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The PRICES REALIZED
Louis E. Eliasberg, Sr.,
Collection

May 20-22, 1996 — New York City

Highest Price Ever Realized for a
Single U.S. Coin at Auction:



\$1,485,000 for 1913 Liberty Nickel

ELIASBERG COLLECTION SETS NEW RECORDS

As anticipated, coins from the Eliasberg Collection crossed the block amidst many oohs, aahs, and outbreaks of applause! Finding new homes were 1,348 lots from the greatest coin collection ever formed, that of Louis E. Eliasberg, Sr. (1896-1976). Beginning his numismatic interest in 1925, Eliasberg, a Baltimore financier, spent the next quarter century acquiring one of each date and mintmark of United States coin ever minted.

From the smallest denomination—the half cent, to the largest—the \$20 gold double eagle, he gathered his collection with care. One by one he acquired rarities as he neared his goal, finally on November 7, 1950, obtaining the last piece needed for completion: the 1873 Carson City silver dime, the only known specimen without arrowheads near the date.

Offered in this sale were the colonials, patterns, territorials and half cents through dimes. Each night brought its own star performers.

The First Night Records Begin to Fall in the Colonial, Patterns and Territorial Series

Starting with Session I the 1787 New York Indian/Excelsior copper coin set a record for an American colonial copper coin realizing \$143,000 (all prices include the 10% buyer's fee). The beautiful 1879 "Schoolgirl" pattern silver dollar went to a new home for \$70,400, followed soon thereafter by a gem 1882 "Shield Earring" pattern dollar at \$85,250, and an 1879 gold "quintuple stella" for \$214,500. Then came a dazzling group of territorial gold coins which saw intense bidding activity and numerous records, highlighted by an 1850 Baldwin & Co. \$10 gold, Kagin-9, which realized \$42,900 and an 1860 Clark, Gruber, & Co. \$20, Kagin-4, which realized \$90,200.

The Second Night

Copper Coins and the 1913 Liberty Head Nickel

On Tuesday, the second night of the sale, applause was

sustained as Greg Roberts, representing Spectrum Numismatics, carried off a dazzling prooflike gem 1796 half cent, variety without pole to cap, for \$506,000, smashing the auction record for any United States copper coin ever to cross the auction block. Within the hour he captured another prize, the finest known 1793 Liberty Cap cent—the only known Mint State example—for a stunning \$319,000!

Star of the sale was the finest known of just five 1913 Liberty Head nickels. A glittering gem Proof of magnificent appearance and awesome aspect, it had been a centerpiece of the Eliasberg Collection when it was exhibited years ago at the Philadelphia Mint, banks, and other places. Louis E. Eliasberg, Sr., did much to share his collection with the public, and when the Smithsonian Institution invited him to show it in its halls, it drew over 1,500,000 visitors to visit coins of rarity and quality not found anywhere else, including many specimens not in the Smithsonian's own National Coin Collection.

On the evening of Tuesday, May 21, Lot 807 came up for bidding. An overflow audience watched and listened as the room became hushed. Dave Bowers called for the opening bid, and \$700,000 was announced. At least six bidder paddles were in the air—an impressive showing which foretold that something quite special would happen in the next few minutes.

\$750,000 and still going! \$800,000 cried the auctioneer! Then from the audience a bidder shouted "One million dollars."

Dave paused for a moment—the bidding was still in progress with other paddles still in the air—and said, "The first million dollar coin, and we are not finished yet. Numismatic history has been made!"

\$1,050,000 was the next bid, then in \$50,000 advances until just two bidders remained, a California numismatist who signaled \$1,300,000, then a Kansas City bidder who received the nod at \$1,350,000.

Going once! Going twice!
Sold to Jay Parrino!

Quick calculations showed that with the 10% buyer's fee the purchase price was \$1,485,000—or nearly 50% more than any other United States coin had ever sold for!

Excitement and applause swept the room, and a recess was called as Jay Parrino, of Kansas City, and his associate, David Krassner, were photographed and congratulated, including an expression of gratitude from the consignor, Richard A. Eliasberg, son of the Louis, Sr.

"We are delighted to own the finest known specimen of America's most famous rarity," Krassner commented. "We will continue in the tradition of the coin and plan to display it so it can be admired by a new generation of numismatists."

Regardless of the future course of the coin hobby and the market, the May 21, 1996, purchase of the gem 1913 Liberty Head nickel will be forever remembered as the first time any coin crossed the magic million mark.

The Third Night The 1873-CC Without Arrows Dime

The third and final session started explosively with a Proof (yes, Proof!) 1851 silver three-cent piece which was bid in furious competition to a breathtaking \$61,600. That done, record after record fell in that series, after which half dimes came up for competition. Among the star attractions were a 1795 V-8 presentation piece at a stunning \$50,600 and an "Unbelievable Gem" 1803 at \$53,900. The superb Mint State 1845-O dime fetched \$90,200, and shortly after a remarkable

Mint State 1860-O brought \$22,000.

Before long, all eyes were focused on Lot 1198, the unique 1873-CC Without Arrows, which opened at \$300,000, and was bid up \$10,000 at a time to \$550,000. The purchaser, Waldo Bolen, had come to the sale especially to buy this coin and had seen it for the first time at the lot display earlier in the day. It found a home that Louis E. Eliasberg would have appreciated, as this is Mr. Bolen's 48th year of being a numismatist.

Another great dramatic moment of the evening was the 1894-S dime, one of nine specimens known, expected to bring in the range of \$100,000 to \$200,000, but which drew bids from all over the room, finally being knocked down to a telephone bidder at \$451,000.

At the conclusion of the sale, the total realization amounted to nearly \$11,598,000 with more to come in April 1997. The second sale, complete from twenty-cent pieces to silver dollars and trade dollars, is currently scheduled to take place in April 1997. Included will be many stellar rarities such as the 1876-CC 20¢ piece; 1827 original and 1873-CC Without Arrows quarter dollars; 1817/4 overdate, 1838-O and 1853 Without Arrows half dollars; the Class I 1804, 1870-S, and other silver dollars; and the fabulous 1884 and 1885 trade dollars, among many other coins. In addition there are a fine collection of United States paper money, many interesting and rare tokens and medals, and a collection of Confederate States of America cents including one in gold. An announcement concerning the availability of catalogues will be made soon.

Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price
1	63800.00	42	9240.00	64	3300.00	86	4620.00	127	2090.00	169	2310.00	210	5280.00	251	5060.00
2	10560.00	43	1760.00	65	7920.00	87	6600.00	128	1540.00	170	4620.00	211	7920.00	252	2860.00
3	7920.00	44	12650.00	66	4180.00	88	6710.00	129	2200.00	171	5280.00	212	4180.00	253	2640.00
4	5940.00	45	935.00	67	1320.00	89	4510.00	130	2860.00	172	6930.00	213	6380.00	254	1760.00
5	4840.00	46	1100.00	68	825.00	90	2420.00	131	1870.00	173	2530.00	214	5280.00	255	2970.00
6	29700.00	47	9460.00	69	990.00	91	154.00	132	5060.00	174	2090.00	215	3740.00	256	4400.00
7	16500.00	48	5720.00	70	2200.00	92	19800.00	133	1870.00	175	2860.00	216	5720.00	257	4070.00
8	4620.00	49	1650.00	71	3630.00	93	467.50	134	1430.00	176	2420.00	217	5500.00	258	2860.00
9	24200.00	50	23100.00	72	440.00	94	440.00	135	1980.00	177	6380.00	218	1980.00	259	3740.00
10	7480.00	51	1980.00	73	9020.00	95	5280.00	136	2750.00	178	3190.00	219	2860.00	260	2750.00
11	5720.00	52	880.00	74	2420.00	96	3410.00	137	1650.00	179	660.00	220	2640.00	261	7040.00
12	5280.00	53	4840.00	75	36300.00	97	330.00	138	2530.00	180	2310.00	221	2310.00	262	2530.00
13	4840.00	54	1980.00	76	1540.00	98	412.50	139	2310.00	181	3190.00	222	4620.00	263	2860.00
14	1540.00	55	8580.00	77	275.00	99	220.00	140	1320.00	182	8800.00	223	5280.00	264	2750.00
15	9680.00	56	66000.00	78	13750.00	100	1650.00	141	3630.00	183	3960.00	224	2310.00	265	2860.00
16	5720.00	57	9900.00	79	3850.00	101	1595.00	142	2200.00	184	4620.00	225	4840.00	266	3740.00
17	3080.00	58	143000.00	80	165.00	102	1980.00	143	3080.00	185	2860.00	226	1650.00	267	4620.00
18	25300.00	59	6600.00	81	357.50	103	37400.00	144	3740.00	186	2640.00	227	4620.00	268	3960.00
19	17600.00					104	12650.00	145	2970.00	187	1540.00	228	9240.00	269	3300.00
20	17600.00					105	1760.00	146	2200.00	188	3410.00	229	30800.00	270	7260.00
21	4840.00					106	1320.00	147	2530.00	189	3960.00	230	5060.00	271	5060.00
22	605.00					107	2750.00	148	5500.00	190	3740.00	231	6380.00	272	9680.00
23	1100.00					108	1650.00	149	1980.00	191	5940.00	232	15400.00	273	5060.00
24	880.00					109	3080.00	150	2860.00	192	2420.00	233	7920.00	274	10120.00
25	2310.00					110	3410.00	151	1650.00	193	4620.00	234	19800.00	275	12650.00
26	1980.00					111	4400.00	152	4180.00	194	4400.00	235	4290.00	276	7920.00
27	1540.00					112	2090.00	153	2420.00	195	1980.00	236	4400.00	277	4070.00
28	715.00					113	2530.00	154	3520.00	196	2090.00	237	10780.00	278	4620.00
29	1100.00					114	2860.00	155	2750.00	197	1980.00	238	3080.00	279	14850.00
30	1760.00					115	2420.00	156	2530.00	198	1320.00	239	1650.00	280	5280.00
31	825.00					116	1100.00	157	3190.00	199	3960.00	240	3190.00	281	15400.00
32	715.00					117	3465.00	158	3630.00	200	3630.00	241	2530.00	282	16500.00
33	1540.00					118	1430.00	159	2200.00	201	2860.00	242	1650.00	283	25300.00
34	1320.00					119	1320.00	160	2640.00	202	2310.00	243	2420.00	284	10340.00
35	880.00					120	880.00	161	1430.00	203	3410.00	244	1760.00	285	5720.00
36	715.00					121	3300.00	162	1430.00	204	1980.00	245	3850.00	286	3410.00
37	247.50					122	2420.00	164	5500.00	205	3850.00	246	1650.00	287	5720.00
38	715.00					123	3410.00	165	2970.00	206	4180.00	247	2970.00	288	70400.00
39	1045.00					124	7920.00	166	3850.00	207	4180.00	248	4070.00	289	14300.00
40	880.00					125	1980.00	167	6820.00	208	5720.00	249	5720.00	290	2310.00
41	880.00					126	2310.00	168	3740.00	209	10120.00	250	3520.00	291	12100.00



Lot 58
Rare 1873 Indian/Excelsior
copper realized \$143,000.

Prices realized include the 10% buyers fee—Lots omitted represent unsold lots known to us as of the sale date.

Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price
292	4400.00	351	10560.00	416	4620.00	492	34100.00	 <p>Lot 490 The 1793 Liberty Cap Large Cent realized \$319,000</p>				684	1870.00	747	770.00
293	1320.00	352	23650.00	417	715.00	493	14300.00					685	165.00	748	1100.00
294	7700.00	353	42900.00	418	2200.00	494	825.00					686	522.50	749	3300.00
295	12100.00	354	15400.00	419	2640.00	495	2750.00					687	467.50	750	1045.00
296	85250.00	355	31900.00	420	3520.00	496	20900.00					688	1980.00	751	715.00
297	8140.00	356	5720.00	421	3300.00	497	5720.00					689	522.50	752	7040.00
298	12650.00	357	2475.00	422	2970.00	498	2310.00					690	357.50	753	57200.00
299	7920.00	358	5060.00	423	825.00	499	357.50					691	302.50	754	3080.00
300	8800.00	359	2750.00	424	467.50	500	1760.00					692	880.00	755	3300.00
301	7480.00	360	36300.00	425	715.00	501	10450.00					693	220.00	756	2860.00
302	7480.00	361	9900.00	426	3190.00	502	3410.00	694	165.00	757	2750.00				
303	9020.00	362	15950.00	427	2640.00	503	20900.00	695	275.00	758	852.50				
304	7700.00	363	6600.00	428	495.00	504	4840.00	696	3960.00	759	660.00				
305	7700.00	364	4950.00	429	3300.00	505	6380.00	697	286.00	760	1760.00				
306	7920.00	365	3740.00	430	2310.00	506	275.00	698	550.00	761	715.00				
307	7040.00	371	27500.00	431	3410.00	507	19800.00	699	715.00	762	2640.00				
308	18700.00	372	28600.00	432	495.00	508	9900.00	700	412.50	763	2970.00				
309	4400.00	373	3520.00	433	1320.00	509	8800.00	701	330.00	764	6820.00				
310	28600.00	374	11000.00	434	3080.00	510	46200.00	568	247.50	626	440.00	702	550.00	765	1100.00
311	13750.00	375	5280.00	435	9900.00	511	2200.00	569	715.00	627	990.00	703	467.50	766	2310.00
312	9680.00	376	9020.00	436	28600.00	512	176.00	570	1430.00	628	6600.00	704	385.00	767	3300.00
313	214500.00	377	34100.00	437	1430.00	513	2530.00	571	605.00	629	1210.00	705	1045.00	768	935.00
314	16500.00	378	2200.00	438	3960.00	514	880.00	572	4400.00	630	412.50	706	302.50	769	2750.00
315	5720.00	379	2750.00	439	1540.00	515	2970.00	573	605.00	631	935.00	707	220.00	770	2310.00
316	1540.00	380	4840.00	440	4840.00	516	935.00	574	143.00	632	275.00	708	192.50	771	6380.00
317	2530.00	381	3740.00	441	4840.00	517	440.00	575	176.00	633	330.00	709	137.50	772	3080.00
318	42900.00	382	9625.00	442	3960.00	518	4070.00	576	412.50	634	770.00	710	247.50	773	2970.00
319	4840.00	383	5940.00	443	18700.00	519	550.00	577	770.00	635	412.50	711	1870.00	774	1650.00
320	8580.00	384	90200.00	444	10120.00	520	605.00	578	385.00	636	825.00	712	1100.00	775	880.00
321	6380.00	385	19800.00	445	28600.00	521	1540.00	579	1210.00	637	330.00	713	2200.00	776	770.00
322	15950.00	387	110.00	446	6820.00	522	3410.00	580	4620.00	638	330.00	714	1650.00	777	2200.00
323	8360.00	388	308.00	447	3740.00	523	2860.00	581	198.00	639	467.50	715	2200.00	778	2420.00
324	5280.00	389	1210.00	448	2640.00	524	1045.00	582	165.00	640	605.00	716	2090.00	779	1072.50
325	41800.00	390	605.00	449	1980.00	525	605.00	583	5500.00	641	1045.00	717	385.00	780	522.50
326	4620.00	391	1540.00	450	8800.00	526	23100.00	584	990.00	642	1045.00	718	1760.00	781	605.00
327	9900.00	392	4070.00	451	9900.00	527	5170.00	585	357.50	643	1375.00	719	522.50	782	1430.00
328	13200.00	393	13750.00	452	7040.00	528	10120.00	586	242.00	644	1100.00	720	4620.00	783	880.00
329	4400.00	394	38500.00	453	9460.00	529	935.00	587	165.00	645	1430.00	721	2310.00	784	363.00
330	5060.00	395	9240.00	454	9680.00	530	715.00	588	110.00	646	770.00	722	1870.00	785	1430.00
331	8360.00	396	2750.00	455	6380.00	531	1430.00	589	880.00	647	1210.00	723	1540.00	786	1760.00
332	11275.00	397	3300.00	456	6820.00	532	7700.00	590	110.00	648	1430.00	724	935.00	787	440.00
333	18700.00	398	990.00	457	9900.00	533	1870.00	591	2860.00	649	660.00	725	5940.00	788	880.00
334	3300.00	399	18700.00	458	5500.00	534	3300.00	592	1980.00	650	1430.00	726	8140.00	789	825.00
335	2530.00	400	15400.00	459	10560.00	535	15400.00	593	154.00	651	687.50	727	1980.00	790	1320.00
336	4290.00	401	19800.00	460	4620.00	536	2090.00	594	825.00	652	770.00	728	1980.00	791	990.00
337	5500.00	402	15950.00	461	12100.00	537	522.50	595	550.00	653	825.00	729	2200.00	792	1540.00
338	3960.00	403	440.00	462	7480.00	538	3630.00	596	660.00	654	990.00	730	1870.00	793	1760.00
339	40700.00	404	2750.00	463	5720.00	539	357.50	597	770.00	655	522.50	731	825.00	794	1100.00
340	7810.00	405	9350.00	464	7260.00	540	9350.00	598	550.00	656	825.00	732	1540.00	795	1650.00
341	5060.00	406	522.50	465	5060.00	541	3410.00	599	770.00	657	2750.00	733	1540.00	796	1100.00
342	8580.00	407	506000.00	466	26400.00	542	1320.00	600	495.00	658	1265.00	734	715.00	797	1210.00
 <p>Lot 407 The 1796 No Pole half cent realized \$506,000.</p>				467	7700.00	543	605.00	601	385.00	659	1045.00	735	1100.00	798	1320.00
				468	28600.00	544	550.00	602	192.50	660	1650.00	736	2090.00	799	550.00
				469	17600.00	545	1430.00	603	1540.00	661	605.00	737	660.00	800	550.00
				470	7480.00	546	412.50	604	1320.00	662	880.00	738	3960.00	801	660.00
				471	7700.00	547	357.50	605	990.00	663	2090.00	739	880.00	802	467.50
				472	467.50	548	357.50	606	15400.00	664	1320.00	740	715.00	803	1320.00
				473	1430.00	549	275.00	607	2970.00	665	1320.00	741	467.50	804	1100.00
				474	2310.00	550	357.50	608	522.50	666	1320.00	742	770.00	805	2640.00
				475	9460.00	551	1100.00	609	7260.00	667	935.00	743	935.00	806	2860.00
				476	78100.00	552	7920.00	610	6600.00	668	2530.00	744	770.00	807	1485000.00
477	2200.00	553	264.00	611	302.50	669	1870.00	745	935.00	808	412.50				
478	9680.00	554	39600.00	612	1430.00	670	220.00	746	825.00	809	220.00				
479	6380.00	555	9900.00	613	2200.00	671	825.00	 <p>Lot 753 A 1867 With Rays nickel realized a record \$57,200.</p>							
480	8580.00	556	8800.00	614	2090.00	672	1100.00								
481	1430.00	557	247.50	615	660.00	673	1320.00								
482	11550.00	558	412.50	616	605.00	674	715.00								
483	440.00	559	1045.00	617	1540.00	675	357.50								
484	4620.00	560	192.50	618	605.00	676	1980.00								
485	3960.00	561	3520.00	619	522.50	677	825.00								
486	1760.00	562	330.00	620	2530.00	678	330.00								
487	132000.00	563	1430.00	621	660.00	679	715.00								
488	27500.00	564	220.00	622	660.00	680	550.00								
489	13750.00	565	198.00	623	2090.00	681	330.00								
490	319000.00	566	880.00	624	605.00	682	1045.00								
491	27500.00	567	12100.00	625	660.00	683	6820.00								

Prices realized include the 10% buyers fee—Lots omitted represent unsold lots known to us as of the sale date.

Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price		
810	165.00	885	28600.00	946	1980.00	1007	1870.00	1082	40700.00	1157	5060.00	1232	1210.00	1291	2750.00
811	2420.00	886	26400.00	947	1540.00	1008	935.00	1083	11550.00	1158	5720.00	1233	1540.00	1292	2200.00
812	3300.00	887	45100.00	948	3630.00	1009	29700.00	1084	2090.00	1159	880.00	1234	1870.00	1293	880.00
813	1210.00	888	9680.00	949	2750.00	1010	5720.00	1085	13750.00	1160	7040.00	1235	2420.00	1294	3960.00
814	2750.00	889	5060.00	950	22000.00	1011	1210.00	1086	35200.00	1161	467.50	1236	2640.00	1295	3520.00
815	1870.00	890	10340.00	951	522.50	1012	1430.00	1087	1100.00	1162	10780.00	1237	2420.00	1296	2970.00
816	2200.00	891	7480.00	952	550.00	1013	825.00	1088	4400.00	1163	2420.00	1238	1210.00	1297	1760.00
817	2860.00	892	6160.00	953	7260.00	1014	1760.00	1089	26400.00	1164	3960.00	1239	2090.00	1298	3740.00
818	1870.00	893	50600.00	954	4840.00	1015	2420.00	1090	23100.00	1165	3520.00	1240	330.00	1299	5940.00
819	605.00	894	11000.00	955	7260.00	1016	825.00	1091	5720.00	1166	660.00	1241	1100.00	1300	2640.00
820	2090.00	895	28600.00	956	1100.00	1017	797.50	1092	14300.00	1167	5500.00	1242	2090.00	1301	715.00
821	1100.00	896	5500.00	957	1100.00	1018	550.00	1093	6380.00	1168	34100.00	1243	3960.00	1302	4620.00
822	1210.00	897	59400.00	958	440.00	1019	2090.00	1094	8140.00	1169	1760.00	1244	1760.00	1303	1650.00
823	770.00	898	6160.00	959	990.00	1020	605.00	1095	2200.00	1170	22000.00	1245	2860.00	1304	357.50
824	1430.00	899	37400.00	960	13200.00	1021	1100.00	1096	5720.00	1171	1320.00	1246	3960.00	1305	2530.00
825	2090.00	900	3520.00	961	1980.00	1022	467.50	1097	770.00	1172	330.00	1247	3520.00	1306	1650.00
826	3960.00	901	5060.00	962	22000.00	1023	3740.00	1098	1870.00	1173	605.00	1248	2530.00	1307	1210.00
827	550.00	902	1540.00	963	18700.00	1024	338.80	1099	1760.00	1174	14850.00	1249	8800.00	1308	770.00
828	2750.00	903	42900.00	964	1650.00	1025	3190.00	1100	16500.00	1175	1650.00	1250	451000.00	1309	1045.00
829	4620.00	904	1100.00	965	1320.00	1026	605.00	1101	2750.00	1176	5940.00	1251	2915.00	1310	1705.00
830	1430.00	905	53900.00	966	17600.00	1027	3300.00	1102	18700.00	1177	880.00	1252	8140.00	1311	1760.00
831	770.00	906	3300.00	967	11550.00	1028	330.00	1103	8360.00	1178	1430.00	1253	5940.00	1312	2750.00
832	1375.00	907	10780.00	968	19800.00	1029	1210.00	1104	9460.00	1179	5500.00	1254	2200.00	1313	2310.00
833	935.00	908	19800.00	969	4400.00	1030	2860.00	1105	1045.00	1180	3850.00	1255	17600.00	1314	1870.00
834	2090.00	909	330.00	970	2860.00	1031	5390.00	1106	4180.00	1181	467.50	1256	5720.00	1315	1870.00
835	2420.00	910	1210.00	971	605.00	1032	1375.00	1107	825.00	1182	2090.00	1257	2860.00	1316	176.00
836	660.00	911	660.00	972	275.00	1033	1980.00	1108	528.00	1183	880.00	1258	3740.00	1317	605.00
837	3520.00	912	19800.00	973	3080.00	1034	1155.00	1109	10560.00	1184	4400.00	1259	7920.00	1318	16500.00
838	11000.00	913	3740.00	974	715.00	1035	1430.00	1110	1100.00	1185	1430.00	1260	4400.00	1319	275.00
839	302.50	914	3960.00	975	22000.00	1036	715.00	1111	23100.00	1186	5720.00	1261	5720.00	1320	1540.00
840	1980.00					1037	12100.00	1112	2475.00	1187	825.00	1262	4840.00	1321	715.00
841	5280.00					1038	77000.00	1113	880.00	1188	5940.00	1263	6160.00	1322	4180.00
842	275.00					1039	18700.00	1114	13750.00	1189	660.00	1264	11000.00	1323	467.50
843	880.00					1040	83600.00	1115	6380.00	1190	5720.00	1265	4840.00	1324	605.00
844	165.00					1041	8800.00	1116	660.00	1191	550.00	1266	2970.00	1325	605.00
845	5060.00					1042	2200.00	1117	9900.00	1192	9350.00	1267	7920.00	1326	330.00
846	715.00					1043	19800.00	1118	1650.00	1193	6820.00	1268	2530.00	1327	275.00
847	1870.00					1044	30800.00	1119	1980.00	1194	605.00	1269	1650.00	1328	522.50
848	1980.00					1045	10560.00	1120	8580.00	1195	1650.00	1270	2420.00	1329	7480.00
849	275.00					1046	1320.00	1121	2310.00	1196	7700.00	1271	3520.00	1330	1540.00
850	137.50					1047	2200.00	1122	5720.00	1197	715.00				
851	467.50					1048	2750.00	1123	935.00	1198	55000.00				
852	247.50					1049	3960.00	1124	330.00	1199	1265.00				
853	605.00					1050	14850.00	1125	770.00	1200	2530.00				
854	440.00	915	13200.00	976	1815.00	1051	3960.00	1126	2090.00	1201	18150.00				
855	286.00	916	19800.00	977	2640.00	1052	8800.00	1127	990.00	1202	990.00				
856	1980.00	917	4840.00	978	2750.00	1053	23100.00	1128	1320.00	1203	4840.00				
857	770.00	918	1100.00	979	1320.00	1054	12650.00	1129	29700.00	1204	2200.00				
858	1760.00	919	467.50	980	330.00	1055	2640.00	1130	88000.00	1205	357.50				
859	61600.00	920	467.50	981	20900.00	1056	1760.00	1131	15950.00	1206	660.00				
860	6600.00	921	4180.00	982	4070.00	1057	6380.00	1132	90200.00	1207	1320.00				
861	6600.00	922	2200.00	983	3960.00	1058	1210.00	1133	13750.00	1208	495.00				
862	302.50	923	8800.00	984	4840.00	1059	1760.00	1134	13750.00	1209	2090.00				
863	28600.00	924	770.00	985	1540.00	1060	9020.00	1135	715.00	1210	302.50				
864	14850.00	925	880.00	986	1100.00	1061	8140.00	1136	23100.00	1211	1430.00				
865	11550.00	926	7480.00	987	3520.00	1062	4840.00	1137	16500.00	1212	770.00				
866	9460.00	927	220.00	988	18700.00	1063	3850.00	1138	2970.00	1213	1540.00				
867	6820.00	928	15400.00	989	1870.00	1064	1485.00	1139	715.00	1214	1760.00				
868	3300.00	929	275.00	990	3850.00	1065	4400.00	1140	302.50	1215	1430.00				
869	1980.00	930	412.50	991	19800.00	1066	15400.00	1141	2200.00	1216	1210.00				
870	1760.00	931	660.00	992	605.00	1067	3850.00	1142	4620.00	1217	715.00				
871	1320.00	932	2640.00	993	1045.00	1068	29700.00	1143	522.50	1218	522.50				
872	4840.00	933	330.00	994	275.00	1069	990.00	1144	31900.00	1219	5500.00				
873	2090.00	934	10340.00	995	26400.00	1070	5280.00	1145	5940.00	1220	1870.00				
874	3520.00	935	3740.00	996	4620.00	1071	5940.00	1146	4070.00	1221	1760.00				
875	5060.00	936	5280.00	997	5940.00	1072	825.00	1147	11550.00	1222	1430.00				
876	1870.00	937	412.50	998	990.00	1073	10560.00	1148	2420.00	1223	1320.00				
877	1650.00	938	990.00	999	770.00	1074	5500.00	1149	20900.00	1224	1650.00				
878	4620.00	939	10120.00	1000	12100.00	1075	16500.00	1150	2200.00	1225	1210.00				
879	1980.00	940	9350.00	1001	1650.00	1076	19800.00	1151	27500.00	1226	1210.00				
880	1870.00	941	1760.00	1002	4620.00	1077	16500.00	1152	8800.00	1227	770.00				
881	1980.00	942	275.00	1003	357.50	1078	4510.00	1153	1430.00	1228	12650.00				
882	1650.00	943	20900.00	1004	302.50	1079	660.00	1154	3740.00	1229	1650.00				
883	38500.00	944	3850.00	1005	990.00	1080	24200.00	1155	1870.00	1230	13200.00				
884	935.00	945	3410.00	1006	3960.00	1081	8800.00	1156	3850.00	1231	935.00				
												1272	1870.00	1331	115.50
												1273	4840.00	1332	302.50
												1274	5940.00	1333	192.50
												1275	1760.00	1334	1980.00
												1276	2970.00	1335	1100.00
												1277	3190.00	1336	4840.00
												1278	522.50	1337	3300.00
												1279	8360.00	1338	660.00

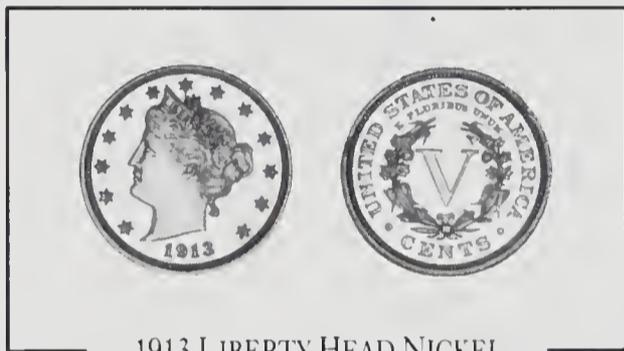
AUCTIONS BY BOWERS AND MERENA, INC.

in cooperation with *Stack's* is pleased to present

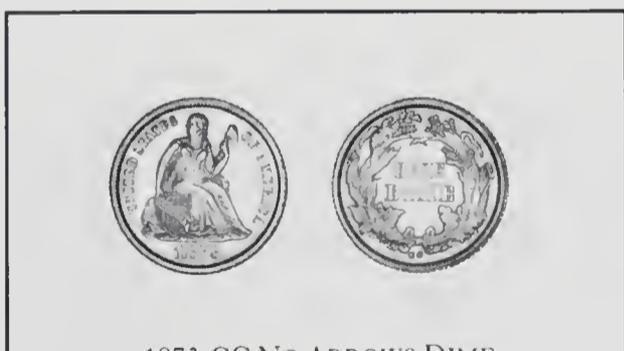
The Magnificent Collection

of

Louis E. Eliasberg, Sr.



1913 LIBERTY HEAD NICKEL
LOT 807



1873-CC NO ARROWS DIME
LOT 1198

May 20-22, 1996

New York City, New York



All coin photographs by Doug Plasencia
of Auctions by Bowers and Merena, Inc.

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Licensed Auctioneers: John S. Babalis (#860160) — Q. David Bowers (#793852) — Raymond N. Merena (#793853)

SESSIONS

Quadrille Ballroom

MONDAY EVENING, MAY 20

6:30 PM Sharp

Colonial, Pattern, and Territorial Gold Coins: Lots 1-393

TUESDAY EVENING, MAY 21

6:30 PM Sharp

United States Half Cents through Nickel Five-Cent Pieces: Lots 394-858

WEDNESDAY EVENING, MAY 22

6:30 PM Sharp

United States Half Dimes and Dimes: Lots 859-1348

LOT PICK-UP

Le Trianon Room

TUESDAY, MAY 21

9:00 AM — 10:30 AM

WEDNESDAY, MAY 22

9:00 AM — 10:30 AM

THURSDAY, MAY 23

9:00 AM — 10:30 AM

LOCATION

St. Moritz Hotel, 50 Central Park South, New York City, New York 10019;
Telephone (212) 755-5800

BOWERS AND MERENA AUCTION SCHEDULE



JUNE 24-25, 1996

New York City, NY
Now accepting consignments!

AUGUST 12, 1996

Rarities Sale
Denver, CO
Now accepting consignments!

SEPTEMBER 30, OCTOBER 1-2, 1996

New York City, NY
Now accepting consignments!

NOVEMBER 14-16, 1996

Baltimore, MD
in conjunction with the Suburban Washington/Baltimore Convention
Now accepting consignments!

MARCH 6-7, 1997

Baltimore, MD
in conjunction with the Suburban Washington/Baltimore Convention
Now accepting consignments!

APRIL 7-9, 1997

New York City
Currently scheduled: The Louis E. Eliasberg, Sr., Collection, Part II!

MAY 29-30, 1997

Los Angeles, CA
Now accepting consignments!

PLUS:

Many more sales in 1997 and onward!

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Box 1224 ♦ Wolfeboro, NH 03894

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LOT VIEWING

Le Trianon Room

THURSDAY, MAY 16

11:00 AM — 7:00 PM

FRIDAY, MAY 17

9:00 AM — 1:00 PM ♦ 2:00 PM — 7:00 PM

SATURDAY, MAY 18

9:00 AM — 1:00 PM ♦ 2:00 PM — 7:00 PM

SUNDAY, MAY 19

9:00 AM — 1:00 PM ♦ 2:00 PM — 7:00 PM

MONDAY, MAY 20

9:00 AM — 1:00 PM ♦ 2:00 PM — 5:00 PM

TUESDAY, MAY 21

9:00 AM — 1:00 PM ♦ 2:00 PM — 5:00 PM

WEDNESDAY, MAY 22

9:00 AM — 1:00 PM ♦ 2:00 PM — 5:00 PM

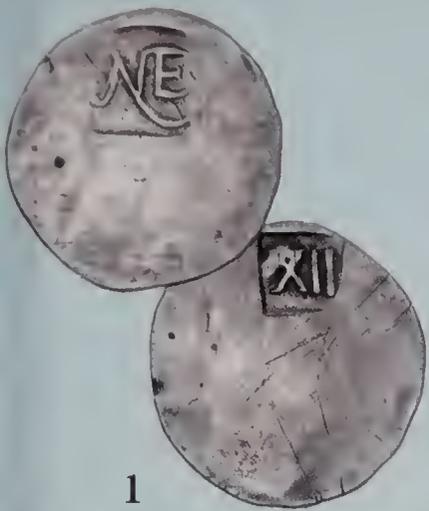
HELPFUL SUGGESTIONS & INFORMATION:

We strongly recommend that our clients who intend to view a large portion of the sale, plan to do so as early in the lot viewing schedule as possible.

Auction Sessions: The sale will be held in the Quadrille Ballroom at the St. Moritz Hotel, 50 Central Park South, New York City, New York 10019

Prices Realized: For prices realized after the sale, call (603) 569-5095, Extension 98. Limit: 10 lots per caller.

COLOR PLATE I



1



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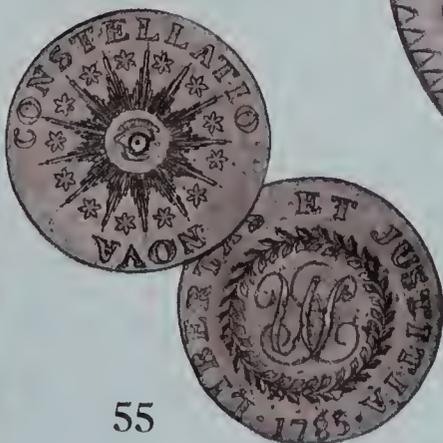
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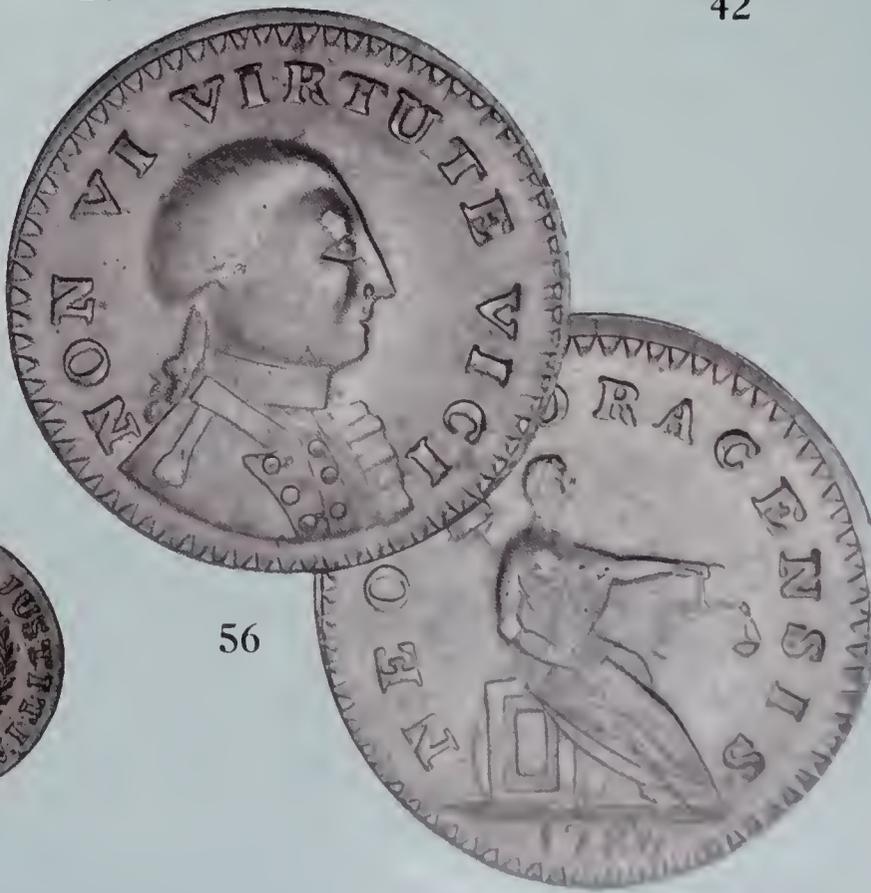
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COLOR PLATE II



57



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63



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75



83



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96



103



104



107



110



121



124



141



148



157



158

COLOR PLATE III



166



167



172



175



176



182



186



194



208



209



210



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214



215



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COLOR PLATE IV



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COLOR PLATE V



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COLOR PLATE VI



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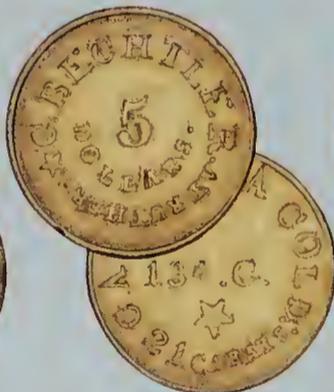
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COLOR PLATE VII



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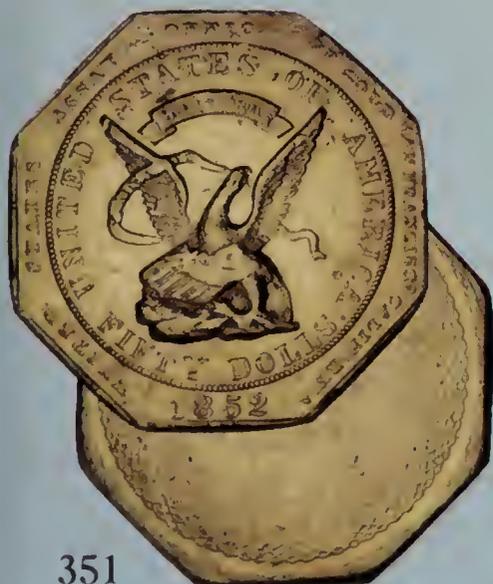
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COLOR PLATE VIII



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362



1855



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1855



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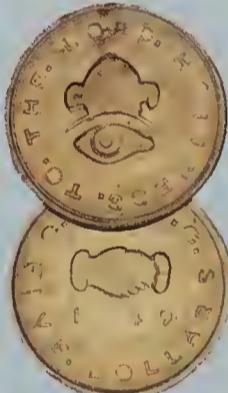
1851



20 D.



372



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COLOR PLATE IX



395 399 400 401 402 405



407 409 411 413 426



427 440 443 444 445 450



451 452 453 454 455 456



457 458 459 460 461 462



463 464 465 466 467 468

COLOR PLATE X



Lot 490
Famous 1793 S-13
Liberty Cap Cent

COLOR PLATE XI



469



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471



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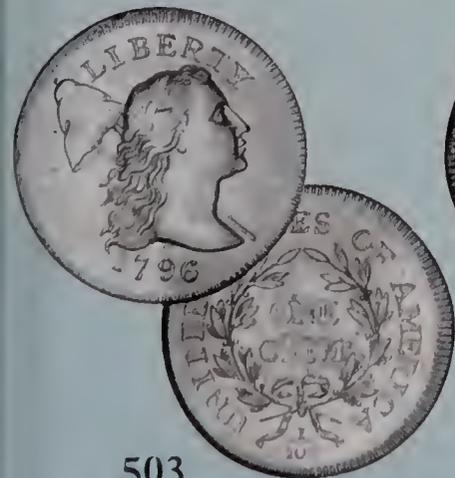
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COLOR PLATE XII



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527



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554



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583



591



592



595



606



609



610



620



628



683



738



753



757



763



764



771



776



777



805



807



814



837



838



840

Lot 807

The Fabulous 1913
Liberty Head Nickel
Finest Known



COLOR PLATE XIV



841



883



885



886



887



889



890



891



893



895



892



894



897



898



899



901



903



905



907



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912



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936



943



950



961



963



966



967



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975



977



987



988



1009



1037



1038



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1040

COLOR PLATE XV



1041



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COLOR PLATE XVI



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1274



1279



1313



1314



1318



1329

COLOR PLATE XVII

Lot 1198
Unique 1873-CC
No Arrows Dime



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Appreciation is extended to the following for the preparation of this catalogue:

The present catalogue descriptions are mainly by Q. David Bowers and Mark Borekardt, plus significant sections by Andrew W. Pollock, III and assistance by Raymond N. Merena, coordinated by Richard A. Bagg and Beth Piper.

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All illustrations are of the actual items being sold.

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READ BEFORE BIDDING!

CHANGES HAVE BEEN MADE WHICH WILL AFFECT ALL BIDDERS.

TERMS OF SALE

All material in this sale is from the Louis E. Eliasberg, Sr., Collection and does not include any other consignments.



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2 A buyer's charge of 10% on each individual lot will be added to all successful bids, which sum will be the purchase price. This buyer's charge will be added to all invoices, without exception. (The amount of the seller's charge and the allocation of the buyer's charge are determined by the consignment contract.)

3 All sales are strictly for cash in United States funds. All remittances must be drawn on United States banks and made payable to "Bowers and Merena/Eliasberg Coin Collection Inc." The auctioneer reserves the right to require full payment in certified bank funds. **Invoices must be paid for promptly upon their receipt in good U.S. funds.** No credit cards will be accepted for auction purchases or deposits. Shipping, handling, postage, private and/or postal insurance, and registration charges will be added for lots delivered by mail. All bidders not furnishing applicable resale permits will be responsible for sales tax as required to be collected under the laws of the state and/or other entity in which the sale is conducted. By bidding in the sale, a successful bidder agrees to be liable for any tax liabilities which may accrue by virtue of the purchase.

4 All lots must be paid for in full prior to delivery without exception. All new bidders will be required to submit a 25% deposit on all bids submitted or an irrevocable letter of credit issued by the bidder's bank to Bowers and Merena, equal to the full amount of any anticipated bidding. Individuals who have participated with us in the past and plan to bid in excess of \$10,000, unless other arrangements have been agreed to with Bowers and Merena, must submit a 25% deposit on any planned bidding amount or an irrevocable letter of credit issued by the bidder's bank equal to the full amount of any anticipated bidding. *Such deposits should be received no later than Thursday, May 16, 1996.* Any unused deposit amount will be refunded within 5 working days following the last day of the sale. In order to establish bidding

limits, we must have an up-to-date pre-registration agreement on file (blank enclosed with this catalogue). *No bidding limit can be established after Thursday, May 16, 1996.* If you have any questions regarding your purchasing plans, be sure to contact our credit department, attention *Don Snyder*. At the sole discretion of Bowers and Merena, we reserve the right to deny participation in any auction if there have been any problems, in our sole opinion, in past or current sales. *Unless other arrangements have been made, all amounts must be paid for within 30 days of the last sale date.* Bowers and Merena reserves the right to impose periodic finance charges at the rate of 1.5% per month (18% per annum) on any unpaid balance not paid within 30 days from the last date of the sale. Any amount not paid will continue to accrue interest charges until fully paid. On any sums unpaid, if the account is referred to any attorney or collection agency for collection, the buyer agrees to pay a 3% charge on the unpaid balance, plus all costs, including attorney's fees, sheriff charges, court costs, with interest accruing on the balance, until fully paid, at the previously specified rate. (The 3% charge will be used to cover certain administrative charges of Bowers and Merena which may be incurred in the collection of this debt.)

5 Title does not pass until lots are paid for in full. It is the responsibility and obligation of the buyer to maintain insurance on any coins in his possession. Risk of loss is on the buyer. By bidding in the sale, the bidder agrees to permit Bowers and Merena to file any financing statement permitted under the Uniform Commercial Code without debtor's signature and to offset any accounts due, whether now or in the future, against funds or collateral in their possession. Any person submitting bids on behalf of a corporation or any other entity agrees to be personally responsible for the transaction. Buyers agree that they shall have no recourse against the consignor for any reason whatsoever.

6 No "buy" or unlimited bids will be accepted. No bids will be accepted from minors. The auctioneer and/or Bowers and Merena reserve the right to open a lot at a reasonable price, to set bidding increments as they shall determine, and to refuse any bid which in the judgment of the auctioneer or Bowers and Merena is believed not to be made in good faith. Bowers and Merena may open bidding on any lot by placing a bid on behalf of the seller. Bowers and Merena may further bid on behalf of the seller, up to the amount of the reserve, by placing successive or consecutive bids for a lot, or by placing bids in response to other bidders.

7 We cannot be responsible for errors in bidding. Please check your bid sheet carefully. Please bid in even dollar increments. All bids not in even dollar amounts, including those increased by 10%, 20%, or 30% (see our special service on the bid sheet), will be rounded off to the lower

CREDIT TERMS:

All lots must be paid for in full prior to delivery, without exception.

FOR BEST ATTENTION:

please submit mail and fax bids by:
**NOON, SATURDAY,
May 18, 1996**

RETURN POLICY:

No lots may be returned for any reason (except authenticity) by mail or floor bidders, including those acting as agents for others.

whole dollar amount. We request that all bid sheets be signed, and we reserve the right to not enter bids which are illegible or on any sheet that has not been signed. Realizing that certain bids may be submitted by fax, telegram, or other means without a signature, we note that in any event, bidding in this auction sale constitutes acceptance by the bidder of all of the Terms of Sale.

8 All items are guaranteed authentic. Authenticity does not refer to grading, attributions, die varieties, pedigrees, or any other adjectival aspect of the coin. Any claims to the contrary must be made in writing, by registered mail within 21 days of the final sale date. The piece in question must be returned by registered, insured mail, in its original sealed holder by June 22, 1996, without exception.

9 Auction sales are not approval sales. Any lot may be examined before bidding. **No lots may be returned for any reason by mail or floor buyers (including those acting as agents for others).** Exceptions will be made only for reason of authenticity under the provisions of Term #8. The auctioneers reserve the right to postpone or cancel the sale without notice, should they in their sole discretion determine that such action is warranted. Any lot may be withdrawn without notice prior to the sale. Neither the auctioneer nor the consignor will have any obligation to the intended bidders as a result of any postponement, cancellation, or withdrawal.

10 Grading is a subjective description that represents the opinion of the cataloguer as to the state of preservation of a particular coin or lot. A split grade, such as Proof-63/65, refers to a coin which in our opinion has a Proof-63 obverse and Proof-65 reverse. "Proof" is used to describe a method of manufacture and is not a grade or condition. All such terms, including adjectival and numerical descriptions of coins and other numismatic items, are the opinion of Bowers and Merena and are not an attribution. No warranty, whether expressed or implied, **including the warranty of merchantability**, is made with respect to such adjectival or numerical descriptions, which can and do vary among experts; nor is any warranty or representation made that any other expert, grading service or other entity will grade a given piece the same as we do; nor is any warranty or representation made that a coin or other numismatic item has not been cleaned, or that the toning of any item is natural, or that there is the absence of any other defect which would render it unsuitable for encapsulation by any grading service or the acceptance by a third party. In general, descriptions are the Bowers and Merena interpretation of standards in the *Photograde* book, with the addition of certain intermediate grades, such as MS-64 and Proof-64, as determined by the opinion of our staff. Q. David Bowers is a minor stockholder in the Professional Coin Grading Service (PCGS).

11 This paragraph is intended to be part of all lot descriptions contained in this catalogue. Bowers and Merena acts as agent for the consignor. Bowers and Merena, or any affiliated person or company, reserves the right to participate as a bidder. The auctioneer, consignor, employees, assignees, and agents for Bowers and Merena or the consignor may bid for his or her own account at this auction and may have information not otherwise available to the public regarding reserves, values or other material facts relating to the articles which are the subject of the auction. When an item is sold to the book, it may be sold, passed, withdrawn, returned to the owner or bought in. The consignor or his agent may bid on

any lot in his own consignment. In the event of a typographical error or attribution error, the cataloguer reserves the right to withdraw any item from the sale without notice, or to correct the error orally at the sale. Term of Sale 13 is applicable to all situations. While every effort will be made to properly enter and execute bids received by mail or by other means, Bowers and Merena assumes no liability for any errors in this regard or failure to enter bids.

12 By placing a bid in this sale, you agree that this transaction shall be construed in accordance with the laws of the State of New Hampshire. Any dispute, claim or controversy (except for non-payment) shall be settled exclusively by binding arbitration under the rules then in effect of the Professional Numismatists Guild, Inc., as if both parties to the dispute were members, at Wolfeboro, New Hampshire, or another suitable location at the option of Bowers and Merena. In the event of non-payment, at its option, Bowers and Merena may refer the matter to the PNG arbitration or elect to proceed judicially, in which case the buyer consents to jurisdiction in the courts of Carroll County, New Hampshire.

13 Concerning the Louis E. Eliasberg, Sr., Collection coins, this term and caveat is an integral part of the agreement binding upon all sale participants in matters and descriptions concerning attributions including but not limited to "Proof" classification, "Pedigrees," and die varieties. What constitutes an early Proof striking and what does not has never been defined with certainty, and opinions vary, often among experts. In the present catalogue we have given the personal opinions of the cataloguers—primarily Q. David Bowers and Mark Bockardt, but with other staff members as consultants from time to time. In still other instances we have cited the opinion of Walter Breen, whose book, *A Coiner's Caviar: Walter Breen's Encyclopedia of U.S. and Colonial Proof Coins, 1722-1989*, and who specifically cited certain Eliasberg pieces offered in the present sale as being in the Proof category. No guaranty or representation of any kind is made, however, that modern grading services or other experts or those giving opinions will agree with the findings of either the present cataloguers or Walter Breen. In each and every instance prospective bidders are to make their own determinations as to whether a coin is a Proof or a business strike.

With regard to pedigrees, these have been gathered using various sources including the Clapp family notebook, plated auction catalogues, and notations, and probably are correct for the vast majority. However, there is always the possibility that a coin was upgraded or exchanged decades ago without a note being made of it, and thus errors may occur (the same is true of virtually any other pedigree listing of coins and is certainly not unique to the present sale), or that the cataloguers' interpretation of the Clapp family notebook, historical auction catalogue plates or descriptions, or other sources was in error. The alternative would be to eliminate pedigrees entirely, thereby assuring complete "accuracy," but much of the historical significance would be gone. As it is, we believe that the pedigree information we have been able to gather will be of great use not only to present bidders but to students for years to come.

With regard to die varieties, various sources have been used, some of which are ambiguous (Valentine on half dimes, published in 1931, is an example) and others which may have been updated in sources not consulted. All attributions to die

FLOOR BIDDER REGISTRATION

will begin one hour before the session at the entrance to the auction room.

ALL BIDDERS

Please refer to paragraph 4 in Terms of Sale.

varieties are thus tentative and are not a warranty or guarantee. Intending bidders are to satisfy themselves before bidding that they are satisfied in every aspect with a given lot. Any changes or corrections made known to the auctioneer prior to the sale will be announced at the sale and will supersede any information in the present catalogue. The present work is arguably the most detailed, descriptive auction catalogue ever published in the general series and will probably be useful as a reference work for years to come. However, like any detailed reference work ever created on any subject, once it reaches wide circulation, additional findings and corrections will probably be made.

SPECIAL SERVICES

14 If you wish to limit your total expenditure, please fill in the maximum amount you wish to spend on the MAXIMUM EXPENDITURE line at the upper portion of your bid sheet. You can then submit bids for amounts up to eight times the amount of the maximum expenditure. This is a personal service and a Bowers and Merena customer representative will personally attend to your bid sheet by bidding from the auction floor, buying lots for your account until your authorized expenditure is reached. While we will do our best in your behalf, due to the speed of the auction sale and the sometimes crowded conditions, we cannot be responsible for failure to execute such a bid properly. Due to the bookkeeping involved, this service is offered only to bidders with maximum expenditures of \$1,000 or more. MAXIMUM EXPENDITURE and ONE LOT ONLY bidding can be combined.

15 Up to five lots may be grouped with brackets for a ONE LOT ONLY purchase, if you wish to purchase only one example of a coin of which several examples appear in the sale. Such lots should be bracketed on your bid sheet. While we will do our best on your behalf, due to the speed of the auction sale and the sometimes crowded conditions, we cannot be responsible for failure to execute such a bid properly.

16 We invite you to take advantage of the optional 10% to 30% increase to help your chance of being a successful bidder. Check the appropriate place on your bid sheet.

17 Bidding in this auction sale constitutes acceptance by the bidder of the foregoing terms of sale.

Please note: Transparent holders in which the auction lots are stored are to facilitate viewing and inspection of the lots and ARE NOT for long-term storage.

SUGGESTIONS FOR MAIL BIDDERS

Bidding in our auctions can be an interesting, enjoyable, and a numismatically rewarding experience. Even if you have been bidding in our sales for many years, you may find that some of the following comments will increase your success. In the event that you wish to ask further questions, phone Cynthia LaCarbonara or Tricia Toepper.

 Mail your bid sheet as early as possible. This is particularly important if you are a new bidder, for it takes us time to check your references. A bid sheet mailed a few days before the sale might not reach us until a week later—at which time the coins will have been sold to others!

 As the sale date draws near, fax us your bids anytime 24 hours a day [our fax number is (603) 569-5319]. Or, telephone your bids to our auction department. Please follow up your phone and fax bids with written confirmation.

 We've found it best to use a work sheet to compile bids. In this way you can check back and forth throughout the catalogue, make changes and revisions, and so on. Then when you've decided on your final bids, enter them on the bid sheet. Try your best to keep the bid sheet neat and clearly understandable, listing the lots in order. Check your bid sheet carefully. You will be responsible for any bids on wrong lots or for the wrong amounts. Please, please be careful!

 Don't bid more than you want to pay! Review your financial circumstances carefully before bidding. There is always the possibility that you may be awarded all of the lots you bid on. If you are awarded lots, you are legally bound to pay for them immediately.

 Please keep current price levels in mind when bidding. While high and low prices sometimes occur, most items sell within market ranges. If a popular coin sells for \$500 on the retail market, chances are not good that a bid of, say, less than \$400 will win it. On the other hand, chances are excellent that a bid in the \$500 to \$700 range will be competitive. There is no harm in bargain hunting, but as your time is valuable (and so is ours), it is most productive if you keep current values in mind while bidding. The higher you bid, the greater your chances are for success. It has been our experience that many people who bid strongly, or check the options to increase bids by an optional 10% to 30%, actually purchase at least some lots below their maximum authorization once the sale takes place.

 Ink is best for writing bids. Pencil tends to blur. If bid changes are necessary, do not write over figures. Instead, cross them out completely and re-enter the bids. Put your telephone number on the bid sheet. This way we can call you if there is a question about a bid.

 No lots may be returned for any reason, except as provided by #8 of the Terms of Sale.

IMPORTANT!

- ◆ Credit cards will not be accepted for auction deposits or payments.
- ◆ The Prices Realized list will be published approximately 30 days after the auction.



A Special Welcome

from Richard A. Eliasberg

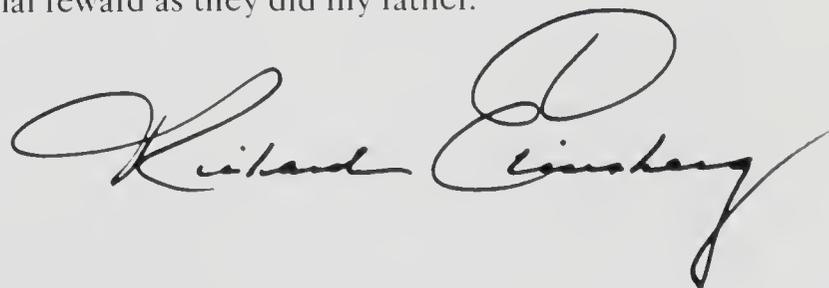
My father has shared with me his great enthusiasm for coins, the joy of collecting and the histories associated with the coins, as well as the thrill of the chase and the accomplishment of capturing the prize. For many years my father was extremely modest in his outstanding accomplishment of completing the only collection of U.S. coins for every denomination, date, and mintmark, and it was only in the twilight of his life that he permitted the pride of accomplishment to show, although he was always ready to “talk coins” with anyone interested.

Our family has been the custodian of this accomplishment, and since the early 1950s the coins have remained untouched until this auction, in their unique original frames which my father designed. Some of the coins were obtained directly from the mints and have remained in only two families (Clapp and Eliasberg) for over 100 years. Only those individuals who are over 65 years of age have had a previous opportunity to obtain some of the rarities. Many of the coins are unique varieties used as reference coins in Walter Breen’s *Encyclopedia* and other books.

I enter into this sale with mixed personal emotions. I have great pride in my father’s accomplishment and my own partial ownership in a unique and rare treasure. However, over the last 20 years, less than half a dozen individuals who could appreciate the Collection have had an opportunity to see it. It is time for individuals, who not only can recognize the coins for their investment value but can appreciate them numismatically, to have an opportunity to enjoy, view, and own these coins.

I have enjoyed working closely with Dave Bowers, Ray Merena, and other members of the Bowers and Merena organization in the preparation of a book detailing the collecting life of my father, *Louis E. Eliasberg, Sr.: King of Coins*, and I selected Auctions by Bowers and Merena, Inc., clearly a “gem Proof-67” auction company, to facilitate the distribution of this collection.

Auctions by Bowers and Merena, Inc., and I thank you for being a part of this truly unique event, and we wish you well in your bids and hope these coins bring you as much pleasure and financial reward as they did my father.



LOUIS E. ELIASBERG, SR.

King of Coins

Information printed here is from Richard A. Eliasberg's recollections of his father, which appear as part of Q. David Bowers' biography Louis E. Eliasberg, Sr.: King of Coins.

Louis E. Eliasberg, Sr., was born on February 12, 1896, in Selma, Alabama, to Adolph Eliasberg and his wife, Hortense R. Schwartz, from Fort Worth, Texas. He had two younger sisters, Joan and Audrey Eliasberg.

The family moved to Atlanta about 1900 and eventually to Baltimore about 1907. Louis assumed the duties of the head of the household when his father died while Louis was still in his early teens. He successfully represented his family's business interests during the settlement of his father's estate which earned him his mother's and sisters' enduring admiration.

In 1919, Louis and others invested \$35,000 in the Capital Service Corporation, took control of the company, and renamed it The Finance Company of America at Baltimore. It became the cornerstone of Louis Eliasberg's other business activities and by the time he retired, the company had grown to a net worth of more than \$10 million and its assets exceeded \$50 million.

Louis Eliasberg met his future wife, Hortense Miller Kahn, a Baltimorean, in the early 1920s, and they were married on June 1, 1927. Louis and Hortense Eliasberg had two children. Louis, Jr., was born in April 1929. Richard was born on December 11, 1931.

Louis Eliasberg had excellent business judgment. Rarely did he become involved in a transaction that was other than profitable. He was not susceptible to hype and was not impressed with a lavish style, whether it was personal or business.

The pleasures of his life were his family, his personal relationships, and the simple things, such as golf, bridge, baseball and fishing. He was unimpressed by pretense of any kind. Coin collecting excited him and awakened his interest in history, events, and the people commemorated on coins and medals. Coins became a historic education to him, and over a period of time he became an expert on American monetary history.

In the mid-1920s Louis became interested in acquiring coins and started collecting them. When Franklin Roosevelt campaigned in 1932 on a platform of *remaining* on the gold standard and then immediately after his inauguration had legislation passed *removing* the United States from the gold standard, Louis never forgot that hypocritical action. Numismatists were one of the few classes of individuals who could legally own gold, which further sparked Louis's interest in collecting

coins, and his enthusiasm grew by leaps and bounds.

In 1949 Louis was successful in acquiring the last gold coin which he was missing (the 1841 quarter eagle), and in 1950 he acquired the last silver coin (the unique 1873-CC Liberty Seated dime without arrows), giving him a complete collection based on the then known dates and mintmarks. As several coins were unique and as each of these coins had sold only a few times over the prior century, this was truly a remarkable accomplishment in the fiercely competitive world of numismatics.

Over the years, with the assistance of a number of coin dealers, he upgraded the quality of the coins in his collection, replacing the lesser quality coins with better condition ones. In addition to the U.S. coin collection, Louis also collected U.S. paper money, colonial pieces, private and pioneer coins, patterns, commemo-



ratives, and some foreign gold and minor coins. The total collection exceeded 10,000 coins.

The first public display of Louis's coins was at the Baltimore National Bank, of which he was then a director, and his coins were exhibited without any reference to him as the collector. He wanted no publicity and was only interested in supporting and promoting the bank. One of the interesting innovations which he developed was to place the coins in revolving stands with separate frames holding the coins so that they could be viewed from both the obverse and reverse sides. Until that time, coins had been displayed flat in cases and could only be viewed from one side or the other.

The *Baltimore Sun* newspaper published an article in April 1951 featuring Louis E. Eliasberg and his coin collection. As a result of this article, and some publicity in the numismatic trade journals, *Life* magazine expressed an interest in writing an article on the collection and sent its photographer to Baltimore to photograph the coins. At the time, these pictures of the coins were the finest that had ever been taken and published. The article appeared in print in April 1953. Thousands of inquiries were sent to *Life* magazine regarding this article, and Louis received about 7,000 letters directly. Unbelievably, he reviewed every letter personally and furnished an answer. *Life* magazine indicated they received more letters on that particular article than on any other except the 1937 article regarding President Franklin D. Roosevelt's efforts to pack the Supreme Court! Louis's accomplishment became so well known that the U.S. Post Office delivered a letter to him that was simply addressed

"King of Coins, U.S.A."

Only near the end of his life did Louis allow himself the luxury of publicly expressing his pride in the accomplishment of completing his collection. His Evergreen House speech of November 9, 1975, at The Johns Hopkins University was given three months before his death.



His Evergreen House speech of November 9, 1975, at The Johns Hopkins University was given three months before his death. He was terminally ill at the time and in great pain, but he had promised to give the talk and give it he did. He could barely stand, but few people in the room knew how sick he really was.

When he became ill with cancer and knew the inevitable outcome, he elected to remain at home and not enter a hospital, so that no heroic efforts would be made to keep him alive. Although some young and foolish men may exhibit great bravery before they have grown wise enough to understand the consequences of what they are doing, Louis Eliasberg on his deathbed showed his courage when he was visited by his very young grandson. Louis knew his end was imminent, and when his grandson hesitated, he said to him, "Come here, son. Death is nothing to be afraid of." Louis died on February 20, 1976.

Although Louis Eliasberg achieved much during his lifetime, probably his most memorable achievement was his hobby and the outstanding accomplishment of doing what no one had ever done before him and probably will never do again: assembling a complete collection of every known date, denomination, and mintmark of United States coins, clearly making him "the King of Coins."

More information on ordering Q. David Bowers' Louis E. Eliasberg, Sr.: King of Coins, can be found on pages 350-351 of this catalogue.



WELCOME TO THE SALE

Q. David Bowers



Q. David Bowers

Welcome to the Sale

With great pleasure I welcome you to the sale of the Louis E. Eliasberg, Sr. Collection of United States coins. In the pages to follow are some of the finest specimens ever to cross the auction block, including great rarities as well as common issues. In a word, the emphasis is on *quality*. Categories

offered include (in order of presentation) the following:

Session I, Monday evening, May 20: Colonial and early American coins, patterns, territorial and private gold.

Session II, Tuesday evening, May 21: Half cents, large cents, small cents, two-cent pieces, nickel three-cent pieces, and nickel five-cent pieces.

Session III, Wednesday evening, May 22: Silver three-cent pieces, half dimes, and dimes.

Formation of the Collection

Louis E. Eliasberg, Sr., began collecting coins about 1925, pursued the hobby casually during the growth years of his finance business, and then in the early 1930s seriously endeavored to assemble a great cabinet. In 1942 through the offices of Stack's he purchased the estate collection of John H. Clapp for \$100,000. This included vast sections acquired by John H.'s father, J.M. Clapp, from the 1880s through the time of J.M.'s death in 1906, among which were purchases from leading dealers and sales of the day. Accordingly, many of the coins offered in this catalogue have been off the market for more than a century and owned by only two families.



Louis E. Eliasberg, Sr., in his Finance Company of America office in a posed photograph. He is looking at one of his Chapman brothers' catalogues.

In the 1940s, as time went on, Louis Eliasberg upgraded pieces, added rarities, and toward the end of the decade determined to attempt what no one had ever done before: to acquire an absolutely complete collection of every date and mintmark in the federal series from 1793 onward. One by one the great rarities were acquired, including significant purchases from B. Max Mehl, especially from his sale of the William C. Atwater Collection (1946), purchase of the finest known 1913 Liberty Head nickel from Eric P. Newman through the agency of the Numismatic Gallery (Abe Kosoff and Abner Kreisberg), the unique 1870-S \$3, and a dazzling parade of others. On November 7, 1950 the goal was attained with the purchase of the only known specimen of the 1873-CC Liberty Seated dime without arrows.

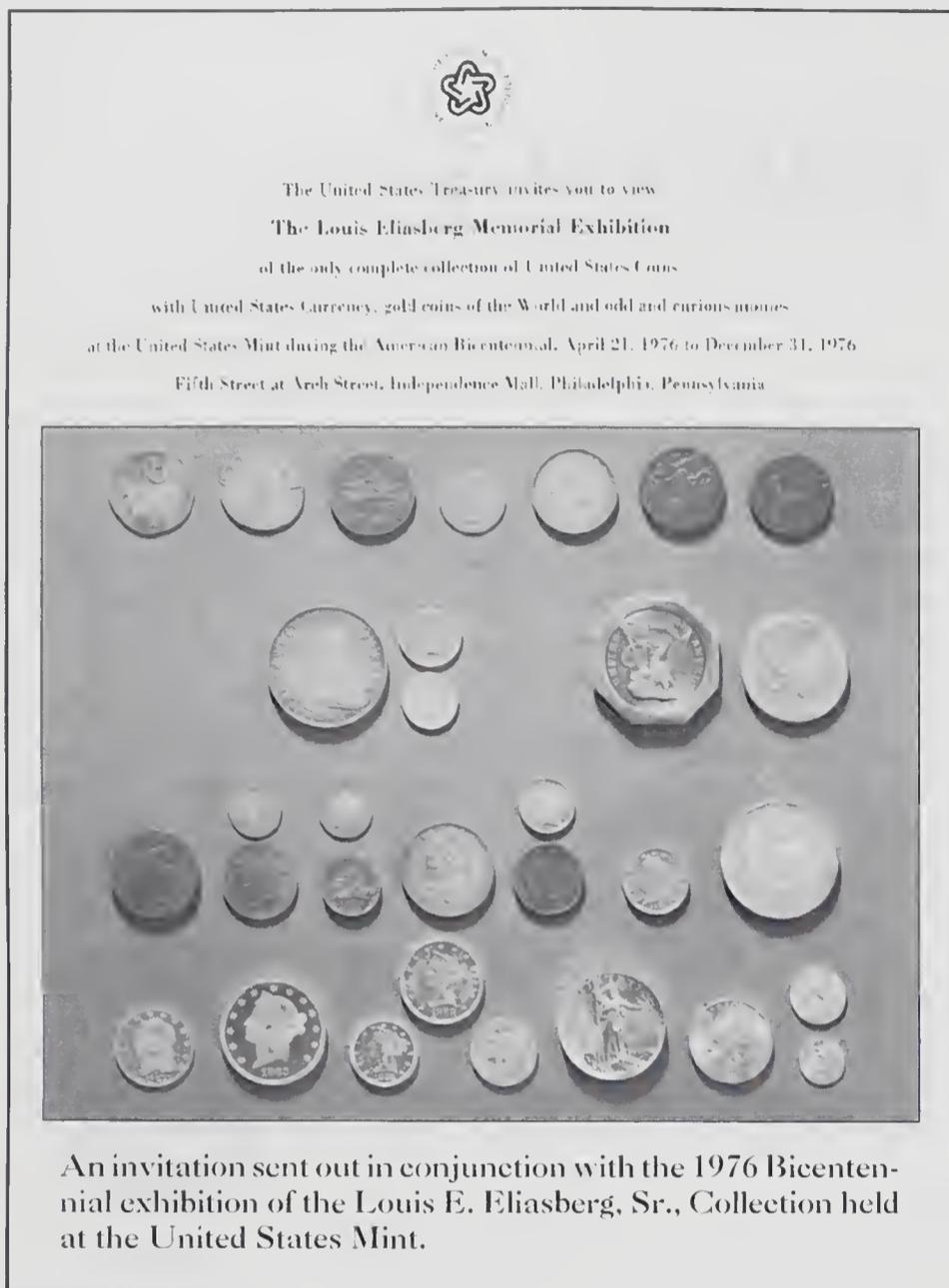
More often than not, when a rarity was acquired it wasn't just *any* example of the issue—if the Baltimore collector had a choice. Instead, virtually always a rarity was among the finest of its kind and in a number of well documented instances—the fabulous 1913

Liberty Head nickel in the present sale and the 1885 trade dollar coming up in the next Eliasberg sale—specimens were the very finest of just a few in existence. And, it is fitting that the unique 1873-CC without-arrows dime needed to complete the collection was and is a dazzling gem of the highest order.

After the collection was completed, it was widely exhibited, including by invitation at the Smithsonian Institution, where it attracted 1.5 million visitors eager to view specimens of rarity and quality, at the Philadelphia Mint in 1976 to help America celebrate the Bicentennial, and elsewhere. Many were the accolades, tributes, awards, and honors bestowed upon Mr. Eliasberg. National magazines such



Unique 1873-CC No Arrows Dime



as *Life* and *Look* printed full-color features on the display, and accounts were carried in many other publications as well.

Reminiscences

The writer has many fond recollections of the late Louis E. Eliasberg, Sr., whom I first met in the 1950s, perhaps at the American Numismatic Association convention in Philadelphia in 1957. My favorite reminiscence involves spending a week in Baltimore in the summer of 1975 when he invited me to come as his guest and together immerse ourselves with his coins and his coin records. He wanted me to discuss my opinion of his rarities and other unusual issues, grading (which had evolved over the years and was continuing to evolve at the time), and market values. Every evening I had dinner with him and his wife Lucille at his private club, when coins would *not* be the topic of conversation—a respite from the day's activities.

In autumn of the same year, after he gave a talk at the Evergreen House on the campus of The Johns Hopkins University in Baltimore, telling how he formed his col-

lection over the years, he rushed to me a transcript and asked if it could be printed in our *Rare Coin Review*, so it would be shared with a wide audience. This we did.

Louis E. Eliasberg, Sr., was a dynamic person who knew what he wanted and set about obtaining it, never afraid to "reach" to pay a record price for a special coin he needed. While minute die varieties were not of great interest to him—for in the era in which he collected, this aspect, so popular today, was not prominent in most series—he was a connoisseur of rarity and quality. In return for my answers to his questions, I listened with rapt attention as he told of his collecting experiences, his joys, his pleasures, and the people he had known over the years.

On the scholarship side, his forte was monetary history. He could tell at length about various pieces of American legislation and how they in particular affected gold and silver, how coins circulated, and more. From my own personal viewpoint—being a long-time professional dealer by the time of our week-long visit in 1975 and having had first-hand acquaintance with just about everyone who considered himself or herself a specialist in die varieties and technical matters—this was very enjoyable. It was refreshing to listen to him declaim about monetary and Mint history, long one of my favorite aspects.

When Louis E. Eliasberg, Sr., passed away on February 20, 1976, the world of coin collecting lost one of its finest members. The exhibit at the Mint in 1976 was posthumous and reflects the sharing of the collection as continued by his two sons, Louis, Jr., and Richard, and their families.

The Collection to a New Generation

The present reader may wonder if Louis E. Eliasberg, Sr., would have sold the collection or what plans he had. The answer is that in 1975 I had detailed discussions of its sale with him, although no decision was reached at the time, nor was it during his life.

In 1982 my firm was selected by Louis, Jr., to auction the gold portion of the Eliasberg estate collection, and this was done in October of the same year in a memorable sale which included every date and mintmark from gold

dollars through double eagles, highlighted by the unique 1870-S \$3 and the only 1822 \$5 in private hands.

In the intervening years I hoped and dreamed that the balance of the United States cabinet would come our way, the latter owned by the younger of Louis, Sr.'s two sons, Richard A. Eliasberg. Auctions by Bowers and Merena, Inc. was selected for this honor in autumn 1995, and since that time my life has been a blur of activity—at first the very enjoyable experience of creating a biography, now in print (I hope you will order a copy if you have not already), *Louis E. Eliasberg, Sr.: King of Coins*. This book details how Mr. Eliasberg began his collection, how his rarities and other properties were acquired, his experiences with other collectors and dealers over a period of time, the sharing of his cabinet with millions of people, and more, including personal reminiscences by his son Richard and the story of his career in banking and finance. In addition, during the research for the book I delved deeply into the formation of the J.M. Clapp Collection in the 19th century, a wonderful experience in itself.

Now, more of the treasures from the greatest collection of United States coins ever formed will go to a new generation of connoisseurs and appreciative buyers. (An announcement about the balance of the Eliasberg Collection coins—from 20-cent pieces through silver dollars and trade dollars plus tokens, paper money, and other specialties—will be made later this year.)

Auction

During the formation of the Louis E. Eliasberg, Sr., Collection and of every other major collection of United States coins ever formed, private as well as institutional, many important acquisitions were made by auction competition. The aforementioned book about Mr. Eliasberg's life contains many commentaries and anecdotes about his auction activities.

Fort Worth, Texas, dealer B. Max Mehl was fond of reprinting this quotation, and over the years auction houses in other fields have cited it as well:

My wish is that my drawings, my prints, my curiosities, my books—in a word, those things of art which have been the joy of my life—shall not be consigned to

the cold tomb of a museum, and subjected to the stupid glance of the careless passer-by; but I require that they shall all be dispersed under the hammer of the auctioneer, so that the pleasure which the acquiring of each one of them has given me shall be given again, in each case, to some inheritor of my own tastes.

—Will of Edmond de Goncourt, 1896

Indeed, the history of numismatics in America is in large part a recitation of rare coin auction sales, the collectors who formed cabinets, and the dealers who sold them. In the process, rare coins of all descriptions have been shared in many ways: by memorializing them in print for future generations of collectors, by studying and photographing them to add to our knowledge of numismatic history, and, of course, to provide specimens for collections and exhibitions being formed.

Many of Louis E. Eliasberg's fondest recollections and warmest memories concerned the thrill of the hunt—his tracking down of a needed rarity by means of auction competition. I like to think he would have enjoyed attending this sale. If he were still alive I am sure he would be in the front row of the auction gallery congratulating the bidders.

Offering the Collection

After Richard A. Eliasberg awarded this section of the collection to us, then came the cataloguing, a truly "Team Bowers and Merena" effort, with everyone on the staff playing a part. Mark Borekardt was my right-hand numismatist and together we carefully evaluated and graded each piece. Attributions were shared among a number of us, including Andrew W. Pollock, III (a technically experienced numismatist if there ever was one), Beth Piper,



Portions of the Louis E. Eliasberg, Sr., Collection in their specially made viewing cases. The coins remained sealed in these cases until they were taken out to be graded and catalogued for this sale. Louis E. Eliasberg, Sr., is shown in the foreground.

and Ray Merena. Dr. Richard A. Bagg, Don Snyder, and others helped with security, packaging, and other arrangements. Jennifer Meers helped with and supervised the printing of the biography and the present catalogue, while Chris Karstedt worked long and hard on publicity and advertising. Our world-class photographer, Douglas Plasencia, took some stunningly beautiful photographs, and many times I found a print so beautiful that I asked Doug to make me a few extras once the present catalogue work was finished. In fact, we're exploring the idea of issuing a limited edition set of enlarged illustrations of certain aspects of the collection, and toward this end your input would be appreciated. We're also considering producing posters to memorialize some of the rarer pieces. However, as the present catalogue goes to press we have all been busy with the work of the sale itself.

In addition to the immense and thoroughly enjoyable efforts by our staff (a listing of whom appears elsewhere), a number of people helped with technical suggestions, comments, and the like, and are credited in the acknowledgments. Further, Dr. Joel Orosz, one of America's best known numismatic historians, created a special essay which will be found in the back of the present catalogue describing legendary collections formed in Baltimore over the years, a city which has had far more than its share of leading numismatists.

Working with Richard A. Eliasberg has been a very gratifying experience. Richard is a gentleman of the highest order who, while not a numismatist, appreciates the rich heritage of the family collection and has carefully conserved and preserved it over the years. The coins have remained in their original frames for over 40 years

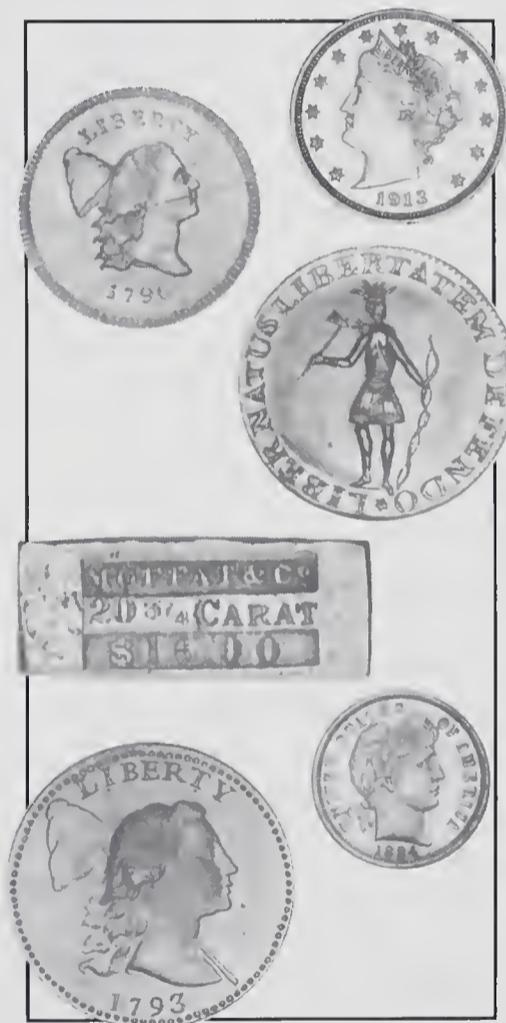
until they were removed to be graded, attributed, and described for this sale. The result is that today the coins are pristine and—in combination with the excellent quality they were originally chosen for—are far above what would normally be found.

Along the way—during the preparation of the book, *Louis E. Eliasberg, Sr.: King of Coins*, and the present catalogue—all of us had a chance to learn much new information. The beginning collector will perhaps skip by some of the notes, but the cataloguers' hope that advanced numismatists will appreciate the care that has been taken to describe in detail certain specimens that have never been closely studied before, imparting in numerous instances information about die details, varieties, engraving styles, etc., that have never before appeared in print in a single publication.

Quite a bit of new historical information has been gathered as well. As recently as 1988 when Walter Breen's landmark *Complete Encyclopedia of United States and Colonial Coins* was printed, a reference was made to the "John H. Clapp Collection," without knowledge that John took over the collection after the passing of his father, J.M. Clapp in 1906, and earlier acquisitions were made by John, Sr. In other instances, coins that had "disappeared" from the numismatic scene and were no longer re-

corded—some of the 1924 rarities from the F.H. Alvord Collection being examples—have resurfaced, due to the research of Mark Borckardt, Andrew Pollock, and other staffers as well as outside consultants, the latter being most generous in their help.

In researching the already well-publicized 1913 Liberty Head nickel—certainly a coin about which, perhaps, one could write an interesting *book* from available printed



Some highlights
from the current sale

literature alone—I contacted my long-term friend and numismatic scholar Eric P. Newman and learned some information which will be new to the present reader. After Col. E.H.R. Green passed away, Burdette G. Johnson, a dealer in Eric Newman's hometown of St. Louis, had access to the estate, and Eric Newman expressed interest in buying some paper money. Eric did this, and casually asked the question, "Are any *coins* available?" He then learned that all of the five known 1913 Liberty Head nickels were available, and he purchased them all at one fell swoop, with B.G. Johnson lending a financial hand. B. Max Mehl, the well-known Fort Worth, Texas, dealer who had used the 1913 Liberty Head nickel as a focal point for his advertising for a number of years, had never *seen* a 1913 Liberty nickel, and used the occasion to travel to St. Louis to view one for the first time! Later, Eric sold four of the specimens, keeping the finest for himself, until he sold it through Abe Kosoff to Louis E. Eliasberg, Sr.—the specimen that appears in this sale as Lot 807.

Opportunity

When writing a note in connection with the gem 1925-D Buffalo nickel in this catalogue, this thought crossed my mind. As it is relevant to virtually all of the Mint State and Proof coins in the present sale, and many others as well, it is worth reiterating here:

When bidding on a coin such as this, it must be remembered that printed prices usually refer to coins of average quality. When a coin is truly rare in gem grade with high aesthetic appeal, published values are often not at all relevant. Besides, as has been said many times by numismatic connoisseurs, today's record price is often tomorrow's *starting point* for bidding.

Further, the Eliasberg Collection pedigree adds a quintessential aspect, a special aura, to each coin in the present sale. "That is the Eliasberg Collection specimen" will be a statement of pride that can be made by every successful bidder.

In all instances, these coins have been off the market for nearly a half century, and in the case of certain coins

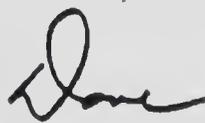
from the J.M. Clapp Collection, for over 100 years. Many coins were bought directly from the mints at the time of issue and have been carefully preserved with the collection since that time. Entire generations of numismatists were born, lived, collected, and died, without having a chance to compete for certain of these rarities, although many of the specimens have served as focal points for research by Walter Breen, Kenneth E. Bressett, Daniel Valentine, and others and are cited in standard reference books. As such, the importance of the present opportunity transcends any market aspects or just about anything else. It is unprecedented and, further, will never occur again. Years from now numismatists will marvel at those who possessed a copy of this 1996 catalogue and were able to contemplate the items therein and place bids. Doubtless, many of the items when sold will again go off the market for years to come, perhaps for many generations, doubtless some *forever*.

Appreciation

I express my deep gratitude to Richard A. Eliasberg for consigning this "collection of collections" to us, to my long-term business partner Raymond N. Merena, to the Bowers and Merena staff members who have worked so long, so diligently, and with such enthusiasm in bringing the present catalogue to you, and to those who have helped from the outside.

Looking toward the sale itself, I thank each and every one of you who acquire the present catalogue. I hope that you read through it, and participate in this truly once-in-a-lifetime opportunity.

Sincerely,



Q. David Bowers, Chairman
Auctions by Bowers and Merena, Inc.

By special arrangement with Stack's and the consignor, a page in the present catalogue contains a message from Stack's and mailing of this catalogue will be made to those on Stack's auction catalogue mailing list.



NUMISMATISTS
AUCTIONEERS • APPRAISERS

Stack's

COINS • MEDALS • PAPER MONEY

123 WEST 57TH STREET • NEW YORK, NY 10019-2280
TELEPHONE 212/582-2580 • FAX 212/245-5018

Dear Collector:

Of all the many great collections Stack's has been privileged to assist in building, the Louis Eliasberg, Sr. Collection is without doubt the greatest to come to auction; and probably the closest to our heart. Louis Eliasberg was a gentleman of impeccable character, with the lofty (some said impossible) goal of assembling a collection of United States regular issue coins complete in all denominations, by date and by mintmark.

Mr. Eliasberg's tenacity saw the accomplishment of this numismatic feat in the brief period of about 25 years, 1925-1950. The difficulty of completing such a cabinet is such that none had attempted it before Mr. Eliasberg; and it is nigh-on impossible that it could again be achieved by any individual or institution. Indeed for our country's bicentennial celebrations the United States Mint was compelled to ask Mr. Eliasberg to exhibit his collection, since its own lacked coins which could only be found in this Baltimore gentleman's holdings.

Stack's relationship with Mr. Eliasberg had its genesis in the early 1940s when he began purchasing the occasional coin from Joe and Morton Stack. This soon developed into a more regular buying pattern which finally bloomed in 1942, when Stack's was integral in assisting Mr. Eliasberg's purchase of the J.H. Clapp Collection. This purchase accounts for the largest single acquisition of the Eliasberg Collection and brought his goal of completeness from dream to an achievable reality.

1950 saw the quest reach fruition. Perhaps fittingly it was the unique 1873'CC' No Arrows Dime which became the capstone of the collection. From this point on, Louis Eliasberg's goal was to keep the Collection current and to upgrade certain specimens. Moreover, as the fame of his collection grew Mr. Eliasberg felt it incumbent upon him to share the collection as best he could. Always willing to open the collection to serious students of numismatics; he himself brought it to the greater public by organizing a series of exhibitions at Banks as well as the Smithsonian Institution and ultimately at the United States Mint itself.

In the annals of United States numismatic lore the Eliasberg Collection has achieved mythic proportions alongside those collections formed by Parmelee, Brand, Garrett, Lilly, Stack and Norweb - and we at Stack's feel honored to be part of this Olympian achievement. Our 35 years of involvement with the legacy of Louis Eliasberg, Sr., from supplier of coins both humble and rare; to purchaser of many of his most vaunted rarities, now culminates in our bringing to you this special catalogue through the cooperation of Auctions by Bowers and Merena.

A finer pedigree can scarcely be imagined; and we urge our friends and clientele to attend the sale in person, or to feel free to have us execute their mail bids ourselves. (Please see the Terms of Sale for bidding instructions.) As we have been part of this collection, we encourage you to participate.

Finally, a tribute, Louis Eliasberg's name is mentioned by our numismatic brethren in admiring whispers and his accomplishments are discussed in tones of awe and respect. This is as it should be; Louis Eliasberg dared to envision a collection without peer; and that he succeeded is at once remarkable and humbling.

Harvey G. Stack



CREDITS AND ACKNOWLEDGEMENTS

Bowers and Merena Staff Credits

During the course of preparing the present catalogue the following Bowers and Merena staff members assisted as indicated (listed alphabetically).

John Babalis supervised all security and insurance arrangements, coordinated lot viewing in both Wolfboro and New York, provided hotel accommodations and banquet rooms at the sale site, and much more. **Donna Badeau** prepared the coins and their flips for auction. **Dr. Richard A. Bagg** assisted with determining rarity ratings and previous market appearances of certain varieties. **Mark Borekardt** catalogued half cents, large cents, and early silver issues, and participated in much of the research. With **Q. David Bowers** he graded the coins. **Q. David Bowers** personally oversaw and participated in the project from beginning to end. **Carolyn Craigie** was the friendly voice answering the many incoming calls regarding the sale and helped prepare preliminary cataloguing information. **Robin Edgerly** of the Bowers and Merena Graphics Department helped with catalogue production and layout and arranged the color plates. **Roberta French** assisted with catalogue layout and production and worked with Dave Bowers in several aspects of numismatic and historical research.

Chris Karstedt supervised publicity for the sale, worked closely with the consignor, catalogued several lots, helped facilitate and manage the cataloguing process, and is a member of the on-site auction team. **Maggie Kettler** helped in processing mail bids and handling correspondence. **Cynthia LaCarbonara**

assisted in coordinating the on-site lot viewing and managed the auction process from bid entering to the sale itself to invoicing. **Jennifer Meers**, head of the Bowers and Merena Graphics Department, supervised the production of and helped create the catalogue and is a member of the on-site auction team. **Raymond N. Merena** helped with financial and technical aspects of the sale, did numismatic research in many areas, catalogued two-cent and three-cent pieces, and worked closely with the consignor. **Rosalie Minnerly** helped circulate draft copies of the cataloguing for review by specialists. **Laurel Morrill** is part of the Financial Department and is very involved with cash management and is a member of the on-site auction team.

Beth Piper managed the numismatic proofreading, assisted in cataloguing, and other aspects. **Douglas Plasencia** took all of the photographs and printed them. **Andrew W. Pollock III** catalogued the patterns, Buffalo nickels, Barber dimes, and assisted with research and attribution in many other areas. **Natalie Smith** assisted in our Financial Department in its many functions. **Donald Snyder, CPA**, of our Financial Department, worked on credit and bidding arrangements and is very involved with cash management. **Mary Tocci** processed the hundreds of catalogue orders and packaged the coins to successful bidders. **Tricia Toepper** helped in processing mail bids and handling correspondence. **Gail Watson** helped in research and cataloguing. Several others helped as well.

Outside Credits

During the course of preparing the present catalogue the following people outside of the Bowers and Merena organization helped in the ways indicated (listed alphabetically):

Tom DeLorey suggested an avenue for research. **Richard A. Eliasberg**, son of Louis E. Eliasberg, Sr., added insight, contributed to publicity and consulted on many subjects during the entire course of the project. **John J. Ford, Jr.**, answered several inquiries. **Dan Freidus** provided commentaries concerning several colonial coins. **Russ Logan** proofread the half dime section and offered valuable comments. **Bob Grellman** answered an inquiry concerning a large cent. **Denis**

Loring reviewed the half cent and large cent manuscript and made valuable suggestions. He also assisted with pedigree research. **Chris Victor-McCawley** provided a copy of The Alvord Collection catalogue by S. H. Chapman for pedigree research. **Alan Meghrig** contributed information to the patterns. **Eric P. Newman** provided information about several colonial coins and the 1913 Liberty Head nickel. **David Novoselsky** made several suggestions concerning pattern coins. **Harry Salyards** provided assistance for the early coppers. **Saul Teichman** furnished an 1880 description of a pattern series and made other suggestions. **Anthony J. Terranova** discussed several varieties of colonial coins.



*Another fine
Bowers and Merena sale
is about to begin...*



100

SESSION ONE

Monday Evening, May 20, 6:30 PM Sharp
Colonial, Pattern and Territorial Gold Coins: Lots 1-392

COLONIAL AND EARLY AMERICAN COINS

Introduction

The section of American coinage referred to as *colonial* comprises a wide selection of denominations and types by many engravers and issuing authorities. Included are coins imported into America from foreign countries (Rosa Americana and Maryland pieces), indigenous early coinage (Massachusetts silver, Higley copper), copper coinage of the post-Confederation states (1785-1788 Vermont, Connecticut, New Jersey, New York, and Massachusetts), private tokens (Chalmers and Barry silver issues), British Conder tokens ("Kentucky" token), pieces honoring George Washington, and a good measure of "miscellaneous" (1781 North American token).

Many if not most of these issues served as media of exchange in the years before the Philadelphia Mint was established (in 1792) and coinage became sufficiently plentiful that non-federal pieces were not needed (a gradual process that culminated with the implementation 1857-1860 of the Act of February 21, 1857). In the 1850s it was still possible to find 1785-1788 Connecticut, Vermont, and related coins in everyday pocket change, although they had not been minted for many decades.

Unlike the situation as recently as the 1950s, today in 1996 there are many fine information sources for the numismatist and historian. The keystone to the numismatic bridge is, of course, Sylvester S. Crosby's 1875 work, *The Early Coins of America*, which today remains extremely useful and is the source most often consulted for original legislative acts, descriptions of mints and minters, and other basic information. Philip L. Mossman's book, *Money of the American Colonies and Confederation* (American Numismatic Society, 1993), is a worthy supplement and tells much about how early coins were actually used. The *Colonial Newsletter* and the more recent journal of the Colonial Coin Collectors Club ("C4") have done much to disseminate news of recent research and discoveries. And then there are the standard references to die varieties by such scholars—past and present—as W.S. Baker, Walter Breen, Kenneth E. Bressett, George Fuld, Michael Hodder, Philip Nelson, Eric P. Newman, Alan Kessler, Edward Maris, Henry Miller, Russell Rulau, Hillyer C. Ryder, Sydney P. Noe, and Robert A. Vlack, among many others.

Although much study has already been made of coins in the colonial series, there are still many mysteries and unresolved situations surrounding engravers and their styles, minting locations, and even grading and rarity. Regarding grading, there are no published standards for most colonials, and individual techniques are apt to

vary, and widely so. Thus, while we (Q. David Bowers and Mark Borckardt working as a team) have assigned grades based upon our experience, opinions may differ. We have endeavored to be conservative and have eschewed the use of high numbers (above MS-65) for gem early coins, although commercial grading services in some instances would probably be more liberal. Further, among many colonial coins, lightness of impression has more to do with the original dies and striking procedures than with actual wear sustained. The memorable 1786 NON VI VIRTUTE VICI copper offered in this collection is but one example of this.

No matter what your grading standards or interpretations may be, the coins in the pages to follow are in many instances among the very finest of their varieties. Believing the exceptional quality of these coins offers an unusual opportunity for die study, the writer has included notes about repunching, letter styles, etc., as applicable, and hopes this will be of some use to students in the field.

The Eliasberg Collection

Louis E. Eliasberg, Sr., emphasized the United States federal series from 1792-1793 onward, but along the way he also acquired many outstanding pieces related to the "colonial" series. The watchword, was *quality*, and among the lots to follow there are numerous Condition Census and finest known examples.

The April 27, 1953, issue of *Life* magazine featured the Eliasberg Collection in an article titled "Gems From the Greatest Collection of U.S. Coins." Highlights from the cabinet were illustrated in color, including these representative pieces from the early American series, reflective of the owner's pride of possession:

1. (1652) Massachusetts "NE" (New England) silver shilling.
2. 1652 Massachusetts Pine Tree silver shilling, large planchet.
3. 1786 Vermont copper, "landscape" type.
4. Maryland silver sixpence circa 1659.
5. Carolina Elephant token, Bolen copy in silver.
6. 1787 New York EXCELSIOR copper with state arms.
7. 1739 Higley copper threepence, standing deer motif.
8. 1786 New Jersey copper.
9. 1787 Fugio cent, copper.
10. 1786 New York NON VI VIRTUTE VICI copper.
11. 1791 WASHINGTON PRESIDENT cent, copper.
12. 1792 Washington silver Getz "half dollar."
13. 1796 Myddelton token, silver.
14. 1776 Continental "dollar" in pewter.

In the present offering the Massachusetts silver series commences with an attractive NE shilling and goes on to include many notable specimens of later varieties. Silver coins of Maryland—groat (fourpence), sixpence, and shilling—may well be the finest trio of these ever to cross the auction block. Native Maryland silver coinage includes memorable issues of John Chalmers (Annapolis silversmith) and the unusual day-dated threepence of Baltimorean Standish Barry.

St. Patrick's, Rosa Americana, Hibernia, and Voce Populi coins include many high-grade and rare specimens. Copper coins associated with New York state are particularly memorable and include NON VI VIRTUTE VICI and Indian / EXCELSIOR coppers of almost unbelievable quality, not to overlook a Mint State NOVA EBORAC copper. Vermont pieces include some of the finest ever auctioned, Connecticut and New Jersey coppers offer several different varieties mostly in high grades, and among 1787-1788 Massachusetts half cents and cents will be found gem Mint State examples.

A 1796 silver Myddelton token, an original 1796 Castorland silver jeton, the remarkable and rare 1792 Getz Washington silver "half dollar," a gem 1787 Fugio copper with UNITED above and STATES below, and other pieces round out an offering comprising 109 lots.

All of these pieces have been off the market for over a half century, and some have not been sold publicly since the 1890s, and each represents a new opportunity to the present generation.

Unless specified otherwise, die alignments are 180°, coin turn.

NE Silver Shilling

Exhibition Specimen



- 1 Undated (1652) Massachusetts silver NE shilling. Noe III-A. Type of Breen-8; Crosby Plate I, 3. Rarity-7. VF-30.

Surfaces: Attractive light heather and lilac toning. Old scratches and marks are largely obscured to the naked eye by wear and toning. A high level specimen of this American classic, the first indigenous coinage in what became the United States.

This specimen is among the top dozen finest known pieces and compares favorably with the No. 6 coin on Plate I of the Noe text. The majority of the few other pieces appearing on the market in recent decades have been graded VF. The borders are close to round and show no evidence of clipping.

Narrative: Obverse with NE in rounded-top cartouche from engraved punch, well placed on the planchet with the top curve of the cartouche showing.

Reverse with XII in cartouche with sides approximating a rectangle except for the right border which is not parallel to the left border, but which slants, making the top of the cartouche wider than the bottom. Unlike the Noe plate coin (No. 6 on Plate I) the cartouche is wholly on the planchet.

This attractive NE shilling was featured in the Eliasberg Collection booklet, "An Exhibition of the World's Foremost Collection of United States Coins," and was considered by Louis E. Eliasberg, Sr., as one of the most important and historical of his early issues. On exhibit at banks, the Smithsonian Institution, the Philadelphia Mint, and elsewhere, this coin has been admired by over two million people.

Die state and characteristics: Obverse die break from the middle of the bottom element of the E extends downward to the right, intersecting the gracefully curved right lower "tail" of the N. Reverse with advanced progressive break at upper left of X in XII.

Weight: 68.5 grains.

Diameter: Varies; 27.4mm to 28.6mm, irregular as struck.

Die alignment: 170° apart. Struck in two separate operations, with the NE punch affixed to the border of one side and the XII punched affixed to the opposite border of the other side.

Historical notes: In May 1652 the General Court of the Massachusetts Bay Colony authorized John Hull and his friend Robert Saunderson to produce silver threepence (denominated III), sixpence (VI), and shillings (XII), such to be marked NE (for New England) on one side and with the denomination on the

other. These were made on crude silver planchets, counterstamped twice, once with NE, after which the planchet was turned over, and at the opposite end, in order to avoid flattening the NE inscription, the III, VI, or XII was stamped.

It is generally believed that the production of the NE coinage (as it became known later in numismatic circles) was brief and apparently extended from about June 11, 1652 to about October 19, but bore no date. The simple design of the NE pieces invited clipping (the removal of silver slivers from the edge) and counterfeiting. On October 19, 1652, the General Court authorized a revision of the motifs to incorporate a tree design on one side and the date 1652 and denomination on the other, each side to have border inscriptions as well. After the transition was made, coinage of the NE pieces ceased.

Exceptional 1652 Oak Tree Shilling

Noe-1



- 2 1652 Massachusetts silver Oak Tree shilling. Noe-1; Breen-15; Crosby 9-H, Plate I, 11. Rarity-3. Choice AU-55.

Surfaces: Light silver gray with hints of lustrous gold. Well struck save for M in AN. DOM. Reverse border full, obverse nearly so (the obverse die was slightly larger in diameter than the reverse). Small cusp-shaped indentation above AS of MASATHVSETS appears to be a characteristic of the original planchet, as evidenced by the nature of its vertical surface, not a clip. An old scratch through N of IN is mostly hidden by toning. A very pleasing specimen.

Narrative: The Oak Tree shilling represents a great leap in technology from the earlier NE and Willow Tree (not represented in this offering) coinages. Striking was probably accomplished from fixed-position dies with the result that the images are sharper. The die work is of a higher order of quality. The tree, which on the so-called Willow Tree issues was bush-like and amorphous, assumes on the Oak Tree the appearance of a deciduous species. It is bare of leaves and not identifiable as to variety, but by tradition called "Oak Tree," although W.C. Prime in 1860 noted that at the time it was sometimes called the *Shrub Shilling* or *Shrub Oak Shilling*. The population of specimens known today indicates that the Oak Tree pieces were produced in numbers much larger than the Willow Tree coinage, but substantially less than the later Pine Tree issues.

Among nearly 60 specimens of N-1 tracked at auction by Andrew W. Pollock III of our staff, only five have been described AU or finer.

Die state and characteristics: Fairly early. Scratch connecting ND of ENGLAND on the reverse now ground off.

Weight: 72.5 grains.

Diameter: Varies as struck, 26.3mm. to 26.7mm.

Die alignment: 180° (coin-wise).

Historical and numismatic notes: It is thought that the Oak Tree Massachusetts coins were minted circa 1660-1667 and included a new denomination, the twopence, used only in the Oak Tree series, bearing the date 1662 (while other denominations continued the anachronistic 1652 date reflecting the initial authorization of the Massachusetts silver series).

The obverse design consists of an "oak" tree at the center, cut in detail into the dies, with the trunk formed by two lines filled with crude cross-hatching, this extending only part way upward, after which just branches are seen. Two small plants or saplings are to the right and left, and below are several lines indicating the roots of the main tree. The branches begin fairly close to the ground and are cut in a manner suggesting a large deciduous tree of somewhat bushy shape, this of necessity to fill the roughly elliptical (undoubtedly intended to be circular) pattern of beads surrounding. Around the rim is the inscription MASATHVSETS: IN.

The reverse consists of the inscription NEW ENGLAND (run together as one word: NEWENGLAND); AN. DOM around the rim, enclosing a beaded circle within which is 1652 / XII.

The borders of both obverse and reverse are beaded. The letters on both sides were cut by hand and individually crafted and were not from a full set of prepared punches, although crude punches seem to have been used to construct parts of some letters (such as the uprights in N and the curves in G and D).

1652 N-5 Oak Tree Shilling

Among Finest Known



3 1652 Massachusetts silver Oak Tree shilling. Noe-5; Breen-18; Crosby 2-D. Rarity-2. AU-50. One of the finest known specimens.

Surfaces: Medium lilac and gray surfaces with splashes of gold and iridescence, especially among the lettering and in protected spaces. An old scratch is among the tree branches and is mostly obscured by toning. Many file marks are hidden on the edge of the coin, not visible from obverse and reverse, and seem to have been from dressing and adjusting the planchet (as the weight is correct, indeed, the specimen is among the heavier known pieces).

Narrative: This pleasing Oak Tree shilling is closely related to the preceding, and the dies seem to be from the same hand, but differ in numerous details and topological features.

Die state and characteristics: Obverse with many original die finish lines at SA of MASATHVSETS, as always. Reverse with cracks or flaws from D of ENGLAND extending right above the period, grazing the top of A, and continuing to the border. Scattered other die flaws can be seen under magnification, including at the junction of A and N of AN and to the left of the bottom of the right element to the M in DOM.

Weight: 72.6 grains.

Diameter: Varies as struck. 23.9mm to 25.2mm. This example is narrower than the foregoing lot and is compensated by the planchet being of a slightly greater average thickness than the preceding.

Die alignment: 360° (medal-wise).

The dies seem to be from the same engraver as the preceding, but ever so slightly better executed, probably from the learning process. On the present coin the tree trunk is composed of three vertical elements, undoubtedly used to create thickness, not as three separate trunks as they share common branches.

1652 Pine Tree Threepence

Noe-34

Probably Condition Census



(Photo enlarged to twice actual size)

4 1652 Massachusetts silver Pine Tree threepence. Noe-34; Breen 50; Crosby 1-A1. Rarity-5. AU-58.

Surfaces: Medium gray toning with some hints of blue iridescence. Parts of letters incomplete, as illustrated, as characteristic of N-34 (see "Diameter" note below).

Narrative: Well known variety with two pellets flanking tree trunk, one on each side. Reverse with NEW ENGLAND, the space and arrangement being insufficient to accommodate AN DOM or even ANO (as seen on Noe-35).

The Pine Tree threepence denomination is markedly scarcer than its contemporary types including the sixpence and both formats of shilling. The present specimen is very boldly defined (that is, for the letters that *are* on the planchet) and evidences very little actual wear. Certainly it is among the finer known examples of the variety and denomination and is probably Condition Census.

Die state and characteristics: Early; no breaks.

Weight: 17.9 grains.

Diameter: Varies as struck. 15.7mm to 16.1mm. Planchet too small for dies (cf. Noe, p. 41, "The flans are seldom large enough to accommodate the die impress." Also, compare to the following lot).

Die alignment: 360°.

Obverse with small pine tree within ellipse of beads, single tree trunk, four branches extending to each side. Pellets flank trunk. Roots formed by small diagonal lines sloping down to the left. MASATHVSETS between inner and outer border of beads.

Reverse with NEW ENGLAND (as one word: NEWENGLAND) surrounding, dot ornaments preceding inscription, within borders of beads, the inner border enclosing 1652 / III. Especially prominent center dot.

Hand-cut letters on obverse and reverse, but employing some stock elements including two overlapping V's for the W in NEW (not as evident on this variety as on the following, however).

The Pine Tree *shilling* coinage was made from 1667 to 1674 in the large-diameter format, and after that, until 1682, on thicker planchets of reduced diameter, the latter reducing die wear. It is believed that the silver *threepence* pieces, an example of which is offered here, were made very early in the date range.



(Photo enlarged to twice actual size)

5 1652 Massachusetts silver Pine Tree threepence. Noe-36; Breen-49; Crosby 2a-B. Rarity-2. EF-40.

Surfaces: Light gray-lilac toning with attractive gold, light blue, and iridescent hues. Surfaces somewhat wavy. Well struck and with inscriptions complete (as usually seen on N-36).

Narrative: Style with ornament composed of a center and eight surrounding pellets before obverse legend and a center and six surrounding pellets before the reverse inscription. A pleasing specimen of this highly desired and somewhat scarce denomination. Probably in the top 30%, quality-wise, of those that have come on the market from the 1970s to date.

Die state and characteristics: Die clash artifacts are seen in several places including at MA. A few die flaws are also seen; e.g., at base of M in MASATHVSETS.

Weight: 15.5 grains.

Diameter: Varies as struck. 17.0mm to 17.4mm.

Die alignment: 360°.

Very early issue stylistically similar in some respects to the Oak Tree coinage; Breen (*Encyclopedia*, p. 16) states that the pine tree may be a reworked "oak" tree, but not all observers will necessarily agree. The lower branch on the left has some "oak" tree characteristics, and there is a "ghost" branch on the right. The dies employed hand-cut die letters with limited use of punches including two overlapping V's for the W in NEW.



(photo enlarged to twice actual size)

1652 Pine Tree Sixpence

Noe-33a

Condition Census

6 1652 Massachusetts silver Pine Tree sixpence. Noe-33a; Breen-48; Crosby 1-A. High Rarity-6. MS-60.

Surfaces: A mostly bold impression with little if any evidence of actual circulation. Light gray surfaces, lilac on the higher areas, and with some lustre. Some evidence of double striking can be seen under magnification, but are not prominent.

Narrative: Style with two pellets flanking tree trunk. A sharp and very attractive example of this scarce Pine Tree silver denomination. High in the Condition Census for the variety.

Die state and characteristics: Broken die; most evident as a die break extending from the left top of V in VI upward past the left side of the 6.

Weight: 32.5 grains.

Diameter: Varies as struck. 20.1mm to 21.0mm.

Die alignment: 360° intended, but misaligned slightly to the left.

Boldly, deeply cut dies. Hand-cut letters as before, but with certain punch elements used. In the present instance, the N letters are made by connecting two vertical I punches with a lighter diagonal line. Other peculiarities could be described.

Memorable 1652 Pine Tree Shilling

Exhibition Specimen

Condition Census Candidate



(photo enlarged to twice actual size)

7 1652 Massachusetts silver Pine Tree shilling. Large planchet. Noe-1; Breen-37; Crosby 12-I. Rarity-1. MS-60.

Surfaces: Attractive and somewhat lustrous surfaces, gray and lilac toned with many lighter areas and with much original lustre remaining. One small straight area on the rim above I (of IN) may be a clip, but the heavy weight of the coin may indicate that this was on the original planchet as cut from strip. Small irregular area of original planchet is outside of ornament and M of MASATHVSETS. Gently undulating planchet, as made, possibly indicative of a roller type press.

Narrative: This Pine Tree shilling was illustrated and described in

the booklet, "An Exhibition of the World's Foremost Collection of United States Coins," and has been admired by countless viewers over the years. The present coin is an especially attractive example of what may be the most famous single coin type in early American numismatics. It is a candidate for Condition Census and probably ranks in the middle range of examples described in recent decades as being of this grade.

Of all large planchet Pine Tree shillings, Noe-1 is quite possibly the most impressive due to its especially broad planchet (see note).

The Pine Tree shilling is recorded in American popular literature and formed the focal point for a Nathaniel Hawthorne tale concerning the mint master and his daughter, said to have had a dowry equal to her weight in silver shillings. Another story has it that such pieces, if bent twice, would ward off witches, said to be prominent in Salem in the late 17th century.

Die state and characteristics: Obverse with some clash marks, especially at MAS; ring-like depression at upper right of A. Reverse with multiple breaks including two light breaks extending to the left from the upper left of 1 in the date; a massive break connecting the upper right of 1 to the upper left curve of the 6; a break from the lower right of the 2 extending to N (in AN), there splitting and continuing to the border; a break intermittently through the tops of XII and extending slightly to the left and right; lump break at upper left of D (in DOM), traces of which extend to the border; scattered evidence of die crumbling.

Weight: 75.3 grains.

Diameter: Varies due to striking. 30.5mm to 31.8mm (the former including the straight area of rim noted earlier). N-1 is generally regarded as having been struck on the broadest planchets of the series. For this reason most examples (including the two in the present sale) show abundant areas of original planchet surface outside of the outermost border beads.

Die alignment: 360°.

Obverse with small, delicate pine tree, pellets to each side of trunk. The small tree and the correspondingly large surrounding field area give a cameo-like appearance to N-1. Border of beads (actually pellets) surrounding, then MASATHVSETS IN with punctuation and ornament. Beads at outside border.

Reverse with NEW ENGLAND AN DOM between beaded borders, with punctuation and ornament. 1652 / XII at center.



8 1652 Massachusetts silver Pine Tree shilling. Large planchet. Noe-1. EF-40 or finer. Duplicate of preceding.

Surfaces: Mostly light gray surfaces of exceptional smoothness.

Struck on a somewhat irregular planchet with border roughness at two points and with a lamination between the M (in DOM) and the ornament following it (Breen, *Encyclopedia*, p. 15, notes that planchets for N-1 are "often irregular"). A straight area between the final S (in MASATHVSETS) and I (of IN) may be a clip or from the original planchet; the weight is heavy, thus clipping may not have occurred.

Narrative: Another desirable specimen of this storied early American issue.

Die state and characteristics: Earlier than the preceding, with reverse breaks less well developed, most evident at the top of 1 in 1652 (the breaks to the left are not yet present, and what later becomes a massive break connecting to the 6 is here a delicate crack).

Weight: 73.8 grains.

Diameter: Varies as struck and also because of the planchet characteristics. 30.2mm to 32.7mm.

Die alignment: 360°.

1652 "Straight Branches" Shilling

Pine Tree, Noe-2

Condition Census Contender



9 1652 Massachusetts silver Pine Tree shilling. Large planchet. Noe-2; Breen-39; Crosby 4-F. Rarity-2. MS-60 or finer.

Surfaces: Light golden brown. Superbly struck with outstanding definition of all letters, devices, and with microscopic original die characteristics visible. Some devices partly off the flan due to its narrow diameter. Considering all of its advantages, it would be difficult to imagine a finer example of N-2.

Narrative: This variety displays a very distinctive pine tree with straight branches angled upward, a rendering of the motif entirely unlike any other in the series. Other stylistic differences suggest that the dies for N-2 were engraved by a different person from the individual who cut most of the others.

Among Pine Tree shillings, the superb striking quality and high grade combine to make this one of the finest to come on the market. It is clearly a **Condition Census** contender. Historical data are exceedingly difficult to evaluate in lieu of in-person examination, as printed photographs are often inconclusive and there are no uniform grading standards (see note).

Die state and characteristics: An early impression from the dies. No breaks.

Weight: 73.0 grains.

Diameter: Varies due to striking. Smaller (as always) than N-1. 26.8mm to 28.1mm.

Die alignment: 360°.

The dies may have been cut by a new engraver. The N of IN is backward, the pine tree style is anomalous, and there are other stylistic differences. As a group the letters are very boldly impressed into the dies. The date is likewise bold and is large in size. The obverse and reverse beaded inner circles are punched over scribed lines, especially heavy on the reverse and serving to connect the majority of the pellets. The tree roots are "wiggly," in contrast with the lines usually seen. The E letters on both sides of the coin are curious and have the crossbar protruding through the upright and extending to its left.

In various series Condition Census listings have been devised. Often these represent the top six finest known pieces, graded by numbers and arranged in descending order. In a hypothetical instance a Condition Census of 63-60-55-55-50-50 would indicate that the top six specimens range in grade from AU-50 to MS-63, and MS-63 is finest. However, if in the preceding instance the top four coins were 63-60-55-55, but then there were 100 pieces at the AU-50 level, the Condition Census would read the same, but would not indicate that AU-50 is more populous than AU-55. Further, for many if not most American series there are no universally agreed upon grading standards, and interpretations vary widely. That said, a Condition Census indication is still valuable in that it indicates that a specimen within that range is among the finer examples of its kind.



10 1652 Massachusetts silver Pine Tree shilling. Large planchet. Noe-4; Breen-42; Crosby 5-B.1. Rarity-4 to 5. VF-35 to EF-40.

Surfaces: Well struck for the issue (see comment below re: lettering strength) on a large planchet of excellent quality and sufficiently large that some of the surface remains in certain areas outside of the beading. Light brown-gray surfaces with some lighter areas. Delicately undulating planchet due to striking method. Attractive in all aspects.

Narrative: The "Sleazy S" variety; that is how Noe (p. 31) described this obverse die: "The lettering is weak and thin; the S's are sleazy, the N is incorrect [backwards], the I short, and the second T has the serif to the left omitted."

This issue, from crudely cut dies, displays distinctive workmanship and offers another reason why such pieces are so interesting to collect. A very pleasing specimen of this issue. Interestingly, among the several dozen known specimens, most are in higher grades such as this.

Die state and characteristics: On the reverse there are die flaws to the left of the XII and, to a lesser extent, to the left of the 1 in the date. The flaw above the M, mentioned by Noe, is not verifiable as the top of this letter is off the planchet.

Weight: 75.2 grains.

Diameter: Varies due to striking. 28.7mm to 30.3mm.

Die alignment: Intended to be 360°, but slightly misaligned to the left.

The dies for this issue are remarkable for their crudeness. The lettering is lightly impressed into the dies. The letters are often crude, the first A in MASATHVSETS being but one example. The crossbar of each E has a pellet at its end. The tree has branches curving upward, the second on the right splitting into two elements. Each branch has triangular spines ("needles") pointing upward.

The close study of the various dies in this series would undoubtedly serve to differentiate the varieties by authorship.

1652 "Double Trunk" Shilling

Pine Tree, Noe-8



11 1652 Massachusetts silver Pine Tree shilling. Large planchet. Noe-8; Breen-41; Crosby 1b-D. Rarity-3. EF-45 or finer.

Surfaces: Light lilac and gray with some iridescence. Well struck on a broad planchet. Some rim irregularity from N (of IN) continuing to the left of M is no doubt from the original planchet.

Narrative: With double trunk to tree as in certain Oak Tree issues, but anomalous among the Pine Tree varieties. A very handsome specimen of this unusual issue.

Die state and characteristics: Late die state. Obverse with heads weak (but visible) below second S of MASATHVSETS, due to metal flow in the dies, as this point is opposite a reverse flaw. The tree is sharp throughout, including at the top, but some of the letters show strengthening (e.g., the V). On the reverse massive breaks are seen at GL (of ENGLAND) and at OM (of DOM). Some light lines are seen to the left of 1652 / XII, and a tiny line extends to the right from the base of the 2.

Weight: 71.3 grains.

Diameter: Varies due to striking. 29.1mm to 31.2mm.

Die alignment: Intended to be 360°, but slightly misaligned to the left.

Obverse with "bushy" tree, double trunk, with long, needle-like spines from the top of the branches. The second branch from the bottom at the right divides into two branches. Beads or pellets are especially prominent.

Reverse with right side of N and left side E of NEW sharing a common upright.

The obverse and reverse letters are hand cut, are different from any of the dies earlier described, and are exaggerated horizontally; that is, the letters are not very high but in many instances are quite wide.



- 12 1652 Massachusetts silver Pine tree shilling. Large planchet. Noe-8. EF-45. Duplicate.

Surfaces: Light golden brown with light blue and iridescent toning. Well struck. Very little actual wear.

Narrative: Another attractive specimen of N-8.

Die state and characteristics: Slightly earlier than the preceding. The obverse is quite similar, while on the reverse the break at GL is less advanced, and the break at OM is smaller as well.

Weight: 70.9 grains.

Diameter: Varies due to striking. 26.4mm to 28.1mm.

Die alignment: 360° (note that this is slightly different from the preceding).



- 13 1652 Massachusetts silver Pine Tree shilling. Small planchet. Noe-16; Breen-53; Crosby 21-L. Rarity-2. EF-45.

Surfaces: Well struck as usual for the small-planchet format and this variety. Light gray fields with lilac lettering and motifs.

Narrative: An attractive specimen of the last major style in the historic Massachusetts Bay Colony silver series.

Die state and characteristics: On the obverse there are scattered small flaws to the left of V and the right of the second S in MASATHVSETS and at IN. Some flaws have developed at the tips of the second (in particular) and third branches on the lower left of the tree.

Weight: 71.9 grains.

Diameter: Varies due to striking. 23.7mm to 24.5mm.

Die alignment: 360°.

Obverse (descriptive of the general type): Pine tree at center fills most of the available space. MASATHVSETS IN surrounding, within intended-to-be circular borders of pellets (of widely varying size, shape, and thickness).

Reverse (descriptive of the general type): 1652 / XII at center. NEW ENGLAND AN DO surrounding, within intended-to-be circular borders of pellets (of widely varying size, shape, and thickness).

Obverse and reverse legends show punctuation and/or ornaments. Thicker, narrower, and better prepared (less irregular at borders or not irregular at all) planchet than preceding style. Edge dressed with microscopic diagonal file marks on this specimen. Letters from *individual punches*, sometimes strengthened.

Historical notes: The small-planchet Pine Tree shillings are believed to have been made circa 1675-1682, after which time smaller denominations were no longer being produced (or at least new dies for them were not being made). Striking was probably by cylindrical dies positioned facing each other (as normal; certain earlier large-planchet pieces seem to have been struck from rocker-press dies or in another manner).



- 14 1652 Massachusetts silver Pine Tree shilling. Small planchet. Noe-17; Breen-53; Crosby 22-L. Rarity-4. F-15/VF-20.

Surfaces: Light gray fields with lilac color to the higher areas. Smooth, even wear in areas (as illustrated). A few planchet striae hidden in the tree branches probably are not worth mentioning.

Narrative: A pleasing specimen of the variety and type.

Die state and characteristics: Obverse die flaw at N (of IN) and possibly near center of tree trunk.

Weight: 68.9 grains.

Diameter: Varies due to striking. 24.5mm. to 25.2mm.

Die alignment: 360°.

On the obverse, double-punched H in MASATHVSETS. On the reverse, repunching at G and at II of XII, the latter apparently first impressed with a punch that was too small, then corrected.

Choice 1652 Pine Tree Shilling

Small Planchet, N-29

Condition Census



(photo enlarged to twice actual size)

- 15 1652 Massachusetts silver Pine Tree shilling. Small planchet. Noe-29; Breen-61; Crosby 14-R. D in ENGLAND over an inverted, backward D. Rarity-3. AU-50.

Surfaces: Light gray and lilac. Some traces of lustre.

Narrative: Another attractive small planchet Pine Tree shilling. Most probably Condition Census for the variety. While N-29 is not among the rarer small planchet Pine Tree shillings, nearly all fall far below the AU grade level.

Die state and characteristics: Clashed die marks and/or border failure above NEW EN.

Weight: 72.7 grains.

Diameter: Varies due to striking. 23.6mm to 24.9mm.

Die alignment: 360°.

The diecutter must have had a trembling hand, or else this is an early essay of his talents, for there are numerous repunchings including on the obverse at M, A, H, V, and I, and on the reverse at both E's, the G, and the N (of AN). D in ENGLAND first cut upside down and backwards, then corrected! At the center of the reverse, 6, 5, and X are repunched or defective.

Tree with very thick branches, spines extending from top surfaces.

High Quality 1652 Pine Tree Shilling

Small Planchet, N-30

Condition Census

*(photo enlarged to twice actual size)*

- 16 1652 Massachusetts silver Pine Tree shilling. Small planchet. Noe-30; Breen-62; Crosby 13-S. Rarity-4. Choice AU-55, challenging Mint State.

Surfaces: Light golden and brown toning with splashes of blue and iridescence. Some microscopic lines are at the center of the reverse and are not easily seen.

Narrative: Another pleasing small-planchet Pine Tree shilling, a fitting companion to the other specimens and varieties offered here. Easily **Condition Census**, in our opinion.

Die state and characteristics: On the obverse a break from the rim through the diagonal of N (of IN), continuing through the border to the tree base and the lower left branch.

Weight: 71.5 grains.

Diameter: Varies due to striking. 22.4mm to 23.1mm.

Die alignment: 360°.

Crude workmanship for the series, with many repunchings and improper letter alignments. Tree trunk is of unusual thickness and resembles a telephone pole; 2 in date is too far right and touches border.

As Noe (p. 39) remarks, on this die combination "the die is larger than the flan and only rarely shows any part of the outer border." On the present coin a few border elements are seen. Apparently, the dies were spaced slightly farther apart than normal, and the planchets were not squeezed outward enough to fill the border; note that the variety is of smaller diameter than the others offered here.

Wyatt's "Good Samaritan Shilling"



- 17 Wyatt's circa 1856 version of the 1652 Massachusetts Good Samaritan shilling. Silver. Plain edge. Choice Mint State. Exceedingly rare (Rarity-7).

Surfaces: Light gray and lilac toning with much lustre.

Narrative: An exceptional specimen, very choice Mint State, of this curious variety. **Condition Census** (moot in this instance). Highly collectible in its own right as a numismatic historical fantasy.

Die state and characteristics: Massive die break at lower left obverse extending from border before M (in MASATHVSETS) in nearly a straight line, exiting to the border through the second A of the same word. On the reverse a break from the bottom of M (in DOM) extends to the X (in XII)

Weight: 52.2 grains.

Diameter: 24.0mm to 25.4mm.

Die alignment: Intended to be 360°, but about 10° misaligned to the right, thus the alignment is about 10°.

Obverse: Depiction of two men, the Good Samaritan helping the roadside victim, from the biblical parable. The Samaritan's horse is in the background. The motif is adapted from a seal used by the British Commission of Sick and Wounded. The legend MASATHVSETS . IN surrounds and is within two raised line (not pellets or beads) borders.

Reverse: A copy of a Massachusetts silver shilling, but not closely imitating any specific Oak Tree or Pine Tree variety. The inner circle of beads is incomplete and at one point (under the right stand of N in NEW) has an extra bead outside the group.

Both obverse and reverse motifs and letters are set against a background composed of countless *raised* criss-cross lines apparently in imitation of background shading lines seen in a printed illustration of the piece. The letters are crudely hand cut in a manner similar to that used to create original Massachusetts silver coins in the 17th century; obviously, the engraver of this die tried to imitate the original series.

Historical notes: The silver 1652 Massachusetts "Good Samaritan shilling" was regarded as a great American rarity for many years. In 1856, Thomas Wyatt published 12 sets of Massachusetts silver coins, struck from new dies, but derived from illustrations of originals plus a fantasy silver penny (denominated 1). Among these was a Good Samaritan shilling in imitation of what was considered to be an original. Before long some of these Wyatt copies found their way into the hands of historians and numismatists where they were bought and sold as genuine. Eventually they became rare.

The Good Samaritan shilling became especially widely known to numismatists after the Chapman brothers (S. Hudson and Henry) offered the Charles I. Bushnell "original" specimen (not a Wyatt copy) at auction in 1882, stating that it was a classic rarity and had been "known to be unique for over two hundred years." Bushnell's own description and appreciation of his piece was earlier (1875) quoted in Crosby, pp. 67-70, there called a pattern and considered authentic. Decades later this coin became the focal point for a 1959 study by Eric P. Newman which demolished the legend of this rarity and relegated it to the status of a 19th-century copy of a related piece in the British Museum, the latter specimen itself being a concoction. Thus, the Wyatt Good Samaritan shilling is a copy of a copy of a fantasy. Interesting stuff, this!

Thomas Wyatt was a numismatist, medalist, and "self-styled professor" active in New York City in the two decades preceding the Civil War and was at one time associated with Prof. Daniel E. Groux (who in the 1850s proposed publishing an immense three-volume study of numismatics, which never saw fruition). Wyatt, using illustrations in printed works plus a measure of his own imagination, issued die-struck copies of certain silver issues associated with colonial Massachusetts.

References include *Struck Copies of Early American Coins*, Richard D. Kenney, 1952. *The Secret of the Good Samaritan Shilling*, Eric P. Newman, 1959. *Counterfeit, Mis-struck and Unofficial U.S. Coins*, Don Taxay, 1963. *The Silver Coinage of Massachusetts*, Sydney P. Noe, reprint cumulative volume, 1973. *Walter Breen's Complete Encyclopedia of U.S. and Colonial Coins*, 1988.

Remarkable Maryland Fourpence

Silver Groat; Nearly Mint State



- 18 (1659) Maryland. Lord Baltimore coinage. Silver groat (fourpence). Breen-74; Crosby Plate III, 3. Dies 1-A. Large Bust and Shield. Rarity-6. Choice AU. Superb and remarkable.

Surfaces: Well struck in most areas, slightly off center to the right, thus displaying areas of blank planchet outside of the beads at the left obverse and corresponding part of the reverse. Light silver surfaces with hints of blue and gray.

Narrative: The fourpence or groat exists in two die varieties, the Large Bust being that offered here. Examples are very rare, and when seen are apt to be very worn or with damage or repair. The issue is Rarity-6 in all grades, high Rarity-7 or rarer in the condition here described. The offering of a superb specimen such as this is a truly remarkable event in the annals of numismatics. A few others have been described as "Uncirculated" in the literature, but it is not known how they compare to the piece offered here.

With its connection to Maryland, this and the other two silver Maryland denominations here offered were of special interest to Louis E. Eliasberg, Sr., and, with the related 1790 Standish Barry threepence and Chalmers silver issues, were often shown and discussed by him.

Die state and characteristics: Reverse with large break at right border of shield. Die injuries and clash marks visible at and above CAMI. Flaw at border outside of beading above E of CRESCITE.

Weight: 29.2 grains.

Diameter: About 17mm.

Die alignment: Intended to be 180°, but slightly misaligned to the left.

Historical notes: In London in the winter of 1659-1660, at the Tower Mint, thousands of silver coins and a few copper pieces were made for use in the American colony of Maryland. Initial specimens were ready by October 12, 1659, and samples were sent across the Atlantic. These had been ordered by

Cecil Calvert (1609-1675), the second Lord Baltimore, who as proprietor of Maryland sought to relieve difficulties in commerce brought by inflation caused by an oversupply of tobacco leaves, then legal tender for various goods and services. Other barter items of the era included corn, musket balls, gunpowder, and cattle. Few coins were to be seen, a shortage that was common to other Eastern Seaboard colonies as well. Cecil Calvert believed that the coinage right was his.

In keeping with the British monetary system then in use in the colonies, the silver denominations included the fourpence (a.k.a. groat), sixpence, and shilling (12 pence).

The silver coins bore common designs depicting the portrait of Lord Baltimore on the obverse, facing left, and the crowned arms of Maryland on the reverse. The obverse inscription included CÆCILIVS (Cecil Calvert) and TERRÆ MARIÆ (Mary's Land). The reverse of the silver pieces included the legend CRESCITE ET MVLTIPlicAMINI ("increase and multiply"). Die varieties exist.

The silver coins were shipped by Lord Baltimore in England to his brother, Philip Calvert, who resided in Maryland. There was a complaint made in England that Lord Baltimore was violating laws by not properly obtaining an export license, but apparently the matter was eventually forgotten, as the coins reached Maryland, and the shipper was not prosecuted.

In April 1661 a meeting was held at St. Mary's City in the Maryland colony, and on May 1, 1661, an act was passed to set up a mint in the province. Certain historical accounts refer to a mint in Maryland, and on April 12, 1662, an act was passed to encourage circulation of coins from said facility. However, numismatists today believe that all coins emanated from London. As evidenced by the worn state of virtually all known Maryland coins (the Eliasberg Collection coins being truly remarkable exceptions), such pieces circulated extensively in their time. However, within several decades the pieces were no longer seen in commerce, and most trade was again conducted via barter and the few foreign coins that were available.

General cataloguing note: In this and other machine-struck coins of fairly uniform diameters, the diameter is given with a single measurement even though there may be very minor variations.

