bluish gray with hints of gold. The reverse is lilac at the center and gunmetal blue at the borders. Very attractive overall. Centennial year coin.

*Obtained by T. Harrison Garrett from the John Igo Collection.*

## Twenty-Cent Pieces



- 1631 **1877 Choice Proof.** Dappled gray, gold, magenta toning on the obverse. The reverse is primarily gunmetal blue at the center changing to gold at the borders. Mint records indicate that just 510 Proofs were struck of this issue, the lowest reported mintage of any issue forward of 1870.



- 1632 **1906-D Barber type.** Choice Brilliant Uncirculated, MS-65. Mostly brilliant surfaces with light gold and iridescent toning just beginning to form. The first circulating dime issue of the new Denver Mint, and important for that reason.



- 1633 **1916 Mercury dime.** Choice Brilliant Uncirculated, MS-65. A sharply struck beauty.

*Provenance not known, but probably obtained by Robert Garrett from Henry Chapman during the year of issue.*



- 1634 **1916-S Extremely Fine.**

*Provenance not known. Probably donated to the collection at a later date.*



- 1635 **1918-D Extremely Fine.**

*Provenance not known, probably donated to the collection at a later date.*



- 1636 **1938 Choice Brilliant Proof.** Some light toning.

### Proof 1876 Twenty-Cents



*(See Color Photo)*

- 1637 **1876 Proof.** A few lines are visible under magnification. Toned a deep gray on obverse and reverse with suggestions of gunmetal blue and iridescent color. Sharply struck. Exceedingly popular as a coin for type sets.

*Obtained by T. Harrison Garrett from Bangs & Co. on September 3, 1880.*

### 1877 Proof Twenty-Cent Piece



*(See Color Photo)*

- 1638 **1877 Choice Proof.** The obverse is toned a deep gray with hints of brown. The reverse is lilac at the center changing to gunmetal blue at the borders. Well struck, sharp, and desirable in all respects. A famous issue due to the low recorded mintage of just 510 pieces, all Proofs. No 1877 twenty-cent pieces were made for circulation.

*Obtained by T. Harrison Garrett from Bangs & Co. on September 10, 1880.*



#### The Professional Numismatists Guild

*Bowers and Ruddy Galleries is proud to be a member of the Professional Numismatists Guild, the leading national organization of rare coin dealers. Q. David Bowers was president of the Guild for the 1977-1979 term and was a director of the organization for many years preceding.*

*The nearly 200 members of the Professional Numismatists Guild pledge knowledge, integrity, and responsibility with each transaction. A Professional Numismatists Guild member is a dealer you can trust, a respected authority for numismatic information, a qualified source for numismatic purchases.*

*A free listing of Professional Numismatists Guild member-dealers is available on request from the executive secretary: Paul Koppenhaver, Box 430, Van Nuys, California 91408.*

## Original United States Proof Sets

The following lots consist of original United States copper, nickel, and silver proof sets. Each set has been kept intact since the time of issue.

Only rarely do quality sets of this calibre become available, our last offering in this regard being the Kensington Collection sale held in 1975, five years ago.

### 1879 Proof Set



1639 **1879 Choice Proof set.** Complete set of the Proof copper, nickel, and silver coins issued this year containing the Indian cent, nickel three-cent piece shield nickel, Liberty seated dime, Liberty seated quarter, Liberty seated half dollar, Morgan dollar, and trade dollar. Each coin is select and of

beautiful quality. The toning on the silver pieces ranges from light gray and lilac through iridescent hues to light gold and brown. A beautiful and rare set. (Total: 8 pieces)

Obtained by T. Harrison Garrett from the Philadelphia Mint on September 4, 1879.

### 1880 Proof Set



1640 **1880 Choice Proof Set.** A magnificent, select set containing the Indian cent, nickel three-cent piece, shield nickel, Liberty seated dime, Liberty seated quarter, Liberty seated half dollar, Morgan dollar, and trade dollar. The silver coins are beautifully toned, the result of having been in a cabinet for the past century and never having been cleaned. A tiny carbon spot appears in the field of the trade dollar and is mentioned for accuracy.

Probably no more than a dozen or two sets, if that many, survive today in condition equal to this one. It has been in the Garrett Collection since the very day it arrived from the mint! (Total: 8 pieces)

Obtained by T. Harrison Garrett from the Philadelphia Mint on February 10, 1880.

1889 Proof Set



1641 **1889 Choice Proof set.** Complete with all copper, nickel, and silver issues, including the Indian cent, nickel three-cent piece, Liberty nickel, Liberty seated dime, Liberty seated quarter, Liberty seated half dollar, and Morgan dollar. The

silver coins are beautifully toned with natural iridescent hues as acquired over a long period of years. (Total: 7 pieces)

*Provenance not known, but probably obtained by Robert Garrett from Henry Chapman.*

1891 Proof Set



1642 **1891 Choice Proof set.** Complete copper, nickel, and silver set of the year consisting of the Indian cent, Liberty nickel, Liberty seated dime, Liberty seated quarter, Liberty seated half dollar, and Morgan dollar. The silver pieces are toned with a variety of iridescent colors as acquired over a long period of years. The Indian cent has a tiny carbon mark on the rim. Important as the last year of Liberty seated coinage.

Exceedingly rare. We doubt if more than a dozen or two specimens survive today in condition equal to this. (Total: 6 pieces)

*Provenance not known, but probably obtained by Robert Garrett from Henry Chapman.*

1892 Proof Set



1643 **1892 Choice Proof set.** First year of the Barber design. Contains the Indian cent, Liberty nickel, Barber dime, Barber quarter, Barber half dollar, and Morgan dollar. Each piece is naturally toned a beautiful hue. Really a spectacular set!

(Total: 6 pieces)

*Provenance not known, but probably obtained by Robert Garrett from Henry Chapman.*

1901 Proof Set



1644 **1901 Choice Proof set.** Contains the Indian cent, Liberty nickel, Barber dime, Barber quarter, Barber half dollar, and Morgan dollar. The silver coins are beautifully toned with a variety of colors, predominantly gray and gold. A carbon spot appears on the headdress on the Indian cent. Another ex-

ceedingly important opportunity. (Total: 6 pieces)

*Provenance not known, but probably obtained by Robert Garrett from Henry Chapman.*

1902 Proof Set



1645 **1902 Choice Proof set.** Contains the Indian cent, Liberty nickel, Barber dime, Barber quarter, Barber half dollar, and Morgan dollar. The dime, quarter, and half dollar are toned mottled golden, blue, and other hues. The silver dollar is completely Brilliant, as bright as the day it was minted (and of ex-

ceedingly high quality), and apparently was quickly "dipped" one time. (Total: 6 pieces)

*Provenance not known, but probably obtained by Robert Garrett from Henry Chapman.*

1907 Proof Set



1646 **1907 Choice Proof set.** Contains the Indian cent, Liberty nickel, Barber dime, Barber quarter, and Barber half dollar. Each coin is very attractive. The silver pieces have mottled

gray and gold toning. (Total: 5 pieces)

*Provenance not known, but probably obtained by Robert Garrett from Henry Chapman.*

1908 Proof Set



1647 **1908 Choice Proof set.** Contains the Indian cent, Liberty nickel, Barber dime, Barber quarter, and Barber half dollar. The silver denominations have light mottled original toning as acquired over a long period of years. This and the other sets offered in this catalogue represent a most unusual opportunity

for the connoisseur. Most such original sets were broken up long ago to satisfy the demands of date and type collectors. (Total: 5 pieces)

*Provenance not known, but probably obtained by Robert Garrett from Henry Chapman.*

1909 Proof Set



1648 **1909 Choice Proof set.** Contains the Indian cent, the 1909 V.D.B. Matte Proof cent, the 1909 Lincoln Matte Proof cent, the Liberty nickel, the Barber dime, Barber quarter, and the Barber half dollar. The silver denominations have attractive mottled toning as acquired over a long period of years.

The most important coin in this set is the 1909 V.D.B. cent. Although 420 Matte Proofs were reported to have been coined of this variety, apparently most of these were spent or discarded during the years in which Matte Proofs were not in favor with collectors (who preferred the earlier "Brilliant"

style). In any event, authentic 1909 V.D.B. Matte Proofs today rank among the most elusive of all 20th-century issues. We doubt if more than 100 genuine Matte Proofs exist. Most so-called "Matte Proofs" of this variety submitted to us for authentication in our office through our consultancy with the American Numismatic Association Certification Service are not Matte Proofs at all but, rather, are regular Uncirculated coins. (Total: 7 pieces)

*Provenance not known, but probably obtained by Robert Garrett from Henry Chapman.*

1910 Proof Set



1649 **1910 Choice Proof set.** Contains the Matte Proof cent, and Brilliant Proofs of the Liberty nickel, Barber dime, Barber quarter, and Barber half dollar. The cent is deeply toned. The three silver coins have attractive original toning, mainly mottled gold and lilac. Very beautiful and very rare. (Total: 5 pieces)

*Obtained by Robert Garrett from Henry Chapman on December 13, 1910. Chapman acted as agent for Robert Garrett and acquired the set directly from the mint at the time of issue.*

1911 Proof Set



1650 **1911 Choice Proof set.** Contains the Matte Proof cent, and Brilliant Proofs of the Liberty nickel, Barber dime, Barber quarter, and Barber half dollar. The silver coins have attractive mottled toning as acquired over a long period of years. A very rare and desirable group. (Total: 5 pieces)

*Obtained by Robert Garrett from Henry Chapman on December 15, 1911. Chapman acted as agent for Robert Garrett and acquired the set directly from the mint at the time of issue.*

1912 Proof Set



1651 **1912 Choice Proof set.** Contains the Matte Proof cent as well as Brilliant Proof examples of the Liberty nickel, Barber dime, Barber quarter, and Barber half dollar. The cent is toned a rainbow of colors. The silver denominations have mottled toning of brown, gold, and other hues. Rare and desirable, as are all

of the other sets offered here. (Total: 5 pieces)

*Obtained by Robert Garrett from Henry Chapman on May 7, 1912. Chapman acted as agent for Robert Garrett and acquired the set directly from the mint at the time of issue.*

1913 Proof Set



1652 **1913 Choice Proof set.** Contains the Matte Proof Lincoln cent, two varieties of Matte Proof buffalo nickels, and Brilliant Proof examples of the Barber dime, Barber quarter, and Barber half dollar. Numerous carbon flecks are on the cent. The silver coins are toned a variety of attractive colors as acquired over a long period of years. The highlight of this set is the inclusion

of both nickel varieties. Only a few original sets are known to exist, for most were broken up long ago. (Total: 6 pieces)

*Obtained by Robert Garrett from Henry Chapman on January 23, 1913. Chapman acted as agent for Robert Garrett and acquired the set directly from the mint at the time of issue.*

1914 Proof Set



1653 **1914 Choice Proof set.** Contains the Matte Proof cent, Matte Proof nickel, and Brilliant Proof examples of the Barber dime, Barber quarter, and Barber half dollar. The silver coins are attractively toned a variety of mottled hues, primarily golden and brown.