Superb Maryland Silver Sixpence

Exhibition Specimen
Condition Census



(photo enlarged to twice actual size)

- 19 (1659) Maryland. Lord Baltimore coinage. Silver sixpence. Small Bust. No period after final I. Breen-68; Crosby Plate III, 2. Dies 2-C. Rarity-6. AU-55 or finer. Condition Census.

Surfaces: Light, bright silver surfaces with delicate toning around the borders. Well centered, well struck. Exceptional.

Narrative: This superb specimen is a highlight of the Louis E. Eliasberg, Sr., Collection and in its time was widely displayed and published including in the monograph, "An Exhibition of the World's Foremost Collection of United States Coins."

Maryland sixpence are rare in any grade, and when seen they are apt to be very worn, often with repairs or damage. The offering of this specimen challenges the Mint State classification and is **Condition Census**.

Die state and characteristics: Obverse with small clash mark at top rim, after cross and before C. Slight bulge at obverse center. Reverse with flaw between C and A of MULTIPLICAMINI. Two tiny die breaks at bottom, almost subliminal. One begins at the rim to the left (when coin is viewed upright) of the M, through the second border bead to the left of the M, and continuing up into the shield where it expands and branches. The second break is even lighter and goes from the border through the left side of E in ET and becomes lost in the shield, joining the area of the first break.

Weight: 33.9 grains.

Diameter: About 21.5mm.

Die alignment: Intended to be 180°, but slightly misaligned to the left; essentially the same alignment as the preceding.

Historical notes: In April 1661 a meeting was held at St. Mary's City in the Maryland colony, and on May 1, 1661, an act was passed to set up a mint in the province. Certain historical accounts refer to a mint in Maryland, and on April 12, 1662, an act was passed to encourage circulation of coins from said facility. However, numismatists today believe that all coins emanated from London.

Mint State Maryland Shilling

Silver; Circa 1659
Possibly Finest Known



(photo enlarged to twice actual size)

- 20 (1659) Maryland. Lord Baltimore coinage. Silver shilling. Breen-64; Crosby Plate III, 1. Dies 1-A. Large Head. Colon after MARLÆ. Rarity-5. Mint State. A superb Maryland piece, possibly finest known.

Surfaces: Light silver with gold toning. Bright and attractive. Sharply struck at the centers (including hair details) and in most inscription areas except for the lower right of the obverse and corresponding part of the reverse, probably due to unevenness of the original planchet (which via micrometer measures as slightly thinner in the weak area).

Narrative: A beautiful specimen of the largest Maryland denomination, an issue which—typical for all Maryland silver issues—is usually found in lower grades, often with damage or repair, indeed when such pieces are found at all. The "name" collections in the past have generally contained VF and EF coins, with even AU being truly *exceptional*. The present coin may be the **finest known**.

Die state and characteristics: Obverse with slight die bulge in upper left field. Reverse with border-pellet clash mark injury below II (of the separated XII denomination), curious as such marks on coinage are usually seen near the rim.

Weight: 82.1 grains.

Diameter: About 26mm.

Die alignment: Intended to be 180°, but slightly misaligned to the right.

St. Patrick Silver Striking

"Shilling" Format



- 21 (1670-1675) Saint Patrick silver "farthing." Breen-210. Reeded edge. EF-40.

Surfaces: Medium gray surfaces with some gold, magenta, and iridescent areas. Well struck in most areas, somewhat lighter at the centers (as always). Slightly off center to the bottom, with all details sharp except for the effects of light wear.

Narrative: This and related silver impressions from the "farthing" size dies are sometimes called patterns. However, many if not most examples show wear, indicating they circulated. In an era in which silver specie usually was reckoned at values based upon approximate weight and diameter, this piece may have seen service as a shilling.

Die state and characteristics: Fine die break connects E and B of PLEBS at centers.

Weight: 93.1 grains.

Diameter: About 25.5mm.

Die alignment: 360°.

Struck in England, probably at the Tower Mint, London.

Obverse with King David and harp, FLOREAT REX ("May the King Prosper") surrounding, crown above. Reverse with St. Patrick and a staff, driving away various fauna, mostly unidentifiable, but including a serpent. In the background to the right is a Christian church in the Gothic style. The legend QVIESCAT PLEBS ("May the People be Peaceful") is around part of the border.

Historical notes: Mark Newby (or Newbie) came to New Jersey in November 1681, to escape religious persecution. In 1682 he influenced the Provincial Assembly to accept imported copper St. Patrick coins as legal tender. This connection has led to the incorporation of St. Patrick's copper "farthings" and "halfpennies" into listings of the American series.

- 22 (1670-1675) Saint Patrick's "halfpenny." Breen-200. VF-20. Light brown, porous surfaces.

Weight: 132.0 grains.

Diameter: About 28.4mm.

Die alignment: 360°.

This, the larger of two St. Patrick's or Mark Newby copper issues, is popularly called a "halfpenny." The reverse motif is of St. Patrick as a bishop holding a shamrock and staff, addressing an audience or congregation, with the arms of Dublin on the right.



- 23 1722 Rosa Americana halfpenny. Breen-133. MS-60 to 63.

Surfaces: An attractive blending of deep yellow and gray, typical of Bath metal coinage. Extremely well struck with superb definition of all details.

Narrative: Variety with obverse legend as GEORGIUS. D: G: REX. Reverse with ROSA. AMERI: UTILE. DULCI. 1722. A sharp specimen of a rare issue which, when seen, is usually in lesser grades and with unsatisfactory surfaces.

Die state and characteristics: Early impression of the dies.

Weight: 80.0 grains.

Diameter: About 21.5mm. Edge crudely trimmed by filing (visible only if viewed edge-on), as made.

Die alignment: 340° (if the 1722 date is assumed to be at the top of the reverse; illustrations vary in numismatic texts).

Called by Walter Breen a *prototype* halfpenny (*Encyclopedia*, p. 26), but probably really a business strike (as are all). The reverse legend was originally cut as VTIIE DVLCI then corrected. Portions of the bottom tip of each V can still be seen.

Historical notes: The 1722-1724 Rosa Americana coinages were struck as a speculation by British mine owner William Wood, who influenced King George to issue a patent or franchise to coin 100 tons of coins for circulation in the American Plantations. Struck in a copper alloy popularly called "Bath metal" in numismatic literature, the coins were intended to circulate at the values of halfpenny (as in this lot), penny, and twopence. However, the coins were significantly smaller than contemporary British denominations, the Rosa Americana halfpenny being but the size of a British farthing. Although opinions on the subject differ, it is the belief of the writer (QDB) that most of these coins circulated in the British Isles, not in America. Most examples in American collections today have been imported from England during the past 150 years.

The motifs refer to America, of course. The obverse is standard British format referring to George being king by the grace of God (DEI GRATIA REX, here abbreviated), but the reverse is special as per its intended circulation. At the center is the allegorical American rose, while the legend UTILE DULCI translates to "Useful and Sweet."



- 24 1722 Rosa Americana halfpenny. Breen-134. AU-50.

Surfaces: Light yellow-gray. Bath metal. Very little indication of wear.

Narrative: Style with obverse legend spelled out as GEORGIUS. DEI. GRATIA. REX. Reverse similar but not identical to preceding. This is the usually seen type.

Die state and characteristics: Early.

Weight: 71.5 grains.

Diameter: About 21.7mm. Edge trimmed by diagonal filing, as made.

Die alignment: 360° (if five-pointed star to right of 1722 date is assumed to be at the top of the reverse; if the date is assumed to be at the top, then the reverse is misaligned about 20° to the left).



- 25 1723/2 Rosa Americana halfpenny. Breen-136. MS-60. Standard Bath metal alloy. Two rosettes in reverse legend. Unusually prominent center dots on both sides.

Surfaces: Sharply struck devices. Some adjustment or planchet preparation marks at certain rim areas outside of the inscriptions. Pleasing yellow-gray surfaces.

Narrative: Overdate feature very clear. A superb specimen of an issue "usually in low grades and rough" (Breen, *Encyclopedia*, p. 27). Overdate omitted from the *Guide Book of U.S. Coins*.

Die state and characteristics: Early.

Weight: 65.9 grains.

Diameter: About 22.3mm. Edge finished by filing (as made).

Die alignment: Same comment as preceding.



- 26 1723 Rosa Americana halfpenny. Breen-140. Crowned rose. MS-60.

Surfaces: Medium gray-brown. Bath metal. Very sharply struck.

Narrative: Variety without period after date. A very attractive specimen.

Die state and characteristics: Early.

Weight: 60.3 grains.

Diameter: About 22.5mm. Edge trimmed (as made) by lathe work.

Die alignment: 180°.



27 1722 Rosa Americana penny. Breen-116. GEORGIUS / UTILE DULCI. MS-60.

Surfaces: Medium gray-yellow Bath metal with some light iridescence. Sharply struck. Especially prominent center dots.

Narrative: An exceptionally fine specimen of the primary circulating type of this denomination and year.

Die state and characteristics: Early.

Weight: 121.8 grains.

Diameter: About 27.1mm. Edge finished by lathe (as made).

Die alignment: 360° (if five-pointed star to right of 1722 date is assumed to be at the top of the reverse; if the date is assumed to be at the top, then the reverse is misaligned about 20° to the left).



30 1723 Rosa Americana twopence. Breen-92. Period after REX., but not after date. MS-60.

Surfaces: Sharply struck devices and inscriptions. Bath metal. Tiny line downward from monarch's chin is hidden by toning.

Narrative: The most popular general type of the 1723 twopence.

Die state and characteristics: Early.

Weight: 239.2 grains.

Diameter: About 32mm. Edge finished by lathe (as made).

Die alignment: 180°.



28 1723 Rosa Americana penny. Breen-121. Crowned rose. No period after date. MS-60.

Surfaces: Gray (primarily) and yellow. Obverse somewhat porous (due primarily to the characteristics of the Bath metal alloy). Sharply struck devices and letters, some lightness at rims.

Narrative: A pleasing example of one of the standard "types" of the series.

Die state and characteristics: Early. Tiny lines from label ends (on reverse) to border may be die lines or striking artifacts.

Weight: 114.4 grains.

Diameter: About 25.7mm. Edge finished by lathe (as made).

Die alignment: 180°.



29 Undated (1722) Rosa Americana twopence. Breen-88. AU-50.

Surfaces: Gray-yellow. Bath metal. Some marks are mostly obscured by toning and are not remarkable for the grade. Sharply struck.

Narrative: A sharp and attractive specimen of the largest denomination of the Rosa Americana series. Quite scarce, especially in higher grades.

Die state and characteristics: Tiny die break on obverse at 4 o'clock.

Weight: 239.0 grains.

Diameter: About 32.5mm. Edge finished by lathe (as made).

Die alignment: About 250°; reverse skewed to the left.



33 1723 Wood's Hibernia so-called farthing in silver. Breen-173. Plain edge. High Rarity-5. EF-40. Lightly worn surfaces are attractively toned. A beautiful specimen of this seldom-seen issue.

Weight: 72.5 grains.

Diameter: About 21.7mm.



34 1724 Wood's Hibernia farthing. 10 harp strings. Period after date. Breen-175. MS-60. Light brown surfaces.

Weight: 63.2 grains.

Diameter: About 21.3mm.



- 35 1722 Wood's Hibernia halfpenny. Harp to Left. Eight harp strings. Breen-144; Nelson 3. MS-60 to 63. Condition Census. Lustrous, rich brown surfaces, somewhat prooflike. Some planchet porosity as made. Lamination flaw on King George's jaw. The more distinctive of the two major harp-position types of the year; this one was soon discontinued. Very rare in this high grade.

Weight: 105.0 grains.
Diameter: About 27.5mm.

- 36 1722 Woods Hibernia halfpenny. Harp to left. 11 harp strings. Breen-144; Nelson-3. AU-58, prooflike. Attractive rich light brown. General type as preceding, but from different dies.

Die state and characteristics: Late with clash marks and breaks on obverse.
Weight: 122.9 grains.
Diameter: About 26.7mm.

- 37 1722 Wood's Hibernia halfpenny. Harp to right; second type of year. 11 harp strings. Breen-146. AU-50. Some planchet rifts and some marks.

Weight: 112.7 grains.
Diameter: About 27mm.



- 38 1723 Wood's Hibernia halfpenny. Stop before H. 11 harp strings. Breen-154. MS-63. 125.0 grains. Deeply struck with prominent borders. Glossy brown surfaces with tinges of mint red.

Weight: 125.0 grains.
Diameter: About 28.4mm.; broad, with some areas of blank planchet outside of the border pellets.



- 39 1723 Wood's Hibernia halfpenny. 11 harp strings. Beaded cincture (six full beads). Breen-159. MS-64, red and brown. Generous amounts of original mint red remain. A splendid specimen of this early issue. Rarely seen so brilliant.

Weight: 116.5 grains.
Diameter: About 26.7mm.



- 40 1773 Virginia halfpenny. 7 harp strings. Stop after S. Breen-180. MS-64, red and brown. Very close to full mint red and lacking the spotting so often seen. One of the finest to come on the market in recent times.

Weight: 121.2 grains.
Diameter: About 24.7mm.

The Assembly of the Virginia province passed an act on May 20, 1773, requesting copper halfpence to be struck in England (at the Tower Mint, London) for circulation in the colony. Five tons of these coins, struck from many different die pairs, arrived in Virginia, but were not distributed until the treasurer received authority from the crown to do so. Circulation was thus delayed.

When the pieces were released into commerce, the fires of the American Revolution were already burning, and it is believed that the pieces bearing the portrait of the despised King George III were not well received. Notwithstanding this, enough coins reached circulation that today worn pieces are seen in collections, but usually in higher grades such as F, VF, and EF; rarely worn nearly smooth. Thus, the pieces do not seem to have enjoyed the circulation life span of, for example, later state coppers of the 1780s.

Most Mint State specimens in existence today trace their pedigree to a keg of pieces located by Baltimore numismatist Col. Mendes I. Cohen (1796-1879), a connoisseur whose extensive collection was auctioned in 1875. Quantities remained undistributed for many years, with 2,200 said to have been sold to Wayne Raymond in 1929.

Although it was not unusual to find small groups of several to a dozen Mint State coins—mostly extensively spotted—on the market as late as the 1950s, by today, 1996, such coins are usually found one at a time.



- 41 1773 Virginia halfpenny. Seven harp strings. No period after S. Breen-181. Struck on wide (26.3mm) planchet. MS-64, red and brown.

Weight: 122.0 grains.
Diameter: 26.3mm; broader than the norm.

Once catalogued as a "penny" in this collection, but more accurately described as a halfpenny on an unusually wide planchet, but of the correct weight. (Pattern halfpennies, sometimes called "pennies," are from different dies, have beaded borders and are about 10 grains heavier.)

Gem Elephant Token GOD PRESERVE LONDON



- 42 Undated (c.1694) London Elephant token. GOD PRESERVE LONDON. Thick flan. Breen-186, Hodder-2B, Peck-508. Gem Mint State.

Surfaces: Highly lustrous light brown with ample traces of original mint red. Well struck. Superb!

Narrative: The Eliasberg Collection coin is an extraordinary specimen of an issue which is generally seen in significantly lower grades.

Die state and characteristics: Early. Many original die finish lines are still visible.

Weight: 224.1 grains.
Diameter: About 30mm.
Die alignment: 360°.

The Elephant token series with GOD PRESERVE LONDON reverse inscription is a plea for divine protection. As related designs (Carolina and New England issues) are specifically dated 1694, and although it is unlikely that coinage extended over a long period of time, the LONDON issues may be more contemporaneous to 1694 than to 1666. Breen (*Encyclopedia*, p. 33) suggests 1672. Thomas S. Snelling (*Miscellaneous Views of the Coins Struck by English Princes in France.... Those in the West Indian Colonies....* 1769) stated that an elephant obverse die was still in the Tower Mint, London, as of that time.

In some future year spectral analysis of trace elements in coinage metals will become sufficiently easy to conduct and inexpensive that it will be possible to attribute many pieces as to their origin and time of coinage (related technology is currently used in forensics, planetary science, and other disciplines).



- 43 "1694" Carolina Elephant token. Bolen copy struck in silver. Plain edge. MS-65. One of just two said to have been struck in this metal, thus Rarity-8 if this is correct (but see footnote).

Surfaces: Silver, lightly toned. Extremely sharp, sufficiently so as to permit study of the original die finishing characteristics. Some nuances of double striking at the elephant's tail and elsewhere.

Narrative: An attractive coin, pleasing and collectible and highly

important in its own right. Illustrated in color in *Life* magazine in 1953. Not to be confused with originals which are from different dies and, in any event, not in silver.

Weight: 156.6 grains.

Diameter: About 27.8mm.

Die alignment: 360°.

In 1869 John Adams Bolen (1826-1907) of Springfield, Massachusetts, struck copies of the 1694 Carolina Elephant token in various metals: two in silver (one over an 1807 half dollar; sold by the Chapman brothers in June 1885; the present piece is most certainly *not* struck over a half dollar), 40 in copper, and five in brass, after which the dies were defaced and given to the Boston Numismatic Society. However, the present writer (QDB) believes that certain Bolen mintage figures were not paragons of veracity. Nevertheless, the variety is exceedingly rare.

Bolen was highly regarded as a numismatist and diesinker in his time and was a member of the American Numismatic and Archaeological Society (ANS). His copies were not made to deceive, but to supply substitutes for cabinets that might otherwise lack the pieces. In all instances there are slight differences between Bolen's struck copies and originals. In the present instance, no original 1694 Carolina Elephant tokens were ever struck in silver.

Described in *Struck Copies of Early American Coins*, Richard D. Kenney, 1952, pp. 7-9.

Higley Copper Threepence

Simsbury, Conn., 1739

Condition Census Candidate



(photo enlarged to twice actual size)

- 44 1739 Higley Copper. Breen-244; Crosby-25; Hodder 3.2-c; Freidus 3.3-D. Standing male deer on obverse, broadaxe reverse (handle points to T). VALUE ME AS YOU PLEASE / J CUT MY WAY THROUGH. Rarity-7. Fine.

Surfaces: Deep brown-black fields, light brown for most letters and devices. Microscopic porosity, a few pits and planchet flaws, all of which are not unusual for the series.

Narrative: Higley copper threepence are named for Samuel Higley of Connecticut, who in the 18th century mined copper ore in Simsbury. He fashioned his own dies and struck pieces denominated as threepence from them. Designs varied. Most had a standing deer on the obverse and either three crowned hammers or a broadaxe on the reverse.

As all known specimens show wear and as most are completely smooth in sections of the legends, it is assumed that Higley coppers circulated widely and for a long time.

They were early recognized as rarities, and by the mid-19th century, when coin collecting became popular, they were highly prized. Today, several dozen specimens are known to exist. Whenever an

example comes on the market—which is not often—it is a focal point for attention. The Eliasberg Collection Higley copper is an attractive piece, a Condition Census (such as it is) candidate, that should continue this tradition.

Die state and characteristics: Lune-shaped break below border below YO of YOU. Large die break below buck's trailing hind leg extends downward along left side of star.

Weight: 123.8 grains.

Diameter: Varies due to striking, 26.54mm to 27.34mm.

Die alignment: 360° (approximate, as it is not known what alignment was originally intended by the coiner).

Historical notes: The first Higley copper varieties made in 1737 were marked III, but as the coins were about the size of a contemporary British halfpenny (or 1/6th the value of a threepence), apparently they were rejected in commerce. Subsequent issues bore the inscription VALUE ME AS YOU PLEASE. Apparently, later issues circulated as halfpennies.

Higley, born in 1687, is believed to have died in 1737. If this is true, the minter of later (through 1739) emissions is not known, although various theories have been proposed.

For further reading see "The History and Die Varieties of the Higley Coppers," by Daniel Freidus (ANS, 1994), a brilliant analysis.

Outstanding 1760 Voce Populi "Long Nose"



- 45 1760 Voce Populi copper. "Long Nose." Breen-222. Zelinka-3C. Rarity-6. MS-60.

Surfaces: Rich glossy brown. Some lightness of strike at the center (as always) and with some original planchet striae at the obverse center. Some scattered verdigris is on the reverse.

Narrative: Extraordinary condition for a variety which is usually seen in lower grades.

Die state and characteristics: Apparently very early. Minute die finish lines are visible in many areas.

Weight: 108.5 grains.

Diameter: About 27mm.

Die alignment: About 150°.

The Voce Populi ("Voice of the People") coppers, mostly of halfpenny size, are believed to have been made by one Roche of Dublin, Ireland. They probably circulated mainly in the British Isles. The writer (QDB) is not aware of any specific American connection, although for years they have been listed in the *Guide Book of U.S. Coins* and other American colonial texts.



- 46 1760 Voce Populi copper. "Stern Bust." Breen-223. Zelinka-6C. MS-60 to 63.

Surfaces: Rich glossy brown. Above average strike. A superb specimen of this early issue.

Narrative: One of the nicest Voce Populi halfpence we have seen of any variety.

Die state and characteristics: On the obverse, clash marks are above the head and to the left of P (of POPULI). Spur or spine extends left from brow. On obverse and reverse many original die finish lines are readily seen under magnification.

Weight: 110.0 grains.

Diameter: About 25.5mm.

Die alignment: About 150°.

Superb Chalmers Silver Threepence Mint State—Condition Census



(photo enlarged to twice actual size)

- 47 1783 John Chalmers' silver threepence. Breen-1018; Crosby Plate IX, 9. MS-60 to 63.

Surfaces: Light lilac and blue toning over lustrous fields. Well struck letters and devices except for the border at the upper left obverse rim and the corresponding part of the reverse.

Narrative: The obverse design features clasped hands with I. CHALMERS ANNAP'S surrounding, as adopted from an early provincial seal. Reverse with floral spray with border of separate leaf clusters, THREE PENCE and 1783 surrounding.

The Chalmers threepence as a denomination is rarer than the shilling, but not as rare as the sixpence. The present specimen is one of the finest in existence and is a clear contender for **Condition Census**.

Die state and characteristics: Early, with many die finish lines still visible, particularly on the reverse.

Weight: 11.7 grains.

Diameter: About 13mm.

Die alignment: About 45°.

John Chalmers, a silversmith of Annapolis, Maryland, issued his own silver coinage dated 1783, from dies cut by Thomas Sparrow (another local silversmith) whose initials T.S. are found on the sixpence (not here offered).

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 12-1/2 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.

Judging from the extensive wear seen on most Chalmers' threepence, sixpence, and shillings in numismatic cabinets today, these pieces must have circulated extensively in their time.

1783 Chalmers Silver Shilling Short "Worm" Variety



(photo enlarged to twice actual size)

- 48 1783 Chalmers' silver shilling. Short "Worm" (s/b Snake) variety. Breen-1011. EF-45.

Surfaces: Uniform light lilac and blue toning over very smooth fields. Exceptionally bold border denticles on both sides. A few scattered marks consistent with the grade are hidden by the toning.

Narrative: Obverse with clasped hands surrounded by linked three-part leaf elements, legend I. CHALMERS ANAPOLIS surrounding. Reverse with two seagulls (doves?) in a garden, fence in background, contesting ownership of a snake (usually called a "worm," in this instance a short one). Another snake is seen above the fence. A beaded border surrounds, on the outside of which is ONE SHILLING 1783.

The present specimen is an outstanding example of this highly prized classic.

Die state and characteristics: On the obverse there is a small die flaw below the left side of the clasped hands. This is a later use of the obverse die than on the following lot. On the reverse some die crumbling is seen below the left side of the upper snake. What is probably a die finish line (not a later break) is seen extending from the border through the left of S (of SHILLING) to the center.

Weight: 54.3 grains.

Diameter: About 22mm.

Die alignment: About 190°.

The object of the birds' attention is most certainly not a worm, but is a snake, as it has a pronounced head. The second snake not only has a pronounced head, but also a protruding tongue. This is true of the present die and also the related die offered in the next lot. Walter Breen (*Encyclopedia*, p. 100) agrees and calls it a *serpent*, but reverts to the *worm* terminology in his specialized listings. Breen also suggests that the motif is allegorical: "While you states go on squabbling over trivialities [border disputes?], you don't notice what is coming

over to devour you. This was a warning that a strong centralized government, then being recommended in many quarters, might well destroy the hard-won status of individual states as independent sovereign entities under the Confederation...."



- 49 1783 Chalmers' silver shilling. Long "Worm" (s/b Snake) variety. Breen-1012. F-15. Actually EF-45 for sharpness and overall appearance, but with repaired hole at and to the left of first A of ANNAPOLIS. Value: Perhaps net F-15 or VF-20.

Surfaces: Mostly steel gray and lilac, glossy, and probably burnished a century or so ago. Some marks are mostly hidden. An excellent strike. Slightly off center on the obverse, well centered on the reverse—this due to die misalignment. Notwithstanding the caveats just presented, the coin is very attractive in its aspect, as the viewer will quickly notice.

Narrative: The obverse die is the same as the foregoing. The reverse differs slightly in its details, the most recorded of which is the length of the so-called "worm," which in the present instance is slightly longer than on the preceding coin.

An attractive coin overall, as noted.

Die state and characteristics: The obverse die represents an earlier use as certain delicate features of letter repunching, particularly at M of CHALMERS, are more extensive and complete on this die than on the Short "Worm" variety just offered. The die flaw below the clasped hands is present, but its size cannot be evaluated due to possible burnishing of the surface. Reverse with some die flaws below NE (of ONE), at the snake's tail, and a few other scattered places.

Weight: 48.5 grains
Diameter: About 22mm.
Die alignment: About 190°.

1776 Continental "Dollar"

EG FECIT



- 50 1776 Continental Currency "dollar" in pewter. EG FECIT variety; correct CURRENCY spelling. Breen-1095; Newman 3-D; Hodder 3-B. Crosby Plate VIII, 17. Twin olive-leaf ornamentation pattern on edge as always. MS-63 or finer.

Surfaces: Bright silver color, somewhat prooflike, with toned devices and inscriptions. Struck in an alloy of tin commonly referred to as pewter.

Narrative: Obverse with sundial motif, "Fugio" (= "I fly," a reference to the rapid passing of time), aphorism MIND YOUR BUSINESS, and inscription CONTINENTAL CURRENCY 1776. The initials of the engraver, EG (perhaps for Elisha Gallaudet), and FECIT (= "made it") are above the date. Reverse with state names inscribed on rings (see footnote). Motto WE / ARE / ONE at center.

This is one of the most beautiful examples of the famous 1776 Continental "dollar" to come on the market in recent times, and as such it should attract wide attention. A superb specimen of a great American classic, an outstanding coin to content the connoisseur.

Die state and characteristics: Clash marks on obverse border above RREN. Reverse with typical horizontal break through the bottom of the area within the New Hampshire ring and extending to either side; breaks at the bottom (as viewed when coin is oriented with WE ARE ONE horizontal) of the Connecticut ring, one extending downward through the Rhode Island and New York ring.

Weight: 263.4 grains.
Diameter: About 39.5mm.
Die alignment: About 160°.

The 1776 Continental coins, long called "dollars" by numismatists, but now sometimes referred to simply as coins or currency, are from dies cut in New Jersey by Elisha Gallaudet. The obverse and reverse designs are described above. Impressions were made in silver, brass, and tin alloy, with the latter being the standard circulating issue.

Although the rare silver strikings may have circulated as dollars, it is the writer's (QDB) belief that the pewter examples did as well, although in recent times some numismatists have suggested that the pewter coins, being of low intrinsic value, were worth much less than a dollar, perhaps only a cent. It seems reasonable that the 1776 Continental Currency pewter coins saw service as a fiat or non-intrinsic dollar, simply taking the place of fiat Continental Currency paper notes.

Precious little contemporary printed information has been found concerning the 1776 Continental dollars, although they must have been made in quantity and circulated extensively. Quite probably, they were too "ordinary" to create attention (anyone seeking to find detailed information about today's circulating pocket change by reading 1996 popular news articles will have an equally difficult time). As computer scanning and encoding techniques advance, it does not strain the imagination to envision a future day in which the contents of all known 18th-century American newspapers and journals can be computer searched. Ditto for early directories. Perhaps at such a time additional information will be found concerning this interesting coin.

The die inscriptions were made from individual letter punches. The state name abbreviations and punctuation in some instances are somewhat rustic, as in these examples: N. HAMPS; MASSACHS; CONNECT.T; N. YORKE; PENNSILV; N.CAROLIN; and S.CAROLIN.



- 51 1783 Nova Constellatio copper. Large U.S. Pointed Rays. Breen-1106. Crosby-1A. EF-45 or finer. A few scattered marks. Medium brown. Sharply struck. One of the finest of its grade class.

Die state and characteristics: Reverse with two major die clash marks showing rim and denticles; one in the design below STEL and rising to touch the L; the other below star and ATIO continuing to the O.

Weight: 122.4 grains.
Diameter: About 28mm.

Die alignment: About 270° (if one assumes that the normal reverse orientation has the all-seeing eye horizontal).

Notes: Dated 1783 and 1785, the Nova Constellatio coppers were probably produced in or near the latter year from several different dies and combinations. The standard design bears the initials US in block letters or elegant script, a wreath surrounding, with LIBERTAS ET JUSTITIA ("liberty and justice") surrounding. The reverse employs an all-seeing eye at the center, from around which emanate resplendent rays (usually pointed, but on one die blunt) punctuated by stars. NOVA CONSTELLATIO is at the border.

Eric P. Newman believes that a New York City merchant, possibly William Constable (per Eric P. Newman, *Coinage of the Americas Conference*, ANS, 1995), distributed the Nova Constellatio pieces as a commercial venture.

The origin of the Nova Constellatio pieces is believed to have been a private mint in Birmingham, England, based upon a quoted extract from the *Morning Chronicle and London Advertiser*, London, March 16, 1786, and a commentary from Charles I. Bushnell (Crosby, p. 331). It is believed that the dies were sent to America after their use in England. (The 1786 Nova Constellatio copper, not offered here, is an early counterfeit.)

- 52 1783 Nova Constellatio. CONSTELAFIO misspelling. Small U.S. Blunt Rays. Breen-1109. Crosby-3C. EF-40.

Weight: 111.4 grains.
Diameter: About 27mm.

Die alignment: About 350° (if one assumes that the normal reverse orientation has the all-seeing eye horizontal).

High Quality 1785 Nova Constellatio

Breen-1111; Crosby 3-B



- 53 1785 Nova Constellatio. Script U.S. Pointed Rays. Breen-1111; Crosby-3B. MS-63, brown *with tinges of mint red*.

Surfaces: Light brown overall with tinges of original mint red on the reverse. Sharply struck.

Narrative: A truly remarkable specimen of this popular issue. Certain Condition Census (if somebody were to compile one). In a word, *superb*.

Die state and characteristics: Obverse with die flaws at US and numerous scattered flaws and chips elsewhere on the surface; obviously, this die had rusted considerably before its use in the present impression. The reverse is smooth, clean, and without the equivalent of the aforementioned flaws.

Weight: 114.4 grains.

Diameter: About 26.5mm.

Die alignment: About 330°.



- 54 1785 Nova Constellatio. Pointed Rays. Script U.S. Widest date. Breen-1114; Crosby-5E. EF-45.

Die state and characteristics: Obverse with indications of *severe* rust including but not limited to JUSTITIA and the date. Break from rim, along left side of 8 in date, to bottom of S in US. Break or flaw at bottom of upper right loop of S in US. Reverse with numerous scattered small die flaws.

Weight: 113.7 grains.

Diameter: About 28mm.

Die alignment: 180° if CONSTELLATIO is to be centered at top of the reverse, 360° if NOVA is centered at the top; in either instance the all-seeing eye is horizontal.

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Choice IMMUNIS COLUMBIA Copper

Among Finest Known



(photo enlarged to twice actual size)

- 55 1787 IMMUNIS COLUMBIA copper. Narrow planchet. Breen-1137. MS-63.

Surfaces: Lustrous brown surfaces. Well struck, but parts of peripheral letter tops and numeral bases off the planchet (as always for this variety).

Narrative: Obverse with goddess Columbia seated on a globe, the inscription IMMUNIS COLUMBIA surrounding, a reference to America (Columbia) being immune to the problems of the rest of the world. Reverse with heraldic eagle clutching an olive branch and arrows, E PLURIBUS UNUM above. Of the various IMMUNIS / IMMUNE obverse issues, this die combination is the only one struck in quantity. Presumably, production amounted to thousands of pieces, as evidenced by at least a few hundred surviving today.

Nearly all in numismatic cabinets are in grades significantly below the choice Mint State example here offered. This coin is probably in the top 1% of those still in existence. Compare to Taylor:2096 (AU-50) and Norweb:2680 (MS-60), as examples.

Die state and characteristics: Obverse with scattered die rust, especially above where the extended arm joins the sleeve. Reverse with breaks at E (star) P at left; from eagle's lower beak to wing below, along top of wing, through U (of UNUM) to border. Incipient die flaw below tail. Some raised arcs at US (of PLURIBUS) and through eagle's claws to wing at the right are probably relics of a scribe line around the die border for positioning of the inscriptions.

Weight: 171.0 grains.

Diameter: About 26.3mm.

Die alignment: About 165°.

Notes: The 1787 Immunis Columbia copper may have been struck by or for Matthias Ogden at Rahway, New Jersey, in late 1788 or early 1789 (cf. "The 1787 'New York' Immunis Columbia: A Mystery Re-Ravelled," by Michael Hodder, *The Colonial Newsletter*, January 1991).

Incredible NON VI VIRTUTE VICI Copper

Possibly Earliest Washington Coin Portrait
Superb Mint State—Possibly Finest Known



(photo enlarged to twice actual size)

56 1786 New York copper. NON VI VIRTUTE VICI / NEO-EBORACENSIS. George Washington portrait. Breen-977; Crosby Plate VII, 4. Rarity-7. MS-63 or finer. Possibly the finest known.

Surfaces: Lustrous light brown with traces of mint red, especially around the lettering and periphery. Some lightness of features at the higher areas, as always, quite reminiscent of, for example, a 1787-

1788 Vermont portrait copper, may in this instance be accounted for by a lack of die detail. This gives a somewhat Art Deco (to move ahead nearly 140 years) aspect, especially to the seated figure. Especially bold borders with triangular denticles frame the central portions and give the entire work a cameo aspect.

Narrative: Obverse portrait with small head facing right, quite likely that of George Washington and possibly the earliest of his portraits appearing on a coin (the 1784-dated "Ugly Head" not being a coin, not necessarily attributable to that date, and in any event a whimsy; most or all 1783-dated Washington pieces were made later, although the GEORGIUS TRIUMPHO may be contemporary). Lapels and epaulet of his military or ceremonial jacket are especially bold in the die. Inscription NON VI VIRTUTE VICI ("Not by violence, but by virtue I have conquered") surrounding to left, above, and right. Reverse with seated figure somewhat related to the IMMUNE COLUMBIA reverse, with goddess Columbia and box or crate, inscription NEO-EBORACENSIS (New York) surrounding, date 1786 below.

A superb coin the importance of which cannot be overemphasized. Garrett:594, the Ellsworth, Bement, Smith, Parmelee coin was EF-45, later regraded higher. Possibly the finest known example.

Die state and characteristics: Early with numerous die finish lines visible under magnification. Die scribe line (for positioning the letters) remnants visible on both sides.

This piece is associated with New York by the reverse legend and may have been the work of James F. Atlee or another contemporary engraver (the Atlee attribution is of long standing, but with little corroborative evidence; cf. "The 1787 'New York' Immune Columbia: A Mystery Re-Ravelled," by Michael Hodder, *The Colonial Newsletter*, January 1991); in any event, a craftsman employing the same set of letter punches seen on certain Vermont, Connecticut, and New Jersey coppers—quickly identifiable by the weak upper left part of the letter A. The workmanship is of a high order of excellence when viewed among its 1785-1788 state and related copper coinage contemporaries.

On March 29, 1786, the *Essex Journal and Merimack Packet*, published in Newburyport, Massachusetts, printed notice of well-made New York coins of good copper, then in circulation. As this antedated the more plentiful NOVA EBORAC and EXCELSIOR coppers of 1787, it is possible that the NON VI VIRTUTE VICI coppers were those cited if, indeed, the latter were minted during the 1786 year appearing on them. (Eric P. Newman suggests the citation may have referred to Nova Constellatio coppers; personal communication, February 27, 1996.)

The attribution to Washington is tentative, for his name does not appear. However, he is as likely a candidate as any, and the portrait bears a superficial resemblance to his later images. (The portrait differs markedly from that of George Clinton—and so identified—on the obverse of the 1787 Clinton copper; although some have suggested him as a possibility.)



(photo enlarged to twice actual size)

EXCELSIOR / Eagle on Globe Copper

Eagle Facing Right (Viewer's Left)

57 1787 Excelsior copper. Eagle on globe, facing right (to viewer's left). Reverse with heraldic eagle. Breen-980. Rarity-6. VF-35.

Surfaces: Light brown. Smooth, even wear.

Narrative: Obverse with New York State Arms, EXCELSIOR inscription below. No date. On the top of the globe the eagle faces to its right (thus, "dexter" per the Breen listing), but to the observer the eagle faces left. Reverse with heraldic eagle, stars above, 1787 date below, E PLURIBUS UNUM to right and left. An attractive example of an issue of which fewer than 15 are known to exist. Usually seen in lower grades than offered here.

Die state and characteristics: No breaks noted. Grade precludes detailed examination of original die characteristics.

Weight: 141.6 grains.

Diameter: About 28.5mm.

Die alignment: About 185°.

This EXCELSIOR copper is attributed by Walter Breen to John Bailey, New York City silversmith. The workmanship on the dies does not compare favorably with that on the previous NON VI VIRTUTE VICI copper and seems to be from a less practiced hand.

Indian / EXCELSIOR Copper

Probably Finest Known
Prooflike Gem



58 1787 New York cent. New York Arms. Breen-991; Crosby Plate VIII, 7. Rarity-7. Mint State-65, choice and fully prooflike.

Surfaces: Excellent definition of field detail including die preparation lines. Some lightness of strike on the very highest areas. Medium brown surfaces with lighter areas. Some delicate iridescent toning. Virtually perfect planchet. Tiny, mostly hidden, rim bump at right reverse rim.

Narrative: Obverse with standing Indian, LIBER NATUS LIBERTATUM DEFENDO ("Being born free, I defend liberty") surrounding. Reverse with New York State Arms (with eagle facing to observer's right), date 1787 below, and EXCELSIOR motto.

A superb specimen, the finest known example. Minutely de-

tailed features, glossy prooflike surfaces, and a pleasing light toning contribute to making this a showpiece that will be forever remembered as one of the great classics from the early American portion of the Eliasberg Collection.

Die state and characteristics: Early. Die finish lines visible in areas. Bifurcation of certain letters in the legends and weakness of the bottom of the first E in EXCELSIOR can be attributed to striking and the outward spread of the planchet, not to diecutting.

Diameter: About 27.8mm.

This handsome coin is attributed by Walter Breen to the diesinking of James F. Atlee on behalf of Machin's Mills, New York. The Indian obverse later appears in combination with a counterfeit George III halfpenny obverse (Breen-1001), an archetype of the Machin's Mills repertoire.

Garrett:601, a superb coin, was EF-40.

Exceptional 1787 Nova Eborac

Seated Figure Left
The Finest Known



59 1787 Nova Eborac copper. Seated Figure to Left. Breen-986. MS-63, brown.

Surfaces: Glossy, lustrous light brown.

Narrative: Obverse with portrait facing right, NOVA EBORAC (New York) left and right. Reverse with seated figure facing to the viewer's left, VIRT ET LIB ("virtue and liberty") motto around, date 1787 below. An exceptional quality example of a scarce issue in all grades, and one which emerges as a notable rarity approaching or in Mint State. The present coin is the finest known example of the variety.

Die state and characteristics: No breaks. Die flaw on reverse at E of ET. Reverse die possibly relapped or ground down as tips of seated figure's hair to the right of her head appear as detached "islands" and the date is lightly (but clearly and completely) defined; some of the plane or field surface is visible among the goddess' skirt folds near the shield. Does an earlier state exist?

Weight: 124.8 grains.

Diameter: About 28mm.

Notes: Of all the state coinages (Vermont, Connecticut, New York, New Jersey, Massachusetts), the least is known about the origin of the Nova Eborac and related pieces. It has been suggested that Major Eli Leavenworth or John Bailey struck most of them in New York City, but documentation is lacking.



60 1787 Nova Eborac copper. Medium Head. Seated Figure to right. Breen-987. EF-45.

Surfaces: Light brown surfaces, microscopically granular, with some areas of lighter color among the inscriptions and devices. Probably lightly cleaned ages ago, but very attractive overall.

Narrative: Obverse from the same die as preceding. Reverse similar in conception, but with seated figure facing to the viewer's right. A very pleasing specimen from an aesthetic viewpoint.

Die state and characteristics: Obverse die in a slightly later state than the preceding lot; now with a small flaw at the ornament near the bust mail and with a tiny flaw at the bottom of the mail at the lower right. Reverse die either shallowly impressed by a hub in areas (the back of the goddess' hair, the globe, etc.) or resurfaced; in either event, certain details have been replaced by plane or field areas. Massive die break at lower right exhibits a larger lower raised blob and a smaller, higher one, plus die crack lines. In the process, the ornament after LIB has been severely damaged in the die. A very late state.

Weight: 107.2 grains.

Diameter: About 27.5mm.

Die alignment: About 180°.

Note: This variety is typically seen in lower grades than the Figure Left style.



61 1785 Vermont copper. Landscape type. VERMONTIS. Ryder-2; Bressett-1A; Breen-711. Rarity-4. EF-40.

Surfaces: Medium brown. With a few scattered planchet flaws as is typical, but a much finer planchet than usually seen. Excellent strike and detail definition.

Narrative: Obverse with sun peeking over forested rocky ridge, ray pointing to period after RES. Inscription reads VERMONTIS RES PUBLICA. Reverse with STELLA QUARTA DECIMA ("the 14th star") enclosing an all-seeing eye, rays, and 13 (sic) stars, related to but differently cut than the Nova Constellatio coppers.

A far above average specimen in grade and quality of this early Vermont copper type.

Die state and characteristics: Obverse with minor rust pits in die above dot to right of date. No breaks. Reverse with traces of die rust, especially prominent after A (of DECIMA). Minute break from border through second L in STELLA to star. Tiny defect from lower left of E in STELLA to star.

Weight: 126.8 grains.

Diameter: About 27.4mm.

Die alignment: About 360° (assuming that the reverse is intended to be viewed with the center of the space between DECIMA and STELLA at the bottom of the coin).

Historical and numismatic notes: With an authorization dated June 15, 1785, Vermont became the first of the several states to authorize its own coinage, although, strictly speaking, Vermont was a separate republic until it joined the Union in 1791. The coinage franchise was awarded to Reuben Harmon, Jr., of Rupert in the same state. A mill was set up near the Pawlet River, and minting commenced. At that facility the 1785 "landscape" coppers were struck using copper of irregular surface quality. The reverse depicted an all-seeing eye and double thickness or single rays, an imitation of the Nova Constellatio reverses. Later, pieces with the portrait of King George II (Ryder-10 and 11, portrait not identified on the coin) were made as was the "Baby Head" (Ryder-9), again on poor copper. The portrait pieces illustrated a seated figure on the reverse and were stylistic copies of current British halfpence, the change possibly being made to make the Vermont coinage more familiar to the populace and to facilitate circulation of the pieces.

On June 7, 1787, Harmon cast his lot with the partners of Machin's Mills (Capt. Thomas Machin, *et al.*, Newburgh, New York). Later issues were prob-

ably struck from Machin's Mills dies with Vermont legends, and many were struck at Machin's Mills itself. These bore the undesignated portrait of King George III. Most of the later Vermont pieces as well as several irrelevant mulings (Ryder 1, 13, 31, and others) were made on thin, lightweight planchets.

Within the 39 known die varieties of Vermont coppers are more distinctive designs than within any other comparable quantity of state copper issues.



62 1785 Vermont copper. Landscape type. VERMONTIS. Ryder-4; Bressett-3C; Breen-712. Rarity-5. EF-40. Condition Census.

Surfaces: Light brown with hints of gold. Struck on a rough planchet (as always) with some irregularities present, especially in the fields and lower areas of the design; this is usual (cf. Garrett:554).

Narrative: Landscape type. Legend spelled as VERMONTIS RES PUBLICA. Reverse somewhat similar in style to the preceding. Struck from damaged dies on a defective planchet, but this is normal for Ryder-4. All in all a Condition Census example of this issue.

Die state and characteristics: Obverse die buckled from the bottoms of the letters extending into the interior. Stress cracks and marks around border (e.g., at ES of RES). Tiny break from right side of R to and through upper left of M in VERMONTIS. Reverse with clash marks and incipient break at DECI.

Weight: 128.4 grains.

Diameter: About 27.4mm.

Die alignment: About 180° (same assumption as preceding lot).

Remarkable 1786 Vermont Copper Mint State; Ryder-6—The Finest Known



(photo enlarged to twice actual size)

63 1786 Vermont copper. Landscape type. VERMONTIENSIVM. Ryder-6; Bressett-4D; Breen-713. Rarity-3. MS-60. Finest known.

Surfaces: Light brown lustrous surfaces on a typical Vermont landscape planchet with surface defects, in the present instance nearly all

small ones. Extremely sharply struck for the issue, with the rocky ledge showing excellent detail.

Narrative: Obverse is of the landscape type. Spelling as VERMONTENSIVM RES PUBLICA. One tree floats in the air, sans trunk. Reverse style as preceding. Ryder-6 usually is found in lower grades, and a nice VF-30 or 35 would be about par for inclusion in a large specialized collection. The present coin is *extraordinary* and believed to be the **finest known**.

Die state and characteristics: Obverse with repunched U in PUBLICA *below and slightly to the right* (as always, the "signature" of this die). A few scattered rust marks are seen. Some bifurcation of inscriptions, an artifact of striking.

Weight: 142.4 grains.

Diameter: About 27.7mm.

Die alignment: About 340°.



- 64 1786 Vermont copper. Landscape type. VERMONTENSIVM. Ryder-7; Bressett-5E; Breen-713. Rarity-4. VF-35/EF-40.

Surfaces: Glossy light brown with a minimum of planchet problems.

Narrative: An outstanding specimen of Ryder 7, pleasing in every aspect.

Die state and characteristics: Obverse with repunched U in PUBLICA *to the left* (as always, the "signature" of this die). Die buckled at the center, most prominently at the plow.

Weight: 118.5 grains.

Diameter: About 27.5mm.

Die alignment: About 140°.

Mint State 1787 R-12 Vermont

Among Finest Known



(photo enlarged to twice actual size)

- 65 1787 Vermont copper. Ryder-12; Bressett-11K; Breen-718. Rarity-4. MS-60. Boldly overstruck on a Nova Constellatio copper. Exceptional condition; among the finest known.

Surfaces: Lustrous light brown with hints of blue iridescence. Some scattered light marks. On the obverse much all-seeing eye, star, and ray details from the undertype are seen, in some areas being more prominent than the Vermont features. Tiny planchet clip on rim as made.

Narrative: Obverse with portrait of George III, here used generically. Reverse with seated figure after British and antecedent coinage. An especially high-grade example of Ryder-12, a variety for which VF-30 would be above average and about what would be found in a leading specialized collection. The present coin is exceptional and may well be the **finest known**. The overstrike feature lends interest.

Die state and characteristics: Obverse with massive breaks: from border, strongly above R, through M, and below ON, lighter to top of head, exiting through AU; another from the left border through E to the head. Reverse with irregular cud break at border above head, crack extending down to head and another crack extending from the cud, right to ET LIB, with the break becoming complex at the T.

Weight: 121.1 grains.

Diameter: About 28.7mm.

1785 "Roman Head" Miller 2-A.1

Probably Finest Known



- 66 1785 Connecticut copper. "Roman" Head. Miller 2-A.1. Rarity-5. AU-55. Probably finest known.

Surfaces: Light brown. Weakness at center (as always on this issue) permits the original surface of the planchet to be studied in detail. However, the three shield motif details are readily visible. Obverse and reverse dies slightly misaligned axially.

Narrative: Obverse with male portrait right, in this instance sometimes called the *Roman Head*. Inscription AUCTORI: CONNEX: (by the authority of Connecticut) to left and right. Reverse with seated figure inspired by British and other coppers. Inscription INDE ET LIBERTAS ("Independence and liberty"). A high-grade coin with very little if any actual wear.

Die state and characteristics: Early. No breaks.

Weight: 124.6 grains.

Diameter: About 29mm.

Historical and numismatic notes: The state of Connecticut granted a franchise on October 20, 1785, to four of its citizens (the Company for Coining Coppers) to produce 2.4 million coppers of 144 grains each, for which a royalty of 5% was to be paid to the state. Hundreds of thousands were made before the Company dissolved on June 1, 1787, after which certain of its facilities in New Haven were acquired by James Jarvis and used to produce 1787 Fugio coppers under federal contract, although the main direction of Jarvis seems to have been the minting of unauthorized Connecticut coppers. Later, certain of the equipment and dies are said to have passed to Machin's Mills (Newburgh, New York) and used to produce still more copper coins with Connecticut motifs. In addition, there were other manufacturers, unauthorized, including the maker of the 1787 *Muttonhead* and, separately, coiners in New Jersey.

In general, as the years progressed from 1785 to 1788, weight and planchet quality of the Connecticut coppers declined as did the relief of the dies. Workmanship varied widely in view of multiple engravers and minting facilities. Errors abound, among which can be found the curious such as INDE over FUDE (the engraver thought he was making a Fugio cent) and 1787 over 1877, to those which may have been intended simply as evasions of standard legends such as AUCTOBI and AUCTOPI in place of the requisite AUCTORI, and the common ET LIR instead of ET LIB.

Today over 340 varieties of Connecticut coppers are known, with scarcely a year or two passing without another new die or combination coming to light, mostly among the plenteous 1787 Draped Bust Left issues.



67 1785 Connecticut copper. *African Head*. Miller 4.1-F.4. Rarity-1. EF-40.

Surfaces: Dark olive and brown. Lightly porous. Fairly well struck for the variety, but with usual weakness at centers, especially at the high areas on the reverse.

Narrative: One of the more popular varieties of the first year of the Connecticut cent.

Die state and characteristics: Early. No breaks observed.

Weight: 140.0 grains.

Diameter: About 28.5mm.

Popularly called the *African Head*, at least in recent times, earlier called the *Negro Head* (cf. Miller, p. 10). Nearly all of the copper for this and related early issues made by the Company for Coining Coppers was dark and porous, although it should be noted that Walter Breen (*Encyclopedia*, p. 67) ascribes 4.1-F.4 to an "unidentified private mint." Copper supplies were always uncertain in this era, a situation that would later plague the Philadelphia Mint in its formative years in the 1790s.



68 1787 Connecticut copper. *Muttonhead or Bradford Head*. Miller 1.2-C. Rarity-3. EF-40, with scrapes near torso.

Surfaces: Glossy dark brown. Very pleasing and attractive; indeed, one of the nicest seen. Reverse with tiny planchet lamination below N (of INDE). Two scrapes on the upper left leg of the seated figure are unfortunate, but this location is probably as good as any if they have to be there. Some lightness of strike at the centers reveals the characteristics of the original planchet; such striking is the norm for 1.2-C.

Narrative: The *Muttonhead* copper is one of the most curious in the entire Connecticut series, has a portrait larger than on any other, and was probably a contemporary counterfeit (but see footnote). This specimen is certainly among the finest extant. Whether it is **Condition Census** or not may depend upon an evaluator's measure of the aforementioned scrapes; lacking them, there would be no uncertainty.

Die state and characteristics: Obverse with die bulge at center affecting cheek and nearby areas of portrait. Earlier of the two major classes of 1.2-C, this before the dies were extensively resurfaced.

Weight: 115.8 grains.

Diameter: About 28.4mm.

What is a contemporary "counterfeit" Connecticut copper and what is not is highly subjective. The *Muttonhead* is crude and appears to be the work of an unskilled craftsman. However, Jarvis, Machin's Mills, and other non-royalty Connecticut coppers can be called counterfeits as well, as they were not of official origin.

1787 Miller 11.1-E Connecticut

High Condition Census



69 1787 Connecticut copper. *Mailed Bust Left*. M 11.1-E. Rarity-2. EF-45 to AU-50. High Condition Census.

Surfaces: Glossy steel gray. Tiny scratch past O of AUCTORI. A few planchet flaws are scarcely worthy of mention. Decently struck overall, but lacking detail (as usual) on the high points, especially on the reverse.

Narrative: A far above average example of the variety and type. The Norweb and Taylor coins were each VF.

Die state and characteristics: Small raised die flaw/mound beneath O of CONNEC.

Weight: 141.9 grains.

Diameter: About 28.7mm.

Distinctive style attributed by Walter Breen (*Encyclopedia*, p. 69) to Benjamin Buell, April 1789, backdated to 1787.

1787 Connecticut Rarity

Miller 32.7-X.1

Condition Census



70 1787 Connecticut copper. *Draped Bust left*. Miller 32.7-X.1. High Rarity-6. EF-40.

Surfaces: Light brown with traces of orange-brown, possibly from cleaning a century or more ago. Lightly struck at the centers as usual; sharp in other areas. There are a few minor planchet flaws on the reverse.

Narrative: A very attractive specimen of a variety which, when found at all, is usually in significantly lower grades. **Condition Census**.

Die state and characteristics: Obverse with break from within drapery, exiting it to the rim at the spot where drapery is closest to rim; tiny additional break to its right. Scattered tiny flaws are between toga's right tip and cinquefoil and border. Letters A and R in legend arc mostly blobs, E is defective and has vertical element at end of crossbar extending to top and bottom arm (same for the two E's on reverse). On reverse, B in LIB seemingly patched from an R punch.

Weight: 141.2 grains.

Diameter: About 28.8mm.

Recognized as a major rarity by Henry C. Miller in 1919-1920, the variety has remained elusive.

Choice 1787 Connecticut

Miller 33.4-q

High Condition Census



- 71 1787 Connecticut copper. Draped Bust left. Miller 33.4-q. Rarity-6. AU, virtually no wear.

Surfaces: Rich, glossy, lustrous brown fields; little if any actual wear is evident. Lightly struck at the lower obverse center and the corresponding part of the reverse.

Narrative: A High Condition Census specimen of this variety. Another truly remarkable opportunity—one of many—for the connoisseur in the state copper coinage series.

Die state and characteristics: Obverse die shattered at the left; multiple breaks through much of AUCTORI, especially AUCTO, breaks continuing to rim from A and O; break continues from foot of A to cinquefoil, and another break above it to the front of the bust, continuing to the rim; multiple breaks in field in front of face; break from field follows curve of nose and forehead and continues into the head. E in CONNEC double punched. Prominent raised ovals (from pellet punch used to add die details) are at the eye, wreath (three ovals), and as a jewel on the front of the toga. Reverse with multiple breaks at head, two of which extend right, one to the cinquefoil and the other below it to the branch hand, both breaks exiting to the rim at the right. E in INDE over earlier erroneous backward N. B in ETLIB patched from what seems to be a P punch. 8 in date open at the top (appears claw-like).

Weight: 129.2 grains.

Diameter: About 28mm.



- 72 1788 Connecticut copper. Mailed Bust right. Miller 2-D. Rarity-1. EF-45 to AU-50. Nearly Condition Census.

Surfaces: Light brown. Uniformly and lightly porous. Light striking at the centers (as always). A few light marks below the bust are concealed by long-time toning.

Narrative: One of the most familiar issues of the later end of the series.

Die state and characteristics: Obverse with left foot of A connected to nearby star point.

Weight: 111.3 grains.

Diameter: About 27.5mm.

Die alignment: About 135°.

Late issue, severely light weight. Probably coined at Machin's Mills circa 1788-1789. One of the most often seen issues dated 1788.

Mint State 1788 Connecticut

Miller 3-B.1

Finest Known



- 73 1788 Connecticut copper. Mailed Bust right. Miller 3-B.1. Low Rarity-5. MS-63, red and brown.

Surfaces: Glossy rich brown surfaces with *original red* in areas of obverse and reverse. Some *slight* lightness of strike at the centers, as always, and with some of the original planchet characteristics visible there.

Narrative: Interesting variety with reverse legend INDE (star) ET to the left of the figure and only LIB to the right. A superbly preserved Connecticut copper, a memorable specimen which sweeps away **finest known** honors.

Die state and characteristics: Obverse with scattered raised die flaws at O of AUCTORI and in the field between it and the head. O in AUCTORI open at top and also with a small "tail" extending down to the left from the left outside of the letter. Star immediately after I dramatically double punched. Early state of obverse and reverse dies with some die preparation lines visible under magnification.

Weight: 124.2 grains.

Diameter: About 28mm.

Die alignment: About 170°.

Notable 1788 Miller 11-G Connecticut

Mint State

High Condition Census



- 74 1788 Connecticut copper. Mailed Bust left. Miller 11-G. Rarity-3. MS-60.

Surfaces: Light brown and pale orange-gold. Slightly off center to the bottom of the obverse and corresponding part of the reverse. Planchet flaw on neck and jaw. Exceptional strike with full shield details.

Narrative: An unusually fine specimen of this popular variety. **High Condition Census**, about on a par with Taylor:2708.

Die state and characteristics: Obverse fields somewhat irregular as made; nuance of die clash from branch hand in field at CT of AUCTORI. Reverse with similarly irregular fields; clash marks at date and upper right of shield. B in LIB from a very defective punch; possibly patched from an I punch.

Weight: 111.0 grains.

Diameter: About 27.8mm.

Die alignment: About 165°.

Superb Mint State 1786 N.J. Copper

Maris 15-T

Among the Finest Known



(photo enlarged to twice actual size)

75 1786 New Jersey copper. Maris 15-T. Rarity-4. MS-63, red and brown.

Surfaces: Medium brown with ample traces of *original mint red* on obverse and reverse. Slightly shallowly struck at the centers; enough that certain surficial elements of the original planchet are visible.

Narrative: Any Mint State New Jersey copper with red will make the numismatic community sit up and take notice, and this coin follows the trend. This splendid specimen is among the finest known of its variety.

Die state and characteristics: Obverse with many interesting die finish lines visible in the field, these being particularly prominent below and at NOVA. Small raised die flaws, the larger above the smaller, are in the field between the horse's nose and R. Break through top of EA extending downward and dividing, through end of crossbeam to rim. Letter A broken at upper left as seen on numerous other coppers of the era; however Æ is a ligature and does not incorporate this or any other separate A punch. Reverse with break from border near lowest left star, continuing across field to shield; defect between bottom of shield and rim. Some scattered die flaws including at B and in field between N and U. Tiny break from bottom of P extends into field. B in legend slightly double punched.

Weight: 141.3 grains.

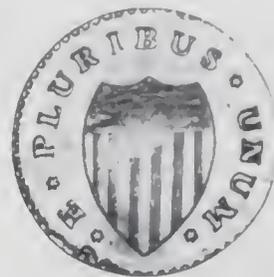
Diameter: About 27.5mm.

Die alignment: About 190°.

Historical and numismatic notes: Copper "cents" were struck with dates 1786 through 1788 under private contract. The typical design depicts a horse head on the obverse, facing right, with a plow below, this adapted from the state seal. NOVA CAESAREA (New Jersey) and the date surround. The reverse illustrates a shield at the center with E PLURIBUS UNUM at the border.

On June 1, 1786, the state of New Jersey act for coining three million coppers became effective. The royalty to be paid by the coiners to the state was 10% of the amount struck. With many difficulties, partnership changes, and other obstacles, coinage of an unknown quantity of New Jersey coppers was accomplished through about 1789 by Walter Mould, Albion Cox, Thomas Goadsby, Matthias Ogden, and others.

Collecting New Jersey copper coins has been a popular specialty since the 19th century when Dr. Edward Maris described the then-known varieties by die characteristics and combinations.



76 1786 New Jersey copper. Maris 21-P. Rarity-4. AU-55, expertly burnished to yield the appearance of an Uncirculated coin.

Surfaces: Glossy and very attractive, but not as nature intended (see above). A coin that should be examined in person.

Narrative: A scarce variety seldom seen in higher grades. This is among the finer pieces to be described.

Die state and characteristics: Obverse die with prominent bulge at upper right, especially between horse's muzzle and EA, culminating in a break at E which extends to the rim. Subtle and irregular crack through Æ S A R. N double punched at top right. S slightly double punched at bottom serif. Reverse with die flaw at rim opposite lower left star.

Weight: 139.9 grains.

Diameter: About 28mm.

77 1787 New Jersey copper. Maris 48-g. Outline to shield. Rarity-1. VF-35, with minute porosity.

Weight: 146.6 grains.

Diameter: About 27.6mm.

Die alignment: 170°.

Superb 1787 Maris 52-i N.J. Copper

Mint State—Possibly Finest Known



(photo enlarged to twice actual size)

78 1787 New Jersey copper. Maris 52-i. Rarity-3. MS-62.

Surfaces: Rich glossy brown surfaces, somewhat prooflike. Some original planchet fissures (tiny) and marks are visible at the centers.

Narrative: An outstanding specimen, well struck, lustrous, and desirable in every respect. **Condition Census** for the variety, possibly the finest known; one other Mint State coin has been reported to us. The Garrett coin, the finest auctioned before now, was a prooflike AU.

Die state and characteristics: N lightly double punched. Small spine from left side of R. Letter A from distinctive peripatetic punch used elsewhere in the era. On reverse lower left serif and part of foot of P missing.

Weight: 147.0 grains.

Diameter: About 28mm.



- 79 1787 New Jersey copper. Maris 62-q. Extremely broad planchet as usual. Rarity-1. AU-55.

Surfaces: Rich glossy brown and of excellent quality. Some light striking at centers as usual for 62-q. Very slightly off center to left obverse due to die misalignment (the reverse does not have similar characteristics).

Narrative: A handsome, impressive specimen of one of the most often seen varieties in the New Jersey series. Not Condition Census, but certainly within hailing distance of it.

Die state and characteristics: On the obverse a large break extends downward from the right side of the curved plowbeam, divides to create an "island," and continues slightly larger through front tip of plow to border. 1 in date appears in railroad-spike form; 7's in date have hooked tops.

Weight: 152.7 grains.

Diameter: About 31mm, and distinctive as such.

- 80 1787 New Jersey copper. Maris 63-q. Rarity-1. VF-20. Medium brown.

Weight: 137.3 grains.

Diameter: About 31mm.

Die alignment: 175°.

- 81 1787 New Jersey copper. Maris 63-s. Rarity-1. VF-35. Medium brown.

Weight: 131.6 grains.

Diameter: About 30mm.

- 82 1788 New Jersey copper. Horse's head left; scarce major type. Maris 50-f. Rarity-4. VG-8. Dark brown and somewhat porous. Obverse die buckled.

Weight: 146.5 grains.

Diameter: About 28.8mm

Notable 1788 Maris 77-dd

Running Fox, Condition Census



- 83 1788 New Jersey copper. Horse's head right. Running Fox variety. Maris 77-dd. Rarity-2. EF-45 to AU-50.

Surfaces: Attractive glossy light brown surfaces. Well struck.

Narrative: A Condition Census specimen of this popular variety, possibly the second or third finest known. The running fox (quite identifiable as such) on the reverse is very distinctive, but its significance is unexplained.

Die state and characteristics: Reverse with prominent clash mark from cross-bar visible at S and ornament following.

Weight: 143.5 grains.

Diameter: About 27.2mm.

Gem 1787 Massachusetts Half Cent

Ryder 4-B

High Condition Census



(photo enlarged to twice actual size)

- 84 1787 Massachusetts half cent. Ryder 4-B. Rarity-5 to 6. MS-64, brown.

Surfaces: Lustrous, satiny brown. Well struck except for some lightness at the bottom of the shield.

Narrative: The quality of the Massachusetts copper coins in the Eliasberg Collection is remarkable, and this coin exemplifies this lofty aspect. A **High Condition Census** coin that has few equals, possibly even **finest known**. A superb coin that is a close mate to the following lot.

Die state and characteristics: Dies attributed to Joseph Callender. Obverse with curved break from foot to bow continuing to rim (slightly earlier state than 4-C offered in the next lot). Tiny spine extends into field from lower left of T. Reverse with tiny fish-shaped flaw attached to front of beak. Numerous die rust pits can be seen under magnification.

Weight: 80.5 grains.

Diameter: About 24mm.

Historical and numismatic notes: By 1786 the states of Vermont, Connecticut, New York, and New Jersey each had coins bearing their imprints, in each instance made under contract by private minters. The Massachusetts State Legislature in that year decided to establish its own mint to strike copper, silver, and gold coins, although only copper half cents and cents were eventually coined. These pieces, of the general design described above, were the first in the American series to bear the inscriptions **HALF CENT** and **CENT**. Dies for all 1787 and some 1788 coins were cut by Joseph Callender (1751-1821) and certain of those dated 1788 were the work of Jacob Perkins (1766-1849), the latter being from Newburyport and of later prominence in the striking of Washington medals and the development of bank note security printing.

Captain Joshua Wetherle was appointed mintmaster, and striking proceeded in 1788 and continued into January 1789, after which time the venture was discontinued as coining the coppers cost the state of Massachusetts over twice the face value of the coins produced. Total coinage apparently amounted to about \$3,400, which equals about 340,000 one-cent pieces. However, many coins were half cents. In *The Colonial Newsletter*, November 1987, J.C. Spilman suggested a mintage of about 100,000 half cents and 300,000 cents.

Of all state copper coinages dated 1785-1788 the 1787-1788 Massachusetts pieces are the most uniformly struck and from the most consistently prepared dies. Of course, this is not a numismatic advantage, for often it is the case that the cruder a coin is, the more interesting it is to study and own (the Machin's Mills coppers being an especially notable example of this).

Gem 1787 Massachusetts Half Cent

Ryder 4-C
High Condition Census



(photo enlarged to twice actual size)

85 1787 Massachusetts half cent. Ryder 4-C. Rarity-2. MS-65, brown.

Surfaces: Rich satiny lustrous brown. Indeed, unimprovable. Well struck except for the lower shield.

Narrative: Obverse with Indian standing with bow in one hand and arrow in the other, COMMON WEALTH to left and right. Reverse with heraldic eagle with HALF CENT on breast shield, MASSACHUSETTS and the date 1787 around the border of the coin.

A beautiful coin to behold, a gem Condition Census specimen that ranks in the Condition Census number-wise and quality-wise and probably has few peers. Perhaps it is the finest known. Garrett:578 was MS-60 as was Taylor:2111.

Die state and characteristics: Dies attributed to Joseph Callender. Obverse die break at foot slightly more advanced than on 4-B, here slightly thicker near the bow. Reverse with small break at left side of M, extending slightly below the letter. Tiny flaw at upper right of second T.

Weight: 72.8 grains.

Diameter: About 24mm.

Gem 1788 Massachusetts Half Cent

Ryder 1-B
Tied for Finest Known



(photo enlarged to twice actual size)

86 1788 Massachusetts half cent. Ryder 1-B. Inverted V in legend. Rarity-2. MS-65, brown.

Surfaces: Lustrous glossy brown surfaces. Well struck.

Narrative: The third of three gem Massachusetts half cents in the Eliasberg Collection, a remarkable confluence of quality. Tied for finest known with Garrett:581.

From the Mills Collection sale, April 1904, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Dies attributed to Jacob Perkins. On the obverse, A in WEALTH is an inverted V with no sign of crossbar. Early die state. On reverse there is a trace of a previous A to the right of and separated from the main letter. Third S has tiny break from top serif to main curve of letter.

Weight: 83.8 grains.

Diameter: About 23.9mm.

This is the usually seen variety of the two (Ryder 1-A and 1-B) known for this year.

Gem 1787 Massachusetts Cent

Ryder 2b-A, "Horned Eagle"

High Condition Census



(photo enlarged to twice actual size)

- 87 1787 Massachusetts cent. Ryder 2b-A. Rarity-2. MS-64, mostly brown, with some red.

Surfaces: Rich light brown with ample red in protected areas. Somewhat lightly struck at center as usual for 2b-A.

Narrative: The design of the 1787-1788 Massachusetts cents is the same as that of the half cents, except for CENT on the shield. An exceptional specimen of one of the commoner Massachusetts copper varieties of the era, but one which nearly always is seen with wear. Even an MS-60 specimen would be worthy of great notice. The present gem approaches Garrett:583, MS-65, and is High Condition Census. Another remarkable opportunity to acquire a coin that has been off the market for decades, quite possibly for over a century.

Die state and characteristics: Dies attributed to Joseph Callender. The so-called *Horned Eagle* variety from a die break extending upward from the eagle's head. Obverse with tiny die flaw on inside top of right serif of left stand of N. Needle-like die scratch to left of serif at bottom of L. Reverse with aforementioned namesake break extending from top of eagle's head to left side of H. A few other scattered die flaws are seen including a raised or lightly mounded area between M and the date line.

Weight: 139.0 grains.

Diameter: About 29mm.

Gem 1787 Massachusetts Cent

Ryder 4-D—Possibly Finest Known



(photo enlarged to twice actual size)

- 88 1787 Massachusetts cent. Ryder 4-D. Rarity-3. MS-64, brown.

Surfaces: Satiny medium brown. Slight lightness of striking at the centers, there displaying some of the original planchet surface.

Narrative: Another notable Massachusetts copper, this coin may well be the finest known example. Superb.

Die state and characteristics: Dies attributed to Joseph Callender. On the obverse a few very light die flaws are seen including to the left of E and between the Indian's moccasins. Reverse with multiple light breaks through the date, with a single slightly curved break extending to the right and exiting to the rim just before S.

Weight: 154.7 grains.

Diameter: About 29mm.

Remarkable 1788 Massachusetts Cent

Ryder 7-M

High Condition Census



- 89 1788 Massachusetts cent. Ryder 7-M. Rarity-4, nearly Rarity-5. MS-60.

Surfaces: Lustrous light brown surfaces. Far better struck than Massachusetts coppers usually are, but with some lightness at center exhibiting original planchet surfaces.

Narrative: Finer than Garrett:590 (AU-55) and just about every other example known. High Condition Census and notable as such.

Die state and characteristics: Dies attributed to Joseph Callender. On reverse

there is a tiny spine extending to the right from the bottom left foot of the M. The E is lightly double cut on the left.

Weight: 163.1 grains.
Diameter: About 28.6mm.

- 90 1788 Massachusetts cent. Ryder 16-M. High Rarity-5. VF-35. Light brown. A few tiny planchet flaws are in evidence but are hardly worthy of notice. We will avoid the Condition Census label, but note that VF-35 is certainly a creditable grade for 16-M, and most are in lower states of preservation. Taylor:2151 was VF-20.

Die state and characteristics: Dies attributed to Joseph Callender. Early die state.

Weight: 158.9 grains.
Diameter: About 28.8mm.

- 91 1781 North American token. Breen-1144. Copper. VF.

Weight: 120.9 grains.
Diameter: About 27.8mm.
Die alignment: 360°.

Superb 1790 Standish Barry Threepence

Baltimore Town
Among Finest Known



(photo enlarged to two inches in diameter)

- 92 1790 Standish Barry silver threepence. Breen-1019. Rarity-6. AU with claims to Mint State.

Surfaces: Light silver with blue and iridescent toning. Some lightness of striking at the center due to opposing die relief; H of THREE not struck up, as usual.

Narrative: The obverse of this piece bears a male portrait, possibly of George Washington, as some have suggested, or, less likely, of Standish Barry himself. The inscription BALTIMORE TOWN JULY 4 90 surrounds, indicating it may have been a commemorative for Independence Day. It is one of the few day-dated coins in American numismatics. The reverse bears the issuer's name, STANDISH BARRY, amid ornaments (strands of beads) around the border, enclosing THREE / PENCE at the center.

The Standish Barry silver threepence was of special interest to Louis E. Eliasberg, Sr., for its connection to Baltimore. As such, it was frequently discussed and exhibited and was occasionally illustrated in articles about the collection.

Die state and characteristics: On the obverse there are some raised needle-like die lines within R of BALTIMORE. Tiny spine or, more probably, break on the inside of the L of JULY, from the upper left to lower right; subsequent Y and 9 double punched. On reverse first R in BARRY double punched.

Weight: 12.9 grains.
Diameter: Varies due to striking. 13.9mm to 14.3mm.
Die alignment: 360°.

Historical notes: Col. Standish Barry (1763-1844) was a silversmith on Baltimore Street in the city of the same name, when in 1790 he produced a limited quantity of silver threepence pieces, probably as a commemorative to advertise his business.

- 93 Undated (circa 1795) Kentucky token. Breen-1154. Plain edge. AU. Beginning die break at hand extends upward.

Weight: 154.9 grains.
Diameter: About 30mm.

The reverse displays a pyramid with 15 initials, surmounted by a K (for Kentucky), representing the states in the Union. Struck in England as part of the conder token series.



- 94 1794 Talbot, Allum & Lee cent. Breen-1032. Fuld-3. Lettered edge. AU. Medium to light brown.

Die state and characteristics: On reverse left arm of T in TALBOT is incomplete; T of CENT dramatically double punched; N of NEW double punched; O in YORK from broken punch.

Weight: 157.6 grains.
Diameter: About 29.3mm.
Die alignment: 360°.

The partnership of Talbot, Allum & Lee, formed in 1794 and operated only until 1796, was composed of William Talbot, William Allum, and James Lee, who engaged in the India trade in lower Manhattan at 241 Pearl Street. Tokens dated 1794 and 1795, bearing the standing figure of Commerce on the obverse and a fully-rigged sailing ship on the reverse, were struck in Birmingham and imported into America. On this side of the Atlantic they were sufficiently plentiful at one time that the Philadelphia Mint gathered examples and cut planchets for half cents from them, such half cent emissions being dated 1795 and 1797.

Myddelton Token in Silver



- 95 1796 Myddelton token. Breen-1073. Silver. Rarity-6. Plain edge as always. Proof-50.

Surfaces: Attractively toned light gray and blue with hints of gold and iridescence. A few scattered marks are consonant with the grade. A tiny test mark is at the lower right rim on the reverse.

Narrative: This issue is one of the most beautiful associated with the early American series and has been widely acclaimed. The obverse is inscribed BRITISH SETTLEMENT KENTUCKY and illustrates Hope (representing Britain) presenting two of her children to the goddess Liberty who welcomes them with an outstretched arm, with a cornucopia of plenty behind her, this in representation of the bounty of America. The reverse shows the goddess Britannia, dejected and defeated, reaching back in history, representative of the British losing the Revolutionary War (the latter the suggestion of Walter Breen; *Encyclopedia*, p. 106). 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."

The present silver example is one of only about 25 known pieces.

Die state and characteristics: Early. No breaks.
Weight: 174.7 grains.
Diameter: 28.9mm.
Die alignment: 190°.

These pieces were published in copper and silver, all with Proof format, by Philip Parry Price (a.k.a. Philip Parry Price Myddelton), a British subject who acquired lands in Kentucky and hoped to form a settlement there.

The dies were cut by Conrad Kuehler, a gifted artist who also prepared the three different Washington Seasons medal motifs about the same time. Striking was accomplished at the Soho Mint, Birmingham, England.

Original 1796 Castorland Jeton

Silver



- 96 1796 Castorland medal. Silver. Original striking. High Rarity-7. Breen-1058. Reeded edge. VF-35.

Surfaces: Light lilac and gray. Test cut on top obverse rim.

Narrative: The obverse portrays the head of a goddess, veiled, with a crenelated tiara. The inscription FRANCO-AMERICANA COLONIA is above, with CASTORLAND and the date 1796 below. The reverse shows Ceres, the goddess of agriculture, contemplating a tapped sugar maple tree. A sap bucket, sheaf, and sickle are on the ground, and a beaver (= "castor" in French) is below. The legend SALVE MAGNA PARENS FRUGUM is at the border. A pleasing specimen, save for the rim cut, of a very rare issue.

Die state and characteristics: Not determinable due to grade and to bifurcation of letters (an artifact of striking). No die rust evident (and especially rare thus). Edge with non-parallel reeds in areas, as on originals.

Weight: 226.6 grains.

Diameter: About 32mm.

Historical notes: This and related pieces, struck at the Paris Mint, are associated with the settlements of Castorville (today's Castorland) and Carthage in upstate New York. Later—and continuing to the present day—the Paris Mint produced restrikes in various metals, first from original dies, later from copy dies.

Presumably, the engraver, Jean DuVivier, knew little about maple sugaring, as this was and is normally done in the early spring before leaves appear on sugar maple trees. On the coin version there is luxuriant foliage.

In the *History of Lewis County* (New York) is printed 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.

- 97 1796 Castorland medal. 19th-century copper restrike from original dies. Hand privy mark (used c.1840-1860) and CUIVRE ("copper") on edge. Proof-60. Triple struck.

Die state and characteristics: Obverse with top of F broken. Reverse die buckled, culminating in a break at S of PARENS.

Weight: 136.8 grains.

Diameter: About 32.8mm.

Die alignment: 360°.



- 98 1783 Washington UNITY STATES. Breen-1188; Vlack-27W. EF-45, lightly cleaned. 116.2 grains. Light brown. Somewhat irregular planchet as always seen. Popular issue.

Weight: 116.2 grains.

Diameter: About 28.3mm. Attributed to England, early 19th century. The reverse is a copy of a federal cent of the early 1800s, but with evasive spelling to prevent counterfeiting charges.

- 99 Undated Washington Double Head cent Baker-6; Breen-1204; Vlack-28Y. VF-35. Light brown.

Weight: 120.2 grains.

Diameter: About 27.6mm.

Die alignment: About 200°.

One of only a few authentic double-headed coins associated with the American series. Struck in England in the early 19th century. The portrait is more in the likeness of the Duke of Wellington than in the Father of Our Country.



- 100 1791 Washington Large Eagle cent. Baker-15. Breen-1206. UNITED STATES OF AMERICA edge. MS-63, prooflike

Surfaces: Sharply struck, well detailed, prooflike.

Narrative: Obverse with finely detailed portrait of Washington facing left, WASHINGTON PRESIDENT and 1791 surrounding. Reverse with "large" eagle, ONE CENT above. UNUM E PLURIBUS (*sic*) on ribbon.

Die state: Early.

Weight: 188.3 grains

Diameter: About 30.4mm.

Produced in quantity, these and the related Small Eagle issues are from dies said (by Breen, *Encyclopedia*, p. 137) to have been cut in Birmingham by the precocious John Gregory Hancock (1775-1815). Examples were widely distributed in British numismatic circles and, more important, were shipped to America, where they were distributed as proposals for a private contract coinage at the time before the federal mint was established in Philadelphia. The devices conform to an early proposal that Washington be depicted on coinage, a suggestion that the president himself rejected.

Walter Breen suggests that quantities were circulated in America, but the present writer believes this to be unlikely. W.C. Prime (*Coins, Medals, and Seals*, 1861, p. 92) stated, "In neither 1791 nor 1792 did these coins go into circulation." Most examples in collections today, that can be traced as to origin, have come from British sources during the past 150 years. As recently as the 1950s and 1960s, these were staple items in the stock of British dealers (*e.g.*, Spink & Son and B.A. Seaby).



- 101 1791 Washington Large Eagle cent. MS-63, prooflike. 195.6 grains. Duplicate of preceding.

Die state: Early.

Weight: 195.6 grains.

Diameter: About 29.8mm.



- 102 1791 Washington Small Eagle cent. Baker-16. Breen-1217. UNITED STATES OF AMERICA edge. MS-62, prooflike

Surfaces: Sharply struck and somewhat prooflike.

Narrative: The obverse is stylistically similar to the preceding, but differs in details and lacks the date (which is found on the reverse). The reverse has a "small" eagle, stars and clouds above, date, and ONE CENT.

Die state: Early.

Weight: 194.0 grains.

Diameter: 29.4mm.

Die alignment: 150°.

The Washington Small Eagle cent is also attributed to Hancock (see footnote for Lot 100) and in all grades is scarcer, especially in higher levels such as offered here. Intent and distribution similar to the preceding.

1792 Getz Washington "Half Dollar"

Baker-24; Silver
Among Finest Known



(photo enlarged to twice actual size)

103 1792 Washington "federal pattern" piece. Getz silver "half dollar." Baker-24; Breen-1347; Pollock-5005. Plain edge. High Rarity-6. EF-40.

Surfaces: Obverse with portrait facing left, WASHINGTON PRESIDENT I legends, following the suggestion that federal coinage feature the portrait of the chief executive followed by the number (in this instance I) of his service. Date J792 (1792) below. Reverse with heraldic eagle, high relief shield, UNITED STATES OF AMERICA surrounding.

Light lilac and heather with some areas of gray. No traces of an undertype visible, although all other silver examples show traces of the host coin design. Among the finer of the few known specimens.

Narrative: The Getz "pattern" silver half dollar is of extreme rarity, only a few exist. The present specimen is attractive in every aspect and ranks as one of the finest of these.

Die state: Early. No defect at A of STATES, no rust among stars (cf. Breen, *Encyclopedia*, p. 153).

Weight: 233.6 grains.

Diameter: About 32.4mm.

Die alignment: 340°

This is believed by Walter Breen to be one of several private essays for a federal coinage made before the establishment of the Philadelphia Mint, at the behest of Robert Morris. Breen suggests that "the Getz coins were apparently struck in [John] Harper's coach house on Sixth Street, near Chestnut Street, Philadelphia, a few blocks from the future federal mint."

Crosby (p. 358) gives biographical information re: Peter Getz obtained from a grandson:

"It is believed that the three dies last described were the work of Peter Getz, of Lancaster, Pa: a self-taught, but skillful mechanic and engraver. He was of German descent, the original name being Götz, and was born near Lancaster about the year 1768. He is said to have constructed the first fire-engine ever made in the United States, and there is (or was) at the Mint in Philadelphia a pair of scales made by him, for weighing gold, which were highly valued for

their great accuracy. He belonged to the Masonic order and made the jewels for the Lodge in Lancaster (of which he was a craftsman), which are still preserved by the Lodge.

"It is related of him, that upon one occasion an English engineer visited Lancaster to survey some lands, and had the misfortune to break one of his most valuable instruments, which at that time it was impossible to replace in this country. While lamenting that he would be obliged to lay idle for many months until he could replace it from England, he was told that Getz could repair the damage. The Englishman laughed incredulously, but concluded to let the 'Dutchman' [as Germans were called] try his hand at the job. It was done to the perfect satisfaction, and agreeable surprise of the engineer, who (as the story goes) rewarded Peter's skill by 'pouring his hands full of gold.' Getz died from the effect of an accident at the early age of 36 years."

Gem 1787 NK 11-A Fugio Cent

UNITED Above, STATES Below
Gem Mint State



(photo enlarged to twice actual size)

104 1787 Fugio cent UNITED above and STATES below. Newman-Kessler 11-A. Rarity-6. Gem Mint State-65, mostly full original red with some blending to natural light brown.

Surfaces: Generally excellent. Some darker traces visible here and there under magnification, probably from the copper alloy. Struck slightly off center toward the top of the planchet, but with all devices and inscriptions present.

Narrative: A splendid specimen of this famous and quite rare variety. All of the two or three dozen specimens known are believed to have come from the Bank of New York hoard found in 1856. The **Condition Census** status of this piece is a virtual certainty, although it may share the honor with more than six others.

Die state and characteristics: Tiny die crack from upper right of ring to the right of the cinquefoil after UNITED, extending from ring to border. Another and more prominent die break, probably created at the same time as the preceding, is from the junction of two rings at the lower left of the reverse, extending to the border.

Fugio coppers dated 1787 were produced under contract for the United States government and can be said to be the first federal copper "cents." James Jarvis arranged to coin copper intended to yield over 32 million coins, but complications intervened, and Jarvis and his associates made only a tiny fraction of the intended number. Those that were struck were mostly placed into circula

tion where they saw hard and long service alongside later Philadelphia Mint cents. Worn examples were in pocket change as late as the 1850s.

The variety with UNITED above and STATES below is very distinctive and has been highly sought for a long time by numismatists. As most if not all came from the Bank of New York hoard of mixed variety Fugio coppers, all are in Mint State or close to it.

W.C. Prime, writing in 1860, noted: "Within the past year a keg of these coppers was found in the vault of a New York City bank in fresh Proof condition. This statement has been doubted, but we are indebted to the cashier for fine specimens of the contents of the keg, which abundantly prove the truth of the story."



105 1787 Fugio cent. NK 11-B. Rarity-4. AU-58.

Surfaces: Glossy light brown. Quite well struck. Above average planchet stock, but with a few seemingly inevitable flecks.

Narrative: A far above average specimen of this issue, a piece which closely challenges Mint State.

Die state and characteristics: Severely clashed dies, about as dramatic as can be found anywhere in the American series. Obverse with deep ring clash mark impressions around the border, extending well into the interior. Reverse with vivid clash marks including the date, sun and rays, and inscription. Tiny die crack to border from outside of the ring opposite E in STATES.

Weight: 125.3 grains; very light weight for the variety (average is 157.2, high 171.6, low 126.5, per James C. Spilman's study in *The Colonial Newsletter*, January 1991).

Diameter: About 28.3mm.



106 1787 Fugio cent. NK 12-X. Rarity-1. MS-60, brown.

Surfaces: Glossy light brown. Above average planchet stock, but with a few seemingly inevitable flecks. Somewhat lightly struck at the centers, there revealing original planchet surface.

Narrative: An attractive example of this popular variety.

Die state and characteristics: Obverse with break to right of sun, progressing downward then heading left below and past the sun face. Reverse with break from bottom of inner label at ornament, downward through the joined rings, exiting at the rim. A hairline break extends left from near the aforementioned break, in the interior but below the center of the two rings to the left of the first break; at the second ring to the left the break divides in two. At the top of the coin there is a break or flaw near the bottom of the interior of the ring above W.

Weight: 131.1 grains. (Spilman study: High: 175.4. Low: 121.9. Average: 154.4)

Diameter: About 27.8mm.



107 1787 Fugio cent. NK 13-X. Rarity-1 MS-63, red and brown.

Surfaces: Lustrous brown surfaces with ample original mint red. Quite well struck on a far above average planchet.

Narrative: An excellent specimen for a type set, a quality coin undoubtedly from the Bank of New York hoard.

Die state and characteristics: Obverse die with extensive clash marks. Tiny

break from border through cluster of rays at right, to the left of the cinquefoil preceding the date. Reverse die state close to but slightly more advanced than the 11-X earlier offered, now with break at top of coin visible within two rings (but most prominent within the left ring, the one above W).

Weight: 155.3 grains. (Spilman study: High: 197.4. Low: 114.3. Average: 153.3)

Diameter: About 28mm.



108 "1787" Fugio cent. New Haven "restrick" in silver. NK 104-FF. Rarity-6. AU-55.

Surfaces: Light silver and gray.

Narrative: A high-grade specimen of this issue.

From the Harlan P. Smith Sale, June 1906, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg.

Die state and characteristics: Obverse and reverse dies with extensive evidence of rust over all of the surfaces. The workmanship is different than that found on original issues. On the obverse the sun face, instead of being round, on this coin has flat sides or "jaws." On the reverse the rings are narrow, are cut differently, and are very distinctly defined where they overlap. The rectangular denticles on the obverse and reverse borders are bolder and more deeply cut than on originals. Numerous other differences could be cited.

Weight: 178.7 grains. (Spilman study: High: 180. Low: 174. Average: 177.8)

Diameter: About 29.2mm.

Struck around the Civil War era, probably from copy dies (despite dissemination of information that they were original and found in 1858 on the site of the former mint for Fugio coppers in New Haven) made by Scott. Several hundred or more were made in a brassy-appearing copper alloy, considerably fewer in silver, and only a handful in gold.

W.C. Prime, writing in 1860, noted: "A recent discovery of the old dies, and possibly a manufacture of new dies, or repairing or retouching the old, has made these coins very common in various metals."

109 **Group of Early American issues.** Diverse pieces gathered by Mr. Eliasberg over a long period of years; balance of series: ☆ 1723 Wood's Hibernia halfpenny. Breen-154. VF-30. 118.8 grains ☆ 1773 Virginia halfpenny. Period after S. Seven harp strings. B-180. VF-30, porous. 116.3 grains ☆ 1773 Virginia halfpenny. Stop after S. Seven harp strings. B-180. F-15. 114.5 grains ☆ 1783 Nova Constellatio. Blunt Rays. Crosby-3C. B-1109. F-12. 117.8 grains ☆ 1785 Nova Constellatio. Crosby-3B. B-1111. VF-30, with some scattered marks 104.0 grains ☆ 1788 Vermont copper. Ryder-25. Bressett-16U. G-4, holed. 108.0 grains ☆ 1788 Vermont. Ryder-27. Bressett-18W. G-6/4. 112.1 grains ☆ 1787 Connecticut copper. Miller 4-L. Horned Bust. VF-30. 117.2 grains ☆ 1787 Connecticut. Miller 4-L. Horned Bust. G-6. 123.1 grains ☆ 1787 Connecticut. Miller 33.36-T.2. VG-8 to Fine-12. 106.0 grains ☆ 1788 Connecticut. Miller 7-E. Net VG-8, with part of the "R" in AUCTORI removed (at a later date) to create a "P." High Rarity-5. 118.0 grains ☆ 1786 New Jersey copper. Maris 14-J. VG-8, with verdigris. 130.8 grains ☆ 1787 New Jersey. Maris 48-f. G-4 140.6 grains ☆ 1787 New Jersey. Maris 48-g. VF-20 147.2 grains ☆ 1787 New Jersey. Maris 62-q. Net F-15, but sharpness of VF-25, with marks. 142.6 grains ☆ New Jersey. Maris 64-t. VF-20, porous. 154.4 grains ☆ 1787 Massachusetts cent. Horned Eagle. Ryder 2b-A. VF-30. 159.3 grains ☆ Massachusetts cent. Ryder 2b-C. VF-20, with obverse scratch. 168.0 grains ☆ 1788 Massachusetts cent. Ryder 1-D. F-15. 161.8 grains ☆ 1788 Massachusetts cent. Ryder 1-D, another. F-12. 151.6 grains ☆ 1788 Massachusetts cent. Ryder 10-L. F-12. 147.0 grains ☆ Circa 1795 Kentucky token. Plain edge. B-1155. 152.3 grains ☆ "1796" Castorland jeton. Cornucopia and BRONZE on edge. Modern restrick from copy dies. Proof-63. 202.2 grains ☆ 1783 Washington. Large Military Bust. Baker-4. B-1203. Net VG-8; sharpness VF-30. 109.6 grains ☆ 1783 Washington. UNITY STATES. B-1188. Net VG-8; sharpness of F-12. 112.4 grains ☆ Undated Washington Double Head cent. Baker-6. B-1204. F-15. 132.0 grains ☆ 1787 Fugio cent. NK-1B. VG-8 with area of oxidation. 127.7 grains. (Total: 27 pieces)

U.S. PATTERN COINS

Introduction

Patterns represent the minted story of what might have been, but wasn't, in American coinage. Coins with holes at the center in the Oriental style (the 1850 cent is an example), denominations proposed too soon (the 1836 pattern two-cent piece was decades in advance of when two-cent pieces were first issued for circulation in 1864), suggested but never adopted series (the lightweight Standard Silver issues of 1869-1870), and others are fascinating to study and own today.

Still other issues were made to test designs or motifs, such as the "Sailor Head" 20-cent pattern of 1875, the elegant "Schoolgirl" silver dollar of 1879 (said by some to be the most beautiful coin in the American series), Indian Princess designs for silver coins circa 1870, the 1882 "Shield Earring" coinage, and more. Others offered in tangible form various mottoes that were never used, GOD AND OUR COUNTRY, UNION & LIBERTY, and GOD OUR TRUST being three examples.

Further patterns were made to test metals and alloys. Prominent are the various five-cent issues of 1883 with different proportions of nickel and silver and a few early aluminum issues when that metal was semi-precious (before electrolytic refining became a reality) and was considered as a silver substitute.

Some patterns are "mulings"—combinations of dies that would never have served for coinage purposes, but at one time probably had some experimental purpose within the Mint. Most famous, perhaps, is a pattern which has also been called the most ugly of all coins, a simple piece made in 1849 (but bearing no date), having on one side a 3 and on the other III. Far more dramatic is the 1859 pattern half dollar with two obverses, Anthony C. Paquet's version of a Liberty Seated design on one side and James B. Longacre's proposal for a new Liberty Head motif on the other.

New monetary standards and ideas saw fruition among patterns, if not in the regular series. The 1879-1880 gold metric dollars, the 1879 \$4 "stella," and the exceedingly rare 1879 gold metric \$20 pieces are but several of many examples.

Still other patterns are best called trial pieces and comprise such coins as Liberty Seated quarters struck in copper instead of silver. Rounding out the general category of patterns are special pieces that were struck for sale to numismatists, often unofficially and as a way to provide a few extra dollars in the pockets of Mint insiders.

As a general rule, patterns made for numismatists were struck from carefully polished Proof dies and are deeply mirrorlike. Patterns struck for true pattern purposes to test various concepts were often made from hastily finished dies showing many raised parallel striae or die lines, criss-crossed raised lines, etc. These are characteristic signatures of the dies used, are perfectly normal and desirable (and, in fact, are interesting to study), and are not to be confused with "hairlines," which are recessed in a coin's surface and are from cleaning a coin.

Sometimes patterns were made for multiple purposes. So it was with the extensive coinage of pattern Flying Eagle and Indian cents of 1858 with different reverses. These were first made to

test various designs and die combinations, but sets were also sold to collectors. Most of these coins show raised die lines from incompletely polished dies, as made.

The Eliasberg Collection

All of the above-mentioned patterns—and many more—are in the Eliasberg Collection and are offered in the pages to follow. All have been off the market for a half century or more, some (such as the 1858 cent patterns) for over a century. Most of these coins were not publicly exhibited as part of the Eliasberg Collection in the 1950s-1970s era and have never been studied or described in detail before.

A pattern specialist perusing the following offering of just over 200 coins will be struck by the fact that nearly all are significant for their designs, are gems, or are famous rarities—or a combination of all three. There is very little in the way of repetitive off-metal strikings. Indeed, the Eliasberg Collection cabinet contains pieces one might expect to find in a holding of 500 or more different patterns, and even such an impressive cabinet would likely lack certain of the prizes described on the pages to follow.

Nearly all of the Eliasberg Collection pattern coins are of truly exceptional surface quality and preservation. Thus, a treasure trove awaits the prospective bidder.

Collecting Patterns

A few comments about collecting patterns may be of interest:

Patterns have been actively collected for many decades. Although Robert Coulton Davis, a Philadelphia druggist, published a check list of pattern varieties in 1885 and 1886, it was not until 1913 that a master work on the series appeared, that being *United States Pattern, Trial, and Experimental Pieces* by Edgar H. Adams using coins from the William H. Woodin Collection, this appearing under the imprint of the American Numismatic Society.

The Adams-Woodin volume remained the standard for many years and was reprinted several times. Meanwhile, Lee F. Hewitt, publisher of the *Numismatic Scrapbook Magazine*, took a strong interest in the series and published much information including a guide to prices by Col. James Curtis.

In the 1940s Abe Kosoff and Abner Kreisberg acquired privately the pattern collection of F.C.C. Boyd and sold most of it to King Farouk of Egypt (the Farouk coins were later auctioned by the Egyptian government in Cairo in 1954). Kosoff came to appreciate and study patterns and to make a specialty of them. During the 1950s he encouraged his friend and pattern-buying client, Dr. J. Hewitt Judd of Omaha, to assemble data about patterns, particularly regarding information not given in Adams-Woodin. Meanwhile, in partnership with Sol Kaplan, a Cincinnati dealer, Kosoff acquired a vast private stock of patterns from the Farouk auction and undistributed quantities from the estate of Woodin. In 1959 Dr. Judd's new book on patterns was copyrighted, and distribution took place over the next several years. Somewhat parroting the Adams-Woodin title, it bore *United States Pattern, Experimental and Trial Pieces* as its title, and went through seven editions. The Judd book gave much information about die varieties, date positions, etc., enlarging considerably upon the old Adams-Woodin text, although most of the pictures remained the same. Walter Breen, Don Taxay, Harry Bass, Rogers M. Fred, Jr.,

Tom DeLorey, present writer (QDB), and others did (and in some instances are still doing) extensive research on patterns, much of which has reached print in articles, in books about general U.S. coins (not specifically about patterns), in auction catalogues, and in price lists.

The latest addition to the fund of knowledge is Andrew W. Pollock III's *United States Patterns and Related Issues*, published in 1994. Mr. Pollock, a staff numismatist for Bowers and Merena Galleries, did most of the descriptive material for the patterns presently offered in the Eliasberg Collection.

Although much study has been done, there is much yet to be learned about die varieties, die states, planchet compositions, and other technical matters, some of which can provide valuable insights into how the pieces were made and in what sequence they were struck.

All patterns are rarities; there is no such thing as a common pattern. The most plentiful of all patterns, the 1856 Flying Eagle cent—an example of which is offered in the present catalogue

among regular-issue small cents—exists to the extent of fewer than 2,000 coins and is one of the most famous of all American rarities. Most patterns have populations in the order of 20 to 100 specimens, and many are rarer still.

Notes: Die alignments are given only in instances in which they are not the standard 180° coin turn. Measurements of patterns are given in inches as some of the pieces were originally formulated in the English system, the small cent being three-quarters of an inch in diameter for example; if rendered in the metric system (mm) the dimensions would lose their meaning.

Basic cataloguing is by Andrew W. Pollock III, author of *United States Patterns and Related Issues*. Introductory material and some commentaries are by Q. David Bowers.

Very little concerning minute die differences and die states of certain patterns (early Gobrecht coinages and 1856 Flying Eagle cents excepted) has appeared in earlier literature, and it is hoped that the die commentaries to follow will thus be of interest to specialists and connoisseurs.

1856 Pattern Half Cent

Rare Denomination



(photo enlarged to twice actual size)

- 110 1856 pattern Braided Hair half cent. Pollock-205, Judd-177. Copper-nickel. Plain edge. Rarity-5. Proof-63.

Surfaces: Partially tan, with some wisps of mint brilliance and tinges of blue. Close examination reveals a microscopic lamination flaw on Liberty's cheek.

Narrative: Struck using regular issue 1856 Braided Hair or Coronet half cent dies on a copper-nickel planchet similar or identical to the alloy adopted for use on the regular-issue Flying Eagle cent of 1857. As a denomination, patterns of the half cent are rarer than any other. As such, the present specimen, exquisite in its quality, represents a very important opportunity for the connoisseur and specialist.

Pedigree: From Lyman H. Low's sale of the Nathan Belcher Collection, October 1896 to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Tiny break on outside loop of hair opposite star 13. On reverse tiny die crack extending from denticle above right arm of first 'T' in STATES, continues through the upper right corner of the 'T' slightly into the field. Rust spot above neck to right where neck outline joins shoulder outline.

Weight: 70.5 grains.

Diameter: 0.892 inches.

Notes: The Mint did not intend to use copper-nickel alloy for the production of half cents. Instead half cent dies in July 1856 were used as a matter of convenience

as part of the testing process that led to the adoption of copper-nickel (88% copper, 12% nickel) for cents in the same year. Apparently, small cent dies had not yet been prepared, and existing dies were needed for alloy evaluation.



- 111 1792 so-called "pattern cent." Dickeson fantasy. Eagle on half shield. P-6001, Breen-1378, Judd Appendix A. Copper. Plain edge. Rarity-6 to 7. MS-63, brown.

Narrative: The Dickeson "pattern" for many generations has been an interesting addition to any cabinet. The one offered here is of particularly high quality.

Pedigree: From the Chapman brothers' J.F. McCabe Sale, June 1905, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: At some point in the 19th-century, Dr. Montroville W. Dickeson acquired a pair (or more?) of embossing dies that are now believed to have been rejected dies for stamping revenue paper (circa 1797-1817). Dickeson believed that the dies were actually intended for use as motifs on 1792 pattern cents and produced some strikings asserting this notion, employing a newly-cut reverse with lettering explaining this. S. Hudson Chapman, in the Lambert Collection catalogue of 1910, quotes Dickeson as claiming that these dies were present among discarded Mint dies. Dickeson is best remembered today for his *American Numismatological Manual* (1859) and its successor editions. The reverse die was bought by B. Max Mehl from the Brock University of Pennsylvania Collection in the 1950s. It was subsequently in *Empire Topics* 5 (1966).



- 112 1850 annular (ring-form) pattern cent. P-134, J-119, Snow I.2. Billon (silver 10%, copper 90%; just the opposite used for the regular silver coinage alloy). Plain edge. Rarity-6. Proof-65.

Surfaces: Warmly toned in shades of golden gray and blue, with wisps of violet. Sharply struck.

Narrative: These patterns are often referred to as "ring cents" by numismatists. It was thought that the central perforation would enable small-sized billon cents, if adopted, to be more readily distin-

guished from similarly-sized higher denominations such as dimes and quarter eagles.

Obverse inscription USA / ONE TENTH SILVER. Reverse with CENT / 1850.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale, December 1895, Lot 1114, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: The die failure of the obverse is advanced, with cracks passing through all of the letters in the inscriptions.

Weight: 24.2 grains.

Diameter: Outer diameter: 0.702 inches. Inner diameter: 0.223 inches.

Die Alignment: 360°.

Notes: By the 1840s, the large copper cents in circulation had come to be regarded as burdensome and inconvenient. On January 9, 1849, Congressman Sam F. Vinton wrote to Mint Director Patterson to inform him that the Committee of Ways and Means had resolved to "take into consideration the propriety of reporting a bill for reducing the size of the one-cent piece." In 1850 the Mint responded by preparing some annular cent patterns struck in billon. Additional billon patterns were issued in 1851.

regular-issue quarter eagles of the year. The reverse has the denomination ONE / CENT centered in a laurel wreath. An exceptionally high quality specimen appearing much as it must have when first coined. A very desirable "small cent," a relatively overlooked precursor of the small-diameter pieces familiar from later in the decade.

Pedigree: From Charles Steigerwalt's sale of June 1896 to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: On the reverse below the ribbon there is a stray irrelevant berry and stem.

Weight: 55.8 grains.

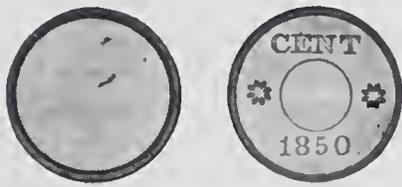
Diameter: 0.711 inches.

Notes: Several alloy variations exist, each determinable only by elemental analysis (cf. Pollock, p. 63).

Although the idea of coining small one-cent pieces in billon was abandoned after 1851, and the concept of producing coins in the annular "ring-shaped" format was shelved until the 1880s, the agitation for a smaller one-cent coin continued. The Mint responded by producing some pattern cents struck on planchets composed of two different formulations of German silver (a group of alloys containing copper, nickel, and zinc, but no silver; these experiments were hardly new—witness Dr. Lewis Feuchtwanger's cents of 1837). Other pieces were produced in nickel alloy.

Also see related note under Lot 309.

Rare Blank-Side Cent Pattern



- 113 1850 pattern cent. P-145, A-W 138, Judd Appendix A, Snow II. Nickel alloy. Plain edge. Rarity-7. Proof-65.

Surfaces: Pale golden iridescence. The fields have a texture that is satiny rather than mirrorlike. Close examination reveals a few scarcely noticeable planchet lamination flaws on the obverse as made.

Narrative: A rare muling struck from two dies, one unfinished at the center (but still a die). Only a few specimens have been traced, and this variety has been absent from most major collections.

The obverse is blank except for denticles at the border. The reverse is the design featured on the 1850 ring cent with CENT / 1850, but in this instance not with a perforated center. This piece appears to be struck on a nickel three-cent planchet and accordingly was probably made 1865 or later.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale, December 1895, Lot 1115, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Reverse break from upper right on N through top of T in CENT to border at right. Light break from top of C slants into field from upper right above it.

Weight: 44.9 grains.

Diameter: 0.702 inches.

Notes: Judd incorrectly attributed this as uniface (struck from just one die, not two), whereas it certainly is a two-sided coin. See Judd Appendix A (die and hub trials).

Curious "1854 Dollar" Cent



(photo enlarged to twice actual size)

- 115 1854 pattern "silver dollar" cent. P-185, J-156 to 158, Snow I, a-c. German silver or nickel alloy. Reeded edge. Rarity-6 to 7. MS-65/64.

Surfaces: Light golden toning. The devices are frosty. The obverse field is prooflike, while the reverse field has a texture intermediate between satiny and mirrorlike. Some fine scratches are noted to the left of the 1 in the denomination. Some striking softness is noted on the obverse as made; the dies were never well defined. In contrast, the reverse is sharp.

Narrative: This is one of the most curious of all United States pattern coins. The obverse is a copy of an 1854 silver dollar, although because of the transfer process it appears to read "1851." The reverse simply has the denomination expressed as 1 / CENT. Such patterns contribute much to the fascination of the series. The present specimen is one of the finest we have ever offered for sale and ranks high among the dozen or so believed to exist.

Die state and characteristics: The obverse die was made by taking an 1854 silver dollar coin (not a hub or die) and tracing its image on a reducing lathe. The concentric (actually slow spiral) lathe engraving point lines are vividly seen on the obverse even under low magnification, and the center of the coin looks like a "target." The stars and date are somewhat blurry as the engraving tool was not fitted with a finely-tipped cutter. The stars are "stretched out," and, apparently, elements of the 4 in the date are missing (alternative theory: an 1851 original silver dollar was used; however on this pattern the date positioning seems to be incorrect for an 1851 dollar of this variety). The reeding is very curious and consists of widely spaced indentations.

Weight: 51.7 grains.

Diameter: 0.847 inches.

\$2.50/Cent Combination

Quarter Eagle Obverse Die



- 114 1853 pattern \$2.50 obverse, cent reverse issue. P-178, J-149 to 151, Snow I, a-c. German silver or nickel alloy. Reeded edge. Rarity-5. Proof-64.

Surfaces: Brilliant surfaces. Boldly struck with most design features showing sharp definition, excepting only a few obverse stars.

Narrative: The obverse is the Liberty Head design as featured on

- 116 1854 pattern Liberty Head cent. P-187, Type of J-160 and 161, Snow II, a-b. Copper or bronze. Plain edge. Rarity-4. EF-40. Golden brown surfaces, with a scattering of marks, commensurate with the grade. The obverse is similar to the regular issue, but without stars at the border. The reverse has the denomination ONE / CENT centered in a laurel wreath.

Die state and characteristics: Tiny spine from left of bottom of Y in LIBERTY; 1 of date double-punched at lower left and 4 slightly double-punched at bottom. On reverse, leaf below left M of AMERICA is injured (section missing from outer edge).

Weight: 94.8 grains.

Diameter: 1.002 inches (standard: 1 inch).

1854 Flying Eagle Cent Gem Specimen



- 117 1854 pattern Flying Eagle cent. P-189, Type of J-163 and 164, Snow III, a-b. Copper or bronze. Plain edge. Rarity-6. MS-65. Double struck.

Surfaces: Golden brown toning, with pale blue highlights. A few tiny flecks can be seen, and some mint-caused die lines are present in the fields. This piece is spectacularly double struck with prominent die rotation equal to about the width of a letter on the reverse. Boldly struck, with virtually all design features showing bold definition.

Narrative: Obverse with Gobrecht's famous flying eagle design created in 1836. Reverse with inscription and wreath. A desirable variety, much scarcer than the 1855 pattern Flying Eagle cent P-193 as offered in the following lot.

Pedigree: From Lyman H. Low's sale of the Nathan Belcher Collection, October 1896, Lot 742, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 94.6 grains.

Diameter: 1.004 inches.



- 118 1855 pattern Flying Eagle cent. P-193, Type of J-167 or 168, Snow II, a-b. Copper or bronze. Plain edge. Rarity-4. Proof-60.

Surfaces: Golden brown toning. Boldly struck, with virtually all design features showing bold definition including the obverse stars, all of which show their radials.

Narrative: This is the 1855 version of the Flying Eagle cent, smaller than the contemporary copper "large" cent, but larger than the copper-nickel Flying Eagle cent of 1856 and later.

Die state and characteristics: Struck from lightly clashed dies. Reverse with diagonal die scratch between N and I; the die used to coin the next two lots as well.

Weight: 98.7 grains.

Diameter: 1.006 inches.

Note: This issue was probably made to the extent of nearly 200 pieces and fairly widely distributed at the time.

- 119 1855 pattern Flying Eagle cent. P-193. MS-60. Duplicate of preceding. Golden brown toning with some tiny drift marks noted under magnification. Quite sharp overall, with just a hint of softness on the high points.

Weight: 92.1 grains.

Diameter: 1.004 inches.

- 120 1855 pattern Flying Eagle cent. P-193. AU-50. Another duplicate. Tan surfaces.

Weight: 94.1 grains.

Diameter: 1.003 inches.

1858 Reverse of '59 Cent Flying Eagle / Laurel Wreath



- 121 1858 pattern Flying Eagle cent, Small Letters obverse. Transitional with reverse of 1859. P-233, J-191, Snow IX, 1a. Copper-nickel. Plain edge. Rarity-5. Proof-65/66.

Surfaces: A splendid gem having frosty devices and glittering mirror fields. Both surfaces exhibit blushes of delicate pink toning. Boldly struck.

Narrative: The obverse is the regular-issue Flying Eagle type with Small Letters. The reverse is the laurel wreath design as adopted in 1859. A highly important and quite rare transitional issue. Only a few gems of this calibre still exist in numismatics. This coin, like the others with the same pedigree, have been off the market for more than a century.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale of December 1895, Lot 1121, which was a complete 12-piece set of 1858 cent patterns, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: On obverse the bottom serifs of all A's are connected with tiny lines, punch defect.

Weight: 71.1 grains.

Diameter: 0.754 inch (standard: 0.75 inch).

Notes: The present sale contains 11 pattern cents from an original set of 12 sold at the Mint in 1858. Most such sets were broken up generations ago.

1858 Flying Eagle Pattern Oak Wreath Reverse



- 122 1858 pattern cent. Flying Eagle obverse, Oak Wreath reverse. P-235, J-192, Snow VIII, 1. Copper-nickel. Plain edge. Rarity-5. Proof-64.

Surfaces: Pleasing golden surfaces, with wisps of pink and violet. The frosty devices contrast nicely with the mirror fields. Sharply and deeply struck.

Narrative: Another gem 1858 pattern cent that has remained off the market for more than a century. The importance of the quality offered here cannot be overemphasized.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale of December 1895, Lot 1121, which was a complete 12-piece set of 1858 cent patterns, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: From the same obverse as the piece offered in the preceding lot.

Weight: 71.3 grains.

Diameter: 0.751 inch.

Die Alignment: about 200°.

1858 Flying Eagle Pattern

"Harp Shield" Reverse



- 123 1858 pattern cent. Flying Eagle obverse, "Harp Shield" reverse. P-236, J-193, Snow VII, 1a. Copper-nickel. Plain edge. Rarity-5. Proof-65.

Surfaces: Pleasing golden toning, with some wisps and tinges of tan. The frosty devices contrast nicely with the fields. Magnification reveals some mint-caused die lines on both surfaces. Sharply struck.

Narrative: From the same obverse as the preceding. The reverse has ONE / CENT centered in a wreath of oak foliage and acorns. A broad ornamental shield is at the apex of the design. This wide "stringed" shield was rejected by Mint authorities as it was felt it could be mistaken for a harp.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale of December 1895, Lot 1121, which was a complete 12-piece set of 1858 cent patterns, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Many die finish lines are seen, a common characteristic of early strikings from most 1858 pattern cent dies (the same situation exists among 1859 pattern half dollars).

Weight: 72.1 grains.
Diameter: 0.751 inch.

1858 Nickel-Cent

P-240, Exceedingly Rare



- 124 1858 pattern cent. Small Letters Flying Eagle obverse. P-240, J-217a, Snow-unlisted. Nickel alloy (not magnetic; probably 25% nickel, 75% copper). Plain edge. Rarity-8. MS-65.

Surfaces: Delicate golden iridescence. Somewhat softly defined on the high points as made.

Narrative: Struck from regular-issue Flying Eagle cent dies with Small Letters. Only two other examples of the variety are enumerated in *United States Patterns and Related Issues*. Typically, many years elapse between auction appearances. This gem may represent a truly once-in-a-lifetime opportunity for the advanced Flying Eagle cent specialist.

Weight: 70.9 grains.
Diameter: 0.754 inch.

1858 Pattern Flying Eagle Cent

Small Eagle / Regular Reverse



- 125 1858 pattern cent with Small Flying Eagle on obverse. P-242, J-206, Snow XI, 1a. Copper-nickel. Plain edge. Rarity-5. Proof-64/65.

Surfaces: Mostly golden iridescence, with blushes of tan and violet. Distinguished by the presence of a tiny spot above the eagle as illustrated. Sharply struck.

Narrative: The obverse features a small eagle flying to the right, popularly referred to as the "skinny eagle" by many numismatists. The reverse is the regular-issue type with "agricultural wreath" used to strike 1858 Flying Eagle cents.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale of December 1895, Lot 1121, which was a complete 12-piece set of 1858 cent patterns, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 72.5 grains.
Diameter: 0.752 inch.

Notes: The reverse wreath style was adapted from the 1854 gold dollar and \$3 for use on copper-nickel cents and was used on various 1857-1858 regular issues and 1856 and 1858 patterns.

The Small Eagle was an attempt to create an obverse die with a less deep and prominent central motif so as to mitigate the striking problems encountered with the regular large Flying Eagle obverse.

The letters on the obverse have thick strokes and serifs and are akin to other fonts used in this era and are often associated with the dies made by Anthony C. Paquet, although Paquet has not been specifically associated with these 1858 cents.

1858 Pattern Flying Eagle Cent

Small Eagle / Reverse of 1859



- 126 1858 pattern cent. Small Flying Eagle. Reverse of '59. P-245, J-202, Snow XIV, 1a. Copper-nickel. Plain edge. Rarity-5. Proof-65.

Surfaces: Partially brilliant with blushes of blue-gray and violet. Boldly struck, with virtually all design features defined to full advantage.

Narrative: Struck from the same Small Eagle obverse as the piece offered in the preceding lot. The reverse is the laurel wreath design as adopted for Indian cent production in 1859.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale of December 1895, Lot 1121, which was a complete 12-piece set of 1858 cent patterns, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Magnification reveals some mint-caused die lines in the fields, a characteristic of nearly all pattern cents of this year.

Weight: 73.7 grains.
Diameter: 0.751 inch.

1858 Pattern Flying Eagle Cent

Small Eagle / Oak Wreath Reverse



- 127 1858 pattern cent. Small Flying Eagle. P-247, J-203, Snow XIII, 1. Copper-nickel. Plain edge. Rarity-5. Proof-65.

Surfaces: Mostly brilliant surfaces, with hints of tan and orange. Boldly and deeply struck.

Narrative: The obverse design is the same as that of the piece in the preceding lot. The reverse has the denomination ONE / CENT centered in a wreath of oak foliage and acorns.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale, December 1895, Lot 1121, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Magnification reveals some mint-caused die polish lines in the fields.

Weight: 73.1 grains.
Diameter: 0.752 inch.

1858 Pattern Flying Eagle Cent

Small Eagle / "Harp Shield" Reverse



- 128 1858 pattern cent. Small Flying Eagle. P-248, J-204, Snow XII, 1a. Copper-nickel. Plain edge. Rarity-5. Proof-62/65.

Surfaces: Partially brilliant. Blushes of delicate gold and violet iridescence enhance both surfaces. The frosty devices contrast nicely with the mirror fields. A few handling marks on the obverse account for the assigned grade.

Narrative: Struck from the same obverse die as the piece offered in the preceding lot. The reverse has ONE / CENT centered in a wreath of oak leaves and acorns with a broad ornamental harpiform shield at the apex.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale of December 1895, Lot 1121, which was a complete 12-piece set of 1858 cent patterns, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 72.0 grains
Diameter: 0.751 inch.

1858 Pattern Indian Cent

Regular Reverse



- 129 1858 pattern Indian cent. Low Date. P-252, J-213, Snow XVIII, 1. Copper-nickel. Plain edge. Rarity-6 to 7. MS-64.

Surfaces: Partially brilliant with some wisps and tinges of lilac. A few tiny flecks are noted, but do not detract measurable from the overall aesthetic appeal. A decent strike with sharp definition apparent in most obverse design features, save for the tips of some of the feathers in Liberty's headdress. A touch of softness can be seen near the center of the reverse.

Narrative: The obverse has James B. Longacre's Indian head design as adopted for the production of regular-issue Indian cents in 1859. The reverse is the "agricultural wreath" type used to strike regular-issue 1858 Flying Eagle cents.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale of December 1895, Lot 1121, which was a complete 12-piece set of 1858 cent patterns to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Date low and much closer to denticles than to portrait.

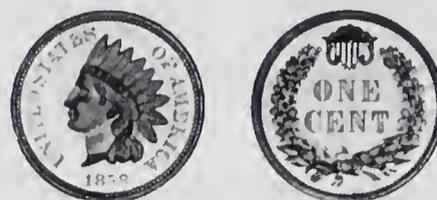
Weight: 72.3 grains.
Diameter: 0.751 inch.
Die Alignment: 170°.

Notes: Whether to call certain 1858 pattern cents "Proof" or "Mint State" has never been clearly defined. They were struck as presentation or premium coins and probably intended as Proofs, but the dies were not given a high polish.

1858 Pattern Indian Cent

"Harp Shield" Reverse

Exceedingly Rare



- 130 1858 pattern Indian cent. Low Date. P-256, J-212, Snow XIX, 1a. Copper-nickel. Plain edge. Rarity-7. Proof-65.

Surfaces: Delicately toned in pleasing pastel shades of orange and lilac. A lovely strike. Only a few feather tips in Miss Liberty's headdress show slight softness.

Narrative: The obverse has the Indian Head design as adopted for regular-issue coinage in 1859. The reverse has ONE / CENT centered in a luxuriant oak wreath surmounted by a broad ornamental "harp" shield. An extremely rare variety; only four examples were enumerated in *U.S. Patterns and Related Issues*. Perhaps only five are known to exist. Most of the specimens of 1858 pattern cents were of the centered date (P-263, J-212) style. Although the difference is admittedly quite specialized, the advanced collector may want to pay a premium to acquire this very rare date position variety.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale of December 1895, Lot 1121, which was a complete 12-piece set of 1858 cent patterns, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Low date. Die finish lines.
Weight: 71.8 grains.
Diameter: 0.752 inch.

Famous 1858 Indian Cent

Obverse and Reverse of 1859



- 131 1858 pattern Indian cent. Centered date. Transitional issue with obverse and reverse design adopted in 1859. P-259, J-208, Snow XXI, 1a. Copper-nickel. Plain edge. Rarity-4. MS-65.

Surfaces: Essentially brilliant, with frosty devices. The obverse field is mirrorlike. The reverse field is somewhat subdued by the presence of mint-caused die lines. Sharply struck.

Narrative: A true transitional variety having both the obverse and reverse designs adopted in 1859. Eagerly sought by Indian cent enthusiasts as well as pattern specialists.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale of December 1895, Lot 1121, which was a complete 12-piece set of 1858 cent patterns, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 72.8 grains.
Diameter: 0.751 inch.
Die Alignment: 160°.

Notes: This is the most famous pattern issue of 1858, representing as it does an "1858 Indian cent," an obvious curiosity as it is dated a year earlier than the design was regularly adopted. Perhaps 150 to 250 exist, making it about 10 times rarer than the well-known 1856 Flying Eagle cent, a coin of the same genre.

As is the case with 1856 Flying Eagle cents, 1858 Indian cents were struck on multiple occasions from multiple die pairs. Presumably, both were bread-and-butter profit items for the Mint to sell to collectors through the early 1860s.

1858 Pattern Rarity

Possibly in Copper



- 32 1858 pattern Indian cent possibly struck in copper. Centered date. Uncertain attribution (probably P-260), J-209 or 210. Plain edge. Proof-63. Rarity-8.

Surfaces: Perhaps 15% mint red, fading to tan, with pink and blue iridescent highlights. A tiny fleck is noted beneath RI in AMERICA. Sharply struck, with most design details fully and deeply delineated.

Narrative: Struck from transitional dies having the obverse and reverse designs of the 1859 regular issue. Thick planchet, but seemingly not in the normal copper-nickel alloy, but with the appearance of either copper or bronze. P-260 is an extremely rare variety listed as Rarity-8 in *United States Patterns and Related Issues*.

Weight: 72.9 grains.

Diameter: 0.752 inch.

Die Alignment: 170°.

Note: Elemental analysis is required to determine the precise alloy.

1858 Indian Cent

Oak Wreath Reverse



- 33 1858 pattern Indian cent. Centered date. P-262, J-211, Snow XX, 1. Copper-nickel. Plain edge. Rarity-5 to 6. Proof-64 to 65.

Surfaces: Mostly brilliant, with some delicate blushes of golden brown and violet. Boldly struck, with just a hint of softness at some of the feather tips.

Narrative: The obverse is the Indian Head motif as adopted in 1859. The reverse has the denomination ONE / CENT centered in a wreath of oak leaves and acorns. Probably only 25 to 35 examples of the variety can be traced.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale of December 1895, Lot 1121, which was a complete 12-piece set of 1858 cent patterns, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Reverse with O in ONE slightly doubled.

Weight: 71.5 grains.

Diameter: 0.750 inch.

1859 Indian Cent

Reverse of 1860



- 34 1859 transitional pattern Indian cent with reverse of 1860. P-272, J-228, Snow IV, 1a. Copper-nickel. Plain edge. Rarity-1. MS-66.

Surfaces: Fully lustrous and mostly brilliant, just beginning to fade to a delicate tan. A typical strike, showing a touch of softness at the tips of the feathers in Miss Liberty's headdress.

Narrative: A desirable transitional variety having the Oak Wreath and Shield reverse design adopted in 1860. Although not a particu-

larly rare pattern overall, only a tiny proportion of survivors are this well preserved.

Weight: 69.8 grains.

Diameter: 0.752 inch.

Notes: This is a particularly interesting pattern Indian cent inasmuch as the vast majority of pieces—including the one offered here—are lustrous, frosty business strikes from nicely finished dies and were not intended as Proofs.

While it has been said that some reached circulation, there seems to be no intent that these were ever used as currency. The number of worn pieces coming on the market is, in fact, proportionally less than found for certain pattern cents of 1858 (P-259, J-208). Some scattered hoards of these remained in numismatic circles as late as the early 1960s, John J. Ford, Jr., having had 17 pieces (seen by QDB) and others coming from the Woodin holdings. This variety was listed among regular-issue Indian cents in the 18th and last edition of the *Standard Catalogue of U.S. Coins* (1957).



- 135 1859 pattern Indian cent struck in copper or bronze instead of copper-nickel. P-274, Type of J-230 and 231, Snow I, 1a-b. Plain edge. Rarity-6. Proof-63/64.

Surfaces: Mostly mint red, with some wisps and blushes of tan and violet. Sharply struck.

Narrative: Struck from regular-issue dies on a copper or bronze planchet. Rare and desirable. Typically only one or two examples cross the auction block during the course of a year.

Die state and characteristics: Many die finish lines are seen.

Weight: 61.5 grains.

Diameter: 0.755 inch.

Die Alignment: 360°.



- 136 1863 pattern Indian cent. Bronze, thin planchet. Transitional type of 1864. P-359, J-299, Snow II, b. Plain edge. Rarity-3. Proof-66.

Surfaces: Golden brown toning, with vivid iridescent pink and blue highlights. Superbly struck.

Narrative: A popular variety struck using regular-issue dies on a bronze planchet of the type adopted in 1864. Although not particularly rare overall, only a tiny proportion of the P-359 patterns seen could match the quality offered here.

Weight: 49.6 grains.

Diameter: 0.754 inch.

Die Alignment: 360°.

Notes: Mint officials noticed the success of the circulating thin planchet copper Civil War tokens, privately issued, and decided to experiment with reducing the thickness, weight and alloy of the federal product. Bronze Indian cents became a reality in circulation the year following.

Virtually all if not entirely all uncleaned specimens are seen today with brown-toned surfaces leading to the suggestion that all were originally kept in tissue paper and toned naturally (this is why Matte Proof Lincoln cents of 1909-1916 are normally brown toned) or were struck on bronzed planchets (as were, for example, \$10 patterns of the era).



- 137 1863 pattern Indian cent. P-359, J-299, Snow II, b. Proof-64. Duplicate. Golden brown surfaces, with delicate blue overtones. Sharply struck.

Weight: 48.0 grains

Diameter: 0.752 inch.

Die Alignment: 360°.

1863 Reeded Edge Cent



- 138 1863 pattern Indian cent. P-362, J-300, Snow III. Copper-nickel. Regular dies, reeded edge. Rarity-7. MS-64.

Surfaces: Partially brilliant, fading to a pleasing tan.

Narrative: Struck from regular-issue dies. Displays a reeded rather than plain edge.

Pedigree: John H. Clapp Collection. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Two raised die flaws to the right of and below Miss Liberty's eye. Three raised breaks in hair below Y of LIBERTY. Small breaks are on the obverse rim between 9:00 and 11:00. Quite probably the same die and state could be found among business strike cents. Several other examples—indeed, all other examples—studied in person by Andrew Pollock have had these identical obverse die characteristics.

Weight: 70.4 grains.

Diameter: 0.763 inch.

Notes (forum for discussion): Controversy exists concerning these pieces. Some numismatists believe that the reeded edge feature was applied at the Mint at the time of striking by an edge collar situated in the coining press. Others contend that the edge reeding was privately applied subsequent to issue. Evidence favoring the application of edge reeding by the Mint falls into these historical and technical categories:

Pro:

1) An *Uncirculated* example with edge reeding was offered in a Cogan sale of 1865 (as reported by Carl W.A. Carlson). This is significant, as Proof dies, as used on a slow-speed medal press, were usually employed for patterns and collector pieces. The die state of the Cogan coin is not known, and it may have been from different dies than the Eliasberg example.

2) The diameters of all specimens examined are remarkably uniform, between 0.763 and 0.764 inch. This value is substantially higher than that usually seen for regular-issue Indian cent patterns of the period which typically range from 0.750 to 0.754 inch. The high level of uniformity and the large diameter seem to indicate the use of a collar having a somewhat larger than usual diameter. If the edges were reeded outside of the mint, the diameter would by definition be no wider than usual and would probably be a bit narrower.

3) Another observation worth mentioning is that the edge is more rounded than usual suggesting, once again, that the collar was ever so slightly too large for the planchet. The reason for the addition of edge reeding in 1863 has not been ascertained. One hypothesis is that the Mint became concerned that plain-edge cents might become subject to fraudulent alteration as a result of increased metal prices during the Civil War.

Puzzlement:

The die state with obverse breaks indicates that this variety was probably not among the first few thousand impressions from this obverse die. Thus, to create a reeded edge on this coin the dies' use to strike circulating cents would have had to be interrupted or terminated.

Needed:

The examination side-by-side of several specimens of this variety and the microscopic study of minute lines and finish marks in the edge reeded and their topological relationship to letters and devices on the obverse and reverse would probably settle the question. If all are of the same orientation, it is virtually certain they were made at the Mint. If not, the puzzle continues, especially with regard to the larger diameter of these pieces. *Longacre's Ledger*, the journal of the Fly-In Club, is encouraged to pursue the matter.

Unusual 1864 Cent Pattern

Golden-Color Alloy



- 139 1864 pattern Indian cent. P-425, type of J-353, 354, and 355, Snow II, c-e. Aluminum bronze. Plain edge. Rarity-5 to 6. MS-66.

Surfaces: Golden color, somewhat startlingly so, and quite different from the surface of either a bronze or a copper-nickel striking.

Quite sharp overall, but with some softness at the feather tips in Miss Liberty's headdress.

Narrative: Struck using regular issue Indian cent dies on planchet composed of a copper-aluminum alloy.

Pedigree: John H. Clapp Collection. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 38.6 grains.

Diameter: 0.758 inch.

Notes: Three different alloys were prepared having between 5% and 10% aluminum; these cannot be distinguished with certainty from one another without spectral analysis. These alloys were tested to determine if any were superior to the copper alloy already in use. Mint documents reveal that aluminum bronze was found to be unsatisfactory and hence was never adopted for U.S. coinage.



- 140 1864 pattern Indian cent. P-427, J-356a, Snow II, f. Copper or bronze. Plain edge. Rarity-6 to 7. MS-64/66.

Surfaces: Mostly tan surfaces, with blue and pink highlights, and some wisps of mint red. Close examination reveals a spot at the obverse rim at 5:00. Sharply and deeply struck.

Narrative: Struck using regular-issue dies on a thick planchet about equal in size to that of the copper-nickel cents produced during the year, but heavier.

Weight: 73.1 grains (vs. 72 grains for the standard copper-nickel issue and 44 grains for the bronze).

Diameter: 0.754 inch.

1865 Cent in Nickel



- 141 1865 pattern Indian cent in nickel alloy. Bright silver surfaces P-475, Type of J-406 or 406a, Snow I, 1f (1966). Plain edge. Rarity-7. MS-66.

Surfaces: Surfaces of a bright "white" silver or nickel appearance. Mostly brilliant and lustrous, with some blushes of pale gold. A few tiny flecks can be seen. Sharply struck.

Narrative: Struck using regular-issue dies. It is not known if this was an experimental issue or simply produced to ornament the cabinet of coin collectors. If the latter, it was successful for the appearance of this coin is dramatic, and it will be a cynosure in any specialized collection.