The 1914 cent is of special importance for *A Guide Book of United States Coins* observes that just 380 sets were made (the figure given in that reference for the Proof mintage of the Barber quarter and half dollar). It is not certain that all sets were distributed, for after 1909 interest in Proof coins declined sharply on the part of collectors, mainly because of the inclusion of Matte Proofs for certain denominations. Often at

year's end the mint would have large unsold quantities on hand. Some authorities believe that only a tiny *fraction* of certain Matte Proof mintages of copper, nickel, and gold coins actually were released. While it is our belief that most of the 380 Proof silver coins were released, it is certainly possible that some were held back. In any event the 1914 Proof set remains the lowest mintage regular issue Proof set of the past century. The present offering represents an especially Choice example. (Total: 5 pieces)

*Obtained by Robert Garrett from Henry Chapman on April 2, 1914. Chapman acted as agent for Robert Garrett and acquired the set directly from the mint at the time of issue.*

1915 Proof Set



1654 **1915 Choice Proof set.** Contains the Matte Proof Lincoln cent, Matte Proof buffalo nickel, and Brilliant Proof examples of the Barber dime, quarter, and half dollar. The cent has medium natural toning. The silver coins are toned an attractive array of colors, predominantly gold and gray, as acquired over a long period of years. Another exceedingly rare Proof set. Only 450 were minted, and probably not more than a

dozen or two survive intact at the present time. (Total: 5 pieces)

*Obtained by Robert Garrett from Henry Chapman on November 4, 1915. Chapman acted as agent for Robert Garrett and acquired the set directly from the mint at the time of issue.*

## Eagles

The following group of eagles, or ten dollar gold pieces, ranks as one of the most important groupings of United States gold coins ever offered for unrestricted public auction competition. From the first coin offered, a gem, blazing specimen of the 1795, to the last, a 1915 Matte Proof obtained directly from the mint at the time of issue, quality is the watchword. Most early pieces trace their pedigree to the cabinet of T. Harrison Garrett. Later pieces in most instances were obtained directly from the mint. Particularly outstanding in this latter regard are the 1907-1915 Indian head eagles, including a full run of Matte Proofs.

During the early years of the United States Mint the ten dollar denomination was the highest value produced and thus became an American monetary standard. Not until 1850 did the double eagle appear in circulation. Early eagles of the 1795-1804 years were "work horse" coins and saw extensive use in banking channels and in com-

merce. The purchasing power of a ten-dollar gold piece being what it was, and the hobby of numismatics being undeveloped at the time, virtually all of these pieces went directly into circulation. The survival of a piece such as the 1795 is strictly a matter of chance.

The quality of many of the pieces offered is such that once they are sold it is possible that comparable pieces will not appear on the market during your lifetime. These are indeed numismatic landmarks.

The cataloguer expresses appreciation to David W. Akers who forwarded us advance proof copies of his book United States Gold Coins, An Analysis of Auction Records, Vol. V, Eagles 1795-1933, two months in advance of its regular publication. The Akers' study, a necessary companion to the earlier books published by him in the gold series, furnished much information for the following rarity descriptions.

### Superb Uncirculated 1795 Eagle



(See Color Photo)

1655 **1795 Choice Brilliant Uncirculated, prooflike.** A virtually flawless piece. The finest coin by far we have ever seen of this issue. Well centered, exceedingly well struck, without adjustment marks, and a gem in every respect. We doubt if a finer coin does or *theoretically could* exist! A very exciting coin, one which will surely capture the imagination of connoisseurs.

The obverse of the design, the first American gold coin of this denomination, bears the portrait of Miss Liberty facing to

the right. Ten stars are to the left, and 15 are to the right. The inscription LIBERTY appears above, and the date 1795 is below. The reverse consists of an eagle perched on a palm branch with 12 leaves. In the eagle's beak a wreath is held aloft. The inscription UNITED STATES OF AMERICA surrounds.

One of the most important coins in the Garrett Collection.

Obtained by T. Harrison Garrett from Bangs & Co. on February 28, 1880.

### 1796 Eagle



(See Color Photo)

1656 **1796 AU-50.** Well centered, well struck, and without adjustment marks. Light even wear on obverse and reverse covers what originally was virtually a full Proof surface. An extraordinary striking of this rare issue. David Akers notes that 1796

eagles are about twice as rare as 1795 pieces of the same denomination.

Obtained by T. Harrison Garrett from the Dohrmann Collection.

1797 \$10 With Small Eagle Reverse



(See Color Photo)

1657 1797 With small eagle reverse. AU-50, nearly full prooflike surface. 12 stars to the left, four to the right.

David Akers notes that the 1797 with small eagle reverse is nearly twice as rare as the 1796 and four times as rare as the 1795, making it the most elusive coin of its design type. He further notes that "this is one of the most underrated of the early (1795-1804) eagles."

Obtained by T. Harrison Garrett from W. Elliot Woodward on January 18, 1883. Earlier in the collection of William Sumner Appleton and, before that, in the celebrated cabinet of Joseph J. Mickley.

1797 Heraldic Eagle \$10



(See Color Photo)

1658 1797 Heraldic eagle. Extremely Fine. An exceptionally well struck piece which lacks any significant adjustment marks or other defects. The coin shows light wear. The reverse has ample evidence of original mint frost. Important as the first year of the heraldic eagle design.

Obtained by T. Harrison Garrett from Bangs & Co. on December 19, 1878.

W. Elliot Woodward

Born in Oxford, Maine, in 1825, W. Elliot Woodward opened a drugstore in Roxbury, Massachusetts in 1848. Beginning in the 1850s he developed a coin business. His first auction was held in Boston in 1860, after which time dozens of other sales were catalogued and held. Woodward, having an intellectual curiosity, had many other interests including rare books, antiques, historical studies, and even the restoration of old buildings.

Superb 1798/7 Eagle



(See Color Photo)

1659 1798/7 Overdate. Nine stars left, four stars right. Choice Brilliant Uncirculated, MS-65, but with a myriad of tiny parallel adjustment marks, and some minor handling. Still far and away the finest coin we have ever seen of this design type. As David Akers notes, "most known specimens grade from Very Fine to AU."

One of the most important pieces in the present offering.

Obtained by T. Harrison Garrett from Harold P. Newlin on October 31, 1884.

**Celebrated 1798/7 \$10,  
Seven Stars Left, Six Stars Right**



(See Color Photo)

1660 **1798/7 Overdate. Seven stars left, six stars right.** The classic rarity, and the most elusive major issue, among early eagles of the 1795-1804 years. David Akers was able to trace just 23 auction appearances over a long span of years, a figure which includes multiple offerings of the same coin. Another authority has stated that fewer than a dozen specimens are known to exist in all grades.

The present coin is *incredible* in condition, and is **Choice AU-55** with virtually full prooflike surface on the obverse. The reverse is nearly fully frosted. The strike is bold, deep, and

sharp. There are no adjustment marks of any kind. The coin is well centered. Another "rarest of the rare" issue; a coin which will live forever in the annals of American gold denominations.

*Obtained by T. Harrison Garrett from Harold P. Newlin on October 31, 1884. As correspondence reprinted in The History of United States Coinage as Illustrated by the Garrett Collection indicates, Newlin was a connoisseur. He befriended Garrett and for some curious reason sold Garrett the finest pieces from his cabinet, reserving duplicates in lesser grade for his own use.*

**1799 Eagle**



(See Color Photo)

1661 **1799 Choice AU-55.** An exceedingly sharply struck piece, and probably selected by T. Harrison Garrett for this very reason. High rims on obverse and reverse. Perfectly centered, boldly struck, and without planchet defects. A superior specimen.

*Obtained by T. Harrison Garrett from W. Elliot Woodward on January 18, 1883. Earlier the piece was in the cabinet of William Sumner Appleton and, before that, among the coins owned by pioneer American collector Joseph J. Mickley.*

1662 **1800 AU-50** with some claims to Choice AU-55. Well centered and extremely sharply struck. Nearly full mint lustre on the reverse and ample mint lustre on the obverse. A very pleasing example of this early issue.

*Obtained by T. Harrison Garrett from W. Elliot Woodward on February 28, 1883. Earlier in the Taylor Collection.*

**1801 Eagle**



(See Color Photo)

1663 **1801 AU-50** with some claims to Choice AU-55. Reverse nearly fully frosty. Condition virtually equal to the last. Sharply struck, well centered, and without adjustment marks. A very attractive piece.

*Obtained by T. Harrison Garrett from George W. Cogan on March 17, 1882.*

**1800 Eagle**



(See Color Photo)

1803 Eagle



(See Color Photo)

1664 **1803 Choice AU-55.** Prooflike surfaces on obverse and reverse. Well centered, sharply struck, and well defined in all areas. Without adjustment marks. A prize example of this early date.

*Obtained by T. Harrison Garrett from W. Elliot Woodward on January 18, 1883. Earlier in the cabinets of William Sumner Appleton and Joseph J. Mickley.*

1804 Eagle



(See Color Photo)

1665 **1804 Extremely Fine.** Last of the early (1795-1804) eagles, and one of the rarest issues in that date sequence. The present coin is attractive Extremely Fine. We would classify it higher, AU-50, were it not for two small lines in the obverse field. Well centered, sharply struck, and with all details excellently defined. Some very minor mint-caused adjustment marks are visible in the obverse field to the right.

*Provenance not known, but probably obtained by T. Harrison Garrett during the 19th century.*

1838 Eagle



(See Color Photo)

1666 **1838 Extremely Fine.** Gobrecht's Liberty head style. The first eagle coined after lapse of more than three decades.

The obverse and reverse are exceedingly well struck with excellent definition in all sectors. Under the light wear ample traces of a prooflike surface remain, including within the eagle's shield — indicating that at one time this may have been a special striking.