Pedigree: From the Edw. Goldschmidt Collection sale, New York Coin & Stamp Co., April 1895, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Plain (not fancy) 5 in date. Many die finish lines are seen.

Weight: 37.5 grains (vs. 48 grains for the standard bronze issue).

Diameter: 0.754 inch.



- 142 1868 pattern cent of the three-cent design. Centered date. P-673, J-608, Snow III, 1a. Nickel. Plain edge. Rarity-5. Proof-65.

Surfaces: The devices are satiny and the fields are blazing mirrors. Both surfaces exhibit pleasing delicate golden iridescence.

Narrative: In 1868 a bill was submitted in Congress by Representative Kelley for the creation of a series of low-denomination nickel-alloy coins including cents, three-cent pieces, and five-cent pieces. These were to be legal tender for any value up to a dollar, and were intended to be used for the redemption of fractional currency notes. This pattern was produced to illustrate a proposed design for the one-cent issue.

Pedigree: From the Scott Stamp & Coin Company's, November 1895 sale of the Gerald Hart Collection, Lot 779, as part of a three-piece set of 1868 nickel patterns also including the 3¢ and 5¢, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: On the obverse there is a small die chip near upper left of M.

Weight: 22.0 grains.

Diameter: 0.620 inch.

Notes: Two minutely different die varieties of P-673 have been observed. On the Centered Date variety the 1 in the date appears to be evenly centered between the bust and the milling. On the High Date variety the 1 appears to be closer to the bust than the milling.

The 1¢, 3¢, and 5¢ patterns of this series all share the common motif of a head of Miss Liberty with a tiara similar to the style used on regular-issue nickel three-cent pieces 1865-1889. The idea of having these denominations share a common obverse design would recur in 1881 with a new version of Liberty Head coinage.



- 143 1884 pattern "ring" cent. Eastman Johnson's "holey" design. Thick planchet. P-1929, J-1721, Snow I, 1a. Nickel. Plain edge. Rarity-6. Proof-65.

Surfaces: Pleasing golden toning enhances both the obverse and reverse. Deeply and fully struck.

Narrative: A gem specimen. A finer example could not be imagined. Cent patterns of this era of any variety are few and far between. The present coin is potentially an item of interest not only for the pattern specialist, but for the small cent collector as well.

Die state and characteristics: Obverse with spine at lower right of 4 in date. Spine protruding upward from upper right of O (in OF).

Weight: 44.8 grains.

Diameter: 0.708 inch.

Notes: The Mint resumed experiments with annular (ring-shaped) coinage which it had begun in 1849, this time for a different purpose. Both annular cents and five-cent pieces were produced. The creation of these pieces had been proposed by Eastman Johnson, who also supplied the designs. Johnson's designs were created years earlier; indeed some sketches dated May 1879 are virtually identical to the designs employed on the 1884-dated pattern pieces. The holes in the coins were intended to make them more easily distinguishable by the blind from higher denominations and thereby "remedy the inconvenience of similarity in our small coin."

Both thin and thick planchet pieces are known to have been produced. Thin planchet pieces weigh about 29 to 30 grains. Thick planchet pieces weigh about 44 to 46 grains. Both formats appear to be about equally scarce. See Lot 186 for the companion 5¢ pattern.

Possibly Unlisted 2¢ Variety

Uncertain Alloy



- 144 1863 pattern two-cent piece. Type of P-54, type of J-53. Uncertain alloy, evidently copper-nickel. Reeded edge. STATES over STETES. Rarity-8(?). AU-55.

Surfaces: Mostly tan surfaces, with some staining on the obverse. An obverse rim mark is noted.

Narrative: Evidently struck on a copper-nickel planchet of the

type used to strike regular-issue one cent pieces circa 1857 to 1864 (see notes). Obverse with eagle perched on a cloud (adapted from the motif used on certain silver coins circa 1795-1798, most particularly 1796-1797). Reverse with TWO / CENTS within wreath.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale, December 1895, Lot 1108, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Defect at left side of 3 in date protrudes upward from ball. A in STATES cut over previous erroneous letter, probably an E, thus another of the several STATES over STETES errors in American coinage (the best known of which is a 1795 half dollar). Most probably all examples of P-55 and its cousins are from this same die.

Weight: 70.6 grains (vs. statutory weight of 72 grains for a copper-nickel cent).

Diameter: 0.752 inch.

Die Alignment: 360°.

Notes: This coin is very similar in this regard to the plain edge piece offered by us in our *Rarities Sale* of August 1995, Lot 453, where we (AWP) wrote:

"Although copper-nickel strikings of this design were listed as No. 57 in the Adams-Woodin pattern reference, published in 1913, it had long been supposed by modern-day researchers that Adams and Woodin had simply misidentified the 90% copper / 10% silver pieces that are now known to have been produced in fairly substantial quantities. Copper-nickel strikings were not listed by J. Hewitt Judd in his *U.S. Patterns, Experimental & Trial Pieces*, and likewise, were not included by Andrew W. Pollock III in his *United States Patterns and Related Issues*."



- 145 1836 pattern two-cent piece. P-57, J-54. Copper. Plain edge. STATES over STETES. Rarity-6. MS-63.

Surfaces: Mostly golden brown surfaces with pale blue highlights and some traces of fiery mint red. Sharply struck.

Narrative: Struck from the same dies as the piece offered in the preceding lot. A very attractive coin, indeed one of the nicest to pass under our view.

Die state and characteristics: Same die as preceding. Later state with massive obverse break from border to period at right of date, through cloud, eagle's wing on right side of coin, splitting with one branch of the break nearly reaching E in STATES, another branch going through the left side of the first A in AMERICA to border.

Weight: 58.4 grains.

Diameter: 0.738 inch.

Die Alignment: 350°.

Notes: Based on die state evidence, it is clear that this piece was struck subsequent to the piece offered in Lot 144 above. Accordingly, it was almost certainly produced as a cabinet piece or numismatic delicacy during or subsequent to the 1857-1864 period.



- 146 1863 pattern two-cent piece. Washington portrait. P-370, J-305. Copper or bronze. Plain edge. Rarity-4. Proof-64/65.

Surfaces: Partially mint red, with blushes of tan and blue. Boldly and deeply struck.

Narrative: A popular variety featuring a peruked bust of George Washington facing right with the motto GOD AND OUR COUNTRY above. The reverse is similar to the adopted type of 1864, but with the word CENTS more markedly curved.

From Thomas Elder's *Gschwend Sale*, June 1908, Lot 221.

Weight: 90.4 grains.

Diameter: 0.900 inch.

Notes: Washington's was the most popular of all numismatic portraits taken from actual persons and employed on 19th century American pattern coins, although its use on a legal tender coin did not occur until the 1900 Lafayette commemorative silver dollar (actually struck on December 14, 1899). The first

use of his portrait on a widely circulating legal tender issue was the 1932 Washington quarter.

The only other specifically attributable well-known person featured on a 19th century pattern coin was Abraham Lincoln, whose visage was used on several rare 1866 five-cent pieces. However, living models were used to produce various issues, the best known of which is the 1878 Morgan silver dollar depicting Anna Willess Williams (but her identity was unknown to the general public, and today she is hardly recognized by anyone who is not a numismatist).



- 147 1863 pattern two-cent piece. GOD OUR TRUST. P-377, type of J-312 or 312a. Copper or bronze. Plain edge. Rarity-4. Proof-65.

Surfaces: Golden brown surfaces, with pleasing blue and pink iridescent highlights. Sharply struck.

Narrative: The obverse is similar to the adopted type of 1864, but with the motto expressed as GOD OUR TRUST. The reverse is also similar to the adopted type, but with the word CENTS more markedly curved.

Pedigree: From Edouard Frossard's sale of the Edm. R. Wolcott Collection, May 1901, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse with 8 in date triple punched at lower right. D in GOD double-punched. Struck from identical reverse die as Lot 146.

Weight: 91.2 grains.

Diameter: 0.900 inch.

1864 Pattern Two Cents

Small Motto Rarity



- 148 1864 pattern two-cent piece. Struck from Proof Small Motto obverse die. P-433, J-366 or 367. Copper or bronze. Plain edge. Rarity-7. Proof-65.

Surfaces: Golden brown surfaces, with blushes of pale blue. Hints of faded mint red can be seen on the obverse. Sharply struck.

Narrative: An extremely rare variety having the regular-issue *Small Motto* obverse of 1864 muled in combination with an experimental reverse whereon the word CENTS is more markedly curved than on the adopted type. Extremely desirable because of its close relationship to the exceedingly rare regular-issue 1864 Proof Small-Motto two-cent piece.

Pedigree: From the John H. Clapp Collection. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse with 6 in date double punched at lower center. G in GOD askew and tilted severely to the left. WE and TRU slightly double punched. Reverse struck from identical die as preceding.

Weight: 96.5 grains.

Diameter: 0.900 inch.

Die alignment: 185°.



- 149 1864 pattern two-cent piece. Large Motto. P-440, J-371. Copper-nickel. Plain edge. Rarity-6. Proof-64.

Surfaces: Lovely rosy golden toning, which gives this piece a somewhat coppery appearance. Examination of the edge, which is straw colored, should be sufficient to convince anyone that it is really copper-nickel. Sharply struck.

Narrative: Struck from regular-issue dies with the Large Motto obverse. Very scarce. Typically only a few examples cross the auction block in the course of a decade.

Pedigree: From the John H. Clapp Collection. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse with slight flaw at lower left of N on ribbon.

Weight: 92.2 grains (vs. standard of 96 grains for bronze).

Diameter: 0.902 inch.



- 150 1865 curious and perhaps unlisted pattern(?) two-cent piece. Plain 5. Type of P-480, J-409b. Evidently silver-plated bronze. Plain edge. Proof-65.

Surfaces: Struck from regular-issue dies. The devices are frosty and the fields are nicely reflective, indicating that the silver plating was probably applied *prior* to striking, thus this is a Mint product. Attractively and delicately toned. Sharply struck.

Narrative: Evidently, this is the variety listed as being struck in silver by Judd and Pollock. If this is the case, it is possible that P-480 does not actually exist. In that case, a new number should be created to reflect the Mint issue of a two-cent piece on a silver-plated planchet. A very attractive, attention-getting "silver" two-cent piece.

Pedigree: From the John H. Clapp Collection. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse with die flaws above and to the right of E and above R on ribbon.

Weight: 93.4 grains (vs. bronze standard of 96 grains).

Diameter: 0.900 inch.



- 151 1865 curious and perhaps unlisted pattern(?) two-cent piece. Plain 5. Type of P-480, J-409b. Evidently silver-plated bronze. Plain edge. Proof-65. Duplicate(!). Pleasing delicate toning. Lightly filed at the edge at 3:00 relative to the obverse, revealing the underlying bronze. Another truly remarkable opportunity.

Pedigree: From the John H. Clapp Collection. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

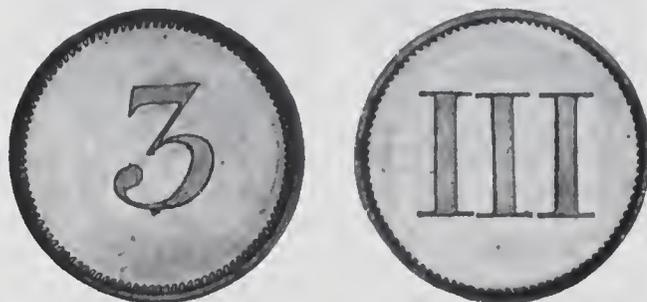
Weight: 92.0 grains.

Diameter: 0.900 inch.

“Ugly Duckling” Three Cents

“Mint Almost Outdid Themselves”

“Neither Coin Nor Pattern”



(photo enlarged to twice actual size)

- 154 (1849) pattern three-cent piece combining dies “3” and “III.” P-128, J-114. Copper-nickel. Plain edge. Rarity-7. MS-65.

Surfaces: Mostly olive-tan, with some wisps of mint brilliance. Sharply struck.

Narrative: Struck from a muling of the reverses of P-125 and P-126, showing “3” and “III” as illustrated. Only a tiny handful of examples are known, and typically two or three years lapse between auction appearances.

Variouly described as the ugliest of all coins and neither a coin nor a pattern (see notes). A notable rarity and certainly a prime conversation piece.

Pedigree: From the Chapman brothers’ Richard B. Winsor Collection sale, December 1895, Lot 1113, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Note: An amusing remark concerning this “non-coin,” “non-pattern,” was made in W. Elliot Woodward’s catalogue of the Mickley sale where a specimen was described as “believed the ugliest of all known coins and certainly one of the rarest. In designing this...the artists at the Mint almost outdid themselves.” William E. DuBois, numismatist and employee and apologist of the Mint, explained by stating: “These...are neither coins nor patterns, in any proper sense; mere planchets.... The artists at the Mint did nothing but make up the III and 3 as requested.... These pieces were hastily struck, simply to show what the size would be.”

Die state and characteristics: Obverse and reverse dies each used on one of the two previous lots on the denomination side.

Weight: 24.9 grains.

Diameter: 0.596 inch.

Die Alignment: 180° or 360°, take your pick.

Liberty Cap and Rays 3¢



(photo enlarged to twice actual size)

- 155 1850 pattern three-cent piece. Cap and Rays design. P-147, J-125. Silver. Plain edge. Rarity-4. Proof-64.

Surfaces: Pale golden brown toning. Boldly struck.

Narrative: This is one of the most distinctive design types in the U.S. pattern series. The obverse features a Liberty cap surrounded by a glory of rays, similar to the motif appearing on certain coins of the Republic of Mexico. The reverse has the Roman numeral III centered in a coiled palm frond. The entire production is a close copy of Christian Gobrecht’s gold dollar pattern of 1836.

Weight: 12.9 grains.

Diameter: 0.558 inch.



(photo enlarged to twice actual size)

- 152 1849 pattern three-cent piece with half dime obverse. P-125, J-111. Silver-copper alloy. Reeded edge. Rarity-6 to 7. MS-65.

Surfaces: Pleasing light golden toning enhances both surfaces.

Narrative: A rare and distinctive variety having Christian Gobrecht’s Liberty Seated design on the obverse (used to make regular-issue 1849 half dimes) and simply the numeral 3 on the reverse. By employing an already existing obverse a “three-cent piece” could be made quickly in this manner. A rare and beautiful pattern that has appeal and connection to several specialties including patterns, three-cent pieces, and half dimes.

Pedigree: From the Chapman brothers’ Richard B. Winsor Collection sale, December 1895, Lot 1111, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse with double punched 4 and 9 in date. Raised die flaw between stars 10 and 11. On reverse, all denticles are slightly angled to the right; the same die used to strike P-128 offered below.

Weight: 23.5 grains.

Diameter: 0.600 inch.

Notes: On January 9, 1848, Congressman Sam Vinton, chairman of the Committee of Ways and Means, wrote to Mint Director Robert Maskell Patterson to announce that his committee had resolved to consider the propriety of coining a three-cent piece in an alloy of copper and some “other precious metal.” This pattern piece and the examples in the following lots were evidently prepared by the Mint for the use of Vinton’s committee. The surfaces of each show die lines and indicate they were true patterns made for the intended purpose at the time.



(photo enlarged to twice actual size)

- 153 1849 pattern three-cent piece with half dime obverse P-126, J-112. Silver-copper alloy. Reeded edge. Rarity-6 to 7. MS-63.

Surfaces: Light golden toning, with some splashes of golden brown and gunmetal-blue. Somewhat carelessly made, with numerous lint marks present on the reverse. Sharply struck.

Narrative: This is the cousin to the above coin and was struck using the same regular-issue 1849 half dime obverse die. The reverse features the Roman numeral III. Some were prepared for Sam Vinton’s Congressional committee as related above. Another very desirable, high-quality early pattern three-cent piece with appeal to several collecting disciplines.

Pedigree: From the Chapman brothers’ Richard B. Winsor Collection sale, December 1895, Lot 1112, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse from same die as preceding. Slightly later state with scattered rust marks. Reverse with denticles angled to the left; identical die used to coin P-128 offered below.

Weight: 20.0 grains.

Diameter: 0.601 inch.

Die Alignment: 180° or 360°.

Duplicate P-147 3¢



(photo enlarged to twice actual size)

- 156 1850 pattern three-cent piece P-147. MS-65. Duplicate. Golden gray and gunmetal-blue iridescence.

Die state and characteristics: Obverse from same die as preceding. Reverse from same die as preceding, but a slightly different state with spine protruding from center I in III and other minor differences.

Weight: 11.3 grains.

Diameter: 0.565 inch.

Note: The distinction between Proof and Mint State is blurred on P-147; this specimen is seemingly a bit more lustrous than the preceding.

1863 Large Cent Style 3¢ Large Planchet



- 157 1863 pattern three-cent piece. Braided Hair "large cent" style obverse. P-384, J-319. Copper or bronze. Plain edge. Rarity-5 to 6. Proof-66.

Surfaces: Partially brilliant with blushes and wisps of golden brown and blue.

Narrative: Popular variety having an obverse from a hub of the style used to make Braided Hair large cent dies in the 1850s. The reverse has the denomination 3 / CENTS in a laurel wreath with inscription surrounding. Large planchet.

Weight: 138.5 grains.

Diameter: 1.087 inches.

Die Alignment: 170°.

Notes: This issue was struck in response to a proposal to make bronze three-cent pieces at a time when all silver and gold coins were absent from circulation (as they had been since July 1862) and before the two-cent, nickel three-cent, and nickel five-cent coins were a reality.

Duplicate P-384 3¢



- 158 1863 pattern three-cent piece. P-384. Proof-65. Duplicate. A blazing gem example. Virtually full mint red with just a hint of delicate blue iridescence.

Weight: 138.6 grains.

Diameter: 1.086 inches.

Die Alignment: 190°.



- 159 1865 pattern nickel three-cent piece. P-481, J-410. Nickel. Plain edge. Rarity-7. Proof-64.

Surfaces: Pale golden toning enhances the frosty devices and glittering mirror fields.

Narrative: Similar to the adopted regular issue except that the date is differently positioned and the reverse ribbon ends are broader and merge with the denticles at the base of the design. A splendid gem example.

Weight: 43.0 grains.

Diameter: 0.700 inch.



- 160 1865 pattern three-cent piece. P-484, J-413. Copper impression from regular dies. Plain edge. Rarity-6 to 7. Proof-65.

Surfaces: Vivid pink and blue iridescence, with some blushes of mint red.

Narrative: Struck using regular-issue nickel three-cent dies; different obverse die than preceding (the earlier being a pattern).

Pedigree: From Thomas Elder's *Gschwend Collection* Sale, June 1908, Lot 235, to John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Surfaces a hybrid between Proof and business strike finish, probably as always.

Weight: 44.7 grains.

Diameter: 0.701 inch.



- 161 1868 Pattern three-cent piece. P-687, J-618. Nickel. Plain edge. Rarity-5. Proof-64.

Surfaces: Lovely golden iridescence. The sharp frosty devices contrast nicely with the glittering mirror fields.

Narrative: Similar in style to the regular-issue design, but struck in a larger format, identical to a regular-issue (Indian) one-cent piece in diameter.

Pedigree: From Scott Stamp & Coin Company's, November 1895 sale of the Gerald Hull Collection, Lot 779, as part of a three-piece set of 1868 nickel patterns also including the 1¢ and 5¢, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Two raised rust marks just above neck truncation.

Weight: 46.2 grains.

Diameter: 0.752 inch.



- 162 1869 pattern three-cent piece. P-753, J-676. Nickel. Plain edge. Rarity-5. Proof-63.

Surfaces: Pale golden iridescence, with satiny devices and nicely reflective fields.

Narrative: Similar to the regular-issue design, but made in a somewhat larger format, equal to a one-cent piece in diameter.

Weight: 46.6 grains.

Diameter: 0.754 inch.

Barber's Liberty Seated 3¢

Half Dime Obverse

III Reverse



(photo enlarged to twice actual size)

3 1870 pattern silver three-cent piece. Half dime obverse / three-cent reverse muling. P-884, J-797. Silver. Reeded edge. Rarity-7. Proof-65.

Surfaces: Vivid gold and violet toning.

Narrative: The obverse features William Barber's distinctive Liberty Seated design of half-dime size, but here muled with an irrelevant reverse (no design change in the federal silver three-cent piece was intended at the time). The reverse is the regular-issue design for a silver three-cent piece (trime), but with wider rims to accommodate the mismatched obverse die.

This issue is extremely rare and is, of course, valuable as such. In addition, it is one of the very few patterns in the trime series that has a Miss Liberty figure as part of the design.

Die state and characteristics: This die was also used to coin P-904 offered as Lot 189.

Weight: 15.9 grains.

Diameter: 0.606 inch.

Die Alignment: 170°.

Notes: This piece was probably produced as a delicacy for numismatists.

1866 Washington 5¢



4 1866 pattern five-cent piece. Washington design. P-536, J-462, Baker-41. Copper. Plain edge. Rarity-7. Proof-65.

Surfaces: Golden brown surfaces, with vivid electric blue highlights.

Narrative: The obverse features a bust of Washington facing right with UNITED STATES OF AMERICA above. The reverse has the denomination 5 / CENTS within a laurel wreath.

Pedigree: From Thomas Elder's Gschwend Collection Sale, June 1908, Lot 251, to John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Second 6 in date appears to be larger than the first, but this is due to its being impressed deeper in the dies (the same situation occurs elsewhere in numismatics including among business strike 1866 Shield nickels).

Weight: 56.1 grains.

Diameter: 0.811 inch.

Washington Pattern 5¢



165 1866 pattern five-cent piece. Washington portrait. P-562, J-470, Baker-42. Nickel. Plain edge. Rarity-6. Proof-64/66.

Surfaces: Essentially brilliant, with just a hint of gold iridescence. The frosty devices contrast nicely with the mirror fields.

Narrative: A peruked bust of Washington faces right on the obverse, with IN GOD WE TRUST above. The reverse has a short 5 within a laurel wreath. Another of the interesting patterns from the cradle days of the nickel five-cent denomination. As typical for the Eliasberg Collection patterns, the quality is superb.

Weight: 75.4 grains.

Diameter: 0.812 inch.

Washington / With Rays 5¢



166 1865 pattern five-cent piece. Washington design. With Rays reverse. P-564, J-473, Baker-40. Nickel. Plain edge. Rarity-6. Proof-65.

Surfaces: Pleasing golden toning, with bold cameo contrast between the frosty devices and reflective fields.

Narrative: Another splendid gem pattern nickel from the early era of the series. The with-rays reverse lends interest and importance.

Pedigree: From the Chapman brothers' Wilcox Collection Sale, November 1901, Lot 873, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Struck from the same obverse die as the preceding lot. The reverse is from the with-rays Proof die with prominent center dot, slight repunching of upper left of 5; this was used to coin regular Proof 1866 Shield nickels as well.

Weight: 76.5 grains.

Diameter: 0.812 inch.

Notes: The with-rays design, called "Stars and Bars" by 19th-century writers (e.g., J.W. Scott), was abandoned in 1867 as it was felt that the rays caused metal flow and striking problems.

High Relief Washington 5¢



(photo enlarged to twice actual size)

167 1866 pattern five-cent piece. Washington portrait in exceptionally high relief. P-571, J-481, Baker-44. Nickel. Plain edge. Rarity-7. Proof-64/65.

Surfaces: Delicate pastel gold iridescence. Sharply struck.

Narrative: The obverse is superficially similar to the preceding.

but with a somewhat differently modeled bust of Washington in higher relief. The reverse has a tall 5 centered in a laurel wreath.

Die state and characteristics: On obverse O (in GOD) with ghost O to its left; minor repunching on a few other letters. Date very low and curved along rim; entirely different positioning from the preceding lot. Very high relief portrait in the style of and possibly even by the late Charles Cushing Wright (1796-1854)—arguably the most talented American engraver of the 1820-1854 period—who in the 1840s and early 1850s did contract work for the Mint including hubs for the 1851 Augustus Humbert \$50 gold coins. Some of his hubs remained at the Mint after his death. Reverse with very elegantly curved tiny stems to most berries; this was from a hub (with hand-retouching) also used to create the wreath used to strike P-577 (which is otherwise dissimilar with different style of 5, different letter positioning, etc.).

Weight: 77.6 grains.

Diameter: 0.811 inch.

Notes: C.C. Wright was also a pioneer numismatist and in 1831 gave lectures on medals and ancient coins.

1866 Pattern Shield 5¢

“Dutch 5” Reverse



- 168 1866 pattern five-cent piece. Shield design. P-577, J-489. Nickel. Plain edge. Rarity-6. Proof-65.

Surfaces: Delicate golden iridescence. Very interesting planchet stippling (original planchet surface) seen on some raised areas on the reverse.

Narrative: The obverse is similar to the adopted Shield type, but with the date divided by a ball-shaped finial at the bottom of the shield. The reverse has a so-called Dutch 5 centered in a laurel wreath.

Die state and characteristics: Obverse with tiny horizontal line within bottom of S in TRUST. Reverse wreath from hub of preceding (with elegantly curved berry stems, etc.), hand-retouched.

Weight: 46.0 grains. This the lightest example we can recall having studied. Other examples examined have weights of 54 to 55 grains and 74 to 81 grains. Diameter: 0.809 inch.



- 169 1866 pattern five-cent piece. Shield design. P-577. Proof-64. Duplicate of preceding. Virtually brilliant surfaces with just a whisper of pale gold.

Weight: 80.1 grains.

Diameter: 0.811 inch.

1866 Pattern Shield 5¢

Olive Wreath Reverse



- 170 1866 pattern five-cent piece Shield design. P-582, Type of J-495 and 496. Copper or bronze. Plain edge. Rarity-7. Proof-64.

Strike: Boldly struck, with remarkably high knife rims.

Surfaces: Golden brown toning, with vivid pink and blue iridescent highlights. Some contact marks at top of 5 on reverse.

Narrative: Struck using the same obverse die as the preceding. The reverse has a short 5 centered in an olive wreath (called a laurel wreath in the literature); the berries are oblong in the manner of olives, not circular as with laurel berries. Another exceedingly rare pattern nickel. Many years may pass before such a purchase opportunity recurs.

Pedigree: From Thomas Elder's Gschwend Collection Sale, June 1908, Lot 247, to John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 56.0 grains.

Diameter: 0.810 inch.

1866 Shield / With Rays 5¢

Pattern Issue



- 171 1866 pattern five-cent piece. Shield design. With Rays reverse. P-584, type of J-498 and 499. Copper or bronze. Plain edge. Rarity-7. Proof-63.

Surfaces: Perhaps 50% mint red, just beginning to fade to tan and pink.

Narrative: Struck from the same obverse as the piece offered in the preceding lot, similar to the regular Shield issue but with ball dividing date. The reverse is the adopted regular-issue type with rays. The identical die used to strike Lot 166. Fewer than a dozen specimens are believed to exist.

Pedigree: From Thomas Elder's Gschwend Collection Sale, June 1908, Lot 238, to John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: The reverse die was also used to strike regular 1866 Proof Shield nickels.

Weight: 57.9 grains.

Diameter: 0.810 inch.

1866 Pattern Shield 5¢

Regular-Die Obverse



- 172 1866 pattern five-cent piece. Shield design from regular die. P-589, J-504. Nickel. Plain edge. Rarity-7. Proof-66.

Surfaces: A lovely example showing bold cameo contrast between the sharp frosty devices and glittering mirror fields.

Narrative: The obverse is the adopted regular-issue Shield type. The reverse has a short 5 centered in an olive (or botanically incorrect laurel, if you prefer) wreath; same die used to strike P-582 offered earlier as Lot 170.

Weight: 74.9 grains.

Diameter: 0.810 inch.

1866 Without Rays Shield 5¢

Copper; Type of 1867



- 173 1866 pattern five-cent piece. Shield obverse. Reverse style of 1867 Without Rays. P-592, type of J-508 and 509. Copper or bronze. Plain edge. Rarity-6. Proof-63/64.

Surfaces: Golden brown surfaces with vivid pink and blue iridescent highlights.

Narrative: A desirable transitional issue having the second adopted design of 1867 without reverse rays.

Pedigree: From Charles Steigerwalt's October 1896 Sale, Lot 603, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Two tiny "center dots" within 5 on reverse (of course, both cannot really be center dots).

Weight: 72.6 grains.

Diameter: 0.811 inch.

Longacre's Indian 5¢

Full Surname Signature



- 174 1867 pattern five-cent piece. Indian princess obverse. P-622, J-561. Aluminum. Plain edge. Rarity- 5 to 6. Proof-62.

Surfaces: Mostly brilliant surfaces with some wisps of golden brown on the obverse.

Narrative: James B. Longacre's experiment to produce an aluminum coin having an intrinsic value equal to that of a silver half dime. Obverse with Indian princess. LONGACRE F. (= Longacre fecit, *i.e.*, made it) below neck.

Die state and characteristics: Unusual motto UNION & LIBERTY. Star below "&" is triple punched. ACRE in surname repunched. Reverse with heavy center dot surrounded by three smaller center-dot candidates and a couple of fainter ones (sort of looking down upon Jupiter and several of its moons).

Weight: 20.3 grains.

Diameter: 0.843 inch.

Notes: This is one of relatively few instances among federal coinage in which the engraver's surname is spelled out in full on a coin. (On the other hand, among French coins this practice was common.)

The numismatist who enjoys adventures through a looking glass can spend five minutes studying the details of this coin and still not see everything.



- 175 1867 pattern five-cent piece. Liberty Head. 7 distant from curl. P-638, J-570. Nickel. Plain edge. Rarity-5 to 6. Proof-65.

Surfaces: Pale golden iridescence. The frosty devices contrast nicely with the glittering mirror fields.

Narrative: The Liberty Head on the obverse is similar to that used on regular-issue nickel three-cent pieces. The reverse has the denomination 5 / CENTS centered in an *olive* wreath.

Die state and characteristics: A few raised diagonal die finish lines can be seen near the bottom of the 5 on reverse.

Weight: 75.7 grains.

Diameter: 0.812 inch.



- 176 1868 pattern five-cent piece. P-693, J-624. Nickel. Plain edge. Rarity-6. Proof-65. Exceptionally and unnecessarily broad planchet.

Surfaces: Pale golden toning. The fields are nicely reflective, and the devices have a texture intermediate between satiny and frosty. Somewhat softly struck on the higher points as usual for this variety.

Narrative: The obverse motif is similar to the regular-issue nickel three-cent piece.

Die state and characteristics: Reverse from the same die used to coin P-638, but now with lots of unused, unnecessary space at the rims.

Weight: 90.9 grains.

Diameter: 0.947 inch.

1868 Liberty Head 5¢



- 177 1868 pattern five-cent piece. P-702, J-632. Copper. Plain edge. Rarity-7. Proof-64.

Surfaces: Warm golden brown toning, with vivid pink and blue iridescent highlights.

Narrative: A rare and desirable variety. The obverse is the Liberty Head design as featured on nickel three-cent pieces. The reverse has a Roman numeral V centered in a wreath of oak and olive foliage with a six-pointed star at top.

Pedigree: From Thomas Elder's Gschwend Collection Sale, June 1908, Lot 261, to John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 75.5 grains.

Diameter: 0.857 inch.



- 178 1868 pattern five-cent piece. P-705, J-633. Nickel. Plain edge. Rarity-5. Proof-65.

Surfaces: The frosty devices nicely complement the reflective fields. Mostly brilliant with hints of pale gold.

Narrative: A popular variety featuring a Liberty Head on the obverse and Roman numeral V within a wreath on the reverse. A splendid gem specimen of this popular issue.

Pedigree: From Scott Stamp & Coin Company's, November 1895 sale of the Gerald Hull Collection, Lot 779, as part of a three-piece set of 1868 nickel patterns also including the 1¢ and 3¢, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 76.2 grains.

Diameter: 0.857 inch.

Note: In the late 1860s and early 1870s the coinage of patterns was particularly extensive as Mint officials and others tapped the numismatic market. However, in most instances the sales were not conducted openly, but were transacted secretly through favored Philadelphia dealers (J.W. Haseltine among them).

- 179 1869 pattern five-cent piece. P-763, J-684. Nickel. Plain edge. Rarity-5. VF-35. Pewter gray toning with pale gold highlights. A tiny obverse rim nick is noted.
 Weight: 76.1 grains.
 Diameter: 0.856 inch.
 Note: Only infrequently did patterns reach circulation, but this one did.

1871 Liberty Head 5¢ Error Reverse



- 180 1871 pattern five-cent piece. Liberty Head obverse. Error "V" on reverse. P-1184, J-1050. Nickel. Plain edge. Rarity-6. Proof-64.
Surfaces: Partially brilliant, with blushes of pale gold.
Narrative: The obverse has the popular Liberty Head design as employed on the nickel three-cent piece. The reverse has the denomination V / CENTS centered in a laurel wreath. The V is backward left to right and has its heaviest shading on the right side, a curious diecutting error.
 Die state and characteristics: Tiny spine from left side of 7 in date.
 Weight: 78.3 grains.
 Diameter: 0.877 inch.

1882 Liberty Head 5¢ Portrait of 1883



- 181 1882 pattern five-cent piece. Liberty Head portrait of 1883, but with different lettering. P-1886, J-1684. Nickel. Plain edge. Rarity-6. Proof-65.
Surfaces: Attractive golden iridescence.
Narrative: The obverse is similar to the adopted design, but with UNITED STATES OF AMERICA instead of stars at the rim. The reverse features a Roman numeral V in a broad wreath of corn and cotton that is very close to the border. A glittering gem.
Pedigree: From Charles Steigerwalt to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Die state and characteristics: Slight repunching at L, R, and N in motto E PLURIBUS UNUM.
 Weight: 76.8 grains.
 Diameter: 0.832 inch.

Celebrated "Exact Type of 1883" 5¢ Liberty Head; No CENTS



(photo enlarged to twice actual size)

- 182 1882 pattern five-cent piece. Exact Type of the 1883 Liberty Head without-CENTS nickel, but dated 1882. P-1892, J-1690. Nickel. Plain edge. Rarity-5 to 6. Proof-65.
Surfaces: Partially brilliant with some blushes of pastel gold.
Narrative: A beautiful gem example of the celebrated "Exact Type of 1883," so-called because it is virtually identical in style to the No CENTS design of 1883, the only difference being a slightly altered arrangement of obverse stars. Popular with Liberty nickel specialists as well as pattern collectors.
Pedigree: From the New York Coin & Stamp Company's sale of the Edw. Goldschmidt Collection, April 1895, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Die state and characteristics: Reverse with repunched S in PLURIBUS. This identical die was used to coin a small percentage of the regular 1883 Proof regular-issue Liberty nickels without CENTS.
 Weight: 73.1 grains.
 Diameter: 0.832 inch.
 Notes: As the Eliasberg Collection also has that rarity of rarities, the 1913 Liberty Head nickel, at the end of the regular series, this is an exceptional instance of a complete offering in one catalogue of all dates of Liberty Head nickels from 1882 to 1913!

1882 Pattern Nickel-Nickel "Pure Nickel"



- 183 1883 pattern five-cent piece. "Pure Nickel" variety, a "nickel" really made in nickel. P-1908, J-1704. Pure nickel (magnetic). Plain edge. Rarity-6. Proof-65.
Surfaces: Mostly brilliant with a splash of fiery golden iridescence on the reverse. Superb.
Narrative: Obverse with Liberty Head portrait, UNITED STATES OF AMERICA surrounding. Reverse with wreath enclosing PURE / NICKEL. Inscription FIVE / CENTS and stars at border. Pure nickel was not adopted, and today only a few such patterns exist. A prize opportunity for the connoisseur and specialist.
Pedigree: From the Chapman brothers to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Weight: 80.7 grains.
 Diameter: 0.869 inch.
 Notes: An experimental issue produced to ascertain if pure nickel was superior to 25% nickel alloy for the production of five-cent pieces.

1883 Pattern 5¢

50 N., 50 C. Reverse



- 84 1883 pattern Liberty Head five-cent piece. P-1914, J-1710. 50% nickel, 50% copper alloy. Plain edge. Rarity-5 to 6. Proof-65.

Surfaces: Fully brilliant, with frosty devices and glittering mirror fields.

Narrative: An experimental issue produced to ascertain if 50% nickel alloy was superior to 25% nickel alloy for the production of five-cent pieces. The obverse and reverse are similar to the preceding except for the reverse inscription 50 N. / 50 C. The alloy was not adopted.

Pedigree: From the Chapman brothers to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 74.4 grains.

Diameter: 0.869 inch.



- 85 1883 pattern Liberty Head five-cent piece. P-1916, J-1712. 33% nickel, 67% copper alloy. Plain edge. Rarity-6. Proof-63.

Surfaces: Delicate golden toning. The devices are frosty and the fields are nicely reflective. Close examination reveals a fine pin scratch on the reverse. Very attractive overall.

Narrative: An experimental issue produced to ascertain if 33% nickel alloy was superior to 25% nickel alloy for the production of five-cent pieces. Designs as preceding except for inscription 33 N. / 67 C. The alloy was not adopted.

Pedigree: From the Chapman brothers to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 76.9 grains.

Diameter: 0.869 inch.

Note: This and the preceding two lots constitute a very unusual offering of all three alloy inscription variations of 1883 pattern nickels.

1884 "Holey Nickel"



- 86 1884 pattern five-cent piece. Eastman Johnson's so-called "Holey Nickel." P-1934, J-1724. Nickel. Plain edge. Rarity-6. Proof-66.

Surfaces: Pale golden toning. A simply spectacular gem example of the distinctive and eagerly sought variety.

Narrative: Designed by the artist Eastman Johnson, who actively promoted its adoption. These pieces all have octagonal holes which were intended to make them readily distinguishable by the blind from similarly-sized coins such as quarter dollars and half eagles.

Weight: 74.6 grains.

Diameter: 0.890 inch.

Die Alignment: about 170°.

Note: See Lot 143 for the companion cent pattern.



- 187 1896 pattern five-cent piece. Shield design. P-1989, J-1772. Aluminum. Plain edge. Rarity-6. Proof-62.

Surfaces: Brilliant surfaces, with a few trivial handling marks commensurate with the grade. Some oxidation at a spot on reverse rim.

Narrative: The obverse depicts a shield crossed by a scroll inscribed LIBERTY. The reverse has the denomination 5 / CENTS encircled by a frond of olive foliage. An experimental issue produced to determine the suitability of aluminum as a coinage metal.

Die state and characteristics: Beaded border, somewhat unusual for a coin of this era.

Weight: 23.9 grains.

Diameter: 0.837 inch.

Notes: The late Robert K. Botsford of Nescopeck, Pennsylvania, numismatist and numismatic philosopher (his advertisements from decades ago make interesting reading today), sold Q. David Bowers a hoard of many dozens of 1896 pattern cents and nickels in the 1950s. These came from the estate of William H. Woodin, who had maintained a residence in nearby Berwick, Pennsylvania. None of the pieces were perfect, and probably would grade today from Proof-50 to Proof-60.

1868 Half Dime

Proof Dies in Nickel



(photo enlarged to twice actual size)

- 188 1868 pattern half dime. Regular dies struck in nickel alloy. P-710, J-638. Plain edge. Rarity-6 to 7. Proof-65.

Surfaces: Pale golden toning.

Narrative: Struck from regular-issue half dime dies, but employing a plain-edge collar. A splendid gem specimen.

Die state and characteristics: Struck from lightly clashed dies. Some mint-caused die polish lines are noted in the fields.

Weight: 25.4 grains.

Diameter: 0.608 inch.

Note: This is a highly interesting production and was probably made for numismatic resale. The use of clashed, repolished Proof dies is unusual.

Barber's Liberty Seated Design

Silver Half Dime



(photo enlarged to twice actual size)

- 189 1870 pattern half dime. P-904, J-815. Silver. Reeded edge. Rarity-7. Proof-65.

Surfaces: Warmly toned in vivid rosy gold and blue.

Narrative: The obverse features William Barber's Liberty Seated motif. The reverse is the regular-issue Cereal Wreath type used on circulating issues. Exceedingly rare in any grade; fewer than a dozen are believed to exist. The present coin is a beautiful gem.

Die state and characteristics: The same obverse die was used to coin P-884 offered as Lot 163.

Weight: 19.3 grains.

Diameter: 0.606 inch.

1870 Barber Half Dime

Variation on a Theme



(photo enlarged to twice actual size)

- 190 1870 pattern half dime. P-905, J-816. Silver. As preceding, but with a plain edge. Rarity-7. Proof-65.

Surfaces: Rich golden brown and gunmetal-blue toning.

Narrative: Fewer than a dozen pieces are believed to exist. Another major opportunity to acquire a rarity in gem condition.

Die state and characteristics: Struck from the same dies as the piece in the preceding lot.

Weight: 19.2 grains.

Diameter: 0.602 inch.

Longacre's Indian Princess

Silver Half Dime



(photo enlarged to twice actual size)

- 191 1871 pattern half dime. Indian Princess design. P-1200, J-1065. Silver. Reeded edge. Rarity-6 to 7. Proof-65

Surfaces: Pale blue and lilac-gray iridescence. Reverse with planchet lamination on right side of numeral.

Narrative: The obverse is James B. Longacre's celebrated Indian Princess design with 13 stars around. The reverse has the denomination 5 / CENTS in a wreath of corn and cotton. As the observer of this coin will readily see and perhaps agree, this is one of the most beautiful, most artistic, most stunning of all half dime patterns. The gem quality enhances its desirability even further.

Weight: 19.2 grains.

Diameter: 0.609 inch.

Notes: This issue was produced two years after Longacre's death. The same motif was used in the dime, quarter, half dollar, and dollar series.

"Postage Currency" Dime



(photo enlarged to twice actual size)

- 192 1863 pattern "Postage Currency" dime. P-390, J-325. Silver. Plain edge. Rarity-6. MS-64.

Surfaces: Intermingled blue and golden gray iridescence.

Narrative: An experimental issue that, if adopted, would have been used to redeem paper Postage Currency and postage stamps issued early in the Civil War. A splendid and very desirable specimen of a truly historical pattern.

Pedigree: From the J.M. Clapp Collection. Acquired in 1905. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse with break from U.S. left to rim, splitting, and one branch continuing to left base of E. Another break from rim touching left of N (in exchange) to and through shield, arrow feathers, right side of E (in NOTES), to border. Reverse with break through bottom of AGE CUR exiting to rim. Another break connects P and O of POSTAGE. Stars at left and right are made of disconnected diamond-shaped pellets. Later die state than the following lot.

Weight: 22.5 grains.

Diameter: 0.698 inch.

Notes: The Act of July 16, 1862, provided that postage stamps of the ordinary variety could be used for money. Later, "Postage Currency" issues were specially printed bearing postage stamp motifs. This act was brought about by the curious situation in the Eastern United States in the second week of July, 1862, when the public, not knowing which of the Union or the Confederacy would be the victor in the Civil War, hoarded every coin in sight including copper-nickel cents. Many different currency substitutes arose including printed chits and scrip notes, postage stamps (as relevant in this pattern offering), Postage Currency, its successor Fractional Currency, encased postage stamps, and Civil War tokens. Meanwhile, the United States Treasury suspended specie payments, and gold and silver coins were no longer put into circulation, nor would they be released until late in the 1870s.

"Postage Currency" Dime

Another Variety



(photo enlarged to twice actual size)

- 193 1863 pattern dime. Another variety of "Postage Currency" coinage. P-402, type of J-331 and J-331b. Nickel or nickel-silver alloy. Reeded edge. Rarity-7. MS-63.

Surfaces: Pale golden toning.

Narrative: An extremely rare muling of a regular-issue Liberty Seated obverse, without date, combined with the 1863 "Postage Currency" reverse. Possibly coined in 1868 (compare with P-713 below, but also see notes to this and Lot 192).

Pedigree: From the Chapman brothers' sale of the Charles Morris Collection, April 1905, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse with part of top S in STATES missing. Reverse from same die as preceding, but an earlier state lacking the breaks. How this reconciles with the following coin is not clear.

Weight: 33.1 grains.
Diameter: 0.706 inch.

1868 Pattern Dime

Date on Reverse



- 94 1868 pattern Liberty Seated dime, date on reverse. P-713, J-641. Nickel. Reeded edge. Rarity-7. Proof-65.

Surfaces: Pleasing intermingled gold and gray iridescence, with some mint-caused die lines in the obverse field.

Narrative: A splendid gem specimen of this rarity. A very unusual situation of a coin of the regular Liberty Seated design having its date on the reverse instead of the lower part of the obverse.

Pedigree: From Lyman H. Low's sale of the H.G. Brown Collection, October 1904 to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Struck from the identical die used to produce P-402 above (as demonstrated by the comparison of die polish lines). The first S in STATES is also broken at the top on both varieties. This observation makes the chronology of striking lots 192 and 193 unknown, and possibly backdated. The reverse has the denomination, date, and a six-pointed star arranged within a cereal wreath.

Weight: 31.7 grains.
Diameter: 0.706 inch.



- 95 1869 pattern Standard Silver dime. P-775, J-696. Silver. Reeded edge. Rarity-5. Proof-64.

Surfaces: Golden gray and pale blue toning.

Narrative: Popular Standard Silver design type having the Capped Liberty Head obverse. A splendid gem.

Weight: 31.2 grains.
Diameter: 0.649 inch.
Die Alignment: about 170°.

Note: The so-called and so-imprinted Standard Silver coinage arose in the late 1860s and was continued in 1870 as a proposal to strike coins in silver, but of lighter weight and smaller diameter (in most instances) than the current Liberty Seated design. As related in the note to Lot 192 above, during this time no silver coins were seen in circulation in the eastern United States. Those that were minted at Philadelphia were either stored by the Treasury or sold at a premium (in terms of paper money) for use in export.

The Treasury believed that if a new lightweight series of coins were issued—the Standard Silver series of which the presently offered pattern is a part—the public would not hoard them, and silver coins could circulate effectively once again.

It developed that Standard Silver designs never became a reality as circulating coinage, but meanwhile various Philadelphia Mint employees profited handsomely by creating several hundred varieties for collectors, mostly irrelevant mulings, edge variations (plain or regular), and unnecessary metal impressions (copper and aluminum).



- 96 1869 pattern Standard Silver dime. P-775. Proof-64. Duplicate of the preceding. Surfaces with intermingled blue and lilac iridescence.

Weight: 30.9 grains.
Diameter: 0.649 inch.



- 197 1869 pattern Standard Silver dime. P-781, J-702. Silver. Reeded edge. Rarity-6. Proof-65.

Surfaces: Golden brown and violet toning in the central areas changing to electric blue at the rims.

Narrative: Similar to the preceding, but Miss Liberty is wearing a coronet rather than a Liberty cap. Another gem specimen from the popular and extensive Standard Silver series.

Die state and characteristics: On obverse I, GOD, R, and T double cut. Tiny break to R.

Weight: 31.3 grains.
Diameter: 0.648 inch.



- 198 1869 pattern Standard Silver dime. P-787, J-708. Silver. Reeded edge. Rarity-5. Proof-63.

Surfaces: Intermingled golden gray and gunmetal-blue iridescence.

Narrative: Similar to the preceding, but with Miss Liberty wearing a hair band.

Weight: 31.0 grains.
Diameter: 0.648 inch.

Experimental Alloy Dime



(photo enlarged to twice actual size)

- 199 1869 pattern experimental alloy dime. P-793, J-714. Silver-nickel alloy. Reeded edge. Rarity-7. Proof-65.

Surfaces: Pale golden toning.

Narrative: The obverse is similar to the regular-issue type, but without the date. The reverse has the inscription SIL. 9 / NIC. 1, which refers to an experimental alloy consisting of one part nickel and nine parts silver. Tests at the Mint indicated that the composition was unsatisfactory for coinage purposes.

Die state and characteristics: This identical obverse die was used to strike varieties P-390 (Lot 192) and P-713 (Lot 194) offered above, as indicated by a comparison of die polish lines and the missing top of the letter S.

Weight: 32.5 grains.
Diameter: 0.707 inch.

Note: The standard alloy at the time was 9 parts silver and 1 part copper. However, there was great pressure and influence brought about by the Wharton interests and others to have the Mint use more nickel in coinage. Mint Director James Pollock found this nickel-content alloy to be totally unfit for coinage and said so in his *Annual Report*.

1869 Experimental Alloy 10¢

Copper Striking



- 200 1869 pattern dime. P-794, J-715. Copper. Reeded edge. Rarity-7. Proof-65

Surfaces: Golden brown toning with blushes of vivid pink and blue. Traces of faded mint red can be seen on the obverse.

Narrative: This piece may have been struck to set up the dies in preparation for the silver-nickel alloy coinage (see preceding lot), rather than to create a delicacy for numismatists. Only a few were made, and today only about a half dozen are believed to be known. The present coin is a gem.

Pedigree: From Scott Stamp & Coin Company's November 1895 sale of the Gerald Hull Collection, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Dies as preceding.
Weight: 37.4 grains.
Diameter: 0.706 inch.



- 201 1870 pattern dime. Barber's Liberty Seated design. P-921, J-831. Silver. Reeded edge. Rarity-6 to 7. Proof-64.

Surfaces: Delicate golden gray iridescence, with some tinges of blue.

Narrative: The obverse features William Barber's Liberty Seated design, while the reverse has the regular-issue cereal wreath motif as used on circulating coinage. A splendid gem specimen of this attractive pattern.

Die state and characteristics: On obverse the pole supporting the Liberty cap misses the center and connects with the right rim, hardly possible in real life. On reverse crossbars on both E's are patched and irregular.

Weight: 38.6 grains.
Diameter: 0.703 inch.

Note: In 1870 William Barber was chief engraver, having succeeded to the post after James B. Longacre's death in 1869. Barber's Liberty Seated designs draw heavily upon Longacre's designs and from the much earlier (1836) Gobrecht motif.



- 202 1870 pattern dime. P-921. Proof-63. Duplicate. Mottled blue and golden gray iridescent surfaces.

Weight: 38.2 grains.
Diameter: 0.704 inch.

Rare 1870 Dime Variety

Plain Edge Version



(photo enlarged to twice actual size)

- 203 1870 pattern dime. P-922, J-832. Silver. Plain edge version of the preceding dies. Rarity-7. Proof-64.

Surfaces: Intermingled golden gray and blue surfaces.

Narrative: From the same Barber Liberty Seated dies as the preceding, differing only in that the edge is plain. A splendid gem coin of great rarity. Only a few different pieces have appeared in sales over the years.

Weight: 38.6 grains.
Diameter: 0.697 inch.
Die Alignment: about 170°.



- 204 1870 pattern Standard Silver dime. P-929, J-838. Silver. Plain edge. Rarity-6 to 7. Proof-64.

Surfaces: Mostly golden gray iridescence, with blushes of pale blue.

Narrative: The obverse has the Capped Liberty Head motif. The reverse has the date and denomination in a wreath of corn and cotton. Another gem Standard Silver specimen.

Pedigree: From Edouard Frossard's 138th Sale, May 1896, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 33.9 grains.
Diameter: 0.649 inch.
Die Alignment: about 170°.

Rare Standard Silver Dime

Oak and Laurel Reverse



- 205 1870 pattern Standard Silver dime. P-936, J-856. Silver. Plain edge. Rarity-7. Proof-64.

Surfaces: A lovely specimen toned in vivid shades of golden brown, blue, and violet.

Narrative: Struck from the same obverse as the piece in the preceding lot. The reverse has the denomination centered in an oak and laurel wreath. Only a few of these were struck, and today it is believed that only a half dozen or so exist.

Pedigree: From Scott Stamp & Coin Company's November 1895 sale of the Gerald Hull Collection, part of Lot 792, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 33.7 grains.
Diameter: 0.650 inch.
Die Alignment: about 170°.

Standard Silver Dime Rarity

P-950, J-862



- 206 1870 pattern Standard Silver dime. P-950, J-862. Silver. Plain edge. Rarity-7. Proof-65.

Surfaces: Warmly and attractively toned in shades of blue, lilac, and gold.

Narrative: Similar to the preceding, but with Liberty wearing a diadem rather than a cap. Another great rarity among Standard Silver coins. Probably fewer than a dozen exist. This gem is certainly one of the finest.

Pedigree: From Scott Stamp & Coin Company's November 1895 sale of the Gerald Hull Collection, part of Lot 792, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse with N, GOD, R, and T double punched. Break in ribbon diagonally through TRUST to rim. Same die as used to coin Lot 197. Slightly later die state.

Weight: 33.7 grains.

Diameter: 0.650 inch.

Rare 1870 Pattern Dime

Standard Silver Variety



- 207 1870 pattern Standard Silver dime. P-964, J-868. Silver. Plain edge. Rarity-7. Proof-65.

Surfaces: Splendid blue, gold, and lilac toning.

Narrative: Similar to the preceding, but with Miss Liberty wearing a headband, rather than a cap or diadem. Fewer than a dozen examples can be traced. This rare gem has been off the market for more than a century.

Pedigree: From Scott Stamp & Coin Company's November 1895 sale of the Gerald Hull Collection, part of Lot 792, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 33.7 grains.

Diameter: 0.650 inch.

Die Alignment: about 170°.

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Longacre's Indian Princess Dime



(photo enlarged to twice actual size)

- 208 1871 pattern Standard Silver (reverse) dime. Longacre's Indian Princess. P-1216, J-1080. Silver. Reeded edge. Rarity-7. Proof-65.

Surfaces: Delightful blue and gold iridescence. Some mint-caused die lines are noted on the obverse.

Narrative: The obverse features James B. Longacre's Indian Princess motif, with 13 stars around. The reverse has the denomination 10 / CENTS centered in a wreath of corn and cotton.

Of all pattern dimes of this era, this is certainly one of the most beautiful. This beautiful gem will attract wide attention.

Weight: 36.3 grains.

Diameter: 0.704 inch.

Die alignment: About 185°.

Notes: Posthumous issue; Longacre died in 1869.

Celebrated Barber 1879 "Washlady" 10¢

One of the Finest Known



(photo enlarged to twice actual size)

- 209 1879 pattern dime. Charles Barber's "Washlady" motif. P-1777, J-1584. Silver. Reeded edge. Rarity-6. Proof-65.

Surfaces: A simply splendid specimen toned in vivid shades of blue, violet, and gold.

Narrative: The obverse depicts Miss Liberty elegantly coiffed, but in 1891 in the New York Coin & Stamp Company's sale of the Francis Worcester Doughty Collection the cataloguer called this the "Washlady" design. Her hair is tied up on the back of her head as if to keep it out of her way like a washlady's. The appellation stuck. Presumably, if it had been called the "Society Girl" design, it would be higher priced today. Even so, it ranks as one of the most beautiful patterns in the silver series and one of the most sought by connoisseurs and specialists.

This is certainly one of the finest examples we have had the opportunity to offer in recent times. We expect many generous bids when this classic crosses the auction block.

Die state and characteristics: Tiny spine downward from left arm of the three T's in legend. Second S in STATES double punched. On reverse in motto LU touch, R double punched at lower right. NUM double punched. All letters are irregularly arranged.

Weight: 39.1 grains.

Diameter: 0.711 inch.

Notes: The Doughty Collection nomenclature connection was reported by Saul Teichman to Andrew W. Pollock III.

Desirable "Sailor Head" 20¢



(photo enlarged to twice actual size)

- 210 1875 pattern 20-cent piece. "Sailor Head." P-1535, J-1392. Silver. Plain edge. Rarity-6. Proof-64.

Surfaces: A delightful gem toned in blue, violet, and gold shades.

Narrative: This is William Barber's famous "Sailor Head" variety, so-called because of Miss Liberty's collar, which reminds one of a sailor's uniform. Certainly it is one of the most distinctive issues in the U.S. pattern series. Today all 20-cent pieces are highly prized and all are rare. This motif stands as one of the great favorites within that elite series.

Pedigree: From Chapman brothers' November 1901 sale of the C.S. Wilcox Collection, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 76.9 grains.

Diameter: 0.862 inch.

Die Alignment: about 190°.

Miss Liberty by the Seashore

Pattern 20¢



(photo enlarged to twice actual size)

- 211 1875 pattern 20-cent piece. "Miss Liberty by the Seashore." P-1542, J-1399. Silver. Plain edge. Rarity-6. Proof-65.

Surfaces: Appealing golden brown toning in the central areas changes to electric blue and violet at the borders.

Narrative: A popular design found also on trade dollar patterns of the era. The obverse features Miss Liberty by the seashore, seated on a globe, with a steamboat in the distance.

Die state and characteristics: Stray repunching marks are seen to right of star 8, and, separately, a spine is at lower left of star 9.

Weight: 77.4 grains.

Diameter: 0.865 inch.

Notes: The obverse design has been an object of mirth among collectors, because although the ship's sails are billowed in the forward direction, the smoke is trailing to the rear of the ship. This is hard to do in real life!

1875 Twenty-Cent Pattern



- 212 1875 pattern 20-cent piece. P-1550, J-1407. Silver. Plain edge. Rarity-6. Proof-63/65.

Surfaces: Warm golden brown iridescence, with wisps of blue and violet at the borders.

Narrative: The obverse is similar to the adopted type, but with a smaller date and some other minor differences. The reverse has the denomination 1/5 / OF A / DOLLAR centered in a laurel wreath. Rare as a pattern denomination and always in demand.

Weight: 77.1 grains.

Diameter: 0.862 inch.

Paquet's Pattern 1864 25¢

Distinctive Reverse



- 213 1864 pattern quarter dollar. P-452, J-384. Silver. Reeded edge. Rarity-7. Proof-63.

Surfaces: Warmly and attractively toned in intermingled shades of blue and violet-brown.

Narrative: The obverse is the regular-issue Liberty Seated type. The reverse has a distinctive perched eagle design attributed to Anthony Paquet and is a re-use of a die employed in 1858 and 1859 and later used in 1865.

Pedigree: From the Chapman brothers' April 1897 sale of the M.A. Brown Collection, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Reverse with double punching at A (of STATES) and ER (of QUARTER). Eagle with broad wings, six stripes in shield, three elements within each stripe.

Weight: 96.0 grains.

Diameter: 0.954 inch.

1864 Transitional Quarter

Silver, Motto on Reverse



- 214 1864 transitional pattern Liberty Seated quarter with motto IN GOD WE TRUST as adopted in 1866. P-454, J-386. Silver. Plain edge. Rarity-7. Proof-62.

Surfaces: The obverse has pale golden gray iridescence. The reverse is toned in mottled blue and lilac.

Narrative: Similar to the regular issue, but with the motto IN GOD WE TRUST on a scroll above the eagle's head, as adopted in 1866. A highly important and very rare transitional issue that is bound to attract a lot of attention.

Pedigree: From Charles Steigerwalt, May 1895, to J.M. Clapp. Clapp es-

tate, 1942, to Louis E. Eliasberg, Sr. Off the market for a century, as have been so many of the coins in the present sale.

Die state and characteristics: Reverse is the regular style (narrow winged eagle, six stripes within shield, two elements per stripe).

Weight: 96.1 grains.

Diameter: 0.956 inch.

Die Alignment: about 170°.

Notes: Although the motto was adopted for official use on silver and gold coinage in 1866, some anticipatory Liberty Seated quarters, half dollars, and silver dollars exist dated 1863, 1864, and 1865. Some of these may have been struck circa 1866 to create rarities for collectors. Whatever the intent, the few remaining pieces are today highly prized by specialists, not only of patterns but of regular issues as well.

1865 Paquet 25¢ Rarity



- 15 1865 pattern quarter dollar. P-495, J-423. Silver. Reeded edge. Rarity-7. Proof-64.

Surfaces: Warm intermingled blue, violet, and orange-gold iridescence.

Narrative: The obverse is the regular-issue Liberty Seated type. The reverse has a distinctive perched eagle design attributed to Anthony Paquet. Only a few of these and the related 1864 Paquet-reverse quarters exist, and the specialist often has to wait years for an opportunity to compete for one. Here is such an opportunity.

Pedigree: From Thomas Elder's Gschwend Collection Sale, June 1908, Lot 233, to John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: The same reverse die used to coin certain patterns in 1858, 1859, and 1864.

Weight: 96.2 grains.

Diameter: 0.956 inch.

Notes: The intent of the 1864 and 1865 Paquet (attributed) reverse quarter dollar patterns is unknown, but it seems unlikely that a true pattern use was what the coiners had in mind. More likely, this old die was dusted off and with very little effort was used to create a few rarities.

1865 Paquet 25¢ Rarity

Copper, Just Three Known



- 6 1865 pattern quarter dollar. P-496, J-424. Copper. Reeded edge. Rarity-8. Proof-64.

Surfaces: Pleasing golden brown with blushes of electric blue.

Narrative: Struck from the same dies as the piece offered in the preceding lot. An extremely rare variety. Only two examples are enumerated in *U.S. Patterns and Related Issues*. One is in the American Numismatic Society museum, and the other was at one time part of the Major Lenox Lohr Collection. The present coin may be one of just three known and one of only two in private hands. Quite possibly a once in a lifetime opportunity for the knowing specialist.

Die state and characteristics: From the same dies as preceding.

Weight: 95.6 grains.

Diameter: 0.954 inch.

Notes: In the late 1950s the collection of over 1,400 different pattern coins formed by Major Lenox R. Lohr (prominent in his association with the CBS network and with the Field Museum in Chicago) came on the market. This was the largest such holding ever formed. By 1961 Abner Kreisberg had purchased the collection intact and offered it to Q. David Bowers and James E.

Ruddy (Empire Coin Co.), who could not afford to buy it until Abner generously stated it could be paid for over a period of three years in payments of about \$35,000 each. As it turned out, the Empire listing of the Lohr Collection caused a sensation in the marketplace, the majority of the coins were sold within a year, and Abner Kreisberg was paid in full two years ahead of time.

1865 Transitional Quarter

With Motto, Type of 1866



- 217 1865 transitional pattern quarter dollar. Type of 1866 with motto IN GOD WE TRUST. P-497, J-425. Silver. Reeded edge. Rarity-6. Proof-63/64.

Surfaces: Mostly golden brown surfaces, with splashes and wisps of lilac. A beautiful specimen.

Narrative: A true transitional variety having the adopted design of 1866, with the motto IN GOD WE TRUST above the eagle's head. This coin, bearing a date a year in advance of the motto's adoption on silver coins, has always been a favorite with pattern collectors and quarter dollar specialists alike. Probably fewer than two dozen exist.

Pedigree: From Charles Steigerwalt, May 1895, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 95.8 grains.

Diameter: 0.958 inch.



- 218 1869 pattern Standard Silver quarter dollar. P-802, J-721. Silver. Reeded edge. Rarity-5. Proof-63/65.

Surfaces: A lovely specimen toned in vivid shades of golden brown, blue, and lilac.

Narrative: Obverse with Capped Liberty Head facing right. The reverse features the denomination 25 / CENTS in a wreath of oak and laurel foliage. A splendid coin, as are the other Standard Silver pieces to follow.

Die state and characteristics: Obverse with die lines intermittently through WE TR in motto; E, T sharply repunched. In LIBERTY the L and B are dramatically repunched, T less so. As a general statement, the obverse dies for the quarter dollar Standard Silver coinage of 1869 and 1870 were finished hastily, translating today into many interesting features when such pieces are viewed under magnification.

Weight: 77.1 grains.

Diameter: 0.900 inch.



- 219 1869 pattern Standard Silver quarter dollar. P-803, J-722. Silver. Plain edge. Rarity-6. Proof-65.

Surfaces: Vivid blue and lilac toning enhances both the obverse and reverse.

Narrative: Identical to the preceding except for having a plain instead of reeded edge. A beautiful gem.

Pedigree: From the Chapman brothers, May 1894 to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: From the same dies as the preceding.
Weight: 76.9 grains.
Diameter: 0.900 inch.



- 220 1869 pattern Standard Silver quarter dollar. P-808, J-727. Silver. Reeded edge. Rarity-5. Proof-64/65.

Surfaces: Delightful blue, gold, and violet iridescence.

Narrative: Design superficially similar to the preceding, but Miss Liberty is wearing a diadem rather than a liberty cap.

Die state and characteristics: Obverse with R and T in motto slightly doubled. In LIBERTY the top of an erroneous I appears between L and I.

Weight: 77.1 grains.

Diameter: 0.901 inch.

Die Alignment: about 170°.

Note: The Standard Silver patterns form an interesting series within themselves. The story of their creation, distribution, design differences, and the relation of the entire series to the prevailing monetary conditions (Fractional Currency substituting for silver coins, specie payments still in suspension, etc.) forms a very interesting chapter in American numismatic and monetary history.



- 221 1869 pattern Standard Silver quarter dollar. P-814, J-733. Silver. Reeded edge. Rarity-5 to 6. Proof-65.

Surfaces: Splendid blue, violet and golden brown toning enhances both the obverse and reverse.

Narrative: Similar to the preceding, but Miss Liberty is wearing a hair band rather than a cap or diadem. Another splendid coin.

Pedigree: From the Chapman brothers, May 1894, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: In motto IN GOD WE TRUST the T is double cut.

Weight: 77.0 grains.

Diameter: 0.900 inch.

Die Alignment: about 170°.

Barber's Liberty Seated 25¢ Reeded Edge



- 222 1870 pattern quarter dollar. P-980, J-882. Silver. Reeded edge. Rarity-7. Proof-65.

Surfaces: The obverse exhibits delicate golden gray iridescence. The reverse exhibits intermingled orange-gold and blue toning.

Narrative: A handsome design featuring William Barber's Liberty Seated motif as also translated for use in other silver denominations three cents to dollar. The reverse is the regular-issue type.

Die state and characteristics: Obverse with Liberty cap incomplete in die, probably due to inadequate punching of the hub, although die resurfacing is another (and lesser) possibility. All P-980 specimens seen exhibit this feature.

Weight: 96.3 grains.

Diameter: 0.956 inch.

Barber's Liberty Seated 25¢

Plain Edge



- 223 1870 pattern quarter dollar. P-981, J-883. Silver. Plain edge. Rarity-7. Proof-63/65.

Surfaces: Delightful blue, violet, and golden brown iridescence.

Narrative: Another superb coin. The cataloguing of the Eliasberg Collection pattern coins is a pleasure, and we cannot help but state again that the quality is far above that usually seen when specialized pattern cabinets come on the market.

Die state and characteristics: From the same dies as the preceding lot.

Weight: 96.2 grains.

Diameter: 0.948 inch.

Die Alignment: 170°.

Rare Standard Silver 25¢

P-988, J-889



- 224 1870 pattern Standard Silver quarter dollar. P-988, J-889. Silver. Plain edge. Rarity-7. Proof-64.

Surfaces: Mostly brilliant in the central areas, changing to pale gold and blue at the borders.

Narrative: The obverse features the same Capped Liberty Head motif as employed to produce certain 1869 Standard Silver patterns. The reverse has the denomination and date centered in a wreath of corn and cotton. The present combination with plain edge is a notable rarity, and fewer than a dozen different examples can be traced today.

Pedigree: From Edouard Frossard's 138th Sale, May 1896, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse with die lines through ET; E and T recut in LIBERTY. L and B dramatically recut.

Weight: 84.3 grains.

Diameter: 0.899 inch.

1870 P-995 Standard Silver Rarity



- 225 1870 pattern Standard Silver quarter dollar. P-995, J-907. Silver. Plain edge. Rarity-7. Proof-64/65.

Surfaces: Warmly and vividly toned in pleasing shades of golden blue, and lilac.

Narrative: Struck from the same obverse as the piece offered in the preceding lot. The reverse has the denomination 25 / CENTS in a wreath of laurel and oak foliage. This combination with plain edge

is a notable rarity, and only three or four specimens have been recorded. A highly important opportunity for the specialist.

Pedigree: From Scott Stamp & Coin Company's November 1895 sale of the Gerald Hull Collection, part of Lot 792, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Struck from the same obverse die as the preceding lot.

Weight: 84.5 grains.

Diameter: 0.900 inch.

Longacre's Indian Princess 25¢



228 1871 pattern Standard Silver (reverse) quarter dollar. Longacre's Indian Princess design. P-1232, J-1096. Silver. Reeded edge. Rarity-6 to 7. Proof-65.

Surfaces: Delightful golden brown toning in the central areas changes to electric blue and violet at the rims.

Narrative: James B. Longacre's popular and distinctive Indian Princess design. Miss Liberty wears an Indian headdress and holds a pole surmounted by a liberty cap. The reverse is similar to that used to produce certain Standard Silver patterns in 1870. A gcm specimen. Possibly fewer than a dozen exist.

Die state and characteristics: 7 in date double punched to right.

Weight: 96.1 grains.

Diameter: 0.955 inch.

Die Alignment: about 170°.

Note: Part of the posthumous series using designs of the late James B. Longacre.

Very Rare 1870 P-1009 25¢



6 1870 pattern Standard Silver quarter dollar. P-1009, J-913. Silver. Plain edge. Rarity-7. Proof-65.

Surfaces: Delicate gold, blue, and violet toning. Small planchet flaw in front of Liberty's chin.

Narrative: Similar to the preceding, but with Miss Liberty wearing a diadem rather than a cap. Only three or four specimens are known of this variety. While the present specimen represents a once-in-a-century opportunity to acquire it, quite possibly many years would be needed to obtain any other example of P-1009.

Pedigree: From Scott Stamp & Coin Company's November 1895 sale of the Gerald Hart Collection, part of Lot 792, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Die lines through ET, variations of this being a rather regular occurrence on multiple Standard Silver obverse dies.

Weight: 84.4 grains.

Diameter: 0.900 inch.

Famous 1882 "Shield Earring" 25¢



(photo enlarged to twice actual size)

229 1882 pattern quarter. George T. Morgan's famous Shield Earring design. P-1900, J-1698. Silver. Reeded edge. Rarity-7. Proof-65. One of the finest known.

Surfaces: A stunning gem toned in intermingled blue and lilac. The frosty devices contrast nicely with the glittering mirror fields.

Narrative: A classic issue, and one of the most eagerly sought design types in the U.S. pattern series. The obverse features a head of Liberty facing right. She wears shield-shaped earrings. The reverse depicts a defiant eagle grasping an olive branch and three arrows.

Both the obverse and reverse of this quarter dollar achieve a high level of artistry, arguably the finest accomplishment within the quarter-dollar denomination of engraver George T. Morgan, and considered by many to be the most beautiful of all pattern quarters. The present coin is a superb gem and is a highlight of the Eliasberg Collection pattern offering.

From Henry Chapman's Sale of the John Story Jenks Collection, December 1921, Lot 5697.

Die state and characteristics: Second 8 in date repunched at bottom. Stars as made are flat and in outline form with no radials, and with the tops perfectly level. Reverse with dramatic repunching at I (of UNITED).

Weight: 96.5 grains.

Diameter: 0.962 inch.

Gem P-1023 Rarity

1870 25¢



7 1870 pattern Standard Silver quarter dollar. P-1023, J-919. Silver. Plain edge. Rarity-7. Proof-64.

Surfaces: Vivid orange-gold and violet toning in the central areas changes to electric blue at the borders.

Narrative: Similar to the preceding, but with Miss Liberty wearing a hair band rather than a cap or diadem.

Pedigree: From Scott Stamp & Coin Company's November 1895 sale of the Gerald Hart Collection, part of Lot 792, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse die with only a few evidences of repunching or die lines—one of the more carefully finished dies in the series. Doubled I in LIBERTY. Die line through WE; double cut T.

Weight: 84.4 grains.

Diameter: 0.899 inch.

Die alignment: 170°.

Kneass/Gobrecht 1838 Half Dollar

Perched Eagle on Reverse



(photo enlarged to twice actual size)

- 230 1838 pattern half dollar by William Kneass. Gobrecht's perched eagle on reverse. P-75, J-72. Silver. Reeded edge. Rarity-5. Proof-64.

Surfaces: Mostly golden gray in the central areas, with wisps of blue at the borders.

Narrative: A restrike probably coined circa 1858 or later. The obverse features William Kneass' distinctive bust of Liberty facing left, used on pattern half dollars, but never on circulating coinage. The reverse design depicting a perched eagle holding an olive branch and four arrows is very finely detailed, is pleasing in its artistic aspect, and is attributed to Christian Gobrecht. It, too, never was produced as part of circulating coinage.

The Eliasberg Collection gem is one of the most aesthetically pleasing specimens to pass our way and will be a showpiece in the cabinet of its next owner.

Pedigree: From the Chapman brothers' Winsor Collection, December 1895, Lot 1109, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse with slight double punching of stars 4, 5, and 6. Reverse with die rust lump in center serif in OF, some scattered die rust elsewhere as well.

Weight: 191.7 grains (coined on a planchet of the 192-grain standard adopted under the Act of February 21, 1853, and used until early 1873. If it had been struck in 1838, no doubt it would have been on a 206-grain planchet standard for the time (although it should be noted that planchet weights of patterns sometimes varied from that standard).

Diameter: 1.189 inches.

Die Alignment: 360°.

It is not known with certainty when the Mint restruck certain patterns associated with the 1836-1839 era, but it is believed to have been sometime between 1858 and the early 1860s. In 1858 and 1859 restriking activities were very intense under the directorship of James Ross Snowden, himself a numismatist, who had many such pieces struck for trading purposes to augment the Mint Cabinet and also for private sale. In any event, the number of 1838 pattern half dollars restruck must have been very small, quite probably fewer than 100 of any variety and as few as two or three of some.

Kneass/Gobrecht 1838 Half Dollar

Flying Eagle Reverse



(photo enlarged to twice actual size)

- 231 1838 pattern half dollar. Kneass' Liberty Head obverse. Gobrecht's flying eagle reverse. P-77, J-73. Silver. Reeded edge. Rarity-5. Proof-65 or better.

Surfaces: Beautifully intermingled golden brown and blue toning.

Narrative: The obverse is Chief Engraver William Kneass' distinctive head of Miss Liberty as on the preceding coin. The reverse features Christian Gobrecht's flying eagle similar in style to that inaugurated on his illustrious silver dollars of 1836 and later used elsewhere in coinage (e.g., cent patterns of 1854-1858, regular issue cents of 1857-1858).

The present superb gem will attract much attention among pattern collectors and connoisseurs.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale, December 1895, Lot 1110, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse from same die as preceding. Slight double punching of stars 4, 5, and 6. Reverse: Break from rim through A (in HALF) through flying eagle, dividing, on branch downward through right tip of A (in DOLLAR) to rim, other branch continuing upward in wing, turning right and exiting through right side of first A (in AMERICA). Light break through DOLLA; another light break through R, ornament and MERICA.

Weight: 191.7 grains (struck to the Coinage Act of 1853 standard).

Diameter: 1.191 inches.

Die alignment: 350°.

Notes: Probably produced circa 1858-1863.

Unlisted 1838 Liberty Seated 50¢

First Time Described



(photo enlarged to twice actual size)

- 32 1838 hitherto unlisted pattern half dollar, obverse with LIBERTY raised on shield, reverse with Gobrecht's perched eagle pattern die. Combination of P-89 obverse, P-82 reverse, now known as Pollock-89a. Silver. Reeded edge. Rarity not known, but very high (probably Rarity-7 to 8). Proof-62.

Surfaces: Pale golden toning with a few faint hairlines. A very attractive coin overall.

Narrative: The obverse is similar to the adopted Liberty Seated design of 1839, by Christian Gobrecht as adapted from the 1836 silver dollar. This coin is similar to P-82, except that P-82 has LIBERTY in incuse letters. The obverse die with LIBERTY in raised letters is used for P-89 through P-91, but has not been described heretofore in combination with Gobrecht's perched eagle pattern reverse. The rarity of this variety cannot be stated with certainty, as the difference between raised and incuse letters in LIBERTY has not been widely stated. However, it is **certainly** Rarity-7 to 8 and may well be full **Rarity-8**. A plain edge example from these dies is known to be in the Smithsonian Institution.

A rare prize for the pattern collector. This splendid coin has been off the market for generations and thus presents one of the most significant opportunities in the pattern series here offered.

Die state and characteristics: Reverse from same die as Lot 230 with little lump at F (in OF), but a slightly earlier state, with many die finish lines still visible.

Weight: 200.8 grains. An anomalous weight striking. The reason that pattern half dollars were produced at weights varying greatly from the two standards (206 and 192 grains) is not known. It has been suggested that circulated reeded edge half dollars were smoothed down and polished for use as planchets, which would account for the low weight of the anomalous pieces relative to the 206 standard seen on regular-issue half dollars issued through the beginning of 1853.

Diameter: 1.182 inches.

1838 Liberty Seated 50¢

Flying Eagle Reverse
Original



(photo enlarged to twice actual size)

- 233 1838 pattern Liberty Seated half dollar. Flying Eagle reverse. Original striking. P-86, J-79a. Silver. Reeded edge. Rarity-7. Proof-62.

Surfaces: Mostly pearl gray toning, with wisps and blushes of golden brown and gunmetal-blue.

Narrative: Original striking (as indeed are most, if not all, examples) on correct weight planchet. The obverse is similar to the adopted Liberty Seated type of 1839. The reverse is an early impression from Gobrecht's beautiful flying eagle design. In effect, the present coin is a smaller version of the famous 1838 Gobrecht dollar. As such, this is one of the most interesting and important of all early half dollar patterns. Another remarkable opportunity. Years may pass before a duplicate is offered.

Pedigree: From the Chapman brothers' April 1897 sale to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Earlier state of Gobrecht's die; hairline breaks at various parts of F DOLLAR and MERICA, but no massive interior breaks.

Weight: 206.4 grains.

Diameter: 1.192 inches.

Die Alignment: 360°.

1839 "Backward Head" 50¢

Perched Eagle on Reverse



(photo enlarged to twice actual size)

- 234 1839 pattern half dollar. Obverse with "backward head" of Miss Liberty. Reverse with perched eagle. P-105, J-93. Silver. Reeded edge. Original Striking. Rarity-7. Proof-65.

Surfaces: Delicate pale golden gray iridescence over gem fields and devices.

Narrative: The obverse design strongly resembles Christian Gobrecht's 1838 \$10 motif except that Miss Liberty faces left on the gold piece and certain aspects of the arrangement of the hair are different. This required that the inscription (LIBERTY) on the coronet begin at the back of Miss Liberty's head and end at the front, the opposite of the normal situation, and an arrangement which gives the coin a most curious appearance. The reverse is the type used to coin regular-issue "Small Letters" Liberty Seated half dollars, circa 1839 through 1842, with the letters ER in AMERICA spaced apart.

Die state and characteristics: Many interesting die finish lines on Miss Liberty's neck and shoulder. Reverse with break beginning far left of H and below the lowest tip of the twin leaf pair, continuing through HALF DOL. and ending opposite the topmost arrow.

Weight: 206.3 grains.

Diameter: 1.216 inches.

1859 Paquet Pattern 50¢

Copper



- 235 1859 pattern half dollar. Paquet's new Liberty Seated design. P-283, J-236. Copper. Plain edge. Rarity-6. Proof-64/65.

Surfaces: A splendid coin with nicely blended red and brown surfaces.

Narrative: The year 1859 is famous in the pattern half dollar series, and a number of highly interesting varieties were produced. Quite possibly the Mint contemplated changing from the standard Liberty Seated motif that had been made in pattern form on half dollars in 1838 and on circulating coinage since 1839; certainly experiments with changes were being made in other series such as cents, half dimes, and dimes—as evidenced by patterns that, indeed, resulted in new styles. However, half dollars in circulation remained of constant design.

The two artists primarily associated with the 1859 half dollar patterns were Chief Engraver James B. Longacre, who created a Liberty Head design (see Lot 237), and Mint staffer Anthony Paquet, who offered a new version of Liberty Seated (as offered in this lot).

The present coin is a beautiful gem.

Die state and characteristics: Many die finish lines. Obverse with 1 and 8 in date dramatically doubled upward. Stars somewhat skeletal, irregular, and looking more like starfish (but with six points instead of the five a starfish has) than carefully formed coin elements. Reverse with E PLURIBUS UNUM incuse on ribbon incuse. Ribbon intact. Raised vertical shield stripes each with four lines, eagle with seven tail feathers. Base of T in UNITED double punched. Peripheral letters in low relief, but still sharp and easy to read.

Weight: 170.7 grains.

Diameter: 1.204 inches.

Notes: All varieties and combinations of 1859 pattern half dollars have die finish lines in the field, dramatic in many instances.

1859 Paquet Pattern 50¢

Silver, Different Reverse



- 236 1859 pattern half dollar. Paquet's new Liberty Seated design. P-284, J-235. Silver. Reeded edge. Rarity-5. Proof-65/66.

Surfaces: A gorgeous gem with delicate golden and iridescent toning.

Narrative: This is a remarkably high-grade example of one of the more widely distributed pattern half dollars of this era.

Die state and characteristics: Obverse die identical to the preceding. Reverse is from another die of the same general style, but with the eagle motif either hubbed lightly into the die or from a resurfaced die. Ribbon broken and incomplete. Raised vertical shield stripes each with three lines, eagle with six tail feathers.

Weight: 191.8 grains.

Diameter: 1.204 inches.

Double Portrait 1859 Half Dollar

Paquet/Longacre Obverses Combined
Probably Finest Known



- 37 1859 pattern half dollar. Obverse with Paquet's Liberty Seated design, reverse with Paquet's head of Miss Liberty. An authentic "two-headed" U.S. coin. P-292, J-253. Silver. Reeded edge. High Rarity-7. MS-65. Probably finest known.

Surfaces: Pale golden gray iridescence enhances both surfaces. Magnification reveals some mint-caused die lines in the fields, common to virtually all pattern half dollars of this year.

Narrative: A muling of two obverse dies as illustrated, both dated 1859. One side features Anthony Paquet's Liberty Seated figure while the other depicts James B. Longacre's Liberty Head design. A coin with two obverses and no reverse.

Not only is this coin desirable from the aspect of being a great rarity, it is a startling showpiece as well. The present coin may be the finest of the few in existence.

Die state and characteristics: Paquet side from preceding die. Other side featuring Longacre's head of Liberty; the word LIBERTY incuse in ribbon, in curious font with vertical ridge-stripes in elements; base of T in UNITED double cut.

Weight: 191.7 grains.
Diameter: 1.207 inches.
Die Alignment: 360°.

1859 Longacre/Paquet 50¢



- 38 1859 pattern half dollar. Longacre's Liberty Head obverse, Paquet's wreath reverse. Denomination as HALF / DOLLAR. P-293, J-237. Silver. Reeded edge. Rarity-4. Proof-65.

Surfaces: Mostly brilliant in the central areas, with wisps of golden brown and gunmetal-blue at the borders.

Narrative: Popular design type featuring a head of Liberty facing right on the obverse, and the denomination HALF / DOLLAR within a wreath on the reverse. A splendid gem example of one of the most widely distributed issues of the era.

Die state and characteristics: Longacre's obverse die as preceding. Reverse is from a die by Anthony Paquet and features a curiously stippled finish to wreath and letters. Many die finish lines.

Weight: 191.5 grains.
Diameter: 1.205 inches.

Note: The general reverse die with a wreath of cotton, tobacco, sugar cane, corn, wheat, and oak leaves never saw circulating coinage use on larger silver denominations, but was adopted in 1860 for the half dime and dime.



- 239 1859 pattern half dollar. P-293. Proof-60. Duplicate. Pleasing golden gray toning enhances both surfaces. Blushes of gunmetal-blue are seen around the obverse border.

Weight: 191.7 grains.
Diameter: 1.204 inches.

1859 Copper P-294 Pattern



- 240 1859 pattern half dollar. Longacre's Liberty Head obverse, Paquet's wreath reverse. Denomination as HALF / DOLLAR. P-294, J-238. Copper. Reeded edge. Rarity-5. Proof-66.

Surfaces: Partially blazing red, changing to vivid pink and electric blue. Outstanding both technically and aesthetically.

Narrative: An especially attractive specimen of this somewhat scarce issue. When seen, examples are usually far below this one in quality.

Die state and characteristics: From the same dies as the two silver pieces offered in the preceding lots; reverse with stippled finish to wreath and inscriptions.

Weight: 165.3 grains.
Diameter: 1.202 inches.

1859 Longacre/Paquet 50¢

Fraction on Reverse



- 241 1859 pattern half dollar. Longacre's Liberty Head obverse, Paquet's wreath reverse. Denomination as 1/2 DOLLAR. P-295, J-239. Silver. Reeded edge. Rarity-5. Proof-65.

Surfaces: The obverse is mostly brilliant with wisps of gold at the borders. The reverse is toned in intermingled gold and gray. Close examination reveals die polish lines in the fields. Reverse with some lint marks—a very common situation on *regular* Proofs of this era, less so on patterns.

Narrative: Similar to the preceding, but with the denomination expressed as 1/2 DOLLAR. Another widely distributed issue, but one not often found in the gem quality offered here.

Die state and characteristics: Farthest bud at top of left wreath is disconnected. Raised area of metal at upper right side of A in DOLLAR (found on subsequent uses of this die as well).

Weight: 192.1 grains.
Diameter: 1.208 inches.



242 1859 pattern half dollar. P-295. Proof-55. Duplicate. Warm gray toning with delicate gold and blue highlights. Close examination reveals a fine scratch on the reverse.

Weight: 191.6 grains.
Diameter: 1.204 inches.

1859 P-296 50¢ in Copper



243 1859 pattern half dollar. Longacre's Liberty Head obverse, Paquet's wreath reverse. Denomination as 1/2 DOLLAR. P-296, J-240. Copper. Reeded edge. Rarity-5. MS-65.

Surfaces: Mostly golden brown, with vivid blue and pink iridescent highlights. Traces of original mint red can be seen on the reverse.

Narrative: A copper striking of the same designs as preceding. A splendid gem example.

Die state and characteristics: From the same dies as the two silver impressions offered above.

Weight: 166.7 grains.
Diameter: 1.202 inches.



244 1859 pattern half dollar. P-296. Proof-62. Duplicate. Golden brown toning, with vivid pink and blue highlights. Two carbon spots are on the obverse.

Narrative: A splendid specimen at this grade level.

Weight: 171.0 grains.
Diameter: 1.204 inches.

1859 P-297 Pattern 50¢



245 1859 pattern half dollar. Longacre's Liberty Head obverse, Paquet's wreath reverse. Denomination as 50 / CENTS. P-297, J-241. Silver. Reeded edge. Rarity-4. Proof-65.

Surfaces: Golden gray iridescence with hints of pale blue at the obverse border.

Narrative: Similar to the preceding, but with the denomination expressed as 50 / CENTS. Another gem coin of remarkable quality.

Die state and characteristics: Many die finish lines in the field as always. Reverse with N in CENT slightly lower than other letters.

Weight: 191.7 grains.
Diameter: 1.206 inches.

Duplicate 1859 P-297 50¢



246 1859 pattern half dollar. P-297. Proof-63/64. Duplicate. Intermingled golden gray and pale blue. Appealing from an aesthetic perspective.

Weight: 191.8 grains.
Diameter: 1.208 inches.

1859 P-298 Pattern 50¢



247 1859 pattern half dollar. Longacre's Liberty Head obverse, Paquet's wreath reverse. Denomination as 50 / CENTS. P-298, J-242. Copper. Reeded edge. Rarity-5. Proof-65.

Surfaces: Beautiful red and brown surfaces with some hints of blue iridescence. High wire rim on both sides.

Narrative: Obverse Longacre's Liberty head facing right; reverse 50 / CENTS in wreath. A gem striking in copper.

Weight: 171.1 grains.
Diameter: 1.201 inches.

1859 P-301 Pattern Rarity



- 248 1859 pattern half dollar. Longacre's Liberty Head obverse combined with Paquet's perched eagle reverse. P-301, J-245. Silver. Reeded edge. Rarity-7. Proof-63/64.

Surfaces: Partially brilliant, changing to pastel shades of blue, gray, and golden brown.

Narrative: A rare variety featuring Longacre's Liberty Head obverse, in combination with Paquet's perched eagle reverse, with "perfect ribbon." Apparently, only a few of these were struck, for examples are much rarer than the typical pattern half dollar in the 1859 series. The presently offered piece is among the finest extant.

Die state and characteristics: Same reverse die as used for P-293 (Lot 235).

Weight: 191.8 grains.

Diameter: 1.205 inches.

1861 Pattern Half Dollar Rarity

Motto on Ribbon, Silver



- 249 1861 pattern half dollar. Similar to regular dies except for GOD OUR TRUST motto on ribbon on reverse. P-326, J-277. Silver. Reeded edge. Rarity-7. Proof-64.

Surfaces: The obverse is mostly brilliant, with wisps of gold at the borders. The reverse is toned in intermingled shades of gold and violet.

Narrative: This piece is similar to the regular-issue Liberty Seated half dollar type, but with the motto GOD OUR TRUST inscribed on a scroll above the eagle's head. Extremely rare; only two examples are enumerated in *U.S. Patterns and Related Issues*. Quite possibly only three specimens exist, one of which is off the market, probably forever (see note).

This coin commences an offering which includes a nearly complete set of 1861, 1862, and 1863 GOD OUR TRUST patterns with two reverse varieties (motto on ribbon and motto in field) and in silver and copper—save for one coin—very possibly a once in a lifetime offering.

Pedigree: From Thomas Elder's Gschwend Collection Sale, June 1908, Lot 199, to John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse with chip out of upper outside of lower left curve of 8 in date. Reverse with break or flaw from bottom of G in GOD to ribbon edge below; this flaw, in the same state, occurs on subsequent strikes from this reverse dated 1862 and 1863; the minute die characteristics are about the same, prompting the notion that the 1861-, 1862-, and 1863-dated pieces may have been struck at the same time.

Weight: 191.6 grains.

Diameter: 1.199 inches.

Notes: One of the three known pieces, one is in the Harry W. Bass, Jr. Research Foundation in Dallas, a facility endowed by a gentleman who has done much to serve the numismatic hobby in recent decades including making his magnificent collection available for study and at one time serving as president of the American Numismatic Society, New York.

Several different religious mottoes were suggested for use on coinage beginning in 1861, the first year of the Civil War. The present coin's version was probably inspired by the line in Francis Scott Key's *Star Spangled Banner*: "And let this be our motto, in God is our trust." Finally selected was IN GOD WE TRUST. It is worth noting in the context of the Eliasberg Collection being

from Baltimore that Francis Scott Key's famous lyrics were penned after he, a prisoner aboard a British ship in 1814, watched the battle at Fort Mchenry in Baltimore harbor during the War of 1812 (which lasted from June 1812 to January 1815, the latter being the time of Jackson's famous Battle of New Orleans, which was fought in absence of the knowledge that peace terms had been agreed upon in December 1814).

Saul Teichman has called our attention to a citation found by John W. Adams in which W. Elliot Woodward's catalogue of the October 1880 sale of the Ferguson Haines Collection noted this concerning this particular pattern series: "The purchaser of the rarest of any American coins has no guarantee that the son of some future director or chief coiner of the mint will not, at an unexpected moment, place a quantity on the market... As the government is fond of illustrating its reports, as a frontispiece, it is suggested a view of a son of a late official of the Mint, as he appeared at the store of this writer, when on a peddling expedition from Philadelphia to Boston, he drew from his pocket rolls of "God Our Trust" patterns and urged their purchase at wholesale after sets had been disposed of at \$100 to collectors..."

1861 Pattern Half Dollar Rarity

Motto in Field, Silver



- 250 1861 pattern half dollar. Similar to regular dies except for GOD OUR TRUST in field on reverse. P-330, J-279. Silver. Reeded edge. Rarity-7. Proof-63.

Surfaces: Delicately toned in pastel shades of blue, golden gray, and lilac. A spot is noted by the first 1 in the date.

Narrative: Similar to the regular-issue type, but with the motto GOD OUR TRUST in the field above the eagle's head. A variant of the preceding, a rarity, but not of the order of the preceding. Still, years may lapse between market offerings.

Pedigree: From Scott Stamp & Coin Company's November 1895 Sale, Lot 755, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Same obverse die as preceding. Reverse with prominent raised center dot and three or four nearby "trial" dots at top of the left line of the leftmost vertical shield stripe. A small die chip is at upper left edge of eagle's leftmost (as viewed) leg. This die in about the same state was used to strike pieces dated 1862 and 1863 as well, possibly all at the same time.

Weight: 191.2 grains.

Diameter: 1.199 inches.

1861 Pattern Half Dollar Rarity

Motto in Field, Copper



- 251 1861 pattern half dollar. Similar to regular dies except for GOD OUR TRUST in field on reverse. P-331, J-280. Copper. Reeded edge. Rarity-7. Proof-66. The finest known specimen.

Surfaces: Golden brown with exquisite electric blue highlights.

Narrative: Obverse and reverse types as preceding. A superb gem which no doubt ranks as the very finest known example of this rarity.

Pedigree: From Scott Stamp & Coin Company's November 1895 Sale, Lot 755, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse die as preceding. Reverse die as preceding.

Weight: 180.3 grains.

Diameter: 1.198 inches.

1862 With-Motto Silver 50¢

GOD OUR TRUST on Ribbon



- 252 1862 pattern half dollar. Similar to regular dies except for GOD OUR TRUST on ribbon on reverse. P-351, J-293. Silver. Reeded edge. Rarity-5 to 6. Proof-64/65.

Surfaces: Mostly golden gray, with tinges of vivid blue at the borders.

Narrative: Similar to the regular-issue type, but with the motto GOD OUR TRUST on a scroll above the eagle's head. Unlike the 1861 version, the 1862-dated pieces were fairly widely distributed from a mintage that comprised at least 25 sets (cf. Don Taxay, *Scott's Comprehensive Catalogue*, 1971) plus, probably, some additional pieces to account for the number known today. Another outstanding quality specimen.

Weight: 191.9 grains.
Diameter: 1.201 inches.

Duplicate 1862 P-351 50¢



- 253 1862 pattern half dollar. P-351. Proof-63. Duplicate. Pleasing warm gold toning, with wisps of blue on the obverse.

Weight: 191.7 grains.
Diameter: 1.200 inches.

1862 With-Motto Copper 50¢

GOD OUR TRUST on Ribbon



- 254 1862 pattern half dollar. Similar to regular dies except for GOD OUR TRUST on ribbon on reverse. P-352, J-294. Copper. Reeded edge. Rarity-7. Proof-60/62.

Surfaces: Mostly golden brown toning with iridescent blue highlights. Surface abrasions are noted by Liberty's right (viewer's left) arm, and a touch of verdigris can be seen by the eagle's right wing tip.

Narrative: From the same obverse and reverse dies as the silver piece in the preceding lot. A very rare variety which comes on the market only occasionally.

Weight: 180.3 grains.
Diameter: 1.198 inches.
Die Alignment: 190°.

1862 With-Motto Silver 50¢

GOD OUR TRUST in Field



- 255 1862 pattern half dollar. Similar to regular dies except for GOD OUR TRUST in field on reverse. P-353, J-295. Silver. Reeded edge. Rarity-6. Proof-63/64.

Surfaces: Mottled pink, blue, and golden brown toning. A tiny scuff by the 13th star on the obverse is mentioned for accuracy's sake.

Narrative: Similar to the regular-issue type, but with the motto GOD OUR TRUST in the field above the eagle's head.

Weight: 191.8 grains.
Diameter: 1.201 inches.

1862 With-Motto Copper 50¢

GOD OUR TRUST in Field



- 256 1862 pattern half dollar. Similar to regular dies except for GOD OUR TRUST in field on reverse. P-354, J-296. Copper. Reeded edge. Rarity-7. Proof-66.

Surfaces: Mostly golden brown surfaces with vivid blue and violet highlights. Traces of faded mint red can be seen on the reverse.

Narrative: Obverse and reverse types as on the silver striking in the preceding lot. An especially rare issue. Apparently, far fewer copper pieces were struck than were those of silver. This incredible gem combines rarity and quality and is an exceedingly important opportunity.

Weight: 180.1 grains.
Diameter: 1.197 inches.

1863 With-Motto Silver 50¢

GOD OUR TRUST on Ribbon



- 257 1863 pattern half dollar. Similar to regular dies except for GOD OUR TRUST on ribbon on reverse. P-410, J-338. Silver. Reeded edge. Rarity-6. Proof-64.

Surfaces: Pale golden toning with wisps and tinges of blue at the obverse border.

Narrative: Similar to the regular-issue type, but with the motto GOD OUR TRUST on a scroll above the eagle's head. A splendid gem example of this popular and historical issue.

Weight: 191.9 grains.
Diameter: 1.199 inches.

1863 With-Motto Copper 50¢

GOD OUR TRUST on Ribbon



258 1863 pattern half dollar. Similar to regular dies except for GOD OUR TRUST on ribbon on reverse. P-411, J-339. Copper. Reeded edge. Rarity-6. Proof-65.

Surfaces: Mostly golden brown with vivid blue and magenta highlights. Traces of mint red can be seen at the obverse border.

Narrative: Obverse and reverse types as preceding. One of the finest known specimens.

Weight: 166.7 grains.
Diameter: 1.200 inches.

1863 With-Motto Silver 50¢

GOD OUR TRUST in Field



259 1863 pattern half dollar. Similar to regular dies except for GOD OUR TRUST in field on reverse. P-412, J-340. Silver. Reeded edge. Rarity-7. Proof-64.

Surfaces: Attractive golden gray toning, with wisps and tinges of blue on both the obverse and reverse.

Narrative: Similar to the regular-issue type, but with the motto GOD OUR TRUST in the field above the eagle's head. Relatively few specimens exist, of which this is certainly among the finest.

Weight: 191.9 grains.
Diameter: 1.201 inches.

1863 With-Motto Copper 50¢

GOD OUR TRUST in Field



260 1863 pattern half dollar. Similar to regular dies except for GOD OUR TRUST in field on reverse. P-413, J-341. Copper.

Reeded edge. Rarity-6. Proof-64.

Surfaces: Mostly golden brown, with blushes of electric blue. Traces of faded mint red can be seen on the obverse.

Narrative: Obverse and reverse designs as the preceding. Elusive in all grades, rare in the gem preservation offered here.

Weight: 175.1 grains.
Diameter: 1.200 inches.

1865 Transitional Half Dollar

IN GOD WE TRUST, Silver



261 1865 pattern half dollar. Similar to regular dies except for IN GOD WE TRUST on ribbon on reverse. P-502, J-429. Silver. Reeded edge. Rarity-6. Proof-63.

Surfaces: Appealing golden gray toning, with tinges of blue at the rims. A tiny carbon spot is noted above I in UNITED.

Narrative: A desirable transitional variety having the designs adopted for regular-issue half dollar production in 1866. Probably two dozen specimens exist, most of which cannot match the choice quality of the specimen offered here. This would make a fine addition to a Liberty Seated half dollar collection. A very important opportunity.

Pedigree: From Charles Steigerwalt, May 1895, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: On obverse there are tiny die flaws at ends of outermost tips of stars 5 and 7, the flaw being quite similar on both (and curious thus). On the reverse, top elements of U, right top of N, top of I, top of T in UNITED are very lightly double punched. STATE with shallow outlines to many letter segments. Small defect within final A in AMERICA at lower left. Shallow outlines to parts of ALF DOL and period following. Tiny break from lower left serif of D in GOD to ribbon close below. Spine protrudes from upper right arm of T in TRUST through the upright and extends slightly to the left side.

Weight: 192.0 grains.
Diameter: 1.201 inches.

1869 Standard Silver 50¢

P-823, Silver, Reeded Edge



262 1869 pattern Standard Silver half dollar. P-823, J-742. Silver. Reeded edge. Rarity-5 to 6. Proof-64.

Surfaces: Appealing blue and golden brown toning.

Narrative: The obverse features the popular Capped Liberty Head design. The reverse has the denomination 50 / CENTS in a wreath of oak and laurel foliage. A splendid gem in keeping with the exceptional quality of the other Standard Silver patterns in the present offering.

Pedigree: From the Chapman brothers, May 1894, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse with GOD dramatically doubled, irrel-

evant period or rectangular die lump between bases of W and E. L in LIBERTY dramatically doubled. Initial B (for William Barber) above L is double punched. LIBERTY is raised on coin. (by contrast, on Lots 268 and 269 the word is incuse). On reverse there is a raised die scratch at upper right of R in SILVER. Star at lower left has an extra tiny arm to the point closest to the date. Same reverse die used to coin Lot 265.

Weight: 154.1 grains.
Diameter: 1.158 inches.
Die Alignment: about 160°.

1869 Standard Silver 50¢

P-831, Silver, Reeded Edge



- 263 1869 pattern Standard Silver half dollar. P-831, J-748. Silver. Reeded edge. Rarity-5. Proof-65.

Surfaces: Beautiful blue, gold, and lilac-gray surfaces. Outstanding both technically and aesthetically.

Narrative: Similar to the preceding, but with Miss Liberty wearing a diadem rather than a cap. Another splendid Standard Silver issue. Rare so fine.

Pedigree: From the Chapman brothers, May 1894, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse with many interesting die finish lines on portrait. In the motto, the letter N is sharply double punched, stray die lines in and near motto including connecting E of WE and T of TRUST. In Y, the LIBERTY defective at upper left, where a projecting spine is seen, some stray marks are seen to the right of the letter, one projecting slightly into the field. Same obverse die used to coin Lot 264 and Lot 270. Reverse is the same die used to coin Lot 262.

Weight: 154.3 grains.
Diameter: 1.157 inches.
Die Alignment: 170°.

1869 Standard Silver 50¢

P-832, Silver, Plain Edge



- 264 1869 pattern Standard Silver half dollar. P-832, J-749. Silver. Plain edge. Rarity-6 to 7. Proof-63.

Surfaces: Vivid pink, gold, blue, and lilac iridescence. A virtual rainbow of color.

Narrative: From the same dies as the preceding but with plain edge, and rarer thus. Another attractive Standard Silver half dollar.

Pedigree: From Edouard Frossard, May 1898, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 154.2 grains.
Diameter: 1.150 inches.
Die Alignment: about 170°.

1869 Standard Silver 50¢

P-838, Silver, Reeded Edge



- 265 1869 pattern Standard Silver half dollar. P-838, J-754. Silver. Reeded edge. Rarity-5 to 6. Proof-64 to 65.

Surfaces: Pleasing golden gray, blue, and lilac toning.

Narrative: Similar to the preceding, but with Miss Liberty wearing a headband rather than a diadem. Another gorgeous gem from the Standard Silver series.

Pedigree: From the Chapman brothers, May 1894, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse with U in TRUST double punched; traces of extra R to right of LIBERTY. Same obverse die used to coin Lot 271. Reverse used to coin Lot 262.

Weight: 154.1 grains.
Diameter: 1.160 inches.
Die Alignment: about 170°.

1870 Barber Liberty Seated 50¢

Silver, Reeded Edge



- 266 1870 pattern half dollar. P-1039, J-933. Silver. Reeded edge. Rarity-7. Proof-62/64.

Surfaces: Delicate golden gray iridescence enhances the obverse. The reverse is toned in shade of blue and lilac.

Narrative: The obverse features William Barber's popular Liberty Seated motif. The reverse has the regular-issue perched eagle design. Only a few specimens are known to exist of this variety, and often a span of years elapses between auction appearances.

Die state and characteristics: Obverse with V and Y of LIBERTY on ribbon double punched. Some raised die lines including one on exposed ankle. This and reverse of following from same die. In motto, small raised defect near upper right of W.

Weight: 191.9 grains.
Diameter: 1.202 inches.

1870 Barber Liberty Seated 50¢

Silver, Plain Edge



- 267 1870 pattern half dollar. P-1040, J-934. Silver. Plain edge. Rarity-7. Proof-62/65.

Surfaces: Lovely golden brown toning in the central areas changes to blue and violet at the borders.

Narrative: Obverse and reverse dies as preceding, but with plain instead of reeded edge. Likewise a rarity, but examples are seen slightly more often than P-1039.

Weight: 192.1 grains.
Diameter: 1.200 inches.

1870 Standard Silver 50¢

P-1053, Silver, Plain Edge



68 1870 pattern Standard Silver half dollar. P-1053, J-940. Silver. Plain edge. Rarity-7. Proof-65.

Surfaces: Delightful golden brown, blue, and lilac-gray iridescence.

Narrative: A rare variety featuring the Capped Liberty Head design on the obverse. The reverse has the date and denomination centered in a wreath of corn and cotton. Of the fewer than 12 specimens believed to exist, this is one of the very finest.

Pedigree: From Edouard Frossard's 138th Sale, May 1896, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: LIBERTY incuse on ribbon; L and I lightly double punched. Small defect at inner corner of right upright of T and vertical element. IN GOD WE TRUST shows minor repunching at IN; a die defect to the lower right of the first T; a defect or projection from the upper right of the U. Reverse with date within wreath. Raised die lines on center of ribbon.

Weight: 153.8 grains.
Diameter: 1.151 inches.

1870 Standard Silver 50¢

P-1060, Silver, Plain Edge

One of the Finest Known



69 1870 pattern Standard Silver half dollar. P-1060, J-964. Silver. Plain edge. Rarity-7. Proof-62.

Surfaces: Delicate blue, violet, and golden gray iridescence. A few minor handling marks can be seen as is consistent with the grade.

Narrative: The obverse is the same as the preceding. The reverse has the denomination 50 / CENTS in a wreath of laurel and oak leaves. Another extremely rare variety in the Standard Silver series. Only a half dozen can be traced with certainty.

Pedigree: From Scott Stamp & Coin Company's November 1895 sale of the Gerald Hull Collection, part of Lot 792, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse as Lot 268. On reverse, I in SILVER double punched; bottom of I in date double punched. "Ghost" incuse stars at center of both stars on reverse. Same die used to strike reverses of Lots 269, 270, and 271. Obverse with double punched N and with die lines from E to T as described earlier.

Weight: 168.5 grains.
Diameter: 1.149 inches.
Die Alignment: about 170°.

1870 Standard Silver 50¢

P-1102, Silver, Plain Edge



270 1870 pattern Standard Silver half dollar. P-1102, J-982. Silver. Plain edge. Rarity-7. Proof-65.

Surfaces: Attractive blue and violet brown iridescence.

Narrative: Similar to the preceding, but with Miss Liberty wearing a diadem rather than a cap. Still another major Standard Silver rarity from a year for which collecting the half dollar patterns alone would form a challenging specialty; dozens of varieties exist. P-1102 is sufficiently rare that years may pass between auction offerings.

Pedigree: From Scott Stamp & Coin Company's November 1895 sale of the Gerald Hart Collection, part of Lot 792, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse used to coin Lot 263. Reverse used to coin Lot 269.

Weight: 168.6 grains.
Diameter: 1.151 inches.
Die Alignment: about 170°.

1870 Standard Silver 50¢

P-1117, Silver, Plain Edge



271 1870 pattern Standard Silver half dollar. P-1117, J-988. Silver. Plain edge. Rarity-7. Proof-65.

Surfaces: Intermingled blue, lilac, and golden brown surfaces. An aesthetic treat.

Narrative: Similar to the preceding, but with Liberty wearing a headband rather than a cap or diadem. Yet another elusive coin, another superb gem, from a year laden with Standard Silver rarities.

Pedigree: From Scott Stamp & Coin Company's November 1895 sale of the Gerald Hart Collection, part of Lot 792, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse from die with double punched U and with extra letter to right of R in LIBERTY as described earlier. Reverse with double punched 1 and 1 as described earlier.

Weight: 168.2 grains.
Diameter: 1.152 inches.
Die Alignment: about 170°.

1871 Longacre Indian Princess 50¢

Silver, Reeded Edge
Possibly Finest Known



- 272 1871 pattern Standard Silver (reverse) half dollar. P-1247, J-1111. Silver. Reeded edge. Rarity-7. Proof-66.

Surfaces: Lovely golden gray surfaces, with blushes and wisps of blue and violet on the reverse.

Narrative: A rare and desirable variety featuring Longacre's redoubtable and long-lived Indian Princess motif on the obverse and the denomination 50 / CENTS in a wreath of corn and cotton on the reverse. Only a few examples exist of this splendid design, and certainly this superb gem is a candidate for the finest known.

Die state and characteristics: 13 stars in flag. Globe rounded and entire figure in fairly high relief, more so than other versions of this era depicting Miss Liberty seated on a globe.

Weight: 185.7 grains.

Diameter: 1.201 inches.

1873 Half Dollar in Copper

Regular Dies, No Arrows
Probably Finest Known



- 273 1873 pattern half dollar. Regular Proof dies, without arrows at date, struck in copper. P-1414, J-1272. Reeded edge. High Rarity-7. Proof-65.

Surfaces: Perhaps 10% mint red, with blushes and wisps of blue and violet toning in the remaining areas.

Narrative: A gem specimen of a variety seldom seen or offered for sale. Andrew W. Pollock was able to locate just two others in his 1994 book on the pattern series, one of which was the Farouk Collection specimen (see note). The present coin is a candidate for finest known.

Pedigree: From the Chapman brothers' June 1905 sale to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 172.6 grains.

Diameter: 1.200 inches.

Note: All of the copper patterns in the Farouk Collection were cleaned by polishing; thus, eliminating that specimen, as rare as it may be, from the front row of top quality pieces. The other specimen cited by Andrew Pollock was the Lenox R. Lohr specimen, which later found its way to the R.E. Cox, Jr. Collection.

1853 Proof Silver Dollar

Struck in Copper



- 274 1853 pattern dollar. P-183, J-154. Copper. Reeded edge. High Rarity-7. Proof-64.

Surfaces: Perhaps 30% mint red, with blushes of blue and violet iridescence in the remaining areas.

Narrative: Struck from regular design 1853 silver dollar dies in the 1860s at the same time a few silver Proofs were taken from the same die pair. The copper version is of exceeding rarity today, and often a span of years will elapse between market appearances.

Die state and characteristics: Obverse with bottom of top serif in 1 slightly doubled; diagonal die marks extend down to the right from base of figure.

Weight: 390.5 grains.

Diameter: 1.490 inches.

Notes: In 1853 there were no Proof silver dollars struck at the Mint. Nearly a decade later, when collecting Liberty Seated dollars by date sequence became popular and it was realized that a complete set of Proofs could be acquired except for 1851 and 1853 (which were never made in Proof format) the Mint obliged by making some from new dies. The 1851 Proof restrike dollars apparently were coined a few years earlier and to the extent of several dozen pieces, as 1851 was in great demand as a rare date in any grade. The 1853 dollar was not particularly rare in business strike form, thus lessening the demand for any new Proofs. It is believed that circa 1862-1863 just 12 Proof 1853 dollars were struck in silver and perhaps half that number in copper.

Walter Breen in his *Encyclopedia of U.S. and Colonial Proof Coins* writes as follows: "All [Proof] specimens known in silver and copper are restrikes made in 1862 or 1863, using the regular Proof reverse of that year and a new obverse," a statement contested later by Michael Hodder. Also see Q. David Bowers' *Silver Dollars and Trade Dollars of the United States: A Complete Encyclopedia*.

Musings: The King Farouk specimen sold in 1954 was by that time just Extremely Fine, probably from the royal cleaning it received; probably when it was in the F.C.C. Boyd Collection earlier it was a gem. Another specimen (Crouch, *et al.* collections) is cited as *Uncirculated* (could it have been from business strike dies?; if so, it is a different variety than that offered here).

1865 Transitional Silver \$1

IN GOD WE TRUST, Silver



- 275 1865 transitional pattern dollar. Similar to the regular dies, but with IN GOD WE TRUST on reverse, the style regularly adopted in 1866. P-507, J-434. Silver. Reeded edge. Rarity-6. Proof-63/60.

Surfaces: Pleasing golden gray toning enhances both surfaces. Wisps and tinges of blue and violet enhance the obverse periphery.

Narrative: A desirable transitional variety having the designs as adopted for regular-issue silver dollar production in 1866, with the motto IN GOD WE TRUST above the eagle's head. This coin has

achieved a measure of fame with collectors of regular Liberty Seated dollars as an interesting and rare addition to a set, while it has always been desired by pattern specialists. Often years will elapse between market offerings. Like many other coins in the present catalogue, this specimen has been off the market for over a century.

Pedigree: From Charles Steigerwalt, May 1895, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: In motto on reverse raised die line extends from upper right of N through lower part of G and intermittently lower part of O; E in WE double punched at bottom; heavy die lines from ribbon fold through WE; letters in TRUST slightly doubled, particularly the R.

Weight: 412.1 grains.

Diameter: 1.492 inches.

Note: The specimen in the collection of the Harry W. Bass, Jr. Research Foundation is struck over an 1866 dollar. This might indicate that it was struck in 1866 by someone who did not have access to a blank planchet and who supplied his own coin as a matrix or who did not want the piece entered in any records. The entire series of 1863, 1864, and 1865 quarters, half dollars, and silver dollars with IN GOD WE TRUST on the reverse would be a fertile field for research. Were all three dates actually struck about the same time?

1865 Transitional Silver \$1

IN GOD WE TRUST, Copper



- 276 1865 pattern dollar. Similar to the regular dies, but with IN GOD WE TRUST on reverse, the style regularly adopted in 1866. P-508, J-435. Copper. Reeded edge. Rarity-6. Proof-65.

Surfaces: Perhaps 40% mint red, with blushes, of pink, blue, and sea green.

Narrative: Obverse and reverse types as preceding. Very desirable and very rare, especially in the gem preservation offered here.

Pedigree: From Thomas Elder's Gschwend Collection Sale, June 1908, Lot 231, to John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Reverse die as preceding.

Weight: 404.0 grains.

Diameter: 1.492 inches.

1866 Proof Dollar in Copper

Regular Dies



- 277 1866 pattern dollar. P-606, J-541. Copper. Reeded edge. Rarity-5 to 6. Proof-63.

Surfaces: Golden brown toning, with iridescent blue highlights.

Narrative: Struck from regular-issue silver dollar dies of the year. Perhaps only 25 to 35 survivors could be accounted for. The piece offered

here is one of the scarcer thin-planchet coins among that population.

Pedigree: From Scott Stamp & Coin Company's November 1895 sale of the Gerald Hull Collection, Lot 773, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Reverse die as preceding.

Weight: 369.1 grains.

Diameter: 1.491 inches.

1870 Barber Liberty Seated \$1

Silver, Reeded Edge



- 278 1870 pattern dollar. P-1134, J-1002. Silver. Reeded edge. Rarity-6 to 7. Proof-62/64.

Surfaces: Mostly brilliant in the central areas, changing to a vivid gold at the rims.

Narrative: A handsome variety featuring William Barber's Liberty Seated motif on the obverse, and the regular-issue perched eagle design on the reverse. Often several years will pass on the calendar between appearances on the auction block.

Die state and characteristics: On obverse, die flaw at upper left of L, light repunching at RTY. Reverse with doubling at G and W of motto.

Weight: 412.3 grains.

Diameter: 1.492 inches.

1870 Barber Liberty Seated \$1

Silver, Plain Edge



- 279 1870 pattern silver dollar. P-1135, J-1003. Silver. Plain edge. Rarity-7. Proof-65.

Surfaces: A splendid gem toned in intermingled blue, violet, and golden brown.

Narrative: From the same dies as reeded edge piece in the preceding lot, and even rarer in the plain edge style.

Die state and characteristics: Obverse and reverse from preceding dies.

Weight: 409.6 grains.

Diameter: 1.486 inches.

1870 Barber Liberty Seated \$1

Copper, Reeded Edge

280 1870 pattern dollar. P-1136, J-1004. Copper. Reeded edge. Rarity-7. Proof-63/65.

Surfaces: Golden brown with blushes of vivid pink and blue.

Narrative: Only a few examples are known, of which this is one of the finer pieces.

Pedigree: From Charles Steigerwalt's Crawford Collection Sale, July 1894, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Dies as preceding.

Weight: 380.1 grains.

Diameter: 1.490 inches.



1870 Indian Princess \$1

Silver, Plain Edge—One of the Finest Known



(photo enlarged to twice actual size)

281 1870 pattern dollar. Longacre's Indian Princess obverse. Regular reverse. P-1149, J-1015. Silver. Plain edge. Rarity-7. Proof-65.

Surfaces: A splendid gem exhibiting golden gray toning in the central areas, with wisps of electric blue at the borders.

Narrative: James B. Longacre's celebrated Indian Princess design ornaments the obverse, beautiful as always. Signed LONGACRE in the field near the base of Miss Liberty at the lower right. This piece

is double struck, with the reverse being rotated very slightly between impressions. One of the very finest known pieces.

Die state and characteristics: 22 stars in flag, some of which are blurry. Some die rust especially at TY of LIBERTY. Reverse from die as preceding.

Weight: 402.6 grains.

Diameter: 1.484 inches.

Die alignment: 170°.

1871 Indian Princess \$1

Slightly Different Motif
Among the Finest Known



282 1871 pattern Standard Silver (reverse) dollar. Indian Princess. P-1270, J-1133. Silver. Reeded edge. Rarity-6. Proof-65.

Surfaces: Delightful rich golden gray toning enhances both sides.

Narrative: The obverse is similar to the preceding, but without the Longacre signature, and with some minor differences in the arrangement of stars. The reverse has the denomination 1 / DOLLAR in a wreath of corn and cotton, STANDARD above.

Die state and characteristics: 13 sharply defined stars in flag.

Weight: 403.7 grains.

Diameter: 1.491 inches.

Notes: The inclusion of silver dollars in the Standard Silver series is anomalous. While the lower denominations of the dime, quarter, and half dollar are all of lighter weight and narrower diameter than the regular circulating issue, the present silver dollar is of the regular diameter. The weight is not significantly less than the statutory 412 grains.

Inasmuch as when Standard Silver patterns were first made (in 1869) there was no dollar denomination, it can be presumed that all Standard Silver dollar patterns of 1870 and 1871 were made as delicacies for the numismatic market. Moreover, at the time the Liberty Seated silver dollar was a bullion coin which traded above its face value and was mainly used in the export trade; the silver dollar had not been included in the Act of February 21, 1853, its weight was not reduced at the time, and by 1870 and 1871 there was no expectation that such pieces would ever again be seen in everyday circulation. More on the subject will be found in Q. David Bowers' book, *Silver Dollars and Trade Dollars of the United States: A Complete Encyclopedia*.

1875 "Liberty by the Seashore" \$1

Trade Dollar / Silver Dollar Muling
Anachronistic Reverse—High Rarity-7
Possibly Finest Known



(photo enlarged to twice actual size)

283 1875 pattern dollar. Trade dollar pattern obverse with "Liberty by the Seashore" with illogical ship details. Reverse from old silver dollar die. Trade dollar planchet weight indicating this is really a trade dollar pattern, not a silver dollar! P-1563, J-1420. Silver. Reeded edge. High Rarity-7. Proof-65.

Surfaces: Delightful intermingled golden gray and lilac toning.

Narrative: The obverse features the figure of Liberty sitting by the seashore, with a steamboat off in the distance (see notes). The reverse is perched eagle, No-Motto type used to coin silver dollars prior to 1866 and should not have been in existence (also see notes).

Fewer than a half dozen specimens are known of this issue, and probably none could surpass this gem in quality. For the silver dollar specialist, pattern collector, and connoisseur of interesting Mint issues, this coin will be a prime focal point of interest. Certainly it is one of the most illogical and thus one of the most fascinating patterns of the era!

Die state and characteristics: On obverse U, S, and T in motto double punched. Denticles at rim beginning at N of IN extending to slightly above the water have wedge-shaped indentations at their highest spots. Miss Liberty has

a thumb and only three fingers in her right hand. On reverse on the shield the leftmost vertical stripe has three lines, as usual, but with the center line extending upward through a horizontal line and the line on the right extending upward through four horizontal lines. In the next two vertical stripes several elements protrude very slightly through the horizontal line above.

Weight: 419.8 grains (definitely on a trade dollar planchet; statutory weight 420 grains).

Diameter: 1.496 inches.

Notes: The obverse design—also used on 20-cent and trade dollar patterns—has been mentioned with amusement over the years, because although the sails are billowed forward by the wind, the smoke is—in contradiction to physics—trailing behind the vessel.

The Mint earlier claimed that it had destroyed all old dies. The existence of this without-motto reverse used to coin Proofs dated before 1866 is the "smoking gun" which proves this was not done.

With regard to this "silver dollar" pattern being struck on a trade dollar planchet, in the course of describing this coin we noticed for the first time (Pollock, pp. 284-287) that the pattern "silver dollars" of 1876 are also on trade dollar planchets!

Morgan Pattern Dollar of 1878

Raised "M" on Neck
Three Leaves in Olive Branch



284 1878 pattern dollar. Early Morgan design similar to that adopted, but with minor differences including only three leaves in the olive branch. Initial M raised on obverse. P-1725, J-1550a. Silver. Reeded edge. Rarity-6 to 7. Proof-65.

Surfaces: Delightful golden brown toning, with blushes of gun-metal-blue on the reverse.

Narrative: The design, called a "prototype" Morgan dollar by Walter Breen, is quite similar to the adopted regular-issue type, but with only three leaves on the olive branch. In the last century it was popular to include examples in regular-issued dollar date sets. Today, the main demand comes from pattern specialists. Probably fewer than a half dozen extant specimens can match the gem quality of the Eliasberg Collection specimen offered here.

Pedigree: From Charles Steigerwalt, November 1893, and put into J.M. Clapp's regular date set of dollars. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse with initial M (for Morgan) raised on neckline (on regular issues it is incuse). In date there are many raised die lines on the first 8; 1 in date double punched. Stem protruding below. Base of R in PLURIBUS has small crack extending from leaf below. On reverse no M in ribbon; tail feather count not clear, but probably seven, in any event, not eight. First A in AMERICA nearly touches eagle's wing.

Weight: 412.0 grains.

Diameter: 1.495 inches.

Notes: The Bland-Allison Act of February 28, 1878, one of the greatest pork-barrel legislative pieces of the last century, mandated that the Treasury Department purchase tens of millions of ounces of unwanted, unneeded silver each year and coin silver dollars (which were also not needed). This was a sop to Western silver mining interests who had watched the market price of the metal decline during the decade.

George T. Morgan, who had come from England in 1876 to serve as an assistant engraver at the Philadelphia Mint, was tapped to create in a hurry a design for the new 1878 silver dollar, production of which was to commence in just a few weeks. He took a pattern half dollar (P-1662) he had created the year before, 1877, and adapted its design for use on the new silver dollar. The 1877 half dollar also had three leaves on the olive branch. On production Morgan dollars the reverse was modified to show an olive branch with nine leaves

Barber's Pattern 1878 Dollar

Silver



285 1878 pattern dollar. Barber's proposed obverse and reverse motifs. P-1737, J-1554. Silver. Reeded edge. Rarity-7. Proof-65.

Surfaces: Partially brilliant, with blushes and tinges of golden brown, blue, and lilac.

Narrative: Prior to the adoption of the Morgan silver dollar design in 1878, patterns were created by Mint engraver William Barber as well as George T. Morgan. The piece offered here is an example of Barber's unadopted design.

The obverse features a compact head of Miss Liberty perhaps inspired by that used by Longacre in 1849 for the \$1 and \$20 gold coins, with a tiara inscribed LIBERTY. The reverse shows a droopy-winged eagle and inscriptions. A splendid gem example of this important rarity.

Die state and characteristics: Obverse with LIBERTY raised on coronet. Reverse die similar to that used to coin P-1733, but with topological differences. Extremely rare; only about a half dozen different pieces have been traced.

Weight: 412.1 grains.

Diameter: 1.398 inches.

1878 Goloid Pattern \$1

Goloid Alloy, English Weight



286 1878 pattern goloid dollar. English (not metric) weight stated. P-1749, J-1557. Goloid alloy. Reeded edge. Rarity-6. Proof-64/65.

Surfaces: Warmly toned in hues of orange-gold, blue, and violet.

Narrative: Goloid alloy was invented by Wheeler W. Hubbell in 1877, and promoted by him as a composition suitable for coinage. It contained 24 parts silver to one part gold by weight. Several different varieties of pattern goloid dollars were issued circa 1878-1880. Varieties exist with weights expressed in the English system (grains) as offered here and in the metric system (grams).

As a general observation, the various metric (goloid and otherwise) coins of 1878, 1879, and 1880 are usually found in less than gem preservation today. Apparently, many of these were actually used for pattern purposes and were passed around the halls of Congress. Gems are indeed rare.

Die state and characteristics: Obverse with LIBERTY incuse on headband. Reverse with ring of stars somewhat irregularly spaced, obviously punched by hand (for example, star below 8 of 258 is misaligned to the left; star to its right is distant, but that star is very close to the star following).

Weight: 257.9 grains.

Diameter: 1.295 inches.

Notes: As stated on the inscription on the reverse of this coin, the alloy consisted of 1 part gold and 24 parts silver and was .9 fine (900/1000th fine). Copper was the remaining metal (otherwise the coin would have been 1000 fine but was not mentioned in the inscription. The weight was stated as 258 grains. The rationale was that by alloying gold with silver, the resultant coin would have high intrinsic value, but be lighter in weight. Actually, this would have been a good coin for the 1895s when the use of gold and silver in coinage was the great burning question in national politics (such as abortion, free trade and benefits are questions that every national political candidate is forced to take a stand on today). The "silver question," as it was called, was the focus point of the 1896 presidential campaign and, to a lesser extent, was important in the 1900 contest, both of which pitted William Jennings Bryan against William McKinley.

1878 Goloid Metric Pattern \$1

Goloid Alloy



287 1878 pattern goloid metric dollar. Metric (not English) weight system. P-1754, J-1563. Goloid metric alloy. Reeded edge. Rarity-6. Proof-65.

Surfaces: A misting of delicate golden brown enhances both the obverse and reverse. Very pleasing from an aesthetic perspective.

Narrative: Goloid metric alloy is similar to goloid alloy as described above, but with a slightly higher proportion of gold, viz. one part gold to 16.1 parts silver. The reverse inscription states the intended weight as 14.25 grams.

Most specimens of P-1754 are in lower grades than the splendid gem offered here.

Pedigree: From the Chapman brothers' M.A. Brown Collection Sale, April 1897, Lot 64, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Reverse stars hand-punched and irregularly spaced; the one below G of GRAMS is double punched.

Weight: 219.8 grains (=14.24 grams).

Diameter: 1.292 inches.

Note: The inscription states this piece contains 1 part gold, 16.1 parts silver and 1.9 parts copper. This equals 1.9 parts copper to 17.1 parts of precious metal, or a fineness (not stated in the inscription) of .900.

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Magnificent 1879 "Schoolgirl" \$1

Silver—One of the Finest Known



(photo enlarged to twice actual size)

1879 pattern dollar. Morgan's "Schoolgirl" design. P-1804, J-1608. Silver. Reeded edge. Proof-64 to 65. Rarity-6 to 7.

Surfaces: Delicately toned in a beautiful mixture of electric blue, magenta, gold, and other light iridescent hues. Some evidence of light striking at the centers, particularly on the flank of the eagle.

Narrative: In February and March 1878, George T. Morgan's Liberty Head dollar (today's "Morgan dollar") design was rushed into production following the February 28 passage of the Bland-Allison Act. The obverse and reverse designs employed were taken from the memorable series of pattern *half* dollars that Morgan had prepared in the preceding year, 1877.

As time went on, it was felt that the design could be improved, and toward this end several varieties of patterns were made during the next several years. The 1879 "Schoolgirl" dollar pattern was created by George T. Morgan and depicts a pretty young lass wearing a hair ribbon inscribed LIBERTY, with her hair loosely tied with a ribbon behind her head and with strands falling on her shoulders. A string of beads is around her neck.

The "Schoolgirl" dollars were made only in small numbers and only as patterns. In the same vein, Morgan created the 1882 "Shield Earring" pattern dollar (see Lot 296). Whatever the circumstances may have been, neither the "Schoolgirl" or the "Shield Earring" dol-

lar was ever seriously considered for circulating coinage. No doubt the criticism of Chief Engraver William Barber, himself the creator of several unadopted varieties of pattern dollars of this era, played a part.

Today the 1879 "Schoolgirl" dollar stands as what many consider to be the capstone of the United States pattern series or, at the very least, among the top several American coinage motifs.

Certainly the Eliasberg Collection specimen here offered is one of the very finest extant specimens from an aesthetic viewpoint of the pattern silver dollar.

Pedigree: From Henry Chapman's John Story Jenks Collection sale, December 1921, Lot 5697.

Notes: The obverse of this coin is original and was conceived by George T. Morgan in 1879. For the reverse he drew from his illustrious series of pattern half dollars of 1877 (P-1676, *et seq.*). The motif may have been derived from a sketch prepared by Titian Peale in 1838 (Don Taxay, *U.S. Mint and Coinage*, p. 173); if so, Morgan improved it greatly. The motif would reappear in 1915 on the reverse that Morgan designed for the Panama-Pacific International Exposition commemorative gold quarter eagle. Of course, there are only so many ways that a defiant eagle can be depicted, and whether Morgan drew upon Peale or whether John Sinnock in 1918 drew upon Morgan when he created the reverse for the Illinois Centennial half dollar will probably never be known. However, certainly the 1877 pattern half dollar, 1879 "Schoolgirl" dollar, and 1915-S Panama-Pacific quarter eagle are from the same mind.

1879 Pattern Morgan \$1

Large Eagle Reverse



289 1879 pattern dollar. Obverse from regular Morgan dollar die. Reverse with pattern design displaying a very large eagle. P-1807, J-1611. Silver. Reeded edge. Rarity-6 to 7. Proof-65.

Surfaces: Vivid rainbow toning, with shades of blue, gold, and violet predominating.