*Obtained by T. Harrison Garrett from Harold P. Newlin on October 22, 1883.*

1845 Proof Eagle



(See Color Photo)

1667 **1845 Brilliant Proof.** A splendid Proof striking originally produced as part of one of the very few presentation sets issued in that year. Just a few specimens are believed known to exist, including three individual coins traced by Walter Breen, a specimen (which had been hidden for years in a bank vault in England) offered by us at auction two years ago, and the present coin.

The surfaces are fully brilliant. All details are well struck up. Some very light lines occur in the field.

A superb specimen of one of America's greatest gold rarities.

*Provenance not known, but probably obtained by T. Harrison Garrett during the 19th century.*

1860 Proof \$10



(See Color Photo)

1668 **1860 Choice Brilliant Proof.** A splendid coin with a beautiful appearance. Some very minor lines are in the fields, but these are mostly due to die preparation rather than to anything which occurred after the coin was issued.

According to Mint reports, only 50 were struck. It is quite possibly that only a fraction of these ever were released, for Walter Breen and other authorities are only able to trace a few. For example, the Breen reference identifies just six individual specimens, noting that one listing might be a duplicate. Two of these listings are coins permanently impounded in the Smithsonian Institution and the American Numismatic Society. David Akers notes that "no more than ten or eleven Proofs can be accounted for today."

The present coin must surely rank as one of the finest of these. An exceedingly important opportunity for the gold specialist.

*Obtained by T. Harrison Garrett from W. Elliot Woodward on September 5, 1883. Earlier in the collection of W. Foster Ely of Elyria, Ohio. As correspondence reprinted in The History of United States Coinage as Illustrated by the Garrett Collection indicated gold Proofs of this genre were rare a century ago. Today, of course, they are even rarer.*

1865 Proof \$10



(See Color Photo)

1669 **1865 Choice Brilliant Proof.** Although mint records indicate that 25 were struck, a figure which in itself would indicate a great rarity, fewer than ten can be traced with certainty today. David Akers notes that "Proofs are very rare, somewhat rarer than those dated 1862, 1863, or 1864, and only seven or eight are known." Certainly no surviving piece can exceed the one offered here from the standpoint of quality.

The importance of this and other Proof gold rarities offered in the Garrett sale cannot be overstated. First, their rarity alone makes each a landmark. Second, these coins have re-

mained in the same collection for nearly a century, or in some instances of more recent coins, have remained in the same collection since acquired directly from the mint at the time of issue. This is in sharp contrast to certain other pieces in numismatic circulation which have been in and out of many collections over the years.

*Provenance not known, but probably obtained by T. Harrison Garrett during the 19th century possibly from the Ely Collection.*

1866 Proof \$10



(See Color Photo)

1670 **1866 Choice Brilliant Proof.** 30 specimens are reported minted, but fewer than ten of these can be traced with certainty today. Walter Breen enumerates just six coins, not including the one offered here, and notes that at least two are severely impaired and two others are permanently impounded in institutions (the Smithsonian Institution and the American Numismatic Society). Another "rarest of the rare" item

whose importance cannot be stressed too strongly. Once sold, it is possible that no 1866 Proof eagle of comparable quality will appear on the market for many, many years.

*Obtained by T. Harrison Garrett from W. Elliot Woodward on September 5, 1883. Earlier from the collection of W. Foster Ely, who probably obtained it directly from the Philadelphia Mint at the time of issue.*

1873 Proof \$10



(See Color Photo)

1671 **1873 Choice Brilliant Proof.** Closed 3 in date, as found on all Proofs of this example.

Proofs notwithstanding, the 1873 is one of the landmark rarities in the eagle series. David Akers notes that "among Philadelphia Mint Liberty head issues only the 1875 is rarer. There are relatively few known specimens in any condition, perhaps 12 to 15 business strikes and only seven to eight Proofs. The business strikes are all VF or EF (mostly VF), and I have never seen or heard of one that grades AU or Uncirculated."

Among the low population of Proof coins several are permanently impounded and are presumably off the market for all time, including the pieces owned by the Smithsonian Institution and the American Numismatic Society.

Exceedingly rare and important. One of the foremost prizes in the Garrett Collection.

*Obtained by T. Harrison Garrett from W. Elliot Woodward on September 5, 1883. Earlier from the collection of W. Foster Ely, who presumably obtained it from the Philadelphia Mint at the time of issue.*

1874 Proof \$10



(See Color Photo)

1672 **1874 Choice Brilliant Proof.** Here is one of the greatest rarities among all American Proof coins. The mint records state that just 20 pieces were issued, but it is not at all certain that each of these actually reached distribution. David Akers notes that "Proofs of 1874 are extraordinarily rare and appeared at auction less often in my survey than any other Proofs after 1858." Further, he was only able to trace the existence of two — yes, two — Proofs at public auction, the one sold by B. Max Mehl as part of the William Cutler Atwater Collection

sale in 1946 and the piece sold in the King Farouk sale in 1954. Now, more than a quarter century later, another appears on the market. Will this be the last chance to purchase a Choice Proof 1874 eagle in your lifetime? This certainly is an interesting point to ponder.