Narrative: The obverse has the regular-issue Morgan design. The reverse features a perched eagle motif similar to that employed on certain pattern dollars of 1878 by William Barber. This variety has been long desired by dollar pattern specialists as one of the highlights of the series. Certainly, few existing pieces can match the quality of this gem.

Weight: 412.5 grains.
Diameter: 1.493 inches.

1879 Pattern Metric Dollar

P-1813, Metric Alloy



- 290 1879 pattern metric dollar. P-1813, J-1617. Metric alloy (presumably). Reeded edge. Rarity-4. Proof-62.

Surfaces: The obverse has delicate golden toning. The reverse is toned in intermingled shades of gold, blue, and violet.

Narrative: The obverse is similar to William Barber's unadopted silver dollar design of 1878. The reverse consists of inscriptions within a wreath of corn and cotton. An attractive specimen of an issue which is not often seen so nice.

Die state and characteristics: Some repunching at top interior of 9 in date. On reverse 8 and 9 of 895 double punched. This die also used to coin Lot 294.

Weight: 386.8 grains (= 25.05 grams).

Diameter: 1.405 inches.

Notes: The inscriptions state an intended composition of 895.8 parts silver, 4.2 parts gold, and 100 parts copper (.900 fine, but this is not stated), and a weight of 25 grams. The motto DEO EST GLORIA (God is glorious) is also found on other metric coinage of the era including the 1879-1880 \$4 stellas and the 1879 \$20 quintuple stella.

1879 Pattern Metric Dollar

P-1818, Metric Alloy



- 291 1879 pattern metric dollar. P-1818, J-1622. Metric alloy (presumably). Reeded edge. Rarity-7. Proof-66.

Surfaces: Vivid golden brown, lilac-gray, and blue toning. Some fine pin scratches can be seen above 25 GRAMS on the reverse.

Narrative: Similar in style to the metric dollar offered in the preceding lot, but with an entirely different head of Liberty.

Die state and characteristics: Obverse with incuse letters in LIBERTY italic (slanted to the right). Reverse from same die as preceding with repunching.

Weight: 387.5 grains (= 25.10 grams).

Diameter: 1.406 inches.

1879 Pattern Goloid Metric \$1



- 292 1879 pattern goloid metric dollar. P-1822, J-1626. Goloid metric alloy (presumably). Reeded edge. Uncertain rarity; goloid metal and standard silver strikings combined are Rarity-3. Proof-66.

Surfaces: Intermingled blue and violet iridescence. Superb quality, virtually as nice as the moment it left the dies.

Narrative: Obverse with William Barber's head of Miss Liberty of the style used in 1878 to coin P-1754. Reverse with inscription (see notes). Denomination expressed *two* ways: GOLOID METRIC DOLLAR and also 100 CENTS, a highly unusual situation (see notes). Although this is not a particularly rare variety by pattern standards, only a tiny proportion of survivors could match the superb gem quality of the Eliasberg Collection specimen offered here.

Die state and characteristics: Reverse circle with stars hand punched and somewhat irregularly spaced and in some instances irregularly aligned. Star above 1 in 15.3 sharply doubled. In GRAMS upper right serif slightly double punched. G of GOLOID sharply double punched. E in EST and GL in GLORIA double punched. Same reverse die as Lot 295.

Weight: 216.2 grains (= 14.00 grams).

Diameter: 1.297 inches.

Notes: The reverse inscription states an intended composition of 15.3 parts gold, 236.7 parts silver, and 38 parts copper (for a fineness of .900, not mentioned), total weight 14 grams. This was a slight weight decrease from the 1878 goloid metric dollar (P-1754) which was intended as 14.25 grams.

Concerning the value being expressed two ways, while this is unusual for a coin minted in the 1870s, earlier in American coinage history many coins were struck with lettered edges stating a value while it was also stated as part of the coin's design (e.g., 1807 half dollar with edge reading FIFTY CENTS OR HALF A DOLLAR and with coin inscription reading 50 C.).



- 293 1879 pattern goloid metric dollar. Type of P-1823, J-1627 (if struck in silver and copper rather than goloid). Rarity-3. EF-45. Duplicate of the preceding design, but possibly of a slightly different metallic composition. Golden gray toning.

Weight: 216.4 grains (= 14.02 grams; original weight must have been higher as the piece has seen some wear).

Diameter: 1.294 inches.

1880 Metric Pattern Dollar

Silver Alloy



294 1880 pattern metric dollar. P-1845, J-1645. Silver alloy containing gold. Reeded edge. Rarity-6. Proof-66.

Surfaces: Intermingled golden brown, blue, and violet iridescence.

Narrative: Virtually identical in style to the 1879 pattern metric dollar offered above, P-1813, but much rarer. A superb gem specimen which may be the finest known.

Die state and characteristics: In date first and third digits slightly double punched. On headband bases of B and R each double punched at lower right. Reverse from same die used to coin Lot 290.

Weight: 382.9 grains (= 24.80 grams).

Diameter: 1.407 inches.

1880 Goloid Metric Pattern \$1



295 1880 pattern goloid metric dollar. "Stella style" portrait. P-1854, J-1654. Goloid metric alloy (presumably). Reeded edge. Rarity-7. Proof-65.

Surfaces: Warmly toned in intermingled blue, gray, and golden brown.

Narrative: The portrait of Liberty on the obverse is almost identical to the figure featured on the Coiled Hair stellars of 1879 and 1880. The reverse is that also employed in 1879 to strike P-1822 *et seq.* (see Lot 292 for inscription details).

Goloid patterns were coined for the last time in 1880, reflecting that interest in the composition gradually disappeared from Congress after this time. The present variety is a three-way showpiece for its beauty, rarity, and gem grade.

Die state and characteristics: On obverse, raised die lump near top of left side of second U in UNUM. Reverse from same die as Lot 292.

Weight: 216.6 grains (= 14.03 grams).

Diameter: 1.294 inches.

Gem 1882 "Shield Earring" \$1

An American Classic—One of the Finest Known



(photo enlarged to twice actual size)

296 1882 pattern dollar. Shield Earring. P-1904, J-1702. Silver. Reeded edge. Rarity-7. Proof-64 obverse, Proof-67 or finer reverse (virtual perfection).

Surfaces: Beautiful lilac, electric blue, and iridescent toning. Mark in obverse field opposite chin.

Narrative: If the 1879 "Schoolgirl" dollar is to have competition among motifs of this denomination in the present sale, the 1882 "Shield Earring" motif by George T. Morgan is it. Both the obverse and reverse attain a high degree of artistry, the latter featuring a young girl with flowing hair, wearing shield-shaped earrings, and a

reverse with a defiant eagle facing to the right, one of the nicest depictions of the national bird to be found on any coin.

The Eliasberg Collection specimen here offered is superb in every respect and like the 1879 Schoolgirl pattern offered earlier will draw great attention as it crosses the block. Fewer than a dozen are known to exist, of which this is one of the finest.

Pedigree: From Henry Chapman's John Story Jenks Collection Sale, December 1921, Lot 5697.

Note: See Lot 229, the "Shield Earring" quarter, for additional comments.

1885 Lettered Edge Morgan \$1 Experimental Issue, Silver



- 297 1885 pattern Morgan dollar. P-1959, J-1747. Silver. Lettered edge, reading: ***** E * PLURIBUS * UNUM *****. Rarity-6. Proof-64.

Surfaces: Intermingled, blue, gray, gold, and violet iridescence.

Narrative: Struck from regular-issue dies, but with the edge lettered rather than reeded. The edge lettering was applied using an apparatus developed by Philadelphia Mint Superintendent Archibald Loudon Snowden. Thus, this coin bears the motto E PLURIBUS UNUM two times: once on the obverse and once on the edge.

The 1885 Lettered Edge Morgan dollar has always been in demand, not only as a rarity, but as a curiosity and showpiece. The Eliasberg Collection specimen is one of the finest extant.

Pedigree: From Charles Steigerwalt, May 1899, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Edge lettering inverted in relation to obverse. Weight: 411.3 grains. Diameter: 1.512 inches.

1872 Indian Princess Trade \$1 Longacre's Design COMMERCIAL Reverse



- 298 1872 pattern commercial dollar. Indian Princess seated on globe, by Longacre. Reverse with COMMERCIAL DOLLAR. P-1352, J-1212. Silver. Reeded edge. Rarity-6 to 7. Proof-65. One of the finest known.

Surfaces: Delightful golden gray toning in the central areas, changes to electric blue at the borders.

Narrative: The obverse design features James B. Longacre's celebrated Indian Princess motif. The reverse has the denomination expressed as COMMERCIAL DOLLAR (earlier name for the trade dollar) and fineness statement inscribed within an olive wreath.

Die state and characteristics: Bases of 7 and 2 in date double punched. Many raised die finish lines (some of them curlieues) at LIBERTY and globe. Re-

verse: Motto GOD OUR TRUST appears; G and both R's double punched. Raised die line through second R. In DOLLAR tiny center dot is between the base of L's; raised die lines on right side of R. Left and right with olives on branch. Raised dot between 420 and GRS. Ribbons at wreath have raised outlines. Identical reverse die used to coin Lots 299, 300, and 301.

Weight: 419.9 grains.

Diameter: 1.490 inches.

Die Alignment: about 170°.

Notes: Posthumous design by Longacre (who died in 1869).

Patterns with COMMERCIAL DOLLAR or TRADE DOLLAR reverses exist bearing the obverse dates 1871, 1872, 1873, 1875, and 1874, while off metal strikings from regular Proof dies exist of dates 1873 through 1884 except 1877-1881.

1872 Indian Princess Trade \$1 Barber's Version After Longacre COMMERCIAL Reverse



- 299 1872 pattern commercial dollar. Longacre's Indian Princess adapted by William Barber. COMMERCIAL DOLLAR reverse. P-1355, J-1214, Silver. Reeded edge. Rarity-7. Proof-64. One of the finest known.

Surfaces: Warm golden gray iridescence with tinges and wisps of gunmetal-blue at the reverse border.

Narrative: Longacre's posthumous design of a seated Indian Princess was adapted by Chief Engraver William Barber to create a coin similar in style to the piece offered in the preceding lot, but with numerous small differences such as the number of stars in the flag (13 on the Barber version, 22 on Longacre's). Both engravers' designs are extremely attractive, and coins bearing the motifs have always been in strong demand. The Eliasberg Collection specimen is a gem.

Die state and characteristics: 13 stars in flag, nearly half of which are double punched, some being far off register. Identical reverse die used to coin Lots 298, 300, and 301.

Weight: 419.9 grains.

Diameter: 1.490 inches.

1872 Indian Princess Trade \$1 Variation of Longacre's Design COMMERCIAL Reverse High Rarity-7



- 300 1872 pattern commercial dollar by Barber after Longacre. Dies as preceding, but with plain edge. P-1356, J-1215. Silver. High Rarity-7. Proof-64.

Surfaces: Delightful golden gray iridescence. Wisps of delicate blue can be seen at the reverse rim.

Narrative: Struck from the same dies as the reeded edge piece offered in the preceding lot. Extremely rare, only two examples of the variety are enumerated in *U.S. Patterns and Related Issues*. Including the present Eliasberg specimen, only three specimens are known. The "High Rarity-7" rating is a certainty, and Rarity-8 may be a possibility. Identical reverse die used to coin Lot 298, 299, and 301.

Die state and characteristics: Obverse die as preceding. Many raised lines on globe. South America described in raised outline form, North America with incuse outline and stippled interior. In contrast, the obverse of Lot 298 has all geographical features incuse.

Weight: 420.1 grains.

Diameter: 1.491 inches.

1872 Liberty Seated Trade \$1

COMMERCIAL Reverse



301 1872 pattern commercial dollar. Muling of Liberty Seated silver dollar obverse with pattern COMMERCIAL DOLLAR (trade dollar) reverse. P-1360, J-1219. Silver. Reeded edge. Rarity-6. Proof-64.

Surfaces: Pleasing golden gray iridescence, with wisps of gun-metal-blue and violet at the borders.

Narrative: The obverse has the regular-issue Liberty Seated design. The reverse has the denomination and fineness statement inscribed within an olive wreath. Probably about a dozen exist. A hybrid coin certain to appeal to collectors of Liberty Seated dollars as well as trade dollars.

Die state and characteristics: Identical reverse die used to coin Lot 298, 299, and 300.

Weight: 420.0 grains.

Diameter: 1.492 inches.

Gem 1873 Liberty Head Trade \$1

From Six-Piece Mint Set



302 1873 pattern trade dollar. Obverse with Liberty Head. P-1418, J-1276. Silver. Reeded edge. Rarity-4. Proof-66.

Surfaces: A spectacular gem having delightful golden brown iridescence in the central areas, wisps and blushes of electric blue and violet enhance the reverse border. Outstanding technically and aesthetically.

Narrative: The designs feature a Liberty Head on the obverse and an olive wreath on the reverse, the latter side inscription including TRADE DOLLAR. A superb gem coin, quite possibly the finest known.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale, December 1895, Lot 1135 (part of a six-piece set), to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Open 3 in date, LIBERTY in relief on tiara against many die finish lines; L and E dramatically repunched, RTY less so. Break from lower right of I to center left of B. Reverse wreath superficially similar to that on Lot 301, with olives, but with numerous minor differences in the details (for example, at the upper right apex of the present wreath the center leaf is below the two leaves to each side of it; on the earlier die the center leaf is on top of the two side leaves. Motto IN GOD WE TRUST is partly off of ribbon to the left (although there is no space shortage), bases of I and N overlap (poor planning here; there was enough room on the label to have spaced it correctly); OD and R sharply double punched. Center dot above center of top surface of diamond-shaped ornament below LL in DOLLAR.

Weight: 420.0 grains.

Diameter: 1.492 inches.

Notes: This and five other pattern trade dollars were distributed in matched sets by the Mint, however sales were not to all comers. Probably most were marketed through Philadelphia coin dealers.

Gem 1873 "Bailly Head" Trade \$1

From Six-Piece Mint Set



303 1873 pattern trade dollar. P-1423, J-1281. Silver. Reeded edge. Rarity-4. Proof-66.

Strike: Somewhat softly struck at the center of the reverse.

Surfaces: Pleasing golden gray surfaces, with some tinges of violet on the reverse.

Narrative: The obverse and reverse designs feature a Liberty Head and an eagle respectively. The obverse shows Miss Liberty with a somewhat stern visage and is attributed to French-born J.A. Bailly (1825-1883). The reverse depicts an eagle holding a shield and is similar to that used on William Barber's "Amazonian" patterns of 1872. Another pattern trade dollar of virtually unsurpassable quality.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale, December 1895, Lot 1135 (part of a six-piece set), to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Open 3 in date. Reverse somewhat lightly struck at center as always. Eagle with beak open wider and more sharply hooked than on most depictions in American coinage. E PLURIBUS UNUM in field above eagle (on next lot E PLURIBUS UNUM is on ribbon).

Weight: 419.9 grains.

Diameter: 1.492 inches.

1873 Liberty Seated on Globe Trade \$1

From Six-Piece Mint Set



- 304 1873 pattern trade dollar. P-1435, J-1293. Silver. Reeded edge. Rarity-4. Proof-65.

Surfaces: Spectacular orange-gold toning, with tinges of vivid blue at the rims.

Narrative: The obverse features a seated figure of Liberty seated on a globe and with a globe, a bale (for commerce and trade) at her feet and emblems of agriculture behind her. The reverse depicts a perched "Amazonian"-related eagle clutching three arrows and a shield, as on the foregoing lot. Another splendid gem coin.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale, December 1895, Lot 304 (part of a six-piece set), to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Open 3 in date. Area of polished field above base to lower left of globe. Miss Liberty has four hook-like skeletal fingers plus a thumb (not in view). On globe, continents, with incuse outline, stippled at centers. Reverse from different die than preceding, with motto on ribbon, topology of inscriptions in relation to each other slightly different (for example, on this die the 2 in 420 is over the space to the left of T; on the preceding die, the 2 is over the T). On ribbon 1 in PLURIBUS is sharply doubled. Ribbon goes behind eagle's beak, not through it (this situation is common to other coin designs as well).

Weight: 419.9 grains.

Diameter: 1.491 inches.

Die state and characteristics: Open 3 in date. Obverse design too large for coin; liberty cap runs into denticles. Area of polished field at lower left of globe; continents of globe only partly and very lightly outlined, land details below ribbon are virtually non-existent. Large raised die lines on globe, including one beginning between R and T of LIBERTY and continuing downward. Reverse with repunching or defects to left of U and R in PLURIBUS. Star at right border double punched.

Weight: 419.9 grains.

Diameter: 1.492 inches.

1873 Bailly's Liberty Seated Trade \$1

From Six-Piece Mint Set



- 306 1873 pattern trade dollar. P-1458, J-1315. Silver. Reeded edge. Rarity-4. Proof-66.

Surfaces: Golden gray toning with tinges of blue at the rims and blushes of lilac on the reverse.

Narrative: The obverse features J.A. Bailly's Liberty Seated design. She is seated on a globe and holds a liberty cap on a pole. Around her are emblems of agriculture and a rock, perhaps a bit more background material than necessary, as the seated figure is somewhat dwarfed. The reverse shows a small defiant eagle crouched on a shield and inscriptions including TRADE DOLLAR. Another gem that has not been available to several generations of numismatists.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale, December 1895, Lot 1135 (part of a six-piece set), to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Open 3 in date. On globe, continents appear as recessed areas. Star 3 double punched. Several teardrop-shaped blobs on bales to left. On reverse W in WE and RUS in TRUST double punched. E PLURIBUS UNUM above eagle in field. Small eagle has mouth tightly closed.

Weight: 419.9 grains.

Diameter: 1.492 inches.

Gem 1873 Indian Princess Trade \$1

From Six-Piece Mint Set



- 305 1873 pattern trade dollar. P-1453, J-1310. Silver. Reeded edge. Rarity-4. Proof-66.

Surfaces: Lovely golden gray iridescence enhances both surfaces, with just a whisper of pale lilac on the reverse. Some mint-caused die polish lines can be seen on the reverse.

Narrative: The obverse design features an adaptation of James Longacre's Indian Princess motif, with the design not quite fitting on the coin properly (the liberty cap runs into the rim, and the base of Miss Liberty comes close to doing so). Reverse with small perched eagle, inscriptions including TRADE DOLLAR, and on two ribbons the mottoes E PLURIBUS UNUM and IN GOD WE TRUST. Still another splendid gem. This and its companions from the six-piece set have been off the market for over a century.

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale, December 1895, Lot 1135 (part of a six-piece set), to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

1873 Barber's "Olive Branch" Trade \$1

From Six-Piece Mint Set



- 307 1873 pattern trade dollar. P-1465, J-1322. Silver. Reeded edge. Rarity-4. Proof-65/66.

Surfaces: Delightful orange-gold toning in the central areas changes to a warm blue-gray at the borders.

Narrative: The obverse design by William Barber, which he titled the *Olive Branch*, is similar to the adopted design except that the sea and land below and around Miss Liberty are more extensively depicted here. Miss Liberty extends an olive branch with her right hand. The reverse depicts a too-small eagle, positioned slightly off

center to the top, holding an olive branch and arrows. A gem specimen of this 19th-century "Peace dollar" (see notes).

Pedigree: From the Chapman brothers' Richard B. Winsor Collection sale, December 1895, Lot 1135 (part of a six-piece set), to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse with open 3 in date. Small spine projects from star 4 at its upper right. Reverse with ribbon behind eagle's head, E PLURIBUS UNUM incuse on ribbon. Large spine extends from upper left of D in DOLLAR.

Weight: 420.1 grains.

Diameter: 1.493 inches.

Notes: Barber described his design (quoted by Pollock, p. 263): "This [dissatisfaction with the design by Bailly] led me to commence and finish the one called the Olive Branch which I have made. The figure of America seated on Bales of Merchandise on her left hand is the scroll of liberty and emblems of agriculture in her right hand is the Branch of Olives which she is extending over the ocean, as an invite [*sic*] to Peace, Trade and Friendship to all the World, at the base is put as unobtrusively as possible, a scroll with the motto 'In God We Trust.'"

1857/1860 Pattern \$2.50

Two Different Dates!



(photo enlarged to twice actual size)

309 1857/1860 pattern quarter eagle. P-318, J-270. Copper. Reeded edge. High Rarity-7. Proof-64.

Surfaces: Golden brown toning, with wisps of pale blue at the borders. A few tiny spots are seen.

Narrative: A muling of dies having different dates, 1857 and 1860 as illustrated! The obverse is dated 1857 and is similar in style to that later adopted for the nickel three-cent piece and was first used in 1857 for a pattern quarter eagle (a little-known fact to specialists in the nickel three-cent series). The reverse is dated 1860 and has the denomination and the date inscribed within a laurel wreath with prominent raised veins in the leaves.

The reason for striking this issue is unknown. Certainly, no quarter eagles with two different dates were contemplated. Perhaps it was a muling created for numismatists, but if so, only a few were made in an era in which larger numbers were usually made of such delicacies. In any event, the obverse die already had a history of muling (see note) by the time it was used again in 1860.

Today this curious 1857/1860 stands as one of the most interesting and illogical of all patterns. Undoubtedly it was acquired by John M. Clapp years ago for this very reason. The specimen offered here is a beautiful gem.

Pedigree: From the Chapman brothers, June 1905, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 37.5 grains.

Diameter: 0.700 inch.

Notes: Another muling of this 1857 quarter eagle obverse die (or is it a cent obverse die?) is combined with reverse die with wreath enclosing ONE / CENT; the same reverse used to coin P-178 (see Lot 114).

1836 Pattern Gold Dollar

Struck in Gold



(photo enlarged to twice actual size)

08 1836 pattern gold dollar. P-70, J-67. Gold. Plain edge. Rarity-5. Proof-65.

Surfaces: Surfaces lightly cloudy in areas (but probably improvable by delicate dipping). Small spot on rim to left of date. The obverse has a partial wire rim.

Narrative: The obverse features a liberty cap surrounded by a glory of rays, very similar in design to that featured on certain coins issued by the Republic of Mexico. The reverse has the denomination 1 D. encircled by a coiled palm frond. At the time the smallest gold denomination made by the federal government was the quarter eagle, although beginning in the same decade Christopher Bechtler's gold dollars made in Rutherfordton, North Carolina, were popular in regional commerce in that area. Despite what seem to have been successful 1836 pattern United States gold dollars, consideration of the denomination was dropped, and over a decade was to pass until the gold dollar became a reality in 1849, the latter being of different design.

The presently offered 1836 pattern struck in gold is among the finer remaining pieces in a population of fewer than 50 coins.

Pedigree: Ex Randall Collection.

Notes: The liberty cap and rays motif borrowed from Mexico was first used in the United States on Christian Gobrecht's FIRST STEAM COINAGE medal cut by February 1836 struck at the Mint and bearing the date March 23, 1836, altered from February 22 (the date the coinage was anticipated; this on Washington's birthday). By early March 1836, dies for the proposed gold dollar denomination had been made, logically also by Gobrecht. The cap and rays design appears later in American numismatics as well including on 1850 dated silver three-cent patterns (cf. Lot 155 of the present sale) and 1849 Pacific Company California gold coins.

1879 Flowing Hair \$4 Stella Copper Striking—Possibly Finest Known



(photo enlarged to twice actual size)

- 310 1879 four-dollar piece. Flowing-Hair \$4 Stella. P-1834, J-1636. Copper (not gilt). Reeded edge. Rarity-6 to 7. Proof-66.

Surfaces: Golden brown surfaces, with vivid blue iridescent highlights, and some wisps of faded mint red.

Narrative: A splendid gem example of this celebrated design type. The obverse features a head of Liberty facing left with flowing hair, by Charles E. Barber, with a metric inscription around and the date 1879 below. The reverse features a large five-pointed star with inscriptions. A numismatic classic. A candidate for the **finest known**.

Pedigree: From the Chapman brothers, April 1897, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: Obverse with hair strands sharply defined (quite different from the adjustment marks usually seen on gold striking). Some interesting curlicue die finish lines are on neck to left of hair. 1 in date higher than other numerals. On left, 3 repunched at center. Five-pointed stars punctuate the obverse border (on most contemporary issues stars have six points).

Weight: 62.3 grains.

Diameter: 0.854 inch.

Notes: 1879 and 1880 \$4 gold Stellas were made only in pattern form, mostly in gold, but with a few copper and aluminum and even fewer white metal striking. In 1879 somewhat over 700 gold Flowing Hair \$4 pieces are believed to have been struck, in contrast to, perhaps, two dozen in copper.

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Morgan's Pattern 1877 \$10

Copper Striking
One of the Finest Known



- 311 1877 pattern eagle. Morgan's Liberty Head design. P-1718, J-1545. Copper. Reeded edge. Rarity-6 to 7. Proof-65.

Surfaces: Perhaps 25% mint red, with blue, violet, and tan toning in the remaining areas.

Narrative: Both the obverse and reverse designs are similar to the types adopted in 1878 for the production of Morgan dollars. Probably no more than 10 to 15 examples of the variety exist. This is certainly one of the very finest. Any pattern dated 1877 is considered a classic.

Die state and characteristics: Obverse with some die rust near last digit of date. 1 in date slightly repunched at bottom. On reverse the F in OF is defective at the top.

Weight: 145.4 grains.

Diameter: 1.065 inches.

Notes: This motif was modeled by Morgan from Anna Willess Williams, a Philadelphia kindergarten teacher, and was used on several varieties of 1877 pattern half dollars. Impressions of the \$10 dies were taken only in copper.

Paquet's 1859 Copper Pattern \$20



- 312 1859 pattern double eagle. P-305, J-257. Copper. Reeded edge. Rarity-6. Proof-64.

Surfaces: Mostly vivid blue and violet iridescence, with some wisps and tinges of mint red on the reverse.

Narrative: A distinctive design type attributed to Mint engraver Anthony Paquet. On the obverse, a seated figure of Liberty faces left. Her right hand rests upon a fasces, and a shield with her left hand. An eagle, with spread wings, stands behind her. The reverse has the denomination, date, and UNITED STATES OF AMERICA all within a thick foliate wreath. This gem is one of the finest we have ever seen or handled.

Pedigree: From the Chapman brothers' McCabe Collection Sale, June 1905, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state and characteristics: On obverse the stars are oriented with two points toward the edge. Reverse with prominent raised veins in leaves, hastily engraved (on left opposite T of UNITED the closest berry has three veins going over the top of it). Wreath composed of oak (with acorns) and, apparently, laurel. Two center dots to right of upright in second L in DOLLARS.

Weight: 284.7 grains.

Diameter: 1.348 inches.

Notes: This pattern was struck only in copper. Many of them are gilt, probably in the 19th century. Paquet's related Liberty Seated motif, sans the nearby eagle, was used on 1859 pattern half dollars, (of which several are offered earlier in the present listing).

Celebrated 1879 "Quintuple Stella"

Struck in Gold

The Ultimate Metric Pattern



13 1879 pattern \$20 double eagle. "Quintuple Stella." P-1843, J-1643. Gold. Reeded edge. High Rarity-7. Proof-62/63. One of only four known, one of which is now in the Smithsonian Institution.

Surfaces: Attractive gold with very light toning. A few marks here and there are noted, but for a coin of this metal and rarity these are not as important as on a lesser issue.

Narrative: A spectacular issue and one of the most desirable varieties in the U.S. pattern series. The obverse is similar to the regular issue Liberty Head \$20, but with inscription changed to be aesthetically consistent with that featured on the \$4 Stella patterns: * 30 * G * 1.5 * S * 3.5 * C * 35 * G * R * A * M * S *. The reverse is also simi-

lar to the regular-issue type, but with the motto DEO EST GLORIA rather than IN GOD WE TRUST. Struck from the same tripartite gold alloy as used to produce the experimental \$4 Stellas.

The appearance of *any* pattern coin struck in gold is an occasion for numismatic excitement, and when such a coin is offered it is usually an 1836 pattern gold dollar (see Lot 308). Appearances of pattern \$20 varieties in gold are so infrequent that *decades* may elapse between offerings. This coin is one of the great highlights of the pattern section of the Eliasberg Collection and will be welcomed as a significant opportunity for a new generation of numismatists.

Notes: The alloy, as reflected by the obverse inscription, consists of 35 grams of pure gold, 1.5 grams of silver, and 3.5 grams of copper.

PRIVATE AND TERRITORIAL GOLD COINS

Introduction

During the 19th century rich gold deposits were discovered in Georgia, North Carolina, California, Oregon, Colorado, and other locations. While the United States government eventually established branch mints in Georgia (Dahlonaga, 1838), North Carolina (Charlotte, 1838), California (San Francisco, 1854), Nevada (Carson City, 1870) and Colorado (Denver, 1906), in the early years assaying and refining of gold was accomplished by private individuals, banks, and other commercial enterprises. Some of these produced coins which today are variously referred to as private, pioneer, or territorial issues.

While the 1787 gold doubloon produced by Ephraim Brasher in New York City is a private issue, collectors today primarily associate the field with the coinage produced by Templeton Reid in Georgia in 1830, the pieces produced by the Bechtlers in North Carolina beginning in the early 1830s, the especially rich array of California gold issues of the period 1849-1855, the 1849 \$5 and \$10 gold coins of Oregon, the Mormon coinage dated 1849-1860, and issues of Colorado 1860-1861.

Jacob R. Eckfeldt and William E. DuBois of the United States Mint studied and described various California, Mormon, and other gold coins as they were received for assay and testing at the Mint shortly after the time of issue and were probably the first to take a serious numismatic interest in the pieces. During the 1850s and early 1860s the Philadelphia Mint was probably the leading "collector" of coins (for the Mint Cabinet) and, unofficially, the largest "dealer" as well (via restrikes and Proofs of legal tender issues).

Collector interest in private gold coins emerged at an early date, due in part to California and related pieces being bought and sold by bullion exchange houses and being listed in registers (such as *Thompson's*) of the 1850s and 1860s. By 1877 the Spier Collection, which later passed to the Society of California Pioneers, contained many outstanding private and territorial pieces. Examples were numerous in auction sales of the late 19th century, but the coins were of sufficient scarcity and high value that interest was not widespread. No specialized numismatic reference works on the series were available for consultation or education, and little useful information about them appeared in print.

It was not until Edgar H. Adams delved into the subject in the early 1900s that activity grew apace. Adams' *Official Premium List of the United States, Private, and Territorial Gold Coins* appeared in 1909, to be followed in 1912-1913 by the publication in sections of his monumental *Private Gold Coinage of California, 1849-1855*. In more recent times Walter Breen, Henry Clifford, John J. Ford, Jr., Donald Kagin, Nolie Mumey, Dexter C. Seymour, and others have studied and written about the series. The present writer (QDB) recalls cataloguing several important collections of this specialty including the Garrett, Brand, and Norweb coins and the Henry Clifford patterns.

The close relationship of the privately-minted gold coins of Colorado, California, and other areas with the people, economy,

and romance of the times has made them favorites with numismatists today.

Very little appears in the literature concerning die characteristics of territorial and private gold coins. Believing the exceptional quality of these coins offers an unusual opportunity for die study the writer has included notes about die states, repunching, letter styles, etc., as applicable and as discernible, and hopes the same will be of some use to students in the field. Some of the commercial varieties have never appeared in print before.

The Eliasberg Collection

Although pioneer and territorial gold coins were not in the mainstream of Louis E. Eliasberg, Sr.'s interest, nor were they necessary to the completion of his federal series, over the years he acquired a beautiful representative cabinet of the series.

The April 27, 1953, issue of *Life* magazine featured the Eliasberg Collection in an article titled "Gems From the Greatest Collection of U.S. Coins." Highlights from the cabinet were illustrated in color, including these representative pieces from the territorial gold series, reflective of the owner's pride of possession (the numbers are those used in *Life* magazine as a key to the color plate):

18. 1851 \$50 gold. Augustus Humbert, U.S. Assayer of Gold, San Francisco.
19. 1860 \$20 gold. Clark, Gruber & Co., Denver. Pikes Peak motif on obverse.
20. 1851 \$5 gold. Shultz & Co., San Francisco.
21. 1849 \$10 gold. Miners Bank, San Francisco.
22. 1849 \$5 gold. Norris, Gregg & Norris, San Francisco.
23. 1855 \$50 gold. Kellogg & Co., San Francisco.
24. 1849 \$20 gold. Mormon coinage, Salt Lake City.
25. 1851 \$10 gold. Baldwin & Co., San Francisco.
26. 1849 \$16 gold ingot. Moffat & Co., San Francisco.

As might be expected in the Eliasberg Collection context rarities and high quality pieces abound. The Templeton Reid \$2.50 is notable and is followed in our listing by a remarkable offering of Carolina and Georgia gold \$1, \$2.50, and \$5 pieces produced by Christopher and Augustus Bechtler.

The private gold coinage of California and the pieces associated with Moffat and the United States Assay Office of Gold include an 1849 Miners Bank \$10, an 1850 Baldwin "Horseman" \$10, a superb early Humbert octagonal \$50, an Schultz & Co. \$5, the famous and beautiful Proof 1855 Kellogg round \$50, and other legendary pieces, as well as many varieties of lesser rarity. The enigmatic San Francisco, State of California pattern coins constitute a complete set and will likewise attract attention.

Among other private and territorial gold coins will be found a \$5 of the Oregon Territory, Mormon coinage of Salt Lake City highlighted by the rare \$20, a collection of Clark, Gruber & Co. coins from Denver among which are the famous 1860 "Pikes Peak" \$10 and \$20 pieces, and the curious and extremely rare Baker City (Oregon) two-ounce gold ingot of 1907.

In all instances these coins have been off the market for over half century, and many of them for nearly a full century or even longer. Once again, the following offering is completely new to the present generation of numismatists.

Note: Unless specified otherwise in the description, die alignments are 180°, coin turn.

Templeton Reid \$2.50



(photo enlarged to twice actual size)

1830 Templeton Reid. \$2.50 Georgia gold. Kagin-1, Breen-7730. Rarity-6. Net VF-20.

Surfaces: Actually EF-40, some lettering strengthened by retooling. Lines and marks in field. Bold definition of inscriptions. Pale yellow gold.

Narrative: Today the few Templeton Reid gold coins that survive of the three denominations struck—\$2.50, \$5, and \$10—are all great rarities. Only about two to three dozen specimens of the \$2.50 are known today, few of which are entirely problem-free. The present example is sharp in its details, including by retooling, and overall presents a pleasant aspect.

Edge: Reeded.

Historical notes: Gold had been discovered in Georgia during the 1820s. By the latter part of the decade news had spread and many fortune seekers had arrived in the district. Milledgeville, then the state capital, was one of the centers of activity. Templeton Reid, a gunsmith and clockmaker, sensed an opportunity to fill a commercial need by converting gold dust, then traded by weight in the area, into coins. The nearest and only federal mint was at Philadelphia, which was hundreds of miles distant. For an entrepreneurial miner to send bullion there involved several weeks of time, risk of transportation, and loss of capital. On July 24, 1830, an article appeared in the *Southern Recorder* which told of Reid's new enterprise:

"We have examined, during the past week, with great pleasure, an apparatus constructed by our very ingenious fellow citizen, Mr. Templeton Reid for the purpose of putting gold into a shape more convenient than that in which it is originally found. He makes with great facility and great neatness, pieces worth ten, five, and two and a half dollars. No alloy is mixed with it, and it is so stamped that it cannot be easily imitated. He sets out soon for the mines, and intends putting his apparatus into operation, as soon as he reaches them.

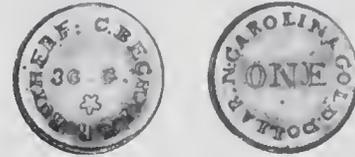
"About \$1500 worth of Georgia Gold has been stamped by our ingenious townsman, Mr. Templeton Reid, with handsome dies, showing the actual value of each piece of metal, in parcels of \$2.50, \$5, and \$10.... Mr. Reid informs us that the gold dust stamped by him will be taken at the Mint and at most of the banks for the value it purports on its face to bear. This will give it a pretty general currency, and make it answer the purposes of money...."

Shortly thereafter Templeton Reid moved to Gainesville, which was situated closer to the center of actual mining activity. Coins were made and put into circulation, including one specimen which, unfortunately for Reid, found its way to a disgruntled citizen who styled himself anonymously as "No Assayer" in a letter to the *Georgia Courier* August 16, 1830, and complained that Reid was making nearly a 7% profit on his coinage scheme, an amount considered to be exploitative. According to "No Assayer," Reid's \$10 pieces contained just \$9.38 worth of bullion. Apparently Reid produced his coins from native metal without alloying it to a standard fineness. Although his pieces were worth somewhat less than the face value indicated upon them, it is not known whether Reid was seeking an unusually high profit from his coinage or whether the situation was inadvertent. In any event, this and subsequent newspaper accounts apparently served to diminish the reputation of his coins, and minting ceased.

Templeton Reid's private Georgia mint only operated for about three months. Coinage was effected during part of July, all of August and September and part of October, 1830. Many of his coins were subsequently melted by the United States Mint, accounting in part for their extreme rarity today. Dexter C. Seymour, who studied the series intensively, suggested that only about 1,600 coins were produced totally, including approximately 1,000 quarter eagles, 300 half eagles, and 250 eagles. Templeton Reid may have gone to California in 1849, for dies bearing his name were made with that location as an imprint, but if he did, facts concerning his activities in the far West are not known today.

Choice "First Gold Dollar"

Christopher Bechtler



315 C. Bechtler. \$1 gold. Kagin-1, Breen-7744. Rarity-4. AU-50.

Surfaces: Pale gold. Exceptionally smooth. Some weakness at part of the border, but overall in the top 10% of examples seen.

Narrative: C. BECHTLER. RUTHERE around obverse, enclosing 30 G., star below. Reverse with N: CAROLINA GOLD. DOLLAR, with ONE at center. This piece, always somewhat crudely struck, is the first gold dollar struck in the United States.

Edge: Reeded.

Die state and characteristics: Obverse with E in RUTHERE slightly double punched. At center G made from a C punch (same punch as used for both C's in border inscription) by adding bottom serif. No breaks. On reverse G in GOLD is from a C punch modified in the die, but this is not as obvious as on the following lot.

Weight: 29.8 grains.

Diameter: 15.8mm.

Die alignment: 360°.

Historical notes: During the 1830s the Bechtler family coined \$2,241,850.50 worth of gold coins. Additional coins were minted after 1840 (see later account of Augustus Bechtler). Bearing the imprint CAROLINA GOLD or GEORGIA GOLD, depending upon the state in which the coinage metal originated, the pieces were produced in the denominations of \$1, \$2.50, and \$5 from minting facilities in the Rutherfordton, North Carolina vicinity.

On October 22, 1831, the *North Carolina Spectator and Western Advertiser*, published in Rutherfordton, noted:

"Mr. C. Bechtler showed us a specimen of gold a few days since, taken from the mine of Mr. P.H. Richardson, of Richardson's Creek, which he assayed and ascertained it to be worth 23-1/2 carats fine—worth 94 cents per dwt. This is the richest native gold yet assayed by Mr. Bechtler and is probably the finest obtained from the mines in this region."

Christopher Bechtler, the elder, and several members of his family came from Germany to Rutherfordton in 1830. Accompanying him were his two sons, Charles and Augustus, and his nephew who is known as Christopher Bechtler, the younger. The elder Bechtler, trained in the art of the gunsmith and goldsmith, established a jewelry store shortly after his arrival. There was gold-bearing earth on his property, and several shafts were sunk to exploit it. His son Augustus shared his interests and abilities and was a capable assistant.

Bechtler's entry into coinage occurred in the summer of 1831 when he announced he was ready to receive gold and coin it into \$2.50 and \$5 pieces. Beginning on August 27, 1831, this advertisement appeared in the *North Carolina Spectator And Western Advertiser*:

"The undersigned having coined a great quantity of North Carolina Gold into pieces of \$2.50 and \$5.00 value of 20 carats fine, and being well prepared to increase the business to any extent, at his establishment 3-1/2 miles north of Rutherfordton on the road leading from Rutherfordton to Jeanstown, invites the attention of miners in S. Carolina and Georgia, as well as North Carolina, to the advantage which would result from having the product of their mines coined, or made into ingots, bearing their just value, rather than disposing of it in its fluxed state, without an assay, and therefore liable to produce an improper value; gold in a fluxed state, of 22 and 23 carats, is generally sold for 84 cents per dwt. in the Bank, whereas its intrinsic value, if coined, is 90 and 94 cents—consequently an actual saving of 6 cents per dwt. will be made by having it coined—after paying all the expense of coining, etc. Should encouragement be given, new dies will be made especially for stamping S. Carolina and also Georgia Gold.... C. BECHTLER. August 27, 1831."

It is believed that pieces of the \$1 denomination were first produced in 1832. From that time onward specimens were produced of three denominations, \$1, \$2.50, and \$5. The weight and fineness was prominently lettered as part of each coin's inscription. In addition the origin was stated as CAROLINA GOLD, GEORGIA GOLD, or NORTH CAROLINA GOLD.

The metallic content and appearance of Bechtler gold coins varied depending upon the source of the metal. Generally, the pieces struck from Georgia metal and gold from certain areas in central North Carolina had a bright yellow appearance. Gold from the North Carolina mountain range and from certain South Carolina areas tended to have a dull appearance. Examples of finished coins are often wavy, this being particularly true of the \$1 pieces.

Realizing the service that the Bechtler minting operation was providing to miners and tradesmen of the area, the government made no effort to stop them. A Treasury investigation into the Bechtler coinage did provide the data which led Congress in 1835 to provide for the establishment of a branch mint at Charlotte. In 1838 the Charlotte Mint issued its first coins for circulation.



- 316 C. Bechtler. \$1 gold. Kagin-3, Breen-7747. Rarity-6. EF-45, but with graffiti.

Surfaces: Light yellow gold. Some scratches.

Narrative: Designs similar to foregoing, except for 28 G. inscription. This variety seldom appears on the market.

Pedigree: Acquired by J.M. Clapp in June 1906. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded, finely and not completely.

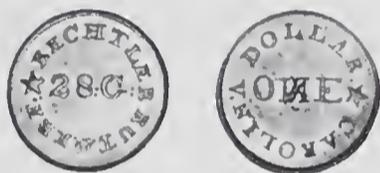
Die state and characteristics: Obverse with center of E punch defective on the several letters. On reverse G in GOLD is from a C punch modified in the die. Same die used on the preceding lot.

Weight: 27.7 grains.

Diameter: 15.6mm.

Die alignment: 250°.

This issue was struck to a lower weight standard in compliance with the Coinage Act of June 28, 1834, implemented August 1, 1834. By the mid-1830s the price of gold bullion had risen on exchanges to the point at which federal coins could no longer circulate as they were worth more in melt-down value than face value. Presumably, this situation had less effect upon the circulation of Bechtler gold coins in Georgia and the Carolinas, for these places were distant from centers of financial and monetary activity, and in any event the distribution of Bechtler coins was regional. However, by summer 1834 Bechtler realized it was not profitable to continue his old, heavy standard, and he conformed to the new government guidelines.



- 317 C. Bechtler. \$1 gold. Kagin-4, Breen-7761. Rarity-4. AU-50, slightly bent.

Surfaces: Light yellow gold. Planchet slightly wavy.

Narrative: Obverse inscription: BECHTLER / RUTHERF: surrounding, 28: G at center, large five-pointed star to left of 2 in 28. Reverse with DOLLAR ★ CAROLINA, ONE in center, N in ONE backward. One of the best known of the Bechtler coinages and one of the most available.

Edge: Plain.

Die state and characteristics: On obverse E's are from a defective punch; G at center crafted from a C punch. On reverse the backward N in ONE is over a lighter, smaller, and correctly oriented N. A's in CAROLINA are inverted V's. First L in DOLLAR has a defective lower right part. Tiny beginning crack from arm of star extending part way to C in CAROLINA. Die break from rim through I of CAROLINA to base of N.

Weight: 27.5 grains.

Diameter: 16.5mm.

Die alignment: 70°.

Joint coinage of Christopher and Augustus Bechtler (hence the legend is simply "BECHTLER" with no initial) circa 1840-1842.

Early "Weightless" Bechtler \$2.50

C. Bechtler, Assayer



- 318 C. Bechtler. \$2.50 gold. Kagin-6, Breen-7738. High Rarity-7. AU-50.

Surfaces: Bright yellow gold. Somewhat prooflike in protected areas. Exceptionally bold strike.

Narrative: Obverse with C. BECHTLER ASSAYER surrounding, RUTHERFORD within. Reverse with NORTH CAROLINA

GOLD around the border enclosing 250. / 20.C. No weight stated in inscriptions. Prominently beaded borders. Wider planchet than used later in the \$2.50 series. A very distinctive coin.

The Eliasberg Collection specimen is one of only about a half dozen known to exist and, as such, one of the great landmarks of the Bechtler series. The present superb specimen will no doubt create wide attention and spirited bidding.

Edge: Reeded.

Die state and characteristics: On obverse the A's in ASSAYER are inverted V's. Die cut from a fresh set of letter punches without defects. Reverse with inverted A's in CAROLINA. G in GOLD is from a G punch. Fresh punch set used. Many original die lines visible under magnification. An early striking.

Weight: 72.7 grains.

Diameter: 18.8mm.

Die alignment: 45°.

This very early issue is believed to have been struck in late summer 1831 and to be the first coin of this denomination issued by Christopher Bechtler.

Bechtler \$2.50 Georgia Gold

Narrow, Thick Planchet



(photo enlarged to twice actual size)

- 319 C. Bechtler. \$2.50 gold. Kagin-11, Breen-7756. Rarity-6. EF-45.

Surfaces: Medium yellow gold. A few marks. Boldly struck.

Narrative: Obverse with inscription BECHTLER RUTHERF: enclosing 250. Reverse with GEORGIA GOLD / CARATS, enclosing 64 G. / 22. Small diameter very thick planchet. An outstanding example of the variety.

Pedigree: From the Chapman brothers, circa 1901, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Plain.

Die state and characteristics: Obverse with E's defective at the center. Die break from rim through left side of T in BECHTLER continuing for a short distance into the field below. Reverse with E from defective punch, A's are inverted V's.

Weight: 62.7 grains.

Diameter: 16.2mm.

Die alignment: 120°.

The small diameter, thick planchet format is believed to have been used in the late 1830s and early 1840s.

Bechtler \$2.50 Carolina Gold

Narrow, Thick Planchet



(photo enlarged to twice actual size)

- 320 C. Bechtler. \$2.50 gold. Kagin-13, Breen-7762. Rarity-6. EF-45 to AU-50.

Surfaces: Bright yellow gold. Deeply struck. Somewhat prooflike.

Narrative: Obverse with BECHTLER RUTHERF; enclosing 250. Reverse with CAROLINA GOLD / CARATS enclosing 70. G: / 20. Narrow, thick planchet. Extremely rare at all grade levels, especially elusive in the quality offered here.

Pedigree: From the Chapman brothers, November 1901, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Plain.

Die state and characteristics: Obverse from die as preceding lot. Die break at T is ever so slightly less advanced here. Reverse with A's as inverted V's. Tiny break from rim to first A in CAROLINA continues into the field below, but does not reach the 7.

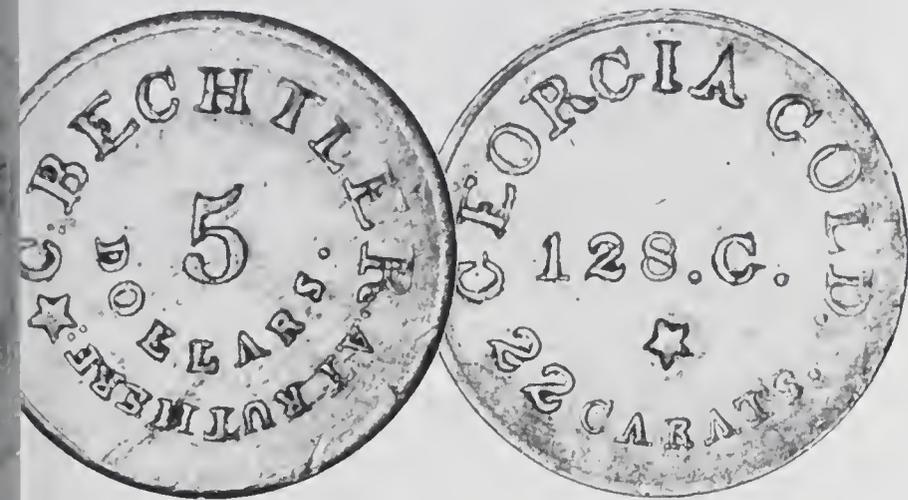
Weight: 69.5 grains.

Diameter: 16.2mm.

Die alignment: 30°.

C. Bechtler \$5 Gold

128 G, 22 C



(photo enlarged to twice actual size)

1 C. Bechtler, Georgia. \$5 gold. 128 G, 22 C, Rutherford. AU, prooflike.

Surfaces: A few scattered marks are consistent with the grade; one mark is near the rim opposite the R in RUTHERFORD.

Pedigree: From the Chapman brothers, November 1901, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 128 grains.

C. Bechtler \$5 Gold Rarity

K-15, B-7743



(photo enlarged to twice actual size)

22 C. Bechtler. \$5 gold. Kagin-15, Breen-7743. Rarity-7. EF-45.

Surfaces: Light yellow gold. Very well struck.

Narrative: Obverse inscription: C. BECHTLER, ASSAYER enclosing RUTHERFORD COUNTY. Reverse with NORTH CAROLINA GOLD enclosing 5 / DOLLARS. / 20 CARATS / 150.G. Beaded border.

Edge: Reeded.

Die state and characteristics: Obverse A's in ASSAYER made from inverted V's with lines later added as crossbars, not very successfully for the first A. Reverse with correct A punches. R in DOLLARS shows repunching in its interior.

Weight: 148.2 grains.

Diameter: 25.1mm.

Die alignment: 135°.

Very early issue, circa 1831.

Prooflike C. Bechtler \$5

"At Rutherford"



(photo enlarged to twice actual size)

323 C. Bechtler. \$5 gold. Kagin-17, Breen-7750. Rarity-5. MS-63, prooflike.

Surfaces: Bright yellow gold. Some light adjustment marks. Area of light striking at border on reverse at CAR of CAROLINA and CA of CARATS.

Narrative: Obverse with C. BECHTLER. / AT RUTHERFORD. enclosing 5 / DOLLARS. Reverse with CAROLINA GOLD. / CARATS / AUCUST [sic] 1. 1834 / 140 / G. / 20. One of the few coins in the American series with a day date (for another see Lot 92).

Pedigree: From J.W. Scott's 129th Sale, June 1894, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Plain.

Die state and characteristics: All A's on obverse and reverse are inverted V's. Variety with period after DOLLARS directly below A in AT (same as used for Lot 325, but in the present lot an earlier die state without break).

Weight: 139.9 grains.

Diameter: 24.6mm.

Die alignment: 330°.

C. Bechtler \$5 Gold

"At Rutherford."



324 C. Bechtler. \$5 gold. Kagin-20, Breen-7754. Rarity-4. AU-50. One of the finest known.

Surfaces: Light yellow gold with some areas of delicate toning. Well struck. Mark on rim.

Narrative: Obverse with CAROLINA GOLD [sic]. 21 CARATS surrounding 134.G / ★. Reverse: C. BECHTLER / AT RUTHERF; enclosing 5 / DOLLARS.

Edge: Plain.

Die state and characteristics: No breaks on either side. Obverse with A's patched from inverted V's except second A in CARAT which is an unaltered inverted V. GOLD misspelled GOLD (C punch used in error). G in 134.G altered from C punch. Reverse with A's from normal A punches. Variety with period after DOLLARS directly below left upright of R in BECHTLER

Weight: 134.2 grains.

Diameter: 24.7mm.

Die alignment: 200°.

Extremely Rare Bechtler \$5 Variety

No Colon Before GEORGIA—"At Rutherford."

Possibly Finest Known



(photo enlarged to twice actual size)

- 325 C. Bechtler. \$5 gold. Kagin-22, Breen-7759. Rarity-7. MS-63, prooflike.

Surfaces: Bright yellow gold. The obverse closely resembles a *Proof* and is incredible in its aspects. Some light friction is evident (hence MS-63 instead of a higher grade). The reverse satiny prooflike. Sharply struck.

Narrative: Obverse with GEORGIA GOLD / 22 CARATS enclosing 128.C., no colon (in contrast, K-21, B-7758 appears as :GEORGIA). Reverse with C. BECHTLER / AT RUTHERFORD enclosing 5 / DOLLARS. An incredible coin that has it all: extreme rarity, sharp strike, high grade, and beautiful appearance. A landmark among Bechtler issues.

Pedigree: From Édouard Frossard's untitled sale of May 1894 to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Plain.

Die state and characteristics: All A's on obverse and reverse are inverted V's. Obverse with all G's corrected from a C's. No breaks. Reverse with period after DOLLARS directly below A in AT (same as used for Lot 323). This coin is a later die state and has rust to the left of H in BECHTLER and, more notably, a break from the rim, through RUTHERFOR, exiting above the D, touching a tip of the star, and continuing to the rim. Within UTHER the break is complex and irregular.

Weight: 127.8 grains.

Diameter: 24.7mm.

Die alignment: 320°.



- 326 A. Bechtler. \$1 gold. Kagin-24, Breen-7764. Rarity-3. AU-50. Possible finest known.

Surfaces: Attractively toned light yellow gold.

Narrative: Obverse with CAROLINA GOLD / 21.C enclosing 27.G. Reverse with A. BECHTLER / DOL. enclosing 1. Several hundred examples exist from this die pair which was employed during the 1840s to strike what must have been tens of thousands of pieces. A bold and beautiful impression.

Edge: Plain

Die state and characteristics: No breaks. Obverse with A's in CAROLINA from an A punch very weak at the upper left (reminiscent of the famous punch used for certain state copper coinages). Letters and numerals impressed deep into the die. Field basined, thus helping protect the letters from wear (in contrast the reverse field is plane; *i.e.*, not basined). Reverse employing the defective A punch; die lump at lower left of top inside of H; R either repunched or over a P.

Weight: 26.8 grains.

Diameter: 16.4mm.

Die alignment: 90°.

Historical notes: Following the death of the elder Christopher Bechtler in 1842, the coinage business was conducted by his son Augustus. Augustus apparently continued production of coins for a year or so and then was succeeded

by the younger Christopher Bechtler, the nephew of the original coiner. Apparently standards of honesty and quality declined, for Director of the Mint R. M. Patterson made a report which stated:

"Assays repeatedly made at this mint showed that the coins thus fabricated [by Bechtler] are below the nominal value marked upon; yet they circulate freely at this value, and therefore it must be more advantageous to the miner to carry his bullion to the private rather than the public mint."

By this time the Charlotte and Dahlonega mints had been in service for several years (since 1838) and had reduced the demand for Bechtler coins.

Augustus Bechtler died sometime prior to 1847. The younger Christopher Bechtler moved to Spartanburg in the early 1850s, at which time the Bechtler coinage was discontinued.

Augustus Bechtler \$5 Gold

Circa 1842-1846



- 327 A. Bechtler. \$5 gold. Kagin-27, Breen-7766. Rarity-5. EF-45. One of the finest known.

Surfaces: Golden brown toning. Prooflike areas visible among letter spaces. Some rim and edge lightness, as struck, opposite RUTH (in RUTHERFORD).

Narrative: Obverse with CAROLINA GOLD / CARATS. surrounding 134.G. / 21. Reverse with A. BECHTLER. RUTHERFORD surrounding 5 / DOLLARS. A sharp and attractive specimen of this scarce issue.

Edge: Reeded.

Die state and characteristics: Obverse with A's in CARAT as inverted V's. Horizontal die break through IN (of CAROLINA) near the center of the letters. Reverse with A in A. BECHTLER patched from an inverted V; the A in DOLLARS is from the previously described A punch with defective upper left area. This die was also used to coin the next two lots.

Weight: 134.7 grains.

Diameter: 24.9mm.

Die alignment: 330°.

Notes: Believed to have been struck circa 1842-1846. The reverse die still exists and is in the museum of the American Numismatic Society, New York. This same die was originally used to strike K-28 and K-29 offered below.

Augustus Bechtler \$5

Carolina Gold



(photo enlarged to twice actual size)

- 328 A. Bechtler. \$5 gold. Kagin-28, Breen-7765. Rarity-7. EF-45.

Surfaces: Light yellow gold.

Narrative: Obverse with CAROLINA GOLD. / CARATS. enclosing 128.G. / 22. Reverse with A. BECHTLER. RUTHERFORD surrounding 5 / DOLLARS; same as preceding. Another very attractive and scarce Bechtler issue.

Edge: Reeded.

Die state and characteristics: Obverse with A's in CARAT as inverted V's. Raised die injury at left side of and below 8 in 128. Reverse as preceding.

Weight: 129.3 grains.

Diameter: 24.7mm.

Die alignment: 150°.

Notes: Believed to have been struck circa 1842-1846; same period as preceding.

Rare Augustus Bechtler \$5 Variety

K-29, B-7767



(photo enlarged to twice actual size)

A. Bechtler. \$5 gold. K-29, Breen-7767. Rarity-7. VF-20.

Surfaces: Light yellow-brown gold.

Narrative: Obverse with CAROLINA GOLD / CARATS, enclosing 141.G: / 20. Reverse with A. BECHTLER. RUTHERFORD surrounding 5 / DOLLARS; same as preceding.

Pedigree: From the Chapman brothers' sale of the Augustus Humbert Collection, May 1902 to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded (as on all originals).

Die state and characteristics: Reverse as preceding. The wear sustained precludes detailed examination of letter punches, die lines, etc.

Weight: 139.4 grains.

Diameter: 24.9mm.

Die alignment: 135°.

Note: Restrikes with plain edges and Proof finish were made from this die combination circa 1908; the dies are in the American Numismatic Society, New York.

Requiem: The Bechtler coinage extended over a period of 20 years and was successful in every respect. It received the implied consent of the United States government and at the same time was widely accepted in the channels of commerce in many districts in North Carolina, South Carolina, Kentucky, Tennessee, and Virginia. Based upon the recorded coinage of \$2,241,850.50 from the period 1831-1840 plus additional specimens made in the next decade, it is probable that close to a million coins, if not more, were struck bearing the Bechtler imprint.

Their prevalence in circulation at one time was attested to by one of Rutherford County's older citizens who during the early 20th century told researcher Clarence Griffin that he was 16 years old before he ever saw any coins other than those minted by Bechtler.

In late 1848 and early 1849 the world was electrified as accounts were published that a week's work at the "diggings" in California could well yield a fortune and that nuggets were just waiting to be picked up. Tens of thousands of Americans went to California overland and by sea, and others came from the Sandwich Islands (Hawaii), England, and other parts of the globe. San Francisco, formerly a quiet little port and military outpost, became the focal point of commercial activity and the jumping-off spot for inland explorations.

Monetary conditions in San Francisco were chaotic. Coins in circulation consisted primarily of silver and gold (but no copper) pieces of the United States and Mexico, not enough to take care of the burgeoning commerce caused by the tremendous influx of immigrants. As gold was returned from the streams and mines, it became a medium of exchange by the "pinch" for small transactions and the weighing of gold dust for larger exchanges. Standards of quality and fineness varied, as did the accuracy of scales and the integrity of merchants and bankers.

The nearest United States Mint was at New Orleans, a trip of many weeks' duration and uncertain safety and fortune via ship down the Pacific Coast to Panama, across mosquito-infested lands, and then by steamer through the Caribbean and Gulf of Mexico. Clearly, California needed its own minting facilities. In 1849 several private firms set up coining factories. In 1850 California became a state, and after that time numerous petitions were sent to far-off Washington to have a mint established in San Francisco, but the commercial hardships and emergencies in California were not of primary concern to the mostly eastern senators and representatives, and progress was slow. Eventually, a United States assayer (Augustus Humbert) was appointed and the United States Assay Office of Gold was established, but certain other government agencies would not recognize its coins, and the situation was less than satisfactory. Finally, in 1854 the San Francisco Mint became a reality, but it was not until 1856 that sufficient coin was produced there to render unnecessary coins from private minters.

Meanwhile, the years 1849-1855 saw various individuals, assayers, bankers, and entrepreneurs try their hand at coining. Some firms (Moffat being an example) did their best to turn out coins of good weight and value. Others (Baldwin being an example) were somewhat lighter in weight and proclaimed as exploitative by San Francisco newspapers, although in some instances such accounts smacked of partiality and incomplete investigation.

Most coins struck were of the denominations \$5, \$10, \$20, and \$50, the latter being known as "slugs" and usually in octagonal form (although two round issues were made).

During the period from 1849 to the early 1860s, many of these California issues were shipped as bullion to the Philadelphia Mint where they were melted. A few interesting pieces were saved now and then for the Mint Cabinet, but most were destroyed. Others were melted at the mints at New Orleans and San Francisco. By 1861, most private gold coins no longer existed.

CALIFORNIA GOLD

Although gold had been discovered north of Los Angeles in the 1840s and by Native Americans even earlier, it was the finding of several gold flakes in early 1848 in the race of John Sutter's sawmill on the American River near Sacramento that precipitated the "Gold Rush." Soon, nuggets were found along the banks and in the sandbars of the same river, word spread, and in December 1849 the first samples from the new California gold fields reached the Philadelphia Mint.

Norris, Gregg & Norris \$5

Reeded Edge



- 330 1849 Norris, Gregg & Norris, San Francisco. \$5 gold. Kagin-4, Breen-7790. Rarity-4. EF-45.

Surfaces: Lightly toned orange gold surfaces. Sharply detailed.

Narrative: The \$5 gold coins of this firm are attractively designed. The obverse features a perched eagle adapted from, but different from that on federal coins, in the present instance with the numeral 5 on the bird's breast. The inscription CALIFORNIA GOLD / WITHOUT ALLOY surrounds. The reverse bears the notation FULL WEIGHT OF / HALF EAGLE around the outer border, a ring of stars within, enclosing N.G. & N. / SAN FRANCISCO, with the date 1849 in the center.

The Eliasberg Collection coin is an above average example of this popular issue.

Edge: Reeded.

Die state and characteristics: On the reverse the right side of the top arrow-head is repunched. The obverse and reverse dies are of a very high order of workmanship and display excellent alignment of letters, no repunching or errors, and good spacing. Perhaps a comparison of the letter punches with tokens from New York City of the 1849 era would furnish a diecutting link.

Weight: 128.8 grains.

Diameter: 21.9mm.

Die alignment: 350°.

Historical notes: The newspaper *Alta California* noted on May 31, 1849, the existence of "...a five-dollar gold coin struck at Benicia City, though the imprint is San Francisco. In general appearance it resembles the United States coin of the same value, but it bears the private stamp of Norris, Gregg & Norris and is in other particulars widely different."

The firm was earlier located in New York City where the principals engaged in plumbing, steamfitting, and civil engineering. The new El Dorado beckoned, and the partners headed west. \$5 gold coins were subsequently made in several varieties by the Norris, Gregg & Norris firm in California. Three of the pieces were assayed at the Philadelphia Mint and showed finenesses of 870, 880, and 892 thousandths, and respective intrinsic gold values of \$4.83, \$4.89, and \$4.955, not including the silver alloy (which if added to the computations would have given them each about \$0.025 extra value).

Examples of the coinage with the imprint of San Francisco were made in large quantities and circulated extensively, probably the first such private issues to achieve popular distribution in the region. Varieties were made with plain or reeded edges. A variety imprinted STOCKTON is unique.

It is not known by whom the dies were cut, but a strong possibility is that they were produced in New York before the partners sailed for California.

Norris, Gregg & Norris \$5

Plain Edge



- 331 1849 Norris, Gregg & Norris \$5 gold, San Francisco. Kagin-2, Breen-7791. Rarity-5. AU-50.

Surfaces: Bright yellow gold. Somewhat prooflike in areas (if the coin is held at a certain angle to the light).

Narrative: An exceptionally fine example of this early California Gold Rush issue.

Edge: Plain.

Die state and characteristics: Struck from the same dies as the preceding.

Weight: 128.7 grains.

Diameter: 22.0mm.

Die alignment: 345°.

(1849) Miners Bank \$10 Rarity



(photo enlarged to twice actual size)

- 332 (1849) Miners Bank, San Francisco. \$10 gold. Kagin-1, Breen-7777. Rarity-6. EF-40.

Surfaces: Lightly toned yellow gold. Smooth fields.

Narrative: The obverse is rather plain and simply bears the inscription MINERS, BANK / SAN FRANCISCO with TEN. D. within. The reverse displays an eagle based the federal style with CALIFORNIA above and an arc of 13 stars completing the border.

The Miners Bank \$10 has always been in demand, constituting as it does the only design and denomination of this short-lived issue. Probably about two dozen specimens exist today.

Pedigree: From Charles Steigerwalt, November 1901, to J.M. Clapp Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded.

Die state and characteristics: Obverse punctuated as MINERS, BANK (comma after MINERS). Reverse with eagle from hub punch; small break of connection with eagle's wing on the left to the denticles.

Weight: 264.5 grains.

Diameter: 26.7mm.

Historical notes: The firm of Wright & Co., exchange brokers, was located at the corner of Washington and Kearny streets, Portsmouth Square, San Francisco, early in September 1849. On August 7 the firm requested permission from local authorities to coin \$5 and \$10 gold coins, declaring they would be worth as much as federal issues. Authorization was not granted. In November Wright & Co. reorganized. Composing the new company were Stephen A. Wright, John Thompson, Samuel W. Haight, and J.C.L. Wadsworth. Known as the Miners' (or Miners or Miner's—punctuation varied) Bank, the outfit was housed in a wooden frame structure for which the incredible sum of \$75,000 rent per year was paid.

It is believed that the \$10 coins were produced in the autumn, apparently before the November 1849 reorganization was completed, for William P. Hoyt, assayer of the New Orleans Mint, reported on December 13, 1849, that he had assayed a Miners Bank \$10 nearly two months earlier, and that he had found it to be worth only \$9.65.

Alta California reported this on April 11, 1850: "The issue of the Miners Bank is a drug on the market. Brokers refuse to touch it at less than 20 percent discount...." On December 14, 1850, the Miners Bank dissolved. As the Miners Bank \$10 pieces no longer circulated at par, the pieces in the hands of the public went to bullion dealers at a discount and were melted. Within a few years they were rare.

Research note: It might be a fruitful exercise to compare the eagle with that used on certain eastern tokens of the 1840s (for example, Scovill's Daguerrotype token, Miller-805, is very similar, but not identical and may be from the same hand). The writer conjectures that the eagle reverse may have been a stock or generic die made by Scovill with simply an eagle and the word CALIFORNIA, that was taken to California by adventurers and in California combined with a California-made die, less skilled in its craftsmanship, featuring the Miners Bank. As further support for this theory, the stars on the obverse are solid, while those on the reverse are made up of five elements; and the letter punches are from different sets. These differences would hardly have happened if both dies had been made by the same engraver in the same place at the same time.

Moffat & Co. \$16 Gold Ingot

San Francisco, Summer 1849

Exhibition Specimen



33 Moffat & Co., San Francisco. \$16 gold ingot. EF-45.

Surfaces: A fine cast impression, as typically seen, with 20 3/4 CARAT and \$16.00 stamped from individual punches. Appearance just about as when made, except for light toning.

Narrative: Rectangular parallelepiped ingot, cast from gold, stamped on face, reverse blank. A very attractive specimen of an issue that in the summer of 1849 saw wide use in commerce in San Francisco and was especially in favor in gambling halls.

This Moffat \$16 ingot was featured in the Eliasberg Collection booklet, "An Exhibition of the World's Foremost Collection of United States Coins," and was considered by Louis E. Eliasberg, Sr., as one of the most important and historical of his private gold coin issues. A very impressive ingot.

Edges: Plain.

Weight: 444 grains.

Dimensions: About 35mm long by 15mm wide by 3.7mm high.

Moffat & Co., while not the first coiner of gold in California, became the most important private mint in San Francisco. At a time when the coinage of other assayers, bankers, and minters was being seriously questioned, the issues of Moffat were readily accepted by merchants. Later, the facilities of the firm were incorporated into the United States Assay Office of Gold and, later, the San Francisco Mint. The firm's name is from one of the partners, John Little Moffat (1788-1865), of New York City, who came to California in 1849 to recoup his fortune which had dwindled in recent years.

The New York Tribune on February 14, 1849, told of his departure from that city: "The good bark *Guilford* sails today from the foot of Wall Street. Whatever success may attend the various adventurers, associated or individual, they will require a certain medium of circulation, or a fixed standard for their gold dust. This end may be obtained through the operations of Messrs. Moffat & Co., who go out in the *Guilford*, with proper assistance, and most complete machinery and apparatus, to supply the want of Californians; in other words, to establish a sort of mint, to receive the gold dust, smelt and assay it, and by their

stamp to give it a currency and value, which must, in the absence of a government character, be received by the merchants and consumers. Mr. John L. Moffat, known as the standard assayer in this city for many years, carries with him testimonials of our most eminent merchants, bankers, and bullion dealers.... They have our best wishes for their success."

Moffat, who in New York was associated with the firm of Wilmarth, Moffat & Curtis, began business in San Francisco in the summer of 1849. Associated with him were Joseph R. Curtis, P.H.W. Perry, and Samuel H. Ward. Their office at Clay and Dupont streets was busy with the activity of trading in gold dust, refining it and converting the metal to bars and ingots to ship to the East for sale. Moffat produced small rectangular gold ingots ranging in value from \$9.43 to \$264. Most were of the value of \$16. These are believed to have been first issued in June or July 1849.

At the Philadelphia Mint Jacob Eckfeldt and William DuBois received various Moffat & Co. bars in the normal course of deposits and noted that the value of Moffat's ingots was apt to vary. While the weights were correct, the fineness or value would often be higher or lower than that marked on the pieces, "varying grossly," they said. "What has surprised us, both in this case and that of the private mint in North Carolina [Bechtler], is that the valuation should be wrong even upon their own data, being deducible by a simple rule of arithmetic." In other words, using the fineness and weight stamped on the bars as a means for calculation, in combination with the current value, the value did not conform to what should have been correct.

An interesting early account of such pieces was read by William D. Haggard before the English Numismatic Society on November 22, 1849. Haggard recounted that he had obtained several specimens of California gold from a Mr. Holmes who had gone to California in 1848 and who had recently returned. Among these was "a small bar of gold, cast and stamped at San Francisco, value sixteen dollars, with the name of 'Moffat & Co. 20 3/4 Carat, \$16.00.' A charge of two shillings is made by them for converting one ounce of gold into the bar, but it really costs the party five shillings. The bar only weighs 19 dwt. 15 grains, and the quality being 5 grains more than the standard, alloy must be introduced equal to 2 grains. The California gold never comes out more than 3 grains worse than standard. There are other bars, from fourteen to sixty dollars, which pass as money and are chiefly used in gambling."

1849 Moffat & Co. \$5 Gold



- 334 1849 Moffat & Co. \$5 gold. Kagin-4a, Breen-7784. Rarity-4. AU-55, light graffiti in obverse field. Much original mint lustre is present.

Surfaces: Bright yellow gold (from the silver alloy therein).

Narrative: The obverse is an imitation of the federal half eagle except that the coronet is inscribed MOFFAT & Co. The reverse is similar in aspect except that the legends read S.M.V. [Standard Mint Value] CALIFORNIA GOLD / FIVE DOL. An attractive and somewhat rustic specimen from the early coinage of this firm.

Pedigree: From the Chapman brothers' sale of the Nicholas Petry Collection sale, May 1893, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded.

Die state and characteristics: Dies by Albert Küner, thus establishing a benchmark for the quality of his work (useful for later attributions). The present coin is a late strike from well-used dies. There is much rust pitting on the dies (were the dies cleaned with acid or did the San Francisco Bay fog get to them?), particularly the reverse. The latter shows breaks from top of S (of S.M.V.) to denticles; A (in CALIFORNIA) to rim; cracks, not completely discernible, within the letters of the same word; large break or cud from D (in GOLD) to rim; break from E (in FIVE) to rim; other breaks link letters of FIVE DOL.

Weight: 128.3 grains.

Diameter: 21.9mm.

Die alignment: 160°.

Historical notes: The engraver Albert Küner, who arrived in San Francisco on July 16th, was employed by Moffat & Co. Dies for a \$10 issue were completed within the next two weeks. Shortly thereafter dies were made for the \$5 half eagle. Thus the first Moffat coinage became a reality, and in time the rectangular hand-imprinted slugs were no longer produced. Küner went on to cut many dies for Moffat and other California coiners and remained in San Francisco until his death in early 1906.

At the Philadelphia Mint Jacob Eckfeldt and William DuBois examined certain of the 1849 issues and pronounced them to be inferior in quality to the standard of the Mint. However, the average value of the \$10 piece was \$9.977, which was far above the value of other California issues.

1850 Moffat & Co. \$5 Gold



- 335 1850 Moffat & Co. \$5 gold. Kagin-7a, Breen-7786. Rarity-4. EF-40.

Surfaces: Lightly and warmly toned gold.

Narrative: Designs similar to the preceding. Like the 1849 half eagle, the 1850 was produced in quantity and was well received in commercial channels. A high quality example of this popular issue.

Pedigree: From the Chapman brothers' sale of the C.S. Wilcox Collection, November 1901, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded.

Die state and characteristics: Obverse from same "Liberty Head" punch as preceding. Early state of the dies. Reverse with double punched top right of V (S.M.V.), light breaks through FORN (of CALIFORNIA; this must have been a stress spot in the dies, for the preceding lot has breaks in the same area, but slightly differently positioned).

Weight: 128.7 grains.

Diameter: 21.8mm.

Die alignment: 240°.

Historical notes: In 1850, only pieces of the \$5 denomination were made by

Moffat. *Prices Current*, a financial publication issued in San Francisco, noted on December 14, 1850, that Moffat coins were being traded at their face value:

"Gold dust \$16 to \$16.25; quicksilver \$15 to \$15.50; Moffat's coin, par; doubloons \$16; sovereigns \$4.85; 20-franc pieces \$4, or at the Custom House \$3.85; ten-guilder pieces \$4; ten-thaler pieces \$8; Spanish dollars \$1; Mexican dollars \$1; Peruvian dollars \$1; Chilean dollars \$1; 5 francs, 95 cents."

It was noted that at the time \$1.5 million worth of coins was stored in the Custom House, thereby making pieces very scarce in general circulation. During the same period in 1850 most other private gold coins were quoted at a discount of 8% or more.

Numismatic notes: As Moffat \$5, \$10, and \$20 coins resembled federal issues at quick glance, many examples were mixed among later Mint-issue coins and thus remained in circulation long after California pieces of unique designs (Norris, Gregg & Norris; Miners Bank; Ormsby; etc. were melted). The same thing happened with certain gold coins of other issuers that were similar to the federal product, the 1854 and 1855 coins of Kellogg & Co. being examples. It was not unusual for eastern bankers to retrieve these from circulation in the 1880s and 1890s and sell them to coin dealers.

Early in 1851, coinage by various San Francisco assayers, bankers, and refiners increased at a rapid pace. From January 1st to March 31st Baldwin & Co. produced \$590,000 worth of coins, Dubosq emitted \$150,000 worth; Schultz made \$93,000 in \$5 pieces; and Moffat & Co., in the 27 days before they stopped coinage to begin work under the government contract and with Augustus Humbert (see notes below), made \$89,000 worth of pieces. These were probably of the \$5 denomination from 1850 dies as no 1851-dated issues are known to exist today.

1849 Moffat & Co. \$10 Gold



- 336 1849 Moffat & Co. \$10 gold. Kagin-5, Breen-7781. Rarity-5. EF-40.

Surfaces: Bright yellow gold with light golden orange toning around the rims.

Narrative: Obverse and reverse designs are similar to the Moffat \$5 pieces save for the notation TEN D. on the reverse. Most federal-style Moffat \$10 pieces, made only in 1849 and not in later years, received long and hard use in commerce, with the result that the typical piece seen today is apt to grade less than the beautiful specimen here offered.

Pedigree: From the J.M. Clapp Collection. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded.

Die state and characteristics: Obverse die slightly huckled outward (the opposite of being basined), with the result that wear occurred early on the high parts of "Miss Liberty." No breaks discernible on obverse or reverse.

Weight: 256.4 grains.

Diameter: 27.3mm.

Die alignment: 190°.

1852 Moffat & Co. \$10 Gold



7 1852 Moffat & Co. \$10 gold. Kagin-9, Breen-7788. Rarity-6. Net VF-30, but EF-45 to AU-50 as described below.

Surfaces: Light yellow gold. Some scratches, marks, and minor re-tooling on reverse between G and R of GRS. and in following C, and elsewhere. In-person examination is recommended. The coin has sustained relatively little actual wear.

Narrative: The obverse design is similar to the \$10 of 1849, but with date 1852 and from a different hub of "Miss Moffat"; the present having a pointed left end to the neck. The reverse is a copy of Charles Cushing Wright's eagle-on-rock motif made famous on the 1851-1852 \$50 octagonal "slugs," but also used elsewhere. The inscription 264 GRS. CALIFORNIA GOLD / TEN D. is at the border. The ribbon in the eagle's beak is inscribed 880 THOUS. Rare in all grades.

Pedigree: From the J.M. Clapp Collection. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded.

Die state and characteristics: Unusually wide rims on obverse and reverse. Die work (number punching, portrait, etc.) seemingly not up to the standard of Küner's 1849-1850 work; perhaps he was in a hurry.

Weight: 261.2 grains.

Diameter: 27.7mm.

Die alignment: 170°.

Up to the end of 1851 the shortage of smaller denomination gold coins continued to be acute, with 4% often charged to change \$50 slugs into small denominations. This was no improvement on the earlier situation when the coins of Dubosq, Schultz, and others were accepted in commerce at a slight discount from face value. Finally, relief came in a letter dated December 9, 1851, from acting Secretary of the Treasury William L. Hodge, addressed to Joseph R. Curtis of Moffat & Co.:

"In reply to your letter of the 6th instant suggesting the expediency of authorizing the United States Assayer in California to affix the United States stamp to ingots or bars of gold of denominations and values under fifty dollars, I have to inform you that the Department has under this date authorized Mr. Augustus Humbert, the United States Assayer in California, to stamp ingots or bars of gold of the denominations and values of twenty and ten dollars respectively, and has so informed Messrs. Moffat & Co. of San Francisco, the contractors of the Treasury Department."

Unfortunately, the expected remedy did not occur, for the next day, December 10, 1851, Hodge wrote to Moffat: "As a bill has been introduced into Congress in connection with a Mint and Assay Office in San Francisco, you will, until further instructed on the subject, suspend any action under the authority in the letter of the Department of the 9th Inst. relative to the stamping of ingots of twenty and ten dollars."

On December 24, 1851, the *Daily Alta California* carried this notice: "The firm heretofore known and existing under the name and style of Moffat & Co. is this day dissolved by mutual consent, the entire interest of the special partner, John L. Moffat, having been purchased by the remaining partners, who have the right to use the name of Moffat & Co." The declaration was signed by John L. Moffat, Joseph R. Curtis, Samuel Ward, and Philo H. Perry. It was further stated that "the firm will hereafter consist of the undersigned remaining partners, and its business until further notice will be conducted under the name and style of Moffat & Co." The addendum was signed by Curtis, Perry, and Ward.

On January 15, 1852, the letters from the Treasury which authorized the coinage of smaller denominations and then on the next day rescinded the authorization, reached Moffat. Upon receiving the Treasury refusal, Moffat wrote to the Treasury to inform the Department of its impending coinage in response to the aforementioned petition:

"We have heretofore represented to the Department that in consequence of the great scarcity of small coin in this state the issues of the Assay Office are at a discount of 2 to 3 percent; that the Office has incurred the odium of the people on account of the great inconvenience and actual loss they were subjected to by the depreciation of its issues; that its issues were consequently daily diminishing in amount; that private coinage would be again resorted to and coin with a private stamp be at a par, whilst that stamped by authority of the U. S. Government would be at a discount and the object of the Assay Office defeated, unless authority should be speedily granted to issue ingots of smaller

denominations than that of fifty dollars.

"To these representations we have now to add that the state of things above described has been continually growing worse; that a private establishment (that of Wass, Molitor & Co.), without reputation or responsibility, commenced operations early last week; that its issues are at a premium of 2 to 3 percent over those of this office; that the business of this office has nearly ceased, and not having been for the last 30 days sufficient to pay its current expenses, a humiliating and lamentable position for a Government establishment.

"For months past we have been solicited by bankers, merchants, and others to issue a limited amount of 'Moffat & Co.' coin. Expecting, however, at each successive arrival of the mail to receive the desired authority from the Department, we declined their appeals. At last, however, the exigencies have become so great we could not resist the impression that duty to the Assay Office, to the community, and to ourselves required our assent.... We have not yet commenced the issue, but shall do so in a few days, and will of course discontinue it should the instructions of the Department of the 9th of December ult. (and countermanded by those of the following day) be confirmed...."

Apparently, the smaller denomination Moffat coins, which had a value of \$10, made their appearance in the middle of January. Replying to the letters from the Department of Treasury which had arrived on January 15, Moffat noted that "We have not yet commenced the issue, but shall do so in a few days," as quoted earlier. The issue of *Prices Current* dated January 14, 1852, states that "Messrs. Moffat & Co., and Wass, Molitor & Co. have again commenced to issue small coins." The *Picayune* of January 23 noted that the Moffat \$10 had appeared in circulation the day before and that Moffat did not intend for the moment to issue any coin denominations less than \$10.

These \$10 gold coins were produced to the extent of 8,650 pieces.

1853 Moffat & Co. \$20 Gold
Anomalous Issue

338 1853 Moffat & Co. \$20 gold. Kagin-19, Breen-7789. High Rarity-5. AU-50.

Surfaces: Bright, light golden surfaces with lustre remaining in protected areas.

Narrative: This is one of the more curious coins associated with the Moffat-Humbert enterprise. By 1853 Moffat was operating the United States Assay Office of Gold, and in that year many eagle-obverse \$20 pieces bearing the U.S.A.O.G. imprint were issued. Despite this, and for reasons not known today, in July 1853 this federal-style \$20 with Liberty Head obverse (with MOFFAT & Co. on the coronet) and federal style reverse (but with lettering reading SAN FRANCISCO CALIFORNIA) was released. A high quality specimen of this scarce and highly sought issue.

Pedigree: From Édouard Frossard's sale of the Emery Collection, May 1897 to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded.

Die state and characteristics: The dies closely resemble and are obviously by the same engraver (no doubt Albert Küner) who cut the 1854 and 1855 \$20 dies for Kellogg & Co. Obverse with tiny die chip in lowest crevice of second star. No cracks on either die.

Weight: 513.1 grains.

Diameter: 33.9mm.

Historical note: Notice concerning the new issue appeared in the *Daily Alta California* on July 26, 1853: "Moffat's & Co.'s Assay Office. The new double eagles lately issued by this firm are attracting much admiration for their beautiful workmanship. The coin is a facsimile of that struck by the United States Mint, with the head instead of bearing the motto LIBERTY has MOFFAT & CO. As regards design and finish, the piece is scarcely inferior to the issues of the Mint and reflects great credit upon Messrs. Moffat & Co.'s taste, enterprise, and artistical skill."

Numismatic note: Later the reverse die of this issue was used by Kellogg & Co. to strike \$20 pieces.

This concludes the offering of Moffat-imprint California gold coins, although the subsequent listings are related

Magnificent Humbert \$50 "Slug"

Early 1851 Issue, 880 THOUS.

Hand-Crafted Style

Exhibition Specimen



(photo enlarged to twice actual size)

339 1851 Augustus Humbert, U.S. Assayer of Gold, Moffat facilities. \$50. 880 THOUS. and value stamped on coin. Hand-punched lettered edge. Target reverse. Kagin-2, Breen-7704. AU-55 or finer.

Surfaces: Completely prooflike in obverse field.

Narrative: Variety with "50" in denomination and "880" in fineness punched separately into the coin. Very attractive rich golden surfaces. A superb coin from the beginning time of the Humbert coinage.

This 1851 Augustus Humbert octagonal \$50 "slug" was featured in the Eliasberg Collection booklet, "An Exhibition of the World's Foremost Collection of United States Coins," and was considered by Louis E. Eliasberg, Sr., to be one of the most important and historical of his private gold coin issues.

Pedigree: Possibly the specimen acquired by John M. Clapp in June 1899. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Lettered incuse edge: AUGUSTUS [inverted with relation to obverse] / HUMBERT [upright orientation with relation to obverse] / UNITED [inverted] / STATES [inverted] / ASSAYER [inverted] / OF GOLD [inverted] / CALIFORNIA [inverted] / 1851 [inverted].

Die state and characteristics: Raised guide-line for punching below DC on obverse, extending to the left, to make it easy for the 50 (or other value) to be punched in. Engine-turned reverse with target center.

Dies believed to have been cut in New York City by Charles Cushing Wright (furnishing the motif that would later be imitated by Alfred Küner).

Die alignment: Not relevant due to non-aligned nature of reverse engine-turned design.

Historical notes: In September 1850 Congress authorized the secretary of the Treasury to contract with a well-established assaying business in California to affix the stamp of the United States to bars and ingots, to assay gold, and assign value to it. Moffat & Company, the most respected of the San Francisco coiners, received the commission. Appointed to the position of United States assayer was Augustus Humbert, a New York City maker of watch cases. In preparation for the new franchise, in late 1850, Moffat & Co. curtailed most of their private business and prepared to issue coins under the government con-

tract. New premises were secured on Montgomery Street between Clay and Commercial streets. The *Daily Alta California* published this advertisement on January 29, 1851:

"UNITED STATES ASSAY OFFICE. We give notice that on or about the first of February ensuing we will be prepared to receive gold dust for smelting and assaying, and forming the same into ingots and bars, in accordance with our recent contract with the Secretary of the Treasury, authorized by act of Congress approved September 30, 1850, under the supervision of the United States Assayer, August Humbert, Esq., who will cause the United States stamp to be affixed to the same. MOFFAT & CO."

On January 30 or 31, 1851, Augustus Humbert arrived in San Francisco. At the same time the first octagonal \$50 gold piece bearing his stamp was shown to the press, probably in the form of a trial piece brought from New York. The *Pacific News*, February 1, 1851 noted that "the dies for this purpose—the striking of the \$50 pieces—have been procured, and the first coin produced by them was shown us yesterday." It is unlikely that gold \$50 pieces were struck in San Francisco by Humbert from California metal at this early date.

On February 14, 1851 *San Francisco Prices Current* contained an article relating to the \$50 slugs, indicating their regular production was about to begin: "The above cut represents the obverse of the United States ingot, or, rather, coin, of the value of \$50, about to be issued at the Government Assay Office. It is precisely of this size and shape.... The reverse side bears an impression of rayed work without any inscription. Upon the edges following: 'Augustus Humbert United States Assayer—California Gold 1851.'... The fifty-dollar pieces will be of uniform value, and will be manufactured in the same manner as coins.... By order of the secretary of the Treasury these ingots and coin are to be received for duties and other dues to the United States government, and our bankers, we are advised, will receive them at their stamped value. This will produce an important change in the monetary affairs here, gold dust will immediately go up, and as a necessary consequence foreign and domestic [Eastern] exchange will be at a premium 5 to 7%...."

The *Daily Alta California* commented on the new \$50 pieces on February 21, 1851: "The new 50-dollar gold piece...was issued by Moffat & Co. yesterday. About three hundred of these pieces have already been struck off.... The coin is peculiar, containing only one face, and the eagle in the center, around which are the words 'UNITED STATES OF AMERICA.' Just over the eagle is stamped '887 THOUS.' signifying the fineness of the gold. At the bottom is stamped '50 DOLLS.' The other face is ornamented with a kind of work tech-

nically called engine-turning, being a number of radii extending from the common centre, in which is stamped, in small figures, '50.' Around the edge is stamped the name of the United States Assayer...."

Edgar H. Adams noted that it was supposed that the variety with the letters "D C" on the obverse and "50" on the reverse was the first issue. The account in the *Daily Alta California* would seem to indicate another variety. Commenting on this, Adams wrote: "So far as is known, the variety with the '50' in the center of the reverse has always been accompanied by an obverse showing the letters 'D C,' [for "Dollars" and "Cents," value to be filled in] which is still believed to be the first variety issued. But according to the *Alta California* the \$50 ingots described by it were stamped '50 DOLLS,' which style of obverse, so far as we know, always accompanies the reverse with the '50' omitted. If our recollection is correct, the cut in the *Prices Current* [a reference to the previously-quoted article], showed the 'D C' variety. Therefore, as this appeared on February 14, and the *Alta California* account on February 21, it may be that both varieties of obverse were struck within this period, and that there was such a variety as mentioned in the latter account. However, there is also a chance for a mistake on the part of the newspaper writer, especially if both varieties of \$50 ingots had been made at that time. Such a trifling die difference would not be apparent to him."

The later varieties with the denomination marked "FIFTY DOLLS" had the value as part of the die and, presumably, replaced the very early issues (such as the coin offered in this lot) which had the value and fineness individually hand punched. From the preceding, it seems reasonable to conclude that the coin here offered was part of the group released on February 20, 1851, and that later pieces were all of the "DOLLS" type. In the first quarter of 1851 the Moffat-Humbert coiners produced \$530,000 worth of pieces. This is equal to 10,600 \$50 pieces. It further seems reasonable to assume that only a few of the style with the "50" value, "880" or "887" fineness, and eight edge segments

hand stamped were made, and that late February and all March pieces were of the type with the value and fineness in the die and with reeded edge.

To emphasize the character of the \$50 pieces with the hand-stamped features, we mention that these processes were needed to create them:

1. The obverse and reverse motifs were stamped from a pair of dies.

2-4. The fineness was hand-stamped on the obverse with three separate numeral punches.

5. The value (50) was hand-stamped on the obverse, possibly from a single punch (but this is not verified).

6-13. In eight separate operations each of the eight edge faces was stamped with a logotype punch.

Thus, it took 13 steps to create one of the early \$50 pieces. Later coins with the fineness and value in the die and with reeded edge were struck in a single operation. (On the following coin, Lot 340, a further operation was necessary to imprint the 50 on the reverse.)

While the federal standard for gold coinage was 900/1000 fine, in San Francisco in 1851 this was difficult to attain with the refining processes then in use, and the Humbert coinage was of two finenesses, 880 and 887, the latter coins being slightly lighter in overall weight due to the smaller proportion of alloy. By 1852, coins of 900 fineness were being made, but other finenesses (884 and 887) were employed as well. The remaining alloy was native silver (whereas under the government standard, copper was used). (Also see note concerning fineness under the 1855 Kellogg & Co. \$50 in the present sale.)

Although the Humbert \$50 pieces were clearly produced under government auspices, and although they were receivable for U.S. customs payment in San Francisco, in Philadelphia on April 23, 1831, Mint Director George N. Eckert perversely (it would seem) stated that while Augustus Humbert was the United States Assayer in California, his stamping of bars for owners of bullion did not make them legal tender.

Rare Humbert \$50 "Slug"

Early 1851 Issue, 880 THOUS.

Hand-Crafted Style



1851 Augustus Humbert. \$50 gold. 887 THOUS. and value stamped on coin. Reverse with "50" at center. Hand-punched lettered edge. Kagin-4, Breen-7700. High Rarity-5. Net VF-20.

Surfaces: Light yellow-orange gold. EF-45, but with obverse burished, giving it a cameo-like appearance. Net value estimated as VF-20.

Narrative: A second variety, this being 887/1000 fine, of the early \$50 "slug" made in February 1851 using multiple hand-stamping processes (see footnotes on preceding lot). As such, it is of special historical and numismatic significance. An attractive coin overall, and value-wise probably a better display item than would be an ordinary VF-20 by virtue of wear. A classic early rarity.

Edge: Lettered AUGUSTUS / HUMBERT / UNITED / STATES / ASSAYER / OF GOLD / CALIFORNIA / 1851.

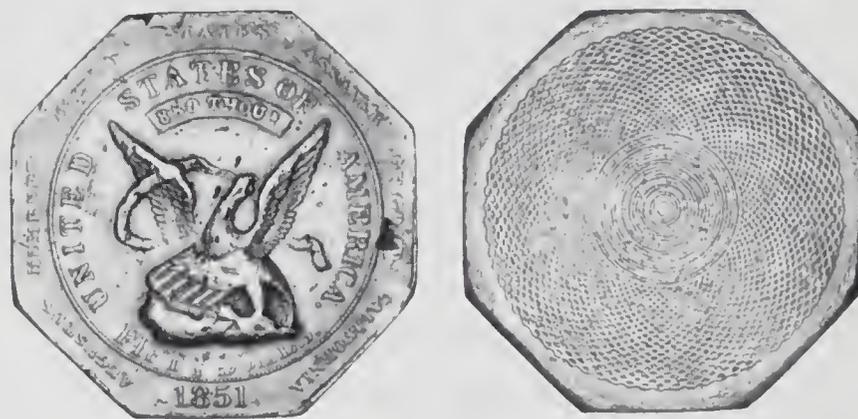
Weight: 1,298.8 grains (standard: 1,308.9 grains; the difference is probably accountable by wear).

Diameter: About 40.8mm (flat side to flat side).

Die alignment: 180° (with regard to the "50" at the center of the reverse).

1851 Humbert \$50 "Slug"

Reeded Edge, 880 THOUS.



341 1851 Augustus Humbert. \$50 gold. FIFTY DOLLS, 880 THOUS. in die. Reeded edge. Kagin-5, Breen-7706. High Rarity-5. EF-40.

Surfaces: Lightly toned gold. Some planchet flaws and marks (on rim, at OL of GOLD, and near eagle). Pleasing aspect overall.

Narrative: This style was made beginning in February 1851 and continued later in the year. A rare, impressive, and historical coin.

Edge: Reeded.

Die state and characteristics: Dies with hand-punched features, and distinctive in its arrangement from the following (this in addition to the different finenesses on each of the two dies). On the present coin the 8 in the date is under and ever so slightly to the right of the Y in FIFTY; on the following lot the 8 is below the space between Y and D (of DOLLARS). A in STATES on rim is above and slight to the right of the same letter in STATES below it; on the following lot the A is directly over the 'E'. The eagle motifs differ in certain details, and other differences can be noted. Minute die differences have yet to be studied in detail on this series.

Weight: 1,318.2 grains.

Diameter: 41.3mm flat side to flat side.

Die alignment: Not relevant due to non-aligned nature of reverse engine-turned design.

1851 Humbert \$50 "Slug"

Reeded Edge, 887 THOUS.



342 1851 Augustus Humbert. \$50 gold. FIFTY DOLLS, 887 THOUS. in die. Reeded edge. Type of Kagin-6, Breen-7707. EF-45.

Surfaces: Light yellow gold with delicate toning around the borders. Two rim bumps on reverse.

Narrative: An above average specimen at this grade level, a pleasing example of the largest of the California gold denominations.

Edge: Reeded.

Die state and characteristics: See the note under the following lot.

Weight: 1309.2 grains.

Diameter: 41.7mm flat side to flat side.

Die alignment: Not relevant due to non-aligned nature of reverse engine-turned design.

Historical note: One contemporary newspaper account noted that the cumbersome \$50 slugs were about as annoying as "the plagues of Egypt," a sentiment with which present-day numismatists could hardly agree! The *Alta California* on July 1851, wrote: "The machinery at the slug mill of Moffat & Co. has at last been repaired, and re-commenced operations yesterday. The monstrous fifty-dollar chunks are becoming a decided nuisance, unless privately taken in large quantities. It is fast becoming one of the greatest favors you could ask of a store-keeper to accommodate you by changing one of them, such is their sluggishness on the market. We hear, in fact, of varying stances where various individuals have purchased a pair of gloves or some other small article for which they have no earthly use, merely for the purpose of getting one of these pieces changed. No longer ago than on the occasion of the departure of the last steamer one of them was changed at our counter for a person who was excessively anxious to make a cash purchase of a steamer paper. Price of paper \$0.25."

1852 Humbert \$50 "Slug"

Reeded Edge, 887 THOUS.



343 1852 Augustus Humbert. \$50 gold. FIFTY DOLLS, 887 THOUS. in die. Reeded edge. Kagin-11, Breen-7709. Rarity-5. EF-40.

Surfaces: Medium gold surfaces of excellent quality. Somewhat lightly struck at the center obverse.

Narrative: An outstanding specimen with very little actual wear. Probably in the top 10% quality-wise of \$50 octagonal "slugs" at this grade.

Edge: Reeded.

Die state and characteristics: Very early obverse die state with many die finish lines visible under high magnification. Tops of A's filled in on the small-letter inscription around the obverse border.

Weight: 1,307.1 grains.

Diameter: 41.8mm flat side to flat side.

Die alignment: Not relevant due to non-aligned nature of reverse engine-turned design.

Notes: The history of the Moffat & Co. relationship with government authorities in Washington, D.C., often reads like a comedy. For example, on September 4, 1852, the United States Treasury wrote to the government's collector of customs of San Francisco:

"The authority previously given me by the Department to receive the gold coins of the United States Assay Office at San Francisco in payment of dues to the government is hereby revoked, as Congress in the second section of the Civil and Diplomatic Bill, approved August 31, 1852, has prohibited them from being received in any payments to the United States...."

"You are therefore requested and instructed in the future to receive in payment for dues to the United States only the issues of the United States Mint and its branches, and the following foreign coin at their respective values, as noted below, agreeably to existing laws, authorizing and receiving of such foreign coins for public dues: the silver dollar of Mexico, Peru, Chile, and Central America at 100 cents, in accordance with the conditions proscribed in the Act of 25 June, 1834, and the gold coins of Great Britain, France, Spain, Portugal, Brazil, Mexico, and Colombia, agreeably to the conditions of the Act of 28 June, 1834...."

This in effect meant that certain foreign coins, many of which were of less consistent fineness and value than those of the United States Assay Office were acceptable for United States customs purposes, but United States Assay Office issues were not! It is no wonder that Moffat and other coiners often took matters into their own hands and ignored what the politicians 2,500 miles away in Washington had to say.

1852 Humbert \$10 Gold

884 THOUS.



344 1852 Augustus Humbert. \$10 gold. 884 THOUS. Kagin-10, Breen-7712. Rarity-5. VF-30.

Surfaces: Yellow gold with delicate toning. Light, even wear.

Narrative: A scarce variety in all grades. One of the last of the Humbert-imprint issues. Another important opportunity.

Pedigree: From the J.M. Clapp Collection. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded.

Die state and characteristics: Obverse from late state of the die. Break through UNITED to wing tip, continuing through STATE. Die chips at O.E. Intermittent traces of break through MERICA continuing to period after A. Break connects DO (of DOLLS) and with die defects from S to period. Die chips on label at 884 and S, among other places. No breaks on reverse.

Weight: 260.8 grains.

Diameter: 27.5mm.

Die alignment: 190°.

Historical notes: In 1851 Moffat & Co. petitioned the Treasury Department to allow it to make coins smaller than the \$50 denomination then being produced under the Humbert arrangement. Permission was denied, and Moffat took matters into its own hands and produced an issue of \$10 gold coins (see 1852 Moffat & Co. \$10 listing earlier for details).

In February 1852, the Treasury Department commission to make smaller denominations was finally received. On February 12, 1852, the *Daily Alta California* carried an advertisement which stated: "Moffat & Co. take great pleasure in announcing to the public that they have received by the mail of yesterday instructions from the Treasury Department authorizing the issue from the United States Assay Office of ingots of the denomination of ten and twenty dollars, and that they are prepared to issue the same this day.... No more coin will be manufactured bearing the stamp of 'Moffat & Co.' and that already issued will be redeemed whenever demanded."

Prices Current on February 16, 1852, described the new \$10 piece of the Assay Office: "The United States Assayer now has the authority from the Government to issue ingots or coin of the denomination of ten and twenty dollars. The obverse [*sic*; collectors now designate this as the reverse] of these pieces is in design what is termed "engine turned," with a band across the centre bearing this inscription: AUGUSTUS HUMBERT UNITED STATES ASSAYER OF GOLD CALIFORNIA 1852.

"The reverse has an eagle similar to the fifty-dollar piece; over the scroll indicative of the fineness of the coin in thousandths—'884 Thous.'—under the eagle 'Ten Dols.' with the legend 'United States of America.' This is far preferable to the system of private coinage, although certainly not so desirable as a regular mint issue."

1852/1 Humbert \$20 Gold

884 THOUS.

One of the Finest Known



(photo enlarged to twice actual size)

15 1852/1 Augustus Humbert. \$20 gold. 884 THOUS. Kagin-9, Breen-7710. Rarity-6. MS-60, prooflike. One of the finest known.

Surfaces: Bright yellow gold.

Narrative: An especially high-grade example of this scarce issue. Certainly one of the finest of about two dozen or so known to exist.

Edge: Reeded.

Die state and characteristics: Obverse with break connecting all letters and words *except* DOLS. No cracks on reverse. Under high magnification interesting die finish lines can be seen on both sides.

Weight: 525.4 grains.

Diameter: 35.0mm.

Die alignment: 170°.

On February 28, 1852, *Prices Current* contained a notice concerning \$20 pieces: "The United States Assay Office commenced this morning issuing the twenty-dollar pieces...."

Notes: This concludes the listing of Humbert-imprint California gold, although the following United States Assay Office of Gold pieces are related.

1852 U.S. Assay Office of Gold \$10



(photo enlarged to twice actual size)

346 1852 United States Assay Office of Gold, San Francisco. \$10 gold. Kagin-12, Breen-7717. Rarity-7. O in OFFICE positioned under I of UNITED. AU-50.

Surfaces: Medium yellow gold. Defect free.

Narrative: A notable specimen of a very rare issue. Only a few are known to exist. Breen's *Encyclopedia* cites just two examples.

Pedigree: From B.H. Collins, October 1899, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded.

Die state and characteristics: Obverse from late state with hairline breaks connecting TE (of TEN), continuing left to UNIT; another through ES OF; another through tops of AMER. No period or colon after THOUS. No reverse breaks.

Weight: 261.0 grains.

Diameter: 28.0mm.

Die alignment: 190°.

U.S. Assay Office of Gold

1853 \$10



347 1853 United States Assay Office of Gold, San Francisco. \$10 gold. Kagin-16, Breen-7720. 900 THOUS. Rarity-6. AU-50.

Surfaces: Bright yellow gold. Sharply struck.

Narrative: A very high level specimen of this popular variety.

Pedigree: From B.H. Collins, October 1899, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded.

Die state and characteristics: No breaks. By this time most die features were hubbed in a single process, on the obverse except for 900 which was punched into the working die separately. The engine-turning on the reverse was likewise part of a hub, but the inscription letters were not.

Weight: 257.4 grains.

Diameter: 27.3mm.

U.S. Assay Office of Gold

1853 \$20; 884 THOUS.



- 348 1853 United States Assay Office of Gold, San Francisco. \$20 gold. 884 THOUS. Kagin 17, Breen-7721. Rarity-7. AU-58.

Surfaces: Well struck, highly lustrous and brilliant. Some marks consistent with the grade.

Narrative: The 1853 U.S. Assay Office of Gold with 884 THOUS. (instead of 900 THOUS.) was made in limited numbers and is much rarer than the latter variety. The present specimen is of outstanding quality.

U.S. Assay Office of Gold

1853 \$20; 900 THOUS.



- 349 1853 United States Assay Office of Gold, San Francisco. \$20 gold. 900 THOUS. Kagin-18, Breen-7723. Rarity-2. AU-58 to MS-60.

Surfaces: Brilliant and highly lustrous. A piece which saw slight circulation.

Narrative: Fineness in die said to be altered, thus 900/800 fine (on the present specimen this is not immediately obvious, although the second 0 is doubled). This issue was made in very large quantities—about 2,500,000 coins from March through October 1853—and today is the most often seen California gold coin of the \$20 denomination.

Pedigree: Possibly from the Chapman brothers, May 1897, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded.

Die state and characteristics: Obverse from perfect die; die surface somewhat granular (as always and as made). Reverse with flaw below right arm of 'I' (in UNITED). Break from I (in UNITED) down to I, O, S, and C in next three lines. Two breaks at AS (of ASSAY) combine as one to continue below through L and C and terminate to the left of the 8 in the date. Somewhat parallel break downward through S, next line O, next line D, and in the next line the 5 of date. Some die roughness, possibly an incipient break, below 3 in date. A few other flaws are seen as well.

Weight: 515.3 grains.

Diameter: 34.3mm.

U.S. Assay Office of Gold

1852 \$50; 887 THOUS.



- 350 1852 United States Assay Office of Gold, San Francisco. \$50 gold octagonal "slug." 887 THOUS. Medium target on reverse. Kagin-13, Breen-7714. Rarity-5. Net EF-40, but AU-58 with marks.

Surfaces: Surfaces are bright yellow gold. On the reverse is a test mark and a heavy cut, and another mark is on the rim. In-person inspection is recommended.

Narrative: Net value probably in the range of EF-40. The obverse is very attractive. The reverse marks are described above.

Edge: Reeded.

Die state and characteristics: The \$50 dies continued to be hand-made using eagle hubs (which were touched up), but punching letters and numbers individually. Compare the position of the first A in AMERICA on this coin with the next lot, for example. Such varieties have not been studied in detail. On the reverse the engine turning is from a hub, unlike the very first dies (of 1851) with individual engine turning features. No breaks visible on obverse and reverse.

Weight: 1,309.1 grains.

Diameter: About 41.6mm side to side.

Die alignment: Not relevant due to non-aligned nature of reverse engine-turned design.

U.S. Assay Office of Gold

1852 \$50; 900 THOUS.



- 351 1852 United States Assay Office of Gold, San Francisco. \$50 gold octagonal "slug." 900 THOUS. Small target on reverse. Kagin-14, Breen-7716. High Rarity-5. AU-50.

Surfaces: Bright yellow gold. Lustre visible in protected areas.

Narrative: An especially high quality specimen, probably in the top 5% of those remaining of the variety. An opportunity not only for the specialist, but for the collector desiring a "type."

Edge: Reeded.

Weight: 1,288.6 grains.

Diameter: About 41.6mm side to side.

Die alignment: Not relevant due to non-aligned nature of reverse engine-turned design.

Historical notes: The *Daily Alta California* on March 22, 1853, contained a description of the U.S. Assay Office of Gold establishment: "The machinery made use of by Messrs. Curtis, Perry & Ward is of the same description, made by the same mechanics, and is as perfect in all respects, as that of the United States Mint at Philadelphia. The capacity of their press is such to enable them to coin \$360,000 in \$10 pieces and \$720,000 in \$20 per day, and it keeps up with their facility for drawing, cutting, and adjusting by being worked only a few

hours per day. The mechanical execution of the coin itself is fully equal to that of the United States Mint, as will be seen by a comparison of the coins. Too much credit cannot be awarded to Messrs. Curtis, Perry & Ward for the radical change in the facilities for coinage offered by them to the people of this state while at the same time it is advantageous to them personally."

The total production of the United States Assay Office of Gold during the years of its operation is not known. It was estimated during the first quarter of 1851 that \$600,000 worth of coins of the \$50 denomination were made. *Prices Current* on September 30, 1851, noted that the Assay Office had been increasingly busy in recent times and occasionally had attained the production of \$100,000 in \$50 ingots per day. What happened to them all? Edgar H. Adams notes that certain foreign bankers preferred octagonal ingots to regular American coins, thus leading to the export of huge quantities, some from San Francisco and others from New York City. A newspaper item of January 13, 1853, notes that the steamer *Asia* from New York to Liverpool carried \$200,000 in \$50 pieces from California.

On December 4, 1853, the United States Assay Office of Gold ceased operations. Machinery and equipment were transferred to the new San Francisco Mint. The construction contract was given to a Mr. Butler at \$239,000. This was subsequently acquired by Curtis, Perry & Ward, who negotiated a new contract with the secretary of the Treasury. The partnership undertook to provide both the building and machinery. Curtis supervised construction details while Perry tended to the arrangements for the machinery. Part of the Curtis, Perry & Ward establishment was utilized in the construction. The San Francisco Mint, as finished, consisted of a structure 60 feet square and three stories high; 20 feet wider on the western side than the earlier private mint, which measured 40 by 60 feet.

The San Francisco Mint opened for business on April 3, 1854, and on April 15 the first coins, \$20 pieces, were made. In the first year the new mint coined a few \$2.50 and \$5 gold coins and many \$10 and \$20 issues.

Rare 1850 Baldwin \$5 Gold



(photo enlarged to twice actual size)

52 1850 Baldwin & Co., San Francisco. \$5 gold. Kagin-2a (unlisted), Breen-7809. Rarity-5. AU-55. Probably finest known.

Surfaces: Bright yellow gold. Somewhat prooflike, especially on the reverse.

Narrative: The 1850 Baldwin & Co. \$5 is similar in aspect to the federal half eagle except that the coronet of Miss Liberty (or is it Miss Baldwin?) is imprinted BALDWIN & Co. The reverse has the inscription S.M.V [Standard Mint Value; the period is omitted after the V on this die] CALIFORNIA GOLD in place of UNITED STATES OF AMERICA.

The 1850 Baldwin \$5 is rarer, in our opinion, than conventional wisdom suggests, and in the high grade offered here it is especially rare. A major opportunity for the connoisseur and specialist.

Edge: Reeded.

Die state and characteristics: Dies by Albert Küner. Obverse with bulging break from rim through 12th star. Reverse die with second A in CALIFORNIA cut over an erroneous V, the latter being well defined (Don Kagin, p. 279, cites a variety with *both* A's over inverted A's; this is definitely not the variety offered at the present time; Breen cites a variety with final A over inverted A, either another variety or a mis-description of the variety offered here). S in S.M.V double punched at left. Break from rim over M (of S.M.V) through top of V and wing tip, to rim over CA. Numerous die rust pits and minor flaws especially to the left and right of the eagle's head.

Weight: 131.4 grains.

Diameter: 21.9mm.

The firm of Baldwin & Co. was founded on March 15, 1850, as the successor to Frederick D. Kohler & Co., California state assayer. George C. Baldwin and Thomas S. Holman advertised Baldwin & Co. as assayers, refiners, and coiners who also did "all kinds of engraving." The boast, "our coin redeemable on presentation," was made.

In 1850 there was a shortage of gold coins of all kinds in circulation, and for a time the 1850 \$5 pieces made in quantity by Baldwin circulated widely.

Famous 1850 Baldwin \$10 Rarity

"Horseman" type



(photo enlarged to twice actual size)

353 1850 Baldwin & Co., San Francisco. \$10 gold. Horseman or vaquero obverse design. Kagin-3, Breen-7810. High Rarity-6. AU-55, prooflike.

Surfaces: Very sharply struck; well centered. Small test mark at lower left obverse rim opposite E in TEN.

Narrative: The 1850 Baldwin & Co. \$10 with the horseman or vaquero (in Spanish) obverse motif is one of the most famous rarities of the California series, representing as it does a distinctive and colorful motif used nowhere else in the series.

The dies, signed on the obverse by A. Küner, depict a horseman on a prancing steed, spinning a lariat in preparation to throwing it. The inscription CALIFORNIA GOLD / TEN DOLLARS [s in a tiny letter] surrounds, and the date 1850 is directly below the horse. The reverse is reminiscent of the federal style and has a perched eagle at the center, BALDWIN & Co. above and SAN FRANCISCO below; stars are to either side.

The quantity of 1850 Baldwin "Horseman" \$10 coins minted is not known, but it must have been very small—and this small number saw early attrition by melting—for only about 15 to 20 can be accounted for today.

The Eliasberg Collection specimen is superb and ranks among the finest known.

Note: Quite probably Baldwin & Co. realized that the 1850 "Horseman" \$10, while distinctive and beautiful, did not pass as readily in commerce as a coin with the standard Liberty Head federal motif would have. In 1851 an assay at the Philadelphia Mint by Eckfeldt and DuBois showed the Baldwin \$10 to have a value of \$9.96, a very acceptable figure. Probably to facilitate acceptance the design was changed in 1851 to imitate the federal style.

Similar instances of design changes to more closely approximate common, familiar issues can be found elsewhere in numismatics including among Vermont copper coins of 1786 (changed from the "landscape" type to an imitation of circulating British coppers); Clark, Gruber & Co. \$10 and \$20 of 1861 (changed to the federal style from the distinctive Pikes Peak motif used in 1860), etc.

1851 Baldwin & Co. \$10 Rarity



(photo enlarged to twice actual size)

354 1851 Baldwin & Co., San Francisco. \$10 gold. Kagin-4, Breen-7811. Rarity-7. Net VF-30. EF-45, marks.

Surfaces: Light yellow gold. Some small scrapes are on the reverse beneath RNIA, and a few other marks are seen. A rim cut is noted. This and other California gold coins were heavily and extensively used in commerce, with scarcely a thought of preserving them, and marks on the various issues are the rule, not the exception.

Narrative: The coinage of Baldwin & Co. \$10 pieces of 1851 was extensive, but ill fortune of their own doing befell the firm (see footnote), and most were melted. An even larger anticipated coinage never came to pass.

The 1851 issue is in imitation of the federal style except that BALDWIN & Co. is on the coronet, and the reverse inscription reads S.M.V. CALIFORNIA GOLD.

Today the 1851 Baldwin \$10 is famous as one of the classic rarities in the series and is, in fact, even more elusive than the better-known 1850 "Horseman" \$10. Only about 10 to 12 specimens are believed to exist. The present coin has a very pleasing appearance overall and will draw much attention once it crosses the auction block.

Edge: Reeded.

Die state and characteristics: Dies by Küner. Obverse particularly deeply cut with bold stars, etc. Reverse with eagle lightly impressed into the die.

Weight: 260.3 grains.

Diameter: 27.4mm.

Die alignment: 170°.

Early in 1851 private coinage was conducted at a furious pace in San Francisco. The best known of all firms—Moffat & Co.—was busy implementing its new federal contract with Augustus Humbert as its assayer and was producing only \$50 pieces after January. Thus, certain lesser known private firms had a field day making smaller denominations such as \$5, \$10, and, to a lesser extent, \$20. The coinage of Baldwin was quite extensive and was second only to that of the United States Assay Office. From January 1 to March 31, 1851, it outranked the Assay Office by producing \$590,000 worth of coins as compared to efforts totaling \$530,000 by the latter firm.

Paradise was lost for Baldwin when on March 21, 1851, a prominent local banker who styled himself as James King of William (to differentiate himself from other James Kings) sent samples of private gold coins to Augustus Humbert, official U.S. assayer in residence at Moffat & Co. Transmitted were the following coins: Baldwin & Co. \$20, 13 coins; \$10, 10 coins; \$5, 28 coins; Schultz & Co. \$5, 45 coins; Dubosq \$10, 7 coins; and \$5, 3 coins.

It was found that the \$20 pieces averaged an intrinsic value of \$19.40, the \$10 pieces averaged \$9.74, and the \$5 pieces were valued at \$4.91. This seemingly unreasonable profit on the part of the coiners caused much public indignation, and from that point forward Baldwin coins were rejected by merchants. Of course, Humbert, being in the employ of a competitor, was hardly impartial.

The *Alta California* editorially noted that the holders of Baldwin \$20 gold

pieces would lose 60 cents on each coin, and that the best value was received by owners of Dubosq pieces who would lose only seven cents on each \$10 transaction. The result of this editorial discussion was that banking houses immediately refused to handle any coins at face value with the exception of those made by Moffat & Co. It is believed that upon disclosure of Humbert's findings and the trial by journalism the firm ceased coinage immediately. Later they changed hands at a 20% discount, a figure significantly less than their metallic value, thus enriching James King of William, Moffat & Co., and others who shared the spoils.

On April 9, 1851, the *Pacific News* had the following commentary:

"THE GOLD COIN SWINDLE. It is perhaps a matter of no especial wonder that the community feels outraged because of the fact that nearly all of the gold coin put in circulation by the private manufacturing establishments is short of weight. A citizen last evening went to Baldwin's establishment, and presenting two of their own Twenty Dollar gold pieces, asked their redemption in silver. These were taken, and thirty-eight dollars returned.

"This is about as cool and direct a piece of shaving as has come under our eye, touching the short-weight gold coin swindle. Why should the community suffer this to go on longer? Why not refuse every dollar of Baldwin's coin as well as that of every other that is not of full value and redeemed on demand? A bank-bill is worth no more than the bare paper upon which its pretty picture is printed, except from the fact that securities are pledged for its redemption. So also with Baldwin's coin. It is worth no more than the actual value of the gold when compared with the Government standard...."

The end of the enterprise was chronicled by the *Pacific News* on April 17, 1851:

"We hear a story, which is pretty well authenticated, that Messrs. Baldwin & Bagley, the manufacturers of 'Baldwin's coin,' left on the steamer *Panama* on Tuesday for the Atlantic states. This is of course what might have been anticipated as the finale of so magnificent a financial operation as the coinage of one or two millions of circulating medium upon which they have pocketed a profit from 10 to 15 per cent, less the expense of manufacturing the stuff. Unable longer to impose their false tokens upon the community, an outraged public will now pocket the loss and congratulate themselves that the swindle has been exposed even this early.

"The amount of this coin in circulation is not less than \$1,000,000, and is probably nearer to two. But suppose that the smaller sum be correct, the profit to the manufacturers is one hundred thousand dollars. Whose swindling false token establishment is next to be chronicled amongst the 'departures for Panama?'"

In addition to Humbert's assay, a \$10 piece of 1850 evaluated at the Philadelphia was found to have an intrinsic value of \$9.96, which was not much different from a \$10 of the highly-acclaimed Moffat & Co. which was assayed at \$9.97. A group of 100 \$20 pieces of 1851, assayed at the same institution, were found to have an average value of \$19.33.

Meanwhile, San Francisco bankers continued to buy Baldwin coins at 80% of face value. For a \$20 piece this meant paying \$16 for a coin that had \$19.33 or more worth of gold, a handsome profit and one that far exceeded any return that could be made in the normal assaying, refining, and coining business.

1851 Schultz & Co. \$5 Rarity



(photo enlarged to twice actual size)

1851 Schultz & Co., San Francisco, \$5 gold. Kagin-1; Breen 7819. High Rarity-6. EF-45 to AU-50. Some original mint lustre is still visible in protected areas

Surfaces: Attractive bright yellow gold; very pleasing in all aspects.

Narrative: The 1851 Schultz & Co. \$5 is one of the great classic rarities in the California gold series. Edgar H. Adams knew of only three pieces, but today the census is 15. The 1851 \$5 is the only year and denomination of coinage of this firm, all from a single pair of dies.

Edge: Reeded.

Historical notes: Half eagles were struck in 1851 by the firm of Schultz & Co. The design is a close copy of the contemporary United States \$5 gold coin. The obverse bears on the coronet of Liberty the inscription SHULTS & CO., a misspelling eliminating the C and incorporating a final S instead of the Z.

Schultz & Co. was comprised of Judge G.W. Schultz and William Thompson Garratt. The latter conducted a brass foundry on Clay Street, San Francisco, behind Baldwin's coining establishment as early as 1850 and produced many of the dies used for private coinage by other firms in the city. The partnership operated for just a short time and was dissolved in April 1851. Samples examined by Augustus Humbert averaged \$4.87 in intrinsic value each, which, while seemingly reasonable, was considered at the time to be lightweight. The prevailing philosophy was that private coiners earned their compensation by charging a refining and minting fee, and the resultant coins should have a melt-down value extremely close to their face value. Those firms whose values were less were thought to be doubly profiting. However, three Schultz & Co. \$5 pieces assayed at the Philadelphia Mint in 1851 showed an average intrinsic value of \$4.974. However, by the time this news reached California, the Schultz half eagles were already widely discredited.

In later years William T. Garratt furnished a description of the early activities: "We made a great many dies for private coining. Albert Küner, who is still in business here, would do the engraving and I the turning—that is, the machine work on the dies, for which at the time we would get \$100 per day per man on that special job. After that, Schultz took a notion to go into coining for Burgoyne & Co. and Argenti & Co., who were bankers here at the time. They would buy the dust and we would do the coining. We ran for a while, and then Schultz and I separated, he taking the coining establishment and I the foundry, he keeping the room over the foundry for his business. He continued only a short time before the Legislature passed a law prohibiting private coining. We took gold at \$16 an ounce, and put it through the refining process, and then would add 10% copper. That of course would take very little copper, just enough to make the coin hard enough to wear. I think the Legislature prohibited it altogether; I am not exactly clear on that point. Moffat was allowed to go ahead. We continued in the same place after Schultz had quit. We had moved from Clay Street down to Leidesdorff, near Sacramento [Street]. While we were there we separated. He continued coining until he was shut off by the Legislature; it might have been two months. From that he went up into the mountains and I continued with the business. Judge Schultz was connected with the Gold Mountain Quartz Mining Co."

1852 Wass, Molitor & Co. \$5

Small Head



356 1852 Wass, Molitor & Co. \$5 gold. Small Head. Kagin-1, Breen-7922. Rarity-6. VF-35.

Surfaces: Light yellow gold (we reiterate that the alloy was silver, not copper, for virtually all California gold issues, and this gave the coins a lighter appearance). Some marks are on both sides and a rim mark is at the second star. Breen (*Encyclopedia*, p. 653) notes: "Always weakly and unevenly struck, date weak, surfaces granular." To the specialist and student such commentary goes without saying, but it is important to reiterate it here in view of the fact that many buyers "discovering" private and territorial gold coins and coming into the series from having collected federal coins must of necessity develop a different mind set.

Narrative: This issue is very rare.

Edge: Reeded.

Die state and characteristics: Obverse with microscopic flaws at stars 7, 8, and 9. Repunching at & CO on coronet.

Weight: 131.4 grains.

Diameter: 22.0mm.

Die alignment: 135°

Historical notes: Among the private issuers of gold coins in San Francisco Wass, Molitor & Co. was one of the most important, although their initial production did not begin until relatively late, in 1852. Count S.C. Wass and A.P. Molitor, Hungarians, earlier were engaged in refining and assaying in the same city.

The *Daily Alta California* of January 8, 1852 noted: "The day before yesterday we were shown a piece of the denomination \$5 which Messrs. Wass, Molitor & Co. are preparing to issue from their assay office, Naglee's Building, in Merchant St. It has the head and stars like the American coin, with the letters WM & CO. in the place occupied by the word LIBERTY on our National currency. Below is the date, 1852. On the reverse is the eagle, with the words 'In California Gold—Five Dollars' around it. The coin has the pale yellow appearance which is peculiar to the private coinage of the State, and which is caused by the silver alloy natural to the gold, whereas the issues from the United States Mint are slightly alloyed with copper."

On the same date another newspaper, the *San Francisco Herald*, commented, here quoted in part:

"The very serious inconveniences to which the people of California have been subjected through the want of a mint, and the stream of unwieldy slugs that have issued from the United States Assay Office have imperatively called for an increase of small coins. The well known and highly respectable firm of Wass, Molitor & Co. have come forward in this emergency, and are now issuing a coin of the value of \$5 to supply the necessities of trade. Their coining establishment, located in Naglee's fireproof brick building in Merchant St., is now complete, being provided with the most powerful and improved machinery for such purposes...."

"The high reputation for honor and integrity enjoyed by Count Wass and his associates in this enterprise is additional guaranty that every representation made by them will be strictly complied with. The public will be glad to have a coin in which they can feel confidence, and which can't depreciate in their hands. The leading bankers, too, sustained and encouraged this issue, and will receive it on deposit. Among others are the heavy houses of Adams & Co., Burgoyne & Co., and Page, Bacon & Co."

"Messrs. Wass, Molitor & Co. coining establishment, which is entirely disconnected from the smelting and assaying office, now in active operation, is capable of turning out from \$7,000 to \$8,000 in five dollar pieces per day."

1852 Wass, Molitor & Co. \$5

Large Head



- 357 1852 Wass, Molitor & Co., San Francisco. \$5 gold. Large Head. Kagin-2, Breen-7923. Rarity-5 or Low Rarity-6. Net F-12, EF-40. Kagin plate coin.

Surfaces: Light yellow gold with some areas of retoning. Generally burnished and lightly retooled, but not as to alter the features. Otherwise the piece would qualify as EF-40.

Narrative: Obverse with stylized portrait bearing a consanguinity with certain motifs used contemporaneously on Moffat coinage; the neck outline in particular is distinctive, the inscription part of the coronet has a shallower and more level background, etc.

This is the Kagin plate coin (p. 304). The variety is very rare, and probably no more than a half dozen or so can be traced. As such, the present coin offers an important opportunity for the specialist.

Edge: Reeded.

Die state and characteristics: The obverse die is very distinctive. The stars are oriented with two points facing the denticles instead of the standard one-point facing outward seen on virtually all other coinage. The date numerals are irregularly aligned and from different punches from the previous variety. The punches used to make W.M. & Co. on the coronet are different as well. There are two periods under "Co." instead of one after it, a diecutting gaffe. The reverse, however, is from the same die as the foregoing and is of excellent workmanship.

Weight: 129.2 grains.

Diameter: 22.0mm.

The writer suggests that the obverse die to coin this piece was the work of an amateur—certainly not Küner—and as such the variety takes on special importance. Shall we call him the "Mystery Engraver" for the time being?

1852 Wass, Molitor & Co. \$10

Short Neck



- 358 1852 Wass, Molitor & Co., San Francisco. \$10 gold. Short neck, pointed bust. Sometimes called "Large Head." Beaded hair cord. Straight-base 2 in date. Kagin-4, Breen-7925. Rarity-5. EF-45 to AU-50.

Surfaces: Bright yellow gold with a hint of rose toning around the rims. Very attractive overall.

Narrative: The aesthetic value of this specimen is of a high order of excellence. This variety, when seen at all, is apt to be in lower grades. Another important opportunity for the specialist and connoisseur.

Pedigree: One of the 1852 Wass, Molitor & Co. \$10 pieces is from the Mumford Collection sale, April 1896 (also see following lots). Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded.

Die state and characteristics: Again this obverse die presents an enigma. The reverse is known to have been used with a Küner obverse (as in Kagin-3, Breen-7924, not offered here), but the obverse is from the Mystery Engraver or someone else other than Küner. Obverse from crudely cut die, very basined, with date 1852 in widely spaced and irregular numerals. "Co." on coronet has two periods under it, possibly a trademark of the Mystery Engraver (see preceding lot). Neck with pointed tip. Stars oriented in the normal manner (single

point toward rim). Beaded hair cord. Break from neck point through star 1 to rim; discontinuous and very irregular tracery of light breaks from star 1, continuing through all other stars, through the base of 2 of date to rim. Additional breaks from stars 9 and 11 to or near back of head. Straight-base 2 in date. Reverse with break from rim above V (of S.M.V.; the V is not struck up) through eagle's wing tip, through CALIFORNIA. Break through tops of GOLD to rim at right. Break through bottom of TEN, dipping to rim, then rising again through D. and extending to the right.

Weight: 263.9 grains.

Diameter: 27.1mm.

This appeared in the *San Francisco Herald* on January 17, 1852: "We gave a detailed description a few days ago of the new five dollar piece issued by this enterprising firm. Since then they have prepared a die for coining ten dollar pieces, some of which we have seen struck off. They are superior in mechanical execution to the five dollar pieces, and will compare favorably with any coin now on the market. They are similar to the smaller coin, with the exception of being stamped on one side, 'SMV (standard mint value) Ten Dollars.' A quantity of their coin has been sent on to the Mint, by the bankers who receive it, so that by an official assay the public may be entirely satisfied that it is worth at least that it purports to be...."

1852 Wass, Molitor & Co. \$10



- 359 1852 Wass, Molitor & Co., San Francisco. \$10 gold. Short neck, pointed bust. Straight-base 2 in date. Kagin-4, Breen-7925. Rarity-5. VF-35.

Surfaces: Light yellow gold. A few marks. Test cut on reverse rim.

Narrative: A duplicate of the preceding and, like it, seldom offered for sale.

Edge: Reeded.

Die state and characteristics: Very slightly later die state than the preceding.

Weight: 261.7 grains.

Diameter: 27.0mm.

Die alignment: 170°.

1852 Wass, Molitor & Co. \$10

Short Neck, Blunt Bust, Close Date

Possibly Two Known



(photo enlarged to twice actual size)

- 360 1852 Wass, Molitor & Co., San Francisco. \$10 gold. Short neck, blunt bust. Plain hair cord. Small, close date. Curl-base 2

in date. Kagin-5, Breen-7926. Rarity-8. EF-45 to AU-50. Breen and Kagin plate coin. Believed to be the finer of just two known pieces.

Surfaces: Light yellow gold. Somewhat shallow relief, presumably as always.

Narrative: This variety was unknown to Adams and other early scholars and came to light circa 1973 when Jack Klausen discovered it. At the time the territorial and private gold coins in the Eliasberg Collection had not been studied by scholars, as typically the exhibition of the cabinet featured primarily federal issues. In his 1988 *Encyclopedia*, p. 654, Walter Breen listed this coin as "Unique?" and cited only the Klausen specimen, but illustrated the Eliasberg coin(!).

A major opportunity for the specialist, quite possibly an opportunity of the once-in-a-lifetime type.

Edge: Reeded.

Die state and characteristics: Obverse by the Mystery Engraver. Different portrait details. Date is compact and better aligned than on the previous variety. Plain, actually *incuse*, hair cord tying the bun. Curl-base 2 in date. Reverse from the same die as the preceding, but a later state with advanced breaks including to the rim above IF (of CALIFORNIA) and, especially, at the IA, where the die has massive failure.

Weight: 264.0 grains.

Diameter: 27.1mm.

Die alignment: 200°.

The other specimen appeared in the 1983 A.N.A. sale by Kagin's, Lot 3652, there called VF-20 obverse and F-12 reverse. This grading was probably by appearance rather than actual wear, although it was further noted that the planchet was porous and there were handling marks.

1855 Wass, Molitor & Co. \$10



(photo enlarged to twice actual size)

1 1855 Wass, Molitor & Co., San Francisco. \$10 gold. Kagin-6, Breen-7927. Rarity-7. EF-40.

Surfaces: Light rose-gold color. The reverse lettering at the lower right border is flatly struck, TEN is weak and D. is not visible.

Narrative: A very pleasing specimen of this rarity.

Edge: Reeded.

Die state and characteristics: Obverse by the Mystery Engraver; portrait and inscription details slightly different from the foregoing. Beaded hair cord. One period under "o" of "Co.," and for good measure, another period after it. Small, compact date. The final 5 in the date is within a raised circle, from an earlier-dated (presumably a never-used 1852) die having the last figure drilled out and replaced with a 5 on a plug. Reverse similar to the preceding but from a different die, letters punched more deeply.

Weight: 255.6 grains.

Diameter: 27.2mm.

Numismatic note: Walter Breen notes the existence of just eight pieces and notes that the Eliasberg Collection coin, "About Fine," was from the Lusk and Clapp collections.

1855 Wass, Molitor & Co. \$20

Small Head



362 1855 Wass, Molitor & Co., San Francisco. \$20 gold. Small Head. Kagin-7; Breen 7928. Rarity-6. EF-40, some marks are not unusual for the grade.

Surfaces: Light yellow gold with rose toning at the borders. An attractive coin with a "warm" appearance.

Narrative: The obverse features a small head (with W.M. & Co. on tiara) such as intended for a \$10 coin, and far too small to compare with the proportion of the federal product or any California adaptations thereof. The result yields a cameo-like aspect that is actually quite pleasing to the eye. The reverse features a federal-style eagle of the size intended for a \$10 coin, with a label reading 900 THOUS. above and with the inscription SAN FRANCISCO CALIFORNIA / TWENTY DOL. around the border.

This is one of the all-time great classics of the series from a desirability viewpoint, although it does not number among the rarest. Certainly it is one of the most distinctive of all obverses in the \$20 series. The present specimen is certainly one of the better preserved examples.

Edge: Reeded.

Die state and characteristics: Obverse die in shallow relief. In "& Co" on the coronet the period intended to be after the "o" is below the C. Beaded top to diadem. Beaded hair cord. Each of the 5 numerals in the date is slightly tilted to its right. Very prominent, widely-spaced denticles. On the reverse the label upon which 900 THOUS. appears is very dishd, to prevent the inscription from wearing away quickly. The eagle on the reverse is from the identical motif hub used to create the eagle used on the die to coin the \$10 piece in Lot 361 (this hub differs slightly from the similar hub used for Lots 358-360). Both obverse head and reverse eagle, by actual measurement and comparison, are of the \$10-coin size, as noted above.

Weight: 514.9 grains.

Diameter: 34.1mm.

1855 Wass, Molitor & Co. \$50

Small Head



363 1855 \$50 gold. Round. Wass, Molitor & Co., San Francisco. Small head (as always). Kagin-9, Breen-7930. Rarity-5. Net F-15, retooled, polished.

Narrative: Extensively retooled. In-person inspection of this coin by prospective bidders is urged.

Pedigree: From Mitchell, May 1895, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded.
Weight: 1,274.7 grains.
Diameter: 43.4mm.
Die alignment: 170°.

Historical notes: The Wass, Molitor & Co. 1855 round \$50 gold pieces were the only pieces of that shape and denomination to circulate. Of attractive appearance, the coins found ready acceptance in the marketplace. Large numbers were coined.

The *Sacramento Daily Union* on April 30, 1855, noted: "Col. Pardee of Wells, Fargo & Co.'s Express has exhibited to us the new fifty dollar piece, which in a great measure is destined to supplant the old fashioned octagon slug now in circulation. This coin is circular, almost entirely destitute of ornament, and plain as a maiden's countenance who has breathed the air of fifty summers. At the outer edge of one side are the words 'Wass, Molitor & Co. San Francisco,' enclosing on the centre of the coin the figures '900' and abbreviated word 'Thous.' with the figures '50' underneath and the word 'Dollars' below the latter figures. On the reverse of the coin is a homely head of Liberty and the figures '1855.' The coin certainly has no pretensions to beauty; nevertheless we would not like to refuse a few to break with our friends."

The *Alta California* reported on May 16, 1855 that: "Wass, Molitor & Co. have commenced issuing their fifty and twenty dollar pieces at the rate of \$38,000 per day. The coin is above the United States standard and is confidently received throughout the state."

1854 Kellogg & Co. \$20

Long Arrows



- 364 1854 Kellogg & Co., San Francisco. \$20 gold. Long arrows on reverse. Kagin-2, Breen-7918. Rarity-4. AU-50.

Surfaces: Brilliant lustrous surface. Bright yellow gold.

Narrative: A superb specimen of this issue. The very high relief of the obverse portrait (see below) gives it a sculpture-like beauty.

Pedigree: From the J.M. Clapp Collection. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded.

Die state and characteristics: Dies of this and the 1855 issue are closely related in style to the 1853 Moffat & Co. \$20 (see Lot 338) and are by the same engraver (presumably Küner). On the obverse of the present coin, KELLOGG & CO lacks a period and is reasonably well centered on the tiara (compare to following). The head is in very high relief (and is from a different hub than Lot 365). Reverse with three long arrows slanted upward to the right; the center arrow lacks a head. The reverse was made from a hub incorporating the eagle at the center and the peripheral letters, but certain details (arrows, rays above the eagle, etc.) were added by hand and vary from variety to variety. No breaks on obverse or reverse.

Weight: 515.5 grains.

Diameter: 34.5mm.

The latest major entry in the field of private coinage was Kellogg & Co. of San Francisco, which produced its first coins in 1854.

John Glover Kellogg, of Auburn, New York, came to San Francisco on October 12, 1849. He secured a position with Moffat & Co. and remained with them during the operations of the United States Assay Office of Gold. When the latter institution discontinued business on December 14, 1853, and began the changeover of facilities that would lead to the opening of the San Francisco Mint, Kellogg formed a new partnership with G.F. Richter, who earlier had worked with the United States Assay Office as an assayer.

On December 19, 1853, the *San Francisco Herald* carried this advertisement: "ASSAY OFFICE. The undersigned, who have been connected with the United States Assay Office from its commencement, have opened an office for melting and assaying gold in the basement of J. P. Haven's Building, No. 106 Montgomery St., one door of Lucas, Turner & Co.'s banking house and nearly opposite Adams & Co. Kellogg & Richter."

On January 14, 1854, a number of leading banking houses of San Francisco and Sacramento addressed a petition to Kellogg & Richter imploring them to produce coins, in the period after which the United States Assay Office of Gold had ceased operations and before the United States Mint at San Francisco had begun. The merchants indicated their willingness to receive any coins that would be produced. Kellogg & Richter jumped at the opportunity, and on February 9, 1854, the first Kellogg \$20 coin was issued.

Following the opening of the San Francisco Mint, production at the government facility was quite limited. Kellogg & Co. therefore did a large business by continuing their private coinage. Toward the end of 1854 the firm of Kellogg & Richter was dissolved and a new firm, Kellogg & Humbert, took its place, with Augustus Humbert, formerly the United States assayer connected with Moffat, joining. This partnership continued until 1860, although the last coins were struck in 1855.

1855 Kellogg & Co. \$20

Short Arrows



- 365 1855 Kellogg & Co., San Francisco. \$20 gold. Short arrows on reverse. Kagin-3b, Breen-7920. Rarity-5. AU-50.

Surfaces: Bright yellow gold. A few marks are typical for the grade. Far above average.

Narrative: A splendid specimen of this issue. The Kagin plate coin.

Pedigree: From the Chapman brothers' sale of the C.S. Wilcox Collection, November 1901, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded.

Die state and characteristics: On the obverse of the present coin, KELLOGG & CO is very high on the tiara, lacks a period, and runs off the tiara, the final O being in "Miss Kellogg's" hair. The head is in medium relief. Reverse with three short arrows slanted upward to the right, but at a shallower angle than the preceding coin; the center arrow has a head but lacks a shaft. No breaks on obverse or reverse.

Weight: 515.1 grains.

Diameter: 34.4mm.

On May 1, 1855 *Alta California* noted that about \$1.5 million was the largest coinage per month from the San Francisco Mint, whereas Kellogg & Co. for many weeks made from \$60,000 to \$80,000 worth of coins per day.

Edgar H. Adams wrote that Kellogg & Co. was credited with having produced \$6 million worth of \$20 gold pieces during its time, and that a large number of these were lost "by the sinking of a steamer in the Pacific on its way from San Francisco to New York."

Famous 1855 Kellogg & Co. \$50

Round Format

“King of Territorial Gold”

Exhibition Specimen



(photo enlarged to twice actual size)

1855 Kellogg & Co., San Francisco. \$50 round. Kagin-4, Breen-7921. Proof-62.

Surfaces: Some hairlines are in the fields as on all surviving specimens. Small planchet rift extends from neck through final 5 of date to border.

Narrative: The round 1855 Kellogg & Co. \$50 is one of the great high points among California gold coins and has a fame reached by few other pieces in the series. In his reference work on the subject, Don Kagin noted: “This is one of the most popular private gold pieces and is called the ‘King of Territorial Gold,’ as it is considered to be one of the most beautiful of the private gold series.”

It is believed that only 11 different specimens exist. Most of these have been known for a long time and were probably originally made as presentation pieces for directors, shareholders, and other interested parties (but not as numismatic specimens). It represents the capstone of the Kellogg coinage, indeed a fitting and dramatic end in 1855 to the widespread production of privately minted California gold coins.

The obverse depicts a female portrait adapted from the head of Miss Liberty, but with the coronet inscribed *KELLOGG & CO.* Stars surround, and the date 1855 is at the bottom. The reverse has an elegantly engraved perched eagle in the style of Charles Cushing Wright’s 1851 Humbert coinage, but slightly differently executed, and with the ribbon inscribed 1809 GRS / 887 THOUS. Around the border of the coin appears *SAN FRANCISCO CALIFORNIA / FIFTY DOLLS.* The fineness of 887/1000 is particularly significant, in the writer’s opinion (see notes below), and may well explain the coin’s rarity.

This 1855 Kellogg & Co. round \$50 was featured in the Eliasberg Collection booklet, “An Exhibition of the World’s Foremost Collec-

tion of United States Coins,” and was considered by Louis E. Eliasberg, Sr., to be one of the most important and historical of his private gold coin issues.

Edge: Reeded.

Die state and characteristics: Stars were punched into the die by using six diamond-shaped elements individually punched, with the Proof field visible (and at the same plane as the field) between the pellet elements; each star is somewhat differently formed. *KELLOGG & CO* [no period] on coronet. Signature of artist, [Ferdinand] Grüner, is on neck the truncation. Obverse from perfect die state. Reverse with hairline cracks at several points including from rim through left side of O in *OF* to ribbon held by eagle, extending downward and branching from the left side of the eagle’s neck to the wing to the left, through the base of the wing to the ribbon and left side of shield, then in the field to close to the S in *SAN*; another connecting O in *SAN FRANCISCO* with C to its right, continuing through the bases of *CALIFORNIA*, then irregularly through *DOLLS*, then through the tops of the letters in *FIFTY*. This delicate tracery of breaks, not normally described, may well account, at least in part, for the extreme rarity of the issue and the fact that a coinage for circulation never materialized (but see note on 887/1000 fineness below).

Adams noted this:

“This represents one of the handsomest pieces of die cutting in the entire California series. No information concerning this Kellogg \$50 pieces seems to be obtainable. It is quite certain, however, that it was issued at the same time as the Wass, Molitor & Co. pieces of the same value, and like the latter owes its origin to the demand of San Francisco merchants for gold pieces of larger denominations for quick counting purposes.

“However, unlike the Wass, Molitor & Co. round \$50 pieces, the Kellogg \$50 coins were made with Proof surfaces and seem to be in the nature of presentation or numismatic pieces. So far as I know, there is no documentation of their having served as a medium of exchange in the channels of California commerce.”

In connection with preparing the book, *Louis E. Eliasberg, Sr.: King of Coins*, the writer had occasion to spend several days investigating this particular Kellogg variety. Some of the observations given in the book are reiterated here

REASON FOR COINAGE: The production of \$50 gold “slugs” of the

round format traces its inception to a demand for such in commerce in California. The *San Francisco Herald*, March 1, 1854, noted:

"A petition has been circulated today, and very generally signed, addressed to the Congress of the United States, calling attention to the coinage that is to be made at the Branch Mint in San Francisco and praying that a law may be passed authorizing the issue of Fifty Dollar pieces of the same shape and fineness as the United States Double Eagle. It will of course be signed by every business man in the community, the advantages of such an issue being self-evident. In a country like our own, where the currency is purely metallic, it is of great importance to have coins issued of a size which will admit of rapid and easy counting, both in receiving and paying money; and the experience of all our businessmen goes to show that in the absence of bank notes the Fifty Dollar piece is the most convenient coin for such a purpose. The alteration in the shape [from the octagonal \$50 then in common use], and putting it up to the United States standard [900 fine instead of the 880, 884, and 887 finenesses used earlier], would make it all that could be desired. If such a coin should be issued, it would in all probability speedily reduce the premium on ounces for East India shipments."

James Guthrie, secretary of the Treasury, responded with his opinion on March 21, 1854, noting that even \$20 gold pieces did not circulate actively in the East, "but are soon passed into the possession of the banks and bankers, and their places supplied by bank paper." This being the case, even larger \$50 pieces would be of little use there. However, there was no paper money in circulation in California, and, "the high scale of prices prevalent in California for commodities and service... will make larger denominations of coin convenient, particularly in counting and passing large sums..."

Guthrie recommended that \$100, \$50, and \$25 gold coins be authorized for coinage at the San Francisco Mint and be called the Union, Half Union, and Quarter Union, "but that the Half Union only be struck for the present."

Although Guthrie's suggestion and subsequent legislation by Senator William M. Gwin received favorable notice, and the Senate passed Gwin's bill by a large majority, the proposal died in the House of Representatives. In this void Wass, Molitor & Co. issued round \$50 coins in large numbers to fill the demand. Kellogg & Co.'s round dies were never used to strike circulating coinage, so far is known, and all impressions were Proofs.

The present writer theorizes that as the competing Wass, Molitor & Co. round \$50 coin was of .900 fineness and bore the inscription "900 THOUS." on the reverse, Kellogg & Co. decided that its own coin, marked 887 THOUS., would not effectively circulate in commerce. The known Proof examples may well be test pieces shown to bankers and merchants and, as evident by the list printed below, retained by the principals of the firm. The Proof dies exhibit a tracery of cracks which may have rendered them unfit for mass coinage use, but in any event the 887/1000 fineness probably mitigated against large-scale production.

FERDINAND GRÜNER: The Kellogg \$50 coin is signed F. GRÜNER on the neck truncation. In his *Private Gold Coinage* study, Edgar H. Adams (p. 87) noted that Grüner was "a well-known die cutter of San Francisco." Further, "This represents one of the handsomest pieces of die-cutting in the entire California series." If Adams knew more, he did not relate it in his text. Moreover, virtually nothing concerning the biography of Grüner has appeared elsewhere in numismatic circles. He is not listed in Leonard Forrer's incomparable *Biographical Dictionary of Medallists*, nor is he treated except in passing by Don Kagin, Richard D. Kenney, Walter Breen, and others who have focused upon California diecutters. Indeed, Kenney discussed diecutting at Kellogg & Co. without even mentioning Grüner.

Colville's Directory and Gazetteer for the City of San Francisco, 1856-1857, compiled in 1855, lists F. Gruner, seal engraver and die sinker, with business premises at 171 Washington Street and residence on the south side of Vallejo Street between Dupont and Kearny streets. His workshop was close to that of Alfred Küner (in the store of Braverman & Levy at 167 Washington Street). Grüner is not listed in the 1854 directory, is listed in 1858, but not in 1859. Thus, Grüner's stay in the city seems to have been for only a few years. By contrast, Albert Küner lived there from 1849 until his death on January 23, 1906 (three months before his residence was destroyed in the famous earthquake).

Grüner is not known to have signed any other coinage, and whatever other dies he may have cut have not been recorded in any literature seen by the writer.

REGISTRY OF KNOWN SPECIMENS: In 1905 DeWitt S. Smith compiled a list of 1855 Kellogg & Co. \$50 pieces then known to him (given in Adams, p. 86). This listing is used as the basis of the number sequence given below, 1 through 13, augmented by new numbers created for the present text utilizing listings in *Walter H. Breen's Complete Encyclopedia of U.S. and Colonial Coins*, 1988, p. 652, and Andrew W. Pollock III's *Numismatic Register*, 1989, p. 386. It will be noted that today No. 4 is discredited:

1: Specimen owned by 1905 by a member of the Kellogg family. Probably appeared on the market later, e.g., present listings 14, 15, or 16.

2: Owned by 1905 by a member of the Kellogg family. Same comment as preceding.

3: Owned by 1905 by Karl Kellogg, son of John Glover Kellogg. One of these later went to Jacob Shapiro (a.k.a. Jake Bell) and appeared in his "Memorable Sale" by Numismatic Gallery in 1948, then to the Keefer Collection, dealer Fuad K. Saab, Stack's Gibson Sale (November 1974), Stack's section of Auction '79, and Stack's Coles Collection sale in October 1983.

(4): United States Mint Collection, Philadelphia. Listed by DeWitt S. Smith in 1905, consequently by Adams in 1912, but apparently in error. Such a coin is listed in neither James Ross Snowden's *A Description of Ancient and Modern Coins, in the Cabinet Collection at the Mint of the United States* (1860) nor *Catalogue of Coins, Tokens, and Medals in the Numismatic Collection of United States at Philadelphia, Pa.* (1914), the last indicating that the only Kellogg & Co. coin of any kind in the Mint Cabinet as of 1914 was an example of the 1854 \$20 (catalogue No. 1609).

5. Estate of Augustus Humbert. Undoubtedly retained by Humbert since the time of issue. By 1905 in the collection of Virgil M. Brand, Chicago.

6. Fred T. Huddart (early specialist in California coins) to George H. Earle, Philadelphia (by 1905). Judge C.W. Slack, B. Max Mehl 1925, to Col. E.H.R. Green from either Wayte Raymond or B. Max Mehl circa 1932, Col. Green estate after 1936, to Bern's Coins (New York City), to John J. Ford, Jr., on consignment circa August 1952, to Stack's circa early 1953, then to the Josiah K. Lilly Collection, Indianapolis. Presently in the Smithsonian Institution. (Note: Certain information for this specimen is from John J. Ford, Jr., conversation, December 22, 1995. There seems to be no foundation for Walter Breen's listing of this specimen as being once owned by Amon G. Carter, Jr. and Sr.)

7: Augustus Humbert estate. Andrew C. Zabriskie, New York City. Col. James W. Ellsworth. Sold by Knoedler & Co. in March 1923 to John Work Garrett. Donated by the Garrett family to The Johns Hopkins University, 1942. Sold by Bowers and Ruddy Galleries, March 1980. Arthur M. and Don Kagin. Later appeared in Auction '85.

8: DeWitt S. Smith, Lee, Massachusetts, by 1905. But see No. 9 below.

9. George W. Rice, Detroit, by 1905. (Breen and Pollock continue the pedigree as follows): DeWitt S. Smith, Virgil M. Brand, William Forrester Dunham, W.D. Waltman Collection (June 1945), Amon Carter Sr. descended to Amon Jr., and later to Harlan White. Nos. 8 and 9 may be the same coin.

10: John A. Beck, Allegheny, Pennsylvania, by 1905. Sold in January 1975 by Abner Kreisberg and Jerry Cohen (trading as Quality Sales) in their auction of the Beck estate, part 1. Then to the Ketterman Collection, then to the Bowers and Merena sale of the Arnold-Romisa Collections, 1984, into a private collection. Bowers and Merena sale of June 1985, Greene Collection, Christie's sale, March 1994.

11: In the W.W. Kaufman, Marquette, Michigan, collection (*sic*; this was later known as the M.N. Kaufman Collection) by 1905. Remained for many years in the custody of a Marquette, Michigan, bank that claimed ownership; meanwhile, this and other coins were mounted on a board by placing nails around and marking their rims. Appraised by Chicago collector Harry X Boosel, who then was instrumental in having the coins consigned to Rarcoa, Chicago, who sold this and other Kaufman coins in 1978. Later appeared in Paramount International Coin Corporation's section of Auction '80 and Auction '84, Heritage's 1992 ANA sale. *Guide Book* plate coin.

12: C.W. Cowell, Denver, by 1905. Cowell was an early "angel" to B. Max Mehl, and in Mehl's beginning years consigned to him for fixed sale many beautiful coins. Sold by Mehl, November 1911. Collection of Waldo C. Newcomer, Baltimore; then to Amon G. Carter, Sr., via B. Max Mehl. It later came on the market again and appeared in the 1962 Metropolitan New York auction, the 1973 ANA Convention Sale, then to a private collection on the West Coast. Also in Christie's sales of September 1986 and March 1990.

13: John A. Jenks, Philadelphia, by 1905. Reuting Collection, then to A.C. Nygren, to George Alfred Lawrence, to John H. Clapp, to the Eliasberg Collection in 1942. This is the specimen offered in the present catalogue.

14: Additional listing cf. Breen and Pollock; may duplicate one of the preceding. Private collection in England. May 1984 Greater New York Auction Sale, Stack's; Bowers and Merena's sale of August 1995.

15: Additional listing cf. Breen and Pollock; may duplicate one of the preceding. J.W. Schmandt Collection (Stack's, February 1957), Denver dealer Dan Brown, Texas collector John Herhold Murrell, California collector Henry H. Clifford, Arthur M. and Don Kagin ("Classic Gold Rarities" catalogue), 1983 ANA Convention Sale; Auction '88:491; Auction '90:1406; Superior's sale of August 1992:517.

16: Additional listing cf. Breen; may duplicate one of the preceding. H.O. Granberg, William H. Woodin, Willis H. duPont collections.

Considering the preceding 16 entries, No. 4 must be deleted, thus leaving 15 entries, of which Nos. 8 and 9 may be the same and 14, 15, and 16 may be duplicates, netting at least 11 different specimens.

Patterns: Two copper trial pieces are believed known, one appearing in a Lyman H. Low sale in 1903 and the other acquired by Henry Chapman and sold to George H. Earle. Note: The listing of these two trial pieces is from Adams, p. 107; Kagin, p. 340, calls the variety unique. John Jay Pittman owned one in 1951.

T OF SAN FRANCISCO, STATE OF CALIFORNIA PATTERNS

Pattern \$2.50 in Silver

San Francisco,
State of California



(photo enlarged to twice actual size)

1851 San Francisco, State of California. \$2.50 silver pattern. Proof 63 or finer.

Surfaces: With attractive gunmetal-blue and iridescent toning matching the other three coins in the set. Slightly double struck.

Narrative: The San Francisco, State of California patterns—known in silver, copper, and white metal, but not in gold—were described by Edgar H. Adams as having the “most artistic design of any of the California private issues.” The identity of the coiner and engraver are unknown. It is believed that the dies were made in Birmingham, England, and were possibly intended for use by a company of adventurers planning to go to the California gold fields.

Description of the \$2.50: Obverse: Liberty head, LIBERTY on coronet, 13 stars surrounding except for under Miss Liberty’s head, which is blank (for the date is on the reverse). Reverse: Wreath enclosing 2 1/2 and DOLLARS. Outside of wreath: SAN FRANCISCO STATE OF CALIFORNIA. Date 1851 (without flag at top of 5) below wreath.

These patterns are very rare individually and even rarer as a set (as subsequently offered). The last time we offered such a group was in 1982 in connection with the Henry Clifford Collection. Before that we offered the Garrett Collection set. It is believed that fewer than a half dozen sets exist.

Edge: Reeded.

Notes: The \$2.50 and \$5 coins are dated on the reverse, while the \$10 and \$20 values bear their dates on the obverse. The reverses of the two smaller denominations feature a wreath, while the \$10 and \$20 depict the State Arms of California. The workmanship is of a high order of excellence and seems to be from a different hand than any of the other California-related issues studied. It should be noted that, separately, Albert Küner cut medallionic seals for the state, however, the writer has found no reason to ascribe the present patterns to Küner.

Expanded information on these patterns will be found in the related book, *Louis E. Eliasberg, Sr.: King of Coins*. If any intending bidder on this or the next several lots does not have a copy of this book, a photocopy of the pages relevant to these four coins will be sent free upon application to our Auction Department.

Important note: This lot will be “sold” on a provisional basis. After it and the other three individual specimens of silver San Francisco, State of California patterns are “sold,” the realization for all four will be totaled, 5% will be added, and this figure will be used as the starting bid for the complete set (Lot 371). If that starting bid is met or exceeded, the provisional award for this lot will be canceled. If not, the provisional award for this lot will become the final award.

Pattern \$5 in Silver

San Francisco,
State of California



(photo enlarged to twice actual size)

368 1851 San Francisco, State of California. \$5 silver pattern. Proof 63 or finer.

Surfaces: With attractive gunmetal-blue and iridescent toning matching the other three coins in the set. Slightly double struck.

Narrative: The obverse and reverse designs of the half eagle are similar to the quarter eagle, except for the denomination expressed as 5 in the present instance.

Edge: Reeded.

Important note: This lot will be “sold” on a provisional basis. After it and the other three individual specimens of silver San Francisco, State of California patterns are “sold,” the realization for all four will be totaled, 5% will be added, and this figure will be used as the starting bid for the complete set (Lot 371). If that starting bid is met or exceeded, the provisional award for this lot will be canceled. If not, the provisional award for this lot will become the final award.

Pattern \$10 in Silver

San Francisco,
State of California



369 1851 San Francisco, State of California. \$10 silver pattern. Proof 63 or finer.

Surfaces: With attractive gunmetal-blue and iridescent toning matching the other three coins in the set.

Narrative: The obverse of the \$10 features the head of Miss Liberty (specifically designated as such with LIBERTY on coronet; highly unusual for the California series), 13 stars surrounding except for under Miss Liberty’s head where the date 1851 is placed. Reverse: A detailed, elegant representation of the State Arms of California; inscription SAN FRANCISCO STATE OF CALIFORNIA above, 10 D. below.

Edge: Reeded.

Die state and characteristics: Final 1 in date slightly irregular and may have been first punched in an inverted position, an interesting feature.

Important note: This lot will be “sold” on a provisional basis. After it and the other three individual specimens of silver San Francisco, State of California patterns are “sold,” the realization for all four will be totaled, 5% will be added, and this figure will be used as the starting bid for the complete set (Lot 371). If that starting bid is met or exceeded, the provisional award for this lot will be canceled. If not, the provisional award for this lot will become the final award.

Pattern \$20 in Silver

San Francisco,
State of California



- 370 1851 San Francisco, State of California. \$20 silver pattern. Proof 63 or finer.

Surfaces: With attractive gunmetal-blue and iridescent toning matching the other three coins in the set.

Narrative: Obverse design as foregoing. Reverse: Design as on the \$10 except for denomination 20 D. There is more room on the reverse of the \$20, and the field is more open in its concept. The state arms motif is slightly differently executed with different shapes to two mountains in the left background, and other small differences.

Edge: Reeded.

Die state and characteristics: Loop- or S-type 8 in date; first and final date digits with "patched" tail at upper right, added as an afterthought by the engraver, and not matching each other (the 1 punch originally did not have a tail). On reverse there is an extra serif to the upper right of the E in STATE, a diecutting error.

Important note: This lot will be "sold" on a provisional basis. After it and the other three individual specimens of silver San Francisco, State of California patterns are "sold," the realization for all four will be totaled, 5% will be added, and this figure will be used as the starting bid for the complete set (Lot 371). If that starting bid is met or exceeded, the provisional award for this lot will be canceled. If not, the provisional award for this lot will become the final award.

Complete Set of Silver Patterns

San Francisco,
State of California

- 371 1851 San Francisco, State of California set of four Proof patterns in silver as individually described in the preceding four lots. After the four lots have been "sold" on a provisional basis, the prices will be totaled, 5% will be added, and this will constitute the opening bid of the present lot. If this bid is met or exceeded, the provisional awards will be canceled, and all four coins will go to the buyer of the present lot. (Total: 4 pieces)

Oregon Exchange Co.

1849 \$5 Gold



(photo enlarged to twice actual size)

- 372 1849 Oregon Exchange Co. \$5 gold. Kagin-1, Breen-7937. Rarity-5. VF-35.

Surfaces: Lightly toned yellow gold. Scattered marks and a few light scratches. Mark on rear flank of beaver. Overall, this is a coin of above average sharpness and quality.

Narrative: The obverse of the Oregon \$5 bears a beaver on a log, the abbreviation T.O. (Territory of Oregon), initials of the coiner (see notes below), and the date 1849. The reverse bears inscription as illustrated.

Today the 1849 Oregon \$5 is a notable rarity in any grade, and probably only 50 or so survive, nearly all of which show much wear. The present coin, quality-wise, is probably in the top 20% of extant specimens.

Pedigree: From Lyman H. Low's sale of the H.G. Brown Collection, October 1904 to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded.

Die state and characteristics: Obverse with flaws at the top and bottom of K in K.M.T.A.W.R.G.S.; A initial is from a smaller punch font than the other letters; 9 in date with flaws or traces of earlier number within lower section. Reverse with E's from a curiously defective punch with an enlarged serif to the center element; A's from a very unusual font showing the lower opening as a nearly complete circle and the top opening as a tiny circle.

Weight: 130.7 grains.

Diameter: 22.0mm.

Historical notes: Citizens of Oregon returning from the California gold fields in 1849 brought with them quantities of gold dust and nuggets. The Oregon Legislature on February 15, 1849, passed an act which provided for the establishment of a territorial mint. However, the governor declared this act to be in contravention to the laws of the United States, and plans were terminated.

To remedy the situation a group of eight prominent merchants and citizens banded together to establish a private mint. The principals were W.K. Kilborne, Theophilus Magruder, James Taylor, George Abernathy, W.H. Wilson, William H. Rector, J.G. Campbell, and Noyes Smith. The firm was designated as the Oregon Exchange Co. Hamilton Campbell, a Methodist missionary, was employed to cut dies for a \$5 coin. Victor Wallace, machinist, engraved the dies for a coin of the \$10 denomination. The coins produced were to be virgin gold without alloy.

The \$5 gold dies bore on the obverse the initials K.M.T.A.W.R.G.S., representing the names of the company members. The G was an error and should have been C for Campbell. The obverse of the \$5 piece pictured a beaver on a log, facing to the right, the same animal which, being a trademark of the Territory, was earlier used on the Northwest Co. tokens. Below was the designation T.O. for Territory of Oregon, and below that, the year 1849, with branches to the sides. On the reverse appeared the notation OREGON EXCHANGE COMPANY, 130 G. NATIVE GOLD 5 D. The pieces contained 130 grains of gold, or nearly 5-1/2 pennyweight.

Coinage amounted to approximately 6,000 of the \$5 pieces and 2,850 \$10 coins. These were accepted as legal tender throughout the Oregon Territory, which at that time included the present states of Oregon and Washington and all land toward the east reaching to the Rocky Mountains. Oregon City had approximately 1,000 white citizens, while the entire Territory comprised about 9,000 inhabitants. Many of the Oregon issues were sent to California in payment for merchandise. Eventually nearly all were melted. By a decade after the original issue only a small number of Oregon coins existed.

1849 Mormon \$2.50 Gold

State of Deseret



1849 Mormon \$2.50 gold. Kagin-1, Breen-7932. High Rarity-5. Net F-15, but nearly AU, but with problems.

Surfaces: Wavy planchet. Reverse extensively retooled. Obverse with some signs of lustr. In-person inspection is recommended.

Narrative: This, the smallest Mormon gold denomination, bears on the obverse an all-seeing eye surmounted by a bishop's mitre. The reverse displays clasped hands. Inscriptions surround. Scarce in all grades.

Pedigree: From the Chapman brothers, March 1901, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Plain.

Weight: 57.9 grains.

Diameter: 18.8mm.

Historical notes: In the autumn of 1848, Mormons returning from California brought large quantities of gold dust into the Great Salt Lake area. Mormon Island, located downstream from Sutter's Mill at Coloma on the American River, was one of the richer gold deposits during the early days of discovery. Mormons were among the most active miners during the early part of the era, and gold estimated to have been worth several million dollars was located by them.

In the settlement at Great Salt Lake, called the State of Deseret (deseret = honeybee, a Mormon symbol of industriousness), Dr. Willard Richards, an official of the Mormon Church, weighed the gold dust and distributed it in paper packages which contained from \$1 to \$20 in value. In November 1848 coinage designs were formulated. Each piece was to depict on one side the priesthood emblem, a 3-point Phrygian crown over the all-seeing eye of Jehovah, with the phrase "Holiness to the Lord." The reverse was to bear the inscription "Pure Gold," clasped hands, and the denomination.

On December 10, 1848, Mormons with gold dust were invited to leave it for coinage. The first deposit was made by William T. Follett, who received a credit of \$232 for 14-1/2 ounces at the rate of \$16 per ounce. Soon thereafter 46 \$10 gold pieces had been minted by John M. Kay, a Mormon who earlier had been employed with a private mint in Birmingham, England.

It is believed that the pieces struck in December 1848 were dated the following year. The ten-dollar coins were designed by Brigham Young, John Mobourne Kay, and John Taylor. They were dubbed "Valley Coin." Problems developed, and by December 22, 1848, the equipment was inoperable.

Additional facilities for coinage were ordered through a church agent in St. Louis. Dies were prepared for \$2.50, \$5, and \$20 pieces. Coinage at the church mint commenced on September 12, 1849. From that point through early 1851, about \$75,000 face value in gold pieces was produced. Designs followed those suggested a year earlier, but the words "Pure Gold" were represented by the initials P.G., and for Great Salt Lake City the letters G.S.L.C. were added.

Apparently there was little understanding or interest in Salt Lake City concerning the fineness or purity of gold, and only the total weight was considered when the coins were made. This caused the Mormon coinage to be condemned in many regions, particularly in California where it became the subject of many vituperative comments in the press, which noted the coins were "spurious," "vile falsehoods," and "debased." In areas other than Salt Lake City they circulated only at a discount of 10% to 25% from face value. Within Salt Lake City itself there were numerous questions raised, and in 1851 and 1852 many were reluctant to accept the pieces, but the church applied pressure which made the coins circulate. Eventually Brigham Young, the Mormon leader, closed the mint, and the pieces disappeared from circulation.

Numismatic note: The issues dated 1849 and 1850 are all from dies in shallow relief.

1849 Mormon \$5 Gold

State of Deseret



374 1849 Mormon \$5 gold. Kagin-2, Breen-7933. Rarity-5. AU-50. One of the finest known.

Surfaces: Light yellow gold. Planchet flake at OR of LORD.

Narrative: The general design of the \$5 is the same as that of its smaller relative, the \$2.50, except for the denomination. Periods after each word in the obverse inscription.

This issue, struck from a single pair of dies, seems to have been the most utilitarian of the Mormon coins, for more of them survive today than any of the others. Even so, the total population is probably fewer than 200 pieces, and some have suggested fewer than 100. Nearly all show extensive wear. The Eliasberg Collection coin is far above average.

Pedigree: From J.W. Scott's 129th Sale, June 1894, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Plain.

Die state and characteristics: Early state; no breaks.

Weight: 109.9 grains.

Diameter: 22.4mm.

Note: The inscriptions on the 1849 and 1850 Mormon coinage are from widely-spaced, sans serif letters.

1850 Mormon \$5 Gold

State of Deseret



375 1850 Mormon \$5 gold. Kagin-5, Breen-7935. Rarity-5. VF-30.

Surfaces: Lightly toned yellow gold. Striking light (but fully readable) at right obverse and corresponding part of the reverse

Narrative: The 1850 Mormon half eagle features a redesigned obverse incorporating a more stylistic mitre over the all-seeing eye and with nine stars surrounding, among other differences. Apparently, fewer 1850 coins were issued than 1849 pieces, for they are scarcer today. When seen, examples are apt to show extensive wear.

Pedigree: From the Chapman brothers' sale of the C.S. Wilcox Collection, November 1901, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Plain.

Die state and characteristics: Obverse has defective crossbar in E's (spine extending from upper right of serif); star closest to T (of TO) has tiny extra ray from double punching; first S in HOLINESS double punched at top.

Weight: 110.7 grains.

Diameter: 22.5mm.

1860 Mormon \$5 Gold

Deseret Assay Office
Utah Territory



376 1860 Mormon \$5 gold. Kagin-6, Breen-7936. Rarity-5. VF-30.

Surfaces: Light yellow gold. A few marks and scratches typical of the grade.

Narrative: In 1860 Albert Küner, the prominent San Francisco en-

graver, cut dies for a new \$5 Mormon piece. The obverse depicts a couchant lion facing to the left, with cryptic inscription ("Holiness to the Lord" expressed in the Mormon alphabet) surrounding and the date 1860. The reverse shows a beehive behind which is an eagle. The legend DESERET ASSAY OFFICE PURE GOLD surrounds, and the denomination 5 D is below.

The 1860 Mormon half eagle is isolated by a decade from the dating of the other issues. Probably several thousand were minted of which possibly 100 or so survive today.

Pedigree. From B.H. Collins, May 1896, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr. This coin has been off the market for precisely a century.

Edge: Reeded.

Die state and characteristics: Reverse letters with serifs.

Weight: 114.9 grains.

Diameter: 22.6mm.

Notes: Unlike earlier Mormon coins, these new dies were cut in normal (not shallow) relief and were very detailed. Apparently a large number of pieces emanated from these dies.

1849 Mormon \$20 Gold

State of Deseret



(photo enlarged to twice actual size)

377 1849 Mormon \$20 gold. Kagin-4, Breen-7934. Rarity-6. VF-35 to EF-40.

Surfaces: Light yellow gold with delicate toning at the rims. A few edge bumps.

Narrative: The Mormon \$20 is the largest of the coins produced at Salt Lake City and also is the first coin of this denomination to circulate in America (the federal product, of an entirely different design, did not reach the channels of commerce until 1850). The obverse features an all-seeing eye with a bishop's mitre above, while the reverse shows clasped hands, a design that was part of a suite of four denominations (\$2.50, \$5, \$10, and \$20) issued with the 1849 date.

The \$20 denomination is very rare, and it is doubtful if more than 20 to 30 exist from an original mintage estimated at about 1,000 pieces. The Eliasberg Collection example is one of the finer specimens among these and should attract wide attention.

Edge: Plain.

Die state and characteristics: Reverse with two raised die ridges through G.P.; spine extends from right of crossbar area of A (in DOLLARS).

Weight: 445.3 grains.

Diameter: 29.3mm. (By comparison it will be seen that the Mormon \$20 is considerably narrower than its federal or contemporary private counterparts.)

Die alignment: 170°.

Clark, Gruber & Co.

1860 \$2.50



1860 Clark, Gruber & Co., Denver. \$2.50 gold. Kagin-1, Breen-7939. Rarity-4. EF-40.

Surfaces: Lightly toned gold. Some lustre remains in protected areas. Lightly struck at the center as always (due to opposing high-relief die elements).

Narrative: Dies in imitation of the federal product, but with distinctive descriptions as illustrated. CLARK & Co. on coronet. A very attractive, far above average specimen.

Pedigree: From the Chapman brothers' sale of the C.S. Wilcox Collection, November 1901, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded.

Die state and characteristics: Obverse with stars oriented with two stars facing the rim (rather than the single star point common on most gold issues). Reverse with line connecting bottom elements of K (letter appears twice). The dies are believed to have been prepared in the East, perhaps Philadelphia, but they definitely were not the work of James B. Longacre (who sometimes accepted commissions outside of his Mint duties).

Weight: 68.7 grains.

Diameter: 18.0mm.

Die alignment: 170°.

Historical notes: The firm of Clark, Gruber & Co., Leavenworth, Kansas bankers, established a branch in Denver following discovery of gold deposits in the area, primarily in the mountains to the west. From that beginning was to grow Colorado's largest mint, an operation which subsequently laid the framework for the government mint in the same city. Partners were Austin M. Clark, Milton Edward Clark, and Emanuel Henry Gruber.

Framework for the minting business was begun in December 1859 when Milton E. Clark journeyed to New York and Philadelphia to make arrangements in person to acquire coining and metal processing machinery. It is believed that Bailey & Co., Philadelphia jewelers, made arrangements for the dies, possibly enlisting the services of Chief Engraver James B. Longacre at the Mint. The workmanship of the dies differs from one to another, and it is believed by the writer than more than one engraver was involved.

In the spring of 1860 Austin Clark and Emanuel H. Gruber arrived in Denver and purchased several lots on the northwest corner of McGaa and F streets, later to become Market and 16th streets. An imposing two-story brick structure with a stone basement was set up. In April the machinery arrived by an ox-drawn wagon. By July 16th the building was complete inside and out, and coinage operations were ready to begin. At first, \$10 coins were minted.

The *Rocky Mountain News* reported on the progress of the firm in an article in the August 29, 1860 issue:

"Clark Gruber & Co. melted and coined about \$18,000 in \$10, \$5, and \$2.50 pieces. As specimens of coinage these pieces are far superior to any of the private mint drops issued in San Francisco, and are nearly as perfect as the regular United States Mint issues. The faces of the \$5s and \$2.50s are a good imitation of the government coinage—the stars, with the name of 'Clark & Co.' occupying the head tiara. The reverse is occupied, of course, with 'our noble bird' encircled by the words 'Pikes Peak Gold, Denver 21/2D.' Altogether it is a creditable piece of work, and we hope to see hosts of it in circulation before the snow flies. The fineness of this coin is 828-1/2; and the excess of weight over U.S. coin is 23 grains in a \$10 piece. The value in gold is the same as government coin of like denomination, with an additional value in silver alloy equal to near 1%. Deduct the cost of coining at the U.S. mint, about 1/2%, and the actual worth of Clark & Co.'s coin is 1/2% more than any other coinage."

The initial coinages were of the \$10 and \$20 denominations. Later, pieces of \$2.50 and \$5 were made, as noted in the preceding article. By October 1860 the coins were in wide circulation throughout the "Jefferson" Territory. The mint operated both day and night, and by October \$120,000 worth had been struck.

Toward the end of 1860 Clark, Gruber & Co. opened a branch office in Central City, Colorado. At the time, Central City, and its neighbor, Black Hawk, were among the most active gold mining areas.

Clark, Gruber & Co.

1861 \$2.50



379 1861 Clark, Gruber & Co., Denver. \$2.50 gold. VF-35.

Surfaces: Light yellow gold. Lightly struck at the centers as always.

Narrative: Obverse and reverse in imitation of the federal quarter eagle, but with different inscriptions from those and also different from the inscription on the 1860 version of the Clark, Gruber & Co. coin. PIKES PEAK on coronet. A pleasing example of this scarce and popular issue.

Edge: Reeded.

Die state and characteristics: Obverse probably from the same Eastern supplier who cut the dies for the 1860 version, but now differently arranged. On the obverse the stars have a single point toward the border; stars from light, somewhat spidery punches. The portrait is from a different hub with different details including shape of the truncation end (pointed in 1861, rounded in 1860). Date from small punches; 18 is in a line slightly below that of 61. Tiny die flaw at border near denticles below 8. Reverse with 1 and 2 each touching fraction bar; eagle from a different punch and with wing tips closer to border than in 1860; lettering more delicate, etc.

Weight: 75.8 grains.

Diameter: 18.3mm.

Die alignment: 190°.

Historical notes: In 1861 new dies were produced. Gold content of the Clark, Gruber & Co. coins was increased to 1% more than that used by the United States government mints. The *Colorado Republican and Rocky Mountain Herald* wrote on August 3, 1861, of a visit to the coining establishment:

"We yesterday stepped into the fine banking house of Messrs. Clark, Gruber & Co. and by invitation of the gentlemanly proprietors took a look at the machinery and fixtures for minting... The gold is first refined by chemicals, then put into a crucible, melted, and run into bars. Then it is run through a rolling machine, which reduces it to the proper thickness; it is then taken to a punching machine where it is cut in the proper size; a man then takes it and reduces it to the proper weight, when it is taken to the die and stamped, then the edges are milled, which is the finishing stroke."

Clark, Gruber & Co.

1860 \$5



380 1860 Clark, Gruber & Co., Denver. \$5 gold. Kagin-2, Breen-7940. Rarity-4. AU-50.

Surfaces: Medium yellow gold. Exceedingly sharp strike despite high relief of the dies; they must have been spaced very closely together.

Narrative: Obverse and reverse in imitation of the federal half eagle, the \$5 version of the \$2.50 offered earlier, and with similar inscriptions except for FIVE D. denomination. A very handsome specimen of this early Clark, Gruber & Co. \$5 gold. Rarely seen so fine.

Pedigree: From the Chapman brothers' sale of the C.S. Wilcox Collection, November 1901, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Edge: Reeded.

Die state and characteristics: Dies from the same hand as both quarter eagles described earlier. CLARK & Co on coronet, period below last letter. Short fall of hair at back of neck. Stars with normal orientation (one point outward). Stars from of six-element design.

Weight: 139.3 grains.

Diameter: 21.9mm.

Clark, Gruber & Co.

1861 \$5



- 381 1861 Clark, Gruber & Co., Denver. \$5 gold. Kagin-6, Breen-7944. Rarity-4. EF-45.

Surfaces: Light gold surfaces. Test mark on reverse rim.

Narrative: An above average specimen of this popular issue.

Edge: Reeded.

Die state and characteristics: Obverse with PIKES PEAK on coronet. Longer fall of hair behind neck than on preceding. Other differences (from 1860) could be cited. Single-element or outline-type stars. Lower-relief head than preceding. Reverse from new die, new inscriptions, new eagle hub. Cut by the same engraver as the preceding three lots.

Weight: 143.7 grains.

Diameter: 22.0mm.

1860 Pikes Peak \$10 Gold

Clark, Gruber & Co.



(photo enlarged to twice actual size)

- 382 1860 Clark, Gruber & Co., Denver. \$10 gold. Kagin-3, Breen-7941. High Rarity-5. AU-50.

Surfaces: Bright yellow gold. Planchet flaw below N of TEN. Planchet flake on reverse. Extremely well struck and exquisitely detailed.

Narrative: The 1861 "Pikes Peak" \$10 is one of the classics among territorial gold coins. The central motif depicts Pikes Peak as a tapered volcanic cone entirely unlike the real Pikes Peak (which is amorphous and has a different outline from each angle of viewing). Top of peak bare, truncated top indicating a volcanic crater; undefined vegetation at base below timberline. DENVER below base. The present specimen is one of the finer known examples.

Pedigree: From Lyman H. Low's sale of the Jacob G. Morris Collection,

September 1901, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg Sr.

Edge: Reeded.

Die state and characteristics: Obverse with some letters lightly punched most evident at TEN D. and D and V of DENVER. Die crack through bottom of PIK letters; another crack from rim through EAK, continuing right to about half way to G; another hairline crack connects G and O. Reverse with eagle and inscription; date 1860 slightly curved. The obverse and reverse dies seem to be of a higher order of workmanship than seen on the firm's contemporary quarter eagles and half eagles.

Weight: 277.7 grains.

Diameter: 27.5mm.

Historical notes: The *Rocky Mountain News*, July 25, 1860, described the Clark, Gruber & Co. facility and the mintage of \$10 coins:

"[U]pon invitation we forthwith repaired to the elegant banking house of the firm...and were admitted to their coining room in the basement, where we found preparations almost complete for the issue of Pikes Peak coin. A hundred 'blanks' had been prepared, weight and fineness tested, and last manipulation gone through with prior to their passage through the stamping press. The little engine that drives the machinery was fired up, belts adjusted, and between 3 and 4 o'clock the machinery was put in motion and 'mint drop' of the value of \$10 each began dropping into a tin pail with the most musical 'clink.' About \$1,000 were turned out, at the rate of fifteen or twenty coins a minute which was deemed satisfactory for the first equipment. The coins—of which none but \$10 pieces are yet coined—are seventeen grains heavier than the United States coin of the same denomination.

"On the face is a representation of the Peak, its base surrounded by a forest of timber, and 'Pikes Peak Gold' encircling the summit. Immediately under its base is the word 'Denver' and beneath it 'Ten D.' On the reverse is the American eagle, encircled by the name of the firm 'Clark, Gruber & Co.,' and beneath it the date, '1860.' The coin has a little of the roughness peculiar to newness, but is upon the whole, very credible in appearance, and a vast improvement over 'dust' as a circulating medium."

Most probably the Pikes Peak motif was discontinued after 1860 in favor of a federal-copy obverse to facilitate circulation.

Clark, Gruber & Co.

1861 \$10



- 383 1861 Clark, Gruber & Co., Denver. \$10 gold. Kagin-7, Breen-7945. Rarity-4. AU-50.

Surfaces: Light gold with much lustre remaining. Exceptional quality. On coronet E in PEAK lightly struck.

Narrative: A beautiful specimen of the second type of Clark, Gruber & Co. \$10.

Edge: Reeded.

Die state and characteristics: Stars and date somewhat lightly cut into the obverse die, the latter being in delicate numerals. Reverse from same eagle hub as foregoing. Lettering different and more evenly spaced.

Weight: 290.8 grains.

Diameter: 27.4mm.

1860 Pikes Peak \$20 Gold

Clark, Gruber & Co.



(photo enlarged to twice actual size)

4 1860 Clark, Gruber & Co., Denver. \$20. Kagin-4, Breen-7942. High Rarity-6. AU, somewhat prooflike in the fields. One of the finest known.

Surfaces: Some scattered marks are normal for the grade and for this heavy a coin; one mark is at the eagle's right leg (to observer's left).

Narrative: This is one of the most aesthetically appealing specimens we have ever offered of this well-known rarity, a far above average specimen, far nicer than usually seen even in advanced cabinets. The 1860 Pikes Peak \$20 represents a high point in the territorial gold series, a distinctive design combined with the large \$20 denomination, making such a coin a centerpiece in any collection.

1861 Clark, Gruber & Co. \$20



385 1861 Clark, Gruber & Co., Denver. \$20 gold. Kagin-8, Breen-7946. High Rarity-5. EF-45.

Surfaces: Pale gold surfaces with some lustre in protected areas. Somewhat lightly struck at the center as usual for the variety. A handsome specimen of this highly sought coin.

Narrative: Only a few specimens have survived of this, the latest-dated privately issued double eagle in American numismatics. The present example is particularly attractive.

Edge: Reeded.

Die state and characteristics: Obverse die more closely resembles the federal product than do the lesser denomination Clark, Gruber & Co. coins of this year or, for that matter, more than any other privately-minted products. Date lightly impressed into the die. Reverse with traces of another, earlier letter, a second and erroneous N, to the right of V in DENVER.

Weight: 598.1 grains.

Diameter: 34.4mm.

Historical notes: The citizens of Colorado Territory, nearly 30,000 in number, desired to have an official United States branch mint to provide a greater quantity of coins for circulation and to act as a depository for bullion. On December 19, 1861, a bill to this effect was introduced in Congress by Hiram P. Bennett. The legislation passed the House and Senate and became effective on April 21, 1862. By this time the owners of Clark, Gruber & Co., having minted gold coins in the total amount of \$594,305, desired to sell the building and related facilities.

It was stated that the capacity for coining at a 10-hour-per-day rate would be \$120,000 value in double eagles, \$60,000 value in eagles, \$30,000 value in half eagles, and \$15,000 in quarter eagles. "This is the speed at which it is ordinarily run; but double that amount may be coined in the same time if desired," an account noted.

On November 25, 1862, the secretary of the Treasury offered \$25,000 for the building and its contents. Congress on March 3, 1863, passed a resolution which enabled the secretary of the Treasury to obtain title to the mint. Actual government possession took place in April of the same year. Clark, Gruber & Co. vacated in May and moved to a building adjacent to Warren Hussey's Bank on F Street. By that time the firm had discontinued making coins.

It was intended to begin coinage in Denver right away, but this was not accomplished. It was not until several decades later, in February 1906, that coins were actually struck in Denver by the United States government, and that was done not at the Clark, Gruber & Co. plant but at the new Denver Mint.

Baker City, Oregon 2-Ounce Slug

Issued in 1907



386 Baker City, Oregon. Two-ounce gold "coin" or "slug." Kagin-2. Rarity-8. Mint state, virtually as issued.

Surfaces: This ingot or "button" is very close to its original condition. Doubtless, no finer piece exists. The inscriptions were all hand-punched. Thus, at the time of issue no two were precisely alike.

Narrative: Obverse: BAKER CITY / ORE. / ★ 2 ★ / OUNCES, each individually punched. Reverse with IN / GOLD [larger letters] / WE TRUST.

It is believed that only 100 of these provisional "coins" were produced, of which all but three or four are believed to have been melted many years ago. The writer (QDB) has never handled one of these in some 40 years in the rare coin business and has only ever *seen* one other, that being an example owned by Abner Kreisberg and Jerry Cohen circa the 1960s, possibly one of two once owned by Virgil Brand.

Historical background: In 1906-1907 the annual reported gold production in Oregon amounted to over \$1 million annually, as it had for some time before. Within the state there were about 280 producing mines of which about 200 were placers (pronounced "plassers"; these were gold flakes and nuggets found in stream beds and ancient alluvial deposits). Baker County was the most productive in terms of value of gold obtained, with most of the metal coming from quartz and other siliceous ores. Jackson County had the most placer deposits. In Baker County districts included Austin, Baker, Burnt River, Cable Cove, Clarks Creek, Connor Creek, Cornucopia, Cracker Creek, Durkee, Geiser, Paddy Creek, Rye Valley, Sumpter, Virtue, and Weatherbee. Oregon gold production was not the stuff of which adventure stories were made, and while the larger strikes in California and the Klondike captured the public's imagination, little national press was given to the Baker County deposits. Today, gold is still to be found there, and in 1978 the author visited a derelict gold dredge which had operated at Sumpter a few years earlier.

The Baker City ingots of 1907: The following account appeared in *The Numismatist*, March 1908:

"Gold Coins of Home Manufacture Circulate in Baker City.

"Baker City, in Eastern Oregon, is nothing if not original. When currency became somewhat scarce in other parts of the country [during the financial recession of 1907], the whole thing was treated as a huge joke by the business men of that part of the state. The banks went right along paying out 'real money' to their depositors as if a scarcity of circulating medium was the least of their troubles, and looking over the gold bearing hills of the surrounding landscape, ejaculated, 'Ah, ha,' if not, 'oh ho.' At least that is the way the average Bakerite puts the case, now that the rest of the state has caught its breath and things financial are again normal.

"A week or two after the 'squeeze' was in full blast two or three Baker City citizens conceived the idea of issuing 'gold currency' on their own hook, and evolved a plan of manufacturing 2-ounce slugs, or buttons, of native gold, which, of course, could not bear the stamp of the government, but could be worth their weight just the same. Fred Mellis, a mine owner, and James Howard, ex-president of the bank at Sumpter, are said to be responsible for a design used on these slugs, a number of which were hammered out of pure gold and which weighed somewhere near two ounces. The effect of having these slugs passed around Baker City had a good effect on the people, for the natural inference was produced that as long as the mines of Eastern Oregon could produce the precious metal in \$20 chunks there was not need of getting alarmed over a scarcity of circulating medium.

"W.G. Ayers, the 'sheep king' of Baker County, who is a visitor in Portland, has one of these buttons which he bought at its weighing in value and a trifle over, desiring to hold it as a souvenir commemorative of the faith the people of his section of the state entertain of their ability to meet emergencies.

"The obverse has the words stamped into it with a stencil die, 'Baker City, OR., 2 Ounces,' and the reverse the words, 'In Gold We Trust.'"

NUMISMATIC AMERICANA

- 387 Copper miscellany: ☆ British evasion copper, GULIEMUS SHAKESPEAR on obverse with kinglike portrait. Reverse with seated figure, inscription divided as ENG LAND, "GLORY" below in place of date. VF ☆ 1824 French Colonies essai copper 10 centimes. Louis XVII portrait. Proof-60. (Total: 2 pieces)

- 388 Pair of Aaron White satirical "dollars," copper and brass, HK-829 and 830, each choice Proof-63 or finer. 19th century. A beautiful and certainly interesting pair. (Total: 2 pieces)

Legends include the rhythmic NEVER KEEP A PAPER DOLLAR IN YOUR POCKET TILL TO MORROW with two sows, one hanging dead and the other rooting in a jug inscribed \$10.. Aaron White was a Connecticut attorney who distrusted paper money, apparently suffered in the financial panics of 1837 and 1857 (both dates appear on these pieces), and hoarded coins. His estate was found to contain 5,000 two-cent pieces, 60,000 large cents, 250 colonials, among other items.

- 389 Pair of 1876 Centennial Exhibition so-called dollars in silver: ☆ Official Centennial medal, HK-20, Proof-62 with heather and iridescent toning. Beautiful! Hibler and Kappen relate that these were struck on the Exhibition grounds and sold for \$3 ☆ "Nevada dollar," silver. HK-19. VF-30, numerous marks. Dies by William Barber. Sold as a souvenir for \$1.25 on the Exhibition grounds. (Total: 2 pieces)

- 390 Pair: ☆ "1776" Continental dollar copy in white metal by Montroville W. Dickeson. HK-54. Proof-60, brilliant ☆ 1807-1870 General Robert E. Lee so-called half dollar, nickel alloy, circa 1940s-1950s. Reverse with copy of C.S.A. half dollar design. Distributed by James, Inc., Louisville, KY. Proof-63, brilliant. (Total: 2 pieces)



- 391 1901 Lesher silver "dollar." Imprint type, Zerbe 5, HK-791. Serial No. 45. No merchant's name. AU-58, prooflike. A very beautiful specimen with light lilac-gray surfaces.

Pedigree: From Lyman H. Low's sale of the H. Brown Collection, October 11, 1904, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Struck in Denver in 1900 and 1901, Lesher silver "dollars" of octagonal format were distributed by Joseph Lesher of Victor, Colorado. Some bore the imprints of (mostly) local merchants, while others such as the piece offered here were blank. Most were serially numbered, aiding modern era students of the series (notably Adna G. Wilde, Jr. in his watershed work, "Lesher Referendum Dollars: Where Are They Today" in *The Numismatist*, February 1978) to track their pedigrees over a period of time. Col. Wilde reports that the specimen offered here is the earliest known auction appearance of a Lesher "dollar." The Lesher house stands today in Victor, two doors to the left of City Hall, and is owned by the American Numismatic Association.



- 392 1900 Lafayette commemorative silver dollar. MS-64 to 65. Obverse with accolated portraits of George Washington and Marquis de Lafayette. A superb specimen with delicate lilac and iridescent toning. One of the finest pieces to come on the market in recent years, from an aesthetic viewpoint. Quality-wise in the top 1% of extant specimens.

Pedigree: Obtained at the time of issue for \$2 (the official price) by J.M. Clapp, who seems to have selected a particularly fine example. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

50,026 pieces were struck on a single day, December 14, 1899, the 100th anniversary of Washington's death, and were put on sale in 1900 (the date of the coin). Many were unsold, 26 went to the Assay Commission, and the net distribution was 36,000.

END OF SESSION

SESSION TWO

Tuesday Evening, May 21, 6:30 PM Sharp

Half Cents, Large Cents, Two-Cent Pieces, Nickel Three- and Five-Cent Pieces: Lots 393-858

UNITED STATES HALF CENTS

Introduction

Our country's smallest denomination was issued intermittently from 1793 through 1857. Business strikes were issued with many dates while other years were produced only in Proof format. In addition, various restrikes of the Proof issues were produced at the Mint from approximately 1858 through 1869. Total business strike mintage was 7,865,226 for the denomination.

The first issue features a young bust of Liberty facing left, with 1793 below and LIBERTY above. A pole crosses Liberty's right shoulder and supports a Roman cap behind her head. Her hair is partially bound by a narrow ribbon. The reverse has a wreath of two branches with leaves and berry sprays. A single bow ribbon binds the branches together at the bottom. HALF CENT in two lines within the wreath and the fraction, 1/200, is below. Around the statutory legend, UNITED STATES OF AMERICA.

The following years find Miss Liberty facing right with all other design features quite similar. The pole, when present, crosses Liberty's left shoulder. On the reverse, the ribbon has a double bow and the berry sprays have been replaced by single berries.

In 1800 Miss Liberty faces to the right and sports a new hairstyle, her hair tied with a ribbon and her bust finely draped. There is no longer a pole and cap. This motif by noted artist Gilbert Stuart first appeared on silver dollars of 1795 (BB-51 and 52) and later on other denominations including the large cent in 1796, illustrating a trend that was to continue: designs found on half cents usually appeared a year or two after their debut in the large cent denomination. The reverse of the 1800 half cent is quite similar to the previous design.

In 1809, the Classic Head of Liberty made its appearance on the half cent denomination. Liberty faces left with her hair bound by a fillet with LIBERTY in incuse letters. The date is below. Thirteen individual stars are around, with seven left and six right, save for one curious variety of 1828 which has but 12 stars. The reverse has a single branch bound at the bottom with a single bowed ribbon. HALF CENT within and UNITED STATES OF AMERICA around.

The year 1840 saw Proof production of the new Braided Hair design. The head of Liberty faces left with a coronet inscribed

LIBERTY. Thirteen stars arc around with date below. The reverse is of similar design to the previous issue. Only Proofs were minted from 1840 to 1848, as there were sufficient half cents of earlier dates on hand at the Mint and in commercial channels to take care of circulation needs. In 1849 the Braided Hair half cent was minted for circulation, after which it was produced continuously until 1857, with the solitary exception of 1852, when only Proofs were struck.

The five basic design styles received various minor modifications in the different coinage years.

Half cents were never common in commercial channels, and very few newspaper or other printed accounts can be found concerning them. It seems that they were scarce in their own time and not familiar to the citizenry at large. The late Roger S. Cohen, student of the series, called them "the little half-sisters," for much more attention was paid to the large copper cents. Because of this, coinage of half cents was intermittent.

The Eliasberg Collection

By November 7, 1950, when the Eliasberg Collection was completed with the addition of the hard-won 1873-CC without arrows dime, the specialty of half cents had long since been finished. Many gems had been acquired by J.M. Clapp in the 19th century, and others were added by his son John H. Clapp, including numerous prizes from the F.R. Alvord cabinet of half cents auctioned in a single day by S. Hudson Chapman on June 9, 1924. Other pieces needed to fill or upgrade the display were acquired over the years.

Today, extreme rarities are represented in the Eliasberg Collection here offered, often by remarkable specimens. The 1793 B-3 half cent (Lot 394) is one of the most aesthetically satisfying of the few Mint State pieces known of this date. The prooflike gem 1796 No Pole (Lot 407) is one of the greatest all-time classics in American numismatics, a coin so remarkable in its preservation that it would be impossible to overdescribe; this is the stuff of which dreams are made.

The 1797 half cent with 1 over 1 in date (Lot 409) is one of the most interesting varieties of its era, and when seen is apt to have a generous quotient of wear; the Eliasberg Collection coin is Mint State.

Among Classic Head half cents the 1831 and 1836 are the great rarities, here represented in multiple Proof varieties of the former

and a gem Proof original of the latter. Then come the awesome rarities of the 1840s, represented in every instance not by a single coin of each date, but by both large berries (original) and small berries (restrike) examples, nearly all of which are gems.

During the 50 to 100 years or more that the Eliasberg Collection half cents have been off the market, generations of specialists have come and gone. Two great reference books (by Roger S. Cohen, Jr., and Walter Breen) have been published in recent times to add to the Ebenezer Gilbert volume published in 1926, and a new organization, the Early American Coppers Club, was formed and today flourishes. The connoisseurs and specialists awaiting the coins on the pages to follow are at once more extensive and more informed than their predecessors.

Today in 1996 these coins represent the numismatic equivalent of King Tut's tomb. As the collection is complete by date, by necessity it contains the common as well as the rare. It is our hope that the Eliasberg Collection half cents will be dispersed to a wide number of specialists including those new to the hobby and, of course, established connoisseurs and specialists.

Notes: Introduction, cataloguing, and descriptions are by Mark Borckardt with a few additions by Q. David Bowers.

Weights are given for early pieces as well as for selected later examples for which weights typically vary (e.g., Proofs).

Boldly Struck 1793 Half Cent



(photo enlarged to twice actual size)

393 1793 Breen-1; Cohen-1; Gilbert-4. EF-45. Rarity-3. Sharpness of AU-50. Wide planchet (and rare thus).

Surfaces: Medium olive-brown. A small obverse rim bruise is located at 5:00 with another at 8:00. Bold with extremely wide borders outside the beads.

Narrative: Listed as Extremely Fine by Walter Breen, this lovely specimen is certainly among the top 10 known for the variety.

Pedigree: John H. Clapp. Clapp estate to Louis E. Eliasberg, Sr., 1942.

Die state: II, early. The fraction bar is slightly weak.

Weight: 102.2 grains.

Notes: The long tailed 7 in the date gave rise to the 19th-century designation of Large Date. The various illustrations in Walter Breen's *Encyclopedia of United States Half Cents* provide evidence that this variety is generally found on narrow planchets.

Rare Mint State 1793 Half Cent

Condition Census



(photo enlarged to twice actual size)

394 1793 B-3, C-3, G-1. MS-62, brown. Rarity-3.

Surfaces: Boldly struck on obverse and reverse including full rounded cheek of Miss Liberty, hair details, etc. An extraordinary coin. Well centered with wide rims outside of the beads, which are very well defined. Rich lustrous brown surfaces, glossy and somewhat prooflike. A few planchet marks are from the original metal strip and are not unusual.

Narrative: The type collector will recognize this as one of the very finest 1793 half cents ever to be offered for sale; a combination of high technical grade with what may be an even more important characteristic for a 1793 half cent: bold, sharp striking details. Apparently not listed in Walter Breen's Condition Census although it qualifies, but see the pedigree notes below.

Pedigree: Possibly the example from the Chapman brothers' sale of the M.A. Brown collection, April 1897, recorded in the Clapp notebook. Another possibility is the Richard B. Winsor specimen listed in Breen's Census but not seen since early this century. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Early. Very light reverse die rust.

Notes: In his 1879 *Monograph of United States Cents and Half Cents* Édouard Frossard noted that half cents of this coinage year were rare if Uncirculated. Today these issues are rarer still. In the date, the 7 has a short tail and was given the name Small Date by David Proskoy and other early numismatists.

Handsome 1793 Half Cent



(photo enlarged to twice actual size)

395 1793 B-4, C-4, G-2. EF-40. Rarity-3. Sharpness of EF-45.

Surfaces: Excellent strike and centering. The reverse border is

slightly narrower to the right. Tan with a few light scratches and imperfections, primarily on the reverse.

Narrative: Ideally suited for the date or type collector. Although very desirable, this coin is not among those in the Condition Census for the variety which lessens demand from specialists.

Die state: III. Advanced clash marks and rust marks.

Weight: 103.5 grains.

Notes: This is most common 1793 variety although each is of approximately the same degree of rarity. Of course, *common* in the context of 1793 half cents is equivalent to *rare* just about everywhere else! Based on rarity and mintage information, we estimate an original production of 8,000 to 10,000 coins for each of the four varieties.

is from the Chapman brothers' sale of the M.A. Brown Collection, April 1897. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: IV. Obverse lightly cracked through the tops of ERTY with another from the rim through Y and towards the nose.

Weight: 100.9 grains.



Desirable 1794 Half Cent High Head Variety



(photo enlarged to twice actual size)

396 1794 B-1a, C-1a, G-9. Large Edge Letters. EF-40. Rarity-3.

Surfaces: Slight weakness among the leaves. Medium steel blended with lighter brown. A few minor marks yet much more attractive than most seen. A small depression partially obliterates N of UNITED.

Narrative: Possibly only 5% of the approximately 350 survivors are equal to or better than this specimen. Examples of the High Head variety are usually found with very dark surfaces. Those with light or medium brown surfaces such as this are quite rare and highly desirable and transcend in importance to those of slightly higher numerical ratings but with dark appearance.

Die state: II. Clash marks are visible at face and hair.

Weight: 97.7 grains.

Notes: On the obverse the head of Miss Liberty is very high in the field, much closer to the inscription LIBERTY than to the date. This reverse was created with a hub containing the wreath and other details. As the hub was not deeply impressed in the die, the leaves are poorly defined on all known examples.

398 1794 B-3b, C-5a, G-8. Small Edge Letters. F-12. Rarity-4.

Surfaces: Olive-brown and minutely porous. A small round pit mark is present below H in HALF.

Die state: I. Perfect die with no visible clash marks.

Weight: 95.8 grains.

Lustrous 1794 Half Cent Blundered Edge Condition Census



(photo enlarged to twice actual size)

399 1794 B-6b, C-4a, G-4. Small Edge Letters. AU-58. Rarity-2.

Surfaces: Sharply struck with slight weakness at the right obverse border. Lustrous medium brown with pale blue highlights. A few very minor surface pits are visible.

Narrative: Only 10 examples listed by Breen grade AU or better. This is certainly among the Condition Census. The edge is lettered TWO HUNDRED OR A DOLLAR with the F in FOR overlapping the final D in HUNDRED.

Pedigree: F.R. Alford Collection; S.H. Chapman, June 9, 1924, Lot 22 (plated as "20") \$38.50; Elmer Sears; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: III. Heavy clash marks on obverse and reverse.

Weight: 99.2 grains.

Notes: Edge blunders are quite unusual among the early copper issues. Perhaps this is due to edge lettering only appearing on these issues from 1793 through 1795 and anomalously in 1797. By comparison, collectors of early half dollars eagerly chase those with lettering errors on the edge. Of course, half dollar specialists have a much larger base for their collecting activities, with lettered edges appearing from 1794 through 1836.



397 1794 B-2b, C-2a, G-5. Small Edge Letters. VF-35. Rarity-2. Sharpness of EF-45.

Surfaces: A decent strike for the issue. Olive with a few minor marks scattered about the surfaces.

Narrative: Unusually high grade for this variety.

Pedigree: In his notebook, J.M. Clapp described a 1794 as the "Leaf on Pole" variety. We believe this to be the specimen he was referring to. If so this

Mint State 1794 B-9 Half Cent

Small High Relief Head

Condition Census



(photo enlarged to twice actual size)

400 1794 B-9, C-9, G-1. Small Edge Letters. MS-60. Rarity-2.

Surfaces: Strongly detailed and well centered. Medium brown with tinges of lilac, faded from mint red. A small nick in front of Liberty's neck will serve to identify this specimen.

Narrative: Among one dozen examples of this variety are described as Uncirculated in Breen's *Half Cent Encyclopedia*. Precise enumeration of the Condition Census is not possible unless all of the candidates are examined by the same person(s) under the same conditions and in a close time frame.

Pedigree: F.R. Alvord Collection; S.H. Chapman, June 9, 1924, Lot 13 \$65; S.H. Chapman (Breen said Henry Chapman); sold for \$80 to John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: IV. The obverse is cracked from the border through the cap to the hair curls. Another crack extends through the tops of LIBERTY.

Weight: 108.5 grains.

Notes: The F.R. Alvord Collection, sold by S.H. Chapman, June 9, 1924, was one of the first great half cent cabinets formed. Today many of the coins plated in the original catalogue are untraced, although quite a few can be found in the present offering.

Glorious 1795 Lettered Edge

Condition Census



(photo enlarged to twice actual size)

401 1795 Lettered Edge, With Pole. B-1, C-1, G-1. MS-62, brown. Rarity-2.

Surfaces: Sharply detailed. Very slightly off center with the obverse border narrower below the date. Lustrous light brown with a few minor scattered marks. The obverse is prooflike while the reverse is frosty.

Narrative: Omitted from the Breen Census for unknown reasons. There are probably not more than a dozen examples of this variety existing in full Mint State preservation.

Pedigree: Victor Long Collection; Charles Steigerwalt, April 22, 1897; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: IV. Die swelling at AME is faint.

Weight: 116.3 grains.

Note: Almost certainly Walter Breen would have seen this coin when the others were reviewed, although it is known in other contexts that his notes concerning this and certain other great collections were sometimes incomplete (e.g., Garrett, for which he omitted the 1827 original quarter dollar in his Proof coins *Encyclopedia*). On at least two occasions many of his notes concerning various series (New Jersey coppers, colonials, half cents, Proof coins) were lost and he had to reconstruct them from his memory (which in most cases was excellent).

Remarkable 1795 Lettered Edge

Traces of Mint Red

Condition Census



(photo enlarged to twice actual size)

402 1795 Lettered Edge, Punctuated Date. B-2a, C-2a, G-3. MS-62, brown. Rarity-3.

Surfaces: Both the obverse and reverse are fully defined. Smooth and lustrous light brown with traces of faded red. Faint surface imperfections and splashes of light green on the reverse. A very highly attractive example.

Narrative: Certainly among the top six known for this variety. This specimen, unless it is earlier from either the Winsor or Parmelee collections, is not listed in Breen's Census.

Pedigree: M.A. Brown Collection; S.H. and Henry Chapman, April 16-17, 1897; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: IV. The reverse die is broken among the denticles above ED, die swelling is heavy above AMER, and an additional crack connects the tops of RICA to the fraction.

Weight: 105.9 grains.



3 1795 Plain Edge, Punctuated Date. B-4, C-4, G-4. Rarity-3. F-12. Sharpness of VF-20.

Tan with light scratches on Liberty's head. The obverse rim has a small bruise at 9:00.

Pedigree: A. L. Schuyler Collection; Ben G. Green, May 25, 1906; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: III. Cracked through the first T of STATES and through the wreath.

Weight: 81.0 grains.

High-Grade 1795 B-5a Half Cent



4 1795 Plain Edge, No Pole. B-5a, C-5a, G-6. Rarity-3. EF-40. Sharpness of EF-45.

Surfaces: Little actual wear but weakly impressed. Olive and steel with slight planchet roughness.

Narrative: A scarce variety which is generally found in lower grades. Most likely among the top 15 or so examples of the variety.

Pedigree: F.R. Alvord Collection; S.H. Chapman, June 9, 1924, Lot 52 \$22.00; Elmer Sears; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: II. A second crack, within the wreath, parallels the first reverse crack from the first T in STATES through the wreath.

Weight: Thin planchet. 79.9 grains.

Condition Census 1795 B-5b

Thick Planchet



(photo enlarged to twice actual size)

405 1795 Plain Edge, No Pole. B-5b, C-5b, G-6. Rarity-4. AU-50.

Surfaces: Well centered. Medium brown with tan highlights and traces of original red hidden in the devices. Few minor surface marks with a small pit mark on Liberty's jaw. Many of the surface marks result from original planchet roughness.

Narrative: This incredible beauty is listed as fourth finest known in Breen's Census following three Uncirculated examples. All specimens of this variety are identified as having been struck on cut down cents which were misstruck. No trace of cent undertype is visible on this specimen.

Pedigree: David S. Wilson; Henry Chapman, privately; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: I. Earlier than the thin planchet example offered above.

Weight: Thick planchet. 110.5 grains. 24.4mm.

406 1795 Plain Edge, No Pole. B-6, C-6, G-5. VG-8. Rarity-2. Sharpness of F-12. Very slightly off center with wider denticles at the upper left obverse. Attractive light brown with minor obverse scratches.

Die state: I. Perfect dies.

Weight: 76.1 grains.

The Famous 1796 No Pole Half Cent



Obverse of Lot 407

The Famous 1796 No Pole Half Cent

Prooflike Gem
 Chapman: "Proof"
 Mehl: "Proof"



1796 No Pole. B-1, C-1, G-2. Rarity-6. MS-65 or better, red and brown.

Surfaces: Superb, sharply struck and well centered with excellent definition of all denticles. Square edge. Fully prooflike and most probably a presentation or specimen coin; just as easily called Proof-65 or finer. Mirrorlike characteristics in every aspect of obverse and reverse. Mostly light brown with significant areas of original mint red, especially in protected areas such as the date numerals, LIBERTY, and, on the reverse, within the wreath and letters.

Narrative: A truly exceptional, fantastic coin in every respect. An American numismatic treasure. In his *Encyclopedia of United States Half Cents*, Walter Breen described this, very simply, as "a true Mint State coin, free of any problems." Given top billing in his Condition Census although two or three other specimens may be similar in quality.

Pedigree: Richard B. Winsor; S.H. and Henry Chapman, December 16-17, 1895, Lot 1012 \$300; George H. Earle, Jr.; Henry Chapman, June 25-29, 1912, Lot 3609 \$400; Col. James W. Ellsworth; Wayte Raymond, privately; William Cutler Atwater, Sr.; Atwater Estate; B. Max Mehl, June 11,

1946, Lot 129 \$1,125; Louis E. Eliasberg, Sr.

Die state: With characteristic bisecting die crack continuous across the obverse.

Notes: B. Max Mehl, arguably the most colorful professional numismatist of all time, described this coin as "Brilliant semi-proof" when cataloguing the Atwater Collection. Mehl continued: "I really believe the coin is and was struck as a Proof. It has a brilliant light olive surface with traces of the original mint red nicely blended in. It is magnificently struck and centered with deep milled borders and sharp edge. While I am endeavoring to be conservative in both my description of condition of these coins, and also the use of superlative adjectives, this gem is simply too much for me to overcome."

Earlier, Henry Chapman described this coin as a "Proof" while cataloguing the Earle Collection.

It is sometimes fashionable to call early prooflike coins "Proofs," and in some instances they may have been intended as presentation pieces. However, there is no documentation of Proofs being made by a special proofing process prior to 1817 when the Mint installed new equipment. Even after that point there are few records available until the late 1850s. Should a coin be called a Proof because it looks like one, or should there be surrounding evidence, documentation or at least long-standing tradition that it was made as a Proof? This point has not been completely resolved. On a *de facto* basis, the present 1796 No Pole half cent could be called a Proof.

The Famous 1796 No Pole Half Cent



Reverse of Lot 407

1796 Half Cent Rarity

With Pole Variety



(photo enlarged to twice actual size)

8 1796 With Pole. B-2, C-2, G-1. Rarity-4. G-6/AG-3.

Surfaces: Smooth and pleasing ebony with a small rim nick at 2:00.

Narrative: The 1796 With Pole half cent is one of the most famous issues in the American copper series. Perhaps 100 or so are known, nearly all of which are in low grades. It is always an occasion when an example crosses the auction block.

Pedigree: Charles Morris Collection; S.H. and Henry Chapman, April 19-20, 1905; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Undetermined.

Weight: 78.9 grains.

Notes: Mint reports indicate 115,480 half cents were struck during the calendar year 1796. Current estimates place the mintage of 1796-dated half cents at 1,390 coins. As with most denominations in the early days of our Mint, the calendar year production is not always the same as the production of a given coinage date. Dies were used until they no longer were serviceable regardless of the year for which they were dated.

Wondrous 1797 Half Cent

1 Above 1 Variety, Condition Census



(photo enlarged to twice actual size)

9 1797 1 Above 1. B-1, C-1, G-4. Rarity-2. MS-63, brown.

Surfaces: Sharply defined. Lustrous, frosty medium brown with tinges of original red.

Narrative: Just seven strictly Uncirculated examples of this die combination are listed in Breen's Census. This example was apparently struck on rolled copper stock (Breen-1a) with no trace of any visible undertype.

Pedigree: Harlan P. Smith Collection; S.H. and Henry Chapman, May 8-

11, 1906, Lot 1195; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: IV, early. Cracked from the rim through B and into the hair with a branch extending towards Liberty's brow.

Weight: 88.3 grains.

Notes: The date was first begun too high on the die, the numeral 1 was abandoned, and the full date 1797 was cut below it. On the finished coins from this die the original 1 is boldly visible over the final 1.



410 1797 Plain Edge. B-2, C-2, G-3. Rarity-3. F-15. Sharpness of VF-20.

Surfaces: Light steel with a few scattered marks and microscopic scratches. The edge has faint file marks of unknown origin. There is no trace of any undertype (Breen-2a).

Die state: IV. Cracked through tops of UN extending to the border over 1 and to the border below 2.

Weight: 81.9 grains.

Condition Census 1797 Lettered Edge

Exceedingly Sharp



(photo enlarged to twice actual size)

411 1797 Lettered Edge. B-3a, C-3b, G-1. Rarity-4. VF-30. Sharpness of EF-40.

Surfaces: Slight weakness at the upper right reverse. Medium tan and quite attractive despite many small nicks and a small rim bruise at 2:00.

Narrative: Not listed among coins in the Breen Census and apparently overlooked or among his lost notes (see note under Lot 401). First described in 1860, the 1797 Lettered Edge half cents have always been considered rarities and are always in demand. In 1880 in an era when serious numismatic research was just beginning, David Prosky commented that not more than five were known. Today an estimated 175 examples are known with most in very low grades. Of these, the top 10 examples listed by Breen all grade Very Fine or Extremely Fine with the remaining coins grading less than Very Fine.

Pedigree: F.R. Akord Collection; S.H. Chapman, June 9, 1924, Lot 58 \$100.00; "Barr"; unknown; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: IV. Reverse crack of Breen's State V (through E of UNITED) into the wreath) is visible, although the obverse crack of State III (break at chin) is very faint.

Weight: 80.7 grains.



412 1797 Low Head. B-3c, C-3a, G-2. Rarity-3. VG-8.

Surfaces: Struck over another coin, probably on a planchet cut down from a spoiled large cent, with extremely wide denticles in a crescent on obverse and reverse. No other details of the undertype are visible. Dark brown with minor corrosion and a small green pit mark in the center of the reverse.

Narrative: This die combination is only known on planchets made from large cents. The majority of survivors show few, if any, traces of the undertype.

Pedigree: Matthew A. Stickney Collection; Henry Chapman, June 25-29, 1907; John H. Clapp. Clapp estate, 1942, to Louis F. Eliasberg, Sr.

Die state: Early.

Weight: 77.3 grains.



414 1802/0 Second Reverse. B-2, C-2, G-1. Rarity-3. F-12. Sharpness of VF-30.

Surfaces: Dark and porous.

Narrative: A scarce date always in demand.

Pedigree: Harlan P. Smith Collection; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis F. Eliasberg, Sr.

Note: Conventional wisdom (cf. Breen) has it that all 1802 half cents were struck on planchets cut from misstruck large cents. However, only a very few 1802 half cents in existence today have any traces of an undertype.



415 1803 B-1, C-1, G-2. Rarity-1. AU-50.

Surfaces: Slight weakness on the lower portion of the wreath. Light steel brown with faint iridescent blue and traces of reddish orange.

Narrative: By no means is this a rare variety, however, in higher grades such as this, "scarce" is an appropriate description.

Die state: VI. The reverse is extensively cracked including a crack through the tops of ITED and MER.



416 1803 B-3, C-3, G-3. Rarity-3. AU-55.

Surfaces: Liberty's shoulder and the upper leaves are weak. Golden olive with very minor spots.

Narrative: This reverse die, named the "cross-eyed zeros" reverse by Roger S. Cohen, Jr., was also used with an 1804-dated obverse die.

Die state: IX, early. Heavy bulge at digit 3. The reverse die has an arc-like crack through the second T in STATES and the wreath, to the right rim between ME.

Notes: The reverse was first used with this 1803-dated obverse die, later used alternatively with the 1803 and 1804-dated obverses, and finally used again with the 1803 obverse. Based on the die states listed by Breen, the following emission sequence is suggested: 1803 (State I); 1803 (II); 1803 (III); 1804 (I); 1804 (II); 1803 (IV); 1803 (V); 1803 (VI); 1803 (VII); 1803 (VIII); 1804 (III); 1804 (IV); 1804 (V); 1803 (IX); 1803 (X).

417 1803 B-4, C-4, G-1. Rarity-1. VF-35.

Surfaces: The upper left branch of the wreath shows weakness and HALF CENT is shallow. Retoned to light olive with traces of orange on the obverse.

Die state: II. Clash marks are visible on the reverse.

Notes: This variety is easily identified by the extra berry on the outside of the left wreath below the first T in STATES.

Prooflike Gem 1800 Half Cent



(photo enlarged to twice actual size)

413 1800 B-1, C-1, G-1. Rarity-1. MS-64, prooflike.

Surfaces: Full obverse and reverse denticles. Double struck with 90° rotation between strikes. Liberty's profile is visible within the upper hair and additional leaves are noted on the reverse. The obverse is brown while the reverse is lighter tan faded from mint red. Ample brighter red is visible along the reverse border. Both surfaces are fully prooflike.

Narrative: Described on the Eliasberg inventory as a "Proof." This specimen is worthy of continued study (see note under Lot 407). In his *Half Cent Encyclopedia*, Walter Breen described the few known (Rarity-7) early die state examples as being struck on spoiled cent planchet stock. The surface quality and nearly exact weight (0.1 grain over standard) lead this writer to the conclusion that this coin was struck on a planchet supplied by Boulton & Watt of Birmingham, England, a firm that represented the leading edge in coinage technology at the time.

Pedigree: Harlan P. Smith Collection; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis F. Eliasberg, Sr.

Die state: I. The obverse and reverse denticles are fully defined, a very rare occurrence among 1800-dated half cents. A die file mark slanting up to the left from the left top of F is very bold.

Weight: 84.1 grains.

Notes: Most Mint State 1800 half cents survive due to two hoards. The first was recovered early in this century while the second was found in Boston in the late 1930s. Prior to the discovery of these hoards, uncirculated half cents of this coinage date were considered rare as noted by Frossard in his 1879 monograph.

1804 Spiked Chin Half Cent

Badly Broken Reverse Die



8 1804 Spiked Chin. B-6, C-6, G-8. Rarity-2. MS-60.

Surfaces: Sharply detailed although a few leaves are poorly defined. Medium brown and teal with traces of artificial red.

Narrative: Possibly the single most popular die variety in all of American numismatics. In a recent *Penny-Wise* article (March 15, 1995), collector Lanny Reinhardt described this variety as the "mother of all half cent die stage [sic] collecting."

Die state: XIV or later. Nearly terminal die state with extensive reverse rim breaks.

Notes: In the early 19th century the Mint had great difficulty securing steel appropriate for coinage dies. One result was the continued use of dies far beyond their life expectancy, as illustrated by the current offering.



9 1804 Spiked Chin. B-7, C-8, G-7. Rarity-1. MS-60.

Surfaces: Hair above the forehead is slightly weak as are the lower right leaves on the reverse, these being typical points of striking weakness among the Draped Bust half cents. Lovely medium brown with light tan faded from mint color.

Narrative: This variety is the most common of the Spiked Chin die marriages. Perhaps two dozen Mint State examples survive.

Pedigree: Harlan P. Smith Collection; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: III. The obverse die has a light crack through the tops of LIBER. A minor die crack is visible through R of AMERICA. In later die states, this crack becomes much heavier.



10 1804 Crosslet 4, Stems. B-8, C-9, G-5. Rarity-2. MS-60.

Surfaces: The lower right wreath shows typical weakness. Attractive medium brown surfaces, frosty and lustrous.

Die state: III. Minor obverse cracks through LI, RTY, and 180. The reverse die crack through R is in about the same stage as the previous variety.

Notes: The reverse die was combined with three different obverse dies. The Spiked Chin (Lot 419) is instantly recognized. The currently offered variety has a wide date with the digit 4 tilted left and distant from the 0. The next die marriage (Lot 421) has the digit 4 upright and almost touching the 0.



421 1804 Crosslet 4, Stems. B-9, C-10, G-4. Rarity-1. MS-63.

Surfaces: Very sharply detailed. The obverse is lovely golden brown with ample mint red. The reverse, however, is dull brownish maroon.

Die state: I. The obverse die is without cracks or clash marks. The reverse die crack through R is heavy as always in this die marriage.



(photo enlarged to twice actual size)

422 1804 Plain 4, Stemless. B-10, C-13, G-2. Rarity-1. MS-63, brown.

Surfaces: Minor weakness on a few of the leaves. Olive and golden brown with substantial traces of original red. Superb aesthetic appeal.

Die state: III. Weak obverse borders with a faint, nearly vertical, die crack in the left field.

Notes: This reverse die was also used in 1805 and 1806. The 1804 Breen-10 marriage was struck on an alternating basis with 1805 Breen-1; this is explained by removing dies from a press so the press could be used for other work, then replacing the dies, not necessarily with the same obverse and reverse matching.

423 1804 Crosslet 4, Stemless. B-11, C-12, G-3. Rarity-2. AU-55.

Surfaces: Sharply defined with all leaves fully detailed. Frosty olive-tan with a few tiny black spots.

Pedigree: Apparently from the Matthew A. Stickney Collection sale, June 1907, to John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: I. Both dies are rusted. Reverse rim breaks are beginning to develop over MERICA.

Notes: This reverse die, common among four varieties spanning three coinage dates and struck on an alternating basis, provides an intriguing look at early Mint production processes.

424 1804 Plain 4, With Stems. B-12, C-11, G-1. Rarity-3. VF-20. Sharpness of EF-45.

Surfaces: Weakness is present at various points in the wreath. The reverse has two large scratches which cross each other below HALF. Both sides have many other small scratches and nicks.

Pedigree: George Bauer Collection; Ben G. Green, April 8, 1905; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: II. The reverse die is slightly bulged.

- 425 1805 Medium 5, Stemless. B-1, C-1, G-1. Rarity-1. AU-50. Sharpness of MS-60.

Surfaces: Sharp including all leaves. Mottled tan, olive, and dark brown with small corrosion spots, primarily on the reverse.

Narrative: As a coinage date, 1805 issues are approximately on par with 1800, 1803, and 1808. Issues dated 1802 are scarcer while 1804, 1806, and 1807 are more common.

Die state: II. A reverse rim break is visible under the right ribbon only.

Notes: This example is in an earlier reverse die state than the 1804 Stemless issue offered above (Lot 423).



- 426 1806 Small 6, Stemless. B-3, C-1, G-1. Rarity-1. MS-62, brown.

Surfaces: Boldly detailed. Tan with faded red.

Die state: IV. A faint crack connects the tops of LIBERTY. This is a late die state and the final use of the Stemless reverse die.

Mint State 1806 Half Cent Nearly Full Red



- 427 1806 Large 6, Stems. B-4, C-4, G-3. Rarity-1. MS-63, red and brown.

Surfaces: Typical weakness on the drapery and at the top leaves. Predominately red with a tiny toning spot on the obverse above ER. The reverse is approximately 80% red.

Narrative: Probably from the hoard of spotty mint red coins discovered by the Chapman brothers shortly after the turn of the century. If so, this is one of the nicer examples from that group.

Die state: II. Die cracks on obverse.

- 428 1807 B-1, C-1, G-1. EF-45. Rarity-2.

Surfaces: Very blunt strike due to the late die state. Dark olive with traces of tan mint lustre. A few scattered surface imperfections are noted.

Pedigree: William B. Wetmore Collection; S.H. and Henry Chapman, June 27-28, 1906; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: III. A faint crack through the top of the digit 7.

Notes: This issue is generally seen in late die states with details so weak that grading is very difficult.

Significant 1808/7 Half Cent Reverse on Gilbert Plate



- 429 1808/7 B-2, C-2, G-1. Rarity-3. EF-40.

Surfaces: Slight weakness of some of the leaves. Dark steel with iridescent blue and olive. The obverse has a tiny scratch from

Liberty's eye to her ear. A small mark on the reverse rim at 6:00 provides instant pedigree identification.

Narrative: Fewer than 10 examples are known in grades equal to or better than this. For some unexplained reason, nearly all examples are encountered in well-worn grades (similar to the situation for 1802).

Pedigree: F.R. Alvord Collection; S.H. Chapman, June 9, 1924, Lot 131 \$6.00; unknown; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr. The reverse of this coin is plated in the Gilbert reference.

Die state: II, early. Crack through the tops of ERTY is virtually imperceptible.

Notes: With the 1802/0 issue, this is one of just two documented overdates in the half cent series. Past numismatists have sometimes described an 1803/2 overdate and the 1809 over inverted 9 is sometimes described as an overdate although it technically is a "blundered" date.



- 430 1808/7 B-2, C-2, G-1. Rarity-3. F-12. Sharpness of F-15.

Surfaces: Dark steel brown with two small marks in the hair. Otherwise, smooth and very attractive.

Die state: VI. A rim break over RTY with die cracks from B and E to the rim. This coin is referenced in Walter Breen's *Encyclopedia of United States Half Cents* although the coin illustrated is a different example.



- 431 1808 Normal Date. B-3, C-3, G-2. Rarity-1. AU-55.

Surfaces: Sharply detailed save for the upper leaves in the right branch. Dark tan and very pleasing.

Narrative: The reverse die is rotated 180°.

Pedigree: Possibly from the Matthew A. Stickney Collection, Lot 1722, described by Henry Chapman simply as "Very fine. Dark olive." Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: II. Minor rust in the right obverse field.

Notes: The large and unusual second digit 8 was created by twice punching the small 0, from the denominator font.

- 432 1809/6 B-5, C-5, G-5. Rarity-1. AU-50.

Surfaces: Retoned blue and pale orange with a few minor marks.

Pedigree: Henry Blair Collection; Charles Steigerwalt, October 14, 1896; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: IV. Minor cracks through the stars on the left.

Notes: Not an overdate as this die was certainly not produced in 1806! Either the die maker accidentally used a "6" punch or first punched the digit 9 upside down. In either scenario, the improperly placed numeral was corrected.

Handsome 1809 Half Cent



- 433 1809 Normal Date. B-6, C-6, G-2. Rarity-1. MS-63, red and brown.

Surfaces: Stars 1 through 4 and a few leaves are weak. Olive and

tan blended with mint red. A small crescent of corrosion is visible on the obverse at 1:00 and on the reverse at 3:00.

Narrative: The weak striking noted above is a common trait among examples of this die marriage. The otherwise exceptionally sharp Breen plate coin also displays weakness among the first four stars.

Pedigree: Harlan P. Smith Collection; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: IV, early. Two obverse rim breaks; lacking that later seen above star 8.

Marvelous 1810 Half Cent



4 1810 B-1, C-1, G-1. Rarity-2. MS-63, brown.

Surfaces: Stars on the right are weak as always seen. Olive-brown with faded red on the reverse. A small corrosion spot at OF and a few other minor spots are visible on the obverse and reverse.

Narrative: Half cents of 1810 are scarce in all grades and very seldom seen in Mint State preservation. Probably no more than 10 examples show any traces of mint color. This example is particularly notable.

Pedigree: M. A. Brown Collection; S.H. and Henry Chapman, April 16-17, 1897; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: IV, early. A reverse crack through STATES does not extend to OF. A faint crack joins the tops of MER.

Lovely 1811 Half Cent

Wide Date Variety



5 1811 Wide Date. B-1, C-1, G-2. Rarity-4. AU-50.

Surfaces: Well centered with decent detail although slightly weak at the stars and leaves. Slightly reflective surfaces. A scratch from the rim over star 7 reaches the hair over the ribbon. The obverse is light steel with blue iridescence. The reverse is olive-brown and light steel.

Pedigree: F.R. Alvord Collection; S.H. Chapman, June 9, 1924, Lot 151 \$10.25; Elmer Sears; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: I. Perfect dies.

Notes: The most common die states for this variety are State I (offered here) with perfect dies and State V with a rim break touching the first four stars. Intermediate states with a crack through these stars, or with the rim break touching just one or two stars, are rarely encountered.

Majestic 1811 Half Cent

Close Date Variety



(photo enlarged to twice actual size)

436 1811 Close Date. B-2, C-2, G-1. Rarity-3. MS-63, brown.

Surfaces: The left obverse stars and corresponding left reverse are weak. Steel brown with a small spot between stars 4 and 5. The reverse is lighter tan faded from mint red.

Narrative: A truly majestic specimen of this issue, and one apparently unknown to or forgotten by Breen and not listed in his census. In fact, he did not list *any* Uncirculated examples. For the specialist this represents a truly outstanding opportunity to acquire a coin that has been off the market for generations.

Die state: II. Heavy clash marks.

Notes: In his excellent serial study of half cent auction appearances, published in *Penny-Wise* over a four year period in the 1970s, Milton B. Pfeffer suggested that the reverse weakness may have been caused by a warped die.

437 1825 B-1, C-1, G-2. Rarity-3. AU-58.

Surfaces: Well defined with light brown reflective surfaces. A few minor marks of negligible concern.

Narrative: This is the scarcer of two 1825-dated die marriages which share a common reverse. The position of the 5 with respect to the hair curl distinguishes between the obverse dies.

Die state: III. The vertical obverse crack is faint in the field and more easily visible within the details of Miss Liberty.

Exquisite 1825 Half Cent

"Real Gem"



438 1825 B-2, C-2, G-1. Rarity-1. MS-65, brown.

Surfaces: Virtually pristine. Olive and turquoise with splashes of mint red. Aesthetically pleasing.

Narrative: Walter Breen reported the existence of "dozens of records for Uncirculated coins, but no real gems." Here is a "real gem."

Die state: II, early. No obverse or reverse rust pits. Faint clash marks are visible within the wreath.

Splendid 1826 Half Cent

With Original Mint Red



- 439 1826 B-1, C-1, G-1. Rarity-1. MS-65/63, red and brown.

Surfaces: Usual weakness on the upper left and right stars. Olive-brown with red and quite rare as such. Several small spots are present on the reverse.

Pedigree: Henry Blair Collection; Charles Steigerwalt, October 14, 1896; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: IV, early. Branch crack to star 2 and plain file marks.

Notes: A characteristic of the obverse die is the presence of rather heavy die file marks (raised, as die lines) just right of the date. Some numismatists have speculated that these cover an extra star accidentally punched in the die. Another possibility, generally never mentioned, is an extra digit 6 in this location.

Gorgeous 1828 Half Cent

13 Stars Variety



- 440 1828 13 Stars. B-2, C-3, G-1. Rarity-1. MS-64/66, red.

Surfaces: All design details are bold. Full red with a few small obverse spots. Simply delightful.

Narrative: Very possibly from the well documented Collins find.

Die state: I. Perfect dies.

Classic 1828 Half Cent

12 Stars Variety



- 441 1828 12 Stars. B-3, C-2, G-3. Rarity-2. MS-63, red and brown.

Surfaces: Slight weakness at stars 1 through 4 and among the leaves. Steel brown with approximately 10% mint red. A few minor marks yet quite pleasing.

Narrative: Popular as an instantly recognized die variety desired by date collectors and variety specialists alike. This variety is not rare but remains difficult to locate with any mint color.

Die state: II. The reverse die has been polished to remove defects.

This anomalous star count coin is similar in its concept to the rare 1832 \$5 with only 12 obverse stars. The omission in each instance is unexplained and is probably the result of the engraver daydreaming.

Outstanding 1829 Half Cent

Virtually Full Mint Red



- 442 1829 B-1, C-1, G-1. Rarity-1. MS-64, red and brown.

Surfaces: Sharply detailed except for weakness at the lower right wreath. Virtually full red with a few dark toning spots on both sides.

Narrative: An extremely important offering as this issue is virtually never seen with substantial red mint frost.

Pedigree: Harlan P. Smith Collection; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: III. Very faint reverse die cracks are present.

Notes: In *Penny-Wise* (Whole number 59, March 15, 1977, pages 99-100), Milton Pfeffer described the raised die line through H and C as a cracked or damaged master die. This in turn transferred the damage to the coinage hub *in relief*. Mint personnel then attempted to polish this away before producing the final coinage dies. This explains the incomplete nature of this defect as it appears on the struck coins.

Classic 1831 Half Cent Rarity

Original



(photo enlarged to twice actual size)

- 443 1831 Original. B-1, C-1, G-1. Rarity-6 as a variety, Rarity-7 as Proof. Proof-65, brown.

Surfaces: Exceptional strike as expected. Iridescent turquoise, olive, lilac, and blue. A few microscopic marks do not visually detract from the beauty of this early Proof.

Narrative: Fewer than 20 business strikes and approximately nine Proofs are known from these dies. This specimen has brilliantly mirrored fields although perhaps two other examples are known with bronzed surfaces. As a date the 1831 is one of the great classic rarities in the series. Only 2,200 business strikes were made, and, as noted only a few of these exist today. Proofs are rarer yet and are exceedingly important as Proofs *per se*, but are additionally important in the context of the 1831 date.

Pedigree: F.R. Alvord Collection; S.H. Chapman, June 9, 1924, Lot 171 (plated as "177") \$51.00; "Barr"; unknown; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 80.2 grains.

1831 marks the first of the limited-production years in the later half cent series, the others being 1836, 1840-1849, 1849 (Small Date), and 1852. Stocks of half cents were accumulating at the Mint and in banks, and there was little need to make additional large quantities.

Memorable 1831 Half Cent

First Restrike



(photo enlarged to twice actual size)

4 1831 First Restrike, Reverse style of 1831. B-2, G-1. Rarity-6. Proof-64, red and brown. Perhaps 30 examples are known.

Surfaces: Sharply detailed. 60% red obverse. The reverse is olive-blue with splashes of red. A few minute surface imperfections are noted.

Narrative: Series I Restrike. Not listed in Breen's Census, no doubt omitted in error (see note under Lot 401).

Pedigree: John G. Mills Collection; S.H. and Henry Chapman, April 27-29, 1904; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: I. Perfect dies.

Notes/weight: Walter Breen divided the various restrikes into "Series," numbered from I to VII. Series I restrikes, which were probably struck during the 1858-1860 era, are known on planchets which weighed 79.8 to 83.8 grains. This example is comfortably within that range at 82.4 grains.

Seldom Offered 1831 Half Cent

Small Berries Restrike



(photo enlarged to twice actual size)

5 1831 Restrike, Small Berries, Reverse style of 1840. B-3, G-2. Rarity-7. Proof-65, red and brown.

Surfaces: Fully detailed. Knife rim to the left. On the right, the rim seems to fall off the edge providing a slightly tapered effect. 50% red obverse with the reverse steel and lilac. A small spot is visible above Liberty's eye.

Narrative: Only five examples were known to Breen. These five have only been offered for sale seven or eight times in this century! The present specimen is a Series VI restrike and among the latest

struck with this reverse die. In fact the currently offered example is in a later die state than certain restrikes with dates from 1840 through 1848 and 1852.

Pedigree: Charles Steigerwalt, December 17, 1907; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 76.7 grains.

Notes: The exact time of issue of the various restrikes of this and later years has never been pinpointed although Breen states that they were issued from about 1858 through 1869. They were well known to collectors by 1879 and are mentioned by Édouard Frossard in his monograph. Breen's Series VI restrikes have a recorded weight range from 68.2 to 79.0 grains. They are characteristically weak at the center of the reverse.

Although most restriking at the Mint is generally believed to have occurred from about 1858 through the early 1860s, in fact the 1870s were times of great activity as well and saw many delicacies created, including the 1801-1802-1803 Proof dollars, unusual mulings (e.g., Lot 283 in the present sale), and other items which today constitute a fascinating repertoire with probably many more details yet to be discovered.



446 1832 B-1, C-1, G-2. Rarity-2. MS-64, red and brown.

Surfaces: Very sharp. Over 50% mint red with the lustre satiny. The reverse is red with cobweb brown toning.

Narrative: Reverse of 1831. This same reverse die was earlier used to produce the 1831 Original issue of limited (2,200) business strike production.

Pedigree: Harlan P. Smith Collection; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: I. Perfect dies.

Notes: A short projection from the bottom leaf below ES is a remnant from a misplaced E, known to collectors as the "Accessory E."

Appealing 1833 Half Cent

Possible Proof Striking



(photo enlarged to twice actual size)

447 1833 B-1, C-1, G-1. Rarity-1; Proofs are Rarity-5. MS-64, prooflike or Proof-64. Take your choice.

Surfaces: Fully defined down to the most minute hair details. Mirrored blue-green surfaces with a brown stain between the ribbon and star 7.

Narrative: Listed as Proof in the Clapp notebook and as About Uncirculated on the Eliasberg inventory! Proof per Walter Breen's definition of die state. The present cataloguer (Mark Borekardt) considers it to be a Proof. Prospective bidders can make their own choice, as the matter will probably never be resolved to everyone's satisfaction

Pedigree: Harlan P. Smith Collection; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: III. No clash marks. The die is cracked from the outer point of star 2 through stars 3 to 7 and into the field above the first hair curl. According to Walter Breen, this die state is found *only* on Proofs.

Weight: 82.6 grains.

Notes: Distinguishing between Proofs and business strikes among these early issues is not always an easy task. Business strikes are often found proof-like and resembling Proofs in many ways. In fact, we have seen Proofs in certified holders labeled "Mint State" and vice-versa.



448 1834 B-1, C-1, G-1. Rarity-1. MS-65, red and brown.

Surfaces: Sharply detailed. Mostly mellow red. Slight discoloration is noted at the wreath ribbon.

Pedigree: David S. Wilson; Henry Chapman, privately; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: III. Doubled clash marks.



449 1835 B-1, C-1, G-2. Rarity-1. MS-64, red and brown.

Surfaces: Sharply struck with substantial mint red blended with pale lilac.

Pedigree: Harlan P. Smith Collection; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: II. Minor obverse and reverse clash marks.

Delightful 1835 Proof Half Cent

Full Mint Red



(photo enlarged to twice actual size)

450 1835 B-2, C-2, G-1. Rarity-1 as a variety, Rarity-6 as Proof. Proof-64/63, red.

Surfaces: Boldly detailed. The obverse has numerous tiny spots while the reverse is slightly dull, possibly having been subjected to

an outside etching agent in some long-forgotten year.

Narrative: Reported Proof survival is in the range of 18 pieces.

Pedigree: Unknown but possibly from the Akord Collection (Lot 185 \$4.25) which was described by S.H. Chapman simply as "Proof. Bright red. Rare." Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: III, early. No crack is present from the border to R.

Weight: 84.7 grains.

Classic 1836 Half Cent Rarity

Original



(photo enlarged to twice actual size)

451 1836 Original. B-1, G-1. Rarity-5+ to 6. Proof-64, red and brown.

Surfaces: Sharply defined with faded red and teal.

Narrative: This is the first half cent issue to have been produced only in Proof format. The 1836 is one of the great classic rarities among early American copper coins, and, typically, only the greatest cabinets possess a specimen. This splendid gem, off the market for 92 years, will delight a new generation of prospective bidders. Such situations point out that *opportunity* is often more important than the price paid. Once sold, this gem may be unavailable for many decades to come.

Pedigree: John G. Mills Collection; S.H. and Henry Chapman, April 27-29, 1904; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Perfect reverse although slightly buckled in the center.

Weight: 83.8 grains.

Notes: The reverse die was initially used with this obverse and, later, was combined with an 1831 obverse to produce the 1831 First Restrike (see Lot 444).

Although the Eliasberg Collection is one of a kind, and its like will never be seen again, it is important to note that today in 1996 connoisseurship in numismatics is at a record high level. Years ago, Louis E. Eliasberg, Sr., had very few competitors in his search for quality, and this is why he was able to acquire so many gems. Today, were he alive he would have much competition.

Today the advanced numismatist is apt to concentrate upon a specialty rather than collect over a range of many denominations and types. Thus, a specialist with a fine cabinet of half cents is not likely to have a set of gem trade dollars nearby, or a collection of territorial gold. With today's abundance of literature on many series, specialists can enjoy an unprecedented exchange of information and camaraderie.

Classic 1840 Half Cent Rarity

Proof-Only Issue
Original, Large Berries



(photo enlarged to twice actual size)

1840 Original. B-1a, G-1. High Rarity-6, perhaps 19 exist. Proof-63, brown.

Surfaces: Exceptionally detailed. Gold and lilac obverse, the reverse is toned lilac, blue, and vivid green. A small vertical cut is located on the center of the neck.

Narrative: The plain edge displays traces of crushed reeding. According to Breen "blanks were experimentally reeded, then coined in a plain collar, obliterating the reeding, but leaving a knurled effect at the junction between outer rim and edge. Reason unknown." Remnants of the edge reeding are quite clearly visible on this specimen. In *Penny-Wise* (Whole number 111, November 15, 1985).

Robert Schonwalter suggested that the Mint used an old collar for the half eagle denomination which was 22.5mm. diameter. He continues to theorize that they reamed out the collar to the proper 23mm. diameter, leaving only traces of the edge reeding.

1840 begins the decade of the great classic Proof rarities in the half cent series—the rarest of the rare. At the time there were sufficient business strike pieces on hand to satisfy commercial needs. Thus, the only examples struck were a few Proofs for inclusion in sets made for dignitaries, government officials, and the relatively small number of interested collectors.

Pedigree: *Jacob G. Morris Collection; Lyman H. Low, September 18, 1901; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.*

Die state: A faint die scratch is visible from the first S through the wreath to the left upright of H.

Weight: 82.1 grains.

Notes: The edge reeding theories merit further study. On the present 1840 Original, about half of the edge is plain—without a trace of reeding—while on the 1841 Original (Lot 454) there are traces of reeding nearly all around the edge. Moreover, there are some areas on the 1840 in which the edge reeding is especially clear (although, of course, flattened); this is on the edge opposite star 10. It would be interesting to hear from other owners of 1840 Original half cents with commentaries as to whether this area of prominence is replicated on their specimens. The idea (cf. Breen) that planchets were reeded beforehand faces the question that such a procedure would be highly unusual and, so far as we know, has no equivalent in any other closed-collar coinage at the Philadelphia Mint.

In general, Proofs of the 1840-1848 years plus 1849 Small Date can be divided into these three categories:

1. Originals. Large berries in reverse wreath. Believed to have been struck in the year indicated on each coin and for inclusion in contemporary Proof sets.

2. First restrikes. Small berries on reverse wreath. Wreath ribbon and ENT (especially the right side of the upright in T) of CENT with slight doubling (also called the Reverse of 1856). Made at a later date, probably 1858 or later.

2. Second restrikes. Small berries on reverse wreath. Diagonal file marks or lines in the die extending from the denticles over RICA. Made at a later date, probably 1858 or later, but, presumably, at a different time from the First Restrikes.

Classic 1840 Half Cent Rarity

Proof-Only Issue
Second Restrike, Small Berries



(photo enlarged to twice actual size)

453 1840 Second Restrike. B-3, G-2. High Rarity-6. Probably 15 exist. Proof-65, red and brown. A superb gem; one of the finest known.

Surfaces: Boldly defined. Mostly red with faded lilac.

Narrative: Breen's Series V restrike. Just three examples of this series have been recorded.

Another entry in the great classic series of Proof-only half cent dates. The Eliasberg Collection is remarkable in that it contains multiple varieties of each of these rare dates. Most specialized cabinets over the years have had but one of each. The quality of the Eliasberg Collection coins is likewise remarkable, with gem being the order of the day.

Pedigree: *Apparently from Thomas Elder, probably before 1907, according to the Clapp notebook. Clapp estate, 1942, to Louis E. Eliasberg, Sr.*

Die state: Horizontal and vertical die file lines at the first two stars are still visible although not as bold as on Lot 452 above. In his *Encyclopedia*, Walter Breen noted that these die lines should not be present. Should they be invisible on examples of his Series I through IV, the order of emission will require another look.

Notes: Series V Restrikes are the heaviest of all seven of Breen's restrike classifications. Weights range from 95.7 to 98.1 grains with the next closest being Series II with a maximum of 91 grains. This specimen weighs 96.3 grains. Much of the Breen commentary is highly conjectural, but often based upon close observations. Little in the way of original documentation exists.

Classic 1841 Half Cent Rarity

Original, Large Berries, Proof-Only Issue



(photo enlarged to twice actual size)

454 1841 Original. B-1, G-1. Rarity-6. Approximately 24 exist. Proof-64, red. A gem of outstanding quality.

Surfaces: Sharply struck. Bright red with traces of brown and a few minor spots on the obverse.

Narrative: Crushed reeded edge (alternatively, reamed collar; see note under Lot 452) similar to the 1840 Original above.

Die crack on obverse as always seen by the writer (Mark Borckardt) and other staffers (including QDB), although Walter Breen reports one perfect die example, but tells nothing of its provenance. The die must have failed very early in the striking sequence.

Pedigree: *Jacob G. Morris Collection; Lyman H. Low, September 18, 1901; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.*

Die state: III. The die crack described by Breen as passing through star 7 actually just misses this star. This specific coin is called Die State II in the Breen *Encyclopedia* of half cents (p. 392).

Weight: 75.1 grains.

Notes: The crushed reeds on the edge (or whatever they are) cover more of the edge circumference than on Lot 452 (on which about half the edge is without this feature), but the reeds are not as well defined.

Population estimates of Proof-only half cents are just that, estimates. In the vast majority of instances, pieces described in auction and fixed priced catalogues have not been accompanied by pedigrees, and there is no way of knowing how many *different* coins a compilation of, say, 20 appearances contains.

Classic 1841 Half Cent Rarity

Proof-Only Issue
Second Restrike, Small Berries



(photo enlarged to twice actual size)

455 1841 Second Restrike. B-3, G-2. Rarity-6+ or Rarity-7. About a dozen exist. Proof-64, brown. A splendid gem.

Surfaces: Very slight central weakness. Knife rims are present on the right obverse and reverse. Attractive mottled toning.

Narrative: Breen's Series VI restrike. In his *Half Cent Encyclopedia*, Breen included this as Series V however the weight is much too low (see note).

Weight: 76.2 grains.

Notes: See notes at Lots 445 (Series VI) and 453 (series V).

As the Eliasberg Collection coins were mounted in sealed holders for several decades, it is unlikely that Walter Breen ever had the chance to weigh many, if any pieces; thus, many if not most or all of his attributions based on weights are apt to be guesswork. Moreover, 99% or more of historical auction descriptions concerning Proof half cents of this decade do not list weights, thus it is virtually impossible in retrospect to divide them into Series I, Series II, etc., restrikes.

Classic 1842 Half Cent Rarity

Proof-Only Issue, Original, Large Berries



(photo enlarged to twice actual size)

456 1842 Original. B-1, G-1. High Rarity-6, 14 reported. Proof-63, red and brown.

Surfaces: Sharp strike with slightly dull surfaces. Mostly red obverse with 50% red reverse. The obverse rim has a tiny nick over star 5, confirming the pedigree listing below. A very small spot touches the denticles below the space between 42.

Narrative: The 1842 has always been one of the more prized dates in this classic Proof-only era (with 1845 perhaps being *the* most desired). This has been based mainly upon tradition rather than actual censuses. However, in the instance of the 1842 original, it is indeed one of the rarest of the decade.

Pedigree: *Matthew A. Stickney Collection; Henry Chapman, June 25-29, 1907; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.*

Weight: 83.5 grains.

It is not known how Proof half cents of this era were distributed apart from their being included in the relatively few Proof sets issued. If they had been sold in tandem with contemporary large cents, thus constituting a "minor Proof set," then the original strikings of the cents (no restrike series exists in the large cent series) would be just as rare as the original half cents. However, at an early date the rarity of the half cents in the 1840s was recognized—indeed, this is why they were restruck after c. 1858—and probably more were saved as being "rare dates." In contrast, a Proof 1842 large cent was not rare as a date and was not considered to be a key issue. In any event, there does not seem to be a direct correlation today between the rarity of given original Proof half cent dates of the 1840s with Proof large cents of the same decade.

Classic 1842 Half Cent Rarity

Proof-Only Issue
First Restrike, Small Berries



(photo enlarged to twice actual size)

7 1842 First Restrike. B-2, G-2. High Rarity-6. Proof-64, red and brown. A marvelous gem example.

Surfaces: Sharp. The obverse has a knife rim from 12:00 to 3:00 with the reverse corresponding. Full red obverse, the reverse is faded red with a few small marks.

Narrative: Breen's Series I restrike. Breen records slightly over a dozen pieces, but some of these may represent multiple appearances of the same coin. On the other hand, there are undoubtedly examples which did not come under his study. Regardless, the 1842 First Restrike remains a major rarity within the decade.

Pedigree: Harlan P. Smith Collection; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Early.

Notes/weight: Series I restrikes were made between 1858 and 1860, according to Breen and weigh between 79.8 and 83.8 grains with most very nearly 81.8 grains. This example: 81.9 grains.

Classic 1843 Half Cent Rarity

Proof-Only Issue
Original, Large Berries



(photo enlarged to twice actual size)

458 1843 Original. B-1a, G-1. Proof-64, red and brown. Rarity-6. A splendid gem.

Surfaces: The reverse has light strike doubling on some letters, specifically UNIT and ERICA. Red and tan with a small rim imperfection, possibly a tiny clip, is visible at 7:00.

Narrative: Probably, about 20 specimens exist, few of which could match the gem status of the Eliasberg Collection specimen. In the midst of this list of the "rarest of the rare" in the half cent series it is easy to lose sight of the absolute rarity of these pieces—just like being in the room full of Rembrandt oils at the Metropolitan Museum. However, *any single specimen* from this listing would be a major showpiece in an advanced collection or high-quality auction.

Pedigree: John G. Mills Collection; S.H. and Henry Chapman, April 27-29, 1904; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Early.

Weight: 81.5 grains.

Classic 1843 Half Cent Rarity

Proof-Only Issue
Second Restrike, Small Berries



(photo enlarged to twice actual size)

459 1843 Second Restrike. B-3, G-2. Rarity-7. Just eight are known. Proof-65, red and brown. A superb gem example of this famous rarity.

Surfaces: Sharp. Deeply mirrored cameo obverse with subdued satiny reverse lustre. A tiny obverse rim bruise is present at 3:00.

Narrative: Breen's Series V restrike. This is one of the rarer Second Restrike issues of the decade and thus is of exceptional importance to the specialist. Further, the superb gem quality of this coin is probably exceeded by no other coin and matched by few if any.

Pedigree: John Story Jenks Collection; Henry Chapman, December 7-17, 1921, Lot 6279 \$49; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Late.

Weight: 95.7 grains.

Notes: A pattern has developed regarding the number of First and Second Restrikes known. Generally, one or the other is more available in any given year. In 1843 there are approximately 25 First Restrikes and eight Second Restrikes. In 1847, for comparison, there are currently just three First Restrikes and 24 Second Restrikes identified. Only in 1842 are the known survivors of roughly equal population. Breen noted "this makes sense, especially if the latter [Second Restrike] represented replacements that were sold to those collectors who didn't order in time for the earlier offerings."

Classic 1844 Half Cent Rarity

Proof-Only Issue
Original, Large Berries



(photo enlarged to twice actual size)

460 1844 Original. B-1, G-1. High Rarity-6. Proof-64, red and brown. Another notable gem.

Surfaces: Bold. Pale red and steel obverse, lilac and turquoise reverse.

Narrative: It is believed that about 15 different specimens exist, most of which fall short of gem quality. A prize rarity recognized as such for nearly a century and a half.

Pedigree: John G. Mills Collection; S.H. and Henry Chapman, April 27-29, 1904; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Early.
Weight: 83.0 grains.

Classic 1844 Half Cent Rarity

Proof-Only Issue
First Restrike, Small Berries



(photo enlarged to twice actual size)

461 1844 First Restrike. B-2, G-2. High Rarity-7. Only five recorded by Breen. Proof-66, red and brown. Gorgeous gem quality.

Surfaces: Sharp. Mostly red obverse with red and lilac on the reverse. Tiny lint marks are present in the obverse fields, as made.

Narrative: Breen's Series I restrike. The 1844 First Restrike is one of the rarest coins in this rarity-spangled decade. Often a span of many years will elapse between auction appearances. The present superb gem may well represent a "now or never" opportunity for the specialist and connoisseur.

Pedigree: Thomas L. Elder; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Early.
Weight: 81.8 grains.

Classic 1845 Half Cent Rarity

Proof-Only Issue
Original, Large Berries



(photo enlarged to twice actual size)

462 1845 Original. B-1a, G-1. High Rarity-6, borderline Rarity-7. Proof-63, brown.

Surfaces: Sharp. The obverse is olive and lilac with considerable red. A small spot is located below star 8 with a green spot outside star 10. The reverse is lilac and blue with mint red. Both surfaces have several small imperfections.

Narrative: This date has been catalogued in the past as the rarest date among the Proof-only dates in the 1840s, which may be correct so far as *dates* are concerned. If major varieties within dates are considered, the laurels go to the 1849 Small Date.

The addition of a Proof 1845 original half cent has always been a badge of accomplishment, a distinction for an advanced cabinet of this denomination.

Pedigree: Charles Morris Collection; S.H. and Henry Chapman, April 19-20, 1905; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr. This pedigree is according to the Clapp notebook. Breen's Census records this as from the Chapman brothers, privately in April 1895 to John H. Clapp (should have been J.M. Clapp, a common mistake in the literature, especially the Breen books). We have not seen the Eliasberg duplicate, which Breen listed as "Fine."

Weight: 81.5 grains.

Classic 1845 Half Cent Rarity

Proof-Only Issue
Second Restrike, Small Berries



(photo enlarged to twice actual size)

1845 Second Restrike. B-3, G-2. High Rarity-6, borderline Rarity-7. Exactly 15 coins were known to Breen. Proof-65, brown. A splendid gem.

Surfaces: Sharply struck with mottled lilac, green, and gold.

Narrative: Breen's Series V restrike. This issue is very rare in its own right, but its desirability has been enhanced by the general aura historically accorded to Proofs of the 1845 date, a reflection of the status of the related originals.

Pedigree: Thomas L. Elder; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Early reverse.
Weight: 96.9 grains.

Classic 1846 Half Cent Rarity

Proof-Only Issue
Original, Large Berries



(photo enlarged to twice actual size)

464 1846 Original. B-1, G-1. Rarity-6. Proof-65, brown.

Surfaces: Very sharply detailed. The obverse is medium brown while the reverse is olive-brown. Exceedingly deep mirrored fields.

Narrative: The 1846 original is very elusive, and it is believed that fewer than 20 specimens can be accounted for. In nearly all instances, populations of original Proof half cents of this era include examples permanently ensconced in the museum collections of the American Numismatic Society and the Smithsonian Institution.

Pedigree: John G. Mills Collection; S.H. and Henry Chapman, April 27-29, 1904; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Early.
Weight: 82.1 grains.

Note: The numerals in the date of all varieties of 1846 are very rustic and not from normal punches of the era. This anomaly, vividly evident when the digits are viewed under magnification, is unexplained.

Classic 1846 Half Cent Rarity

Proof-Only Issue
Second Restrike, Small Berries



(photo enlarged to twice actual size)

465 1846 Second Restrike. B-3, G-2. Rarity-6. Approximately 17 known. Proof-64, red and brown. A beautiful gem.

Surfaces: Central weakness as always; with knife rims. Light brown with faded red and lilac. Iridescent blue obverse and reverse.

Narrative: Series VI restrike. Improperly recorded by Breen as Series V. Another gem specimen from this impressive offering of classic rarities. Seldom offered at all, even less often in gem preservation.

Pedigree: Thomas L. Elder; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Late. Diagonal striae on the upper obverse and all of the reverse.
Weight: 77.5 grains.

Classic 1847 Half Cent Rarity

Proof-Only Issue
Original, Large Berries



(photo enlarged to twice actual size)

466 1847 Original. B-1a, G-1. Rarity-6. Perhaps 20 exist. Proof-66, red. Superb gem quality.

Surfaces: Bold knife rim at the upper left obverse. Intense mint red.

Narrative: Classified as an "Original" but with some earmarks of Breen's Series VII restrike; if so, it is far rarer than an original, with an original itself being a notable rarity. The present coin is a glittering gem of a quality most advanced half cent specialists have never seen before, never mind having had the chance to bid on one! A coin for the ages.

Pedigree: John G. Mills Collection; S.H. and Henry Chapman, April 27-29, 1904; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Obverse die file marks are faint.
Weight: 82.7 grains.

Notes: This cataloguer (Mark Borekardt) had the pleasure of assisting Dave Bowers in grading all of the coins in this collection. Every now and then Dave would glance at a coin and say "Eeeek" or "Wow," which reflected the truly sensational impact of certain rarities. This coin received said comment from Dave! In fact, very seldom was a discouraging word spoken.

Classic 1847 Half Cent Rarity

Proof-Only Issue
Second Restrike, Small Berries



(photo enlarged to twice actual size)

467 1847 Second Restrike. B-3, G-2. Rarity-6. Proof-65, brown. A very beautiful gem.

Surfaces: Central weakness especially at the upper leaves, as made. Deep mirrored fields with vivid bright blue and traces of lilac.

Narrative: Series VI Restrike. A splendid gem specimen of extraordinary quality.

Pedigree: John Story Jenks Collection; Henry Chapman, December 7-17, 1921; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Late.
Weight: 69.4 grains.

Classic 1848 Half Cent Rarity

Proof-Only Issue
Series VII Restrike, Large Berries

468 1848 "Original" by tradition, restrike cf. Breen. B-1b, G-1. Rarity-7+. Only two specimens were known to Breen. Proof-67, red.

Surfaces: Sharply detailed. Intense mint red.

Narrative: Breen's Series VII restrike. Only two specimens were described by him. This is a third.

Pedigree: John G. Mills Collection; S.H. and Henry Chapman, April 27-29, 1904; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Die lines and file marks are present on the obverse, as noted by Breen in his Series VII restrike description.

Weight: 81.9 grains.

Note: All 1848 half cents are struck from the same obverse die. The date is too large for the space provided and crowds the base of the portrait of Miss Liberty. The Mint had a similar problem with the overly large dates on certain 1848 half dimes.



(photo enlarged to twice actual size)

Classic 1848 Half Cent Rarity

Proof-Only Issue

Second Restrike, Small Berries



(photo enlarged to twice actual size)

- 9 1848 Second Restrike. B-3, G-2. Rarity-7. Proof-64, brown. Another splendid gem.

Surfaces: Central weakness. Knife rim on the upper obverse with file marks on the reverse rim. Medium brown with vivid blue iridescence.

Narrative: Breen's Series V restrike. When these coins were produced the presence of knife rims was not desirable. Mint personnel would carefully file down these high metal flanges as evidenced on the reverse of this specimen.

Six examples were recorded by Breen in his 1983 *Encyclopedia of United States Half Cents*, although his later *Complete Encyclopedia* put the quantity at just four coins; apparently, two had been eliminated as duplicates.

Pedigree: William B. Wetmore Collection; S.H. and Henry Chapman, June 27-28, 1906; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 95.7 grains.

Classic 1849 Small Date Rarity

Proof-Only Issue

Original, Large Berries



(photo enlarged to twice actual size)

- 0 1849 Small Date, Original. B-1, G-1. Just 14 known. Proof-65, red and brown. High Rarity-6 or Rarity-7. A superb gem.

Surfaces: Bold. Obverse is red, lilac, and blue while the reverse is

bright blue-brown with traces of mint red.

Narrative: The 1849 Small Date half cent with large berries has always been highly acclaimed, and for many years the Chapman brothers stated that only five were known. In recent decades the census has expanded, but any larger figure probably contains some duplication. In the era of the Chapmans—roughly from the late 1870s to the late 1920s—only a few dealers handed most of the major rarities, and it was easier to keep track of them. In the present era coins are much more widespread in their distribution, and there are probably a couple hundred dealers or more who handle American rarities, most of whom keep few records of pedigrees. In summary, the 1849 Small Date half cent with large berries may be rarer than presently thought, and more in line with the Chapmans' account than later tabulations. Our guess: Perhaps a dozen are known.

Pedigree: John G. Mills Collection; S.H. and Henry Chapman, April 27-29, 1904; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 82.1 grains.

Note: The status of this issue as "Original" or "Restrike" has been debated over the years. We invite the reader to review Breen's comments on pages 426 and 427 of his *Half Cent Encyclopedia*. We will be happy to forward copies of these two pages upon written request to those who do not have access to a copy of this reference. In brief, 1849 Small Date half cents with the large berries reverse style have long been called originals. As there is only one variety and one die state of the 1849 Small Date half cent with large berries reverse, it is presumed that they were all made at the same time. It is not known for certain whether that time was 1849, or whether it was later. Further, as Breen states (p. 427), "Should it later prove that all of them were made in 1859 or 1860, their status would not affect their rarity and should not affect their value...."

Classic 1849 Small Date Rarity

Proof-Only Issue

First Restrike, Small Berries



(photo enlarged to twice actual size)

- 471 1849 Small Date, First Restrike. B-2, G-2. Rarity-6. Just 15 examples recorded by Breen. Proof-65, brown. A splendid gem.

Surfaces: Sharp. Blue-brown with red mint color on the reverse.

Narrative: Breen's Series I restrike. In Proof format, issues dated 1849 with Small Date are the rarest half cent issues of the 1840 to 1849 era.

A splendid gem, and a fitting way to conclude this exceedingly impressive lineup of Proof-only issues—one of the most extensive to appear in any auction catalogue of any era.

Die state: Early.

Weight: 79.5 grains.

- 472 1849 Large Date. B-4, C-1, G-3. MS-60. Rarity-2.

Surfaces: The stars and leaves are weak. Medium brown with splashes of red, the last a somewhat unusual characteristic.

Narrative: The 1849 Large Date is the first business strike half cent made after 1835, the interim strikings consisting solely of Proofs struck in small amounts for collectors.

Pedigree: Harlan P. Smith Collection; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: II. Die file marks of the early state have faded through die wear.