*Obtained by T. Harrison Garrett from W. Elliot Woodward on September 5, 1883. Earlier in the collection of W. Foster Ely who presumably obtained it from the Philadelphia Mint at the time of issue.*

1876 Proof \$10



(See Color Photo)

1673 **1876 Choice Brilliant Proof.** One of 45 specimens reported coined this year, and one of less than half that number known to exist today. Walter Breen specifically identified six different specimens (not including the piece here), two of which are presently located in the Smithsonian Institution and the Amer-

ican Numismatic Society. David Akers notes that "possibly as many as 15" are known to exist, some of which are undoubtedly impaired.

*Obtained by T. Harrison Garrett from George W. Cogan on March 13, 1882.*

1877 Proof \$10



(See Color Photo)

1674 **1877 Choice Brilliant Proof.** One of just 20 specimens reported struck, and one of just a very few pieces known to exist today. David Akers estimates that only seven or eight pieces exist, two of which are impounded in the Smithsonian Institution and the American Numismatic Society, and at least two others of which are impaired. Here is another coin which

would be impossible to overdescribe from the viewpoint of rarity or desirability.

*Provenance not known, but possibly obtained by T. Harrison Garrett directly from the Philadelphia Mint at the time of issue in 1877.*

1879 Proof \$10



(See Color Photo)

1675 **1879 Choice Brilliant Proof.** One of just 30 specimens reported coined. In this instance the mintage figure probably is quite inaccurate, for apparently fewer than ten pieces totally are known to exist. In this vein David Akers writes that "Proofs of this date are more rare than the mintage would suggest, and they are just as rare as the Proofs of 1877 and 1878." Walter Breen does not enumerate existing items but notes that the issue is "exceedingly rare, seldom offered." David Akers traces the appearance of just five coins at auction over the years, including what possibly might be duplicate listings of the same coin(s).

*Obtained by T. Harrison Garrett from the Philadelphia Mint at the time of issue on September 4, 1879.*

*Special Terms of Sale*

*Be sure to read the special Terms of Sale in the front part of this catalogue. These terms are part of our agreement with The Johns Hopkins University and differ in some instances from our regular Terms of Sale. Also see the important notes concerning grading and condition.*

1880 Proof \$10



(See Color Photo)

1676 **1880 Choice Brilliant Proof.** One of 36 specimens reported minted. As is the case with many eagles in this period, it is exceedingly doubtful whether the entire mintage was distributed. Gold Proofs were not popular, and surviving correspondence from that year indicates that these pieces were truly rarities in their time. David Akers notes that only 10 to 12 are currently accounted for. Several of these are permanently impounded in institutions, and others are impaired. Another remarkable eagle.

*Obtained by T. Harrison Garrett from the Philadelphia Mint at the time of issue, February 1, 1880.*

1891 Proof \$10



(See Color Photo)

1677 **1891 Choice Brilliant Proof.** Although 48 pieces were minted, Walter Breen was only able to trace the existence of seven distinct examples (including impaired pieces and also including pieces permanently impounded in the Smithsonian Institution and the American Numismatic Society). Obviously, a number of pieces from the original mintage were not distributed.

The present specimen is a sharply-struck, fully Brilliant piece but does have a few copper stains, particularly around the periphery. These may be removable (we haven't tried). All in all a very attractive coin.

*Provenance not known, but probably obtained by Robert Garrett from Henry Chapman.*

1892 Proof \$10



(See Color Photo)

1678 **1892 Choice Brilliant Proof.** Although 72 Proofs were reported minted, only a small fraction of that number can be traced with certainty today. Probably fewer than two dozen Proofs, including impaired and permanently impounded specimens, exist, and the figure may be closer to 15 or 20. The presently offered piece must rank high on the list from a quality viewpoint.

*Provenance not known but probably obtained by Robert Garrett from Henry Chapman.*

1901 Proof \$10



(See Color Photo)

1679 **1901 Choice Brilliant Proof.** 85 specimens are reported minted, of which perhaps a quarter to a third exist today. Going back over a period of many years in his study, David Akers was only able to trace the appearance of 15 coins at public auction, including a number of inevitable duplications. Of course, many of these were impaired.

The present coin is quite attractive. A tiny, almost microscopic, discoloration spot appears on the reverse border and was probably caused by a fleck of copper in the alloy.

*Provenance not known, but probably obtained by Robert Garrett from Henry Chapman.*

1902 Proof \$10



(See Color Photo)

1680 **1902 Choice Brilliant Proof.** Of the 113 pieces reported coined perhaps 20 to 30 percent exist today. These are what David Akers designates as the "all Brilliant" type with Proof surface on the high spots as well as on the field. This style is

continued through 1907.

*Provenance not known, but probably obtained by Robert Garrett from Henry Chapman.*

1907 Proof \$10



(See Color Photo)

1681 **1907 Liberty head. Choice Brilliant Proof.** Of the 74 Proof specimens reported coined, perhaps two dozen exist today. The piece offered here is certainly one of the finest of these. Significant as the last coin in the Liberty head series. Beautiful

in every respect.

*Provenance not known, but probably obtained by Robert Garrett from Henry Chapman.*

1907 Wire Edge With Periods \$10



(See Color Photo)

1682 1907 Saint-Gaudens Indian design. Wire edge. Periods before and after legends.

The present coin is a **Choice Uncirculated** example and is one of the finest surviving pieces. Its pedigree is unsurpassed: it was obtained by Robert Garrett from Frank A. Leach, director of the mint.