Note: Full *original* mint red half cents of this date may not exist, and the same can be said for 1853—although each of these dates is available readily enough in circulated grades or even lower ranges of Mint State, but with brown surfaces.

473 1850 B-1, C-1, G-1. MS-62, brown. Rarity-2.

Surfaces: Minor weakness at the upper stars. The obverse is blue-brown with faded red. The reverse is lilac and blue. A few reverse surface depressions are visible.

Narrative: In our opinion, this the scarcest business strike date of the Braided Hair half cent issues.

Prooflike 1851 Half Cent Possible Proof Candidate



474 1851 B-1, C-1, G-1. Rarity-1. MS-63, red and brown, prooflike.

Surfaces: Sharply detailed. Red, lilac, and blue obverse. Mottled mint red and brilliant blue reverse.

Narrative: Possibly struck as a Proof. We invite the prospective purchaser to carefully examine this coin. The state of the art on what is an early Proof and what is a prooflike business strike still is not definitive or complete.

Pedigree: Henry Blair Collection; Charles Steigerwalt, October 14, 1896; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr. Listed in the Clapp notebook as "Uncirculated" and recorded on the Eliasberg inventory as "Proof."

Die state: II. Very faint die striae. This die state, according to Walter Breen, is only known in business strike format.

Weight: 83.9 grains.

Proof 1852 Restrike Half Cent

Proof-Only Issue
Erstwhile "Original"



(photo enlarged to twice actual size)

Classic 1852 Half Cent Rarity

Proof-Only Issue
Small Berries Restrike



(photo enlarged to twice actual size)

475 1852 Restrike. B-2, G-2. Rarity-5. Proof-65, red and brown.

Surfaces: Bold. Obverse slightly faded red and lilac with bright blue reverse.

Narrative: Small berries, doubled T. Breen's Series I Restrike. The 1852 half cent has always been highly acclaimed, representing as it does the only Proof-only date in the 1850s. Years ago, the 1852 half cents with small berries were often called originals (see note under following lot).

Pedigree: Apparently from the Harlan P. Smith Collection sale to William Hesslein who sold the coin to John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: I. Perfect dies.

Weight: 79.8 grains.

476 1852 Large Berries Restrike. B-4, G-1. Rarity-7. Just five recorded. Proof-63, brown.

Surfaces: Slight weakness among some leaves. Iridescent blue with traces of red on the obverse.

Narrative: Breen's Series VII restrike. Divergent opinions have been stated regarding the status of this issue. In his *Half Cent Encyclopedia*, Breen provides a two page discussion of this matter (copy available upon written request; a summary is given below).

Pedigree: John G. Mills Collection; S.H. and Henry Chapman, April 27-29, 1904; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 84.7 grains.

Notes: Walter Breen noted the following regarding the "Original" versus "Restrike" question:

"This variety has been controversial for over a century. There is no point in devoting twenty-odd pages to quoting the rambling, divergent opinions [all equally unsupported by positive evidence] on this subject. These mostly fall into two opposing positions.

"Proponents of the first theory [Gilbert, B. Max Mehl, S.H. Chapman, and Joseph Brobston among them] hold that not only are the originals of the 1840-1849 group the Large Berry coins, but this old die was resurrected [why?] for the next Proof-only date, namely 1852.

"Proponents of the second theory [George W. Rice, Gilbert's publisher Thomas L. Elder, Henry Chapman, Édouard Frossard, Charles Steigerwalt among them] hold that whether or not the originals in the 1840s had Large Berries, the original 1852 had Small Berries, and the Large Berry coins dated 1852 are restrikes."

1853 B-1, C-1, G-1. Rarity-1. MS-65, brown.

Surfaces: Sharp. Satiny medium brown with traces of faded red lustre.

Narrative: Possibly unknown full mint red.

Die state: III. A faint crack is visible through the first T in STATES.

Vivid 1854 Proof Half Cent



(photo enlarged to twice actual size)

1854 B-2, G-1. Rarity-6 as a Proof. Approximately 30 Proofs are known. Proof-64, red and brown. Gem.

Surfaces: Sharply struck. Faded red obverse, brown reverse, with a small spot in the field above HALF.

Narrative: Proofs of this date were all struck in 1854, so far as is known, and were included with sets sold that year.

Pedigree: Henry Blair Collection; Charles Steigerwalt, October 14, 1896; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Early with die lines at M and F.

Weight: 83.6 grains.

Delightful 1855 Proof Half Cent



(photo enlarged to twice actual size)

479 1855 B-1, G-1. High Rarity-5 as Proof, possibly Rarity-6. Proof-64, brown. Gem.

Surfaces: Fully defined. Golden brown with vivid blue highlights.

Narrative: Probably about three dozen or so Proofs are known, most of which are not gems. Probably about on a par rarity-wise with the Proof 1854, although Walter Breen assigns it a slightly lower rarity scale rating.

Pedigree: The Clapp notebook has recorded two Proofs of this date, one from Wetmore's sale (S.H. and Henry Chapman, June 1906) and the other from the Blair Collection sale (Charles Steigerwalt, October 1896). Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: I. Perfect dies with faint die striae.

Weight: 85.0 grains.

Note: Over the years in the copper and silver Proof series it has been our general observation that 1855 Proofs are rarer than those dated 1854, and 1857 Proofs are rarer than 1856 issues.

Lovely 1856 Proof Half Cent

480 1856 B-3, G-1. Rarity-4. Approximately 75 to 80 Proofs exist. Proof-65, red and brown. Splendid gem.

Surfaces: Bold. Brilliant red obverse with medium brown and blue reverse.

Narrative: Only Proofs were struck from this die combination. The reverse die, with doubled ribbon features and ENT in CENT, was first used in 1856 and later for the "First Restrikes" of 1840 through 1849. As this 1856 issue constituted the first use of this reverse, and the restrikes provide the second use, the era of the First Restrikes dated 1840 to 1849 must have begun in or after 1856.

Pedigree: Harlan P. Smith Collection; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Weight: 80.4 grains.

Notes: For the 1856 pattern half cent issue in copper-nickel composition, refer to Lot 110.



(photo enlarged to twice actual size)



481 1857 B-1, C-1, G-1. Rarity-2. MS-64, red and brown.

Surfaces: Some weakness on stars and leaves. Mostly red beginning to fade brown. A small spot joins the upper left curve of O in OF. One of the finer examples to come on the market in recent times.

Narrative: Final issue of the half cent denomination with 35,180 pieces coined on January 14, 1857. Many, perhaps most, of these were retained at the Mint and later melted (per the personal commentary of Mint Director James Ross Snowden).

Pedigree: Henry Blair Collection; Charles Steigerwalt, October 14, 1896; J.M. Clapp; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Note: The 1857 is the swan song of the half cent denomination. Business strikes were never common in commercial channels in the 1850s, and soon what few there were disappeared.

Superb Gem Proof 1857 Half Cent



(photo enlarged to twice actual size)

482 1857 B-2, G-1. Rarity-5. Proof-66, brown.

Surfaces: Sharp. The obverse is deep blue mixed with lilac and faded red. The reverse is intense bluish brown.

Narrative: "Reverse of 1856." The second use of this reverse die as noted above in Lot 480.

Pedigree: Matthew A. Stickney Collection; Henry Chapman, June 25-29, 1907; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: The date is weak.

Weight: 83.2 grains.

483 Balance of half cent collection: ☆ 1806 Small 6, Stems. B-1, C-2, G-2. Good-5, slightly bent. ☆ 1809 B-4, C-3, G-4. MS-60, obverse scratches. ☆ 1832 B-2, C-2, G-1. EF-45, recolored. (Total: 3 pieces).

UNITED STATES LARGE CENTS

Introduction

United States large cents have always provided the backbone numismatics in this country. Year in and year out they have appealed to a wide circle of friends who have approached them from several angles ranging from assembling a date set to studying the details of the numerous interesting varieties.

Joseph J. Mickley, a piano maker and musical instrument repairer from Philadelphia, was born in 1799 and began his collecting career 17 years later with the search for a one-cent piece from his birth year. We know today that this was no easy task, even in the early 19th century. Edward Cogan, the first full-time professional rare coin dealer in America, helped launch his career by conducting a mail box sale which saw record prices for early cents.

The continuing roster of avid collectors and dealers pursuing the "big pennies" is almost as intriguing as the coins themselves. Doctors and lawyers and entrepreneurs—even a bean baker—caught the highly contagious "copper disease," for which there was no cure except to acquire in order 1793, 1794, 1795 cents, on down to the end of the series in 1857. A delightful remedy, this!

William Cutler Atwater (1861-1940) was a coal salesman who later became chairman of a company in New York bearing his name. From his cabinet came the fabulous 1793 Liberty Cap cent and several others described in the present catalogue. Dr. Henry W. Beckwith of New Haven, Connecticut, who lived to the age of 100, was a collector of superb cents. Chicago brewing magnate Virgil Brand was the ultimate coin collector, and when he died in 1926 his holdings numbered several hundred thousand coins from all countries and eras including many impressive large cents.

Clarence S. Bement, who once owned the 1799 "Abbey Cent" offered in the present sale, was not only a connoisseur of early large cents, but is equally well remembered today in other circles such as among collectors of rare mineral specimens and meteorites.

Lorin G. Parmelee (born 1827) was the aforementioned bean baker from Boston, often exchanging his pots of that city's best known food for a purse of old cents. The son of Hetty Green, the "Witch of Wall Street," Col. E.H.R. Green was involved in railroading, including roles as president of the Texas Midland Railroad (for plaything, while others had to make do with Lionel trains) and director of the far-flung Baltimore & Ohio. Green's name recurs often in numismatics, and in the present catalogue we encounter him as a past owner of the rare 1913 Liberty Head nickels, but he enjoyed large cents as well.

After a brief internship with John Haseltine at his Philadelphia coin shop, the Chapman brothers (Samuel Hudson and Henry) continued on fabulous careers, in partnership and later individually, beginning in 1878 and continuing until the latter's death in 1933. The brothers discovered many large cent varieties and handled more than their share of important specimens and collections. Dr. George P. French (1865-1932) was a Rochester, New York, obstetrician and gynecologist whose collection was sold by that indefatigable Texas B. Max Mehl. Dr. William Sheldon (1898-1977) was a psychiatrist who is remembered not only for his *Early American Cents* book (194

its *Penny Whimsy* successor (1958), but also as the originator of the Sheldon Grading System with numbers from 1 to 70. Walter Breen, who devoted nearly all of his adult life to numismatic research and writing, upon his untimely death a few years ago left behind a comprehensive manuscript for the 1793-1814 cent series intended to be a companion volume to his masterful work on half cents. The lead compiler of the large cents in this offering (Mark Borekardt) is completing, editing, and updating the manuscript with the expectation that when it is ready it will be welcomed by the entire numismatic community.

Meanwhile, probably more than in any other numismatic specialty, devotees of large cents have many excellent books and monographs from which to choose, from works of Crosby, Maris, Bossard, Hays, and others of the 19th century, to those of Sheldon and Newcomb of a few decades ago, to books of the present generation bearing on their spines the surnames Grellman, Noyes, Wright, and others. Beyond those who have published books, several dozen more students of the large cent series are well known for their scholarship and technical articles, and it is a continuing delight for the present writer to be in constant communication with them in connection with the Breen cent manuscript and for auction presentations such as the present Eliasberg Collection.

No discussion of the current hobby would be complete without mentioning the Early American Coppers club and its lively journal, *My-Wise* under the editorship of Dr. Harry Salyards.

Large cents can be common, large cents can be rare, but all are certainly among the most fascinating objects in American numismatics.

The Eliasberg Collection

The Louis E. Eliasberg, Sr. Collection of large cents includes many notable pieces among which are some from individuals mentioned above. The 1793 Chain cent with periods is a fantastic Mint State specimen. A Wreath cent is of similar quality and the famous Water 1793 Liberty Cap, the finest known example, is in fact the only known Mint State example of this design struck in the first year of issue. B. Max Mehl, who handled more rarities than anyone during the era, once called this single piece the "most thrilling coin" he ever handled. What a statement!

Several other high-grade Liberty Cap cents are offered including specimens with original mint red! The finest known 1798/7 Sheldon-151 is a prime attraction, along with perhaps the most famous, longest-lived large cent, the Abbey 1799, often called just the "Abbey cent," with specialists immediately knowing which date is intended. The collection continues with high-grade coins such as a red and brown 1805, several high-grade Classic Head issues including a Mint State 1809, superb examples dated 1821 and 1823 (the 1823/2 may be proof), and a Proof 1829. Several examples will pique the interest of the date collectors including a gem 1843 with obverse of 1842 and reverse of 1844. The 1851/81 is nearly full mint red. Also included are many pieces that are not rare, or are not necessarily in higher condition, but a collective of specimens that were never upgraded. Thus, the Eliasberg Collection of United States large cents is truly cosmopolitan and offers buying opportunities to just about everyone. In all instances the coins have been off the market for a half century, and some last crossed the auction block more than 100 years ago.

Note: Introduction, research, cataloguing, and descriptions are by Mark Borekardt with a few additions by Q. David Bowers.

Desirable 1793 Chain AMERI.

Sheldon-1



- 484 1793 Chain AMERI. Sheldon-1. Low Rarity-4. F-12. Sharpness of VF-25.

Strike: Well centered and fully detailed within the grade level.

Surfaces: Dark steel brown with very minute surface porosity. Several old scratches have been diminished through burnishing.

Narrative: From day one in the large cent specialty, the 1793 Chain AMERI. has been a landmark, a status fortified when in 1949 Dr. William H. Sheldon assigned it No. 1 in his *Early American Cents* book. At the time of issue, little thought was given to preserving cents for numismatic purposes, and virtually all soon acquired wear. Today, most examples are in lower grade ranges.

Pedigree: William Cutler Atwater Collection; B. Max Mehl, June 11, 1946, Lot 8; Louis E. Eliasberg, Sr.

Die state: Early.

Notes: Total mintage of the Chain design was 36,103 coins, struck from February 27 through March 12, 1793. As has been reiterated in the literature, contemporary newspaper reviews were unfavorable concerning the design, with one noting that Miss Liberty appeared to be in a fright, while the linked chain motif on the reverse was an ill omen for a country proud of its liberty. After a brief use—probably as soon as new dies could be prepared and after the ones on hand were no longer useful (at the early Mint few serviceable dies were ever discarded)—the new Wreath motif made its debut. (Precise correlation of designs or dies with specific dates are not possible, and many in print today are from Walter Breen's estimates.)

The coinage consisted of five varieties, two which are Rarity-3, two more Rarity-4, and a fifth with just two known. Approximately 1,000 (just under 3% of the mintage) examples of these five varieties survive today. Based on survival rates, the following original mintages are suggested for the early 1793 Chain cent varieties: Sheldon-1—4500; Sheldon-2—6500; Sheldon-3—16,000; Sheldon-4—9000; Sheldon NC-1—100.

The abbreviated legend on the 1793 AMERI. is generally attributed to the engraver (Henry Voigt) believing that he would not have room to include the remaining letters of AMERICA on the reverse die and still maintain aesthetic symmetry. Others have suggested deliberate symbolism, copying an idea from the unfinished pyramid on the Great Seal. No doubt, in this, the first year of cent production at the fledgling Philadelphia Mint, there were few subtleties of symbolism, and the abbreviation was simply a practical thing to do. Whatever the reason, the idea was quickly abandoned, and all later versions had AMERICA spelled out in full.



- 485 1793 Chain AMERICA. S-3. Low Rarity-3. F-15. Sharpness of VF-30.

Strike: Sharp with all lettering bold. Well centered.

Surfaces: Mottled golden tan and steel brown. Lightly porous and tooled with burnishing to disguise the defects.

Narrative: Second and most plentiful major reverse lettering style of the 1793 Chain cent.

Die state: Light clash marks are visible through the burnishing.

- 486 1793 Chain AMERICA. S-3. Low Rarity-3. Fair-2. Sharpness of VG-8 or finer.

Duplicate. Dark brown with heavy porosity. A heavy edge bruise affects the obverse rim from 10:00 to 11:30. The chain is bold and the date is completely visible.

Superb 1793 S-4 Chain Cent

Periods on Obverse
High Condition Census
Perhaps Finest Known



487 1793 Chain, Periods after 1793 and LIBERTY. S-4. High Rarity-3. MS-64, brown.

Strike: Superbly detailed with excellent definition of all designs, including the highest points of the hair. Well centered. The letters are bifurcated on the obverse, slightly so on the reverse, an artifact of striking, due to planchet spreading. Obverse and reverse with high rims, as struck. Superb preservation without rim bruises or bumps.

Surfaces: Lustrous brown surfaces with a tiny area of raised granularity at and to the right of F in OF. Struck on an incomplete planchet with very slight flattening of the edge at 7:00.

Narrative: Possibly the finest known or, perhaps, the second finest of this variety. This is one of only seven or eight Mint State Chain cents in existence (all varieties). As such it is one of the greatest of all early cents to cross the auction block in our generation. This specimen has been off the market for just a few days less than a half a century! The pedigree listing is most impressive and is tantamount to a *Who's Who in Numismatics*.

Pedigree: Joseph Zanoni; Thomas Cleneay; S.H. and H. Chapman, December 1890, Lot 1795 \$122.50; John G. Mills; S.H. and H. Chapman,

April 1904, Lot 1227 \$235; George H. Earle, Jr.; Henry Chapman, June 1912, Lot 3355 \$140; Henry Chapman; Clarence S. Bement; Henry Chapman, May 1916, Lot 286 \$300; Col. James W. Ellsworth, March 1923; Wayte Raymond, 1923; William Cutler Atwater; B. Max Mehl, June 11, 1946, Lot 10 \$330; Louis E. Eliasberg, Sr.

Die state: II. Minor obverse die cracks. A faint crack on the reverse, previously unrecorded, from the final A in AMERICA extends in an arc to the base of UN.

Notes: In the Atwater catalogue, B. Max Mehl described this coin as: "Uncirculated with raised borders. Glossy medium brown surface. Bold impression. Crosby 4-C. Mr. Atwater's catalogue described it as 'superb.' From the famous Ellsworth collection. Extremely rare and valuable both as to variety and beautiful condition." The Ellsworth Collection was bought for \$100,000 in 1923 through the art firm of Knoedler & Co. by Wayte Raymond and John Work Garrett and for many years this purchase remained the largest American rare coin transaction on record.

This is one of several instances of specimens being relocated after dropping out of sight of the numismatic community. This example was previously traced only as far as the Clarence S. Bement sale of 1916. Examination of the current offering provided the expanded pedigree listing, as the coin matches the plate in the Bement catalogue.

Delightful 1793 S-8 Wreath Cent

Possibly Finest Known



(photo enlarged to twice actual size)

48 1793 Wreath, Vine and Bars Edge. S-8. Low Rarity-3. MS-63, brown.

Strike: Sharply defined down to the finest hair details. Well centered with full border beads on obverse and reverse.

Surfaces: Light brown with tinges of olive. Under magnification some tiny areas of original mint red can be seen (for example, to the right of the final A in AMERICA). A small scratch or possibly a planchet mark extends from the upper right leaf to the rim past the left side of the first A in AMERICA. A tiny mark on the obverse rim at about 7:00 does not affect the inner rim or beads.

Narrative: Relatively common as a variety yet virtually unheard-of in this high condition. In his Condition Census notes, large cent researcher Del Bland has only one example listed as Mint State, the Dr. French-Howard Newcomb coin. The currently offered example (which he has never seen) was listed in the Census as AU-50 based on examination of the plate in an 84-year-old catalogue.

A Mint State 1793 cent in a numismatic cabinet is perhaps analogous to a Rembrandt oil in an art gallery. Few have them, and the opportunities to acquire an example are often as elusive as the coins themselves. The last time bidders had a chance to complete for this coin was in June 1912!

Pedigree: Captain Andrew C. Zabriskie; Henry Chapman, June 1909, Lot 730 \$57.50; George H. Earle, Jr.; Henry Chapman, June 1912, Lot 3360 \$52; John H. Clapp. Clapp estate, 1942 to Louis E. Eliasberg, Sr.

Die state: II. The obverse is lightly clash marked with traces of the wreath below the chin and hair tips. No obverse die breaks. The reverse has a diagonal bisecting break from the first T in STATES through the wreath and faintly continuing to the final A.

Attractive Lettered Edge Wreath Cent

Sheldon-11c, Lettered Edge
Single Leaf After DOLLAR



(photo enlarged to twice actual size)

489 1793 Wreath, Lettered Edge. S-11c. Rarity-3. AU-50.

Strike: Very slightly off center at 6:00 with the lower border beads on the obverse meeting the edge of the planchet.

Surfaces: Delightful light tan with a small planchet mark across Liberty's jaw. The surfaces are as pleasing as one could possibly expect on a 1793-dated copper.

Narrative: All but one Wreath cent variety feature only the Vine and Bars edge device. The currently offered die marriage is known with three different edges: Vine and Bars; Lettered with two leaves following DOLLAR; and this Lettered Edge with a single leaf after DOLLAR. Approximately 150 examples of the double leaf type are known, about 350 exist with the single leaf edge (as here offered); while over 2,000 Vine and Bars edge examples are known.

While an AU 1793 cent is not quite in the "Rembrandt category" of a Mint State example, it certainly is a close contender. Over the years many of the finest specialized cent collections to cross the auction block have lacked an example at this grade level.

Die state: III. Extensive and heavy clash marks are visible on the obverse. Nearly all of AMERICA is visible in the right obverse field in front of Liberty's face. Other details are visible within the hair.

Famous 1793 S-13 Liberty Cap Cent



Obverse of Lot 490

Famous 1793 S-13 Liberty Cap Cent

The Only Mint State Specimen
Mehl's "Most Thrilling Coin"



1793 Liberty Cap. S-13. High Rarity-3. MS-64 or finer, brown.

Strike: On a broad planchet thus providing field area between the beads and the rim, showcasing the beads, which in all instances are sharply struck. An early striking and quite possibly a presentation or specimen striking as indicated by Walter Breen in his *Encyclopedia of United States and Colonial Proof Coins*. The edge is lettered ONE HUNDRED FOR A DOLLAR with this lettering boldly defined.

Surfaces: Light brown with ample tinges of mint red. Very faint planchet roughness is noted inside the wreath.

Narrative: An American numismatic landmark, and certainly one of the foremost highlights in the entire field of extant large cents 1793 to 1857. The only fully Mint State example of 1793 Liberty Cap coinage known—of any die variety.

Descriptions for this coin have varied only slightly during the last century. Among the citations to follow is the remarkable statement by B. Max Mehl that it was the most thrilling coin he ever handled—perhaps the ultimate accolade, coming as it does after Mehl's having handled the lion's share of leading cabinets including the rarity-laden Dunham Collection.

In 1890 the Chapman brothers described this as "Uncirculated. Magnificent, strong even impression. Brilliant light olive, partly red color. The finest example known of this, the rarest U.S. Cent."

Twenty years later, Thomas Elder stated: "1793 Liberty Cap variety. Crosby 12-L. Perfectly centered, even impression, sharp, Uncirculated, and partly red. From the Cleneay Sale, Lot No. 1800. Mr. Mougey journeyed from Cincinnati to Philadelphia for the sole pur-

pose of securing this prize, which is the finest known specimen of this variety, and as such, its actual value is practically unlimited."

Later, in 1916 Henry Chapman said: "Uncirculated, and might easily be called a Proof. Superb, even, sharp impression. Most beautiful light olive with traces of the original color, and acknowledged by everyone to be the finest example known to exist. It is a gem of the highest class, and unique in this state of preservation. This cent cost Mr. Bement \$500.00, the greatest price a U.S. Cent has ever sold for, and I predict that it will now bring a greater sum."

In the 1946 catalogue of the Atwater Collection, B. Max Mehl relied on the descriptions of past cataloguers yet his closing words are equally applicable today: "Truly the possession of this Cent will pay great dividends not only in dollars and cents, but in the satisfaction, joy and pride of ownership. I do not recall during my forty-five years of numismatic experience, during which time I have handled a very goodly portion of the finest collections of American coins offered, of having pass through my hands such a thrilling coin!"

Pedigree: Édouard Frossard Sale #21, May 1882, Lot 627 \$181; William H. Cottier; S.H. and H. Chapman, June 1885, Lot 655 \$90; Thomas Cleneay; S.H. and H. Chapman, December 1890, Lot 1800 \$200; Peter Mougey; Thomas L. Elder sale #43, September 1910, Lot 1 \$340; Clarence S. Bement; Henry Chapman, May 1916, Lot 291 \$720; Col. James W. Ellsworth, March 1923; Wayte Raymond, 1923; William Cutler Atwater; B. Max Mehl, June 11, 1946, Lot 14 \$2,000; Louis F. Eliasberg, Sr.

Die state: Early.

Famous 1793 S-13 Liberty Cap Cent



Reverse of Lot 490

Delightful Gem 1794 Cent

Sheldon-24, MS-65



(photo enlarged to twice actual size)

1794 Head of 1794. S-24. Rarity-1. MS-65, brown.

Strike: Absolutely full details including the definition of hair and leaf details.

Surfaces: Lustrous light brown with substantial deep mint red. The lower obverse and various spots on the reverse have a rough appearance which is a combination of the die state (see below) and original planchet quality.

Narrative: One of six Mint State examples of this variety currently known. This coin's position among the six is not currently ascertained as such listings are highly subjective. Edward Maris called this the "Scarred Head" variety, possibly due to the large hollow area in the hair left of the neck. Dr. Sheldon informed his readers that his father named this the "Apple Check" variety due to the high rounded relief of the cheek.

The appearance of a Mint State-65 1794 cent of any variety is a notable occurrence and one to be recalled with fondness for many years. The Eliasberg Collection pedigree lends a special cachet to an already highly prized specimen.

Pedigree: Currently untraced. Possibly the example appearing in the July 1903 sale by Sotheby, Wilkinson, and Hodge of London. Another untraced specimen is the Lyman coin, Lot 398 in S.H. Chapman's sale of November 1913.

Die state: VI. Two obverse cracks have joined to form one bisecting die crack from the upper rim through L, hair, neck, and bust to the rim right of the date. Both obverse and reverse dies are extensively rusted.

Condition Census 1794 Sheldon-26

The Mills Specimen; Possibly Finest Known



(photo enlarged to twice actual size)

492 1794 Head of 1794. S-26. Rarity-2. MS-65, red and brown.

Strike: All details are sharp save for slight weakness on the obverse and reverse borders.

Surfaces: Medium brown with generous portions of original mint red. A few insignificant surface marks are present, some of which may have been present at the time this coin was struck.

Narrative: Edward Maris named this the "Separated Date" variety due to the position of the digits. The 7 and 9 are spaced apart with the 9 leaning to the left.

Pedigree: George F. Seavey, 1873; Lorin G. Parmelee; New York Coin and Stamp Co., June 1890, Lot 686 \$21; John G. Mills; S.H. and H. Chapman, April 1904, Lot 1238, \$36; George H. Earle, Jr.; Henry Chapman, June 1912, Lot 3376 \$48; John H. Clapp. Clapp estate, 1942 to Louis E. Eliasberg, Sr.

Die state: VII. Extremely late die state with heavy reverse die cracks through first S and E of STATES, each extending radially toward the center of the die. Many clash marks and other die defects are present. The obverse die has been extensively reground (lapped) to remove other defects. As a result, Liberty's hair is substantially defective with several voids in the detail.

Note for cherrypickers: Memorize this obverse die as it is shared among four varieties, two of which are recent discoveries unknown to Sheldon. Perhaps others await the educated eye.

Mint State 1794 Cent

Sheldon-31



(photo enlarged to twice actual size)

- 493 1794 Head of 1794. S-31. Rarity-1. MS-62, brown.

Strike: Sharp design details and well centered.

Surfaces: Dark cherry brown with faint golden highlights. Careful examination with magnification reveals very faint traces of original mint red in protected areas.

Narrative: The Eliasberg collection of large cents provides an important opportunity for numismatists. Some of these coins will be purchased by variety specialists while others will undoubtedly find a home in the collections of date and type collectors. The cents of 1794 have always had a special appeal. One of the finest specialized cabinets ever formed of these was from the effort of John Weston Adams and was sold by us in 1984. The catalogue remains a classic today. Important to the current offering, Mr. Adams "collected collectors," and to him a fine pedigree was often as important—or even more so—than an extra grade point or two. The Eliasberg Collection cents include specimens once owned by just about every leading personality in that field of specialty who was active in the late 19th or early 20th centuries.

Die state: I. Faint reverse clash marks. The obverse has a small hollow spot in the hair.

Note: This obverse die is recognized at a glance due to the large raised die chips in the field below the cap.

- 494 1794 Head of 1794. S-31. Rarity-1. F-12.

Surfaces: Medium brown with attractive surfaces, darker brown around the devices.



- 495 1794 Head of 1794. S-43. High Rarity-2. EF-45.

Surfaces: Well centered. Very dark brown and slightly dull. A few minor surface imperfections are noted.

Narrative: Relatively common as a variety, yet only one fully Mint State example is known. This example is most likely among the top dozen finest in existence and will be a prize addition to an advanced cabinet.

Die state: III. The obverse is cracked through 17 and into the hair. The reverse has a heavy crack through the center of U and into the wreath.

Lovely Mint State 1794

Sheldon-44



(photo enlarged to twice actual size)

- 496 1794 Head of 1794. S-44. Rarity-1. MS-60.

Strike: Sharply defined and well centered. Slight weakness along the upper obverse and lower reverse borders.

Surfaces: Attractive medium brown with mottled darker brown areas. The reverse displays very faint original red mint lustre.

Narrative: Many of the high-grade examples of this variety have been recolored, but the current specimen is a pleasant exception.

Pedigree: Clarence S. Bement; Henry Chapman, May 1916, Lot 293 \$23; unknown; J.C. Morgenthau & Co., Sale #394, February 1939, Lot 560 \$24; unknown; Louis E. Eliasberg, Sr.

Die state: V, early. The obverse crack from rim to Y ends at the top of that letter. All other cracks mentioned by Breen are present.

High-Grade 1794 S-63

The Fallen 4 Variety



(photo enlarged to twice actual size)

1794 Head of 1794, S-63. Low Rarity-3. AU-50.

Strike: The wreath details are slightly weak.

Surfaces: Delightful medium brown with only very minor surface abrasions.

Narrative: This is a high grade for this relatively common variety as most are well worn. Only nine examples are listed in the Condition Census at or above the AU-50 grade level with just one of these in strictly Mint State. The presently offered specimen certainly must rank favorably among these various coins.

The date layout is distinctive for 1794 cent coinage and provides an instant attribution point for the obverse die. The Fallen 4 name is at least as old as the Edward Maris reference on the cent coinage of this date (first published in 1869), as the designation was included in his reference. Actually, the "fallen" 4 is an optical illusion; it is the 9 of the date that is misaligned and too high.

Die state: I. Perfect dies. No clash marks.

Notes: Walter Breen concluded that the reverse of this variety is the same as later used to produce the Starred Reverse (S-48), with the stars individually entered after production of these "Fallen 4" coins. This author disagrees with the findings as do other numismatists. It is believed that these reverse dies were related through the use of the same wreath punch, however there are too many differences between the dies.



498 1794 Head of 1794, S-65. Rarity-1. EF-40.

Surfaces: Deep obverse border from 5:00 to 9:00 which protects the lower hair detail from wear. Given the nickname "Shielded Hair" for this feature. One of the most distinctive varieties of the year. Medium olive-brown with very minor surface flaws.

Die state: VI, early. The reverse has extensive cracks although these eventually become much heavier.



499 1794 Head of 1794, S-71. Rarity-2. F-15. Sharpness of VF-30.

Surfaces: Moderately corroded mahogany and dark brown surfaces.

Die state: No trace of the often-seen crack from rim between RT to forelock.



500 1795 Lettered Edge. S-74. Low Rarity-4. VF-35. Sharpness of AU-50.

Strike: Well centered and sharply detailed.

Surfaces: Olive-brown obverse with lighter tan reverse. Lightly porous and burnished with the appearance of having been lightly etched. However, for a higher-level description see the Mehl commentary below (illustrative of why it is exceedingly difficult to make Condition Census choices from old catalogue commentaries).

Pedigree: William Cutler Atwater, B. Max Mehl, June 11, 1946, Lot 18 \$57.50; Louis E. Eliasberg, Sr.

In the Atwater catalogue Mehl described this identical coin as: "Extremely fine, although I doubt if the coin has ever been in circulation. Was purchased as an Uncirculated specimen. Just the barest touch of cabinet friction with unusually sharp impression. Medium olive surface on obverse and very light brown on reverse. Very rare so choice."

Die state: Intermediate. The reverse has cracks through OF AMERI and through UNI to field below T.

Attractive 1795 Lettered Edge

Sheldon-75



(photo enlarged to twice actual size)

501 1795 Lettered Edge. S-75. Rarity-3. AU-58.

Strike: Very slight weakness on the high points of the hair and the leaf tips. This results from a combination of strike and wear.

Surfaces: Lustrous medium brown and highly attractive.

Narrative: Walter Breen indicated that this variety is often found on defective planchets with survivors, even if Mint State, showing granularity or pit marks.

Die state: V. Extensive obverse and reverse die rust with several faint cracks. Three sets of clash marks are visible on the reverse. All known examples of this variety have a crack from the rim between 95 to the bust.

Choice 1795 Plain Edge

Sheldon-76b



(photo enlarged to twice actual size)

502 1795 Plain Edge. S-76b. Rarity-1. AU-50.

Strike: Well centered with wide denticles. The reverse border is slightly weak.

Surfaces: Light brown with faint remnants of blue-green and substantial pale orange resulting from an old cleaning. This coin is evidence that a coin which has been cleaned can still be aesthetically pleasing.

Narrative: This die marriage provides a transitional variety in the sense that the early use was on thick planchets with lettered edges while the later coins (as offered here) are found on thin planchets of the new standard with plain edges.

This is the most common variety of all Liberty Cap cents, and a number of strictly Mint State survivors known. Ideal for the type collector.

Die state: III. An early die state for the plain edge issue.

Amazing 1796 Liberty Cap

Mint State Sheldon-84



(photo enlarged to twice actual size)

3 1796 Liberty Cap. S-84. Rarity-3. MS-65, red and brown.

Strike: Bluntly struck on the cap and the upper hair details. The reverse is centrally weak and the left border is likewise weak.

Surfaces: Phenomenal! Prooflike light brown with ample mint red. A tiny rim nick above B in LIBERTY is barely visible. Otherwise no imperfections are worthy of mention.

Narrative: This is almost unbelievable quality for a 1796 Liberty Cap cent. Two hundred years ago, 109,825 Liberty Cap cents, of 11 varieties, were struck dated 1796. Of these approximately 2,200 (2%) survive with just 16 fully Mint State specimens, probably few of which could equal this one.

Pedigree: Matthew A. Stickney; Henry Chapman, June 25-29, 1907, Lot 1499 \$45; John Story Jenks; Henry Chapman, December 7-17, 1921 Lot 6117 \$122.50; John H. Clapp. Clapp estate, 1942 to Louis E. Eliasberg, Sr.

In his 1907 offering of the Stickney Collection, Henry Chapman described this conservatively as Extremely Fine with "beautiful light olive color."

Die state: II. Cracked from rim through top of letters in OF. This crack is extremely faint.

Nichols Find 1796 Draped Bust

Sheldon-119



(photo enlarged to twice actual size)

504 1796 Draped Bust, Reverse of 1797. S-119. Rarity-3. AU-55.

Strike: As usually found with the reverse leaves blunt.

Surfaces: Pleasing olive-brown with numerous obverse planchet marks, probably as struck. A few other minor nicks were introduced to the surface of this coin after striking.

Narrative: Many examples of this variety, perhaps the majority, are known in or near Mint State condition due to the dispersal of a group of these coins, the "Nichols Find," in the 1860s. In fact, this writer recalls seeing very few in grades less than Extremely Fine. Important for the date collector as an opportunity to obtain a high-grade example of the 1796 Draped Bust issue. All other 1796 Draped Bust varieties, without exception, are usually found in low grades.

Pedigree: William Cutler Atwater; B. Max Mehl, June 11, 1946, Lot 20 \$105; Louis E. Eliasberg, Sr.

Mehl classified this as "practically Uncirculated" and continued by stating that the coin was originally purchased as Uncirculated.

Die state: I. Obverse cracks left and right of the date with a tiny reverse rim break joining two denticles over TA of STATES.

Delightful 1797 Cent

Mint State, Sheldon-135



(photo enlarged to twice actual size)

505 1797 Reverse of 1797, With Stems. S-135. High Rarity-3. MS-63, brown.

Strike: Sharply defined obverse and reverse with excellent definition of the leaves.

Surfaces: Light brown and prooflike. Some weakness is noted among the central hair details, resulting from a foreign substance on the die.

Narrative: Another variety from the Nichols Find. Our theory regarding the rough depressions seen on various coins, including the current specimen, involves grease being placed on the die to protect it from rust while being stored. Once the die was placed in service, workmen would attempt to remove the protective grease although remnants may have remained until several coins had been struck.

Die state: IV. Faint clash marks. The reverse die has light bulges near DST.

Notes: Plain edge. Several edge variations have been noted on the cents of 1797 through 1800. Walter Breen and others have studied these to a limited degree, suggesting that different edge types such as the Grippled Edge, Beaded Edge, Partially Reeded Edge (see Lot 507, below), Plain Edge, and others may be a key to determination of the various sources of planchets, and the emission sequence, for the early cents.



506 1797 Reverse of 1797, With Stems. S-140. Rarity-1. VF-20. Sharpness of EF-40.

Surfaces: Dark steel brown with moderately heavy red corrosion

on both obverse and reverse. A heavy edge bruise right of the date affects both obverse and reverse rims.

Die state: VI. Extensive die bulges and cracks.

Finest Known 1798/7 S-151

Geiss Pedigree



(photo enlarged to twice actual size)

507 1798/7 Overdate. S-151. High Rarity-3. AU-55.

Strike: Weakly defined as always on this variety. The details of Miss Liberty are blurry and much of the right branch of the wreath is poorly detailed. The left branch is much stronger with substantial detail.

Surfaces: Light brown blended with tan and darker olive. The reverse is similar, but lighter in general.

Narrative: Diagonally reeded edge with a raised flange from 2:00 to 5:00 relative to the obverse.

Pedigree: The Eliasberg inventory indicates this coin to be Lot 41 in B. Max Mehl's sale of the Frederic W. Geiss Collection.

Two distinctly different coins both claim to be from the Mehl sale noted above. The other, from the collection of R.E. Naftzger, Jr., currently resides in the collection of a well-known midwestern collector/dealer. Mehl's description which was general in nature, seems to apply equally to both coins. "Uncirculated; light die breaks on obverse as usual. Beautiful medium olive surface; slightly glossy and nicely blended." It is known that on other occasions (e.g., Dunham Collection sale, 1941) Mehl sold certain coins in advance of the sale date without informing anyone, or sold duplicates from a single lot listing. Perhaps this is what happened with the Geiss offering.

Die state: Extensively cracked and possibly the terminal die state for this variety. Obverse: Rim crumbling among the outer denticles from 7:00 to 10:00. Crack from a denticle at 8:00 in an arc through the hair ribbons and back to a denticle at 11:00. Another crack from the third denticle above the first crack, at 8:30, parallels the first crack to the hair ribbon. A third crack begins two denticles above the second crack and arcs down across the first two cracks into the field ending close to the border at 7:00. A fourth crack begins at the point of the lowest hair ribbon and bends down into the lower hair, turning right and crossing the hair strands into the bust. An additional crack branches from the first crack in the lower ribbon, crossing the upper curl and into the hair towards the neck. The left obverse field is buckled behind the hair ribbon and below. Reverse: Crack from rim above final A, across right ribbon end, numerator, left ribbon and stem, and into the lowest leaf on the left. Crack from rim through upper right of E in AMERICA through the right branch to the top of T in CENT.

Another crack from the rim between F A crosses the right triplet and upper right leaf pair, the top two leaves on the left, and faintly to the first T in STATES. A crack passes through a die chip below the left ribbon, extending through this ribbon end towards U. Both dies are lightly clash marked.

Further regarding the various edge types discussed above in Lot 505. Walter Breen had stated "the theoretical goal for 1794-1814 cents is to identify unambiguously each type of planchet used on any variety; if possible naming its source, inclusive dates of manufacture, and sometimes even the aggregate mintage of varieties from distinguishable planchet shipments. The partial figures already obtained enroute to that goal are included herein [Breen's *Large Cent Encyclopedia*]. Doubtless as more collectors examine edges ('the third side of a coin'), they will make more discoveries, clarifying the picture."

Lovely Mint State 1798 Cent

Sheldon-179



(photo enlarged to twice actual size)

1798 Style II Hair. S-179. High Rarity-1. MS-64, brown.

Strike: Sharply struck and well centered with full reverse detail.

Surfaces: Lustrous medium golden brown with traces of original mint red on both obverse and reverse. A small round depression between the lowest curl and the rim will serve as an identification point.

Narrative: Described in the literature as the "High 98" variety, although the top of the date is almost in a straight line.

Pedigree: John G. Mills; S.H. & H. Chapman, April 1904, Lot 1257 \$16; George H. Earle, Jr.; Henry Chapman, June 1912, Lot 3410 \$13.50; John H. Clapp. Clapp estate, in 1942 to Louis E. Eliasberg, Sr.

Die state: V. Light obverse clash marks with extensive obverse and reverse die chips. The reverse rim is crumbled around most of the upper half.



509 1799/8 Overdate. S-188. Low Rarity-4. F-15. Sharpness of VF-30.

Strike: Well centered with strong details throughout.

Surfaces: Light olive-brown and tan. Extremely attractive patina considering most large cents dated 1799 are extremely dark. Extensive nicks, scratches, and other imperfections on both obverse and reverse surfaces. We suggest in-person examination.

Narrative: The Mint report indicates 904,585 cents were struck in 1799 although these were mostly dated 1798. We know this to be true as the reverse die, with clash marks but no die cracks, also appears mated (when cracked) to a 1798 dated obverse, but with a reverse die crack.

Pedigree: William Cutler Arwater, B. Max Mehl, June 11, 1946, Lot 25 \$237.50; Louis E. Eliasberg, Sr.

Die state: III. As stated, heavy reverse clash marks, but no cracks.

Notes: The three 1799-dated varieties (two overdates and one normal date) have a total estimated population of about 1,200 coins. Based on survival percentages reported earlier (in the range of 2% to 3%), we suggest that the original mintage is in the range of 40,000 to 60,000 coins. The mintage reported in the *Guide Book* falls in the low end of this range with a figure of 42,540 coins.

The Famous 1799 Abbey Cent

Sheldon-189



(photo enlarged to twice actual size)

510 1799 Normal Date. S-189. High Rarity-2. VF-35.

Strike: Full LIBERTY and full date.

Surfaces: Dark olive and glossy with a few very minor surface marks. Overall this is an extremely attractive example of the issue, one sure to delight even the most meticulous collector.

Narrative: Arguably the most famous pedigree in numismatics. Its fame will be augmented with *your* name at the end.

Pedigree: From Lorenzo H. Abbey. See note, below.

In offering this coin to Mr. Eliasberg, John J. Ford, Jr. (representing New Netherlands Coin Co., Inc.) wrote the following (February 17, 1953):

"This particular coin is the fourth best specimen extant; the second and third finest are in very similar condition, and the variation is extremely slight. Of the first four coins known, all but the first approximate VF-35. The Abbey Cent was formerly published as second best, and the finest except for the Hines \$2500 (AU-50) coin. However, neither of the other three possess the fabulous history of the 'Abbey' Cent. It has a pedigree as detailed as any U.S. coin.

"1. Purchased by a dealer named Rogers (Fulton St., N.Y.) from a yokel for \$2.

"2. Sold by said dealer c. 1844-46 to Lorenzo H. Abbey for \$25.

"3. Abbey Collection, 1856, private sale.

"4. Robert B. Chambers collection, Lot 575 (1866), @27.00, called finest known.

"5. Bought by Turnbull at that sale.

"6. Reappeared in Colin Lightbody collection, sold 1866, #553. @45.00.

"7. Mortimer Livingston Mackenzie coll., 1869, No. 636, @55.00. Plate.

"8. E. Harrison Sanford coll., No. 260, 1874, \$67.50. Plate.

"9. Richard B. Winsor coll., No. 195, 1895, \$125. Plate.

"10. George H. Earle coll., No. 3415, 1912, \$95. Plate.

"11. Bought by a dealer at the above sale and sold to Bement for \$200.

"12. Clarence S. Bement coll., No. 308, 1916, \$160, where erroneous pedigree was given, but the cent was correctly identified as the Abbey coin. Plate.

"13. Fred E. Joy coll. Sold privately before the auction by Mehl, to Col. Green.

"14. Col. E.H.R. Green.

"15. B.G. Johnson, with the Green estate.

"16. Stack.

"17. Oscar J. Pearl. Fixed price list by Kosoff, at \$900. Plate.

"18. A. Kosoff, in the distribution of the remaining Pearl material.

"19. Bought from Kosoff by Max Kaplan, of Brooklyn, N.Y.

"20. C. Douglas Smith, of Brooklyn, N.Y., ex Kaplan, for approximately \$850.

"21. Resold by Smith to the present owner for over that figure, on his purchase of the Downing 1799 for \$875, which coin is hardly as sharp, but is without nicks.

"22. Present owner Thomas P. Warfield, 19 South St., Baltimore.

"The pedigree is continuous since Lightbody, as each successive name was the buyer at the previous auction or private sale. This cent is the most famous 1799 in existence, and (with the exception of your Liberty Cap 1793) probably the most famous of all large cents.

"We can offer you this historic piece at \$1150. Since we doubt that the first three will be offered within the foreseeable future, we feel the acquisition of this coin would be a sound move in view of the over all quality of your collection"

Die state: Early with the die chip faintly visible.

Notes: In the above quotation John J. Ford, Jr., expresses his opinion that the most famous of all U.S. large cents is the 1793 Liberty Cap cent in the Eliasberg Collection, with the second most famous, the Abbey Cent, joining it. Today, they are both in the present sale.

Del Bland, in his Condition Census, provides an updated pedigree based on further research, herein abbreviated: Abbey; W. Elliot Woodward 10/1864: 628; Mickley; Woodward; Woodward 10/1867: 1975; Benjamin Betts; Mackenzie; Edward Cogan 6/1869: 636; Sanford; Cogan 11/1874: 260; Winsor; Chapman 12/1895: 863; Earle; H. Chapman 6/1912: 3415; S.H. Chapman; Bement; H. Chapman 5/1916: 308; Dr. George P. French; B. Max Mehl 1929 FPL: 233; H. A. Stoddard; Mehl; Pearl; Numismatic Gallery 1944 FPL: 139; Harry J. Stein; M. A. Kaplan; C. Douglas Smith; Thomas P. Warfield; New Netherlands Coin Co.; Louis E. Eliasberg, Sr.



511 1800/1798 Style I Hair. S-191. Rarity-3. EF-40. Sharpness of AU-50.

Surfaces: Bold and well centered. A superb-appearing specimen with very attractive dark brown patina. Examination with magnification reveals a myriad of thin obverse scratches on Liberty's face and neck as well as in the right obverse field.

Narrative: The sharpness grade assigned would place this coin among the top examples for the variety. It is not known how different viewers would evaluate this coin based on the defects mentioned. The seventh finest known, according to Del Bland, grades just VF-30.

Pedigree: M.A. Brown; S.H. & H. Chapman, April 1897, Lot 785; George H. Earle, Jr.; Henry Chapman, June 1912, Lot 3416 \$22; John H. Clapp estate, in 1942 to Louis E. Eliasberg, Sr.

Die state: VII, very late. Extreme reverse cracks, clash marks, and bulging. This is one of the latest die states seen.



512 1801 Normal Dies. S-213. Rarity-3. F-12.

Surfaces: Well centered with very attractive dark brown surfaces featuring lighter brown devices. The surfaces are very close to being smooth with only very light imperfections and minor reverse verdigris.

Die state: V. Four parallel die cracks at the upper right of the obverse provide an immediate attribution diagnostic for this variety. In this die state, the top of the LIBERTY are weakened due to die failure.

Famous 1801 Three Errors Sheldon-219



513 1801 Three Errors. S-219. Low Rarity-2. VF-25.

Strike: The tops of BERTY and, on the reverse, the denomination are blurred due to clash marks or to axial die mis-alignment.

Surfaces: Dark olive and mahogany with very minor marks. Few very small pit marks on shoulder. Small patch of corrosion above the ONE.

Narrative: This famous and intriguing die blunder resulted from inattentiveness on the part of the engraver. The U was first punched upside down, then corrected, giving the appearance of a double U. Fancifully, an H. The fraction is meaningless with the denomination entered as 000, a mathematical impossibility. The wreath is missing its left stem end.

Pedigree: Frederic W. Geiss; B. Max Mehl, February 18, 1947, Lot 6 to Louis E. Eliasberg, Sr.

Die state: III. Minor clash marks. The reverse has a single die crack from the lower border, through the middle 0, UNI, and to the border over I.



514 1801 Corrected Fraction. S-221. Low Rarity-2. VF-35. Sharpness of EF-45.

Strike: The leaves are poorly defined, a trait typical of many varieties among the Draped Bust series.

Surfaces: Medium brown with iridescent highlights. The surfaces have been burnished and display a few very minor scratches. A patch of corrosion in the right obverse has been diminished due to the burnishing process.

Narrative: After noticing his mistake, the engraver corrected the

fraction, punching a 1 over the first 0 in the denominator.

Pedigree: Frederic W. Geiss; B. Max Mehl, February 18, 1947, Lot 61 \$47.50; Louis E. Eliasberg, Sr.

Die state: III, early. Faint clash marks. No trace of the rim break sometimes seen.



5 1801 1/000. S-223. Rarity-1. EF-40. Sharpness of EF-45.

Strike: Very well centered and sharply detailed although the leaves are blunt as usual.

Surfaces: Dark olive with scattered marks and very faint corrosion in spots.

Narrative: Another reverse die featuring the meaningless fraction.

Die state: III. The obverse rim is broken above IB.



5 1802 1/000. S-228. Rarity-2. VF-35.

Surfaces: Mahogany and dark brown with minor surface marks. A planchet defect near the obverse rim is located at 4:00. This is a small oval-shaped depression, possibly from lamination.

Narrative: The reverse die is the same as that used to produce the 1801 variety offered above.

Die state: II, early. Both dies are rusted with reverse clash marks. The reverse has a light crack through D.



1802 Normal Dies. S-237. Rarity-2. VF-20. Sharpness of VF-30.

Surfaces: Well centered with nearly complete borders. Medium olive-brown mottled with lighter tan. A rather heavy scrape or gouge is located behind the lower curls. Aside from this, the surfaces have only very minor imperfections.

Die state: II. An early die state with a light crack through LIBERTY and a reverse crack through N and arcing down over the fraction. A second reverse crack joins the tops of UNITED.

Lovely 1802 Stemless

Sheldon-241



(photo enlarged to twice actual size)

518 1802 Stemless. S-241. High Rarity-1. AU-50.

Strike: Well centered with full obverse and reverse border denticles. Most leaves are detailed.

Surfaces: Mottled medium and dark brown with traces of golden lustre, faded from mint red. A few insignificant surface marks and scratches are present. Overall very attractive.

Narrative: This is most likely among the top dozen survivors of this otherwise common variety.

Pedigree: This is probably the coin from the George H. Earle Collection, sold by Henry Chapman, June 1912, Lot 3422. Certain aspects of this coin match the plate in the Earle catalogue, yet we cannot be certain of the identity.

This reverse die was first used to produce the 1803 Stemless variety, later used to strike the 1802 version offered here.

Die state: II, late. Clash marks are mostly polished off the die. The reverse crack from rim to F extends, lightly, to upper right curve of O.



519 1803 Corrected Fraction. S-249. Rarity-2. F-12. Sharpness of VF-30.

Surfaces: Olive and tan with minor corrosion. The obverse has been lightly tooled to remove various defects while the reverse has noticeable nicks, scratches, and other defects.

Narrative: The lump underneath Liberty's chin is always present on this variety, thus the "Mumps" nickname for the obverse die

This reverse die was used much earlier to produce the 1801 1/000 variety, then was altered to correct the fraction before the present variety was struck.

Pedigree: John Clapp purchased this coin from Ben G. Green's sale of April 1905 (George Bauer, et al.) for 80 cents! Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: II. Lightly cracked through the digit 3 and through the tops of RIC.

Research Note: The process of altering a coinage die after it had already been used was complicated and risky. The die had to be annealed (heated), altered, and hardened (quickly cooling the die). This process was rarely used as dies altered in this manner could crack or shatter easily and certainly would not remain serviceable for as long as an unaltered die.



520 1803 Small Date, Small Fraction. S-251. Rarity-2. VF-20.
Surfaces: Mahogany with scattered obverse and reverse marks.

Narrative: A wonderful candidate for the type collector, or perhaps a good choice for someone who simply wants a coin with the Eliasberg Collection pedigree.

Die state: I, early. No clash marks and no trace of reverse crack between D. The shoulder loop is fragmented.



521 1803 Small Date, Large Fraction. S-260. Rarity-1. AU-50.

Strike: Most leaves on the left are flat while those to the right are detailed. The tops of the legend are lightly merged with the border.

Surfaces: Glossy mottled mahogany, tan, and dark brown. The reverse has traces of old corrosion visible under magnification.

Narrative: Probably among the top 20 examples of this variety still surviving.

Die state: III, early. Reverse without clash marks.



(photo enlarged to twice actual size)

522 1804 Original. S-266. Rarity-2. VF-25. Sharpness of EF-45.

Strike: A sharp, even impression.

Surfaces: Olive-tan and dark brown. The surfaces, especially the obverse, have been burnished. The edge has very fine file marks and may have been burnished as well.

164.2 grains. File marks on the edge are often associated with reproductions known as electrotypes. They can, however, be found on genuine coins such as this. This example has a good "ring" and is less than four grains below standard.

Die state: IV. Obverse and reverse rim breaks are present. Four distinct die states exist for the 1804-dated large cents. State I has both obverse and reverse dies perfect. State II has a light die crack through the tops of ERT, but no rim break. State III has a rim break joining these letters on the obverse. State IV also has a rim break on the reverse joining MERIC.



523 1804 Original. S-266. Rarity-2. VF-20. Sharpness of VF-25.

Strike: The upper obverse and lower reverse are more deeply impressed than the opposite points.

Surfaces: Light gold, tan, and pale olive. Cleaned and recolored a very long time ago. A tiny rim nick is present at 7:30 and a few other minor surface marks must be mentioned, although these are of a very minor nature.

Narrative: Perhaps the most famous large cent issue of the early 19th century. As discussed previously with the cents of 1799, the re-

ported mintage (756,838 coins) in 1804 probably consisted of a large number of coins dated 1803. Probably not more than 1,250 large cents exist bearing the 1804 date. Assuming a survival rate of 2%, this would suggest an original mintage of 62,500 pieces. The *Guide Book* suggests an actual mintage of 96,500 coins, the quantity delivered at the end of the year, on December 31, 1804.

Die state: I. Perfect dies with no clash marks and no visible crack through the tops of RTY.

524 1804 Original. S-266. Rarity-2. F-15. Sharpness of VF-30.

Surfaces: Medium olive obverse with light corrosion and a thin scratch from the neck to border at 4:00. The reverse is corroded deep red, olive, and light green.

Die state: IV. Obverse and reverse rim breaks.



25 1804 "Restrike." Rarity-2. MS-65, brown.

Surfaces: Prooflike as often seen. Mint red, lilac, and iridescent blue toning in the fields. The devices are light olive. Very attractive.

This curious die combination has often been termed a "Mint Restrike." Walter Breen has noted "its name exemplifies the 'Guinea Pig Principle' (guinea pigs have that name because they are neither pigs nor from Guinea)."

Die state: II. Arc crack through hair passing below nose to right rim. The dies are extensively rusted and have been ground down (lapped) leaving large voids in the hair, along with weakened letters and other details.

Notes: This restrike is traditionally attributed as the work of Joseph J. Mickley. Interestingly, neither obverse or reverse die was ever used in 1804. The obverse was a broken die of 1803 (Sheldon-261) which was obviously altered to 1804 while the reverse was a die of 1820 (Newcomb-12). The 1804 "restrike" is hardly deceptive as it does not even closely match the original. For over a century it has been a popular addition to a cabinet of cents.

Mint State 1805 S-267

With Red Mint Lustre



(photo enlarged to twice actual size)

26 1805 S-267. Rarity-1. MS-64, red and brown.

Strike: Generally well detailed although the borders on both obverse and reverse lack most of their denticles, forming a simple raised rim. The lowest hair curls are slightly weak as are a few leaves. The majority of the wreath details are quite sharp.

Surfaces: Lustrous light olive with substantial mint red. Truly an aesthetic treat. The surfaces are free of flaws, and the rims are clean without nicks. The upper portion of Liberty's bust, just below and in front of her neck, has four pinpoint marks. Interestingly, the surface inside these marks still retains original red copper color!

Narrative: Our survival estimates for the cents dated 1805 are: Sheldon-267—4,000; Sheldon-268—500; Sheldon-269—1,500. Based on 2% survival, estimated original mintages are: S-267—200,000; S-268—25,000; S-269—75,000. This yields a total estimated mintage of 300,000 cents dated this year. Our survival estimates and rates are based on our own research in this area. Others have suggested different survival rates with 3% often suggested. The quantity of existing coins among the Rarity-1 varieties is also subject to differing opinions which could drastically change the estimates.

Pedigree: Dr. Henry W. Beckwith; S.H. Chapman, April 1923, Lot 34 \$30; later, J.C. Morgenthau & Co. Sale #287, June 1932, Lot 76; B. Max Mehl; Louis E. Eliasberg, Sr.

Die state: IV, early. Border denticles are blurred yet the cracks at STATES are not visible.

Notes: The origin of the four marks on the bust is unknown although similar marks have been seen on various early coins. Numismatist Andrew W. Pollock, III of our staff has speculated that the Mint may have had some simple tool to assist in removal of the struck coins from the dies. Q. David Bowers reports that tiny marks, often wedge-shaped, are seen on the lower left side of the obverse of certain Mint State specimens of early Capped Bust half dollars, notably those dated 1831, and are likewise unexplained.

Delightful 1806 Cent

Sheldon-270



(photo enlarged to twice actual size)

527 1806 S-270. Rarity-1. AU-55.

Strike: Minor weakness on the wreath.

Surfaces: Dark olive with a few very minor surface imperfections.

Narrative: Only one variety is known for the coinage of 1806 with a reported mintage of 348,000 coins. The reverse die was earlier used to produce our estimated 75,000 examples of 1805 Sheldon-269. Striking almost 425,000 impressions from a single reverse die is a nearly certain impossibility based on technology of this period. We would suggest 250,000 as a maximum likely mintage for a single reverse die, yielding an estimated 3,500 survivors with the 1806 date (based again on 2% survival).

Die state: IV, early. Without bulges or defects at digit 1

The Interesting 1807 Comet Variety

Sheldon-271



(photo enlarged to twice actual size)

528 1807 Comet. S-271. Rarity-1. MS-63, brown.

Strike: Sharply struck with weakness only in a few leaves. The border at the upper left obverse is narrower than the rest. The widest part of the reverse border is at a point corresponding with the narrowest part of the obverse.

Surfaces: Lovely light olive with frosty golden lustre. A thin scratch in the left obverse field curves up from the hair to behind the ribbons. Another faint hairline scratch to the right rim from Liberty's eye. Aside from these, the surfaces are virtually flawless.

Narrative: Only five Mint State examples are listed in Del Bland's Condition Census with just seven more down to AU-50.

We are not aware when, or by whom, the "Comet" name was penned although S.H. Chapman noted this is "commonly called the Comet variety" in his April 1923 catalogue of the Beckwith Collection. Earlier, in the June 1890 offering of the Parmelee Collection, David Proskey and Harlan P. Smith simply noted that the variety has a "bar-like defect in die from hair to [left] border." No reference to a celestial apparition was made at that time. Further, large cent researcher Denis Loring notes that the Chapman Brothers made no mention of the "Comet" designation when describing this variety in the 1882 offering of the Bushnell Collection. In the 1895 catalogue of the Winsor Collection, the brothers described this as "1807 Comet variety."

Die state: VII. Very late with extensive clash marks, cracks, bulges, etc.



529 1807/6 Large 7 Over 6. S-273. Rarity-1. EF-45 to AU-50.

Surfaces: Sharply detailed dark steel with minor porosity.

Die state: III. Severe clash marks yet no die cracks.

Note: The large overdate is very common while the small overdate (not offered in this collection) is quite rare. Often collectors look immediately at digit 7 to distinguish between the two varieties. There is an easier attribution point. The large overdate has a pointed top to the digit 1 which is distant from the hair curl. The small overdate has a blunt top 1 which almost touches the hair curl.



530 1807 Large Fraction. S-276. Rarity-1. VF-30.

Surfaces: Bluntly struck. Attractive medium brown with very minor surface imperfections.

Narrative: Reverse die is rotated about 190°.

Pedigree: Frederic W. Geiss; B. Max Mehl, February 18, 1947, Lot 1 \$7.75; Louis E. Eliasberg, Sr.

This variety is very seldom found with the normal die alignment. The reverse die was constantly on the move, and examples are known with almost every possible degree of rotation. To add to the intrigue, the dies would acquire clash marks with the reverse in various different positions so that these marks are found in several unpredictable locations.

Die state: V. A tiny rim break is visible over LIBE.



531 1808 12 Stars. S-277. Rarity-2. VF-35 to EF-40.

Strike: The first star is very weak with only the inner three points visible, thus the so-called "12 Stars" variety.

Surfaces: Dark brown with iridescent blue, lilac, and gold.

Pedigree: Frederic W. Geiss; B. Max Mehl, February 18, 1947, Lot 1 \$12.25; Louis E. Eliasberg, Sr.

Die state: X. A very late state of the dies with a triangular-shaped chip out of the dies between the cracks within D. This late die state is close to the end of the line for the reverse die.

Note: John Reich's Classic Head design only appeared on large cents from 1808 through 1814. On half cents, however, the design was used beginning in 1809 through 1836. The term "Classic Head" is believed to be devised by Kenneth E. Bressett when he sought to standardize nomenclature in the *Guide Book of U.S. Coins*. "Matron Head" and "Petite Head" are among the other Bressett innovations.

Beautiful Mint State 1809 Cent

Sheldon-280



(photo enlarged to twice actual size)

32 1809 S-280. Rarity-2. MS-63, brown.

Strike: During the grading process in combination with the author (MB), Dave Bowers noted this coin has "the sharpness of Jello." Actually, the obverse has some weakness among the stars and hair curls while the reverse is quite sharply defined.

Surfaces: Medium olive-brown and lustrous with iridescent blue. Substantial lilac is present on the obverse, faded from mint red. A few very insignificant obverse and reverse flaws are noted.

Narrative: An auction survey of the Classic Head cents was conducted by Pete Smith as part of his study of these coins and was published by the American Numismatic Society as part of their Coinage of the Americas Conference series. His study included over 250 auction catalogues from 1975 through 1984 and included appearances of 707 examples of the type. Of these, 78 represented this variety, the only die variety for the year 1809. Just three appearances were graded Mint State.

Pedigree: This is possibly the coin offered by the Chapman brothers in their 1895 sale of the Richard B. Winsor Collection, although the plates from that catalogue are not clear enough for a positive identification.

Die state: VIII. Very late die state with a small chip out of the die joining the leaf below the final S in STATES. This chip is between two die cracks at this location. This die state was first discovered by Tom Reynolds in 1987.



33 1810/09 Overdate. S-281. Rarity-1. AU-50.

Strike: Star and leaf details weak.

Surfaces: Medium brown with lighter orange-tan resulting from

an old cleaning.

Narrative: Five varieties of 1810 are all quite similar in general appearance. This variety is recognized at a glance due to the overdate feature.

Pedigree: William Cutler Atwater, B. Max Mehl, June 11, 1946, Lot 41 \$31.50; Louis E. Eliasberg, Sr.

Mehl's description of this coin was quite generous suggesting "medium brown color nicely blended with original mint red." Mehl always looked at the bright side (literally).

Die state: III. Severe obverse and reverse clash marks with heavy flowlines on both sides. Pete Smith described the flowline effect in his COAC/ANS study mentioned above (Lot 532): "In the striking process the metal of the planchet is compressed between two dies. It is also forced outward from the center. This lateral movement may have a cumulative effect upon the dies. The effect can be observed as radial lines across the surface of the coin. Some of these radial lines are a natural product of the metal stretching. However, when they appear in the same place and pattern on many coins, it is apparent that the lines are transferred from the surface of the die. These lines can also be observed at the points of greatest resistance. Often the points of the stars on the obverse or the letters of the reverse legend become connected to the rims because of this effect."



(photo enlarged to twice actual size)

534 1811 Normal Date. S-287. Rarity-2. AU-50.

Strike: All star details are complete (a few are weak) except for the 13th which is flat. See die state below. On the reverse, leaf detail is lacking.

Surfaces: Mahogany and dark steel with a few minor abrasions.

Narrative: A popular date considered scarce. Probably fewer than 1,500 survive of both known varieties.

Pedigree: William Cutler Atwater, B. Max Mehl, June 11, 1946, Lot 44 \$31.50; Louis E. Eliasberg, Sr.

Die state: III. A die bulge has developed through the digit 1 and the last two stars on the right, explaining the weakness of star 13.

Amazing 1812 S-288 Cent



(photo enlarged to twice actual size)

535 1812 Large Date. S-288. Rarity-2. MS-64, red and brown.

Strike: Very slightly off-center with the left border wide and the right border non-existent.

Surfaces: Superb light olive and mint red. A few minor spots in the lower left obverse.

Narrative: The majority of Classic Head cents surviving today are very dark and often porous. The existence of high-grade pieces such as this—with red lustre and light surfaces—is virtually unheard of. In fact, probably only about two dozen Mint State examples of this coinage year exist, among four die varieties and possibly over one million coins struck.

Pedigree: Lorin G. Parmelee; *New York Coin & Stamp Co.*, June 1890, Lot 883 \$16; S.H. & H. Chapman; John G. Mills; S.H. & H. Chapman, April 1904, Lot 1279; S.H. & H. Chapman; Allison W. Jackman; Henry Chapman, June 1918, Lot 731; Dr. Henry W. Beckwith; S.H. Chapman, April 1923, Lot 46; S.H. Chapman; John H. Clapp. Clapp estate, 1942 to Louis E. Eliasberg, Sr.

Die state: II, early. Faint clash marks. The legend letters are bold.



536 1812 Small Date. S-290. Rarity-1. EF-45.

Strike: Sharply defined with star centers complete, but weak in some instances. The reverse letters are sharply impressed and distinct.

Surfaces: Very dark olive-brown. Glossy and free of distractions. Under magnification the surfaces have very faint porosity although this is really not worth mentioning.

Die state: II. Very light reverse clash marks.



537 1812 Small Date. S-291. High Rarity-2. VF-35. Sharpness EF-45.

Strike: Sharply detailed although stars are weak and some letters on the reverse merge with the rim.

Surfaces: Porous dark steel brown.

Pedigree: Frederic W. Geiss; B. Max Mehl, February 18, 1947, Lot 1, \$6.25; Louis E. Eliasberg, Sr.

Die state: III. A die crack joins the date with all stars on the right continuing to the top of the head. Another crack extends through the left side stars and curves over the head to the rim above star 8.

Rare Mint State 1813 Cent

Sheldon-292



(photo enlarged to twice actual size)

538 1813 S-292. Low Rarity-2. MS-63, brown.

Strike: Very sharply defined. The stars on the right are weaker than the stars on the left. Slightly off-center.

Surfaces: Mottled orangish brown with darker brown devices. The reverse is light orange-brown at the center deepening to dark brown toward the border. The surfaces are very slightly rough.

Narrative: Two varieties are known of the cents dated 1813. Together, there are only six or seven known Mint State specimens along with another 15 or 16 choice AU survivors. Among the cents of this year, this example is sure to be recognized as a landmark.

Die state: IV. Strong flowlines are visible as well as reverse clash marks.



- 39 1813 S-293. Rarity-2. VF-20. Sharpness of VF-35.
Surfaces: Exceedingly sharp with moderately heavy porosity over dark steel patina.

border is stronger than the left. Lustrous dark steel with traces of deeply faded mint red on the obverse. A few minor marks on the obverse are located on Liberty's cheek and in the left field.

Die state: IV. The arc crack through star 11 is very faint. This is a rather early die state for this variety.



- 542 1816 Newcomb-2. Rarity-1. MS-64, brown.
Surfaces: Blunt striking on the hair above Liberty's eye. The stars on the left are weak while those on the right are fully detailed. Very minor weakness on a few of the leaves. Light olive-brown with traces of mint red. A few minor marks are present in the fields.

Narrative: A Randall Hoard variety and very important as the first year of issue of the new design inhumanely executed by Robert Scot.

Die state: The obverse rim is broken from 1:00 to 3:00.

Notes: The second digit 1 in the date is mildly recut.

The Randall Hoard consisted of a keg or more of mint red large cents found beneath a railway platform in Georgia around the time of the Civil War. The pieces were dated 1816 to 1820, some of each year, but mostly 1818 and 1820. The number of pieces was never recorded, but was in the thousands. Years later these passed into the hands of John Swan Randall, a Norwich, N.Y. dry-goods merchant, who passed some of them out as souvenirs and trade stimulators. Most of the coins remained undistributed and went into numismatic channels, where they became popular articles of commerce for many years. As recently as the 1950s it was not unusual to see groups of a few dozen Randall Hoard cents together in dealers' stocks or collectors' duplicates. After the great growth of the coin market in the 1960s the coins were widely dispersed, and today it is unusual to see even two or three of the same variety at the same time.

- 543 1817 13 Stars. N-1. High Rarity-3. VF-30.
Surfaces: Dark steel brown with a few very trivial surface marks.
Narrative: This is the second scarcest variety of 1817 after only the N-17 variety.

Die state: Faint obverse cracks from the bust tip to the rim below star 1 and from the coronet tip to the rim between stars 5 and 6.



- 544 1817 13 Stars. N-14. Rarity-1. MS-63, red and brown.
Surfaces: Blunt on the hair buns and the stars to the right. The group of leaves below IC are flat. Light brown with moderate surface marks. Obverse and reverse have considerable underlying red lustre. A small planchet pinch is noted over star 7.

Die state: A faint die crack connects stars 1 through 3. Another joins the tops of TATES.

- 545 1818 N-3. Low Rarity-3. AU-58.
Surfaces: Very well detailed although only a few stars show central radials. Slightly off center with the obverse border widest at 11:00. Steel brown and slightly reflective with very pleasing, problem-free fields and devices.

Narrative: Although not among coins in the Condition Census, this is certainly one of the higher grade survivors of the variety and is thoroughly desirable in all respects.

Die state: Early. Two tiny rust marks are visible in the left obverse field. Otherwise, the dies are perfect.

Mint State Classic Head Issue

1814 Sheldon-294



(photo enlarged to twice actual size)

- 40 1814 Crosslet 4. S-294. Rarity-1. MS-65, brown.
Surfaces: Generally sharp details although the stars are slightly weak. Delightful frosty tan with darker brown.
Narrative: A superb example of the Classic Head design, and a wonderful opportunity for the collector of coins by design type.
Die state: II. Obverse and reverse both have clash marks.



- 1 1814 Plain 4. S-295. Rarity-1. AU-50.
Surfaces: Very sharp and well centered although the right obverse

546 1818 N-10. Rarity-1. MS-62, red and brown.

Surfaces: Typical of this Randall Hoard variety the obverse has strong head details (except for the hair lock over the brow which is always weak) with very weak star details. On the reverse, the wreath is quite boldly detailed. Medium brown with ample frosty mint red. Both surfaces have several noticeable corrosion spots along with scattered surface abrasions.

Die state: The die crack connecting the date and all stars actually consists of two different cracks. The first begins at the serif of the first digit 1 and connects the inner points of stars 1 through 9, disappearing in the field between stars 9 and 10. The second crack begins faintly at the outer point of star 9, through the outer points of star 10, the center of star 11, and the inner points of stars 12 and 13, continuing through the date, almost reaching the center of star 1. A third obverse crack from the rim between stars 11 and 12 just misses a point of star 11 and joins the second crack.

547 1819 Large Date. N-2. Rarity-1. EF-45.

Surfaces: Well centered and sharply defined within the grade level. Dark brown obverse with bluish green peripheral toning. The reverse is lighter brown with pale blue-green at the borders. Slightly reflective surfaces free of distracting marks, although microscopic porosity is visible.

Narrative: This Large Date variety is instantly recognized as the top of the first digit 1 is very close to the bust. In fact, the distance is about equal to the width of the top serif. This variety is sometimes offered as an overdate. See die state below.

Pedigree: Frederic W. Geiss; B. Max Mehl, February 18, 1947, Lot 138 \$12.50; Louis E. Eliasberg, Sr.

Die state: The die is bulged at the final 9 with faint remnants of a digit closing the loop of the 9. Cracked through star 1 to rim, joining stars 2, 3, and 4, and another connecting stars 8 and 9.

Note: In the Geiss Collection catalogue, Mehl described this coin as: "Uncirculated; the obverse is an even, dark olive; the reverse is iridescent with nicely blended original mint red proof-like surface."

548 1819 Small Date. N-8. Rarity-1. AU-50.

Surfaces: Sharply detailed hair and wreath with weakness on a few stars. Well centered. Glossy light brown with a few very minor scattered surface marks. Faint gold highlights on the reverse.

Die state: Perfect dies.

549 1819 Small Date. N-10. Rarity-3. VF-35.

Surfaces: Well centered with sharp obverse and reverse denticles. Dark olive with a few minor surface abrasions. A small reverse rim bump is positioned below the stem of the wreath.

Narrative: The silver and minor coinage dated 1819 consisted of cents, quarters, and half dollars. Should a collector decide to concentrate on the coinage of a single year, this may be a good choice. There are no impossible varieties and only one rare one, yet there are enough scarce issues to provide a challenge.

Die state: Early. A faint die crack from the digit 9 joins three stars on the right as always seen. The crisp dentilation is evidence of the early die state.

550 1820/19 Overdate. N-1. Rarity-1. VF-25.

Surfaces: Well centered. Light tan with many very tiny nicks. A few minor dark stains are present on both obverse and reverse along with a small area of pale orange at UNIT.

Narrative: Three overdate varieties from this coinage year were struck from three different obverse dies. The position of the underdigit 1 beneath the 2 provides identification of each variety. This variety has the 1 centered under the 2. Newcomb-2 has the 1 under the left edge of the 2 and Newcomb-3 has the 1 under the right side of the 2.

Die state: Perfect dies without cracks.



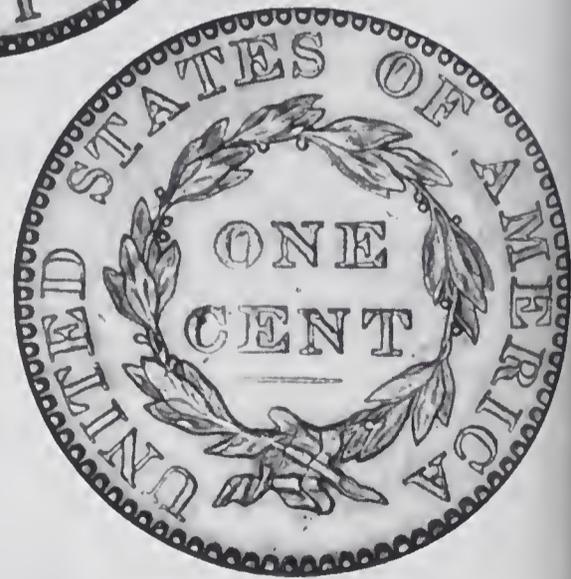
551 1820 Large Date. N-13. Rarity-1. MS-64, brown.

Surfaces: Sharply detailed hair and wreath with weakness on the stars. Very lustrous light olive-tan with a touch of pale blue. A few very minor spots and abrasions keep this out of the superb gem category.

Narrative: In general this is probably the best struck and most attractive of all the Randall Hoard varieties. A perfect choice for the type collector.

Die state: This Randall Hoard variety is always seen with a die crack circling the obverse through the stars. Similar to the 1818 N-10 variety offered above (and also a Randall Hoard variety), the obverse crack is actually multiple, in this case a series of four distinct cracks which are connected. First is a crack through the tops of 820, second is a crack from the 8 through 1 and joining the first five stars on the left. The third crack begins at star 5 and continues through star 10. Finally, the fourth crack begins at star 10 and joins stars 11, 12, 13, and ends at the digit 0.

Landmark 1821 Cent
Mint State Newcomb-2



(photo enlarged to twice actual size)

552 1821 N-2. Rarity-1. MS-60/63.

Surfaces: Well centered with complete border details, hair details, star centers, and wreath elements. The obverse is golden tan with pale blue iridescence. The reverse is lustrous light blue-tan with significant portions of red mint color. A few minor surface imperfections are noted, although these are rendered unimportant by the aesthetic appeal.

Narrative: Despite the comments of numismatic author and

scholar John D. Wright who stated, in *The Cent Book*, that this variety (and therefore the date) is fairly common in Mint State, marketplace realities dictate that a collector may spend a very goodly amount of time and energy locating an acceptable example or may, after several years of looking, not find a Mint State example at all. In our opinion, the present coin represents a truly significant opportunity.

Die state: Perfect dies.

Notes: Attribution made easy: collectors often have a difficult time distinguishing between the two varieties of 1821. Look carefully at the illustration above and note the presence of a strong obverse circle just inside the denticles, especially from 11:00 to 1:00. The other variety, Newcomb-1, does not have an "inner circle" on the obverse. In very low grade, the position of the leaf tip below F in OF, which is beneath the center of the upright on this variety, can be used as an attribution point. On Newcomb-1 this leaf tip is beneath the extreme left foot of the F.

3 1822 N-6. High Rarity-1. VF-30.

Surfaces: Deep mahogany brown with pale gold highlights. A few minor surface marks are insignificant.

Die state: Perfect dies.

Possible Proof 1823/2



(photo enlarged to twice actual size)

4 1823/2 Overdate. N-1. Low Rarity-2. MS-62, prooflike; possibly Proof-62. Proofs are High Rarity-7.

Surfaces: Sharpness of detail unlike any business strike large cent of the decade with the possible exception of 1820 N-13. Fully mirrored fields including between each of the individual border denticles, the mirrored surface crisp against the devices. Some minor scuff marks and hairlines are reflected in the prooflike finish. A small spot in the left obverse field just below the tip of Liberty's nose and a small toning stain in the right obverse detract only slightly from the attractive blue-olive obverse. The reverse is lighter yellowish tan.

Pedigree: Col. James W. Ellsworth, March 1923; Wayte Raymond; William Cutler Atwater, B. Max Mehl, June 11, 1946, Lot 61 \$232.50; Louis E. Eliasberg, Sr.

Die state: Perfect dies.

Notes: Mehl described this identical coin as: "Uncirculated, proof surface.

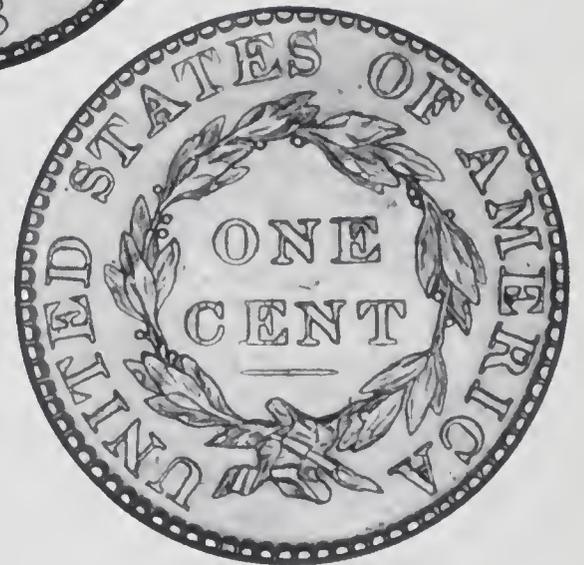
Almost full brilliant iridescent surface. A very tiny pin-point spot in from of mouth of Liberty head. Hardly noticeable nor affecting the coin in any way. Perfect dies. Raised borders. From the Ellsworth Collection. A gem cent. Extremely rare."

In describing the obverse die, John Wright (*The Cent Book, 1816-1839*, p. 101) notes "a wavy raised line runs up the left side of Y." Careful examination shows this to be a continuation of a hair strand. Perhaps an engraver was attempting to strengthen the particular strand of hair and went too far!

Determination of striking status among the early coinage is a difficult task. Even experienced numismatists often disagree about such determination. The problem involves our knowledge of current technology and a basic lack of knowledge about the technology in place 150 or more years ago. It simply does not suffice to apply today's standards for Proof coinage to the early coins. Moreover, even after Proofs became more or less standardized (mid-19th century onward) there are numerous anomalies; witness as but one example the Proof-only 1878 Shield nickel which is often found with lustrous, frosty fields.

Remarkable 1823 Newcomb-2

Nearly Mint State



(photo enlarged to twice actual size)

555 1823 Normal Date. N-2. Rarity-2. AU-58.

Surfaces: Full obverse and reverse border denticles. A few of the stars have weak centers. Lustrous dark brown with lighter golden tan. Two or three very faint scratches appear on Miss Liberty with a few other very minor marks in the fields. This is one of the most delightful 1823 cents this cataloguer has seen.

Narrative: In high grade, the 1823 Normal Date is without doubt the second toughest issue to obtain throughout the entire span of dates from 1816 to 1839. Only the 1839/6 Overdate is rarer in AU or better grades. Fewer than 10 truly Mint State examples survive with the presently offered coin next in line.

Die state: Two small rim breaks over stars 4 through 6 with four denticles visible between them. Otherwise perfect dies. The obverse die was used, much later, to produce the 1823 Restrike (not offered here) with the rim badly broken over stars 4 through 7.

Notes: At least as early as 1879 Édouard Frossard was aware that the cents of 1823 were not available in high grades. He stated, "On account of the small number coined, the cents of this date are generally considered scarce, yet they are not unfrequently [sic] found in poor condition."

Mint Reports record no delivered mintage in 1823 thus these coins, although possibly struck in 1823, were not delivered until the following year. Probably 2,000 to 2,500 survivors exist today (of both varieties). Using survival ratios in the range of 2% to 3% and a surviving population of 2,500 coins, the original mintage would have been in the range of 83,000 to 125,000. Perhaps 100,000 would be a reasonable mintage estimate.

Elusive 1824/2 Overdate Newcomb-1



556 1824/2 Overdate. N-1. Low Rarity-2. AU-58.

Surfaces: Mostly sharp details with slight weakness among the stars. Frosty mottled steel and dark olive. A few very minor marks are visible.

Narrative: We expect a hard-fought battle when this coin crosses the auction block. Probably among the top 10 for the variety. As the other overdate variety of this year is virtually non-existent in high grade, the present specimen is also among the top 10 for the total overdate issue. The collectors of die varieties, dates, and overdate coinage will all be keenly interested in this example.

Die state: A faint crack joins the digit 1 to star 1. Another connects the outer points of stars 6 and 7. The reverse has a crack joining all of the legend letters at their bases.

557 1824 Normal Date. N-2. Rarity-1. VF-25.

Surfaces: Tan and medium steel brown with very minor marks.

Die state: Perfect dies.

558 1824 Normal Date. N-4. Rarity-1. VF-35.

Surfaces: Light tan and darker brown with a few minor marks.

Pedigree: *Frederic W. Geiss; B. Max Mehl, February 18, 1947, Lot 163 \$6.25; Louis E. Eliasberg, Sr.*

Comments: Mehl: "Very fine; medium brown surface."

Die state: A thin crack through stars 11, 12, 13, the digit 4, and to the rim. The reverse has faint clash marks, but no cracks.

559 1825 N-6. Rarity-2. AU-58.

Surfaces: Slight weakness among the obverse and reverse border denticles. Warm dark tan lustre splashed with darker brown. A few minor imperfections with a faintly visible spot of corrosion below the second T in STATES.

Narrative: This is a popular year among specialists and is very difficult to locate in higher grades and with pleasing surfaces. We expect substantial activity on this lot when it crosses the auction block. Certainly it is among the top two dozen known. With an estimated 200 serious variety collectors and hundreds more collecting by date, the math is simple.

Die state: Perfect dies.

560 1825 N-6. Rarity-2. VF-30.

Surfaces: Similar border weakness as the previous lot. Dark olive-brown with moderately heavy surface marks.

Die state: Perfect dies without cracks.

Desirable 1825 Newcomb-10

Possibly Condition Census



561 1825 N-10. High Rarity-3. AU-58.

Surfaces: Stars 4 through 7 are flat, the others well detailed. The obverse and reverse rims are slightly beveled. Hair and wreath details are quite bold. Reflective medium brown with faint blue iridescence. Minor nicks and hairlines are visible on both surfaces.

Narrative: Almost certainly within the top six known for this variety. In *The Cent Book*, John Wright reports two Mint State examples and another eight to 10 grading AU.

Comments: The outer left curve of O in OF is recut.

Die state: A faint crack is visible from bust to rim, just grazing the peak of the digit 1.

562 1826 Normal Date. N-6. Low Rarity-2. EF-40.

Surfaces: Light brown mottled with darker steel. A few minor handling marks are consistent with the grade.

Die state: An obverse rim break is above stars 6 through 8.



563 1826/5 Overdate. N-8. Rarity-3. AU-55.

Surfaces: Pleasing medium and dark brown. Microscopic pitting is located at the left obverse and left reverse. Two short scratches on the obverse at 1:00 join a tiny imperfection on the rim at this position.

Narrative: The cross stroke of the underlying 5 is visible below the top curve of the digit 6. Only early die states such as this allow the underdigit 5 to be easily viewed.

Pedigree: *William Cutler Arwater, B. Max Mehl, June 11, 1946, Lot 61 \$27.50; Louis E. Eliasberg, Sr.*

Comments: As with many of these early issues, the printed description makes this seem much worse than it really is. Mehl described this as: "Extremely fine, just a shade from Uncirculated. A tiny die defect which looks like a nick on upper obverse edge." Mehl often gave coins but a quick glance and likewise described them hastily. Moreover, he was fond of using "stock" pictures in his catalogues. The result is that most coins offered in his catalogues cannot be correlated with grading as used in the hobby today unless the coin is re-inspected. However, only a few coins in the marketplace today bear pedigrees dating back more than a few years.

Die state: Perfect dies.

564 1828 Large Date. N-2. Rarity-1. VF-35.

Surfaces: Medium brown obverse with a few minor marks. The reverse is darker olive-brown and has several vertical scratches.

Die state: Perfect dies.

565 1828 Large Date. N-3. Rarity-2. VF-30.

Surfaces: Dark brown with a few scattered marks. Soft verdigris is visible around the obverse border as well as some of the reverse letters.

Die state: Perfect dies.



6 1828 Small Date. N-10. Low Rarity-2. MS-63, brown.

Surfaces: Sharp obverse border with weaker reverse border. Stars are flat, hair detail is bold, and the wreath is sharp. Dark steel brown and lustrous. A small planchet lamination is trapped between the reverse rim and ER. Very slight mint red is noted among the letters on the reverse.

Narrative: With about two dozen Mint State survivors, this cannot be considered a rarity in high grades. However, the demand from collectors of major varieties is considerable as this is the only 1828 variety with Small Date.

Notes: New numeral punches were used for the date digits on this variety. Known as the Small Date, the most obvious feature is a stylized digit 8 with a smooth diagonal central stroke. This has often been described as a "Script 8" with the previously used punch described as "Block 8." Interestingly, the digit 1 is from the old set of punches, is larger than the rest of the date, and is cut over a smaller 1.

Die state: Perfect dies.

Bronzed Proof 1829 Newcomb-6

Highly Desirable



(photo enlarged to twice actual size)

7 1829 Large Letters. N-6. Low Rarity-2 as a variety, Rarity-7 as a Proof. Proof-64, bronzed. Proofs are Low Rarity-7.

Surfaces: Stars 6 through 10 are weak, the rest sharp. Deep reddish brown with pale orange-tan overtones. The surfaces are reflective although subdued through the bronzing process.

Narrative: Perhaps 10 Proofs are known of this variety, in the cataloguer's opinion, although John Wright suggests 12 to 16. In his *Proof Encyclopedia*, Walter Breen listed seven examples and in his

1989 update suggested "2+ more" were known. He also noted that all Proofs have the top four stars weak, a characteristic which is noted with this specimen.

Pedigree: Mortimer Livingston Mackenzie Collection; Edward Cogan, June 1869, Lot 675; Dr. Edward Maris Collection; Richard B. Winsor Collection; S. H. and H. Chapman, December 1895, Lot 931; John H. Clapp. Clapp estate, 1942 to Louis E. Eliasberg, Sr.

Die state: Perfect dies.

Note: Bronzed Proofs were made on planchets treated with bronzing powder prior to striking. During the 19th century the Philadelphia Mint issued many if not most of its large format copper medals as bronzed Proofs. The process was used less often on coins, and among denominated issues is perhaps most familiar on \$10 pattern strikings in copper made in the early 1860s.

568 1830 Large Letters. N-1. Rarity-1. AU-50.

Surfaces: Sharply detailed including well-defined hair, stars, and wreath. The obverse border is complete with a bold inner circle inside the denticles, broken only below 18. The reverse was slightly misaligned and has weakness from 9:00 to 12:00. Dark brown mottled with yellow, orange, and blue iridescence. The surfaces are very slightly rough, the whole a result of the coin having been cleaned with cyanide.

Die state: Cracked from border to border through star 2.

Note: Cleaning coins with cyanide was popular many decades ago and was a life-threatening procedure, as exemplified by well-known numismatist J. Sanford Saltus who inadvertently sipped potassium cyanide in a glass, mistaking it for ginger ale, and became the late Mr. Saltus (today, the American Numismatic Society names an award for him, not for coin cleaning, but for excellence in medallic sculpture).

569 1831 Large Letters. N-6. Rarity-1. AU-58.

Surfaces: Most stars are flat with slight weakness among the hair strands above LIB. Medium olive brown with slight traces of golden tan lustre. A few minor nicks and faint scratches are not of concern.

Pedigree: Frederic W. Geiss; B. Max Mehl, February 18, 1947, Lot 181 \$7.25; Louis E. Eliasberg, Sr.

Die state: Faint reverse clash marks only.

Notes: B. Max Mehl's description was simple enough: "Uncirculated, sharp, with golden brown surface. Just the very slightest cabinet friction on the highest portions of obverse." In this instance, his words could still be used today.

570 1831 Large Letters. N-12. Rarity-1. MS-63, brown.

Surfaces: Hair, star, and wreath details are bold. Obverse and reverse borders are complete with full denticles. Delightful lustrous, light brown surfaces with traces of mint red in the protected areas. An occasional nick is visible, but none of consequence.

Narrative: Important for the date collector.

Die state: A die crack encircles the obverse through the date and all stars; the die has not broken at the rim at stars 12 and 13. Fine die rust is visible in areas, most significantly through LIBERTY and among a few stars. The reverse has light clash marks, but no cracks.

Comments: This variety is very popular among specialists due to the wide range of obverse die states. Later die states can be found in various stages of progression involving a rim break at the last two stars.



571 1833 N-5. Rarity-1. MS-60, brown.

Surfaces: Sharply detailed with slight weakness among the central portions of the stars. Glossy light olive-brown with very minor marks and spots. Slight traces of tooling are visible on Miss Liberty's profile.

Pedigree: William Cutler Atwater; B. Max Mehl, June 11, 1946, Lot 80 \$10.50; Louis E. Eliasberg, Sr.

Die state: The obverse is cracked through the date and stars 1 to 10. The reverse has a crack through all legend letters except AME.

Comments: Mehl's description: "Uncirculated, even medium olive surface. Strong impression."



- 572 1833 N-6. High Rarity-1. MS-64, red and brown.
Surfaces: Sharp except for stars 1 through 3. Fully red although the mint color has mellowed slightly. The obverse is light tan over mint red while the reverse has a trace of faint blue iridescence.
Pedigree: William Cutler Atwater, B. Max Mehl, June 11, 1946, Lot 79 \$15.75; Louis E. Eliasberg, Sr.
 Die state: The obverse is perfect while the reverse has extensive cracks through the legend.
 Notes: Mehl: "Beautiful Uncirculated specimen with nearly full mint red. Attractive surface. Quite rare so choice."

- 573 1835 Large 8 and Stars. N-1. Rarity-1. AU-50.
Surfaces: Slight weakness among stars. Light olive-brown with traces of darker steel in spots. A few minor blemishes.
Narrative: The obverse style is only found on the Newcomb-1 and Newcomb-9 varieties and represents a distinct major style among the cents with "Type of 1834."
Pedigree: Frederic W. Geiss; B. Max Mehl, February 18, 1947, Lot 191 \$6.25; Louis E. Eliasberg, Sr.

Die state: Cracked through stars 3 to 13. Reverse perfect.
 Comments: Mehl described this coin as "About Uncirculated; highest portions show slight cabinet friction. Faint die breaks connecting some stars on obverse. Light brown." No dissension here.

- 574 1835 Head of 1836. N-16. Rarity-2. EF-45.
Surfaces: Slightly blunt among stars and hair buns. The wreath shows localized weakness. Medium to dark olive-brown with a few very minor imperfections. Soft verdigris is noted around the letters and wreath on the reverse.
 Die state: Perfect dies.

- 575 1837 Plain Hair Cords, Medium Letters. N-1. Rarity-3. Net EF-40. Sharpness of MS-60.
Surfaces: An actual die crack through the date joins stars 1 through 7 to the left. Inexplicably, someone has carefully engraved a "die crack" through the remaining stars. You should be sure to look at this because it is fascinating.

- 576 1837 Head of 1838. N-11. Rarity-1. AU-50.
Surfaces: Sharp hair and wreath details with weakness among stars. Dark olive-brown blended with lighter golden olive. Very attractive.
Pedigree: Frederic W. Geiss; B. Max Mehl, February 18, 1947, Lot 198 \$3.65; Louis E. Eliasberg, Sr.

Die state: Very faint obverse and reverse clash marks. The reverse has a crack from the border at 5:30, through the lower left branch of the wreath, continuing through the first S to the rim. Another crack begins at the rim over A in STATES through the wreath, the first A in AMERICA, and back to the rim.
 Notes: Mehl's description: "Extremely fine; sharp. Medium olive color."



- 577 1838 N-1. Rarity-1. MS-64, brown.
Surfaces: Sharp central details with very weak peripheries. Lustrous light olive with traces of mint red. A thin hairline scratch crosses star 6 to the top of the head.

Die state: Late die state. Extensively flowlined and with severe rim crumbling outside the denticles.



- 578 1839/6. Overdate. N-1. Rarity-3. VG-8. Sharpness of VF-20.
Surfaces: Medium brown with deep red. Light reverse scratches which B. Max Mehl said were "hardly noticeable to the naked eye. Perhaps Mehl was overdue on a visit to his optometrist."
Pedigree: William Cutler Atwater, B. Max Mehl, June 11, 1946, Lot 9 \$61.50; Louis E. Eliasberg, Sr.

Die state: The obverse has a slight bulge from the rim between stars 3 and to the nose of Liberty.



- 579 1839 Head of 1838. N-3. Rarity-2. MS-62, brown.
Surfaces: Extremely sharp central details with weakness along the border, obverse and reverse. Frosty light brown with tinges of red mint color. Few minor hairline scratches and other marks. The reverse, if graded separately, would probably reach the MS-64 category.
 Die state: Perfect dies.

Superb 1839 Silly Head Newcomb-9



- 580 1839 Silly Head. N-9. Rarity-1. MS-65, brown.
Surfaces: Sharp central details, the border denticles and stars are typically quite weak. Delightful frosty yellow-brown with olive and blue lustre.
Narrative: In describing the Silly Head style, John Wright has the following comments: "The eyelash is frayed (triple), the hair bun is looser, the expression is vacant, and Miss Liberty has removed her dentures. Evidently, it's been a hard day and she's glad it's over." (Commentaries such as this lend enjoyment to collecting cents.)
Pedigree: Dr. George French; B. Max Mehl, 1929 FPL, Lot 594 \$15; Frederic W. Geiss; B. Max Mehl, February 18, 1947, Lot 209 as "Andrews No. 10"; Louis E. Eliasberg, Sr.

Die state: Along with extensive rim crumbling, the obverse is cracked from the rim at 11:00 to the rim at 5:00 with a looping branch at the coronet point. This crack has lumps behind the eye and on the neck. A parallel crack from the lower rim to the lowest hair curl just misses the right side of the digit 9. Another parallel crack from the bust continues through Miss Liberty's chin, mouth, and nose, into the field above. The reverse die is perfect.

Notes: B. Max Mehl must have liked this coin because it actually received a

four line description, although two of the four lines were for pedigree. "Beautiful Uncirculated specimen with iridescent surface, a gem cent. . . Quite rare so choice."

This writer (Mark Borekardt) continues to wonder when the Silly Head and Booby Head names were first penned. In his *Complete Encyclopedia*, Walter Breen noted the names date to 1868 yet they were inconsistently used by others as early as 1859. Perhaps he meant to write 1858.

Pedigree: Frederic W. Geiss; B. Max Mehl, February 18, 1947, Lot 229 \$11.50; Louis F. Eliasberg, Sr.

Die state: Points and lines behind Liberty's head are quite strong.

Notes: Mehl described this as: "The so-called variety over 1881. Die break at first 4 has the appearance of an 8, and the last 4 is undoubtedly struck over figure 1. Extremely fine; even medium chocolate color. Very scarce."

In 1883, Frank Andrews (*An Arrangement of United States Copper Cents*) described the date: "A curved line from near right top of first 4, defects, or outlines also seen at top of 8 and final 4." Newcomb switched the order of the two characteristics, but otherwise repeated the description. In 1907, Henry Chapman in his *Stickney Collection* catalogue described this as an overdate or twice engraved date. Why did Mehl describe the date as having a die break at the first 4?

31 1840 Small Date. N-4. Low Rarity-3. EF-45 to AU-50.

Surfaces: Light olive-brown with a few marks in the fields and on Liberty's face.

Die state: Several die lumps are noted in and under the date. The obverse has three small rim breaks from 6:00 to 8:00. No apparent reverse cracks or rim breaks. Die lines are visible over STATES and AMERICA.

586 1847 N-6. Rarity-1. MS-60. Sharpness of MS-63, red and brown.

Surfaces: Light brown with substantial mint red. The obverse is scratched across Liberty's nose, cheek, and neck.

32 1841 N-3. Rarity-2. EF-40. Sharpness of EF-45.

Surfaces: Steel brown with very slight surface roughness. Faint horizontal scratches are visible above and between ONE and CENT.

Narrative: The cents of this coinage year are probably the most elusive of the entire late date (1839 Braided Hair to 1857) series.

Die state: The obverse is cracked from the border at 7:00, through the base of the date, the outer point of star 13, and to the border at star 12. The reverse has cracks through many of the legend letters with an additional faint crack from the ribbon end to the border.

587 1848 "N-40." Low Rarity-4. EF-40.

Surfaces: Sharply detailed including all stars and border denticles. Steel brown blended with light orange from an old cleaning.

Narrative: This variety was unknown to Howard Newcomb when his treatise on the 1816 to 1857 cents was published in 1944.

Die state: A rim break below the digit 4 does not reach the border denticles. There is no indication of the reverse rim break that appears on the very latest die states.

Lovely 1843 Newcomb-4 Transitional Issue



3 1843 Obverse of 1842, Reverse of 1844. N-4. Rarity-1. MS-65, red and brown.

Surfaces: Boldly detailed including all star centers. Lustrous light brown with iridescent blue along with substantial portions of mint red. A few very small spots are noted although these are not distracting.

Narrative: A transitional issue with the obverse featuring the "Petite Head" style of 1839 through 1843 and the reverse having Large Letters as found on the coinage of 1843 through 1857.

Die state: Early die state with a small lump under the right base of the digit 1 and lines visible from the denticle points between stars 11 and 12. The reverse has two very sharp points from the top of the left upright of N in ONE.

588 1850 N-6. Rarity-1. AU-58.

Surfaces: Sharply detailed. Medium brown with faint blue iridescence. The surfaces, especially the reverse, are slightly dull due to microscopic roughness. Two small spots and two other dents are visible on the obverse.

Die state: The reverse has a die crack from the rim at 7:00, through UNITE, to the rim over D.



4 1843 Type of 1844. N-6. Rarity-1. MS-63, brown.

Surfaces: Boldly detailed including all star centers. Lustrous light brown with iridescent blue along with substantial portions of mint red. A few very small spots are noted although these are not distracting.

Narrative: A transitional issue with the obverse featuring the "Petite Head" style of 1839 through 1843 and the reverse having Large Letters as found on the coinage of 1843 through 1857.

Die state: Early die state with a small lump under the right base of the digit 1 and lines visible from the denticle points between stars 11 and 12. The reverse has two very sharp points from the top of the left upright of N in ONE.



589 1850 N-21. Rarity-3. MS-64, brown.

Surfaces: Sharply detailed with weakness at the borders. Light bluish brown with considerable red mint color.

Narrative: This is a late die state of the variety and was described by Newcomb as his number 10.

Die state: Two reverse rim breaks are visible over ES and F A.

Notes: This variety in the late die state is quite common in Mint State preservation due to the discovery of a small hoard. Still, this coin should see a lot of demand from date or type collectors.

590 1850 N-22. Rarity-4. EF-45.

Surfaces: Mahogany brown with soft verdigris among the devices. A few minor surface marks are noted.

Die state: Undetermined, but probably intermediate.

4 1843 Type of 1844. N-6. Rarity-1. MS-63, brown.

Surfaces: Sharply detailed except that the border denticles are slightly weak. Frosty medium brown with a few very minor marks.

Die state: Two very small rim breaks have developed on the obverse, at stars 5 and 12. The reverse die is heavily flowlined, although the fields inside the wreath are smooth.

5 1844 "44 Over 81." N-2. Rarity-2. VF-35.

Surfaces: Steel brown with numerous small surface marks. Most notable among these is a dent on Liberty's cheek below her eye.

Narrative: Remnants of an upside down 184 can be seen above and between 844.

Lustrous 1851 Over 81 Cent

Early Die State



591 1851 "51 Over 81." N-3. Rarity-1. MS-65, red and brown.

Surfaces: Sharply detailed throughout, except for stars 5 through 9 which are flat at their centers. Predominately mint red just beginning to change to mahogany brown on the devices. Very heavy raised die striae indicative of the early die state (see below).

Narrative: This popular variety is easily recognized when in early die states such as this. A glance at the date will suffice. Later die states with most of the recutting invisible are much more common and do not receive any substantial premium.

Pedigree: William Cutler Atwater, B. Max Mehl, June 11, 1946, Lot 111 \$21.75; Louis E. Eliasberg, Sr.

Die state: The die striae mentioned above are very heavy on the lower portion of the obverse. Weaker die lines are noted on the reverse.

Notes: Mehl described this as "Uncirculated, full mint red. Scarce variety in rare condition."



592 1851 N-10. Rarity-1. MS-65, red.

Surfaces: The lower stars are weak as are the borders. Full mint red just beginning to mellow in appearance. Lovely surfaces with only a few very minor spots.

Narrative: Although this variety is common, even in Mint State preservation, very few are likely to equal this specimen for aesthetic appeal.

593 1851 N-30. Rarity-2. AU-55.

Surfaces: Glossy medium brown with very minor surface marks. Two small areas of raised corrosion on the reverse.

Die state: Early die state.



594 1852 N-22. Rarity-1. MS-65, red and brown.

Surfaces: Full red just beginning to mellow. Traces of lilac-blue iridescence on both sides.

Narrative: The die state formerly labeled N-9.

Die state: Flowlined with minor cracks.



595 1853 N-13. Rarity-1. MS-64, red.

Surfaces: Sharp central details progressively weakening toward the borders. Full red with a splash of steel and some spots on both obverse and reverse. A few minor abrasions are noted.

Die state: Late die state with the fields flowlined. TED STATES very weak as a result of the late die state.

596 1853 N-25. Rarity-1. MS-65, brown.

Surfaces: Sharp details although the lower stars, right and left, are weak. Dark brown with frosty lilac and blue lustre.

Narrative: Date collectors, type collectors, and "pedigree" collectors will all want to bid on this coin, although it is not rare as a die variety. Certainly many will want to own a coin from the Eliasberg collection and this is a perfect candidate.



597 1854 N-21. Rarity-2. MS-65, red and brown.

Surfaces: Sharply detailed save for slight weakness among the stars at lower left. Mostly red just beginning to take on an attractive bluish brown characteristic.

Narrative: Another Eliasberg pedigree candidate.

Die state: Early die state with smooth surfaces. Recutting below 185 is distinct.

598 1855 Upright 5's. N-4. Rarity-1. MS-64, red and brown.

Surfaces: The stars are weak as is the very top of Liberty's head. Light brown with significant portions of faded red mint lustre. The reverse has a touch of blue iridescence. Few minor spots and marks. Minor planchet lamination on the reverse at RICA.

Die state: Early without reverse cracks or breaks.



599 1856 Upright 5. N-6. Rarity-1. MS-65, red and brown.

Surfaces: Sharp central details with weakness among the stars. Mostly mint red nicely blended with light tan on the devices.

Die state: Early with a raised dot on the left curve of O in ONE and fine lines in the field over OF.

600 1856 Slanting 5. N-14. Rarity-1. MS-65, red and brown.

Surfaces: Weakness on the upper hair strands and among the stars. Likewise, the reverse is weak on portions of the wreath. Predominately mint red color with faint blue-brown. Satiny lustre.

Die state: Intermediate.

1856 Slanting 5. N-14. Rarity-1. MS-64, brown.

Surfaces: Peripheral weakness. Medium brown with mint red lustre remaining on the reverse. Marks on the original planchet above Liberty.

Die state: Lightly flowlined.

1857 Large Date. N-1. Rarity-1. EF-45.

Surfaces: Light olive-brown with minor surface imperfections.

Narrative: Final year of issue among the large cents (with the exception of the 1868-dated pattern large cent).

Die state: Early.

Balance of early-date large cents: ☆ 1796 LIHERTY. S-104. High Rarity-3. VG-8. Sharpness of VF-20. *Ex Atwater, Lot 21* ☆ 1797 Reverse of 1797. S-138. VG-8 ☆ 1798 First Hair Style. S-163. Low Rarity-4. VG-8 ☆ 1800/79 Overdate. S-192. Low Rarity-3. VG-8. Sharpness of F-15. *Ex Geiss, Lot 54* ☆ 1800 Normal Date. S-208. Rarity-3. F-12. Sharpness of VF-20 ☆ 1805 S-269. F-12 ☆ 1808 S-279. VG-8/F-12 ☆ 1810 Normal Date. S-285. Rarity-3. F-12, with reverse marks ☆ 1811/10 Overdate. S-286. Rarity-3. VG-8 ☆ 1813 S-293. G-6. Sharpness of F-12 with an attempted puncture. (Total: 10 pieces)

Balance of middle-date large cents: ☆ 1816 N-7. VF-20 ☆ 1816 N-8. VF-20 ☆ 1817 15 Stars. N-16. Low Rarity-3. F-12 ☆ 1818 N-5. Low Rarity-3. VF-20 ☆ 1819 Small Date. N-9. F-15. Sharpness of VF-30 ☆ 1821 N-1. F-12 ☆ 1826 Normal Date. N-4. Low Rarity-2. VF-35 ☆ 1827 N-1. VF-20. Sharpness of VF-30 ☆ 1827 N-6. High Rarity-3. VF-20. Sharpness of VF-35 ☆ 1830 Large Letters. N-3. Rarity-3. VF-25 ☆ 1832 Large Letters. N-3. VF-20 ☆ 1834 Small Date. N-1. EF-40 ☆ 1834 Large Date. N-3. EF-40 ☆ 1834 Large Date. N-4. VF-30, retoned ☆ 1835 Head of 1836. N-7. VF-30. Late die state ☆ 1836 N-4. Rarity-3. VF-20 ☆ 1837 Plain Hair Cords. N-6. Rarity-2. EF-40 ☆ 1838 N-7. EF-45 ☆ 1839 Head of 1838. N-2. VF-35 ☆ 1839 Head of 1840. N-8. VF-20 ☆ 1839 Booby Head. N-11. VF-20. Sharpness of VF-35. (Total: 21 pieces)

Balance of late-date large cents: ☆ 1840 Large Date. Rarity-2. N-7. VF-30 ☆ 1842 Small Date. N-2. VF-35 ☆ 1842 Large Date. N-6. F-15/VF-20 ☆ 1843 Type of 1842. VF-20, lacquered ☆ 1844 Normal Date. N-5. VF-20 ☆ 1845 N-10. Low Rarity-3. EF-40 ☆ 1846 Small Date. N-6. EF-40 ☆ 1846 Small Date. N-18. EF-45 ☆ 1847 N-9. VF-20 ☆ 1847 N-12. High Rarity-3. EF-40 ☆ 1847 N-21. VF-35 ☆ 1848 N-12. EF-45 ☆ 1849 N-7. Rarity-4. VF-35 ☆ 1849 N-20. AU-50, artificially toned ☆ 1852 N-3. EF-45, edge nick ☆ 1852 N-16. EF-45 ☆ 1854 N-24. Low Rarity-3. EF-40 ☆ 1855 Upright 5's. N-7. AU-50 ☆ 1855 Knob on Ear. N-9. EF-45 to AU-50 ☆ 1857 Small Date. N-4. VF-35. (Total: 20 pieces)

UNITED STATES SMALL CENTS

Introduction

The small cent series had its inception in May 1857 when the new Flying Eagle design, struck in copper-nickel alloy on a small-diameter planchet, was released into circulation. By that time the old copper "large" cents were viewed as cumbersome and unwieldy, and an easier-to-use replacement was sought.

To smooth the way for acceptance of the smaller coin to generations of Americans who had grown up with the old coppers, over 700 pattern Flying Eagle cents were struck in 1856 and distributed to Congressmen, newspaper editors, and others of influence. As it developed, these scarce 1856 cents became eminently collectible, and the Mint made more of them for sale to numismatists.

There were difficulties with the striking of Flying Eagle cents, and often the head and tail of the eagle would be weakly defined, due to the depth of the design at those points, which were opposite heavy wreath details on the reverse. To remedy this, the Indian Head cent replaced it in 1859. This proved to be a durable design and was continued in use until the Lincoln cent took its place in August 1909. Meanwhile, in 1864 the copper-nickel alloy had been replaced by bronze.

Lincoln cents have been struck continuously since 1909 and today are the most ubiquitous of all American coins.

Flying Eagle, Indian, and Lincoln cents are probably the most popular single area of numismatics today, especially the last-named specialty. Many of today's old-time collectors had their beginning in the hobby by filling in a Whitman album and hoping to find that treasure of treasures in pocket change: the 1909-S Lincoln with initials V.D.B. on the reverse.

The Eliasberg Collection

The small cents in the Eliasberg Collection commence with the famous and rare 1856 Flying Eagle and continue to the time that the Eliasberg cabinet was completed in 1950, plus some additions made by Louis E. Eliasberg, Sr. in later years. Many of the pieces dated in the 1890s and early 1900s were obtained directly from the Mint at the time of issue and have never been on the market.

The key issues such as the aforementioned 1856 Flying Eagle cent, the key 1877 Indian cent, and the 1909-S V.D.B. and 1914-D Lincoln cents are among the finest of their kind. Others—common and rare—will appeal to a wide audience.

Note: Cataloguing of the balance of Session II is by Andrew W. Pollock and Raymond N. Merena with notes by Q. David Bowers, who also catalogued the 1913 Liberty Head nickel. Beth Piper, Gail Watson, and Chris Karstedt did "guest cataloguing" of several of the later-dated coins.

Famous 1856 Flying Eagle Cent



(photo enlarged to twice actual size)

- 606 1856 Proof-64/66. Small scratch through top of OF on obverse is toned to match the rest of the coin. Very well struck. Light golden toning. A very appealing specimen and one that will be a showpiece in the collection of its next owner. One of the great American numismatic classics.

Notes: Breen's Reverse D.

The new obverse design depicts an eagle flying to the left, with UNITED STATES OF AMERICA around, and the date below. Longacre adopted the 20-year-old eagle motif created by Christian Gobrecht and used on the 1836 dollar and later on the aforementioned 1854-1855 pattern cents. The reverse is a copy of the wheat, corn, cotton, and tobacco wreath ("agricultural wreath" as it is sometimes called) devised by Longacre earlier for use on the 1854 gold \$1 and \$3.

Somewhat over 700 1856 Flying Eagle cents were struck that year for distribution to acquaint influential people with the new design. Word of the curious, interesting, new, little 1856 Flying Eagle cents spread, and these Mint State coins began to have a premium value among the small but rapidly growing community of coin collectors. Specimens soon traded for 50¢ to \$1 each when they could be found, which was not often. Probably from about 1858 and continuing through the early years of the Civil War, additional dies were made to coin 1856-dated Flying Eagle cents, probably to the extent of about 1,500 to 2,500 Proofs. However, the surface of these Proofs was not quite as deeply mirrored as would be the Proofs of 1857 and 1858.



- 607 1857 MS-65. Highly brilliant and lustrous. Exceptional strike. Some microscopic toning flecks. One of the nicest seen.

Note: Date slightly double punched to right

- 608 1858 Large Letters. MS-62. Bright yellow surfaces.



(photo enlarged to twice actual size)

- 609 1858 Small Letters. MS-65, prooflike. Superb gem. Sharply struck and even nicer than some Proofs. Quite probably sold as part of an 1858 cent set at the Mint. Reverse has many parallel die finish lines.

Glittering Gem Proof 1859 1¢



(photo enlarged to twice actual size)

- 610 1859 Proof-65. A glittering gem of superb quality. One of the finest we have seen. Important and necessary for type sets as it is the only year with the laurel wreath reverse design.

Note: Among a dozen or more pattern designs and die combinations created in 1858 was one by James B. Longacre featuring the fanciful portrait of an Indian on the obverse and an open laurel wreath on the reverse. The facial features are similar to those used earlier on Longacre's 1849 gold \$1 and \$20.

In 1859 Longacre's Indian Head design became standard, and 36,400,000 examples were coined for circulation plus a limited number of Proofs (as offered here). As it turned out the laurel wreath reverse was only used this year on the cent. It was not forgotten completely, however, and in 1865 it was modified for use on the new nickel three-cent denomination.

- 611 1860 MS-60/63. Brilliant and frosty. Some light marks are scarcely noticeable.

Note: In 1860 for reasons not clear today, the reverse was redesigned to feature a wreath of oak leaves with a shield at the top, a motif used in pattern form on certain 1859 cents. The Indian head obverse design and oak wreath and shield reverse remained standard in the series through its end in 1909.

- 612 1861 MS-64. Superb strike. A gem specimen of the lowest mintage Civil War date.



- 613 1862 Proof-64. A glittering brilliant gem. Date very close to details.



- 614 1863 Proof-64. Brilliant gem. Quality such as this is seldom seen.

- 615 1864 Proof-62. Brilliant. A few tiny marks and some graininess (probably as struck) keep this just below the gem category.

- 616 1864 Bronze. MS-65, red and brown, mostly red.

Note: The new bronze cent was coined under authority of the Act of April 22, 1864, which set the alloy and made the coins legal tender up to a maximum of 10¢.



- 617 1864 L on ribbon. MS-65, red and brown. Rich reddish brown surfaces. A splendid specimen of one of the most desired varieties in the series. First two date digits repunched.

Notes: The estimated mintage of the 1864 with L on ribbon: 5,000,000 to 7,500,000 from 18 more obverse dies.

8 1865 MS-65, red and brown. About 80% red. Variety with "Fancy 5."

9 1866 MS-65, brown. Rich lustrous surfaces.



0 1868 Proof-66, brown. A gem with hints of iridescence. One of the key dates in the series and always in demand.

1 1869 MS-64, red and brown. A nice blend of red and brown.

2 1870 Proof-64, brown. Some tinges of red, especially on the reverse. Attractively blended surfaces.



3 1872 Proof-66, red and brown. Mostly red. A splendid gem specimen of one of the most desired dates in the Indian Head cent series. Rarely seen at this grade level.

Note: Compact date centered between bust and denticles (in contrast with the date on business strikes, most of which are very low, although there are exceptions). On reverse right arm of T appears as a blob, a die used for various Proof issues of the decade.

4 1873 Open 3. MS-65, brown. Brown with traces of red, evenly blended.

5 1874 MS-64, brown. Surfaces similar to preceding, but slightly more red. Interesting die breaks.

6 1875 MS-64, brown.

7 1876 MS-65, brown. Some light blue iridescence on the obverse. A gorgeous centennial year coin.

Superb Gem Proof 1877 1¢

Key Date in the Series



(photo enlarged to twice actual size)

8 1877 Proof-66, brown. Splendid surfaces attractively toned light brown, red, and iridescent blue. A superb specimen—certainly one of the finest known in the Indian series. The specialist will have a centerpiece in this gem; an incredible combination of high quality and the Eliasberg Collection pedigree.

Note: The mintage of this and other Proof cents prior to 1878 is not known, and guesses have been made. The *Guide Book* suggests "900 +," and we estimate 1,250 to 1,500 pieces. Most probably the 1877 Proof Indian cents and three-cent pieces were sold in pairs, and the mintages of both are the same. However, fewer of the Proof 1877 cents seem to have survived. The 1877 Proof Indian cent is a coin of incredible popularity and demand due to the overall rarity of the date.



629 1878 Proof-65, red. Bright reddish orange surfaces. One of the finest seen.

Note: 1878 is the last of the "rare years" among Philadelphia Mint Indian cents. After this point, business strike mintages are more generous, placing less of a demand upon the Proofs.

630 1879 MS-65, brown.

631 1880 Proof-64, brown. Superb iridescent surfaces.

Note: Second 8 in date appears patched, highly unusual.

632 1881 MS-64, brown. Ample tinges of mint red. Light striking on obverse at IBE. Tiny planchet lamination on reverse. On reverse profile of Miss Liberty appears as a clash mark.

633 1882 Proof-63/65, brown. Brown and iridescent surfaces with splashes of red.

Note: Coins such as this and certain other Indian cents from the 1880s onward are highly affordable and offer an opportunity for a beginning numismatist to acquire coins with the unequalled Eliasberg Collection pedigree. All of these have been off the market for a half century or more, many since the year of issue.

634 1883 Proof-64, brown. Mostly brown and iridescent blue, but with some lighter areas.

635 1884 Proof-64/65, brown. Surfaces similar to preceding.



636 1885 Proof-65, brown. Brown with iridescent blue highlights. The most popular date of the 1880s due to the low related business strike mintage.

637 1887 Proof-64, brown. Brown and iridescent blue.

638 1888 Proof-62, brown. Pale golden brown. A few marks.

639 1889 Proof-63, brown. Light golden brown with wisps of iridescent blue.

Note: Die clash on obverse (very unusual for a Proof coin!) shows outline of C from reverse, in front of Indian's eye. On reverse in corresponding area, outline of Miss Liberty's forehead appears.

640 1890 Proof-65, red and brown. Mostly red obverse, iridescent magenta and blue on reverse.

641 1892 Proof-65, red and brown.

Pedigree: Purchased directly from the Philadelphia Mint by J.M. Clapp. John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Note: This and the other Proofs ordered directly from the Mint (through 1906) have never been on the market before.

642 1893 Proof-65, red and brown.

Pedigree: Purchased directly from the Philadelphia Mint by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

643 1894 Proof-65, brown.

Pedigree: Purchased directly from the Philadelphia Mint by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

- 644 1895 Proof-65, brown.
Pedigree: Purchased directly from the Philadelphia Mint by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Note: Last three date digits repunched.
- 645 1896 Proof-65, red and brown.
Pedigree: Purchased directly from the Philadelphia Mint in June 1896 by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
- 646 1897 Proof-65, brown.
Pedigree: Purchased directly from the Philadelphia Mint in November 1897 by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
- 647 1898 Proof-65, red and brown
Pedigree: Purchased directly from the Philadelphia Mint in November 1898 by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
- 648 1899 Proof-65, red and brown. Virtual perfection.
Pedigree: Purchased directly from the Philadelphia Mint in December 1899 by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
- 649 1900 Proof-63/65, brown.
Pedigree: Purchased directly from the Philadelphia Mint in December 1900 by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
- 650 1901 Proof-65, red and brown.
Pedigree: Purchased directly from the Philadelphia Mint by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
- 651 1902 Proof-64, brown.
Pedigree: Purchased directly from the Philadelphia Mint in May 1902 by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
- 652 1903 Proof-65, brown.
Pedigree: Purchased directly from the Philadelphia Mint in November 1903 by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Note: It is not generally known that the Proofs of different 1903 denominations are polished on the portraits in addition to the fields, a highly unusual procedure.
- 653 1904 Proof-65, red and brown.
Pedigree: Purchased directly from the Philadelphia Mint in December 1904 by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
- 654 1905 Proof-65, red and brown. Die scratch through 9 of date.
Pedigree: Purchased directly from the Philadelphia Mint in December 1905 by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
- 655 1906 Proof-64, red and brown.
Pedigree: Purchased directly from the Philadelphia Mint by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
- 656 1908 Proof-64/65, red and brown.



- 657 1908-S MS-67, red and brown. Nearly full red. A splendid gem. One of the finest seen.
 Notes: First branch mint coin of this denomination. From the 1909 *Mint Report*: "The manufacture of United States minor coinage was instituted at this mint during the year, and on November 27, 1908, the first 1-cent pieces ever made at the San Francisco Mint were delivered by the coiner to the superintendent. The bronze coins manufactured at this mint during the year were made on silver presses. Two new presses for bronze coining are now being installed to handle this class of work."
 A specimen of the 1908-S cent was subsequently added to the Mint Collection in Philadelphia. This cabinet did not normally include branch mint coins (of earlier issues in the silver and gold series), nor did the 1908-S inclusion sig-

nal a major policy change. It developed that by 1914 no 1909-S Indian cent had been added.

This inattention to mintmarks helps explain the extreme rarity in Uncirculated grade of many varieties of silver and gold coins of the 19th century, such as the half dimes and dimes offered in Session III of the present sale.

- 658 1908-S MS-66, red. Duplicate. This and the next several lots have been kept on hand since the time of issue. Pristine quality such as this is truly remarkable.
- 659 1908-S MS-66, red and brown. Duplicate.
- 660 1908-S MS-65, red and brown. Duplicate.
- 661 1908-S Indian. MS-64, red and brown. Duplicate.
- 662 1909 Indian. Proof-65, red and brown.
- 663 1909-S MS-66, red and brown. A splendid gem, with nearly full red, of the lowest business strike production issue in the Indian series.
- 664 1909-S Indian. MS-65, red and brown. Duplicate.
- 665 1909-S Indian. MS-65, red and brown. Duplicate.
- 666 1909-S Indian. MS-65/64, red and brown. Duplicate.
- 667 Group of Indian cents: ☆ 1867 VF-20, cleaned ☆ 1871 AU-50 or finer red and brown. Key date ☆ 1872 EF-40. Some marks. Date very low and near denticles as usually seen on business strikes ☆ 1886 Type II. Proof-60, brown ☆ 1891 Proof-60, red and brown ☆ 1907 MS-66 brown. (Total: 6 pieces)



- 668 1909-S V.D.B. Lincoln. MS-65, red and brown. Highly lustrous. A gem specimen of the most famous of all small cent rarities.
 Notes: The *Report of the Director of the Mint*, 1909, carried this commentary: "New Design for the One-Cent Piece: With the approval of the Secretary of the Treasury the new design for the bronze one-cent piece was adopted in April 1909. On the obverse the head of Lincoln appears instead of the Indian head which this piece has borne since 1864. The engraver of the mint at Philadelphia was instructed to prepare dies, and coinage of this piece was commenced in May.... The distribution of this piece was commenced on August 1909."
- 669 1909 Lincoln. Matte Proof-65, red. A few flecks. Very unusual with original mint red (see note). In the top 5% of surviving pieces with regard to quality.
 Note: Proofs were kept in tissue paper at the Mint. The sulfur in the paper toned most of them a brown color.
- 670 1909-S Lincoln. MS-65, brown. Some areas of red. Straw-colored planchet as virtually always found on pristine, uncleaned coins.
- 671 1910 Matte Proof-65, red and brown. Square rims, mirror edges. Partial wire rim on reverse.
 Note: Some tiny die lines at G, S, and second T on the obverse.
- 672 1910-S over High S mintmark. MS-67, red and brown.
- 673 1911 Matte Proof-67, brown. With areas of iridescent blue. One of the finest in existence.



- 4 1911-D MS-67, red and brown. Exceptionally well struck and worthy of special note for this reason.
- 5 1911-S MS-65, brown. Exceptionally well struck.
- 6 1912 Matte Proof-65, red and brown. One of the finest seen.
- 7 1912-D MS-65, red and brown. Sharply struck.
- 8 1912-S MS-63, brown. Sharply struck.
- 9 1913 Matte Proof-65, brown.
- 0 1913-D MS-64, red. Sharply struck. A few flecks away from perfection. The rarity of gem early Lincoln cent mintmarks, sharply struck and dated in the 1911-1929 span, is just beginning to be appreciated in the marketplace.
- 1 1913-S MS-65, brown. Sharply struck.
- 2 1914 Matte Proof-65, brown. Mottled brown and gunmetal-blue.

Superb Gem 1914-D Cent

Key to the Series



(photo enlarged to twice actual size)

- 3 1914-D MS-65, red. A superb gem, one of the finest we have ever seen. The 1914-D in this grade is the rarest Lincoln cent mintmark. Although the mintage is higher than 1909-S V.D.B., very few Mint State 1914-D cents were saved, as by 1914 the design was no longer a novelty.
It has been our experience that most high-grade pieces offered on the market are either dipped or spotted. This gem 1914-D should sell for a record price.

Gem 1914-S Cent



- 4 1914-S MS-65, red. A small spot appears in the obverse field below the S in trust. An attractive and desirable specimen that is far above the usual quality seen.

- 685 1915-D MS-65, red and brown. Late reverse die state.
- 686 1915-S MS-66, brown. Well struck and very attractive. A partial wire rim attests to closer than normal die spacing, which served to bring up much detail. A very desirable piece.
- 687 1916-D MS-65/64, red. Somewhat scarce in gem grade, although otherwise easy to find.



- 688 1916-S MS-65/66, red. Late obverse and reverse die state as often seen. A small spot appears in the right obverse field below the T in TRUST. Rare at this high grade level and with original red.
- 689 1917-D MS-65, red and brown. A well struck example with lovely surfaces and beautiful toning.



- 690 1917-S MS-66, brown. A sharply struck, pleasing example. Rare this choice.
- 691 1918-D MS-65, red and brown. Nice surfaces with attractive toning.
- 692 1918-S MS-64, red. Light spots are noted on both obverse and reverse.
- 693 1919-D MS-64, red and brown. A lustrous example.
- 694 1919-S MS-64, brown. Pleasing light brown toning.
- 695 1920-D MS-65, red and brown. A well struck example.
- 696 1920-S MS-66, red. A fully lustrous gem that should command a record bid.
- 697 1921-S MS-64, red and brown. A planchet lamination is noted on the reverse.
- 698 1922-D MS-65, red and brown. Very sharply struck and somewhat scarce as such.



- 699 1923-S MS-66, brown. Woodgrain toning is seen on the obverse. A key date in the decade.
- 700 1924-D MS-64, brown. A fully lustrous example. A mark on Lincoln's brow keeps this from MS-65. A key issue that is very difficult to find in high ranges of Mint State.
- 701 1925-D MS-64, red. Late die state and weakly struck.

Note: Most Denver and San Francisco mint coins of the mid-1920s were struck from dies that were too widely spaced, thus permitting more efficient coinage and less die wear, but the coins often lacked certain details.

- 702 1925-S MS-64 to MS-65, red. The obverse is weakly struck as usual. The surfaces are bright, and in this grade the issue is quite elusive.
- 703 1926-D MS-66, red and brown. An attractive, sharply struck specimen worth a premium bid.
- 704 1926-S MS-62/65, brown. A mark appears at Lincoln's temple. Much sharper strike than usually seen. Another key issue of the decade.
- 705 1927-D MS-66, brown. A well struck and very appealing specimen.
- 706 1927-S MS-65, brown. Quite well struck and very attractive.
- 707 1928-D MS-65, red. Some spots are noted particularly on the reverse.
- 708 1928-S MS-64, red. Fully lustrous. Light spotting on obverse and reverse.
- 709 1929-D MS-65, red. Minor obverse and reverse spots.
- 710 1931-S MS-65, red and brown. Some obverse spotting. Popular low mintage date.
- 711 1932-1975 Lincoln cent set. Averages MS-63 to MS-65 with Proof coinage averaging Proof-65 or better. A beautiful collection with nearly all examples being full mint red and including over 100 lustrous pieces with the Eliasberg Collection pedigree. Housed (by us for the sale) in an attractive Dansco album. This offering includes a complete run of date and mintmark issues from 1932 through 1975, excluding varieties. The 1932-1964 Philadelphia coins are MS-65 or Proof-65 or better. The San Francisco coins from 1968 to 1975 are Proof-65 or better. All other issues from 1932 to 1975-S average MS-63 to MS-65. The years 1965, 1966, and 1967 are from the Special Mint Sets. (Total: 117 pieces)

Notes: In our own time Lincoln cents of recent decades are taken for granted, but assembling a set in high grade really takes a lot of time and a good measure of patience.

- 712 Balance of Lincoln cent collection: ☆ 1909 V.D.B. MS-65, brown ☆ 1915 MS-62, brown ☆ 1916 MS-64, red and brown ☆ 1917 MS-65, red and brown ☆ 1918 MS-65, red and brown ☆ 1919 MS-64, brown ☆ 1920 MS-64, red and brown ☆ 1921 MS-64, red and brown ☆ 1923 AU-58 ☆ 1924 MS-64, brown ☆ 1924-S F-12 ☆ 1925 MS-65, brown ☆ 1926 MS-64, red and brown ☆ 1927 MS-65, red and brown ☆ 1928 MS-66, brown ☆ 1929 MS-62, red and brown ☆ 1929-S MS-65, red and brown ☆ 1930 MS-65, red ☆ 1930-D MS-64, red ☆ 1930-S MS-64, red ☆ 1931 MS-64, red ☆ 1931-D MS-64, brown. Another opportunity to acquire a multi-coin lot with the most famous of numismatic pedigrees. (Total: 22 pieces.)

UNITED STATES TWO-CENT PIECES

Following an issue of patterns in 1863, bronze two-cent pieces were struck for circulation in 1864. These were the first regular American coins to bear the motto IN GOD WE TRUST, a mention of the Deity that was especially appropriate in the midst of the Civil War.

At the time the Treasury had stopped paying out silver and gold coins, and the largest circulating issues were copper-nickel Flying Eagle and Indian cents. Thus, the two-cent piece upon its introduction became the largest circulating coin of the realm (silver and gold coins did not reappear in commerce until the late 1870s).

Although mintages of the two-cent piece were generous at first, the introduction of the nickel three-cent piece in 1865 and the nickel five-cent coin in 1866, and vast amounts of Fractional

Currency notes, spelled the end of usefulness, such as it was, this unusual denomination. Mintages dwindled, and in the year, 1873, only Proofs were made for collectors.

The Eliasberg Collection two-cent pieces are complete and include many notable gems.



- 713 1864 Small Motto. MS-64, red and brown. A sharply struck, attractive example of this rare and highly prized variety. The Small Motto 1864 is dozens of times rarer than the Large Motto variety.

Pedigree: Henry Blair Collection; Charles Steigerwalt, October 14, 1896. J.W. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Note: Die breaks join the bases of most of the letters on the reverse.

- 714 1864 Large Motto. MS-65, red. An attractive, fully lustrous example with full mint color. A tiny spot is beneath the numeral 2 on the reverse. First year of issue and the most readily available date in the series, although full red gems are somewhat scarce.



- 715 1865 Proof-66, red and brown. Plain 5 variety. Fully lustrous and very attractive. Nearly a full mint red specimen.



- 716 1865 Proof-65, brown. Plain 5 variety. Duplicate. Beautifully toned with pale blue and magenta hues. Rare so choice.

- 717 1865 MS-63, brown. Fancy 5 variety. Duplicate of this date. Somewhat lightly struck on the obverse.



- 718 1866 Proof-65, red and brown. A gem specimen, and rare so fine. Proof two-cent pieces of this quality are seldom seen.

- 719 1867 Proof-60/63, brown.



- 720 1868 Proof-66, brown. Gorgeous iridescent surfaces. One of the finest Proofs of this year still in existence.

Note: Breen-2393 with upper serif D very weak.

UNITED STATES NICKEL THREE-CENT PIECES

Three-cent pieces of nickel alloyed with copper were introduced in 1865. Silver three-cent pieces (offered in Session III of the present sale) had been minted since 1851, but the Treasury Department had stopped paying them out when it suspended specie payments in 1862 during the Civil War.

Although the 1865 nickel three-cent piece was minted in large numbers, demand for it failed to materialize, and the introduction of the Shield nickel the next year sealed its fate. However, specimens continued to be struck for many years, through 1889, with only Proofs made in 1877, 1878, and 1886.

The Eliasberg Collection contains one of each date 1865-1889, most of which were probably obtained by J.M. Clapp in the 1880s or early 1890s and which have been off the market for more than a century.



1869 Proof-66, red and brown. The obverse is beautifully toned in delicate hues while the reverse is almost fully mint red. Another coin that is remarkable for its quality.



1870 Proof-65, brown. Another beautiful specimen. Significant amounts of mint red are noted on both obverse and reverse. Still another gem the quality of which is seldom seen today.

1871 MS-65, red and brown. Second lowest mintage issued for circulation.

Note: A significant die break appears on the reverse from the left stem of the wreath extending through UNITED STATES, terminating at the bow.



1872 Proof-64, brown. Second scarcest date in the series.

Superb Gem 1873 Two-Cents Exhibition Coin



(photo enlarged to twice actual size)

1873 Proof-66, brown. Closed 3 variety.

Narrative: Mintage of this variety is estimated at 600 pieces. Glossy brown surfaces with pale blue overtones. Areas of mint red remain. A beautiful example of this, the final year of issue, for this short lived denomination.

This specimen was illustrated and described in the booklet, "An Exhibition of the World's Foremost Collection of United States Coins," and has been admired by many viewers over the years.

Pedigree: Chapman brothers, December 1893, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

"Unusual" 1865 Proof 3¢ Superb Gem



(photo enlarged to twice actual size)

726 1865 pattern. Pollock-481, Judd-410. Proof-66. Rarity-7. A glittering gem. For more than a century this piece has served as an "1865 Proof nickel three-cent piece" in the Clapp and Eliasberg collections. To the casual glance it appears to be a gem Proof regular issue 1865, but upon close inspection the ribbon ends on the reverse are somewhat larger on this coin than on the regular Proofs and the date is ever so slightly differently positioned, thus identifying it as a pattern to the trained eye.

Note: This is the third instance in our numismatic career of finding an 1865 pattern among regular issue Proofs in an old-time collection. One cannot help but wonder if some of these were, indeed, sold as regular coins with minor Proof sets in 1865, as few would have noticed the difference. If so, then this, *de facto*, is a regular issue and emerges as an incredible rarity. A point to ponder!

Another specimen, Proof-64, appears as Lot 159 in Session I of the present sale.



727 1866 Proof-65. Fully brilliant.

Note: Gem Proof nickel three-cent pieces of the 1865-1876 years are much scarcer than generally realized, as a search for examples in the marketplace will quickly reveal. The later Proof issues 1877-1889, nearly all of which have low related business strike mintages, have been cherished as key dates by numismatists for more than a century, but the earlier dates have been largely ignored, simply because business strikes are common. The Eliasberg Collection gems are worthy of close attention.

728 1867 Proof-65. Light flecks on obverse and reverse are visible with magnification.

729 1868 Proof-65. Fully brilliant and very attractive. Really very rare so choice.



730 1869 Proof-66. Fully brilliant. Equaled in quality by very few we have seen or offered.

731 1870 Proof-64. Nearly fully brilliant.

732 1871 Proof-65. Brilliant. We reiterate that early dates in the series such as this are very rare in comparison to those of the ensuing decade.

Note: The acquisition of a complete set of nickel three-cent pieces is a pleasant pursuit. There are no landmark rarities, although several dates are scarce in any grade, and as noted, early issues are rare in gem state.

733 1872 Proof-65. Just a hint of pale golden toning.

734 1873 Closed 3. Net Proof-64. Actually Proof-65 but with some planchet marks visible in areas of light striking. During this era the Mint was very careless while making many of its Proof coins.



735 1874 Proof-66. A splendid gem. Many characteristic raised original die finish lines are noted, particularly in the obverse field.

736 1875 Proof-66. Struck from incompletely polished dies. Fully brilliant. Interesting, and rare at this high grade level.

737 1876 Proof-64. Fully brilliant. Some roughness, as made, at one rim area, explains the Proof-64 grade. Centennial year coin.

Superb Gem 1877 Three-Cents Rarest Date in Series



(photo enlarged to twice actual size)

738 1877 Proof-66. Well struck and fully brilliant. Finer than nearly all to come on the market in recent years. A gem specimen of the rarest date in the series. Probably, just over 1,000 Proofs were made, but no business strikes. This coin will be a joy to its next owner.



739 1878 Proof-65. Proof-only mintage of 2,350, with no related business strikes. A fully brilliant example. Second rarest date of the series (1877 is rarest).

740 1879 Proof-65/66. Brilliant.

741 1880 Proof-65/60. Obverse is fully brilliant and attractive. Reverse has numerous tiny oxidation spots.

742 1881 Proof-66/65. Fully reflective surfaces.

Note: Breen 2444. Double date with traces of earlier 8's inside 88.



743 1882 Proof-66. Obverse fully brilliant. The reverse exhibits a hint of pale golden toning.

744 1883 Proof-64. Fully brilliant. A few flecks keep this from Proof-65 or 66.

Note: The commercial grading services seem to ignore such flecks when they are found, and it is not unusual to find Proof-65 nickel coins with them.

745 1884 Proof-66. A very pleasing specimen.

746 1885 Proof-64/65. Brilliant. Nearly all of the dates of the 1880s have low business strike mintages, placing great demand upon the Proofs.

747 1886 Proof-65. Fully brilliant and very beautiful. One of three Proof-only dates in the series. Always popular.

748 1887/6 Proof-65. Brilliant. Ever popular as the only overdate in the series.

Note: Three different dies are known to have been used to coin overdates; one for business strikes (exceedingly rare) and two for Proofs.



749 1887 MS-66. Extremely rare in Mint State, especially so at this level. Most seen of this date are Proofs. A prize rarity for the knowing specialist.

Pedigree: Chapman brothers, March 1905, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Note: Struck from clashed dies.

750 1888 Proof-66/65. Repunched date. A very attractive, fully brilliant example.

751 1889 Proof-65. A brilliant fully reflective specimen. Last issue of issue for this denomination.

UNITED STATES NICKEL FIVE-CENT PIECES

The Louis E. Eliasberg, Sr. Collection of nickel five-cent pieces is crowned by that rarity of rarities: the 1913 Liberty Head nickel, a gem Proof which ranks as the very finest of just five struck and four accounted for (two of which are permanently in museums).

The collection begins with the 1866 Shield nickel, representing the first year of the denomination. Struck to help facilitate commerce in an era when silver coins were not seen, the "nickel" quickly became popular—and to this day is a mainstay of the American series. The Liberty Head nickel design, introduced in 1863, continues in the case of the Eliasberg Collection to include the aforementioned 1913. Buffalo nickels 1913-1938 comprise many exquisite gems, followed by a set of Jefferson nickels.

Gem Proof 1866 Nickel With Rays



2 **1866 With Rays. Proof-66/65.** A splendid gem with delicate toning on the reverse. Important as the first year of the nickel five-cent denomination, and in Proof form a significant rarity. Few in collections today can match the quality of the Eliasberg Collection specimen.

Notes: The numeral 5 in the denomination is lightly doubled at the left; central dot within 5 as usually seen. Star below final A in AMERICA double punched.

It is believed that about 150 Proofs were made—an especially low figure as the denomination was introduced after the Act of May 16, 1866, by which time many if not most 1866 Proof sets had been distributed lacking the denomination.

The design by Chief Engraver James B. Longacre features an adaptation of the shield motif introduced on the two-cent piece the preceding year. The reverse illustrates 13 rays interspersed between a like number of stars. In the 19th century this was often called the "Stars and Bars" motif (e.g., in J.W. Scott's *Standard Catalogues*).

Gem Proof 1867 With Rays Nickel

Only 12 to 15 Known

Classic Proof Rarity



(photo enlarged to twice actual size)

753 **1867 With Rays. Proof-65.** Exceptional deep mirror surfaces. "Square" brilliant Proof edges. A few microscopic flecks are typical. A splendid gem, one of the finest known of this landmark Proof rarity.

In January 1867 Chief Coiner Archibald Loudon Snowden realized that the with-rays design would soon be discontinued, and "refused to make any Proofs of this type for sets" (R.W. Julian quoted by Breen, *Complete Encyclopedia*, p. 247). On January 21, 1867, an order was sent to suspend coinage of all (i.e., business strikes) with-rays nickels and to change the design. The metal flow needed to fill the cavities in the reverse die to produce the rays interfered with sharp striking on the obverse, and it was felt that omitting the rays would facilitate coinage.

Very few Proofs were made of the 1867 With Rays nickel, apparently very early in the year and not for inclusion in the Proof sets (which contained just one nickel, that being of the later without-rays style). The mintage figure of Proofs is not known and has been variously estimated at 20 to 30 or so. Walter Breen (*ibid.*) suggests that just 12 to 15 Proofs are known today. Of that figure, probably not more than two, three, or four can match the gem quality of the Eliasberg Collection specimen. Here, indeed, is an exceedingly important opportunity.

Notes: Reverse without center dot, and thus different from the 1865 pattern die and 1866 regular Proof die (which has a center dot double-punched star below the final A in AMERICA).

The writer (QDB) has long studied 19th-century Proof coins. In 1955 at the American Numismatic Association Convention in Omaha, Aubrey and Adeline Bebee were conducting the auction sale. The sensation of the show was my purchase for a then-record \$600 of a glittering Proof 1867 With Rays nickel. To put the event in perspective I mention that at the same show Aubrey Bebee purchased a gem prooflike 1796 quarter dollar for his inventory, paying \$200.

The 1867 With Rays nickel is one of several famous and highly sought "Proof rarities" produced in the 19th and early 20th century in the period after Proof sets were generally sold to the public (beginning in 1858). These coins were not included in the sets (but see 1864 L cent). These include the following:

PROOF RARITIES:

1864 cent with L on ribbon. Proofs are exceedingly rare; business strikes are readily available, but are scarce. A few of the Proofs may have been distributed in Proof sets made late in the year.

1864 two cents with Small Motto. Proofs are exceedingly rare; business strikes are quite scarce, but hundreds are known.

1867 Shield nickel with rays. Proofs are exceedingly rare; business strikes are readily available, but are scarce.

1913 Liberty Head nickel. Only five struck, two of which are believed to be true Proofs (including the Eliasberg Collection specimen offered in the present sale).

1884 trade dollar. Just 10 struck, all Proofs.

1885 trade dollar. Just 5 struck, all Proofs.



754 1867 Without Rays, Proof-66. A splendid gem exhibiting pale delicate gold toning. Virtually as nice as the day of issue.

Notes: First year Without Rays, the style continued until the end of the Shield series in 1883.



755 1868 Proof-66. Essentially brilliant, with some blushes of pale gold. The frosty devices contrast nicely with the mirror fields.



(photo enlarged to twice actual size)

756 1869 Proof-66. Another spectacular gem certain to delight even the most discriminating numismatist.

Notes: Although Shield nickels of this era for the most part are not rarities in Proof format, gems of the quality found in the Eliasberg Collection are indeed quite rare, especially for the period from about 1866 to 1876, parallel with the rarity of gems in the earlier offered nickel three-cent series.



757 1870 Proof-67. Brilliant. It is difficult to imagine that more than just a tiny number of comparable examples could exist.

Pedigree: Édouard Frossard's sale of March 22, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

758 1871 Proof-65/64. Brilliant. One of the scarcer dates (considering total combined mintages of business strikes and Proofs) in the Shield series.

759 1872 Proof-66/64. Pale golden toning. The frosty devices contrast nicely with the glittering mirror fields.



760 1873 Closed 3. Proof-66. Brilliant with blushes of pale gold. Outstanding quality.

761 1874 Proof-64. Delicate golden iridescence.



762 1875 Proof-65. Light golden and iridescent surfaces. Quite scarce this nicely preserved.



(photo enlarged to twice actual size)

763 1876 Proof-67. Pale champagne iridescence, with a few tiny spots noticed on the reverse. Popular centennial-year issue.

Notes: The mintage of minor and silver Proofs was slightly higher than the norm this year as the Mint, which declined to have its own display at the Centennial Exhibition in nearby Fairmount Park, expected a record number of visitors to its main facility. However, it is believed that sales fell short of expectations, and many Proofs were simply put into circulation.

Gem Proof-67 1877 5¢ Rarity Desirable Proof-Only Issue



(photo enlarged to twice actual size)

764 1877 Proof-67. A splendid gem and one of the finest 1877 nickels we have had the opportunity to examine in recent times. The 1877 was struck in Proof format only. As there were no attendant business strikes, the 1877—and to a lesser extent the 1878—has always been recognized as a key issue in the series.

Notes: The Proof mintage is not certain, but 510+ pieces is the usually reported figure, based upon the number of silver Proof sets that year, the "+" perhaps extending in the case of minor coins to include a grand total of 1,000 to 1,200 pieces.



765 1878 Proof-65/67. Classic rarity. Mostly brilliant, with some hints of champagne iridescence. From a tiny Proof-only mintage of just 2,350

pieces, one of the lowest production figures in the nickel five-cent series.

Pedigree: Chapman brothers, December 1893, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.



- 56 **1879/8 Overdate. Proof-66.** Delicate golden toning. Listed by Walter Breen as "very scarce" in his *Encyclopedia*, noting that the issue forms a "small minority of Proofs."

Notes: Probably about a third of the Proofs are from this overdate die. These were not produced separately, but were a part of the minor Proof sets (consisting of the Indian cent, nickel three-cent piece, and Shield nickel). The 1879/8 was not widely known until the 1980s.



- 57 **1880 Proof-67.** Essentially brilliant, with some faint wisps and tinges of gold. The frosty devices contrast beautifully with the glittering mirror fields.

Notes: The Shield nickels of 1879, 1880, and 1881 had sharply reduced business strike mintages, following no business strikes at all in 1876 and 1877. Thus, additional market pressure is put upon each of these five dates as high grade business strikes do not exist (1877, 1878) or are very difficult to find.



- 58 **1881 Proof-65/66.** Blushes of pale gold enhance the mostly brilliant surfaces. Outstanding both technically and aesthetically.



- 59 **1882 Proof-67.** Delightful golden iridescence. Virtually as nice as the moment it came from the coinage press.



- 60 **1883 Shield. Proof-66.** Brilliant and attractive. A splendid gem coined during the final year of the design type.



- 61 **1883 Liberty Head. Without CENTS. Proof-67.** Pale golden toning. The frosty devices contrast beautifully with the deep mirror

fields. A superb example of this desirable one-year design type. Surviving Proofs are seldom seen this nicely preserved.

Notes: As is well known, the Mint changed the design of the nickel five-cent piece in 1883, replacing the Shield motif with the Liberty Head. The first Liberty Head coinage had the denomination expressed only as "V" on the reverse, with no mention of "cents." Unscrupulous people gold plated these coins and machine milled their edges, giving them the superficial appearance of a \$5 gold coin of similar diameter. Realizing its design error, the Mint soon added "CENTS" below the wreath.

Thus, the year 1883 has three major designs in this denomination. Public interest was intense as it was felt that the 1883 Without CENTS "mistake" coins would become very valuable. For this reason, more Proofs were sold not only of the "rare" variety, but of other 1883 varieties as well, than of any other cluster of Proofs in the 19th century. Meanwhile, the opposite of what the public had hoped for happened: the 1883 Without CENTS nickel remained common as so many had been hoarded.

- 772 **1883 Without CENTS Liberty nickel roll, average MS-63.** Brilliant and lustrous. Excellent quality. These and the following 1883 Liberty Head nickels were put away decades ago—possibly even in the 19th century. Now they will certainly please the buyer and, eventually, many owners as they are dispersed. (Total: 40 pieces)

- 773 **Another 1883 Without CENTS Liberty nickel roll, average MS-63.** Brilliant and lustrous. Excellent quality. (Total: 40 pieces)

- 774 **Final group (of 19 pieces) of 1883 Without CENTS Liberty nickels, average MS-63.** Brilliant and lustrous. Excellent quality. (Total: 19 pieces)

- 775 **1883 Liberty Head. With CENTS. Proof-65.** Brilliant, with blushes and splashes of vivid gold.

- 776 **1884 Proof-65.** Blushes of vivid gold enhance both the obverse and reverse.

Gem Proof-66 1885 5¢



- 777 **1885 Proof-66.** Vivid gold iridescence, with pronounced cameo contrast between the frosty devices and blazing mirror fields. A delightful example of this important variety, widely regarded as the single most desirable date among regular Liberty Head issues (1883-1912).

Superb Gem 1886 Nickel



- 778 **1886 Proof-67.** Pleasing uniform golden toning. Scarce in all grades and especially desirable this nicely preserved. It is difficult to imagine that more than just a few equal specimens could exist.

Notes: The 1886 is a key date in all grade levels, and with the 1885 is one of two 19th-century Liberty Head issues for which a high-grade circulated piece is worth a significantly high percentage of the Proof price.

- 779 **1887 Proof-66.** Partially brilliant, with blushes and splashes of golden iridescence. Certainly one of the finest Proofs in existence today.

- 780 **1888 Proof-65/63.** Pale champagne iridescence.

- 781 **1889 Proof-65 to 66.** Delightful orange-gold surfaces.

- 782 **1890 Proof-66.** Essentially brilliant with a whisper of pale gold on the reverse.

783 1891 Proof-65/66. Pleasing pale gold iridescence. From a scant Proof mintage of just 2,350 pieces.

Notes: Astute numismatists would do well to re-evaluate the Proof minor coins (Indian cent and Liberty Head nickel) of the 1890s and early 1900s. In many instances the production figures are quite low, with some years having fewer than 2,000 Proofs struck. It is popular for the market to price most of these Proofs as "types" and ignore their individual rarity.

784 1892 Proof-63/64. Mostly brilliant surfaces, with some mottled toning at the top of Miss Liberty's head.

Pedigree: Purchased directly from the Philadelphia Mint by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Proofs from this year through 1896 were purchased directly from the Philadelphia Mint in the years of issue and have been off the market since then. Quite probably, some earlier and many later Proofs were acquired directly as well, but they are not specifically attributed in the Clapp family notebook which has only a few scattered entries after J.M. Clapp's death in 1906.

785 1893 Proof-66. The central areas are brilliant, changing to a delicate gold at the borders.

Pedigree: Purchased directly from the Philadelphia Mint by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

786 1894 Proof-66. The obverse has delicate golden toning. The reverse is brilliant. The 1894 has always been in especially strong demand due to the low related business strike mintage.

Pedigree: Purchased directly from the Philadelphia Mint by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Note: The die state of the reverse is advanced showing some faint spidery cracks through the inscriptions.

787 1895 Proof-63/65. Pale golden toning.

788 1896 Proof-64/65. Delicate golden toning. Only 1,862 Proof nickels were coined during the year.

Pedigree: Purchased directly from the Philadelphia Mint in June 1896 by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: This is the first year in the Liberty Head nickel series with a Proof mintage below 2,000.

789 1897 Proof-65 to 66. Mostly brilliant in the central areas, changing to pale gold at the borders.

Pedigree: Purchased directly from the Philadelphia Mint in November 1897 by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

790 1898 Proof-66/65. The devices are frosty cameos and the fields are glittering mirrors. One of the nicest survivors from an original mintage of just 1,795 pieces.

Pedigree: Purchased directly from the Philadelphia Mint in November 1898 by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

791 1899 Proof-65. Delicate pastel gold enhances both the obverse and reverse.

Pedigree: Purchased directly from the Philadelphia Mint in December 1899 by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

792 1900 Proof-66. Pale golden toning enhances both sides.

Pedigree: Purchased directly from the Philadelphia Mint in December 1900 by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

793 1901 Proof-66. The obverse is mostly brilliant. The reverse exhibits pale champagne iridescence. Only 1,985 Proof nickels were coined during the year, and this splendid specimen ranks high among the survivors.

Pedigree: Purchased directly from the Philadelphia Mint by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

794 1902 Proof-66. Vivid golden toning. An aesthetic treat.

Pedigree: Purchased directly from the Philadelphia Mint in May 1902 by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

795 1903 Proof-66. Partially brilliant, with some blushes and splashes of orange-gold. From a scant original mintage of just 1,790 pieces.

Pedigree: Purchased directly from the Philadelphia Mint in November 1903 by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

796 1904 Proof-65. Mostly brilliant surfaces with a whisper of gold on the reverse. Only 1,817 Proof nickels were coined during the year.

Pedigree: Purchased directly from the Philadelphia Mint in December 1904 by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

797 1905 Proof-66. Pale pastel gold enhances both the obverse and reverse.

Pedigree: Purchased directly from the Philadelphia Mint in December 1905 by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

798 1906 Proof-66. Delicate golden iridescence. Outstanding both technically and aesthetically. A mere 1,725 Proof nickels were coined in 1906.

Pedigree: Purchased directly from the Philadelphia Mint by J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

799 1907 Proof-64. Vivid golden toning. Only 1,475 Proofs were produced during the year, one of the lowest production figure of its era.

800 1908 Proof-64/66. Blazing orange-gold iridescence enhances both surfaces. A mere 1,620 Proof nickels were issued during the year.

801 1909 Proof-64/65. Pale golden toning. A few scattered flecks on the obverse are about all that prevents us from assigning a considerably higher grades.

802 1910 Proof-63/65. Pastel gold surfaces.

803 1911 Proof-65. Partially brilliant with blushes of pleasing gold. One of the nicest survivors from a mintage of just 1,733 Proofs.

804 1912 Proof-66. A splendid gem having frosty devices and glittering mirror fields. Delicate golden iridescence enhances both surfaces.

Superb Gem 1912-D Nickel



805 1912-D MS-66. Frosty surfaces exhibit rich pewter gray and coppery gold iridescence. Notable as the earliest five-cent issue struck at the Denver Mint. Very rare in this grade.

Notes: Over the years we have handled fewer gem 1912-D nickels than we have gems of the lower-mintage 1912-S. In our opinion, the 1912-D is largely unappreciated in higher grade levels.

Gem 1912-S Nickel



806 1912-S MS-65. Fully lustrous, with uniform golden gray iridescence on both the obverse and reverse. The 1912-S is notable for having the lowest mintage of any issue in the regular series from 1883 through 1912; only 238,000 pieces were struck.

Notes: All authentic specimens examined are from a slightly bulged obverse die at the front of Miss Liberty's hair.

The Finest Known



1913
LIBERTY HEAD
NICKEL

Superb Gem Proof

America's Most Famous Rarity

The Fabulous 1913 Liberty Head Nickel



Obverse of Lot 807

The Fabulous 1913 Liberty Head Nickel

Superb Gem Proof
Finest of Only Five Struck
America's Most Famous Rarity



1913 Liberty Head. Gem Proof-66. Finest known of only five struck and four accounted for, of which two are in museums: equivalent to the finer of two specimens known in private hands. The piece

has a glittering mirror surface and, perhaps, is the only specimen with this characteristic. A small planchet lamination is at the rim.

The Eliasberg Collection 1913 Liberty Nickel

The Louis E. Eliasberg Collection specimen has been widely acclaimed and has been seen by more people and has been featured in more exhibitions than any other. Writing about this coin in 1956 as part of its showcasing in his collection booklet or program, "An Exhibition of the World's Foremost Collection of United States Coins," the owner noted in part:

"Apparently, only five specimens of the Liberty Head type were struck in 1913, and only two were in Proof condition, the others were Uncirculated. This is regarded as the finest Proof specimen."

Of the five pieces struck, the so-called Reynolds specimen (No. 2 in the Registry below) has not been examined by numismatists in recent decades, is currently with whereabouts unknown, and may be the third or fourth finest of the five.

Another specimen—quite possibly the second finest known—is in the collection of the Smithsonian Institution, the gift of Ambassador and Mrs. R. Henry Norweb (and transmitted via an appraisal by the present writer). This is listed as No. 3 in the Registry.

The Olsen specimen (No. 4 in the registry), the grading of which has been variously estimated from MS-60 to its current PCGS Proof-64 classification, is owned by Spectrum Numismatics. It has its own story (given later in the present account), and is perhaps the third or fourth finest of the five, depending upon how it compares with the missing Reynolds coin.

The McDermott coin (No. 5 in the Registry), now in the American Numismatic Association Museum in Colorado Springs, is worn.

Detailed histories of the five specimens are given in the Registry below.

In the early 1940s, Eric P. Newman, a St. Louis numismatist, bought some paper money from the numismatic estate of Col. E.H.R. Green that was being sold by Burdette G. Johnson, a well-known dealer of the same city. Upon asking if any coins were available, Newman was shown an inventory by Johnson. Listed were all five of the 1913 Liberty Head nickels, which had been acquired en bloc by Green in the mid-1920s, just as he had once bought the entire sheet of 100 1918 24¢ stamps with inverted "Jenny" biplane—representing the entire population of that famous stamp.

Eric P. Newman in partnership with Johnson bought all five of the 1913 Liberty Head nickels, and later sold four of them, keeping the finest, one of only two with Proof surface, for his own cabinet. As related below, this glittering gem was later sold to Louis E. Eliasberg, Sr., privately through Numismatic Gallery (Abe Kosoff and Abner Kreisberg). Until the present 1996 sale, this specimen has never been featured or offered at auction.

Story of the 1913 Nickel

Believing that the story of the 1913 Liberty Head nickel will be of interest not only to the ultimate bidders on it, but to all catalogue readers, it is given herewith, much of which is excerpted from the writer's recent book, *Louis E. Eliasberg, Sr.: King of Coins*.

Very early in the 1913 year, before the Indian/Buffalo ("Buffalo" nickel) design was adopted in February, it is believed that just five 1913-dated nickel five-cent pieces were struck at the Philadelphia Mint employing the still current Liberty Head design that had been in use since 1883. This was probably done in the Medal Department, where Proofs and special strikings were made, including numerous limited-edition pieces that were not openly sold to collectors (the MCMVII Extremely High Relief Proof \$20, of which about 22 pieces were made, being another example from the same era). Samuel W. Brown, a knowledgeable numismatist who attended the American Numismatic Association Convention when it was held in Philadel-

phia in 1908, was an employee of the Mint at the time. He worked in the coining department and also with the Mint Collection, and is generally considered the person who received the five pieces. They were in his possession by 1920 and openly shown and advertised. However, the fame of "the nickel" was yet to come.

1913 Nickel: Front Row Center

Of all American coin rarities, the 1913 Liberty Head nickel is probably the most famous. Decades ago Texas dealer B. Max Mehl spent millions of dollars advertising in magazines and newspapers and on the radio selling copies of his *Star Rare Coin Encyclopedia* which listed prices he paid for coins. The idea was that if you were lucky enough to find a 1913 Liberty Head nickel in change, you could pay off the mortgage on the ranch or send Junior to college. The 1913 nickel captured the public's fancy and became the focal point of his advertising campaign which extended over a period of many years. Along the way, the 1913 Liberty Head nickel gained incredible fame. It is said that traffic was slowed in big cities as streetcar conductors examined incoming nickels from passengers, seeking a prized 1913! It was front row center in the minds of just about everyone.

Just as an otherwise uninformed citizen on Main Street, U.S.A. would know that the Mona Lisa is a treasure in the art world, like as not he or she would know of *one* great American coin rarity, and that was the 1913 Liberty Head nickel.

More than any other single individual, Mehl (1884-1957), who began his rare coin dealership in 1903, popularized the hobby of numismatics. Not only did his *Star Rare Coin Encyclopedia* bring many newcomers into the hobby, but he was very active in established numismatic circles as well. During his career he had the lion's share of large collections offered at auction (actually, he conducted what today would be called mail bid sales as there was no in-person participation at an auction site). The Ten Eyck, Slack, Dunham, Atwater, Geiss, Royal, and other catalogue names are often quoted today, and note is made as well of properties he handled privately, such as the Waldo C. Newcomer collection of U.S. coins and the Dr. George P. French cabinet of large cents.

Despite his search for the 1913 Liberty Head nickel, B. Max Mehl was never able to buy one. During his lifetime, Col. Green held on tightly to all five in his possession. Eric P. Newman later related that when he (Newman) bought all five from the Green estate, B. Max Mehl took the train from Texas to St. Louis to see them.

At the Mint

The circumstances surrounding the issuance of the 1913 Liberty Head nickel are not known today. As noted in the introduction, it is believed that Samuel W. Brown, who worked at the Philadelphia Mint and was a numismatist, was involved. Years later in 1919 he offered to *buy* some 1913 Liberty Head nickels via an advertisement in *The Numismatist*. By that time Brown lived in North Tonawanda, New York. After his advertisement appeared, he made known that he had acquired five 1913 Liberty Head nickels, but did not say how he obtained them. The presumption is that he acquired them at the Mint when he worked there, quite possibly via engraver George T. Morgan, who produced rarities upon occasion for sale to dealers (in particular, Henry Chapman) and collectors (Cleveland industrialist Ambrose Swasey is an example), and who is believed to have been involved in making the famous MCMVII Extremely High Relief double eagles. The five 1913 Liberty Head nickels were displayed by Brown at the 1920 ANA convention, but apparently B. Max Mehl did not see them there.

In early January 1913 it was perfectly legal to make a 1913 Liberty Head nickel at the Mint. As Lee F. Hewitt, founder of the *Numismatic Scrapbook Magazine* and no-nonsense observer of the numismatic
(continued on page 227)

Charge to the account of

CLASS OF SERVICE SYMBOL	
TELEGRAM	CABLE
DAY LETTER	URGENT CABLE
SIGNAL	DEFERRED
NIGHT LETTER	NIGHT LETTER

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

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ACCOUNTING INFORMATION
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Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

FOR VICTORY
BUY
WAR BONDS
TODAY

December 16, 1948.

Mr. A. Kosoff
Numismatic Gallery
8943 Wilshire Blvd.
Beverly Hills, California

Will buy Nineteen Thirteen Nickel for Two Thousand Three Hundred and
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Louis Eliasberg

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WESTERN UNION (38)

JOSEPH L. EGAN
PRESIDENT

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Telegrams finalizing the 1913 Liberty Head nickel transaction.

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NUMISMATIC GALLERY

8943 WILSHIRE BLVD., Beverly Hills, CALIFORNIA

Cr. view 14281

Cable: NUMGALLERY Beverly Hills California

January 8, 1949.

Mr. Louis Eliasberg,
Box 508,
Baltimore 3, Maryland.

My dear Mr. Eliasberg:

Relative to the 1913 nickel which you just purchased from us, it would undoubtedly be of interest to you to learn that this particular specimen is the finest of the 5 pieces minted.

You will recall that all 5 were acquired by Colonel Green and remained in his collection until his estate was liquidated.

Mr. B. G. Johnson, proprietor of the St. Louis Stamp and Coin Company then acquired all 5 specimens and Mr. Johnson's attorney, a Mr. E. P. Newman, a collector of rare coins, selected the finest of the 5 for his own collection.

It is precisely this specimen which we have sold to you, having acquired it directly from Mr. Newman.

Another point of interest is that only 2 of the 5 coins were in proof condition, the other 3 being uncirculated. It happens, also, that our firm sold the other proof specimen a few years ago and I believe I can accurately state (and I have verified this with the previous owner of the other proof) that your coin is the finer of the two.

I know that if the acquisition of the coin was at all a happy incident, then this information will make it doubly so.

Very sincerely yours,

NUMISMATIC GALLERY

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Letter from A. Kosoff to Louis Eliasberg, January 8, 1949, informing him that his newly-purchased 1913 Liberty Head nickel rarity had been selected by E(ric) P. Newman years earlier as "the finest of the five" known pieces. In actuality, Newman bought all five specimens and kept the finest for himself.

scene, said a number of times, under practices then in effect at the Mint, all one had to do was to exchange another date of five-cent piece for a 1913 Liberty Head. Although none had been made in quantity for circulation, in early 1913 the Liberty Head motif was the standard design in use, the "Buffalo" nickel not yet having been either perfected as to design or issued for circulation. The first "experimental" Indian-Buffalo nickels were struck on January 7, 1913, but production for circulation did not take place until after February 15, as there were problems with the design. For someone in the Medal Department of the Mint to have struck a few 1913 Liberty Head nickels for cabinet purposes early in January 1913 would have been neither unusual nor illegal. The Liberty Head motif was the official design until it was replaced with the Indian-Buffalo motif, and this did not happen until well into February 1913.

Had the design problems with the Indian-Buffalo design not been straightened out, Liberty Head nickels might have been made in large quantities for circulation in 1913. As it was, the Mint had been told to do nothing with the nickel denomination until the new Indian-Buffalo design was perfected.

Alternatively, the 1913 Liberty Head nickels could have been struck as test pieces in autumn 1912 when dies for the next year's coinage were being made, and before it was decided not to use the design.

It should be further noted that Brown was well regarded in his time, was elected to the post of mayor of North Tonawanda, New York, and was invited to serve on the Assay Commission at the Philadelphia Mint in 1924 and 1925. No evidence has come to light that Brown was viewed with disfavor by his contemporaries or did anything of an unfavorable nature at the Mint, and he seems to have been an active participant in the numismatic community.

Whatever the circumstances of striking—which will probably forever remain unknown—the 1913 Liberty Head nickel remains today the most publicized of all American coins.

Registry of the Five 1913 Liberty Head Nickels

The five 1913 Liberty Head nickels, representing the total number believed to have been struck, were in the possession of Samuel W. Brown by 1920, as noted. In January 1924 August Wagner, a Philadelphia coin dealer, advertised the five for sale. The buyer was Stephen K. Nagy, who then sold them to Wayte Raymond, who in turn sold them to Col. E.H.R. Green, the super-collector who once owned the aforementioned original 100-subject sheet of 1918 24¢ airmail stamps with the inverted Curtiss JN-4 biplane. To say that Green led a colorful life would be an understatement. (A few more notes about Green will be found in the introduction to the large cent section of the present catalogue). After Green's death (June 8, 1936), his coins were appraised in 1937 by F.C.C. Boyd of New York and sold in 1942 to Eric P. Newman and B.G. Johnson (St. Louis Stamp & Coin Co.) who with Henry Chapman had participated earlier in the distribution of the Virgil M. Brand estate. Newman went on to become a laureated American numismatic historian and author, receiving far more Heath Literary Award honors (given by the ANA for articles in *The Numismatist*) than any other person, the Farran Zerbe Award, and many other honors.

1. ELIASBERG SPECIMEN. Finest known. The presently-offered coin, graded by us as Proof-66. Said to be one of just two with Proof finish. Selected by St. Louis numismatist and historian Eric P. Newman in 1942 as the one to keep from the group of five he purchased with Burdette G. Johnson from the Col. Green estate. It was sold by Mr. Newman to Abe Kosoff in 1948, who sold it to Louis Eliasberg.

Pedigree: Samuel W. Brown, August Wagner, Stephen K. Nagy,

Wayte Raymond, Col. E.H.R. Green, Burdette G. Johnson and Eric P. Newman, Abe Kosoff and Abner Kreisberg (Numismatic Gallery), Louis E. Eliasberg, Sr.

2. REYNOLDS SPECIMEN. Present whereabouts unknown, despite publicity in recent years by the Professional Numismatists Guild, *Coin World*, and others to bring it out of hiding. It has been conjectured that this coin passed into the hands of George O. Walton, North Carolina collector and dealer who often obtained coins on consignment from others and sold them to customers by visiting them in person. Walton was killed in a car crash on March 9, 1962, after which it reached print that he had been the owner of a 1913 Liberty Head nickel. An account to this effect appeared in the *Numismatic Scrapbook Magazine*. However, there has been no verification of this ownership by modern researchers.

Pedigree: Samuel W. Brown, August Wagner, Stephen K. Nagy, Wayte Raymond, Col. E.H.R. Green, Burdette G. Johnson and Eric P. Newman, James Kelly, Dr. Conway A. Bolt, R.J. Reynolds and family (North Carolina), possibly George O. Walton. Later part of pedigree unverified.

3. NORWEB SPECIMEN. The third is the Norweb Collection specimen donated to the Smithsonian Institution, where it is a show-piece. The present writer did the appraisal for this coin and assisted the Norweb family with the transmission of the munificent gift in 1977.

At one time it was a highlight in the fantastic collection of rare coins formed by His Majesty, King Farouk of Egypt. His reign began in 1936 and was notable for its incompetence, waste, and personal aggrandizement. The Egyptian treasury paid for a long list of art objects, coins, stamps, paperweights, pornography, antiques, and other items with which he surrounded himself. Farouk was an avid buyer of numismatic rarities in the 1940s and at the time was the best customer of several American dealers. Many items and collections were sent to Egypt in the 1940s, as the King paid just about any price asked. Numismatic Gallery sold sections of several major collections including patterns from F.C.C. Boyd to Farouk. In other instances, special strikings of medals (1946 United Nations gold "pattern ducaton") and contrived rarities (e.g., 1884-dated Hawaiian fantasy coins) were made up for him.

Along the way he acquired many exceedingly important and high quality American rarities that anyone would be proud to own. In particular, he assembled one of the finest holdings of United States gold coins, replete with many rarities and gold strikings of patterns.

On July 26, 1952, he was overthrown by a military junta under Gabal Abdel Nasser and went into exile (where he continued to spend lavishly, but not on collectibles). The military government took over his possessions, and in 1953 announced they would be auctioned. The sale took place in Cairo in early 1954 under the direction of Sotheby's London office. The cataloguing was hasty, perhaps due to the circumstances of consignment, and many rarities were grouped together in lots, often with meager descriptions. The 1913 Liberty Head nickel was included as part of a date collection of nickels, without any particular notice being made of it. Ambassador and Mrs. R. Henry Norweb were among those in attendance in Cairo and wanted to buy the 1913. It fell to the partnership of Sol Kaplan and Abe Kosoff (the latter being co-owner with Abner Kreisberg in the Numismatic Gallery) to buy the lot, after which it was sold to the Norwebs.

In the 1970s the Norweb family made several important gifts to numismatic institutions including a 1787 Brasher doubloon and many other coins to the American Numismatic Society, New York, and the 1913 Liberty Head nickel to the National Coin Collection at the Smithsonian Institution. The coin almost went to the American Numismatic Association, but Mrs. Norweb disliked certain "political" situations among elected officials of the ANA, and the Smithsonian was chosen instead. This was probably all for the best, for the ANA later acquired another example (see No. 5 below).

Pedigree: Samuel W. Brown, August Wagner, Stephen K. Nagy, Wayte Raymond, Col. E.H.R. Green, Burdette G. Johnson and Eric P. Newman, F.C.C. Boyd, Abe Kosoff and Abner Kreisberg (Numismatic Gallery), King Farouk, partnership of Abe Kosoff and Sol Kaplan, Norweb family, Smithsonian Institution.

4. OLSEN SPECIMEN. This specimen is probably the most publicized of all examples and has the cachet of being the only example ever handled by B. Max Mehl, for whom the 1913 nickel was central to his lifelong advertising campaign. This specimen has been widely featured in print and on television, including being the subject of an episode on the program *Hawaii Five-0* in 1974. A few years ago, subsequent owner Reed Hawn exhibited it several times alongside his other world-class rarity, the 1804 silver dollar.

I recall that when my firm had this coin in our inventory for sale in 1975 it was on display all by itself in a special case at the ANA convention in Los Angeles, with a guard standing by. A long line of people formed to gaze at the treasured rarity. This coin was later bought by Superior Stamp & Coin and sold into the collection of Los Angeles sports magnate Dr. Jerry Buss, from whom it went into the Reed Hawn Collection, then via Stack's auction to Spectrum Numismatics (the description by Michael Hodder is quite possibly the most objectively written of all historical catalogue listings).

Pedigree: Samuel W. Brown, August Wagner, Stephen K. Nagy, Wayte Raymond, Col. E.H.R. Green, Burdette G. Johnson and Eric P. Newman, James Kelly, Fred Olsen, B. Max Mehl, King Farouk (per Breen's *Encyclopedia*, p. 254, but probably an error), B. Max Mehl, Will W. Neil, B. Max Mehl, Edwin Hydeman, Abe Kosoff, WorldWide Coin Investments, Bowers and Ruddy Galleries, Inc. (Q. David Bowers and James F. Ruddy), Continental Coin Co., Superior Galleries, Dr. Jerry Buss, Superior Galleries, Reed Hawn, Stack's, Spectrum Numismatics. Graded as Proof-64 by PCGS.

5. McDERMOTT SPECIMEN. The fifth example is somewhat circulated due to being mixed with pocket change. McDermott, a disabled veteran, was for many years the leading advertiser in the *Numismatic Scrapbook Magazine*. In each issue he would preface his coin listing with some chit-chat, often about his favorite material possession, the 1913 Liberty Head nickel. He was fond of mixing it with change in his pocket, then taking it out and showing it to a bartender—often in a hotel where a coin convention was being held—telling the barkeep and anyone else within earshot that it was one of just five known and was very valuable. Finally, someone persuaded

him to keep it protected, and he put the coin in a small green plastic holder which he continued to carry with him.

The 1913 Liberty Head nickel is so rare that years would elapse between offerings. Thus, the McDermott coin attracted many admirers and offers. Some of these cash enticements—always refused by the owner—were mentioned in the *Scrapbook*. In particular, P.B. Trotter, Jr., a Memphis banker, just had to have this nickel, and kept raising the ante—but to no avail.

After J.V. McDermott died on September 29, 1966, his widow Betts consigned it to James Kelly of Paramount International Coin Corporation. Sold at auction in 1967, the coin went to Aubrey E. Bebee. Later, Aubrey and his wife Adeline, having retired from their highly successful rare coin business in Omaha, donated it to the ANA Money Museum in Colorado Springs, where it has been a prime drawing card ever since.

Pedigree: Samuel W. Brown, August Wagner, Stephen K. Nagy, Wayte Raymond, Col. E.H.R. Green and Burdette G. Johnson, Eric P. Newman, James Kelly, J.V. McDermott, Aubrey and Adeline Bebee, American Numismatic Association Money Museum.

Synopsis of Availability of 1913 Liberty Head Nickels

1. Eliasberg specimen. To be auctioned in the present sale, May 1996.
2. Reynolds specimen. Whereabouts unknown.
3. Norweb specimen. Permanently in the Smithsonian Institution collection.
4. Olsen specimen. Highly prized by its current owner, Spectrum Numismatics.
5. McDermott specimen. Permanently in the ANA Money Museum collection.

The World In Wait

All eyes in the numismatic world will be waiting to see who will be the next owner of the Louis E. Eliasberg, Sr., specimen of the 1913 Liberty Head nickel, the finest known example of a dazzling rarity whose fame seems to increase as each year goes by.

The Fabulous 1913 Liberty Head Nickel



Reverse of Lot 807

- 808 1913 Buffalo. Type I. MS-65. Brilliant with delicate toning.
 Notes: The first of the Indian Head nickels—"Buffalo" nickels in the numismatic idiom—although this is the reverse motif and, further, the animal is a bison (which differs slightly zoologically from a buffalo). Designs by well-known sculptor James Earle Fraser, who later collaborated with his wife (née Laura Gardin, one of his students) in the making of the 1926 Oregon Trail Memorial commemorative half dollars.
 Buffalo nickels were minted from 1913 until 1938 intermittently at the Philadelphia, Denver, and San Francisco mints.

- 809 1913-D Buffalo. Type I. MS-64. Lustrous and attractive.
 810 1913-S Buffalo. Type I. MS-64. Somewhat soft on the bison's head and the left side of the date as struck. Pleasing golden gray iridescence.

Gem Matte Proof 1913 Buffalo 5¢ Type II



- 811 1913 Buffalo. Type II. Matte Proof-65/66. Sharply and deeply struck, with virtually all design features defined to full advantage. Delightful golden iridescence enhances both the obverse and reverse. One of the finest survivors having an original Proof mintage of just 1,514 pieces.

Notes: The Matte Proof process was used to produce Buffalo nickels from 1913 through 1916. As popular as they are with numismatists today, these and related Matte Proofs in the Lincoln cent and gold series were not in favor with contemporary collectors, and over a period of time the mintages declined, contributing to the discontinuation of Proof coinage in 1916.

We have always believed that many Matte Proof Buffalo nickels were simply "spent" in later years, and estimate today that fewer than 50% of those struck still exist. Of these, few could match the gem quality of the Eliasberg Collection coins offered in the present sale.

Spectacular 1913-D Type II 5¢



- 812 1913-D Buffalo. Type II. MS-67. A spectacular gem, fully lustrous, with rich golden gray surfaces. Outstanding both technically and aesthetically. The presently offered specimen ranks among the finest known of the variety. A prize for the advanced specialist.



- 813 1913-S Buffalo. Type II. MS-65/64. Rich golden gray iridescence enhances both the obverse and reverse. Magnification reveals a few tiny flecks.

Note: Several decades ago the 1913-S Type II Buffalo nickel was recognized as one of the top several key issues of that design, in an era when many coins were collected from circulation and this was always one of the last to be found. In recent times the publicity surrounding this variety has lessened, but its rarity and desirability certainly continue.

Gem Matte Proof 1914 Nickel



- 814 1914 Proof-67. Boldly and deeply struck. Attractively and warmly toned in intermingled hues of gold and gray. A superlative gem example that would highlight any advanced cabinet of Buffalo nickels. Worth a generous bid from the alert specialist.

Gem MS-66 1914-D 5¢



- 815 1914-D MS-66. Vivid lilac-gray and orange-gold iridescence. Scarce and eagerly sought this nicely preserved. Another of the truly memorable opportunities offered in the present sale. Not only is the quality outstanding, but the Eliasberg Collection pedigree is unsurpassed.



- 816 1914-S MS-65. Pleasing golden gray iridescence enhances both the obverse and reverse.



- 817 1915-D MS-66/64. Somewhat softly struck above the Indian's braids and on the bison's shoulder. Delicate gold and gray iridescence. A scarcely noticeable hairline mark can be seen on the reverse, and is mentioned for accuracy's sake; otherwise it would be full MS-66.



- 818 1915-S MS-65. Pleasing golden gray iridescence. Tiny mint-caused driftmark beneath the bison's abdomen.



- 819 1916-D MS-65. Pleasing champagne iridescence. Scarce and eagerly sought in MS-65 and higher grades.

Notes: The die state of the obverse is advanced, showing a tiny rim cud at 5:00.

Gem 1918-S Nickel



20 1916-S MS-65. Lustrous with some blushes of vivid gold. Encountered with some frequency in MS-64 and lower grades, but very rare in full MS-65. Struck from clashed dies. Examples such as this always command strong premiums when available.



21 1917-D MS-65. Somewhat softly struck at the centers as made, but showing bold detail on the bison's head and hump. Vivid gold toning. Elusive and desirable as indeed are most early Denver Mint issues in MS-65 and higher grades.

22 1917-S MS-64. Warm golden gray toning. A tiny lamination is on the Indian's cheek. An important key issue in EF and higher grades, never mind MS-64 such as offered here. A very attractive coin worthy of a generous bid.

23 1918 MS-64. Vivid golden toning, with some blushes of lilac. The 1918 ranks as one of the scarcest Philadelphia Mint issues in Uncirculated grade.

24 1918/7-D Overdate. F-15. Pewter gray toning, with some wisps of pale gold. Currently one of the most popular die varieties of the 20th century.

Note: This was one of the last coins to be acquired by Louis E. Eliasberg, Sr., as it was not on his "want list" when he first began collecting coins with completion in mind. Although the 1918/7-D overdate is well known today in 1996, in the 1930s few people had ever heard of it (the variety was not discovered until 1931), and even fewer sought examples for their collections. Later, Louis E. Eliasberg, Sr., casually added the present coin to his cabinet just to have it (but certain other modern popular varieties were not added; Harry J. Forman related to the writer—QDB—that he tried to sell a 1955 Doubled Die Lincoln cent to him around 1960, but Mr. Eliasberg declined as it would mean rearranging the layout of his custom display holders).

The overdate feature is a result of what happened during the die preparation stage. The obverse was accidentally impressed with dated hubs of both 1917 and 1918, and, accordingly, a 7 can be seen beneath the 8 in the date.

Notable Gem 1918-D Nickel



25 1918-D MS-66. Somewhat softly struck on the high points of the designs as made and as nearly always seen. Delicate uniform golden gray toning enhances both surfaces. Scarce and desirable in high grades. We expect many generous bids as this, one of the finest 1918-D nickels to cross the block in our generation, is offered.



(photo enlarged to twice actual size)

826 1918-S MS-64. Most design features show bold definition. Vivid orange-gold iridescence. Elusive and eagerly sought in Uncirculated grade, and especially desirable at the MS-64 level. A prize certain to highlight the cabinet of the next owner.

Notes: While population reports issued by grading services can be a useful guide to availability in a relative sense, such services select a single number (MS-60, MS-61, or whatever) to "tell all" about a coin, whereas in real life the value of a coin is apt to be significantly impacted by other considerations as well, especially aesthetic quality. One over-riding aspect of the Eliasberg Collection coins is that by far the majority of the pieces are among the *very finest quality* of their kind within the population of any numerical category.

827 1919 MS-65. Fully lustrous, with pearl gray toning and blushes of golden brown.

Memorable 1919-D Nickel

Lustrous Gem



828 1919-D MS-65. Vivid golden gray toning enhances the lustrous surfaces. A condition rarity in MS-65 and higher grades, one of many in the fabulous Eliasberg cabinet. It would be difficult to overemphasize the desirability of a coin such as this.

Remarkable Gem 1919-S Nickel

Rare So Fine



829 1919-S MS-65. Intermingled gold and gray toning, with some hints of blue on the obverse. A key issue in MS-65, and one of the most desirable Buffalo nickels in the present offering. A prize for the advanced collector. No doubt in the top 1% quality-wise of those in existence today.

Rare Gem 1920-D Nickel



830 1920-D MS-65. Warm golden gray surfaces. Planchet lamination by the bison's shoulder. A condition rarity in gem condition. Only a tiny proportion of 1920-D nickels seen have survived at the MS-65 level. One of the finest seen.

Notes: The die state of the reverse is advanced, showing three prominent rim cuds.

Superb Gem 1923-S 5¢



835 1923-S MS-66. Fully lustrous surfaces, with vivid orange-gold toning and lilac-gray highlights. Somewhat softly struck on the reverse as is typical for the issue. Rare and desirable this nicely preserved. Certainly one of the most important Buffalo nickels in the present offering, and one of the finest specimens in existence anywhere. A truly marvelous coin that will long be remembered whenever specialists and connoisseurs gather to discuss the series.

836 1924 MS-66. Vivid rainbow iridescence, with shades of gold, blue and pink predominating. Seldom seen this beautifully preserved.

Gem 1920-S Nickel



(photo enlarged to twice actual size)

831 1920-S MS-65. Somewhat softly struck on the high points of the designs as made. Partially brilliant, with blushes of vivid orange-gold iridescence. An important key issue in MS-65. The variety is seldom encountered above the MS-64 level. Worth a generous bid from the numismatist who desires outstanding quality; another coin with a beauty of surfaces seldom seen today.

Incredible Gem 1924-D Nickel



(photo enlarged to twice actual size)

837 1924-D MS-65 to 66. Fully lustrous, with vivid golden toning. A few tiny flecks can be seen in the Indian's hair, and are mentioned for accuracy's sake. An elusive and desirable issue in Uncirculated grade. Although more than 5.2 million pieces were issued, it appears that a few were set aside at the time. Most examples seen are heavily circulated, with the result that pieces grading VF and finer command strong premiums from specialists. This is one of the very finest in existence anywhere. A coin of legendary quality in the annals of the Buffalo nickel series.

Another Gem 1920-S 5¢



832 1920-S MS-64. Duplicate. Somewhat softly struck at the top of the buffalo's head. Vivid orange-gold iridescence. A second opportunity to acquire a gem-quality example of this important issue.

833 1921 MS-66. Pale gold toning. Not a particularly rare issue in Uncirculated grade, but only a tiny proportion of the Mint State survivors examined could match the quality offered here.



834 1921-S MS-60. Pleasing satiny lustre, with vivid golden toning. One of the most desirable issues in the Buffalo nickel series. The 1921-S is scarce in VF and higher grades; Uncirculated survivors are typically the object of keen bidder attention when offered.

Outstanding Gem 1924-S 5¢

Legendary Quality



(photo enlarged to twice actual size)

838 1924-S MS-66. Sharply struck. The surfaces are mostly golden gray, with some hints of blue and violet. A condition rarity in MS-66. Such

outstanding specimens are seldom available except when great collections are dispersed. A prize for the alert bidder, another coin that is of legendary proportions (as are, for example, lots 835 and 840).

- 39 1925 MS-65/66. Golden gray toning, with a tiny spot noted behind the Indian's eye.

Gem 1925-D Nickel



- 40 1925-D MS-65. Brilliant with some blushes of vivid gold iridescence. An elusive issue in MS-65 and higher grades as indeed are most Denver Mint issues of the 1920s.

Gem Mint State 1925-S Nickel

Incredible Quality



(photo enlarged to twice actual size)

- 1 1925-S MS-65. Pleasing satiny lustre. Both the obverse and reverse exhibit attractive gold toning. A pinnacle in the Buffalo nickel series, and one the great 20th-century highlights in the Eliasberg collection, another truly legendary Buffalo nickel. Records should fall left and right when this crosses the block.

Note: When bidding on a coin such as this, it must be remembered that printed prices usually refer to coins of average quality. When a coin is truly rare in gem grade with high aesthetic appeal, published values are often not at all relevant. Besides, as has been said many times by numismatic connoisseurs, today's record price is often tomorrow's *starting point* for bidding.

Further, the Eliasberg Collection pedigree adds a quintessential aspect, a special aura, to each coin in the present sale. "That is the Eliasberg Collection specimen" will be a statement of pride that can be made by every successful bidder.

- 2 1926 MS-65. Attractive golden toning on frosty surfaces.



- 3 1926-D MS-65. Somewhat softly struck on the reverse as made and as seen on over 95% (perhaps over 98%) of all known specimens. Both the obverse and reverse are lustrous with blushes of orange-gold and pink. Elusive and desirable in MS-65 and higher grades.

- 844 1926-D MS-63. Duplicate. Warm golden gray surfaces. When this piece was struck, the reverse die was worn and, further, the dies were spaced too widely apart. Consequently the lumpy "D" mintmark looks like an S in some aspects. An interesting curiosity.



- 845 1926-S MS-62. Warm golden gray toning on satiny surfaces. An important key issue in the series. The 1926-S has a relatively low mintage of just 970,000 and survivors are elusive in VF and higher grades. Uncirculated specimens always command strong bids when available. Another prize for the advanced collector.

- 846 1927 MS-66. Coppery gold toning on frosty surfaces. Outstanding both technically and aesthetically.



- 847 1927-D MS-65. Warm orange-gold toning enhances the satiny surfaces. Another condition rarity from the Denver Mint; something which indicates how few numismatists were actively saving mint-marked pre-1931 Buffalo nickels at the time of issue.



- 848 1927-S MS-63. Somewhat softly struck on the high points. Satiny lustre, with a vivid nuance of gold on both surfaces. A scarce issue in Uncirculated grade despite a generous mintage of more than 3.4 million pieces. Only a few were put aside at the time of production, and this has been a notable condition rarity in the series ever since.

- 849 1928 MS-65. Fully lustrous and mostly brilliant, with some blushes of pale gold on the high points.

- 850 1928-D MS-65. Somewhat lightly struck at the front of the bison's head. Warmly toned in intermingled gold and gray. Not particularly scarce in MS-64 and lower grades, but quite elusive this nicely preserved.

- 851 1928-S MS-63 to 64. Vivid golden gray iridescence on satiny surfaces. Magnification reveals a few tiny spots and flecks.

- 852 1929-D MS-65. Somewhat softly struck above the Indian's braid and on the top of the bison's head. Vivid intermingled gold and lilac iridescence. Not easy to find this nicely preserved.

- 853 1929-S MS-65. Pale champagne iridescence enhances the satiny surfaces.

- 854 1930-S MS-65. Pearl gray toning with pale golden highlights.

- 855 1931-S MS-65. Fully lustrous, with a pleasing nuance of orange-gold iridescence. An ever popular low-mintage issue.

- 856 **Collection of Buffalo nickels from 1934 through 1938-D** grading on the average at MS-65, lustrous and attractive, except where noted: ☆ 1934 ☆ 1934-D ☆ 1935 ☆ 1935-D ☆ 1935-S ☆ 1936 ☆ 1936-D ☆ 1936-S MS-60 ☆ 1937 ☆ 1937-D, edge marks ☆ 1937-S ☆ 1938-D. (Total: 12 pieces)
- 857 **Assortment of Buffalo nickels including some lustrous Uncirculated examples:** ☆ 1915 MS-60 ☆ 1916 AU-58 ☆ 1917 MS-62 ☆ 1919-D VF-20 ☆ 1920 MS-64 ☆ 1920-D VF-35 ☆ 1923 AU-55 ☆ 1926-D MS-63, softly struck ☆ 1929 MS-63 ☆ 1930 MS-64. (Total: 10 pieces)

- 858 **1938-1975 Jefferson nickel set.** Average grades range from MS-6 through Proof-65. A complete set of date and mintmark issues from 1938 through 1975-S (excluding doubled dies, overdates, overmintmarks, etc., all of which have become popular in modern times but were not when the collection was formed). The 1938-1964 Philadelphia coins are Proof-65 or better for the Proof years. The other Philadelphia, Denver and San Francisco issues from 1938 to 1975-S are MS-63 or finer with the exception of the 1971-75 San Francisco issues which are Proof-65 or better. The years 1965, 1966, and 1967 are from the Special Mint Sets. This is a lovely set housed (recently for this sale) in a Dansco album. (Total: 95 pieces)

END OF SESSION

SESSION THREE

Wednesday Evening, May 22, 6:30 PM Sharp
United States Trimes, Half Dimes, and Dimes: Lots 859-1348

UNITED STATES SILVER THREE-CENT PIECES

Silver three-cent pieces, or *trimes* as the government called them, were authorized under the Act of March 3, 1851, and contained the unique alloy of 75% silver and 25% copper, in contrast to the standard composition of 90% silver and 10% copper. In 1854 the alloy was changed to the regular composition. The Eliasberg Collection of silver three-cent pieces is of superb quality and includes several incredibly rare Proofs dated prior to 1858 (the first year Proofs were sold to the public). Most of these coins have been off the market for over a century. This is, to our knowledge, the finest collection of trimes ever to be offered in auction competition.

Gem Proof 1851 Trime

First Year of Issue
Exceedingly Rare



(photo enlarged to twice actual size)

1851 Proof-65. A few spots keep this from a higher grade, but the trime is of superb quality overall. Listed by Walter Breen as a Proof in his *Proof Coin Encyclopedia* (1977). In his *Complete Encyclopedia* (1988) he reported **only four Proofs are known** and ventured the opinion they were issued to celebrate the first year of issue for this new denomination.

Pedigree: From the Chapman brothers' sale of the Nicholas Petry Collection, May 1893, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Cited by Walter Breen in his *Proof Coin Encyclopedia*, p. 93, as being from the Clapp Collection. However, this is not verified by the Clapp records themselves which show a Mint State specimen acquired from the Petry Collection, May 1893. Possibly there is an equivalence here, and this coin, which is a glittering Proof, was not described as such 102 years ago. See related note under Lot 882.

As of early 1996 neither NGC nor PCGS had certified a Proof of this date.

Gem 1851-O Trime

Only Mintmark Issue



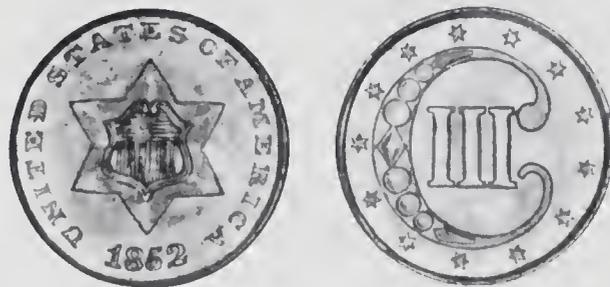
(photo enlarged to twice actual size)

860 1851-O MS-65. A fully brilliant example with coruscating surfaces. A tiny spot is noted on uppermost obverse star point. A far better strike than that usually seen for this issue. The 1851-O is the only branch mint issue for this denomination. One of the nicest we have ever seen.

Pedigree: William M. Friesner Collection; Eduoard Frossard, June 7-8, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: William F. Friesner of Los Angeles was a pioneer collector of mintmarked coins. Information about him will be found in Q. David Bowers' book, *Louis E. Eliasberg, Sr.: King of Coins*, which also furnishes biographical notes on many other great collectors and collections to which the Eliasberg Collection specimens can be attributed.

Lustrous Gem 1852 Trime



(photo enlarged to twice actual size)

861 1852 MS-66. A fully lustrous specimen with just a hint of obverse toning. The upper portion of the obverse shield is nearly fully struck and is far better than that usually seen.

862 1853 AU-58 A nicely struck example that circulated for a very short period of time.

Gem Proof 1854 Trime

Exceedingly Rare
None Seen Finer



(photo enlarged to twice actual size)

- 863 **1854 Proof-65** A magnificent specimen with pale blue and magenta toning. A sharply struck example. An incredibly rare coin, probably high Rarity-6 as a Proof and even higher when a gem as here offered. We have never seen a finer example.

The 1854 represents the first year of issue of the Type II design and thus is of even greater importance.

Pedigree: Wilson Collection sale, 1906, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Normal date with heavy numerals. Die file marks above TED of UNITED.

Proofs were not sold to the general public until 1858. A few 1854 Proofs were made for inclusion in presentation sets, but few survive today.

Incredible Gem Proof 1855 3¢

Exceedingly Rare



(photo enlarged to twice actual size)

- 864 **1855 Double Date. Proof-66. Breen 2920.** The extra numerals are clearly seen at 855. Highly reflective surfaces toned in light blue and magenta.

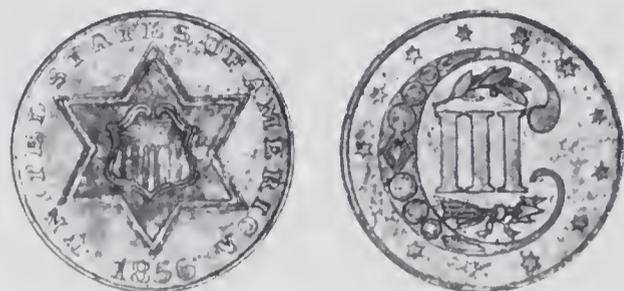
Proofs of this date are exceedingly rare. In addition, 1855 is highly regarded as a key date in the trime series due to its overall low mintage. This spectacular, incredible gem should attract a wide circle of admirers and bidders.

Pedigree: Chapman brothers, January 1900, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: The repunching of the numerals are dramatic and have an equivalent in few other places among early American Proofs.

Gem Proof 1856 Trime

Finest Seen



(photo enlarged to twice actual size)

- 865 **1856 Proof-65/66.** Beautifully toned in multiple hues. A superb specimen of an issue that is exceedingly rare in Proof format. Of the few Proofs that exist, probably none surpasses this gem.

Pedigree: Henry Blair Collection; Charles Steigerwalt, October 14, 1899, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Incredible Gem 1857 3¢

Possibly Finest Known



(photo enlarged to twice actual size)

- 866 **1857 Proof-66.** Beautifully toned in pale blue and gray. An interesting series of die lines are noted on the obverse. Quite possibly the finest known specimen of this great rarity. Even a Proof-63 would be a landmark trime; this gem Proof-66 is almost unheard of.

Superb Gem 1858 Trime



(photo enlarged to twice actual size)

- 867 **1858 Proof-66.** A wonderful array of colors are found on both obverse and reverse. Last year of issue for the Type II design.

Notes: The number of 1858 Proof trimes minted was probably in the range of 200 to 300, the same as that for other silver series. However, today the Proofs seem to be rarer than the others, so perhaps fewer were made.

Gorgeous Gem Proof 1859 3¢

None Seen Finer



(photo enlarged to twice actual size)

- 868 **1859 Proof-66.** Beautifully toned in blue and golden rose. First year of issue for this design type with two outlines to the star. A scarce

noticeable spot is in the field near the final S in STATES. We have never seen a nicer one.

Notes: Probably fewer than 500 Proofs were sold this year. In our opinion no more than 200 to 300 exist today, of which no more than a dozen or two could match this gem.



(photo enlarged to twice actual size)

9 1860 Proof-63/65. A beautifully toned piece. Fine scratches are noted on the lowest star point, thus removing it from the full Proof-65 category.



(photo enlarged to twice actual size)

0 1861 Proof-65. A particularly well-struck specimen with every detail sharply impressed. Beautifully toned, particularly on the reverse.

Pedigree: Chapman brothers, November 1901, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Superb Gem 1862 Trime



(photo enlarged to twice actual size)

1862 Proof-66. Light, attractive toning. A minor planchet defect is seen from the tip of the shield to the lowest star point. One of the finest extant.

Notes: This is the last year of the "available" dates in the trime series. From 1863 onward, the Treasury paid out very few coins, and the examples available today are generally only from the silver Proof sets.

Landmark Gem 1863 Trime

Business Strike—Finest Seen



(photo enlarged to twice actual size)

1863 MS-67. Attractively toned in pale blue and gray. A landmark gem business strike—not a Proof—and far rarer than a Proof in any level.

This incredible gem is one of the most important coins in the present offering and will be a centerpiece in the cabinet of its next owner. We have never seen a finer one.

Pedigree: C.T. Whitman Collection; Chapman brothers, August 10-11, 1893; J.M. Clapp. Clapp estate, 1942, to Louis F. Eliasberg, Sr.

Notes: Open top to D in UNITED, a characteristic which Walter Breen has ascribed to restrikes of Proofs, but in our opinion the situation needs re-examination. As time goes on, some "facts" concerning restrikes vs. originals of Proofs of this era have been found to have been based upon a great deal of supposition and very little in the way of supportable evidence (1873 two-cent pieces and 1873 \$3 gold coins come to mind in this regard, among others).



(photo enlarged to twice actual size)

873 1864 Proof-65. Nicely toned. A very popular low-mintage date.

Pedigree: C.T. Whitman Collection; Chapman brothers, August 10-11, 1893; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Open top D in UNITED.

Superb Gem Proof 1865 3¢

Among Finest Known



(photo enlarged to twice actual size)

874 1865 Proof-66. Lovely pale blue and gold toning. A superb gem that ranks as one of the very finest known.

Doubly desirable as a rare date and as a gem coin.

Pedigree: C.T. Whitman Collection; Chapman brothers, August 10-11, 1893; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Struck from clashed dies, clearly evidenced on both obverse and reverse. A myriad of fine die lines are seen on the obverse. Clashed dies on Proofs are fairly scarce. Raised die lines are plentiful among Proofs of this and the following decade, especially among very early impressions from the Proof dies.

Great 1866 3¢ Rarity

Gem Business Strike

None Seen Finer



(photo enlarged to twice actual size)

875 1866 MS-67. Lightly and attractively toned. Incredibly rare as a business strike, as most were melted in an era in which the Treasury Department had suspended specie payments.

For the specialist and connoisseur this represents a truly incredible opportunity. We have never seen a nicer one.

Notes: Struck from clashed dies as evidenced on both obverse and reverse. Obverse die break from rim at 5:00 to star.



(photo enlarged to twice actual size)

876 1867 Proof-64. Lightly toned in blue and magenta hues. Well-struck and very attractive. A gem specimen of one of the most desired dates of its era. Rare in any grade.

Pedigree: Chapman brothers, November 1901, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.



(photo enlarged to twice actual size)

877 1868 Proof-64. A sharply struck, beautifully toned specimen. Another highly prized trime.

Pedigree: Chapman brothers, November 1901, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notable Gem Proof 1869 Trime

Finest Seen



(photo enlarged to twice actual size)

878 1869 Proof-67. A beautifully toned, well-struck specimen of this rare and highly desired date. We have never seen a finer one!

Pedigree: C.T. Whitman Collection; Chapman brothers, August 10-11, 1893; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.



(photo enlarged to twice actual size)

879 1870 Proof-65. Another sharply struck, nicely toned specimen. Always in demand as a rare date and one not often seen with such outstanding aesthetic appeal.

Pedigree: Chapman brothers, November 1901, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Numerous die lines are noted on the obverse as on all Proofs of this year.

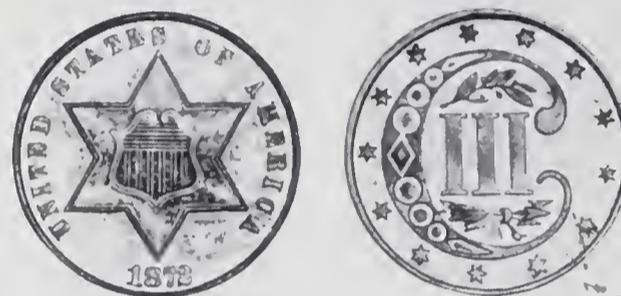


(photo enlarged to twice actual size)

880 1871 Proof-65 to Proof-66. Pale blue toning with gold overtones. Very attractive. Another highly sought-after coin.

Pedigree: Chapman brothers' auction, December 1905, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Dazzling Gem 1872 Trime



(photo enlarged to twice actual size)

881 1872 Proof-66. Splashes of light blue toning on obverse. The reverse is toned in pale gold with light blue overtones. This dazzling gem is one of the very finest known examples of this highly prized date. As is the case with the majority of the Eliasberg Collection trimes, it has been off the market for more than a century.

Pedigree: C.T. Whitman Collection; Chapman brothers, August 10-11, 1893; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Numerous die lines are seen on the reverse. The top of the letter D has been restored for this die.

Marvelous Gem 1873 3¢

Last Year of the Series



(photo enlarged to twice actual size)

882 1873 Proof-66. Closed 3 as are all. Beautifully toned in blue and magenta. One of the finest known trimes, a Proof-only date of which only 700 were minted. Probably no more than a few dozen could equal the quality of this gem. Last year of issue of the silver three-cent denomination.

Pedigree: C.T. Whitman Collection; Chapman brothers, August 10-11, 1893; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: The top of the D is open again on this last year of issue for the denomination.

Re: 1851 Petry Collection citation under Lot 859, the Clapp family notebook shows that a duplicate 1873 trime in Mint State was a part of their holdings; as none were ever made other than in Proof format, this suggests that upon occasion transpositions may have been made in the records of Proof vs. Mint State.

UNITED STATES HALF DIMES

Introduction

Half dimes or five-cent silver pieces were minted from 1792 to 1873. The first issue, coined in Philadelphia before the new Mint was ready, is known as the 1792 half *disme* (later changed to the familiar half *dime*) and was specifically mentioned by President George Washington in his annual address to Congress that year, noting that these pieces marked a small beginning in federal coinage.

In 1795 the first half dimes were struck at the Mint from dies prepared in and dated 1794. These and 1795-dated specimens are of the Flowing Hair type and are similar in design to contemporary half dollars and silver dollars.

Then followed the short-lived 1796-1797 motif with Draped Bust obverse and Small Eagle reverse, made in limited numbers, are in higher grades today, and prized by numismatists. The next half dimes were struck in 1800 with the Draped Bust obverse combined with a new Heraldic Eagle reverse. These were made through 1805, with the 1802 being especially highly regarded today as a prime rarity.

No half dimes were minted from 1806 through 1828 inclusive. In 1829 when coinage was resumed, the design was of the Capped Bust style introduced earlier by engraver John Reich, its most familiar form being the Capped Bust half dollars from 1807 onward. In the half dime series Capped Bust pieces were made through 1837, to be replaced part way through that year by Christian Gobrecht's Liberty Seated motif without stars, as first used on that engraver's illustrious silver dollar of 1836.

The no-stars coinage proved ephemeral and was used only for 1837 Philadelphia Mint and 1838 (1838-O) New Orleans issues, after which stars were added. With several changes, the Liberty Seated motif was employed through the end of the denomination in 1873.

Half Dimes on the American Scene

The fact that the vast majority of early half dimes show ample evidence of wear (the Eliasberg Collection coins being contrary to the trend!) proves that in their time these coins were actively and widely used in circulation, sometimes interchangeably with the Spanish-American silver medio or half-real worth 6-1/4 cents.

In 1862 the outcome of the Civil War was uncertain, and the public hoarded coins of all descriptions. The Treasury Department, fearing that releasing newly-minted silver and gold coins to circulation would be an exercise in futility, suspended specie payments. From then until 1878-1879, half dimes and other silver issues were stored in Treasury vaults, or sold at a premium (in terms of "greenback" notes for use in export). On the West Coast the monetary situation was different, and when half dimes were first struck at the San Francisco Mint in 1863, they were immediately circulated, as were other S-Mint varieties introduced through 1873. In the years before the silver trade dollar (which had its inception in 1873) was a reality, many if not most San Francisco silver coins were shipped to the Orient, where merchants and banks preferred this metal in payment. It seems

that many New Orleans Mint half dimes went to the West Coast as well, where they circulated during and after the Civil War.

The half dime denomination was discontinued in 1873. What happened to the Philadelphia Mint business strikes made since specie payments were suspended in 1862, is not known. It is unlikely that they were put into circulation when specie payments were resumed circa 1878. Probably, most were melted. Those surviving were probably among the pieces sold at a premium and used in the export trade or shipped to the west.

Collecting Half Dimes

The half dime series has attracted some of the brightest and best minds in numismatics over a period of more than a century. In 1883, Harold P. Newlin, an especially aware collector of his era, published a study on early issues 1792-1805 and imparted into his writing a love and enthusiasm for these little silver pieces. In particular, Newlin felt that the 1792 half *disme* was rightfully a regular issue and not a pattern (the debate continues to this day) and that the 1802 rarity stood head and shoulders above just about any other landmark issue in the American silver series.

In 1927 in the pages of *The Numismatist*, Will W. Neil published a study of varieties beginning with the first Capped Bust coinage in 1829 and continuing to the end of the denomination in 1873. Daniel W. Valentine's *United States Half Dimes* was published by the American Numismatic Society in 1931, and was a needed expansion of the previous notes written by Newlin and Neil.

Enter Walter Breen, whose *United States Half Dimes: A Supplement* was published in 1958, followed in due course by notes on half dime Proofs (*Proof Encyclopedia*, 1977) and an overview of the entire denomination (*Complete Encyclopedia*, 1988). Jules Reiver published his highly useful *Variety Identification Manual for U.S. Half Dimes 1794-1837* in 1984. The *John Reich Journal* published by the John Reich Collectors Society and the *Gobrecht Journal* issued by the Liberty Seated Collectors Club have served as platforms for numerous research articles and commentaries. Currently, a new reference book is being compiled by a team of specialists, but a publication date has not been set.

Half Dime Research Notes

To assist specialists, connoisseurs, and other prospective bidders we have included detailed notes, as appropriate, for many varieties. Notes 1792-1837 are by Mark Borekardt, cataloguer of that span of the series, while Q. David Bowers catalogued and added notes for the 1837-1873 issues.

In many instances we have corrected earlier erroneous notes printed in Valentine and elsewhere. In describing the dies we have adhered to a standard numbering system which has been developed over the years by numismatists to aid in the study of all early United States coinage. Obverse stars are numbered from 1 through 13 (or 15 or 16) beginning with the lowest star left of the date and proceeding clockwise to the lowest star on the right. Hair curls or locks are numbered beginning with the lowest, or closest to the date. Obverse letters are each different thus not numbered. For early issues (pre-1838) the reverse letters are numbered based on reading the inscriptions in the following order: UNITED STATES OF AMERICA, E PLURIBUS UNUM, 5C. For example the 'T' in UNITED is labeled T1 while the second 'T' in

STATES is T3. Likewise, the first U in UNUM is U4. Specifically, the complete numbering system for the letters is: U1 N1 I1 T1 E1 D S1 T2 A1 T3 E2 S2 O F A2 M1 E3 R1 I2 C1 A3 E4 P L U2 R2 I3 B U3 S3 U4 N2 U5 M2 (5) C2. Note that letters which do not repeat among the reverse lettering do not require a number. Notes for 1837-1873 are more narrative in form.

The Eliasberg Collection

The Eliasberg Collection of half dimes begins with a very nice 1792 half dime and continues with an outstanding selection of Flowing Hair issues. Ten of the 14 varieties are represented with eight of these in Mint State grade. All six of the Draped Bust, Small Eagle varieties of 1796 and 1797 are offered. The lowest grade of these is EF-45!

Draped Bust, Heraldic Eagle issues of the 1796-1797 years include all five date issues among eight coins.

The famous 1802 is a pleasing EF and is, in fact, one of the finer examples known. In describing this piece we have endeavored to transmit some of the *love* Harold P. Newlin had for the variety when he wrote about it in 1883. The 1803 Valentine-2 half dime

graded MS-67 is sure to be admired, and comments about it will probably echo in the Numismatic Hall of Fame for generations to come. Indeed, variety collectors will be delighted to learn that the following offering includes 24 of the 32 known varieties from 1794 to 1805. The later Capped Bust issues include many superb Mint State and Proof examples, the likes of which may not reappear on the market for years or generations.

Liberty Seated half dimes include some of the finest, rarest specimens known to exist. As is the case throughout the sale, all of the pieces have been carefully sealed in holders for 40 years or more, and in many instances the specimens have been off the market for more than a century.

It is the intent of the cataloguers that the half dimes here presented will showcase the Eliasberg Collection coins in the manner they so richly deserve, and that also the descriptions will be of interest and value to numismatists of all experience levels. It has been a pleasure!

Cataloguing and research notes by Mark Borckardt (1792-1837) and Q. David Bowers (1837-1873). Selected staff research assistance by Dr. Richard A. Bagg and Andrew W. Pollock III.

EARLY HALF DIMES 1792-1805

Superb 1792 Half Disme Washington's "Small Beginning"



(photo enlarged to twice actual size)

883 1792 Pollock-7, Judd-7. Rarity-4. AU-55 with some claims to a higher grade. Circulated very lightly if at all.

Surfaces: Some adjustment marks at the center as made. Light lilac surfaces with hints of blue.

Narrative: The historical 1792 silver half dime is considered by some to be a pattern and by others a regular issue. We have elected to place this listing with the early half dimes, perhaps following tradition in this regard, as pioneer half dime scholar Harold P. Newlin eloquently suggested in 1883 (see notes). Moreover, James Ross Snowden in 1860, drawing upon much Mint history, felt likewise.

The original mintage is not known. Different accounts place the mintage between 1,000 and 1,500 coins, and some of these same accounts suggest that the silver was provided personally by President George Washington, who also supervised the striking. This nice legend furnished the motif for a painting that has been widely reproduced.

For generations the ownership of a 1792 half dime has been a badge of distinction for the advanced numismatists. The vast majority of the two or three hundred surviving pieces are well worn. The Eliasberg Collection coin not only is in a high grade, but like many other specimens from this incomparable cabinet it has been off the market for more than a century.

Pedigree: Richard B. Winsor Collection; S.H. and H. Chapman, December 1895; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr., 1942.

Die state: Traces of a tiny die break on reverse extending downward from M in AMERICA through eagle's wing to near E in DISME. A second almost subliminal and very short break is at the right of the eagle's tail and parallel to the first break.

Notes: The 1792 half dime (later the "s" was dropped), was most certainly made as a circulating issue. Harold P. Newlin in 1883 discussed the coin:

"It is, I believe, generally conceded by numismatists, that the first regular coinage of the United States Mint was in 1793—consisting of the copper cent and half cent. This belief would seem to exclude the 1792 half dime, known as the Martha Washington half dime, from the regular series, and for the reason that it is considered a pattern piece, not intended for general circulation and struck before the regular series commenced. Without desiring to place myself in direct opposition to this accepted opinion, I would simply say that having studied the history of the half dime with some degree of care, I can find in it nothing to indicate that it was intended simply for a trial piece.

"Washington, in his annual address, November 6, 1792, having said, *inter alia*, 'there has been a small *beginning* in the coinage of half dimes, the want of small coins in circulation calling the first attention to them,' and it would certainly seem reasonable to accept the words of this gentleman, whose general reputation for veracity is, I believe, conceded to be good, and consider the 1792 half dime the 'small beginning' in the said series. Mr. Snowden, in his book [*Description of the Coins in the Cabinet of the United States Mint*] expresses his opinion thus: 'We consider that the piece was intended for general circulation.'"

It is believed that the 1792 half dimes were struck in the cellar of one John Harper, a saw maker, who was located at 6th and Cherry streets, Philadelphia.



(photo enlarged to twice actual size)

884 1794 Valentine-1. High Rarity-6. G-4. Sharpness of VG-8.
Surfaces: Slightly bent with several surface dents. Silver gray with light golden highlights.

Narrative: One of perhaps only 15 examples existing. A comparison of current rarity ratings versus mintage for the 1794 to 1805 era indicate a survival rate of just over 1%. Therefore, we estimate an original mintage for this variety between 1,250 and 1,500 coins.

Pedigree: J.M. Clapp collection before 1906; John H. Clapp; Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Undetermined due to grade.

Notes: Stars 3 and 8 are recut as are B and E. The base of E is slightly high. The date is widely spaced with the digit 1 close to the curl. Curl 3 and star 2 are solidly joined point to point. The reverse has six berries on each branch. Valentine said the right branch has seven berries but we can only find six. He also stated U touches a leaf, yet it clearly does not. The right base of N1 is joined to a leaf, left base of recut T1 is merged with the wing, E1 is close to a leaf and berry, and D is close to a leaf. S1 is low and very close to a leaf and A1 is recut. O1 is clear of the wreath. A berry touches the right corner of A2, a leaf touches the center of M, the right base of E3 and left base of R1 are each touching the wing, R1 are very close, and a leaf is merged with the right side of A3.

Delightful 1794 Half Dime

Specimen Striking

Breen: "Presentation Piece"



385 1794 V-2. High Rarity-4. MS-63 to 64 obverse, MS-65 reverse, prooflike. Possibly presentation piece.

Surfaces: Well centered and superbly detailed, far above average. Delicate golden toning with splashes of electric blue and gold. No adjustment marks.

Narrative: A breathtakingly beautiful example of the first year of the Flowing Hair design. It would be hard to equal the aesthetic appeal of this gem. An exciting coin in every aspect. Walter Breen described this as a presentation (specimen) piece in his *Encyclopedia of United States and Colonial Proof Coins*.

We estimate 100 survivors from an original production of 9,000 to

9,500. It is our opinion that 1794 Valentine numbers 1 and 2 were the first coins struck in early 1795. The first delivery of half dimes, on March 30, 1795, consisted of 7,756 coins, a low but reasonable production figure for this pair, given their current rarity.

Pedigree: Either this or one of the next two lots is from the Richard B. Winsor Collection; S.H. and H. Chapman, December 1895; J.M. Clapp; Clapp estate, 1942, to Louis E. Eliasberg, Sr., 1942. The Clapp notebook records this as "11 berries on reverse."

Die state: Perfect dies.

Notes: The date is normally spaced and has a sharply repunched digit 4. In LIBERTY, I and Y are very slightly recut. The third curl is very close to the lower point of star 2. The reverse is the same die as Valentine-1.

Superb 1794 Half Dime

Gem Mint State

Breen: "Presentation Piece"



(photo enlarged to twice actual size)

886 1794 V-3. High Rarity-5. MS-64.

Surfaces: Well centered and sharply detailed in all respects. Fully prooflike pale gold with vivid blue, green, and russet toning. A tiny

planchet lamination is visible in the right obverse field between the base of Y and Liberty's forehead. No adjustment marks are to be found.

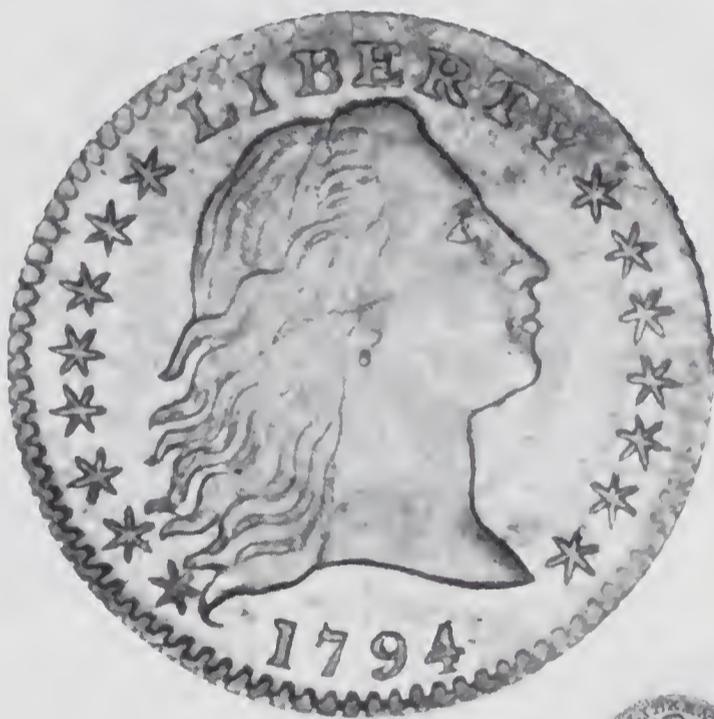
Narrative: Similar to the previous lot, this is also listed as a specimen or presentation piece in Breen's reference. Probably about 40 examples of this variety survive, virtually all in circulated grades.

Die state: A die crack from the border over star 5 passes through two points of star 6 on its way to the upper hair curls. This crack continues, following the contour of the hair strands, eventually exiting through E of LIBERTY to the border above. A tiny die crack joins the wing tip to the left border. Another crack from the border through the upright of R continues to the right branch with an extension upward to the third wing feather. An additional crack from the border at 5:00 passes through a leaf and continues on an irregular course through the eagle's tail, body, and wing. Small rust lumps are under the left wing, above and left of the left hand berry.

Notes: The obverse is the same die as the previous variety, Valentine-2. Three small dots appear on the ear lobe, northeast of the larger center dot. The wreath has seven berries in the left branch and six right. The bottom right serif of E1 is round and appears to have a berry punched on top. A1 is recut and E2 appears to be over a jumble of extra punching. Both stem ends have small pointed extensions. In his description, Valentine mentions the right branch ends with three leaves however, the terminal leaf is single with two additional leaves well back from the branch end.

Incredible 1794 Half Dime

Superb Gem Mint State—Probably Finest Known



887 1794 V-4. Low Rarity-5. MS-65.

Surfaces: Sharply detailed. Satin light gray accented by faint gold and pale blue iridescence. No adjustment marks. Unequaled by any other example known to us. The obverse has a very high wire edge over stars 9 through 12. This may be a thin rim break as mentioned by Walter Breen in his 1958 *United States Half Dimes: A Supplement*.

Narrative: An estimated 75 survive of this variety, which was struck after 1795 Valentine-1 and 10. The Eliasberg Collection offering of early half dime issues is truly spectacular. Again, the key word is *opportunity*.

Die state: The obverse die has prominent clash marks. Also with extensive die rust. A crack from the rim through two points of star 2 angles through Liberty's hair, eventually exiting at her nose to star 10. The reverse has a crack from the rim at 5:30 through the stem end, a leaf, the eagle's tail, and through

the body, the left wreath, and the D of UNITED to the rim. Another crack, very faint from the rim through M to the first A in AMERICA to the branch.

Notes: In the date, the digit 4 is repunched, more drastically than the previous variety. The date is normally spaced with the 9 and 4 slightly closer than other pairs. Digits 1 and 7 are each minutely repunched as well. Star 2 and curl 3 are widely spaced. Stars 1, 2, 3, 11, 12, 14, and 15 are each recut with star 11 showing 13 separate points! The center dot has a smaller dot just above with a curious raised circle around these, passing through Miss Liberty's earlobe, as if she were wearing a large hoop earring. The wreath has 7 berries left and 5 right. E3 and A3 are each recut, with the first attempt at a slight angle. U1 has an extra point inside the upper left serif and the O shows recutting along the bottom curve. The stem ends have pointed projections similar to the previous variety.

It is known that half dimes were not produced in 1794. The dies with the 1794 date were prepared in that year but not placed into service until 1795 when a planchet supply became available.

Delightful 1795 V-1 Half Dime



(photo enlarged to twice actual size)

888 1795 V-1. High Rarity-6. AU-58.

Surfaces: Sharply detailed. Pale lilac and golden gray. Slightly reflective. A small planchet mark joins the top of A2 and obliterates the berry below this letter. The reverse has a faint scratch from the eagle's body into the right wing.

Narrative: Possibly just 15 known. The reverse die is the same as on the previously offered 1794 Valentine-4 however, in an earlier die state (see below). Like the mythical character who arrived before he departed, this 1795 coin was clearly struck *before* the 1794-dated issue!

Die state: The obverse has extensive clash marks but no cracks. Likewise, the reverse has clash marks but no die cracks. The majority of the few survivors have an obverse crack as described by Valentine.

Notes: Star 1 is between curls 2 and 3, touching curl 2. The digits 9 and 5 are each doubled above and lean toward each other. Stars 10 and 11 have extra points. J and E are each doubled as well. Reverse die is the same as Valentine-4 of 1794.

Choice Mint State 1795 Half Dime

V-2, Possibly Finest Known



(photo enlarged to twice actual size)

889 1795 V-2. Low Rarity-7. MS-63.

Surfaces: The obverse is very weak at the lowest curls. This point is opposite the reverse adjustment marks. Attractive light silver with pale gold and lilac toning. The reverse is toned russet and gold. Reverse adjustment marks are heavy through the left wing and at the left border.

Narrative: Just 10 examples are estimated to exist with this example at the top of the pack. The Valentine plate coin is high grade although specific grading is not available.

Die state: A very heavy die crack from the rim through R extends into Liberty's hair, eventually disappearing behind the neck. Two denticles at this crack are joined by a small rim break. A thinner parallel crack touches the right curve and tail of the same letter and continues to the juncture of the hair and forehead. On the reverse a thin die line extends from the upper left curve of O to the leaf left of this letter. This may be a small crack or die scratch. Unless the dies were out of alignment at some point, this is not a clash mark although other clash marks are faintly visible.

Notes: Each date digit is very slightly recut. The digit 1 is very close to the hair and the 5 joins the bust. Star 1 is solidly joined to both curls 1 and 2. Stars 3, 5, and 6 are recut. The base of B is weak and is completed by a thin line. T is recut. A small elongated dot is just below the center dot. The reverse has a curved lump, like an upside down comma, between the bases of ES. This may be a remnant from a misplaced letter. The wreath has 7 berries in each branch. A2 was first punched too far left with faint remnants visible. M has an extra serif at top right. The center dot is large and irregularly shaped.

Superb 1795 Valentine-4

Possible Specimen Striking



890 1795 V-4. Low Rarity-4. MS-65, prooflike.

Surfaces: Sharply struck peripheries, portrait, and hair details with some characteristic lightness of a few central details. Fully prooflike obverse and reverse with light golden brown toning and hints of gun-metal-blue. No adjustment marks. A tiny rim mark is hidden near the final star.

Narrative: The final variety of 1795 coinage struck according to die state evidence. Also the second most common variety with as many as 175 survivors. This is very possibly the specimen striking discussed by Breen.

Pedigree: *Unknown but possibly from the Winsor and Jackman sales near the turn of the 20th century.*

Die state: Perfect dies.

Notes: Possibly the best prepared obverse and reverse dies of this coinage year. The date is wide and evenly spaced with the 9 and 5 very lightly repunched. The first star is distant from curl 1 and touches curl 2. A small dot is just below the large center dot with another raised dot on the hair below and left of center. The wreath has just five berries in each branch.

Rarity ratings and survival estimates indicate that just under 900 half dimes exist dated 1794 or 1795. Mint reports and coinage delivery data for 1795 indicate 86,416 coins were struck. Based on a survival rate of 1.07% (the survival rate determined for the entire 1794 to 1805 series) there should be exactly 925 survivors. These figures are close enough to suggest the reported 1795 mintage is accurate for 1794- and 1795-dated coins. In other words, no 1795 half dimes were struck in later years.

Pleasing 1795 Half Dime

V-5a, Lustrous Gem



(photo enlarged to twice actual size)

891 1795 V-5a. High Rarity-3. MS-64.

Surfaces: The central details are weak with strong stars and borders. Fully lustrous light gold with faint blue and russet iridescence at the borders. The rims have a few minor bruises, yet there are no adjustment marks.

Narrative: V-5 is the most common variety of the year with an estimated 175 survivors. This example undoubtedly traces its history to a hoard of approximately 100 Uncirculated 1795 half dimes found in the late 1800s (see notes). Ideal for the specialist as well as the "type" collector.

Die state: The obverse has a crack from the rim through the right side of Y to the bridge of the nose. The reverse has a very faint crack from the wing tip to the upper serif of T in UNITED and another faint crack joining the opposite serif of this letter to the upright of E.

Notes: Inside the upper loop of the digit 9 are curious raised lines. One line vertically bisects the inside loop with several additional diagonal lines right of this. Dave Bowers examined this and dubbed it the "Star Spangled Banner" variety. These lines do look like a banner waving from a flagpole. The date digits all show very slight recutting. Star 1 straddles curl 2 with a point above and another below the end of the curl. Star 5 is very lightly recut. In LIBERTY, the recut L is low and the E is repunched as well. The letters were poorly placed in the die. The wreath has three berries in the left branch and four right. There are no berries under either wing which is true of only this reverse die for the type. The reverse is quite distinctive in that no letters touch the leaves and only T1 and E3 touch the wings. M is lightly recut. A long straight die scratch extends the stem of the berry below the T2 past the right edge of the berry and just misses the left base of A1. The berry between D S is extended by a very short spine.

The aforementioned hoard, said to include about 100 Mint State coins, was found circa 1880 and was distributed by Roxbury, Massachusetts pharmacist and professional numismatist W. Elliot Woodward, one of the more erudite dealers of his day and to whom we are indebted for recording much information from his era that might have been lost otherwise. As is the case with most other 19th-century hoards in various series (the Economite hoard of worn silver being perhaps the most famous of all), few coins in collections today can be specifically attributed to them.

Lovely 1795 Half Dime

V-6, Gem Mint State



(photo enlarged to twice actual size)

892 1795 V-6. Low Rarity-5. MS-64.

Surfaces: Slight central weakness and localized weakness at the borders. Dark silvery gray with hints of heather, russet, and bluish green toning. Obverse lint marks and other minor imperfections.

Narrative: This is one of the three "common" varieties of 1795 with an estimated 75 survivors of which only a few are Mint State.

Die state: As mentioned, the obverse die lines in the 9 are not visible, having been lapped away. Clash marks appear and the die crack from rim, through Y, to the nose continues across the face and neck, through the 7, to the rim below. This crack is very irregular changing its course many times. A chip from the die is atop the 7. A branch from the crack on Liberty's cheek takes a westward path to her hair. The reverse die appears perfect.

Notes: The obverse is from the same die as the previous lot, although the lines inside the digit 9 are no longer visible. The wreath has four berries on the left branch and five right. The reverse has U1, S1, F, and R all recut. AME are extremely close and a leaf joins the right base of the final A. The center dot appears as a large lumpy blob.

Breen (*Complete Encyclopedia*, p. 277) notes that this variety was not among the more common pieces from the Woodward hoard).

Appreciation

A few words of appreciation are in order: We very much appreciate the enthusiasm of the thousands of bidders who participated in our auction sales last year. This year, 1996, we promise more great sales will be coming your way. We'll do our best to merit your participation in these as well!

Superb 1795 V-8 Half Dime

Unique Presentation Specimen—Finest Known



893 1795 V-8. High Rarity-7. MS-67, prooflike.

Surfaces: Sharply detailed with only the very slightest central weakness. Absolutely full prooflike fields with faint golden toning. Incredible! Die polishing lines are clearly visible on either side of the eagle's neck and head as struck and as only seen on gem specimens. No adjustment marks or other defects. Unquestionably specimen status. If any 1795 silver coin deserved the label "Proof," this would be the candidate. With the addition of light toning, we believe this coin is even more beautiful than the day it was struck. This example easily meets our criteria for Specimen coinage presented below. In his *Encyclopedia of United States and Colonial Proof Coins* Walter Breen called this "the unique presentation piece."

Narrative: Perhaps only six examples of the variety are known with this certainly the best. In 1958 Walter Breen only knew of three or four examples, a number increased slightly to "about five" by 1988 (*Complete Encyclopedia*, p. 277). Robert P. Hilt, II, in his 1980 *Die Varieties of Early United States Coins*, claimed 14 examples were in existence, but it is likely that his research includes duplicates. The Valentine plate coin appears to be in or near Mint State preservation.

Die state: The obverse has a bisecting crack from rim through left side of T

to forehead, through hair, and to rim just below star 1. A small lump on the jaw bone is just right of the center dot. The reverse die is perfect thus this variety was struck before V-5.

Notes: Points of star 1 touch both curls 1 and 2 well in from the curl tips. A small point extends right from the right side of the 7. B, E, T, and Y each show slight signs of re-cutting with random die lines inside the lower part of E and in the upper part of R. The E almost touches the peaked hair below. The reverse is the same as previously described for V-5 above.

Criteria for Specimen (1793 to 1816) or Proof (1817 to date) coinage is hardly standard, with individual numismatists having their own standards. This writer (Mark Borckardt) subscribes to the following basic guidelines:

1. The strike should be stronger than normal for the given variety. Border details should be more pronounced than on business strikes of the same die combination.
2. The planchet should be well formed without flaws, although very light adjustment marks are permissible.
3. Dies should be sharp although minor cracks and rust pits are allowable. Major rim breaks or other defects (such as heavy clash marks) are not expected. Engraving errors are not relevant to Specimen status and need not be considered when they occur.
4. Either the planchet or the die, and preferably both, should show evidence of polishing. The juncture of devices and fields should be clearly distinguished.
5. Very minor evidence of mint frost is allowed if the die is lightly bulged (such as sometimes occurs on Capped Bust half dime issues, especially in front of the portrait). Heavy die bulging should not be detected.

Attractive 1796 Normal Date

Virtually Mint State
Breen: "Presentation Coin"



(photo enlarged to twice actual size)

894 1796 Normal dies. V-1. Rarity-4. AU-58.

Surfaces: Very sharply defined including central reverse details. Attractively blended light amber, russet, and pale blue toning over reflective fields. A few very minor surface marks are present.

Narrative: Probably about 150 examples are known. Regarding this coin, Walter Breen (*Proof Coins Encyclopedia*, p. 34) has stated that it shows the earmarks of presentation status. We feel that the possibility of presentation or specimen striking is difficult to determine due to the light evidence of circulation. However, its desirability as a high-grade example of this popular variety is unquestioned.

Pedigree: From the Wilson Sale, 1906; John H. Clapp, Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: The obverse die is perfect. A lumpy die chip is below the space between T2-M1 and a jagged die crack or defect is between A1-T3.

Notes: Both star 1 and digit 1 are joined to the lower curls. The digit 6 is near the bust and has a recent knobbed top. Despite popular belief over many years, this is not the overdate variety. In LIBERTY the R is doubled and Y appears tripled. LI is very close, IB and BE are quite wide. Raised lumps are found inside the upper curves of B and R while the base of B is simply a thin line. The reverse has F doubled and the A3 tripled. Four berries with one positioned beneath the D.

The notation "1906 Wilson Sale" recurs in the Clapp notebook, and yet modern literature (e.g., the studies by Martin Gengerke and John W. Adams) does not cite a Wilson sale for this date, although others are listed including 1907 and 1908. These 1906 notations could represent an error for another year, a series of private (not auction) transactions, or an obscure auction not studied by the present generation of numismatic bibliophiles.

Incredible 1796/5 Overdate

Mint State



895 1796/5 V-2. High Rarity-5. MS-61/62.

Surfaces: Boldly struck with nearly all areas needle sharp. Minor adjustment marks on the obverse.

Narrative: The under digit 5 is sharp and clear beneath the 6. On the obverse the stars are very delicately formed. We suggest that 40 to 50 examples of this variety exist. In 1958 Walter Breen reported that only five or six were known. This variety has not been widely publicized, and in our opinion is one of the most interesting, most significant of all American silver coins of its decade.

The present coin is of incredible quality and is not only one of the very finest in existence, but is of great added importance with its connection to the 1795 year (see notes).

Pedigree: E.S. Norris Collection; Chapman brothers, May 17, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Obverse perfect. Reverse with a bisecting break nearly vertically from T3, downward through the eagle, continuing through the tip of the stem on the right, to the rim.

Notes: Neither star 1 or digit 1 touch the hair curls. The digit 6 is pointed. Unlike the previous variety, LIBERTY is quite evenly spaced. The reverse has a berry under E1.

Apparently, a 1795 Draped Bust half dime coinage was contemplated, and the above die, before being overdated, was slated to strike it! No such coinage ever materialized, and today the only 1795 Draped Bust silver coins known to exist are silver dollars (varieties BB-51 and BB-52). The new motif was by Gilbert Stuart, best known for his unfinished portrait of President George Washington, a replica of which has been a fixture in schoolrooms for generations.

Attractive 1797 13 Stars



(photo enlarged to twice actual size)

896 1797 13 Stars. V-1. High Rarity-5. EF-45.

Surfaces: Sharply detailed including the central obverse and reverse. Lilac-gray with hints of pale blue and amber. A few minor marks and scratches, the most notable being a faint diagonal scratch from the upper right obverse down across the bust. We urge you to

examine this coin first-hand as the imperfections mentioned are more significant in the telling than in the seeing.

Narrative: Probably not more than 40 survive to fill the demand of major variety collectors and specialists. V-1 was the final variety struck in the 18th century. The presently offered example is among the top five or six known.

Pedigree: Bernstein (a private supplier), March 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr., 1942.

Die state: Perfect dies.

Notes: The obverse has 13 stars with 7 left and 6 right. Star 1 is about 1mm. from the curl, star 8 slightly closer to Y. The base of B is closed by a very thin curved line. On the reverse, the wreath is closed with the right and left terminal leaves joined. The wreath has 11 berries, all other dies of this design type have only three or four berries. E1, T3, S2, O, M, and A3 all touch leaves or the stem of the wreath.

Conventional wisdom has it that the Mint endeavored to add stars as states were added to the Union, especially with Kentucky being the 15th state in 1795 and Tennessee the 16th in 1796, after which it was realized that no end was in sight, and reversion was made to 13 for the original colonies (however, over a century later the \$10 and \$20 coinage of Saint-Gaudens endeavored to have one star for each state, by 1907 amounting to 46 and 48 by 1912).

Incredible Gem 1797 15 Stars

Finest Seen



897 1797 15 Stars. V-2. High Rarity-3. MS-65.

Surfaces: The obverse and reverse are weak at the centers with strong peripheral detail. Intense frosty light silver lustre with mottled pink and green iridescence. A few very minor abrasions are noted with the aid of magnification. To summarize: Wow!

Narrative: This is the most often seen variety of the 1796-1797 Draped Bust obverse, Small Eagle reverse type although none can truly be considered plentiful. Breen had termed this the "least rare" variety.

At the MS-65 level this half dime emerges as a *formidable* rarity by

anyone's estimate.

Pedigree: Richard B. Winsor Collection; S.H. and H. Chapman, December 1895; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: No die cracks are visible, although the reverse has noticeable clash marks.

Notes: Fifteen obverse stars with eight left and seven right. The first star is very close to the curl. Star 9 joins Y at top and bottom. All letters in LIBERTY show very minute doubling. Stars 3 and 10 are slightly recut. The wreath has just three berries. E2 and F are slightly recut while various other letters show very minor doubling. The right top of N is slightly doubled. E1, T2, M, E3, and C each touch leaves.

Attractive 1797 16 Stars Half Dime



(photo enlarged to twice actual size)

898 1797 16 Stars. V-3. High Rarity-4. AU-50.

Surfaces: The eagle's head and the upper right wreath are weak. Very light silver with a touch of russet toning. Minor surface marks. Probably cleaned long ago.

Narrative: Only about 100 examples of this variety exist, of which only a few can compare to the Eliasberg Collection specimen. This variety was unknown to Harold Newlin in 1883.

Pedigree: Three examples are listed in the Clapp notebook. The example from Scott's 130th Sale, December 1894 cost \$8.00. The example from the Wilson Sale in 1906 cost \$18.00. Finally the example from the Harlan P. Smith Sale, June 1906 cost \$1.80. Probably the last was listed in Stack's 1947 auction of duplicates. The other two are found in the present offering.

Die state: A crack from the rim between stars 7 and 8 ends in the field near the hair ribbon. Another joins the outer point of star 8 to the rim. Light clash marks are visible on both obverse and reverse.

Notes: 16 obverse stars with nine left and seven right. Star pairs 3-4, 6-7, 7-8, 10-11, and 12-13 each touch. Valentine indicated stars 14 and 15 touch, however they are actually separated by slightly less than 1/10mm. Star 1 is very close to the curl and star 10 is extremely close to the top of Y. The final 7 has an extra serif and stars 10 and 11 are recut below. L and Y are very faintly recut. E of UNITED and E of STATES are each recut. Just three berries in the wreath. No letters touch leaves.

Remarkable 1797 16 Stars Half Dime

None Seen Finer



899 1797 16 Stars. V-4. Rarity-4. MS-65.

Surfaces: Significantly weak among the central details. The weakness is due, no doubt, to the very late die state described below. Light golden toning over highly lustrous silver surfaces. Very minor adjustment marks are visible on the reverse.

Narrative: This variety is slightly more available in *worn* grades than the previous V-3 combination, however the superb gem offered here must be considered of the highest rarity. We won't guarantee this to be finest known although we would certainly like to see a nicer one!

Pedigree: See the previous lot for details.

Die state: Both dies show extremely heavy clash marks. The obverse die cracks described in the previous lot is slightly advanced. The reverse has die cracks in and around ED. A crack from rim through the center of E (UNITED) joins a leaf below. A branch from this crack passes above E to the top of D and on to a leaf tip between D and S. A short crack connects this branch with the right top of E. An additional crack from the border to the upper right curve of D joins the branch crack at this letter.

Notes: The obverse is the same die as the preceding. The reverse is the same as V-2.

Delightful 1800 Half Dime

First Year of New Design



(photo enlarged to twice actual size)

900 1800 V-1b. Low Rarity-3. AU-50.

Surfaces: Well centered with full borders and strong details. Light silver gray with faint russet and blue toning. A small mark on the cheek and another in the hair serve as identification points. A few other very minor imperfections are noted including a thin diagonal scratch in the left obverse field. A small edge bruise at 5:00 (relative to the obverse) is only visible as a slight flattening of the reverse rim.

Narrative: Draped Bust obverse as preceding combined with a new reverse design engraved by Robert Scot. The Draped Bust de-

sign made its earliest appearance in 1795 on silver dollars and continued as late as 1808 on half cents, and appeared on the half dime in 1796 (but almost in 1795; see Lot 895 notes). The Heraldic Eagle reverse design was common to all silver and gold coinage of the era and appeared for the first time in the half dime series on the 1800 coinage. Probably 400 examples of this variety survive making it one of the most common varieties of the pre-1829 half dime coinage. As such, this is the perfect choice for a collector working on a type set.

Pedigree: From the Ropes Collection, February 1899; J.M. Clapp, Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Late. The obverse has a rim break below 00 and right. Minor clash marks are visible through the top of the date. The reverse has a faint crack from the border through the left top of M, continuing through the right ribbon end, the feathers, and diagonally across the horizontal shield lines meeting the lowest horizontal line at the middle of the leftmost vertical stripe.

Notes: The obverse is very well executed with no visible signs of recutting or other strengthening. The digit 8 is larger than 1 and extends above and below the 1. Star 1 is close to the curl. A long denticle is centered under the digit 8 with the denticle immediately right of this much shorter. TY are slightly lower than LIBER at their bases. Star 7 is farther from L than star 8 is from Y. The reverse has just eight arrowheads with seven shafts. The eagle's beak joins the upper side of a star. The A in STATES has a doubled crossbar and the base of the E is slightly higher than T or S. The right base of I is merged with a leaf tip, another leaf overlapping the left base of the final A just misses touching the C as well. Valentine noted this leaf touches C. The wreath has five berries and only the lower outside berry is not joined to a leaf.

Pleasing 1800 LIBEKTY



(photo enlarged to twice actual size)

901 1800 LIBEKTY. V-2. Low Rarity-5. AU-55.

Surfaces: The central hair details are slightly weak, but see the die state notes below. The obverse and reverse denticles are blurred. The end of the bust and the upper right reverse, below OF, are weak. Reflective surfaces. Aesthetically pleasing with light amber and russet at the centers giving way to dark blue-gray around the borders. The reverse is similarly toned although a bit darker overall. A few very minor rim nicks and hairlines are mentioned for accuracy.

Narrative: This distinctive variety was created through the use of a broken punch for the R on the obverse. This variety is slightly scarcer than the V-1 offered above and much more popular as it seems to be a curious "error."

Pedigree: Probably the example listed in the Clapp notebook from Thomas L. Elder, September 1905. J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: The obverse is perfect with a raised lump on the neck and another in the lower left field. The reverse is in a later state than the previous with the die crack continuing into the left field, turning upward to join several raised lumps below the ribbon end. A large die bulge affects the upper left shield, the ribbon obliterating BUS, and the star at the eagle's beak. The hair detail opposite this bulge is rather weak.

Notes: Stars 4 and 9 have extra points. The digit 8 is clearly lower than 1. LIB are closer together than the remaining letters. The R has a broken top, thus the LIBEKTY designation. Star 1 is 0.8mm from curl 2, star 7 is 0.8mm. from base of L, star 8 is 0.8mm. from base of Y, and star 13 is 0.5mm. from bust. All stars are extremely close to each other although none quite touch. The reverse is the same as the previous variety.



(photo enlarged to twice actual size)

902 1801 V-2. Low Rarity-5. F-15.

Surfaces: Quite nicely detailed at points not obscured by wear. Light silvery gray with pale amber toning. The obverse has the appearance of a very slight horizontal bend through the middle which may be a result of the die state described below.

Narrative: As a date the 1801 half dime is considerably scarcer than the 1800. In fact, all half dimes of the Draped Bust obverse, Heraldic Eagle reverse are rare, while the 1800 is, to pick up an earlier quotation, "less rare."

Pedigree: Crawford Sale, July 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: The obverse has a small rim break below the bust. The die is cracked from the rim, through the right side of T, to the forelock. A retained cud is over RT. The reverse has a high flange on the edge over STATES OF with the obverse rim curved over the edge at this point. This is possibly the result of a narrow reverse rim break at this point on the reverse die however, the same reverse die was used to strike the 1802 issue yet the coin offered next does not have any such characteristic. We invite prospective purchasers to determine the specific origin.

Notes: Star 1 is high and almost a full 1mm. from curl 3. Star 7 is 1mm. from the base of L and star 8 is 0.5mm. from base of Y. Star 13 is only 0.3mm. from the bust. There is no evidence of recutting although such could be obscured by wear. The reverse has a bundle of nine arrowheads with three of these aligned on one shaft. A star point is joined to both the upper and lower heads of the eagle. The F is lightly recut and the first A in AMERICA is slightly low. A leaf is lightly connected to the right base of I and another pierces the lower right curve of C. Five berries on the branch with the lower outside berry the only one which touches a leaf.

Half dimes of this coinage issue have been recognized recently due to much discussion regarding accurate attribution. Three varieties are now known with the third, known as "V-3," purchased mis-attributed from a 1986 auction. The other two varieties are so very similar that, for a time, specialists thought they may be from the same dies. Further study of die states helped to rectify the situation.

Eliasberg Biography on the Press

The numismatic community has been eagerly awaiting the completion of Q. David Bowers' latest work *Louis E. Eliasberg, Sr.—King of Coins*. It is now on the press and will be available for shipment by the time you read this.

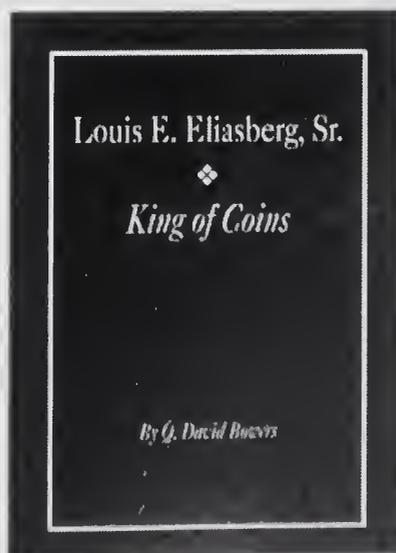
The extensively illustrated, deluxe hard-bound volume is 176, 8-1/2" x 11" pages in length. Following a foreword by Kenneth E. Bressett (president of the American Numismatic Association and editor of the *Guide Book*) and a reminiscence and appreciation of Louis E. Eliasberg, Sr., by his son, Richard A. Eliasberg, the volume takes the reader year by year as the famous Baltimore collector assembled the only complete collection of date and mintmark issues of United States coins ever formed. It also includes several reminis-

cences by leading numismatic personalities.

The numismatic career of Louis E. Eliasberg comes to life and is filled with fascinating stories about how he tracked down his greatest rarities, about the publicity he received (including a color spread in *Life* magazine in 1953 which called him the "king of coins," thus the book title), and more.

This volume adds up to several evenings of delightful reading. When finished, you will have a "I was there when it happened" feeling. In fact, if you don't agree, you can take advantage of our 30-day money-back guarantee of satisfaction.

The first print run of the book will be 800 copies. For more information on Q. David Bowers' *Louis E. Eliasberg, Sr.: King of Coins*, see pages 350-351 in this catalogue.



Famous and Rare 1802 Half Dime

An American Classic
Condition Census
Newlin's "Most Exalted" Rarity



(photo enlarged to twice actual size)

903 1802 V-1. Rarity-5. EF-40.

Surfaces: Somewhat lightly struck on the clouds, below ES of STATES due to the metal flow requirements from the portrait on the obverse. Lightly struck at left obverse rim. Lightly polished decades ago, certainly before acquisition by Louis E. Eliasberg, Sr.; since naturally retoned a pleasing gray. A tiny depression can be seen in the field in front of Liberty's chin.

Narrative: The presently offered 1802 half dime is one of the finest known of this classic rarity. In 1883 Harold Newlin was aware of 16 known examples, most of which were in lower grades. His delightful soliloquy is reprinted below.

Pedigree: William M. Friesner Collection; Edouard Frossard, June 7-8, 1894, \$60.50; J.M. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: The top of the digit 2 almost touches (or does touch) the bust. The stars on the left are well spaced and distant from the curls and L. The stars on the right are slightly closer to the bust and Y. The reverse is the same as 1801.

Die state: The dies appear perfect.

The Half Dime of 1802

by Harold P. Newlin, 1883.

"I have endeavored in the following article, to give a list of the number of the half dimes of this date known to collectors, and also a brief history, if I may so term it, of each individual piece, describing its condition, price realized when sold at public or private sales, and as far as I am able, the names of the purchas-

ers. I write thus in detail, because I think it may be interesting to collectors to learn all they can about this—the most desirable piece of the American silver series. I foresee that some numismatists will take issue with me in the statement, that the 1802 half dime is the most desirable of the silver series. My reason for giving it the most exalted place, I will endeavor to explain. If a collector were asked to name the four rarest American silver coins, he would, I am sure, naming them in the order of their denominations, say: the 1804 dollar, 1823 quarter, 1827 quarter, and 1802 half dime. I will assume that these are the rarest. [Mark Borckardt note: In 1883 mintmark varieties were not collected; this largely awaited publication of Augustus G. Heaton's *Treatise on Mint Marks*, 1893.]

"The 1804 dollar has been re-struck. The dies were not destroyed till the year 1860, and I believe the pieces were re-struck from the dies, upon two occasions, a short time prior to this year... [Mark Borckardt note: The reference is to the Class III or "restrike" 1804; the Eliasberg Collection specimen, to be offered in a future sale, is a Class I.]

"The 1827 quarter has also been re-struck. The 1823 quarter is struck from the altered die of the quarter of the preceding year, and possesses no characteristics of its own. The 1802 half dime is open to none of these objections. It has never been re-struck. The dies were made for that year and were destroyed. I have seen many dangerous counterfeits of the 1804 dollar and of the 1823 quarter, but have never seen one of the 1802 half dime.

"Upon these facts I base my opinion, that the half dime of 1802 is the most desirable of the silver series.

"There are, I believe—and I make this assertion, having given the subject a good deal of study and research—but sixteen specimens of the half dime of this year, known to be in the possession of dealers or collectors. That a larger number were coined I do not doubt, but what that number is, will never become known, as the Mint authorities declare there is no way of ascertaining it. In 1863, but three specimens had been discovered—the number is now more than quintupled, and it may be that it will be further increased, but very gradually, I am sure, and not at all in proportion to the increasing demand."

Newlin continued by giving detailed pedigrees of the 16 coins known at that time. While some of Newlin's logic can be questioned (such as, "dangerous counterfeits" having an impact upon other rarities, but not the 1802 half dime), his commentary is interesting to read today and transmits some of the romance surrounding this coin. His essay represents one of the first lengthy efforts in print in the hobby to draw attention to a particular rarity.

A decade later, Augustus G. Heaton in a poem published in *The Numismatist* referred to the 1802 as one of the "Silver Barons," a name for great silver rarities.

Drawing closer to the modern era, Walter Breen in his 1988 *Complete Encyclopedia* noted that "the most famous date in the half dime series is the 1802," and that possibly 35 to 45 are known today, including two at the AU level and five EF examples. As such, the Eliasberg Collection coin is Condition Census.

Over a long period of time the 1802 half dime has occupied the spotlight, and no doubt the successful bidder on the present coin will derive many hours of enjoyment by contemplating its history and romance in addition to its high grade and rarity.

Notes: R and T are slightly recut. In the date, the digit 3 is shorter than the others. The large 8 is taller than the digit 1. The stars on the left are closely spaced and distant from the hair and L. On the right, the stars are slightly more distant, close to Y and very close to the drapery. The reverse is the same as used on all three die varieties of 1801 and on 1802.



(photo enlarged to twice actual size)

904 1803 Large 8 (a.k.a. Large Date). V-1. Rarity-4. VF-25/VG-8.

Surfaces: The lower grade assigned to the reverse is in part due to low relief of the die (see die state information below). Light gray with very minor surface imperfections. A few very light scratches are present on the reverse.

Narrative: An important offering for the date or type collector. The 1803 is elusive in all grades.

Pedigree: Probably from S.H. Chapman, May 1908. John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: The obverse is perfect. This is the final use of this reverse die which has been lapped. The relief is shallow (thus the lower reverse grade assigned) and the berries are missing.

Unbelievable Gem 1803

Finest Known by Far



905 1803 Large 8 ("Large Date"). V-2. Rarity-3. MS-67. A superb gem. The finest known half dime of this date, with no close competitors.

Surfaces: Double profile with additional doubling on the stars, date, and LIBERTY. The chin is tripled. Lustrous light ivory with traces of amber and russet toning.

Narrative: I am not quite sure what to say about this wonderful coin. In lieu of a paean may I simply suggest that you take a minute (or longer) to examine and enjoy! This is quite possibly the finest Draped Bust half dime in existence anywhere on earth.

Pedigree: Probably from the Harlan P. Smith sale, S.H. and H. Chapman, May 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: A few minor die rust dots are visible.

Notes: Same obverse as the preceding. The reverse has eight arrowheads with one of these badly broken and another isolated in the field. TXF are even at their bases with the first S slightly lower and ES higher. A leaf touches the right corner of I with another touching the left corner of A. The branch has five berries with the lower outside berry quite weak, the stem overlapping.



(photo enlarged to twice actual size)

906 1803 Small 8 ("Small Date"). V-3. Rarity-4. VF-20/F-12.

Surfaces: Strong details except where obscured by wear. Silver gray, amber, and pale blue with a few very minor surface marks and rim nicks. Very pleasing and rare as a variety.

Narrative: Only about 100 examples of this variety are known. As demand comes from variety specialists and casual collectors alike, it is always an occasion of note when a quality example is offered.

Just this one die combination exists with the Small 8 obverse.

Pedigree: Norris Collection; May 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Perfect dies; possibly Rarity-8 in this die state.

Notes: In the date, the digit 1 is taller than the 8 and 0 with the digit 3 the shortest by a very small margin. Actually, the 8, 0, and 3 are each less than 1/10mm. different in size. A die line from just right of the curl point, almost vertical, reaches almost to the center of the base of B. There is no evidence of recutting. The reverse is the same used for 1801, 1802, and 1803 V-1. The berries are visible thus this die has not been lapped and was used prior to the striking of 1803 V-1.

High-Grade 1805 Rarity

Condition Census



(photo enlarged to twice actual size)

907 1805 V-1. High Rarity-4. AU-50. Certainly among the top half dozen finest.

Surfaces: Extreme localized weakness as always seen on genuine specimens. The bust is completely flat with the clouds, stars, and legend weak or missing opposite the bust, due to opposing recesses in the obverse and reverse dies. The O in OF is not visible. Light ivory lustre with darker toning including a large dark toning area over the hair ribbon, left field, and stars 4 through 6. The reverse is very attractive light ivory. A few very minor abrasions are noted.

Narrative: The characteristics of strike on this coin are typical of virtually every one of the 100 or so 1805 half dimes existing. In his *Complete Encyclopedia*, Walter Breen noted the existence of only one Uncirculated example followed by about seven grading Extremely Fine. The currently offered example is certainly among the top half dozen known examples of this popular issue.

Pedigree: Two coins are included in the Clapp family notebook. One is from the Friesner sale, June 1894 \$13.25. The other is from the 1906 Wilson Sale \$37.00. One of these was sold in Stack's 1947 auction of Eliasberg duplicates.

Die state: Perfect dies.

Notes: There is no evidence of recutting on the obverse. The date has digits 1 and 5 very close to the device. The stars on the left are farther from the devices than those on the right, star 8 is very close to Y. The reverse is the same die as 1803 V-2.

Interestingly, in 1883 Harold P. Newlin stated that he had seen several beautiful Uncirculated examples. The standards for "Uncirculated" 113 years ago were more liberal than today in some quarters and more conservative in others, in other words, there is no way to convert 19th-century grading descriptions to what we use in 1996. Presumably, Newlin's coins would grade less than Mint State today.

CAPPED BUST HALF DIMES 1829-1837

Delightful 1829 Proof Half Dime Valentine-3



(photo enlarged to twice actual size)

908 1829 V-3. Rarity-7 as Proof. Proof-64.

Surfaces: Very slight evidence of strike doubling is visible on the stars and denticles. Golden ivory bust with deep gold, russet, and vivid blue toning towards the edge. The reflective fields nicely frame the device for an attractive cameo effect. For the reverse, simply replace "bust" with "eagle" and repeat.

Narrative: One of six Proofs listed by Walter Breen which includes an example permanently in the Smithsonian Institution.

Consider the attributes of this example: an attractive Proof specimen of the Capped Bust design; the first year of issue of this design within the half dime denomination; and technically a one year type coin due to the presence of vertical stripes containing three lines in each.

Pedigree: The few Capped Bust half dimes listed in the Clapp Notebook are not identifiable by variety and no Proofs are recorded. The highest purchase price for any of these was 55 cents!

Notes: The upper left curve of the digit 8 is very slightly recut outside. The top of 11 is doubled. The F is slightly recut with a die line from the top right side of this letter towards A2. Faint remnants of a misplaced letter are visible in the form of curved lines between S2 and O.

Die state: Perfect dies.

909 1829 V-12. Rarity-2. MS-60. Sharply detailed and well centered with frosty lustre. Light golden ivory with faint traces of blue-green at the borders. The assigned grade is due to very minor abrasions and a few microscopic spots.

Die state: Perfect dies.

Notes: In the date, the digit 9 is double cut with slight projections at top left and right. Very minute signs of recutting are visible inside the upper loop and at the ball of this digit. The 2 is from a broken punch and is very slightly lower than 18 - 9. On the reverse, the top of the 5 and the upper right serif of C2 are each minutely recut. A faint spine extends the top right of the 5. The tops of 11 and T1 touch with this T recut. The tops of D and E2 are each slightly doubled and S2 is a bit low. The bases of AME are very close but do not touch. There is a small projection from the top of the ribbon, below the left side of S2. The first line of stripe 5 extends to crossbar 3 while a few others extend to the second crossbar. The upper berry in the branch is stemless and isolated in the field.

Prooflike 1829 "V-13" Half Dime Breen: "Proof"



(photo enlarged to twice actual size)

910 1829 "V-13." Rarity-3. MS-63, prooflike. Possibly a one-sided Proof.

Surfaces: Most design details are strong although the borders show slight weakness. Some details of the eagle, in particular the neck, are weak as well. The obverse is deeply mirrored while the reverse is slightly reflective. Toned ivory obverse with a trace of blue outside the stars. The reverse is mottled ivory, blue, amber, and russet. Very attractive.

Narrative: Struck from polished dies and possibly a one-sided Proof. Included in Breen's enumeration of Proof coins. Although not rare today, this variety was unknown to Valentine in 1931; the number was assigned by later students of the series.

Die state: Perfect dies. Stripe 3 in the shield consists of two lines as do the other shield stripes. In later die states, stripes 2, 3, and 4 become joined.

Notes: The obverse die is distinctive in that there is nothing unusual. On the reverse, T3 is high. No legend letters touch although some are extremely close. The upper berry in the branch is stemless and isolated.



(photo enlarged to twice actual size)

911 1829 "V-14." Rarity-2. MS-63/65.

Surfaces: Satiny ivory lustre with speckled gold and bluish green toning. A minor brush mark above the date keeps this out of the true gem category.

Die state: The obverse is cracked from ear to nose with a branch through the mouth to the chin. Two other cracks cross the cap, one just above LIBERTY and the other in the upper folds. A faint crack from rim to rim passes through two points of star 10. These cracks are probably only visible on Mint State coins. The reverse die has very tiny die chips filling N1 and M1.