On February 28, 1908, Henry Chapman furnished Robert Garrett with information concerning the 1907 gold issues. This correspondence is quoted on page 475 of *The History of United States Coinage as Illustrated by the Garrett Collection* and is reprinted herewith:

I wish to give you some information. If you will act quickly upon it I think we will secure for you a couple of coins which are worth large sums. In fact, I have paid \$150 cash for one of them myself. The director of the mint, Mr. Frank A. Leach, at Washington, has in his possession, and is distributing at face value, to collectors or public museums, to the latter he writes me more especially than to the former, special \$10 gold pieces of the Saint-Gaudens design, 1907.

If you will write him and ask him to send you a specimen of the \$10 gold piece, Saint-Gaudens design 1907, from die No. 1 *without any border*, and die No. 2, with a wire or thin edge, you might say to him that you have

been informed that he has a few of these for distribution to collections which are exhibited to the public. I would tell him that your collection is on exhibition at Princeton College and that you would like to have him send you them. Send him \$20 in gold notes and 12c in postage stamps, and I think you will succeed. Do not mention my name or your source of information.

Of the coin without the border, 500 were made, of number 2 only 50 were kept out of several thousand that were minted. The rest were melted.

As he has but a few of the wire edge, which he refuses to let me have a specimen of, I would suggest that you write immediately upon receipt of this. If you can bring to bear any influence of your senator or congressman, it might be well to do so, but I think that it is possible you will get them without bringing anyone else into the matter, which might cause delay. If you succeed in getting them, you are going to get two coins worth \$400 . . .

The low mintage of 500 pieces, the unique edge treatment, and the presence of periods before and after the E PLURIBUS UNUM legend are factors which have combined to make this a classic 20th-century American gold rarity.

*Obtained by Robert Garrett directly from Frank A. Leach, director of the mint, as noted.*

A FEW WORDS OF APPRECIATION

*Bowers & Ruddy Galleries deeply appreciates the confidence that The Johns Hopkins University has placed in us with the unrestricted, unreserved consignment of the Garrett Collection, the most valuable rare coin collection ever to be sold at public auction.*

*We are equally grateful to our thousands of clients around the world have expressed interest in the series of Garrett Collection auctions.*

*We know well that once a Garrett Collection is sold, no other collection will ever appear on the market with a comparable listing of rarities combined with ownership pedigrees dating back over a century in many instances. Numismatic history is being made, and we are proud to be a part of it.*

1907 Rolled Edge With Periods \$10



(See Color Photo)

1683 1907 Saint-Gaudens Indian \$10. Rolled edge, periods. Choice Brilliant Uncirculated, MS-65, if not finer. A truly superb specimen of this rarity.

Following the coinage of 1907 pieces with the wire edge it was determined that the wire edge style was not satisfactory for high-speed coinage production. Accordingly, the rim was modified to the rolled or flat edge as offered here. David Akers notes that 31,551 pieces were struck of the present issue. "After the coins were minted, Mint officials became concerned with possible public criticism of the coins, so virtually the entire mintage was melted. . . . The number saved from the melting pot is unknown, but it probably was on the order of 40 to 50 pieces. Many of them are of very high quality and a number are superb. In addition a few Proofs are also known, perhaps as many as four or five."

Following the production and subsequent destruction of most of this issue, the design was modified to eliminate periods before and after the legend.

The present coin is one of the greatest of all \$10 rarities, and certainly one of the most famous, if not *the* most famous. The present coin was obtained by Robert Garrett from John H. Landis, superintendent of the mint. No finer pedigree can be imagined.

Obtained by Robert Garrett, as noted, from John H. Landis, superintendent of the mint.



1684 1907 Indian. Without periods. Choice Brilliant Uncirculated, MS-65. A superb specimen of the first Saint-Gaudens \$10 made for actual circulation. The type without *In God We Trust* as struck in 1907 and early 1908.

Provenance not known, but probably obtained by Robert Garrett from Henry Chapman, who furnished Robert Garrett with select specimens of current coinage.

1908 Matte Proof \$10



(See Color Photo)

1685 1908 Choice Matte Proof. A superb specimen of this issue. 116 pieces were reported minted, and probably 25 to 35 percent of these survive today — in absolute terms a small number but in relative terms a larger number than survive of certain other Matte Proof issues. The present specimen is beautiful in every respect.

Provenance not known, but probably obtained by Robert Garrett from Henry Chapman who obtained it from the mint.

1909 Roman Finish \$10



(See Color Photo)

1686 1909 Roman finish Proof. Choice. 74 specimens are reported coined, of which perhaps 20 exist today. David Akers was only able to trace the auction appearance of 13 coins over a period of years, including duplicates. Several pieces are permanently impounded in institutions.

Robert Garrett neglected to obtain a 1909 gold Proof set at the time of issue and commissioned Henry Chapman to find him one. Henry Chapman, despite extensive correspondence and advertising, was not able to find one until 1913!

Obtained by Robert Garrett from Henry Chapman on January 23, 1913.

1910 Roman Finish \$10



(See Color Photo)

1687 **1910 Choice Roman finish Proof.** With satin or "Roman" finish as also used in 1909. Although 204 specimens were reported minted, only a few are known to exist today. David Akers could only trace the survival of 15 pieces which appeared in auction sales, including duplicates. It is probably the case that fewer than 20 pieces survive, including coins permanently impounded in museums.

There was nowhere near enough collector interest to sus-

tain a sale of 204 Roman Proofs in 1910, so possibly the figure represents an error — or, at the very least, some inept planning!

*Obtained by Robert Garrett from Henry Chapman on December 10, 1910. Chapman obtained it directly from the mint at the time of issue.*

1911 Matte Proof \$10



(See Color Photo)

1688 **1911 Choice Matte Proof.** 95 specimens were reported minted, of which probably fewer than 20 survive today. Here is another "rarest of the rare" issue. David Akers was able to trace the auction appearance of just 14 pieces, including duplicates. The present piece, obtained from the mint in the year of issue, is unsurpassed in quality. Indeed, the entire offering

of a complete set of Proof eagles from 1908 through 1915 will forever live in the annals of American gold coin literature.

*Obtained by Robert Garrett from Henry Chapman on December 15, 1911. Chapman obtained it directly from the mint at the time of issue. Chapman acted as Garrett's agent for this and other purchases, as noted.*

1912 Matte Proof \$10



(See Color Photo)

1689 **1912 Choice Matte Proof.** 83 specimens minted, of which possibly no more than 15 exist today. In David Akers' survey only 10 specimens turned up at auction over a period of years, including duplications. He notes: "Proofs of this date are extremely rare, and in my opinion are the rarest of the Indian head type. The mintage would not indicate this, but either the Proofs of this year suffered an unusually high attrition rate for some reason or most of the mintage was melted,

because the 1912 appears less often in Proof than any other Indian head. I doubt if more than 15 to 20 specimens can be accounted for today, and *only one* has appeared at auction in over 25 years."

*Obtained by Robert Garrett from Henry Chapman on May 7, 1912. Chapman obtained it directly from the Philadelphia Mint at the time of issue.*

1913 Matte Proof \$10



(See Color Photo)

1690 **1913 Choice Matte Proof.** Of the 71 specimens reported struck, possibly only 20 or so are known today. David Akers was able to trace the appearance of 13 at auction including duplication. None could be finer than the specimen offered here.

*Obtained by Robert Garrett from Henry Chapman on January 23, 1913. Chapman obtained it directly from the Philadelphia Mint at the time of issue.*

1914 Matte Proof \$10



(See Color Photo)

1691 **1914 Choice Matte Proof.** Just 50 specimens were reported minted, of which perhaps just a third exist today. By 1914 interest in Proof coins had dwindled almost to the vanishing point, so to speak. Only 380 silver Proof sets were made, and only 50 gold Proofs were reported struck. It is probable that most of these gold Proofs languished in the mint vaults and were subsequently destroyed. One contemporary article in the cataloguer's possession notes that of an earlier gold Proof set (1909) just five specimens could be accounted for in the hands of collectors, according to a survey taken around this time! Surveys, of course, are seriously subject to omissions — but the point is that even in their own time these

pieces were recognized as great rarities. And yet, there was not a great demand for them, a situation which accelerated the rarity of the issues, for collectors, accustomed to the traditional "Brilliant" finish of earlier (1907 Liberty head and preceding dates) issues, did not like the French-style matte finish. Also a factor, of course, was the high cost of the coins in terms of face value alone. In 1914 the face value of \$10 represented more than the weekly wages of a typical New England textile factory worker, for example.

*Obtained by Robert Garrett from Henry Chapman on September 30, 1914. Chapman obtained it directly from the Philadelphia Mint at the time of issue.*

1915 Matte Proof \$10



(See Color Photo)

1692 **1915 Choice Matte Proof.** Of the 50 specimens reported to have been struck, probably only about 15 exist today. Walter Breen notes that the issue is "extremely rare and that just a few survive. Many are rumored to have been melted in 1916-1917." He was able to trace just a few specimens. The Akers research efforts disclosed 11 pieces, including

duplicates, which surfaced over the years in public auction sales. Another truly "great" eagle.

*Obtained by Robert Garrett from Henry Chapman on November 4, 1915. Chapman obtained it directly from the Philadelphia Mint at the time of issue.*

# NOTES

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NOTES

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collections are sold...

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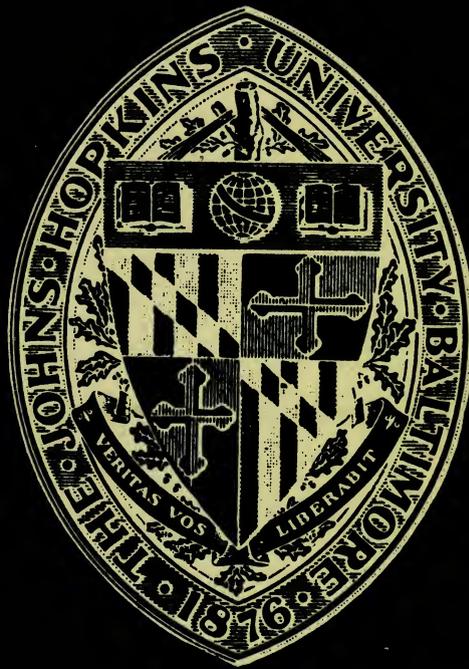
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