Notes: Another post-Valentine variety. The obverse is from the same die as V-12 offered above. The reverse has the top of the 5 recut and the lower right curve is doubled outside, possibly minor strike doubling. In the legend, D is very slightly low, S1 is recut, M is slightly recut, and also a touch high. The letters are remarkably well spaced throughout.

1830 Gem Proof Rarity

V-5, Possibly Finest



912 1830 V-5. Rarity-6 for the variety, Rarity-8 as Proof. Proof-64.

Surfaces: Delightful mottled amber, russet, and blue toning over deep mirrored fields.

Narrative: This variety is listed as Rarity-6 (under 30 known) with three Proofs identified, one which is in the Smithsonian Institution. An exceedingly important opportunity for the half dime specialist and connoisseur.

Die state: In his *Proof Coins Encyclopedia*, Walter Breen mentioned a faint crack on the obverse which this cataloguer cannot locate. The reverse has the tops of both S's and the left top of M filled.

This variety was struck *after* 1831 V-6 (not included in the present offering) which has the reverse die in an earlier die state.

Notes: The obverse is very finely executed. The legend has U slightly low, T1 and T3 each high, and R1 extremely close yet they do not touch.



(photo enlarged to twice actual size)

913 1830 V-6. Rarity-1. MS-64/65.

Surfaces: Very sharply detailed with only slight weakness on the lowest leaves below the eagle. Satin lustre with light silver, blue, green, and amber toning.

Narrative: Half dimes in the Rarity-1 or Rarity-2 class overall are usually far rarer than this in gem Mint State. In any event, they represent ideal candidates for inclusion in a type set.

Die state: Perfect dies.

Notes: A round center dot is 0.7mm. below the earlobe and appears as a raised dot inside a depressed circle on the neck. On the reverse, the digit 5 is triple cut on the upright with three distinct corners at the upper left. The upper berry is very weak and stemless.

Pleasing Gem 1831 V-1



(photo enlarged to twice actual size)

914 1831 V-1. Rarity-2. MS-65.

Surfaces: Sharply struck and predominately ivory with orange-brown toning splashed with deep steel blue. The obverse is superb while the reverse has just a couple very tiny marks above the eagle.

Narrative: In today's market gem Capped Bust half dimes are very difficult to find, even for R-1 and R-2 varieties. The demand for choicest early pieces is greater than ever, and the supply is very widespread.

Die state: Late die state. The top inner curve of the digit 3 is slightly filled due to die chipping. A die crack passes through the upper fold of the cap from front to back. Bars down from the year are from clash marks from the shield. The reverse has right side of N, all of S, and the lower right side of F all broken due to die chipping. Cracked from rim to left wing tip, turning horizontal in wing and extending through branch top of denominator, arrows, and to right wing. A few other minor cracks are visible.

Notes: Star 3 is slightly recut with two extra points. The legend has the E1 very slightly low, the S1 very slightly high, TES each progressively lower (although this is very slight), and O slightly low. The upper berry is stemless and very lightly joined to the leaf above.

While in the "good old days" there were a number of connoisseurs who sought high quality, today in 1996 the interest is more intense, the market more competitive than at any time in numismatic history. Much of this is due to the greater availability of information in reference books and society journals as well as the warm camaraderie and enthusiasm among friends of early issues.

Superb Gem 1831 V-3 Half Dime

Breen: "Proof"



(photo enlarged to twice actual size)

- 915 1831 V-3. Rarity-2. MS-66 or finer.

Surfaces: Incredible satiny gold, lilac, and blue. Slightly reflective surfaces. We need say no more.

Narrative: This identical coin was called Proof by Walter Breen. We disagree with the Proof status. However, this little jewel is absolutely superb in all respects, and in due respect for the late Mr. Breen we cordially invite anyone wanting to pay a "Proof price" for this incredible gem to do so.

Die state: The top of the 3 is lightly filled inside. The reverse has the bottom right portion of F filled. Extensive very small rust pits are scattered around the reverse including in the lower part of the shield and among the feathers below. RIB in PLURIBUS are filled with tiny rust pits which extend below this RI providing the appearance of a small projection from the scroll.

Notes: The obverse is the same as V-1. Breen noted the second star is recut but it is actually the third star that is recut as noted in the previous lot. The legend has the tops of UN very lightly joined with T1 slightly high and D slightly low. T3 is also slightly high. The right base of M is doubled and very close to E. ERI are joined. Both berries are stemless and extremely small.

Prooflike Gem 1831 V-5 Half Dime

Breen: "Proof"



(photo enlarged to twice actual size)

- 917 1831 V-5. Rarity-1. MS-64, prooflike.

Surfaces: Silvery white with iridescent amber and bluish green. Fully prooflike and very pretty.

Narrative: This beautiful gem was cited as a full Proof by Breen. We feel the prooflike designation is more accurate.

To the best of our knowledge, neither Walter Breen or any other numismatist ever had the opportunity to examine the Eliasberg Collection coins closely before the present cataloguers did. Thus, details of the present coins will be welcomed not only by specialist collectors, but by scholars as well. The collection was displayed at various times; however, the coins were housed in large, vertically-mounted display frames which did not allow careful study. Further, a large number of coins from this collection have not been offered for public bidding competition anytime in this century!

Die state: Early. Perfect obverse and reverse die.

Notes: The obverse is the same as V-4 above. In the legend, the first S is slightly low and ER are slightly high. RI do not touch although Valentine reported otherwise. Several lines in the vertical shield stripes reach the second crossbar and the right hand lines of stripes 5 and 6 reach the third crossbar. A diagonal die line from the upper leaf tip goes under the eagle's wing and very lightly joins the right bottom of N. 5 is lightly double at lower left and the upper right serif of C2 is very lightly doubled. A tiny die line joins the right wing tip to the arrow shaft below.

Incredible Proof 1831 Half Dime

V-4, Finest Known



(photo enlarged to twice actual size)

- 916 1831 V-4. High Rarity-7 as Proof. Proof-66. Believed to be the finest known Proof of this date (and variety).

Surfaces: Very sharply detailed with only slight weakness on the eagle's neck and wing left of the shield. Attractive multi-hued toning with fully mirrored fields.

Narrative: Another Eliasberg Collection gem that was specifically included in Walter Breen's *Proof Coins Encyclopedia*. In this case, we agree with his findings (as we almost always do, but we would be remiss if we did not point out what we believe to be exceptions). Of this variety Breen listed four Proof specimens. For all half dime varieties of the 1831 coinage date, fewer than 20 Proofs are recorded.

Die state: The obverse has very faint die striae diagonally from lower right to upper left. The reverse is in a virtually identical state as the V-3 in the previous lot. Side-by-side comparison with 30X magnification fails to yield which die state is earlier!

Notes: Well executed obverse die with star 2 repunched. The reverse is the same as V-3, above.

Pre-1858 Proof coins in any series are incredible rarities, and most advanced American collectors are fortunate if they have one or two scattered pieces. The offering of Proof after Proof after Proof in the Eliasberg Collection is unprecedented in our generation and may forever remain so.



(photo enlarged to twice actual size)

- 918 1831 V-7. Rarity-3. MS-64/65.

Surfaces: Mostly sharp with very slight weakness. The obverse is lightly toned at the center gradually giving way to light blue and amber. The reverse is golden ivory. A splendid gem.

Die state: Cracked from the rim to the outer point of star 2 and joining the closest points of stars 2 and 3. Cracked from rim to star 12 and from star 13 to curl. Light die rust is around AME. A faint die crack from the right wing tip passes through the upper arrow shaft to the middle shaft.

Notes: Star pairs 7-8 and 9-10 are slightly closer together than the remaining pairs. The legend has NIT joined and D slightly low. A1 is slightly low with E2 and S2 low. R1 and I2 are very lightly joined. The upper berry is weak and has a fragmented stem. The upper right serif of C1 has a possible extra serif not touching this letter.

- 919 1832 V-1. Rarity-1. MS-62/65. Sharply struck with light gray and blue-green at the borders. Lightly cleaned obverse. Lustrous reverse.

Die state: The obverse is perfect. A tiny crack from the rim to the A3 continues to the center of the crossbar. Another crack from the tip of the right wing extends to the bottom of the lowest arrowhead. An additional crack from the rim joins the top center of T3.

Notes: Star 12 is repunched. The center dot on the neck is elongated and has a long die line slanting down to the right. The legend has E1 slightly low and M is missing its right diagonal. All of the shield lines penetrate to the second crossbar. The upper berry is weak and stemless, isolated in the field.



(photo enlarged to twice actual size)

920 1832 V-2. Rarity-2. MS-64.

Surfaces: Central weakness. Light gray with slight toning. Few minor surface marks.

Die state: The bottom of the digit 8 is filled.

Notes: Stars 11, 12, and 13 are each recut. In the legend, AT are slightly high, O and F are recut, AME are joined, and the tail of R1 is slightly higher than the base of I2.

Prooflike Gem 1832 V-8 5¢

Breen: "Proof"



(photo enlarged to twice actual size)

921 1832 V-8. Rarity-1. MS-64, prooflike.

Surfaces: Slight central weakness. Light silvery gray devices with russet, lilac, and blue iridescence. Die striae visible.

Narrative: This is among the few 1832-dated coins listed by Breen as Proof. Due to the striking weakness, we do not agree with the Proof status. However, considering that at the Mint in the 1860s and 1870s, when Proof coins were made by the hundreds for collectors, there were many Proofs that looked otherwise, it may well be the case that certain of the prooflike gems in various series in the Eliasberg Collection were at one time made as Proofs. See related note under Lot 1194.

Die state: The obverse die is perfect. The reverse has no cracks but several of the letters are filled due to die chipping. Specifically, the right top of N1, the right top of S2, the lower part of F, and the lower part of E3 are all filled.

Notes: Finely engraved obverse with no visible repunching or other flaws. The legend has UNIT each recut. Several other letters show minor signs of doubling which may be due in part to double striking.

Wonderful 1832 V-10 Half Dime



(photo enlarged to twice actual size)

922 1832 V-10. Rarity-4. MS-66.

Surfaces: Superb lustre with ivory at the centers highlighted by vivid orange, blue, and lilac.

Narrative: Gems of this caliber are rarely seen even among Rarity-1 varieties; this Rarity-4 is a particular showpiece.

Die state: The obverse is perfect while the reverse is about the same as described for 1831 V-4, above.

Notes: Not known to Valentine; first reported in Breen's 1958 "Supplement." The obverse is the same die as V-8, above. The reverse is the same as 1831 Valentine 3 and 4 described earlier.

Possibly Unique 1833 V-1 Proof



(photo enlarged to twice actual size)

923 1833 V-1. Rarity-8 as Proof. Proof-65.

Surfaces: Very sharp with deep mirrored fields and attractive iridescent toning.

Narrative: Specifically cited in Breen's *Proof Coins Encyclopedia*. Proof half dimes of this coinage date were unknown to W. Elliot Woodward in 1867. Today perhaps only three or four Proof 1833 half dimes are known—of all varieties of this date, but no others have been specifically attributed as V-1. This specimen is believed to be unique as a Proof. In his 1958 *Supplement*, p. 10, Walter Breen noted: "Unique Proof of V-1 is in the Eliasberg Collection."

Die state: A thin vertical die crack bisects the bust from the top of the cap, through the center of B, the curl in front of the ear, and to the upper drapery fold. The reverse die is lapped, the upper berry no longer joined to the leaf above. This die is lightly rusted and has extensive cracks: from the lower leaves through the top of the 5, from rim far into left wing, from rim through I to scroll and following the top of the scroll finally angling down through BUS. Another crack from rim through left side of A2 to the scroll, another from rim to top of A3 and from right side of this letter to upper two arrowheads. Another from claws on right through arrow shafts to wing tip, continuing through wing to a point below E3. Possibly others. Both top and bottom of S2 are filled.

Notes: The obverse is well executed. The reverse is the same as 1831 V-1, described earlier.

W. Elliot Woodward's comment that Proofs were unknown to him was made in 1867 in his catalogue of the Joseph J. Mickley Collection, a famous Philadelphia numismatist whose life has been studied recently by Dr. Joel Orosz.



(photo enlarged to twice actual size)

924 1834 V-1. Rarity-1. MS-64.

Surfaces: Weak central reverse details. Light golden ivory devices with iridescent blue-green and rose toning.

Die state: The obverse die appears perfect. The top of S2 is filled. Several letters are joined by a very faint line which appears to be the remnants of a guide line for letter placement.

Notes: In the date, the digit 3 is very slightly lower than the others. Star 8 is extremely close to the cap, missing by less than 1/10mm. The reverse has the digit 5 and an arrow feather very lightly connected. U is tilted sharply left with the upper right serif well above the top of N1. E1 is lightly doubled below. S2 is doubled. F is recut below and also has very minute doubling above. R1 and I2 are lightly joined at the base and A3 is joined to the arrowhead. No other letters are joined. Each arrowhead is very crude and formed by a series of short lines cut in the die on top of the triangular arrowhead punch.



(photo enlarged to twice actual size)

925 1834 V-3. Rarity-3. MS-63.

Surfaces: Sharply detailed with very slight weakness among the border denticles. Ivory-gray with attractive amber and rose toning. Subdued lustre with a few very minor marks.

Die state: A very faint crack joins stars 3 and 4. Another very faint crack from the rim joins the outer point of star 6. A very heavy die crack from the rim through star 7 extends into the cap to a point just below star 8. This crack, at the front edge of the cap, has enlarged into a lumpy die break on the cap. The reverse is perfect except for die chipping which fills the right top of N1.

Notes: The obverse is the same die as V-1. The reverse has the digit 5 low and distant from the arrow feather above. R1 and I2 are joined, although no other letters touch. The left foot of M1 is broken inside and the right diagonal of this letter is missing.

Superb Prooflike Gem 1834 5¢

Breen: "Proof"



(photo enlarged to twice actual size)

926 1834 V-4. Rarity-1. MS-66, prooflike.

Surfaces: Sharply struck except for weakness at the borders. Delightful light rose devices gradually giving way to deep iridescent toning. Truly a pleasure to behold!

Narrative: This coin has all of the earmarks of a specimen strike except for very weak borders. One of approximately 15 Proofs recorded by Breen although we prefer the designation of prooflike. As a prospective bidder you can make your own determination.

In his *Proof Coins Encyclopedia*, Breen noted that the presence of the right diagonal of M1 was among his criteria for Proof status of this specimen. He continued to note that business strikes, in later die states, have this diagonal missing.

Die state: Perfect obverse die. The reverse is in an earlier die state than the preceding. The right top of N1 is not filled and the right diagonal of M1 is virtually complete.

Notes: Perfectly engraved obverse die. The reverse is the same as V-3.

927 1835 Large Date, Large 5C. V-3. Rarity-1. MS-60. Sharply detailed, yet lightly cleaned with traces of old brown toning. Microscopic traces of light green verdigris are present. These could most certainly be removed with patience.

Die state: A very faint die crack joins the bases of 183. The reverse is perfect.

Notes: In the date, digits 1, 8, and 3 are each 1.3mm. tall while the 5 is just 1.2mm. The digit 8 is from an entirely different punch with the inner loops rather oval shaped. The reverse has a tiny rust lump on top of the ball of 5. R1 and I2 are solidly joined with all other letters separated. M1 is defective with broken inner left base and weak right diagonal.

Amazing Rare 1835 Proof Half Dime

V-5, Finest Known



(photo enlarged to twice actual size)

928 1835 Small Date, Large 5C. V-5. Rarity-8 as Proof. Proof-65.

Surfaces: Very sharply detailed. Light rose with iridescent blue and amber peripheral toning. Fully mirrored fields with frosty devices.

Narrative: Only two Proof examples of this variety were known to Walter Breen, the other described as cleaned. This coin clearly is the finest known, and by a wide margin. In fact, only about a dozen Proof half dimes have been identified among all varieties of this coinage date.

Another truly incredible coin and a truly incredible opportunity.

Die state: A tiny die chip connects the ball and lower loop of the digit 5 with another chip attached to the right upright of this same numeral. The obverse is perfect otherwise. The reverse is lightly cracked from rim between D and S1 to the scroll over U2, then following the top edge of the scroll to the center of R2. Another crack from the rim joins the top of O at its center. Additional very faint cracks are visible in the left and right wings of the eagle as well as below the shield.

Notes: The digits of the date are each exactly 1.0mm. tall. The 1 is slightly higher than the other digits. Otherwise the obverse is very well executed. The reverse has STA high, TE level, and S2 low. A2 is high and tilted left, ME are joined, R1-I2 are lightly joined with the tail of R higher than the base of I, and C1 is high. 5 and C2 are each 1.3mm. tall. The upper berry is stemless and very lightly joins the leaf above.

929 1835 Small Date, Small 5C. V-7. Rarity-1. AU-58/MS-60. Generally well struck. Light ivory with mottled iridescent toning on the obverse. Minor imperfections are visible. The reverse is reflective and toned predominately rose.

Die state: The obverse die is perfect. A thin die crack from the rim reaches top center of T2. The top of S2 is filled.

Notes: The digit 5 is slightly taller than the others. A small round dot is noted just above the inner point of star 6. The reverse has 5 and C2 each 1.1mm. tall. The digit 5 on either die is from the same punch, each illustrating the same oddly shaped ball at lower left. Interestingly, C1 and C2 appear to be from different punches! U1 is doubled at top, D is low, A2 is tilted left, R1 is low, and CA are low. Line 2 of stripe 1 reaches the third crossbar.



(photo enlarged to twice actual size)

930 1835 Large Date, Large 5C. V-8. Rarity-6. EF-45.

Surfaces: Sharply detailed for the grade with only the wing left of the shield weak. Attractive grayish silver surfaces with very minor marks.

Narrative: A December 1988 Condition Census of Capped Bust half dimes by well-known numismatist Russ Logan lists just nine examples among the top 16 variety collections. Just three of these were listed at a higher numerical grade than this coin. An opportunity for the specialist.

Die state: A very faint crack joins stars 9 and 10. The reverse die state is virtually identical to the 1834 V-3 offered above.

Notes: The digit 5 is recut with a small extra point above. The date digits are each 1.3mm. tall. The reverse has a larger 5 which is 1.4mm. tall. The reverse is the same as 1834 V-3 offered earlier.

- 931 1835 Large Date, Small 5C. V-10. Rarity-3. MS-60/64. Very slight central weakness. The obverse is mostly pale rose and shows evidence of having been lightly cleaned. The reverse is satiny silver-gray with light amber and bluish rose toning.

Die state: A faint crack joins the tops of 1 and 3. Faintly cracked from the outer point of star 1 to the rim over star 2. The reverse appears perfect.

Notes: The date digits are from the same punches as the previously offered V-8 although the die is different. Star 11 is slightly recut with two extra points. The reverse has a small 5C with the 5 recut. U1 is doubled, D is very slightly low, A2 is high and tilted left, and ME are close with this M doubled at the base. Virtually every vertical line in the shield reaches crossbar 3. Line 1 of stripe 4 extends far below the shield. The upper berry has an unusually sharp stem.



(photo enlarged to twice actual size)

- 932 1836 Small 5C. V-1. Rarity-3. MS-63. Breen: "Proof."

Surfaces: The central details are weak. Reflective fields with attractive iridescent orange and blue-green toning.

Narrative: This coin is cited as a Proof by Walter Breen although it does not meet our criteria for the same. Once again, we suggest that prospective bidders make their own determination.

Die state: The obverse has a vertical bisecting crack from the rim at 12:00 through the bust and just grazing the left edge of the digit 6 to the rim below. The reverse appears perfect.

Notes: The date is from punches which are the same size as the 1835 Small Date variety. The digits 3 and 6 are slightly farther apart than 18 or 83. All stars are separated by 0.6 (±0.1)mm. with star pair 9-10 the widest by a very slight margin. The reverse has a small denomination with 5 and C each 1.1mm. tall. The top of 11 has an extension of the upright above, T1 is slightly high and D is slightly low. A1 is high and O shows signs of recutting above, below, and inside. The F is very crude and appears to have been cut over some other letter, perhaps a misplaced O. The upright is crooked, the upper left serif is missing, and the top of the right base has a slightly curved projection. A2 is slightly high, ME are extremely close at their bases and would probably appear to touch on lower grade examples, R1 is recut, and A3 touches the arrowhead.

- 933 1836 Large 5C. V-4. Rarity-1. MS-60. Slight central weakness. Very faint silvery gray toning with satin lustre. Curious 3 over inverted 3 variety. The third digit in the date was first punched backwards!

Die state: The obverse is cracked from the rim at about 12:30, through the cap and hair curls to the lowest curl. A second very faint crack from the lower outside point of star 12 to the rim. The reverse has very faint cracks in the eagle's wing right of the shield and in the tail feathers from the lower left side of the shield.

Notes: All four date digits are well placed with the distance from the bottom of each to the denticles below exactly the same (0.5mm.) The digit 6 appears to be high but is actually taller than the other elements. The digits 18 are wide, 83 closer, and 36 closest. Large 5C with each 1.3mm. tall. The digit 5 is from a broken punch with the break near the junction of the upright and the upper curve. C2 has a weak lower extension to the upper serif. U1 is triple punched with strong extra serifs below and very weak extra serifs above. This recutting is also visible at the lower curve. E2 is faintly recut below. O is low. All three A's are from a defective punch with a broken left diagonal. ME are tilted away from each other with their bases lightly joined.

Gem 1836 V-5 Rarity Possible Proof



(photo enlarged to twice actual size)

- 934 1836 Large 5C. V-5. Rarity-6. MS-65, prooflike; possible Proof.

Surfaces: Slight central weakness with minor planchet striations visible under magnification. Lovely light golden ivory with blue, rose, and amber iridescence toward the periphery. Reflective surfaces.

Narrative: Cited by Breen as Proof, and perhaps struck as one; if so, not carefully nor from an early die state. This coin has all of the earmarks of a Proof except for slight weakness of strike and extensive cracks indicating a late die state.

Rare as a die variety and exceptionally rare in the high level of preservation offered here.

Die state: The bisecting crack described above at V-1 is present on this example but in an earlier state. This crack is only visible on the bust and does not extend to either the upper or lower rims. The reverse is extensively cracked:

1. From rim to tip of wing at left extending far into this wing.
2. From rim to left top of T1 continuing through this letter to the upper left corner of the scroll and following the top of the scroll finally disappearing above 13. This die crack is heavy with many chips along the top of the scroll.
3. From between DS to the crack along the scroll with a large triangular chip at the juncture of these cracks.
4. From rim to top of O.
5. From rim to top of A3.
6. Heavy crack along edge of wing at right.
7. A fine crack from the lower left side of the shield to the arrow feathers below. This is probably a crack in the master die as this same crack appears on other reverse dies.

Notes: The obverse is from the same die as V-1 described earlier. Large 5C from the same punches as previously described for V-4. E1 and D are extremely close at their bases but do not touch. The bases of ME touch and R1 are lightly joined by a thin die line. T3 and S2 are slightly lower than other letters in STATES. O is lower than F. A2 is high and very nearly centered between F and M. I2 is low. The top stroke of the digit 5 is slightly doubled at its tip. The upper berry is stemless.

Superb Gem 1836 V-6 Half Dime



(photo enlarged to twice actual size)

- 935 1836 Small 5C. V-6. Rarity-2. MS-66.

Surfaces: Very sharply struck with weakness only on the eagle's neck. Lovely light gold with faint blue and rose iridescence. Satin lustre. This is about as pretty as one could ever want among coins of this series.

Narrative: Another remarkable gem of virtually unsurpassable quality. Once again the key word is *opportunity* for the specialist and type collector alike.

Die state: Heavy obverse clash marks but no cracks. Small projections right and left from the top of each date digit appear to be remnants of clash marks.

from the top of the scroll. The reverse has heavy clash marks but no cracks.

Notes: The digit 3 shows slight signs of recutting. Every star shows recutting to some degree. Stars 1, 3, 7, 11, 12, and 13 show two or more extra points. On the reverse the digit 5 is recut showing an extra upright at left. Both berries are stemless. U1 is recut with extra serifs and traces of the upright to the left. N1 is triple punched with extra serifs above and left, doubled left upright, and an additional extra serif right of the upper right serif, traces of the right upright from the second (or first) punch between N and I. T1 and E1 are joined at the top and TED all touch at the base. This T is slightly doubled and D shows extra lines above and additional remnants right of the lower curve. STATES is very well formed with no recutting or out-of-place letters. O is recut inside. R1 and 12 are extremely close but do not touch. Line 2 of stripe 4 extends to the third crossbar.

Dazzling 1837 Capped Bust

V-1, Finest Known



(photo enlarged to twice actual size)

- 936 1837 Capped Bust, Large 5C. V-1. Rarity-1. MS-67.

Surfaces: Very sharply struck. Lovely satin lustre with light golden ivory toning and minor splashes of dark iridescence. The reverse is similar with deeper gold, lilac, and blue.

Narrative: This top grade example is most certainly a candidate for the finest business strike of the Capped Bust half dime series in existence *anywhere*.

Die state: Both dies appear to be perfect.

Notes: The date is well placed with each digit at an equal distance from the border. Digits 1, 8, and 3 are each the same 1.0mm. height with the 7 slightly shorter. From left to right each digit pair is slightly closer together. The right base of 1 is slightly longer than the left. The Large 5 and C are from the same punches as previous varieties. The left upright of 5 is very slightly doubled and C2 is extremely close to the stem. UN tilt left, H is low, and D is low. The defective A punch seen earlier is now in bad shape, the upper left diagonal almost completely missing. A2 was first punched to the left with extensive doubling. M is above E and MERI all very lightly touch. A3 is lightly doubled with the two punches very well placed on top of the other. The upper berry is stemless.

- 937 1837 Capped Bust, Large 5C. V-3. Rarity-1. MS-60. The obverse is sharply defined while the reverse has slight central weakness. Impaired lustre with deep orange toning. The reverse has slight splashes of blue iridescence. Quite attractive despite a few minor hairlines and surface abrasions.

Die state: Bisecting crack from obverse rim at 11:30 down to rim at 5:30. The reverse has a faint crack from the eagle's upper beak through the wing, the left edge of the shield and to the arrow feathers above the space between 5 and C.

Notes: The date has 8 doubled left, 3 slightly doubled inside lower curve, and 7 sharply doubled below. Reverse has 5 and C2 from the same large punches used before. No letters are joined. E3 is doubled above. The letters are well placed and close to the border. The A's are from a new punch which is properly formed.

- 938 Balance of early half dime collection: ☆ 1829 V-6. AU-55, attractive light toning and *listed by Walter Breen as a Proof!* ☆ 1830 V-1. Net AU-50. A coin which would otherwise grade MS-64 but with light graffiti ☆ 1837 Small 5C. V-2. AU-50. (Total: 3 pieces)

LIBERTY SEATED HALF DIMES 1837-1873

Gem Proof 1837 Half Dime

No Stars; Triple Date
Among Finest Known



(photo enlarged to twice actual size)

- 939 1837 "Large Date," with Pointed 1. V-1. High Rarity-6 or Rarity-7 as Proof. Proof-64. A splendid gem Proof of exquisite quality and breathtaking beauty. Mostly brilliant with wisps of gold and iridescence. This gorgeous Proof, from the famous Stickney Collection to the Clapp and Eliasberg collections, has been off the market for nearly 90 years and is now offered to a new generation of specialists. Certainly, it is one of the finest and also most famous of the few Proofs that exist of this, the first Liberty Seated half dime issue.

On July 25, 1837, coinage of the new Liberty Seated half dime commenced, and upon that occasion about 20 Proofs were struck for ceremonial purposes. Nearly all went into the hands of dignitaries and the like—not to numismatists—with the result that relatively few have survived, and fewer yet remain in high Proof grade levels. This coin is probably among the top two or three finest known.

Pedigree: Matthew A. Stickney Collection; Henry Chapman, June 25-29, 1907; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date boldly double cut, the numeral 8 being triple cut at its bottom. One of the most dramatic die blunders of the era.

Walter Breen (1988 *Complete Encyclopedia*, p. 283) estimated that about 12 are known today, some with nicks and scratches.

Gem 1837 No Stars Half Dime

Large Date
Breen: "Proof"



(photo enlarged to twice actual size)

- 940 1837 "Large Date," with Pointed 1. V-2. MS-65, prooflike. Superb brilliant surfaces with delicate splashes of gold and iridescence. One of the nicest seen. Cited as a "Proof, early stage," by Walter Breen, in "United States Half Dimes: A Supplement," 1958, p. 11. A superb coin that will satisfy the specialist and type collector alike. Far above the quality typically seen, even at the MS-65 level.

Obverse with Liberty Seated, No Stars; type coined only in 1837 at Philadelphia and 1838 in New Orleans (1838-O). Obverse motif adapted from the Gobrecht silver dollar of December 1836. Reverse with wreath replacing the eagle which in one form or another had ap-

peared since the inception of the denomination in the 1790s. 1837 and 1838-O dimes are of similar design.

Notes: The erstwhile Large Date is distinguished by having a pointed top rather than a flat top to the first date digit. Unlike the related 1837 Liberty Seated dime with Large and Small Date varieties, the half dimes of this year have digits about the same size, with the top of the 1 being the distinguishing characteristic. Thus, these might better be known as 1837 Pointed 1 and 1837 Flat Top 1, or something similar.

Obverse from shattered die with break from left through shield at IB of LIBERTY and upward from the pole along the rim; a branch of this break starts past the field and continues through the right, through Miss Liberty's heel, to the border, breaking into several segments at the base of Miss Liberty. Probably very few pieces were struck later than this one. Yet, all the details are sharp. The Breen citation as an "early stage" may have reflected his reconstruction of lost notes.



(photo enlarged to twice actual size)

- 941 1837 "Small Date" with Flat-Top 1. V-5. MS-63. Highly lustrous. Mostly bright with some nicely blended areas of gold and iridescence. A splendid coin.

Pedigree: J.M. Clapp Collection. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

- 942 1838-O Liberty Seated, No Stars. V-1. Net F-15. Really VF-35, but with several scratches.

Pedigree: Harlan P. Smith Collection; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Base of first 8 repunched.

Gem Proof 1838 Half Dime

Large Stars



(photo enlarged to twice actual size)

- 943 1838 Large Stars. V-6. Rarity-7 as Proof. Proof-64. A splendid gem with brilliant surfaces. Some small splashes of gold and iridescent toning highlight the beauty of this marvelous half dime, the first year with obverse stars. Exceedingly rare with Proof finish. Probably fewer than a half dozen are known (Breen's *Complete Encyclopedia* says five), of which this must be one of the finest. A rare prize for the advanced specialist and connoisseur.

Pedigree: Matthew A. Stickney Collection; Henry Chapman, June 25-29, 1907; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Star 3 sharply double punched with several extra points. Star 8 misshapen with lowest right ray larger than the others and defective at tip. Under high magnification some raised die polish lines can be seen on the reverse.



(photo enlarged to twice actual size)

- 944 1838 Large Stars. V-9. MS-66/65. A beautiful gem, quite possibly the finest known or certainly a contender for top honors. Quality such as this is rarely seen, and in the present instance it is doubly important as this represents the first year of the design type with obverse stars.

Notes: Stars 2, 6, 9, 11, and 12 double punched, star 11 dramatically so on the two rays at the lower right.



(photo enlarged to twice actual size)

- 945 1838 Large Stars. V-10. MS-63 (Breen: "Proof"). Lustrous lightly toned surfaces. A splendid coin.

Notes: 1 and 3 in date slightly double punched. Star 1 dramatically and curiously double punched, star 3 slightly so. On reverse first A in AMERICA with die lump at left, repunching at lower right. Extensive and very interesting area of die failure below MERICA.

Graded as a Proof by Walter Breen, and so cited on page 67 of his *Proof Coins Encyclopedia*. However, we cannot at all agree, and assume that his notes or recollections were in error.

Gem 1838 Small Stars Half Dime

Rare at this Level



(photo enlarged to twice actual size)

- 946 1838 Small Stars. MS-64. Delicate golden toning over bright silver surfaces. Some electric blue at the borders. Another splendid specimen in this very remarkable group of half dimes.

The 1838 Small Stars half dime is several orders rarer than its Large Stars counterpart. Gems such as this are particularly elusive.

Notes: The Small Stars variety is so-called not because different-sized punches were used but the dies (at least three different) were either relapped (most likely) or else certain stars were not deeply impressed to begin with. Star 1 appears very weak and small, star 7 is weak, and other stars are mostly more lightly defined than on the Large Stars variety. Second 8 of date slightly defective near left center. On reverse a break extends from the left of M in AMERICA to the rim.

At least three "Small Stars" obverses are known. This style was not described by Valentine.

Gem 1838 Small Stars Half Dime

Duplicate of Style



(photo enlarged to twice actual size)

947 1838 Small Stars. MS-64. Brilliant and lustrous with light golden toning.

Notes: Different obverse die than Lot 946, the present having stars 1 and 13 especially light, the latter double punched.

It is apparent that stars on the obverse of half dimes of the Liberty Seated, No Drapery varieties were hand-punched individually and thus show rotational double punching in some instances. (For related discussion of star punching, see an article on a different date, "An Interesting 1839 Half Dime..." by John W. McCloskey, *Gobrecht Journal*, March 1980.

Reverse die dramatically clashed and showing outline of Liberty Seated figure.

Gem 1839 Half Dime

None Seen Finer



(photo enlarged to twice actual size)

948 1839 MS-66. V-1. Brilliant and lustrous, with delicate golden toning, particularly on the reverse. A superb gem. We have never seen a finer example.

Pedigree: Harlan P. Smith Collection; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Small die defect at bottom of star 11.

949 1839-O MS-62. V-5. Lightly toned iridescent surfaces. Fairly scarce in Mint State.

Pedigree: Victor Long Collection; Charles Steigerwalt, April 22, 1897; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Die crack from rock through star 1 to rim; crack from drapery through arm through star 4 to rim; cracks additionally through star 8; crack from foot to rim. Stars 2 and 4 slightly doubled.

Gem Proof 1840 No Drapery Half Dime

Possibly Finest Known



950 1840 No Drapery. Variety unlisted in Valentine. High Rarity-7 as Proof. Proof-66. A glittering gem with bright silver surfaces accented with wisps of gold and electric blue. A simply marvelous specimen of an issue of which fewer than a half dozen specimens have been traced; this may be the finest known.

The importance of this splendid coin would be impossible to overstate. A half dime that will be long remembered by friends of the series.

Notes: Stars 1, 8, and 10 doubled, the last sharply so. The 4 in the date has a flat top, with the apex of the interior triangular-space extending very close to the flat top; as time went on during the decade the third digit of the date was modified with a thicker top.

As many of the Eliasberg Collection coins have been off the market for decades, they were not available for study when D.W. Valentine did research for his book, *The United States Half Dimes*, published in 1931. The present offering contains several unlisted varieties.

- 951 1840-O No Drapery. V-2. AU-58/MS-60. Light golden and iridescent surfaces. When seen, this variety is nearly always well worn. The present coin will be appreciated by the knowing specialist, for it is quite rare at this grade level, market price levels notwithstanding.

Notes: Digit 4 in date similar to preceding but triangular space not as close to top. Stars 2, 3, 4, 5, and 6 slightly doubled, star 8 dramatically doubled at its two lowest points. On reverse break from wreath through right side of U; another break through base of ALF, wreath, and first A in AMERICA to rim; another from base of E through wreath and I of AMERICA to rim; further break from wreath through final A to rim. Traces of tiny break extend from top of right wreath bow.

- 952 1840-O No Drapery. V-1. AU-58. Lightly toned iridescent surfaces. Fairly scarce in all grades, quite rare above EF. Another opportunity for the knowing specialist.

Pedigree: Elmer Sears sale, November 1904, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Clashed reverse die with outline of Miss Liberty. Tiny break connects stars 2 and 3 on obverse. Stars 1, 2, 3, 7, 8, 9 (very much so), 10, 11, and 13 double punched. On reverse break from M in DIME through right side of mintmark, bow, to rim. Very faint trace of die clash.

Gem 1840 With Drapery Half Dime Among Finest Known



(photo enlarged to twice actual size)

- 953 1840 Drapery. Variety unlisted in Valentine. MS-65. Superb, lustrous surfaces with delicate iridescent toning. A splendid gem of a quality rarely seen, a specimen that is believed to be among the top three or four known. First year of the With Drapery type.

Pedigree: Richard B. Winsor Collection; S.H. and Henry Chapman, December 16-17, 1895; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Some interesting die finish lines are visible on the reverse under high magnification.

The With Drapery issues have the stars slightly differently positioned, most notable as having stars 1 and 13 considerably farther from the figure of Miss Liberty than seen on the No Drapery issues. Beginning with the No Drapery issues the obverse stars were part of the hub—instead of being punched in separately—and rotational repunching does not occur.

The Liberty Seated figure shows many differences. Not only is there a generous amount of cloth drapery at her elbow, but the shield is now oriented in an upright position (instead of inclined to the left), the rock to the left of the shield is smaller, and the liberty cap is shorter.

The reverse from this point on shows larger letters, and some other differences occur as well.

For related information see "The 1840-O With Drapery Half Dimes," by William A. Harmon, *Gobrecht Journal*, July 1989.

Remarkable 1840-O With Drapery Virtually Unknown in Mint State



(photo enlarged to twice actual size)

- 954 1840-O Drapery. V-5. MS-60 or finer. Among the finest known. Light iridescent toning over silver surfaces. Some central areas lightly defined as struck. A great find for the specialist who may well search years and still come up short of this attractive specimen. Even the greatest specialized collections have had to be content with worn examples. The present quality is virtually unknown.

Pedigree: J.M. Clapp Collection. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: The New Orleans Mint was very casual with some of its striking processes, and the present coin seems to reflect this. This variety was coined in December 1840 utilizing a pair of dies shipped from Philadelphia on December 2.

The rarity of this issue in Mint State is demonstrated by Walter Breen's comment (*Complete Encyclopedia*, p. 288) that the coin is "prohibitively rare in or near Mint State. That illustrated falls short of Mint State but is one of the finest known."

Glittering Gem 1841 Half Dime Possible One-Sided Proof



(photo enlarged to twice actual size)

- 955 1841 Variety unlisted in Valentine. MS-66, prooflike; possible Proof. Brilliant with delicate gold and iridescent toning. Obverse deeply prooflike, possibly full Proof. Reverse somewhat prooflike. Acquired decades ago as a Proof. A splendid, remarkable coin which invites inspection. Certainly High Rarity-7 at this grade level; perhaps even a candidate for Rarity-8.

Pedigree: Harlan P. Smith Collection (as Proof); S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Reverse with break from M through bow to rim. Kamal M. Ahwash, in "Additional Observations on Varieties," 1975, p. 150, called this new reverse "Heavy Lettering."



(photo enlarged to twice actual size)

- 956 1841-O. Medium (or Small) O. Obverse unlisted in Valentine; reverse of V-4. MS-63. Light lilac toning with hints of blue. As a date and mintmark, the 1841-O is of exceedingly rarity in full Mint State. The choice quality here offered makes the coin all the more desirable. Another find for the knowing buyer. **Probably among the top half dozen finest known specimens.**

Notes: Stray extra star elements visible at stars 5, 6, 7, 9, and 10. These "artifacts," as we call them here for purposes of brevity, are prevalent among half dimes of this era and are simply called "defects" by Valentine. However, these raised and (presently) somewhat mysterious curved ridges (usually cusp-like) seem to occur with regularity, of somewhat similar form, and at about the same distance opposite star points. Sometimes (on other coins) a flat "shadow" is seen around all or part of a star. They may have been produced in connection with making hubs or master dies. On half dime and dime working dies which have been resurfaced or relapped, artifacts partially or wholly disappear. The entire situation would be a fruitful subject in the *Gobrecht Journal*. See related comment under Lot 967.

Reverse with breaks from right arm of U to rim and right side of R to rim. Clash marks visible if you look carefully.

Walter Breen, in "United States Half Dimes: A Supplement," 1958, p. 12, cites the Eliasberg Collection coin as a new unlisted variety of the Small O.



(photo enlarged to twice actual size)

- 957 1842 V-3. MS-65. Delicate golden toning over lustrous surfaces. Elusive at this grade level, probably Rarity-6 when MS-65 or finer—and this is for a so-called "common date"!

Pedigree: Harlan P. Smith Collection; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Obverse with irregular die line or break above 84 in date. Reverse with delicate traces of clash marks.

As is well known to Liberty Seated specialists, a date can be common in worn grades and be a world-class rarity in high levels of Mint State.

- 958 1842-O V-2. EF-40, cleaned long ago. Notably rare in grades higher than this. Definitely worth more than a passing glance.

Pedigree: Wilson Collection sale, 1906 (replacing a well-worn one obtained earlier from I. Excell); J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

- 959 1843 V-3. MS-62 or finer. Sharply and deeply struck. A few marks in the obverse fields keep this from the MS-65 category. Attractive gold and blue toning, the latter around the rims.

Pedigree: Mumford Collection; New York Coin & Stamp Co., April 9-10, 1896; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Stars 9, 10, and 12 have artifacts. Some clash marks on the reverse can be seen under close examination, caused when the dies came together without an intervening planchet.

Superb Gem Proof 1844 Half Dime

Possibly Finest Known



(photo enlarged to twice actual size)

- 960 1844 V-3. Rarity-7 as Proof. Proof-66. Mirror fields with delicate gold and blue toning. Breathtakingly beautiful. Superb in every respect. **Breen specifically cites this Proof as one of two verified examples of V-3, the other being permanently impounded in the American Numismatic Society's collection.** (*Proof Coins Encyclopedia*, page 79). Thus, this is the only specimen in private hands.

Pedigree: Harlan P. Smith Collection; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: First three date digits repunched, the first two both above and below.

For those who enjoy grading service reports we note that as of early 1996 PCGS had graded only one Proof of this date, that being Proof-63, and NGC had graded none at all.

Superb Gem 1844 Half Dime



(photo enlarged to twice actual size)

- 961 1844 V-2. MS-66. Frosty silver surfaces with delicate golden and iridescent toning. Absolutely superb in every respect. One of the finest business strikes we have seen; indeed, possibly tied for the finest known.

Pedigree: M.A. Brown Collection; Chapman brothers, April 16-17, 1897; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: For additional reading see "The 1844 Half Dime," by John W. McCloskey, *Gobrecht Journal*, July 1994.

Finest Known 1844-O Half Dime

Lustrous Gem



(photo enlarged to twice actual size)

962 1844-O V-1. MS-65. Finest known. Deeply frosty and lustrous surfaces of virtual perfection. Original brilliance delicately toned

with light blue and gold. Lightly struck at the centers as always.

When 1844-O is seen it is nearly always in very low grades. Even an MS-60 would create a major stir among aficionados of the Liberty Seated series. This gem is believed to be the finest known. A treasure for the specialist and one of the great highlights of the present offering. Most of its high-grade competitors are clustered far below at the AU or very low Mint State level.

Pedigree: Matthew A. Stickney Collection; Henry Chapman, June 25-29, 1907; John H. Clapp. Clapp estate, 1942, to Louis F. Eliasberg, Sr.

Notes: Tiny artifact between stars 10 and 11. Reverse with several cracks at and near AMERICA. Delicate traces of clashed dies.

Superb Gem Proof 1845 Half Dime

Possibly Finest Known



963 1845 V-1. High Rarity-7 as Proof. Proof-66. Delicate blue and gold toning around borders, silver at the center. Wire rim on obverse. A superb, breathtakingly beautiful coin. A front runner in the contest for finest known.

Probably fewer than eight or nine Proofs exist; this date in all silver issues is notably rarer than the 1844 or 1846.

Notes: Die artifacts just past stars 9 and 10. In date, 5 is slightly higher than the first four digits.



(photo enlarged to twice actual size)

964 1845 Repunched Date. V-5. MS-65/66. Splendid lustrous surfaces with delicate golden and iridescent toning around the rims. A splendid gem of the quality one has come to expect in the present series of half dimes. Scarce so fine.

Pedigree: J.M. Clapp Collection as "Twice Engraved Date." Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: In date 5 higher than the other letters. Some repunching, the 4 appearing to be over a previous 1 (rather than a repunched 4) and another digit, now usually considered to be a 5, but having certain attributes of a 3 (sometimes this is called 1845/3); in our opinion it is not simply a 5 over 5 repunching. This variety is not particularly rare in ordinary grades. Our sale of the Stuart C. Levine, M.D. Collection Lot 2106 offered an example authenticated as an overdate by Walter Breen in July 1974; however, in the years since 1974, most have not called it an overdate, as noted.

Reverse with crack beginning above right side of D in DIME, upward through left side of A, topmost right wreath cluster, O, to rim.



(photo enlarged to twice actual size)

965 1845 V-1. MS-65. Brilliant with delicate golden toning. Scarce at this grade level. One of the finest we have ever seen.

Pedigree: Chapman brothers, private sale, May 1897, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Obverse with very "fat" 1 in date, quite curiously so; 5 in date higher than other numerals, as often seen for 1845. Delicate break at left is doubled within the lower left of the seated figure, continues through stars 1, 2, 3, and 4, skips, is delicate between 5 and 6, and well defined again between 6 and 7. Reverse with nuances of clash marks.

Superb Gem Proof 1846 Half Dime

Prize Date of the 1840s—Possibly Finest Known



966 1846 Variety unlisted in Valentine, Breen-2. High Rarity-6 as a Proof date, Rarity-8 as a superb gem. Proof-66. Possibly the finest known.

Delicate gold and blue over mirror fields. Devices light lilac. A beautiful coin in every respect. The most highly prized date of the 1840s, due to the elusive character of related business strikes. Of the somewhat fewer than 20 Proofs believed to exist, few could equal the quality of the superb gem offered here. This may well be the finest known specimen of the most famous date of its era.

For the half dime specialist this is the *creme de la creme* coin of the decade. A showpiece.

Pedigree: John G. Mills Collection; S.H. and Henry Chapman, April 27-29, 1904; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Die line in base above 84 of date. Artifacts near stars 5 and 10.

Walter Breen, in "United States Half Dimes: A Supplement," 1958, p. 13, cites this as a variety other than V-1, his Breen-2, "shield point left of 1" (whereas V-1 has shield point over right edge of 1).

The rarity of this as a Breen-2 Proof may be significantly higher than the rarity of the coin as a date.

For additional reading see "Date Styles on 1846 Liberty Seated Coinage," by John W. McCloskey, *Gobrecht Journal*, March 1994. The author relates that across all denominations the dates for this year have peculiarities not found among other issues of the era.

Superb Gem Proof 1847

Possibly Finest Known



(photo enlarged to twice actual size)

967 1847 V-2. Rarity-7 as Proof. Proof-67. A splendid gem coin with light golden toning. Traces of blue at the borders. Certainly among the several finest known, quite possibly *the* finest known. Proof half dimes of this date are quite rare; ditto for other silver Proofs dated 1847.

In a word, a truly *legendary* half dime!

Pedigree: John G. Mills Collection; S.H. and Henry Chapman, April 27-29, 1904; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Cited by Breen, page 84 of *Proof Coins Encyclopedia*. Date touches base of Liberty, 4 repunched at bottom. Artifacts near stars 1, 2, 5, 6, and 10. It may be profitable for scholars to study under high magnification star 12 of the present coin, which has a raised "shadow" around much of the lower right, incorporating a tiny cusp-shaped area (see related notes under Lot 956).

Gem Proof 1848 Half Dime

Medium Date



(photo enlarged to twice actual size)

968 1848 Medium Date. V-4. Proof-66/65. Walter Breen reports that only the Eliasberg and one other Proof (not specified) were known to him (*Proof Coins Encyclopedia*, page 86).

Notes: Date touching base of Liberty, although there is enough space below the date that this would not have been necessary. Artifact past star 10.

As of early 1996 no grading service had certified an 1848 Proof half dime at *any* level; and the Eliasberg Collection has two gem Proofs!

Gem Proof 1848 Half Dime

Medium Date



(photo enlarged to twice actual size)

969 1848 Medium Date. V-4. Low Rarity-7 as Proof. Proof-65. Mottled delicate gray over deep mirror surfaces. Another superb,

splendid gem Proof rarity. An incredible opportunity that may not be repeated for many years, perhaps not for a generation or more.

Notes: Dies aligned 360°. Date touches base of seated figure.

Frosty Gem 1848 Half Dime

Medium Date

Possibly Finest Known



(photo enlarged to twice actual size)

970 1848 Medium Date. Variety unlisted in Valentine. MS-66. Especially lustrous and frosty surfaces. Mostly brilliant, with delicate iridescent toning, particularly around the borders. **Possibly the finest known.** We have never seen a finer one.

Notes: 4 and 8 lightly repunched at lower left (Breen's "Doubled Date, scarce"). Artifacts are seen near stars 1, 4, 5, 6, 8, 10 (especially prominent) and 12, quite spectacular when viewed under magnification. Clash mark in field near Miss Liberty's left knee and a few elsewhere. Subtle traces of clash marks on reverse.

Kamal M. Ahwash, in "Additional Observations on Varieties," 1975, p. 150, cited the Eliasberg Collection coin as "new mule variety" combining obverse of V-2 with reverse of V-1.

Walter Breen, in "United States Half Dimes: A Supplement," 1958, p. 13, notes: "One unlisted die (Eliasberg) has 48 first cut far to left, then re-cut properly."

971 1848 Large Date. V-1. MS-62. Lustrous, obverse somewhat proof-like. A few marks. Brilliant with delicate toning. A splendid specimen at this grade level, and fairly scarce thus.

Notes: Date from a dime logotype, too large for space allotted, and with numerals protruding deeply into the base of the figure. Cusp-shaped artifacts around or near stars 5, and 6; "splash" artifacts around stars 8 through 13 inclusive, some of the latter also including cusp-shaped artifacts.

Reverse with tiny break from left side of N to rim.

Among half dimes of the 1840s there are numerous differences in letter spacing. For example, on this specimen the letters in HAL join and the F barely touches; on some others all letters are distinctly separated, and on still others HAL may be joined and F is separate, etc. This probably is at least partly a function of how deeply the hub was impressed into the die.

972 1848-O Medium O. Variety unlisted in Valentine. EF-40. Light golden toning.

Notes: Medium Date touches base but with ample space below the figures. Artifacts near stars 1-6, 8, and 10. Reverse with break from wreath to M in AMERICA and from wreath through E of same word to rim.

Walter Breen, in "United States Half Dimes: A Supplement," 1958, p. 13, cites the Eliasberg Collection as having the obverse of V-2, but an unlisted reverse; further stating, "I have seen no duplicate."

In any event, the Valentine description is somewhat ambiguous for the obverse, and while on the present coin the end of the shield points to the left part of 1, as on V-2, and the "second 8 merges," the first 8 is also "merged" with the base.

Superb Frosty Gem 1849/8 Possibly Finest Known



(photo enlarged to twice actual size)

- 973 1849/8 V-4. Probably 1849 over Horizontal 9. MS-67. Light heather and gold with areas of blue at the rims. A breathtaking gem that is possibly the finest known.

Another half dime for the ages, a coin that will be talked about for many years to come. Off the market for more than a century, as have been so many of the gems offered here.

Pedigree: Richard B. Winsor Collection; S.H. and Henry Chapman, December 16-17, 1895; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Cusp-shaped artifacts at stars 1, and 8 and with "splash" artifacts on stars 9 through 13, very dramatic under magnification. In date, 4 is repunched, 9 is over another figure, traditionally called an 8, but appearing more to our eye as a horizontal 9—see following.

This piece is quite similar to that illustrated in Breen's 1988 *Encyclopedia*, lower left page 289, where he questions the over 8 status, and, quoting Bill Fivaz, speculates it may be 1849 over horizontal 9. We agree.

- 974 1849/8/6 a.k.a. 1849/6 V-2. AU-58. Silver surfaces with light gray and blue toning.

Pedigree: John G. Mills Collection; S.H. and Henry Chapman, April 27-29, 1904; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date with 9 over 6, the undertype being quite bold and seemingly similar to that illustrated as Breen 3052, 1849/8/6—which indeed it may be. Artifacts at stars 5, 7, 10 (especially bold), and 11. Reverse from shattered die with breaks through leaf through left side of N; from border through tops of ITED; from border through left side of first T in STATES, wreath, becoming complex and connecting with the first die break mentioned, extending through N of UNITED; break from rim through tops of TE lightly connecting to S; break from topmost right berry through F to rim; break from F through wreath to left side of E to rim; break from D in DIME down through bow, splitting apart, with part continuing to rim at bottom. Very few coins could have been struck later than this one from this reverse die.

Also see, "The 1849 V-2 Half Dime," by Bill Fivaz, *Gobrecht Journal*, March 1985; and "1849/6 Half Dimes," by Tom DeLorey, *Gobrecht Journal*, July 1985.

Possibly struck from one of five unused 1846 obverse dies returned to Philadelphia from New Orleans and later overdated (Breen *Encyclopedia*, p. 287).

Superb Gem Proof 1849 Half Dime Probably Finest Known



- 975 1849 Variety unlisted in Valentine. High Rarity-7 as a Proof date. Proof-66. Brilliant mirror surfaces with delicate golden and iridescent toning. Breathtakingly beautiful. In a word, *superb*. 1849 was a "very good year" for Proof silver coins, and only a few sets were produced.

Pedigree: C.S. Wilcox Collection; Chapman brothers, November 6-7, 1901; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: In date 1 and 4 repunched, but not dramatically, 9 more significantly repunched—at the bottom. Artifact just past star 10.

Memorable 1849-O Half Dime



(photo enlarged to twice actual size)

- 976 1849-O V-2. MS-60/63. Exact grade not determinable as there are some areas of light striking, as normal. Obverse has light lilac tinged with blue. Reverse gunmetal-blue with traces of magenta. This is one of the great classics in the half dime series, an issue which when seen is apt to be well worn. Walter Breen notes, "almost always in low grades," further commenting that "part of the reported mintage may have been dated 1848."

Notes: Cusp-shaped (mainly) artifacts near stars 2-6, 8, 10, and 11, plus star 12 with a "splash" artifact.

Superb Gem 1850 Half Dime Possibly Finest Known



(photo enlarged to twice actual size)

- 977 1850 Variety unlisted in Valentine, Breen-6. MS-67. Brilliant surfaces with champagne toning. It would be difficult to conceive of a finer piece, and even close contenders would be memorable.

Notes: Date high and close to base. Reverse with break connecting tops of TES to rim.

Walter Breen, in "United States Half Dimes: A Supplement," 1958, p. 13, notes: "Breen-6. Obverse V-1, Reverse V-2, with the crack through TES found on some Proofs. Eliasberg Collection."

Frosty Gem 1850 Half Dime



(photo enlarged to twice actual size)

- 978 1850 Variety unlisted in Valentine. MS-66. Frosty lustrous surfaces with heather, delicate magenta (at obverse rim), and blue toning. Another splendid gem 1850 that will please the connoisseur.

Notes: Artifact past star 10. Date high.

Gem Prooflike 1850 Half Dime



(photo enlarged to twice actual size)

- 979 1850 Variety unlisted in Valentine. MS-65/66. Sharply struck. Highly prooflike, especially on the obverse. Lilac surfaces with hints of magenta and blue. Gorgeous! Coin cited by Breen in his *Proof Coins Encyclopedia*, page 92, "Eliasberg has a questionable Proof with obverse V-5 (date very low, plain center dot) and new reverse with H firmly joined to adjacent leaf."

Notes: Date centered, much better placed than on the previous two lots. Artifacts at stars 5 and 10.

Obverse as V-5; reverse with crack at E of UNITED (but not at D). Seemingly unlisted.

- 980 1850-O V-2. AU-55 or finer. Obverse scratch. Light gray and golden toning.

Notes: Date and stars shallow in die, date fairly well centered. Obverse and reverse dies lightly rusted, no doubt the result of New Orleans climatic conditions. One obverse break connects stars 2-5 and star 2 to border; another break from star 8 to border; two more breaks from lower right of seated figure to border. Reverse with tiny cracks near ends of left and right stems. Die break or engraving tool cut from upper left side of A in HALF. The New Orleans Mint, quite distant from the Philadelphia Mint where all dies were made, seems to have used its dies longer than Philadelphia.

In a related commentary on rusted dies, Walter Breen, in his *Complete Encyclopedia*, 1988, p. 289, notes that V-4 (a different variety from that offered here) was struck from a rusted reverse die leftover from 1844 or 1848.

Gem Proof 1851 Half Dime Possibly Finest Known



(photo enlarged to twice actual size)

- 981 1851 V-1. High Rarity-7 or Rarity-8 as Proof. Proof-66. Possibly the finest known.

Deep strike. Delicately toned gold and blue. Fields not as deeply mirrorlike as on certain other Proofs, but cited by Breen (*Proof Coins Encyclopedia*) page 93, one of just four Proofs known to him, and that may include duplicates. Exceedingly rare.

Notes: Date high, 1 and 8 contacting the base of the figure, 5 and 1 protrude within the base. Artifacts at stars 5 and 10. Reverse with many die finish lines at rim above MERIC.

Frosty Gem 1851 Half Dime



(photo enlarged to twice actual size)

982 1851 Centered date. V-2. MS-66. Lustrous frosty surfaces with gorgeous gold, magenta, and blue toning. Superb in every aspect.

Notes: Date centered, entirely unlike the preceding. Tiny break begins at star 4 and continues from head to liberty cap. Artifact beyond star 10. On reverse heavy die line extends diagonally to the border from O in OF. Some light clash marks at center.



(photo enlarged to twice actual size)

985 1852 Unlisted in Valentine; similar to V-2. MS-65/66. Splendid lilac toning over frosty surfaces. A beautiful gem in every respect.

Notes: High date, close to but not touching base. Artifact after star 10 (seemingly a popular place for such things). Microscopic die break from star 12 left to denticles.

986 1852-O V-1. AU-58. Light golden and iridescent toning. Especially deep strike with high rims on obverse and reverse. The 1852-O is usually found in well-worn grades.

Pedigree: Harlan P. Smith Collection; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date significantly lower than the preceding, but still not centered. Artifact past star 10. Reverse leftover from a previous year (cf. Walter Breen, in "United States Half Dimes: A Supplement," 1958, p. 14).

Superb Gem 1851-O Half Dime

Possibly Finest Known



(photo enlarged to twice actual size)

983 1851-O High Date. V-2. MS-66. Light golden toned surfaces, somewhat prooflike when held at an angle to the light. Delicate gold and blue toning. Usually seen well worn. This magnificent gem is a true showpiece in the half dime series and may be the finest known 1851-O. Another legendary half dime.

Pedigree: J.M. Clapp Collection, probably acquired in the early 1890s. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date numerals high, first, third and fourth figures barely touching base, 8 clear. Die chips at star 8 and border above.

Superb Gem 1853 No Arrows

Classic Half Dime Rarity



(photo enlarged to twice actual size)

987 1853 No Arrows. V-1. MS-66. Delicate golden and magenta toning over unbelievably lustrous and frosty surfaces. One of the finest quality half dimes in existence of any date of this design.

The 1853 No Arrows is one of the rarest and most popular dimes in the series—when all grades are considered. Mint State pieces do come on the market with some regularity, perhaps from a 19th-century group once owned by half dime aficionado and attorney, Harold P. Newlin. However, in MS-66 the coin is a notable rarity.

Pedigree: Chapman brothers, June 1905; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date fairly high but comfortably separated from base. Artifact past star 10. Tiny clash mark hidden in field near elbow. Break connects base of date numerals to rim at left. Another break extends from base at right irregularly through star 13. On reverse, break from bow left through tops of UNI; tiny break connects E and S; break through left side of first A in AMERICA to rim, and another break in the same area touching upper left of M; break through right side of M through ER.

Mintage: 135,000, 50,000 struck on February 19 and 85,000 on February 22, the latter a day after the Act of February 21, 1853. Probably the 85,000 went directly to the melting pot, and it is highly likely that the majority of the 50,000 met the same fate. At the time the coins were worth more in melt-down value than face value, and any pieces put into commerce would be snapped up by speculators and bullion dealers.

Prooflike Gem 1852 Half Dime



(photo enlarged to twice actual size)

984 1852 V-3. MS-66, prooflike. Brilliant with just a hint of toning. Struck from highly polished dies, unfinished, with numerous die lines on obverse and reverse, fully equal to the quality called "Proof" elsewhere. Thus, perhaps we are being a bit conservative in not calling it such (the buyer may make his or her own decision). In any event, it is a superb coin and certainly ranks as one of the finest examples to pass our scrutiny.

Pedigree: John G. Mills Collection; S.H. and Henry Chapman, April 27-29, 1904; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: High date, close to but not touching base.

Incredible 1853-O No Arrows

Possibly Finest Known
Classic Half Dime Rarity



988 1853-O No Arrows. V-1. MS-64. Delicate gunmetal-blue and golden toning over somewhat prooflike surfaces. The finest we have ever seen of this, a well known rarity in any grade, and a major rarity in even AU. This piece is absolutely unforgettable and will forever remain as one of the highlights in the present offering.

Quoting Walter Breen ("Supplement," 1958): "Only a single variety seen; always weak at date.... Although 160,000 were coined, practically the entire mintage was melted...."

Notes: Date high, sloping down to the right, 1 touching base of Liberty; date figures very lightly impressed into die—a characteristic of all authentic specimens seen by the writer (QDB); forgeries with "heavy" date numerals can be

made by removing arrowheads from an 1853-O made after February 1853. Central figures somewhat lightly impressed in the die as well. On reverse mintmark is sharply double punched at top.

The New Orleans Mint called in and/or did not distribute much of its coinage struck prior to the Act of February 21, 1853, and in autumn 1853 shipped over \$1 million of silver coins of various denominations to Philadelphia to be melted and recoinced into lighter-weight issues under the new standard; \$100 worth of old-style silver coins yielded \$108.33 worth of the new, lighter coins (with arrows at date).

The Stuart C. Levine, M.D. Collection Lot 2170 specimen sold by us in 1986 was graded AU-55, but was catalogued by others in earlier sales as Brilliant Uncirculated, prooflike. This reminds us to reiterate that grading, Condition Census data, population reports, etc., are all highly subjective.



(photo enlarged to twice actual size)

989 1853 Arrows at Date. V-4. MS-65. Brilliant frosty gem. Tiny nick on Miss Liberty's right forearm. An exceedingly popular "type" coin of the style minted 1853-1855.

Pedigree: Thomas Elder's first public auction, September 30, 1905; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date high but not quite as high as on the preceding 1853-O; 1 is barely clear of base. Figures somewhat lightly impressed, but not as shallow as preceding. Arrowheads high and touching base. Reverse with fascinating clash mark on top showing incuse date! Break from right arm of M in AMERICA to rim.

Coinage of business strike with-arrows half dimes began on April 26, 1853.

A problem confronting anyone attributing half dimes to Valentine numbers is exemplified by half dimes of 1853. Walter Breen, in "United States Half Dimes: A Supplement," 1958, p.14, notes: "Valentine's attempt to describe varieties is futile; 78 obverses, 80 reverses [were used this year to coin half dimes], not counting intermulings. Largest coinage in the series, more than the entire half dime coinage from 1794 to 1833."

Marvelous 1853-O Half Dime

Arrows at Date
Tied for Finest Known



(photo enlarged to twice actual size)

990 1853-O Arrows at Date. Unlisted, similar to V-2. MS-66. Brilliant frosty surfaces with iridescent lilac and iridescent surfaces.

While saying "finest known" is difficult to do for an issue that has not been widely documented as it is not an extreme rarity, suffice it to say that in our extensive experience we have never seen a nicer one. Let us say that it is believed to be **tied for the finest known**.

Pedigree: Matthew A. Stickney Collection; Henry Chapman, June 25-29, 1907; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date and arrowhead positions similar to preceding. Reverse with light clash marks including incuse date at the top, but not as predominant on its Philadelphia Mint cousin just offered.

"The Overworked Dies of the New Orleans Mint 1853-1854," an article by Harry E. Smith in the *Gobrecht Journal*, November 1984, is relevant to several comments made in the present catalogue concerning dies not only of those two dates, but of others as well. Smith notes that certain "dies were pushed to the limit of usefulness."

Superb Gem Proof 1854 Half Dime

Possibly Finest Known



991 1854 V-2. Proof-66. Light lilac toning. Wire rims on much of obverse and reverse. A breathtakingly beautiful coin, superb in every aspect, and quite possibly the finest known.

Pedigree: Mumford Collection; New York Coin & Stamp Co., April 9-10, 1896; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date high and adjacent to base; arrowheads free of base but with tips barely touching denticles.

Gem 1854 Half Dime



(photo enlarged to twice actual size)

- 992 1854 V-1 or similar. MS-66. Brilliant and frosty. Some light friction visible at center of the obverse, but only under magnification. Rare at this grade level.

Notes: Date close to base of Liberty, arrowheads free of denticles and base. Obverse and reverse dies heavily clashed with the reverse showing the date incuse. Dies probably repolished, giving the coin a somewhat satiny and less lustrous finish.



(photo enlarged to twice actual size)

- 993 1854 V-1. MS-65. Very light heather toning over lustrous surfaces.

Notes: Date too high and slightly into the base. First three figures and left arrowhead very lightly impressed into the die. Right arrowhead is clear of the base, and touches a denticle. Prominent clash marks on obverse and reverse. On reverse, break from T in UNITED to border. In 1853 and 1854 the Mint was playing catch-up as silver coins had disappeared from circulation, and record numbers needed to be minted to supply the demand, a result of the Act of February 21, 1854, which reduced the weight and permitted the coins to again circulate.

- 994 1854-O MS-60. Light gray toning. Some friction, and, on the reverse, a small scratch. Boldly and deeply struck.

Notes: Date touching base. Some extra outlines around stars 8-13. Half dimes of the 1853-1855 era display many minute variations with regard to date and arrowhead positions. Valentine numbers are often ambiguous from the mid-1850s onward, especially for dates for which many dies were known to be used (per R.W. Julian's research in the National Archives), but for which Valentine lists only a few numbers.

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Superb Gem Proof 1855 Half Dime

Possibly Finest Known



- 995 1855 Proof-67. Delicate lilac toning over deep mirror surfaces. Outstanding in every respect; virtually perfect. Possibly the finest known. It would be difficult to conceive of a nicer one, and we would wager that if another could be found in this numerical grade its quality would fall short of the Eliasberg Collection coin.

Pedigree: John G. Mills Collection; S.H. and Henry Chapman, April 27-29, 1904; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: The figure of Liberty, the date numerals, and the arrowheads are very finely granular, almost as if they were sandblasted in the die to give them an especially frosty effect—a very unusual situation. The fields are deep mirror Proof. While the date is nearly centered, the arrowheads are high and touch the base.

Superb Gem 1855-O Half Dime

Possibly Finest Known



(photo enlarged to twice actual size)

- 996 1855-O MS-66. Mottled light gray toning over sharply struck, deeply frosty surfaces. An incredible gem, another "Rembrandt" in this magnificent gallery of half dimes. **Possibly the finest known.**

Pedigree: Elmer Sears, November 1907, to John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Some light clash marks are seen on both sides. On obverse, break connects stars beginning with 3 continuing around the border through star 13 and ending in the field. Another break extends from Miss Liberty's foot to the border.

Gem Proof 1856 Half Dime

Among Finest Known



(photo enlarged to twice actual size)

- 997 1856 High Rarity-5 or Rarity 6 as Proof. Proof-65. Light lilac toning over deep mirror Proof surfaces.

Pedigree: Mumford Collection; New York Coin & Stamp Co., April 9-10, 1896; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date in small numerals, above center, somewhat weak (this was in the die) at the upper right of 8 and at 56. Possible repunching on last date numeral, which under magnification is slightly irregular, probably the same as the Will W. Neil piece described in the Breen *Proof Coins Encyclopedia*, page 101. This is probably the same as Breen-3078, in his later (1988) *Encyclopedia*, there called Closed 6." Also cited by Breen in "Some Legendary Liberty Seated Rarities," *Gobrecht Journal*, November 1976.

Proofs of this date are few and far between, and further study of the subject awaits careful examination of multiple pieces.



(photo enlarged to twice actual size)

- 998 1856-O V-2. Net MS-62, but really MS-66 but with a tiny edge bump at the lower right obverse. The coin is brilliant and frosty with just a whisper of toning, has a splendid appearance, and should be inspected in person by the prospective bidder. Certainly this is one of the nicest appearing half dimes in any cabinet as visual inspection

will quickly confirm.

Notes: Last three date digits ever so slightly repunched. Barely visible die break connects stars 3-5. Hairline break connects stars 11-13. Small cusp-shaped artifact appears after star 10. Interesting and prominent die lines in denticles from star 10 through star 12.

Walter Breen, in "United States Half Dimes: A Supplement," 1958, in error cites this specimen as "Breen-7. Similar to V-2, but no crack; recut date and stars. Eliasberg."



(photo enlarged to twice actual size)

- 999 1856-O MS-62. Brilliant with a whisper of toning. Exceptional condition for a New Orleans Mint half dime of this era. Among the top several dozen finest.

Notes: Die break connects figures of date, and several minute horizontal die breaks are above the date. Extensive break at star 4 continues toward Miss Liberty's arm, while another branch goes on to connect stars through and including 7. Extensive breaks in right field emanate from star 11 and almost shatter it, while another break connects the liberty cap and stars 9 and 10. Probably Valentine's V-4 obverse. On reverse there are beginning traces of breaks at UNI. Walter Breen, in "United States Half Dimes: A Supplement," 1958, calls this identical coin "Breen-6. Obverse V-4, Reverse V-1. Eliasberg"

The Valentine descriptions of the reverses are somewhat ambiguous, and this may be a regular V-4; however, the V-4 obverse described by John Zitz in "The 1856-O V-8 Half Dime," *Gobrecht Journal*, July 1994, has different breaks.

Superb Gem Proof 1857 Half Dime

Possibly Finest Known



(photo enlarged to twice actual size)

- 1000 1857 Rarity-6 as Proof. Proof-67. Light lilac and iridescent toning over deep gem and mirror surfaces. Absolutely superb. **Possibly the finest known.**

It has been observed that Proof 1857 silver coins are slightly rarer than those dated 1856 (however, both are exceedingly elusive). Rarity-6 as a Proof date, possibly Rarity-8 as a die variety.

Pedigree: Mumford Collection; New York Coin & Stamp Co., April 9-10, 1896; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date small but fairly widely spaced this year. Seated figure somewhat matte as described earlier.

The Eliasberg Collection specimen is cited in Walter Breen's *Proof Coins Encyclopedia*, p. 105, there called an unlisted die variety; one of two specimens known to the writer.



(photo enlarged to twice actual size)

1001 1857-O MS-64/65, prooflike. Delicate gold, lilac, and iridescent toning. Highly prooflike.

Notes: Delicate break connects stars 1-7, another intermittent break connects star 8, cap, through star 13.

Gem Proof 1858 Half Dime



(photo enlarged to twice actual size)

1002 1858 V-4a. Proof-64/66. Light gold and iridescent toning over mirror surfaces. A few marks in the right field are mostly hidden by toning and account for the split grade. Overall, a splendid specimen from the first year that Proof coins were sold to the general public.

Pedigree: John G. Mills Collection; S.H. and Henry Chapman, April 27-29, 1904; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: An estimated 200 to 300 silver Proof sets were sold this year, of which probably 40% have disappeared in the intervening 130+ years.

Walter Breen, in his *Complete Encyclopedia*, 1988, p. 291: "Coins dated 1857-1858 from both Philadelphia and New Orleans, and 1859-O, were mostly made from dies sunk from the retouched hub [by Longacre]. These show more drapery detail near pole, and a dent on innermost [upper] point of third star. Rocky baseline near foot wavy (formerly straight)." Lots 1002, 1003, 1004, and 1007 are from this retouched hub.

The Eliasberg Collection specimen is cited in Walter Breen's *Proof Coins Encyclopedia*, p. 110, there stated to be five times rarer than the normally seen V-8 Proof variety.

1003 1858 Variety unlisted in Valentine. MS-64. Brilliant and frosty. Some minor contact marks consistent with the grade.

Notes: Interesting clash marks on both sides.

See note concerning retouched obverse hub under Lot 1002.

1004 1858-O Variety unlisted in Valentine. MS-60/62. Mostly brilliant and frosty with delicate gray toning.

Pedigree: Harlan P. Smith Collection; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Reverse die cracks from left wreath stem to rim; through tops of UNI to rim; base of E to D to rim; wreath diagonally up to the left through ME to rim.

See note concerning retouched obverse hub under Lot 1002.

1005 1859 V-1. Proof-60/62. Delicate light brown and iridescent toning, with sparkling light blue hues on the reverse. Notable planchet rift to right of date and another to right of seated figure, possibly in combination with a later scratch. Examination is suggested. Overall the coin is quite attractive.

The first and only year with a revised Liberty Seated motif on the obverse (see notes). The significance of this revision has not been emphasized, and there is a strong case for considering it to be a separate sub-type in the way that no-drapery and with-drapery issues are sub-types.

Notes: All date numerals repunched, the 1 especially so.

This die, said to have been by Anthony Paquet, has hollow star points, slimmer arms to Miss Liberty, star 8 better centered between head and liberty cap than on earlier style (but still slightly closer to the cap), LIBERTY on shield in significantly larger letters (one of the quickest ways to discern the change), raised ridge or outline at top of Miss Liberty's foot, etc. This new style was used only at Philadelphia in 1859 (and not at New Orleans). However, it was used on the 1859 transitional issue (see Lot 1009). The revised half dime motif had no counterpart among dimes or other Liberty Seated denominations.

Splendid Gem 1859 Half Dime



(photo enlarged to twice actual size)

1006 1859 V-2. MS-67. A frosty, lustrous gem of an extraordinary high order of excellence. Delicate golden and blue toning. Desirable not only for its exceptional grade, but also as one of the finest business strikes in existence of the new 1859 Liberty Seated motif.

Notable 1859-O Half Dime

Possibly Finest Known



(photo enlarged to twice actual size)

1007 1859-O V-3. MS-66. Light lilac and iridescent toning. Old-style Miss Liberty with LIBERTY on shield in small letters, etc. A superb gem. Possibly the finest known specimen. Yet another classic, a remarkable opportunity for the discerning specialist.

Notes: A few interesting clash marks are seen on both sides.

Date impressed very lightly into die. Slight doubling on stars 8 and 9, stars 11 and 12 somewhat misshapen (probably due to shallow impression in the die). This die may have been relapped. On reverse break from O in OF to rim; break from wreath through I in AMERICA to rim. Reverse die very boldly defined, an interesting contrast to the obverse.

See note concerning retouched obverse hub under Lot 1002.



(photo enlarged to twice actual size)

1008 1859-O V-1. MS-64/66. Delicate gray and brown toning over very frosty surfaces. An exceptional specimen of the last New Orleans issue of this design.

Notes: Obverse with "splash" outlines to stars 6 and 7; extra point on one arm each of stars 8 and 9 (not the same as artifacts described under Lot 956). On reverse a delicate break is at RIC.

Remarkable 1859 Transitional

Obverse of 1859, Reverse of 1860

"Stateless" Half Dime



(photo enlarged to twice actual size)

- 1009 1859 Transitional. Obverse of 1859 with stars (revised motif used only in 1859 with hollow star centers, LIBERTY larger, etc.), reverse style of 1860 with large wreath. Rarity-7. Proof-66.

A very early impression with considerable prooflike surface and with many original die finish lines. Gorgeous light iridescent toning. One of the finest examples of this famous coin. This is by far the rarer of the two well-known "stateless" half dimes, so-called as the inscription UNITED STATES OF AMERICA appears nowhere on the coin.

It is believed that only about a dozen or so exist, and even this estimate may be on the high side. Only at very infrequent intervals do specimens appear on the market. We have seen or handled very few over a long span of years. This is one of the great landmarks of the Liberty Seated half dime series and will be a great attraction as it crosses the auction block.

Obverse with Anthony Paquet's revised Liberty Seated motif as used on Philadelphia Mint regular issue. Reverse with new "cereal wreath" design as first used on circulating issues in 1860.

Pedigree: Thomas L. Elder, 1907, to John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: 9 in date repunched; not from the Proof regular-issue die of this year used to coin the denomination for silver Proof sets.

Walter Breen, in his *Complete Encyclopedia*, 1988, p. 293, states that the "transitional" term is not appropriate for the 1859, but is for its 1860 counterpart. He estimates the population at 12-15 pieces.

Unforgettable 1860 Transitional

Obverse of 1859, Reverse of 1860

"Stateless" Half Dime



(photo enlarged to twice actual size)

- 1010 1860 Obverse of 1859 with stars (revised motif regularly used only in 1859, with hollow star centers, LIBERTY larger, etc.), reverse style of 1860 with large wreath. MS-66. Deeply frosty and lustrous with delicate golden and iridescent toning. One of the very finest of perhaps 50 to 75 known to exist today. This is the 1860

version of the preceding, and the variety most often seen. Although it is considered to be a pattern issue, it is in business strike format (reminiscent in this regard of the 1859 Indian cent transitional with reverse of 1860).

Pedigree: E.S. Norris Collection; Chapman brothers, May 17, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Mint Director James Ross Snowden stated that just 100 of these pieces were struck. He should know. He was there when it happened. Director Snowden had a profound effect upon numismatics of the 1853-1861 years when the Philadelphia Mint was America's leading "coin dealer."

Obverse with tiny spike from right side of 8; 6 is somewhat misshapen on the lower right; left serif of 1 thicker and larger than right serif; line of both at an angle upward to the left (these features characterize the date logotype and are found on the following lot, a regular-issue Proof). This 1860 with-stars die was never used on circulating coinage. Heavy die scratch from left side of base upward to denticles. Reverse with "cereal wreath," but from a different die than preceding, and somewhat different in minute details (H and D in HALF DIME are closer to wreath on this; acorn on outside right wreath has sharp outline vs. rounded surface on preceding, etc.).



(photo enlarged to twice actual size)

- 1011 1860 Proof-64. Bright silver surfaces with delicate toning around the rims. First year of the new style with UNITED STATES OF AMERICA on obverse, no stars on either side, and on the reverse a cereal wreath enclosing HALF / DIME. The Liberty Seated figure is of the old style with LIBERTY in small letters on the shield, etc. This motif was continued through the end of the series in 1873.

Pedigree: E.S. Norris Collection; Chapman brothers, May 17, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: The Eliasberg Collection specimen is cited in Walter Breen's *Proof Coins Encyclopedia*, p. 115.

In OF on obverse the upper left serif of the F is split at its end; this was in the hub and is continued on later issues.

Proof mintage was 1,000 coins, but only 535 silver Proof sets plus a few extra pieces were sold. In 1859, 1860, and 1861 the Mint was overly optimistic about its Proof set sales, probably because the Mint was the focal point of much numismatic attention at the time (perhaps culminating in the dedication of the Washington Cabinet at the Mint on February 22, 1860, and certainly tapering off within the year as James Ross Snowden's numismatically active Mint directorship neared its close). After large numbers of unsold Proofs of 1859-1861 were melted or spent, beginning in 1862 Proof mintages dropped precipitately, nearer to actual sales figures.

Valentine numbers are not given for dates of the Legend on Obverse half dime type, as some of the descriptions can apply to multiple varieties and, in any event, D.W. Valentine in 1931 did not study the dates and mintmarks with the finesse and methodology used today by Liberty Seated Coin Club members and other specialists. See related notes under lots 989 and 994. Walter Breen, in "United States Half Dimes: A Supplement," 1958, p. 16, expounds on the large number of unlisted varieties among later issues, suggesting that Valentine "published too soon."



(photo enlarged to twice actual size)

- 1012 1860-O MS-65. Light lilac toning with some hints of iridescence. A splendid gem in a run of quality half dimes that will probably never be equaled.

Notes: This is the final half dime issue of the New Orleans Mint.

The 8 and 6 of date logotype lack the irregularities seen on the earlier-listed Philadelphia Mint version, but are probably from the same punch, now in a different state. Reverse with break from O mintmark left through wreath; another from wreath to rim opposite H in HALF; multiple breaks in lower leaves at right and to border there.

Two pairs of dies were shipped to New Orleans to make 1861-O half dimes, but no coinage ever materialized.

1013 1861 Proof-64/66. Brilliant with delicate light brown and blue toning, especially at the borders.

Notes: Of the 1,000 Proofs minted, fewer than 500 were sold, quite possibly even fewer than 400. See note under Lot 1011.

The Eliasberg Collection specimen is cited in Walter Breen's *Proof Coins Encyclopedia*, p. 117, there as a die variety unlisted in Valentine (most Proofs are V-1, but not this one).

Gem Proof 1862 Half Dime



(photo enlarged to twice actual size)

1014 1862 Proof-66. A superb gem with very delicate gold and iridescent toning. Certainly among the very finest known specimens.

Notes: At least four different Proof die varieties are known (cf. Walter Breen, in "United States Half Dimes: A Supplement," 1958, p. 15). The Eliasberg Collection specimen is cited in Walter Breen's *Proof Coins Encyclopedia*, p. 118, as V-3.

Marvelous 1863 Half Dime

Gem Mint State

Possibly Finest Known



(photo enlarged to twice actual size)

015 1863 MS-67. A superb gem, deeply struck, with lustrous surfaces, and hints of prooflike character, but not a Proof, and far rarer thus. High wire rims. Brilliant with delicate heather toning. **Possibly the finest known.** At least, we have never seen or heard of an equal to it.

Notes: 1 and 8 in date double punched. Apparently the same as V-1, but Valentine only mentions the 1 as being repunched. Just one pair of dies was used to strike Proofs as well as circulating issues (cf. Walter Breen, in "United States Half Dimes: A Supplement," 1958, p. 15). The dies were polished for the Proof coinage, but some prooflike business strikes are explained by further emissions, coined on high-speed presses, for circulation, not for sale to collectors.



(photo enlarged to twice actual size)

1016 1863-S MS-62. Deeply and exquisitely struck. Brilliant silver surfaces with light gray toning. An exceptional specimen of an issue that is usually encountered only in circulated grades.

Notes: This is the first half dime issue from the San Francisco Mint (which opened in 1854). In 1853 (*sic*), 1854 (the year that the San Francisco Mint opened for business), and 1855, two pairs of half dime dies were sent each year from Philadelphia (where all dies were made) to San Francisco, but no half dime coinage materialized until 1863. Why this happened is not clear today, as there are numerous accounts of a need for small change, which at the time was typically filled by small Spanish-American silver coins.

This and subsequent half dimes circulated actively in the American West, but most were probably shipped to China and melted there.



(photo enlarged to twice actual size)

1017 1864 Proof-64. Brilliant with delicate gunmetal and light blue toning.

Notes: In date the 8 is repunched; bottom serifs of 1 and 4 are lopsided. D in UNITED closed at top (on some others it is open, the latter called restrikes by Breen, but the jury is still out as to whether they really are).

1018 1864-S MS-60. Deeply and boldly struck, impressively so (and similar in this regard to the earlier offered 1863-S). Contact marks keep this out of a higher grade category, but from an aesthetic viewpoint it certainly could be graded higher. Brilliant and lustrous with a nuance of toning.

Notes: Perfect reverse die (see Lot 1020 note for later state).

Gem Proof 1865 Half Dime

Among Finest Known



(photo enlarged to twice actual size)

1019 1865 Proof-66. Brilliant with delicate golden and iridescent hues. Superb! One of the finest known specimens of this highly prized Civil War date.

Notes: In date logotype right side of 8 and bottom of 5 are somewhat lumpy, obverse as described by Al Blythe, "The 1865 Half Dime," *Gobrecht Journal*, July 1991, but the reverse is from a different die lacking the die scratch and spine at the left.

1020 1865-S AU-58 or finer. Very little actual wear. Brilliant. Dark spot at I in AMERICA. Fairly scarce at the AU level.

Notes: Date from logotype as preceding, but 1 and 5 heavily repunched (earlier, lighter figures above the final ones), 6 less so. Reverse from identical die used to coin the earlier listed 1864-S, but now with bisecting break from upper left through center of coin to lower right.

For further reading (about a related variety of 1865-S): "1865 Half Dimes," by John W. McCloskey, *Gobrecht Journal*, July 1981.

Gem Proof 1866 Half Dime



(photo enlarged to twice actual size)

1021 1866 Proof-66. Brilliant surfaces with champagne and light blue toning. Among the finer examples known.

Notes: 1 in date slightly repunched; top of first 6 partially filled, top of second 6 completely filled. Die chip above right stand of U. The Eliasberg Collection specimen is cited in Walter Breen's *Proof Coins Encyclopedia*, p. 130, there as Breen-2, not listed in Valentine.

1022 1866-S. AU-58 or finer. Much lustre remains.

Notes: This was the year that the motto IN GOD WE TRUST was added to the silver quarter, half dollar, and dollar, but not to the half dime and dime due to lack of space on the coins.

Gem Proof 1867 Half Dime



(photo enlarged to twice actual size)

1023 1867 Proof-67. Brilliant with stunningly beautiful gold and iridescent toning. Probably, no finer specimen could exist.

Notes: At least four die pairs were used to coin Proofs, a rather unusual situation considering the limited mintage of only 625 pieces. There is no accounting for such multiplicity of dies, a situation which recurs among 19th-century Proofs including Liberty Seated dollars of this date (1867).

1024 1867-S AU-58. Brilliant.

Notes: Delicate break from right ribbon near end to rim.

Gem Proof 1868 Half Dime



(photo enlarged to twice actual size)

1025 1868 Proof-66. A superb gem. Quality such as this is seldom seen.

Notes: Walter Breen, in "United States Half Dimes: A Supplement," 1958, p. 16: "V-2 also comes in Proof. Eliasberg." (Valentine had ascribed all Proofs to V-1.) This specimen is also cited in Walter Breen's *Proof Coins Encyclopedia*, p. 136.

1026 1868-S MS-60. Light lilac toning.

Pedigree: Chapman brothers, January 1900, private sale to J.M. Clapp; Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Obverse with heavy break from first T in STATES to rim; another from final S through head and to field on the right; another from cap sloping down to the right to A. Reverse with multiple light breaks near bottom and lower right including through mintmark; another from rim down to and through left wreath apex. Obverse cited as a new die (combined with V-1a) in Kamal M. Ahwash, in "Additional Observations on Varieties," 1975, p. 151.

For further reading: "A New Variety for the 1868-S Half Dime," by Stephen A. Crain, *Gobrecht Journal*, November 1995 (the present variety, V-1, as in the Eliasberg Collection is discussed as is a new variety).

It is worth noting that the vast majority of specimens of branch mint half dime coinage illustrated over the years in various issues of the *Gobrecht Journal* are in circulated grades.

Gem Proof 1869 Half Dime

Among Finest Known



(photo enlarged to twice actual size)

1027 1869 Proof-67. Another splendid gem Proof, an ideal companion to the earlier listed pieces. It would be tempting to call this the finest known, but among post-1858 Proofs this is an uncertain game, as gems do survive from Proof mintages of several hundred or more each year. However, we do not recall having seen a finer one.

Notes: Apparently the coin cited by Walter Breen, in "United States Half Dimes: A Supplement," 1958, p. 16: "V-2. Re-cut date, the recutting not clear. Proof. Eliasberg." Also cited in Breen's *Proof Coins Encyclopedia*, p. 138, "date shows faint recutting, which fades out." However, if such recutting was done, it is not visible on the present coin, which may be what Breen was stating.

1028 1869-S AU-55. Light golden toning. An especially sharp strike. Fairly scarce in AU.

Pedigree: W.F. Greany, February 1905, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: First three digits of date slightly repunched. On reverse S mintmark is mostly filled.

Cited by Walter Breen, in "United States Half Dimes: A Supplement," 1958, p. 16, as: "V-2. On early examples 18 shows recutting. Eliasberg."

Gem Proof 1870 Half Dime



(photo enlarged to twice actual size)

1029 1870 Proof-66. Brilliant with a whisper of champagne toning on the obverse, hints of blue on the reverse. Certainly this is one of the finer examples known.

Notes: The 1870-S half dime, discovered circa 1979, was unknown in Louis E. Eliasberg, Sr.'s lifetime (cf. the offering of the coin in our Four Memorable Collections sale, September 1985, Lot 174, for history).

Notes: For additional reading see "Date Styles on Liberty Seated Coinage," by John W. McCloskey, *Gobrecht Journal*, November 1993.

The Eliasberg Collection specimen is cited in Walter Breen's *Proof Coins Encyclopedia*, p. 139, there as new variety Breen-7, unlisted in Valentine.

Gem Proof 1871 Half Dime



(photo enlarged to twice actual size)

1030 1871 Proof-66. Beautiful light golden and iridescent toning. Ranks high in quality among those still remaining in collectors' hands.

Notes: The figure of Miss Liberty is stippled or etched, an unusual situation. The top of D in UNITED is open. Date apparently slightly lower and farther left than on other Proofs.

This coin, cited by Walter Breen in his *Proof Coins Encyclopedia*, was apparently the only one seen by him, and is noted as being a rarity.

Mintage of 1871 Proof half dimes was 960, but many unsold pieces were melted at the Mint on July 10, 1873.

Prooflike 1871-S Half Dime Among Finest Seen



(photo enlarged to twice actual size)

1031 1871-S MS-66. Brilliant. Obverse somewhat prooflike, reverse lustrous. An exceptional specimen. Most of the Mint State coins in numismatic hands are not choice. We have never seen a finer 1871-S, and we certainly have had our share—and far more—of great collections over the years.

Notes: Date positioned lower than on preceding Proof. Mintmark within wreath (a.k.a. above bow) as always seen for 1871-S.

It is believed by the writer that most of the 1871-S half dimes were sent to China and melted, although some were made into jewelry, and still others were subjected to scraping on the Liberty Seated figure to remove small amounts of silver (a clever spot to do it without attracting attention from casual observers). More on the situation of San Francisco Mint silver coins of all denominations circa 1855-1873 being sent to the Orient has yet to be written.

Over the years there have been scattered rumors of an 1871-S with mintmark below the wreath, but none has been reported by a specialist.



(photo enlarged to twice actual size)

1032 1872 Proof-64/66. Champagne toning with hints of blue at the rims.

Notes: Minor repunching at left side of date. Top of D in UNITED open (a curious and intermittent feature among Proofs of this era).

The Eliasberg Collection specimen is cited in Walter Breen's *Proof Coins Encyclopedia*, p. 143, there as V-2; the Garrett Collection specimen was from the same die pair.

Mintage of 1872 Proof half dimes was 950, but many unsold pieces were melted at the Mint on July 10, 1873.

Brilliant 1872-S Half Dime Mintmark in Wreath



(photo enlarged to twice actual size)

1033 1872-S Mintmark in Wreath. MS-66/67. A brilliant and frosty gem that could not have appeared much different the moment it left the dies. Magnificent!

Pedigree: W.F. Greany, February 1905, to J.M. Clapp. Clapp estate, 1942.

to Louis E. Eliasberg, Sr.

Notes: Top of D open in UNITED. The within-wreath mintmark coins were struck during the first half of 1872.



(photo enlarged to twice actual size)

1034 1873 Proof-64. Delicate champagne toning. A splendid specimen of the last issue of the series.

Notes: Open D in UNITED. Mintage of 1873 Proof half dimes was 600, but many unsold pieces were melted at the Mint on July 10, 1873.

Gem 1873-S Half Dime



(photo enlarged to twice actual size)

1035 1873-S MS-66. A splendid coin, the last year of issue. Somewhat rarer in gem preservation than conventional wisdom suggests.

Pedigree: Chapman brothers, January 1900, private sale to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Open D in UNITED. Reverse with mintmark below wreath as always.

1036 Balance of Liberty Seated half dime collection: ☆ 1837 Liberty Seated, No Stars. V-6. Variety with extra metal on Liberty's leg. Net EF-40, actually MS-63 with scratches (from the Blair Collection Sale, October 1896, as Uncirculated, entered in the Clapp notebook as the "Sore Kneed" variety) ☆ 1840 No Drapery. V-1. AU-50 ☆ 1841-O Small Mintmark. Net VF-20, some marks ☆ 1844-O V-2. VG-8 ☆ 1848-O Small O. F-12 ☆ 1848-O Large O. VF-30 ☆ 1850-O V-4. AG-3 ☆ 1860-O V-1. AU-50, lustrous ☆ 1872-S V-3. Mintmark Below Wreath. AU-50, marks. (Total: 9 pieces)

Requiem for the Half Dime

1873 was the last year of coinage of the denomination. At the time specie payments by the Treasury Department were still in suspension, and no silver coins circulated in eastern and middle America. It is believed that many if not most stored half dimes were melted in July 1873 and were later coined into other denominations.

UNITED STATES DIMES

Introduction

Dimes were first minted for circulation in 1796, being a relative latecomer (as was the quarter dollar), as half dimes, half dollars and silver dollars had been coined since 1794.

Designs of dimes closely follow those of half dimes through the early 1870s, but the dates of coinage are different. Dimes with the Draped Bust obverse and Small Eagle reverse were coined in 1796 and 1797, followed by the same obverse combined with the Heraldic Eagle reverse 1798-1807.

John Reich's Capped Bust motif, which made its debut on the half dollar of 1807, was first employed in the dime series in 1809, after which coinage was intermittent through the 1820s. In 1828 Chief Engraver William Kneass modified Reich's design. From then through 1837 Capped Bust coinage was continuous.

Liberty Seated dimes, adapted from Christian Gobrecht's beautiful silver dollar of 1836, were produced continuously from 1837 through 1891 with several significant design modifications along the way. The New Orleans Mint struck Liberty Seated dimes from 1838 to 1860, the San Francisco Mint from 1856 to 1891, and the Carson City Mint from 1871 through 1878—these in addition to the basic series from Philadelphia. While Philadelphia Mint Proofs from 1858 onward were saved by numismatists, mintmarks were generally ignored throughout the life of the Liberty Seated series, with the interesting result that a coin with an O, S, or CC mintmark can be relatively available in worn grades, but in Mint State can be a great rarity (numerous examples of the latter are found in the catalogue pages to follow).

Barber or Liberty Head dimes were minted continuously from 1892 to 1916 in Philadelphia, with others issued from time to time from New Orleans, San Francisco, and, beginning in 1906, Denver. Then followed "Mercury" dimes from 1916 to 1945, and Roosevelt dimes from 1946 onward.

Collecting Dimes

Today, dimes are among the most popular series with collectors. The early issues, covered by one of the finest reference books in numismatics, *Early United States Dimes 1796-1837*, 1984 (with additional notes by Messrs. Lovejoy and Subjack published in 1987). Aficionados of the dimes of the earlier decades also contribute articles to the *John Reich Journal*, official publication of the John Reich Collectors Society, named of course after the engraver of the Capped Bust coinage.

Specialists and enthusiasts in the 1837-1891 dime series enjoy belonging to the Liberty Seated Collectors Club and reading the many articles about dimes in the *Gobrecht Journal*, perhaps while consulting books by Kamal Ahwash and Brian Greer. Barber dimes and Mercury dimes have their own following and are delineated in books by David Lawrence and David W. Lange.

In addition, the magnificent *Proof Coins Encyclopedia* and *Complete Encyclopedia* by Walter Breen bring much valuable information into the living room of every dime collector from beginner to specialist.

It was not always so. In 1881 when John W. Haseltine published his *Type Table*, dozens of varieties of silver quarters, half dollars,

nd silver dollars were enumerated, but half dimes and dimes were not studied. Early in the 19th century when D.W. Valentine, M.L. Beistle, Ard W. Browning, M.H. Bolender, and others put half dimes, quarters, half dollars, and dollars under the magnifying glass, dimes were mostly ignored, although John H. Clapp appreciated the varieties in his collection, added others, and kept notes (but did not publish them). Recognizing this omission, in 1946 Abe Kosoff, while cataloguing the collection of F.C.C. Boyd, assigned numbers to dimes in that holding, and for a time the Boyd auction catalogue was consulted by specialists.

Today, dimes have come into their own spotlight with a wealth of information available to enthusiastic collectors.

The Eliasberg Collection

The early dime series from 1796 to the end of the Capped Bust series in 1837 contains many outstanding coins and will be forever remembered by specialists and connoisseurs. As with numerous other gems in the Eliasberg Collection, all these dimes have been privately held and carefully stored for over 45 years, and some have been off the market for more than a century.

An auspicious beginning with four *Mint State* examples of 1796, the first year of issue, leads into an offering of dimes the overall quality of which has not been seen in our generation. Several others among the Draped Bust design, both with Small Eagle and Heraldic Eagle reverses, are among the nicest of their kind. Capped Bust issues include many outstanding Mint State examples which are at or near the top of the Condition Census for their varieties. Several outstanding Proof examples are offered as well, beginning with a gem Proof 1821.

Occasionally, we have compared the Eliasberg Collection gems to coins in several other important sales of dimes. Among these are the Garrett Collection offered by us in 1980 (Part III), the Harold Bareford Collection offered by Stack's in 1981, the Ellison Collection offered by Stack's in 1982, and the Ambassador and Mrs. R. Henry Norweb Collection, Part I, offered by us in 1987. However, there are no really close competitors among cabinets sold in our time. To list all the famous collections that have *not* included specimens equivalent to many of the Eliasberg Collection gems would have involved doubling the size of this catalogue!

Liberty Seated dimes from 1837 to 1891 are likewise memorable and are crowned with the absolutely unique 1873-CC Without Arrows, a superb gem. This unique dime has been off the market since 1950, and, if sold to a museum (by definition, the Smithsonian, the American Numismatic Society, the American Numismatic Association, etc., are all lacking this coin) may be off the market for all time. The 1873-CC Without Arrows dime is an American legend and will be forever remembered as one of the greatest auction offerings of all time.

Other gems in the Liberty Seated dime series include early proofs from 1837 onward, all of which are of exceeding rarity, followed by outstanding Proofs from 1858 (when Proofs were first sold to the public) through the end of the series.

Mint State coins are similarly memorable and are highlighted by a superb gem 1845-O, far and away the finest known specimen of the most important rarity of its decade. Other beautiful Mint State specimens from the New Orleans, San Francisco, and

Carson City mints are presented, as are rare die varieties. Coins of the Liberty Seated design have a strong and enthusiastic following, and we hope that our catalogue will offer many exciting bidding opportunities and be a significant addition to any library on the subject.

Front row center in the Barber dime series is the fabulous gem Proof 1894-S, which has been off the market for nearly a century. The 1894-S is one of the rarest, most famous of all United States coins. It is believed that only nine specimens exist from an original low mintage of just 24. The Eliasberg Collection coin is one of the finest of these.

Other Barber dimes from the early 1890s through 1905 were, in nearly all instances, purchased directly from the Philadelphia, New Orleans, and San Francisco mints during the years of issue. Gem after gem, including great rarities, await the bidder.

The sale concludes with dimes of the present century, among which will be found outstanding specimens of the Mercury type, heralded by a gem 1916-D, the most prized issue.

Cataloguing and research notes by Mark Borckardt (1796-1837) and Q. David Bowers (1837-1891). Cataloguing of later dates by Q. David Bowers and Andrew W. Pollock III. Selected research assistance by Dr. Richard A. Bagg, Andrew W. Pollock III, and Beth Piper.

EARLY DIMES 1796-1807

Lovely Mint State 1796 JR-1 Dime

First Year of the Denomination



(photo enlarged to twice actual size)

1037 1796 John Reich-1. Rarity-3. MS-60.

Surfaces: Attractive, reflective lustre beneath dark iridescent blue, amber, and rose toning. Slight central weakness although most details are quite strong. A few minor surface abrasions are visible yet are not distracting. The edge reeding is weak or absent in a few areas as usual for the issue. Very minor adjustment marks are visible on the lower obverse rim left of the date.

Narrative: In his *Complete Encyclopedia*, Walter Breen suggested that "dozens" exist in Mint State. We firmly believe that this phrase may actually be too generous and that perhaps "a couple dozen" would have been more appropriate. The authors of the definitive text, *Early United States Dimes 1796-1837* (David J. Davis, Russell J. Logan, Allen F. Lovejoy, John W. McCloskey, and William L. Subjack), published in 1984, suggested that "well over 20" Mint State specimens exist.

Die state: The obverse rim break affects just the two lower points of star 1. The reverse has several minor die cracks.

Notes: For ease of description, the reference cited above will be referred to as *Early United States Dimes* or simply as the "Dime Book" throughout the many lots to follow. "JR" (John Reich) numbers identify varieties described in that volume.

Incredible Gem 1796 JR-2 Dime

Believed Finest Known



1038 1796 JR-2. Rarity-4. MS-65.

Surfaces: Incredible lustre with light ivory-rose toning on the obverse. Faint iridescence is present. The reverse is nearly full white with faint rose toning about the periphery. A few very minor marks are lost in the lustre.

Very sharply struck with full central details. The stars on the left are slightly weaker than those on the right, yet stars 1 through 8 still show some radials.

Narrative: Most likely the finest known for this variety. The best known to the well-studied authors of the Dime Book was just MS-63.

Die state: Small rim break over stars 7 and 8. A minor die crack is present on Liberty's neck with tiny die chips in the field below her chin. Lightly clashed obverse, heavily clashed reverse.

Notes: Probably fewer than 2,000 dimes of this die combination were struck. Robert Hilt suggested that this variety consisted of 1,750 coins struck prior to being delivered from the Mint on February 13, 1796.

Prooflike 1796 Dime

Condition Census

Possible Presentation Piece



(photo enlarged to twice actual size)

1039 1796 JR-4. Rarity-4. MS-62/64, prooflike.

Surfaces: Fully prooflike and quite possibly a presentation piece. Mostly brilliant with delicate golden toning especially around

the borders. Very attractive overall. Some light mint-caused adjustment marks at AMER. Very sharp in most areas, including the portrait on the obverse and the eagle on the reverse, but with the right obverse border and corresponding part of the reverse lightly impressed (probably due to the die faces not being completely parallel).

Narrative: The final digit of the date is double punched with an earlier and very light 6 numeral appearing off-register below the final 6. This specimen is among the finer examples known among possibly six surviving Mint State specimens.

Die state: The reverse has a delicate break beginning at the rim to the left of S1.

Incredible Gem 1796 Dime

JR-6, Possibly Finest Known



1040 1796 JR-6. Rarity-3. MS-65.

Surfaces: Outstanding strike and centering. Partially prooflike fields with delicate golden toning on the obverse and reverse. A truly magnificent dime, a landmark of importance not only for its grade and for possibly being the finest of its variety, but also for being the first year of issue of the denomination.

Narrative: Several are known in Mint State condition. Walter Breen suggested 12 pieces, while the authors of *Early United States Dimes* refer to at least six. Whatever the number is, we have a difficult time imagining any nicer than this.

Die state: Late. Obverse with a crack from rim through left side of 9 in date, into the portrait of Miss Liberty. Another crack joins the first at the upper curve of the 9 and extends left through 17 and farther to the left, with a small chip from the die at the crack between the first two digits. Reverse with a delicate crack from rim extending between S1 and T2 into the eagle, continuing downward passing just to the left of the center dot and ending within the left ribbon bow. Another crack joins the preceding at the eagle and extends to the right foot of M. A related hairline crack is seen through the bottom of AM and extends for a short distance to the left; this is very delicate and, perhaps, is observable only on Mint State coins.

Notes: As is the case with many other gems from the Eliasberg Collection, this exceptionally high-grade piece permits close observation of details no longer present on worn examples.

Delightful 1797 JR-1 Dime

16 Obverse Stars
Among Top Dozen Finest



(photo enlarged to twice actual size)

1041 1797 16 Stars. JR-1. Rarity-4. AU-58.

Surfaces: Attractive surfaces with amber and iridescent lilac ton-

ing. The reverse has pale blue peripheral toning as well. Exceptionally choice surfaces with only an imperceptible rim nick on the obverse opposite the last star.

Sharply detailed and well centered. The right wing of the eagle has slight weakness.

Narrative: This is very slightly the more plentiful of two varieties known for this coinage year, although neither is easy to find in the overall context of the denomination. Probably one of the top dozen examples known of this variety.

Die state: An obverse crack from the rim over star 3 extends through stars 2, 1, the first two date digits, the drapery, and continues to the rim opposite star 16. The reverse has a short diagonal die defect through the right ribbon end.

Notes: The 16 stars represented the states which made up the Union at the time these coins were struck. Later in the year, the design was changed to 13 stars representing the original states. This 13 star arrangement continued for many years with very few exceptions. See related note under Lot 896.

Dimes of 1797, as a date, are significantly more difficult to find in high grades than are those dated 1796. As is the case with quarter dollars, 1796 dimes were saved as souvenirs as the first year of issue. However, 1797 dimes were virtually completely overlooked in this regard.



(photo enlarged to twice actual size)

1042 1797 13 Stars. JR-2. Rarity-4. VF-25. Sharpness of EF-40.

Surfaces: Cleaned and porous. Several minor scratches and imperfections are noted including a few rim marks. A tiny cut in the edge at the tip of the bust is not detectable from obverse or reverse. We suggest that prospective bidders examine this coin carefully.

Pedigree: From the Monroe Walters Collection sale; Edouard Frossard, September 27, 1894, \$16, J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Memorable 1798/7 Overdate Dime

JR-1, 16 Reverse Stars

Condition Census



(photo enlarged to twice actual size)

1043 1798/7 16 Stars on reverse (from quarter eagle reverse die). JR-1. Rarity-3. MS-64.

Surfaces: Silvery white lustre accented by slight iridescent toning, darker on the reverse. Weakness of detail in the central areas and other points.

All in all a very lovely example—one of the finest known—of this 18th-century overdate issue, the earliest in the dime series.

Narrative: The reverse stars appear to have been placed on the die in random order. This variety is known in small quantity in Mint State condition with the currently offered specimen being among the nicer ones. Another truly outstanding opportunity for the connoisseur and specialist.

Die state: Minor die cracks.

Notes: The obverse die was first used with the JR-2 variety (not offered in this collection). *The reverse die was first used to produce the rare 1797 quarter eagle.* As the dime and quarter eagle were the same diameter and the Mint was trying to economize, they omitted the denomination from the Heraldic Eagle reverse dies and used these to strike both denominations. At least one client of our firm has the goal of acquiring both a dime and a quarter eagle struck with the various common reverse dies. For an extensive discussion see the excellent study, "Early Dimes, 1796-1837," by Allen F. Lovejoy and William L. Subjack (ANS, 1987).

As the communality of dime and quarter eagle reverse dies lends special interest to the varieties involved, we have noted such occurrences in the descriptions to follow.

Superb 1798 Small 8 Dime

Among Finest Known



(photo enlarged to twice actual size)

1044 1798 Small 8. JR-3. Rarity-5. MS-64.

Surfaces: Extremely sharp strike with intense white mint brilliance. A faint trace of gold toning at the borders highlights the reflective surfaces. Very slight planchet roughness is visible in the right obverse field. A few minor planchet striations are visible on the reverse. This incredible beauty is among the top three or four finest known for the variety.

Narrative: This scarce variety is generally found in low grades although a very few Mint State examples survive.

Die state: Minor obverse cracks.

Attractive 1798 Large 8 Dime



(photo enlarged to twice actual size)

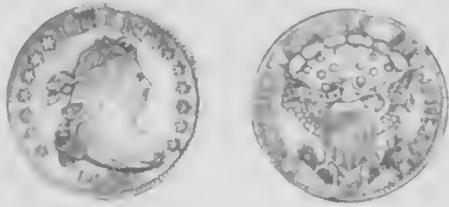
1045 1798 Large 8. JR-4. From quarter eagle reverse die. Rarity-3. MS-62.

Surfaces: Reflective white surfaces with light gold on the obverse and iridescent rose and blue on the reverse. A few minor surface abrasions are noted. Relatively sharp with slight weakness on central reverse details.

Narrative: Several numerically low-grade Mint State examples are known, *i.e.*, in the range of MS-60 to MS-63.

Die state: The obverse has a die crack in the right field joining the profile from nose to chin.

Notes: The reverse die was first used to strike a 1798 quarter eagle issue (Breen-2), then this variety was struck, and finally the reverse die was used to strike the 1800 JR-1 dime as offered in the next lot.



1046 1800 JR-1. From quarter eagle reverse die. Rarity-4. VF-30.

Surfaces: Well centered and quite sharply struck. Lightly cleaned and now with very faint rose toning. A thin scratch in the left reverse field extends from the lowest hair ribbon down to star 1. A few other tiny marks are present. Despite these minor imperfections this is a very nice example of the variety.

Pedigree: From the Richard B. Winsor Collection sale, S.H. and Henry Chapman, December 16-17, 1895, \$7; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Late die state and the final use of the reverse die with the left wing joined to the rim by a heavy die crack.

Notes: See comment under Lot 1045 concerning the quarter eagle reverse.

The introduction to *Early United States Dimes*, page ix, reproduces a portion of a page from John H. Clapp's notebook discussing the early dimes. The presently offered specimen is the first of six specific coins included in that reproduction, which is from a different notebook than the one used by our firm for much of the pedigree notes included herein. On page 284 of this catalogue we have reproduced p. 53 of the latter notebook, which contains notes on early dimes.

Two additional clarifications concerning the Clapp family coins as reported in the Dime Book:

First, Louis E. Eliasberg, Sr. purchased the John H. Clapp Collection from the Clapp estate in 1942 rather than the 1923 date recorded in the Dime Book.

Second, the authors of *Early United States Dimes* (Dime Book) noted that the grade of each coin was not listed. Actually, grades were listed in code using an "X" with dots in the various angles. Proofs were listed with dots in all four angles while Uncirculated coins had dots in the lower three angles of the "X". Occasionally, zero, one, or two dots were used representing circulated coins. Finally, if the "X" was missing its lower right leg, forming a "Y" the coin was of very low grade. This discussion explains the apparently meaningless column of X's on the reproduced page in the Dime Book.



1047 1800 JR-2. Rarity-5. EF-40.

Surfaces: Reflective white surfaces with a touch of golden toning. Quite attractive despite being lightly cleaned. Sharply struck although some details are obscured by light wear.

Narrative: Scarcer of two known varieties for this coinage year.

Die state: No die cracks are present on either obverse or reverse.

Notes: The obverse die is common to this and the previously offered 1800 JR-1 variety (the only other of this coinage date). The reverse die was later used for the 1801 JR-1 dime variety.



1048 1801 JR-1. Rarity-4. VF-30. Sharpness of EF-45.

Surfaces: Well centered with sharp design definition. The obverse is lightly porous with much heavier reverse porosity. Very faint ivory toning.

Narrative: Although not rare as a date, the majority of known specimens are in rather low grade.

Die state: Perfect, uncracked dies with minor rust marks and die chips on the obverse.

Rare 1802 JR-3 Dime



(photo enlarged to twice actual size)

1049 1802 JR-3. From quarter eagle reverse die. Rarity-6. EF-40. Sharpness of AU-50.

Surfaces: Pale grayish silver with traces of darker gray toning around the various devices. Minor surface marks are present with the only one prominent mark on the chin. The edges show very little trace of reeding.

Narrative: This die variety is the second rarest of the four combinations known among 1802 dimes. All four varieties have a combined estimate of Rarity-3 with not more than 350 specimens surviving.

Notes: This reverse die was also used on a quarter eagle variety, the first use being the 1802 Breen-3 quarter eagle, second the present dime variety, and the third the 1803 dime variety JR-2.

The common use of multiple quarter eagle and dime reverse dies was not generally known or appreciated by numismatists until recent years, except for the 1804 JR-1.

Pleasing 1802 Dime Rarity

Among Top 10 Finest



(photo enlarged to twice actual size)

1050 1802 JR-4. From quarter eagle reverse die. Rarity-4. AU-55.

Surfaces: Reflective surfaces with faint traces of golden toning. Central weakness with very sharply defined peripheral details.

Narrative: Extremely rare in such high grades with not more than three Mint State examples known. Probably among the top eight to 10 finest known examples of the variety.

Die state: Early.

Notes: The reverse die was extensively used with two dime varieties and two quarter eagle varieties. These include the 1802 Breen-2 quarter eagle, this variety, the 1804 Breen-2 \$2.50 (considered to be a major rarity), and the 1804 JR-1 dime.

OK Nov 05

Dimes

Year	Description	Grade	Source	Date	Price	Notes
1796	Bust Lib Rt.	✓ X	Chapman	Nov 93	3.50	
1797	13 Stars	✓ X	Walters Sale	Sep 94	16.00	
"	16 Stars	✓ X	Chapman	95	25.00	M. C. Sale
1798	over 97 - 13 Stars	✓ X	Smith Sale	May 06	33.00	June 05
"	Rev - National Arms	✓ X	Tachtermom S	Mar 95	15.25	Punctured
1800	" " "	✓ X	Norris Sale	May 94	5.75	St. Louis 4.05 Apr 06
1801	" " "	✓ X	Winsor Sale	Dec 95	7.00	X
1802	" " "	✓ X	Winsor Sale	Dec 95	18.00	X 3.00 + 1
1803	" " "	✓ X	Winsor Sale	Dec 95	27.00	Y smooth
1804	" " "	✓ X	Winsor Sale	Dec 95	32.00	Y smooth
1805	" " "	✓ X	Frisner Sale	June 94	19.75	12.50
1805	" " "	✓ X	Smith Sale	May 06	2.30	
1805	" " "	✓ X	Collins	June 93	2.50	X
1807	" " "	✓ X	Frisner Sale	June 94	4.80	X
1809	" " "	✓ X	Winsor Sale	Dec 95	34.00	Y smooth
1811	" " "	✓ X	Winsor Sale	Dec 95	25.00	X
1814	Large Date	✓ X	Spedding S	Dec 94	2.25	Y
1820	Small Date	✓ X	Smith Sale	May 06	1.20	
1820	Large	✓ X	Hulls Sale	Apr 04	5.50	X
1821	Small	✓ X	Chapman	Nov 93	50	X + 1
1821	Large Date	✓ X	Smith Sale	June 06	2.20	
"	Small Date	✓ X	Chapman	June 05	25	X + 1
1822	" " "	✓ X	Smith Sale	May 06	2.40	X + 1
1822	" " "	✓ X	Winsor Sale	Dec 95	42.00	Y smooth
1823	Lge & in Legend	✓ X				Y
"	Smll & in Legend	✓ X				X
1824	" " "	✓ X	Winsor Sale	Dec 95	15.25	X
1825	Large Date	✓ X	Winsor Sale	Dec 95	9.25	Y +
1828	Large Date	✓ X	Swans	09	3.50	X +
"	Small Date	✓ X	Winsor Sale	Dec 95	10.00	X +
"	Small Date	✓ X	Ropus Sale	Feb 99	2.90	X

Page 53 reproduced from the Clapp family notebook. This page shows J.M. Clapp's notes on his early dimes.

Exceptional 1803 Dime

JR-3, Condition Census



(photo enlarged to twice actual size)

1051 1803 JR-3. Rarity-4. AU-55.

Surfaces: Very sharply struck for this variety. The obverse details are nearly fully defined while the reverse has very slight central weakness. The motto is complete. Very light gray with slightly reflective surfaces. A few very minor surface marks and hairlines are present.

Narrative: This is the most often seen of the five 1803 dime varieties. Even so, the die combination must be considered scarce with under 200 known. In fact, probably fewer than 300 dimes of this coinage date exist of all varieties combined. Very few 1803 dimes of any variety exist in choice AU or finer. The present coin is one of the finest known.

Pedigree: From the Richard B. Winsor Collection sale; S.H. and Henry Chapman, December 16-17, 1895, \$32; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Very heavy obverse and reverse clash marks. The obverse is extensively cracked as illustrated. The reverse has a few die cracks including one from the rim to right ribbon end through the right upright of M. This reverse die was not used with any other variety.

Notes: Listed on the page reproduction in the dime reference mentioned earlier. Clapp's condition code had dots in the lower and right hand angles of the "X" indicating a coin of nearly Uncirculated quality.

Elusive 1804 13 Stars Dime



(photo enlarged to twice actual size)

1052 1804 13 Stars. From quarter eagle reverse die. JR-1. Rarity-5. AU-50, but gouged.

Surfaces: Very sharply struck including full breast feathers on the reverse. Light amber and iridescent lilac toning over reflective surfaces. A few very minor scratches and nicks are evident. Most important is a gouge in the right obverse field just below and right of the chin, as illustrated. Very difficult to evaluate and deserving of in-person examination by prospective bidders. Very few 1804 dimes exist in AU or finer grades.

Narrative: Were it not for the mentioned defect, this would possibly be the finest existing 1804 dime. Even in its current condition, this is certainly among the finer available. All together, probably fewer than 100 dimes dated 1804 are in existence.

Pedigree: Apparently from the William B. Friesner Collection sale; Edouard Frossard, June 1894, \$19.75, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: A few minor rust pits and very faint die cracks are visible.

Notes: See notes above, Lot 1050, regarding reverse die use.

Superb Mint State 1805 Dime With Five Berries Reverse



1053 1805 Five Berries. JR-1. Rarity-3. MS-65, light strike as normal.

Surfaces: Delightful satin lustre with iridescent orange and blue-green toning highlights over grayish silver surfaces. Very weakly struck at the center of both obverse and reverse with very fine adjustment marks on both sides.

Narrative: This and the 1807 JR-1 are considered the two most

plentiful dime varieties of the design type. However, each is very difficult to find in Mint State.

Die state: A die crack connecting all letters of AMERICA to the end of the branch continues in the other direction through the eagle's wing and into the first two clouds on the right. This crack on the clouds is certainly only visible on Mint State coins and then only visible with magnification.

Notes: The reverse die was used only on this variety.

Attractive 1805 Mint State Dime

JR-2, Four Berries Reverse



(photo enlarged to twice actual size)

1054 1805 Four Berries. JR-2. Rarity-2. MS-63.

Surfaces: Very sharply detailed. Moderately dark gray with faint bluish toning. Satiny lustre is subdued by the toning, although the surfaces are very choice and are commensurate with our choice grade.

Narrative: Despite the common status of the coinage year, an offering of two choice to gem 1805 dimes is truly an unusual occasion.

Die state: A faint die crack is through LIBERTY.

Notes: The reverse die was used only on this variety.



1055 1807 From quarter eagle reverse die. JR-1. Rarity-2. AU-58.

Surfaces: Very sharply struck (which is unusual) with full obverse borders and partial reverse border detail. The stars show some weakness on the obverse. The reverse has full central details. Pale ivory with traces of iridescent toning. A few minor marks are only evident with careful examination.

Narrative: Most examples are from a very late die state. This earlier example, with very strong border details, should delight the specialist.

Die state: Moderate obverse clash marks, but not nearly as heavy as most specimens seen. Light reverse clash marks.

Notes: This is the final use of the reverse die after being used on four different quarter eagle varieties from 1805 through 1807.

CAPPED BUST DIMES 1809-1837



1056 1809 JR-1. Rarity-4. AU-50.

Surfaces: Sharply struck, although stars 1 through 7 are flat. Pale golden gray with lilac and blue iridescent highlights. A few minor surface abrasions and scratches are noted.

Narrative: This is the first year of the new Capped Bust design. Dimes of this year are quite scarce—more so than generally realized—and it is believed that fewer than 200 are known in all grades. AU or finer pieces such as the Eliasberg Collection coin are especially elusive.

Pedigree: Richard B. Winsor Collection sale; S.H. and Henry Chapman, December 16-17, 1895, \$34; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: All three A's are partly or completely filled with the interior space above the crossbar of each nearly closed.

Notes: Only one die variety is known for this year.

Mint State 1811/09 Dime

Condition Census



1057 1811/09 JR-1. Rarity-3. MS-65.

Surfaces: Frosty white mint lustre with a trace of delicate gold toning on the obverse, blue on the reverse. The reverse is weak along the border at 5:00, opposite an obverse die bulge (see die states). Technically MS-65 although the planchet had slight fissures or striations which appear as dark toning streaks in the left obverse field. A single dark toning line on the reverse from 11:00 to 6:00 is of a similar origin.

Narrative: A top grade specimen among coins of this issue; indeed, one of the finest known. The Norweb Collection offered a choice example while the Garrett coin was a nice AU.

The present coin is of additional interest due to its die state (described below).

Pedigree: Richard B. Winsor Collection sale; S.H. and Henry Chapman, December 16-17, 1895, \$25; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: The obverse die is heavily bulged above and through the cap over to stars 8 and 9. Very late with shattered dies and extensive heavy clash marks as illustrated. An attempt to describe the various die cracks and clash marks in narrative form has not been made here. It is not unusual to find Capped Bust coinage with two or three parallel lines down from the ear, which result from clashed dies, these parallel lines being from the vertical stripes of the shield on the reverse. This cataloguer does not recall seeing an example which has clash marks visible inside the letters of LIBERTY along with other visible clash marks from the horizontal shield lines. Truly a lesson in die clashing.

Notes: Only one die variety is known for this year.



1058 1814 Small Date. JR-1. Rarity-3. AU-58.

Surfaces: Pale gray with satiny lustre. Very faint steel iridescence is visible along the borders. Weakly defined obverse stars and upper die details with similar weakness at the lower portion of the reverse. The edge reeding is extremely weak at points corresponding with light striking on the obverse and reverse.

Narrative: The Dime Book authors listed an MS-60 coin as the finest seen, but did not have access to the Norweb specimen later graded MS-63. We suggest that the currently offered example is within the top 10 known for this scarce variety.

Die state: Light die bulge along the reverse border from 4:00 to 6:00.

Possibly Finest 1814 JR-2 Dime



1059 1814 Large Date. JR-2. Rarity-3. MS-63, but weakly struck.

Surfaces: Lustrous silvery white with faint steel iridescent toning along the peripheries. Very few minor surface marks. Extremely weak at upper obverse and lower reverse. The cap shows no detail and the eagle's tail feather, claws, and other lower details are virtually obliterated.

Narrative: This variety was entirely absent from the Garrett, Norweb, Bareford, and Robison collections. In a December 1987 survey of early dime collections published in the *John Reich Journal*, only one coin was listed above EF-40. The Eliasberg Collection coin may be the finest known. As such, it represents a major opportunity.

Die state: Light clash marks. There is no evidence of the reverse die bulge often seen.

Notes: A sharp die scratch extends diagonally up from the top left corner of the shield.

Superb Gem 1814 Dime

Large Date Variety
Tied for Finest Known



(photo enlarged to twice actual size)

1060 1814 Large Date. JR-3. Rarity-2. MS-65.

Surfaces: Very sharply struck except for stars 8 through 13 and the reverse denticles which are lightly defined. Superb satiny white lustre with a trace of gold toning. A few very minor abrasions are noted although this gem has a very high aesthetic appeal.

Narrative: Similar in quality to the Garrett coin which realized \$15,000. Much finer than the Norweb and Robison coins and not included in the Bareford offering. In our catalogue of the Garrett Col-

lection we stated that it is doubtful if a finer specimen could exist. The same statement should be repeated with this offering, indicating that the two coins are virtually identical in grade.

Die state: The obverse has several sets of weak clash marks along with a light die bulge through the first two stars. Several reverse die cracks with the most prominent being within the horizontal and vertical shield elements.

Attractive Mint State 1814 Dime
Large Date



(photo enlarged to twice actual size)

1061 1814 Large Date. JR-4. Rarity-2. MS-64.

Surfaces: Lustrous white with deep iridescent blue toning along the obverse border. Virtually flawless surfaces. Slight weakness along the obverse stars on the right, otherwise very sharply detailed.

Narrative: One of the very finest examples of this variety in existence. Not represented in the Norweb or Garrett collections. Finer than the Bareford and Robison coins.

Die state: Late die state. The reverse die (the same as on the previous lot) has been lapped, weakening the feather details at the lower part of the eagle. The reverse die is shattered with extensive die cracks. A tiny rim break opposite the arrowheads has the appearance of a rim nick until examined more closely.

Notes: Although we have listed very few specific pedigrees for these early dimes, the reader is reminded that many, perhaps most, came from the Clapp estate. John H. Clapp was a student of the early dime series and obviously sought out only the best possible specimens. His diligent efforts a century ago have proven invaluable to modern day collectors and researchers.



(photo enlarged to twice actual size)

1062 1820 STATESOFAMERICA as one word. JR-1. Rarity-4. MS-64.

Surfaces: Attractive satin lustre with ivory toning. Very pleasing surfaces free of all but the most inconspicuous marks. Stars 1, 2, 3, and 13 are weak as are the reverse letters opposite these stars. This is a result of the die state described below.

Narrative: The reverse die was used on an 1814 variety, then recovered for this coinage six years later. The most prominent feature is incorrect spacing of the legend with STATES OF AMERICA crowded together without additional space between the words. A top grade example of this interesting variety.

Die state: Late die state with a bulge through the first four stars. This results in weak details among these stars as well as the reverse lettering opposite



1063 1820 Small 0. JR-5. Rarity-4. MS-62. Condition Census.

Surfaces: Lustrous ivory with iridescent teal at the borders. Very attractive with faint hairlines and microscopic marks. Light weakness among the central details.

Narrative: Probably the second or third finest known. The top six coins in the early dime Census range from MS-63 to F-12.

Die state: A small die chip in the field just left of the chin. Minor reverse clash marks.

Notes: In 1984 the authors of *Early United States Dimes* stated they had only seen four examples better than VF-30 with the finest grading AU-50.



1064 1820 Large 0. JR-8. Rarity-3. AU-58. Probably the finest known.

Surfaces: Sharply detailed and well centered. Lightly toned central details with attractive blue and green peripheral toning. The surfaces are slightly reflective with faint hairlines as evidence of light cleaning.

Narrative: Probably the finest known. The authors of *Early United States Dimes* noted the finest seen (in 1984) graded just EF-45. Later, in December 1987 a coin grading AU-50 appeared on the Census.

Die state: Lightly cracked from the eagle's neck across the left wing. Faint clash marks are present.

**Gem Mint State 1820 Dime
Probably Finest Known JR-13**



(photo enlarged to twice actual size)

1065 1820 Large 0. JR-13. Rarity-2. MS-65.

Surfaces: The surfaces are prooflike with light iridescent toning. The central obverse and reverse details—especially the hair above the eye and the lower left feather details—are weak.

Narrative: The finest example seen as of 1984 was just MS-60. This example far outdistances the field and is in a class all by itself.

Die state: The obverse has a light bulge through stars 9, 10, and 11.

**Pristine 1821 JR-6 Dime
Among Finest Known**



(photo enlarged to twice actual size)

1066 1821 Large Date. JR-6. Rarity-2. MS-65.

Surfaces: Light central weakness as so often seen among the coinage of this design. Pristine surfaces attractively toned with dark rose obverse gradually changing to blue and green iridescence at the borders. The central reverse is ivory with deep gold, lilac, and dark blue along the periphery. A delightful example certain to please even the most discriminating collector.

Narrative: One of a handful of Mint State specimens in numismatic cabinets and probably finest known, or at the least, second finest.

Die state: The obverse has a faint vertical die crack across the bust beginning in the hair just below I and continuing down the cheek and neck to the drapery. The Dime Book authors did not mention any die cracks although it is certain that this crack would be obscured by even the slightest weakness on lower grade specimens.

**Prooflike 1821 JR-7 Dime
Among Finest Known**



(photo enlarged to twice actual size)

1067 1821 Large Date. JR-7. Rarity-2. MS-64, prooflike.

Surfaces: Very sharp design details. Fully prooflike fields with cameo devices. Silvery white with just a touch of iridescent toning. Lightly cleaned at one time and now with faint hairlines present.

Narrative: The Norweb specimen, graded MS-60 to 63, was described as being among the finest known. This much nicer coin most certainly is one of the top two or three known for the variety.

Die state: Very early with perfect, uncracked dies.

Notes: The Eliasberg Collection coins, off the market for decades and for some specimens even a century or more, are only now being examined in detail for the present generation of variety specialists. Condition Census listings will have to be rewritten!

Incredible Proof 1821 Dime

One of Four Known



1068 1821 Small Date. JR-9. Proofs are High Rarity-7. Proof-66.

Surfaces: Absolutely full design characteristics including the most minute details. The border denticles are complete and sharp, the stars all show central lines, and the eagle displays excellent definition. Light golden rose toning with faint blue iridescence. Fully and deeply mirrored fields with cameo devices. A few very minor abrasions are present.

Narrative: Finer than the Garrett specimen (October 1980, Lot

1585) and possibly the finest of just four Proof 1821 dimes known. Walter Breen reported a specimen in a Philadelphia estate, as part of as many as four totally recorded.

Die state: Perfect dies.

Notes: To reiterate, many years ago Walter Breen lost all of his notes regarding the Proof early dimes. Therefore, citations in his *Proof Coins Encyclopedia* were only from memory and certainly not complete. Later, he reconstructed and expanded his dime manuscript, but the Eliasberg Collection—stored in bank vaults—was not re-examined by him.



1069 1821 Small Date. JR-10. Rarity-3. MS-61.

Surfaces: Sharply struck with lustrous white surfaces. A few minor abrasions and a hairline scratch from star 2 to star 10.

Die state: Perfect dies.

Virtually Mint State 1822



(photo enlarged to twice actual size)

1070 1822 JR-1. Rarity-3. AU-58.

Surfaces: Sharply struck overall with slight weakness among a few stars. Silvery white with just a trace of blue iridescent toning. Lustre is subdued by extremely faint surface roughness.

Narrative: An important opportunity for date and variety collectors alike. The 1822 has always been a highly prized date.

Pedigree: Richard B. Winsor Collection sale, S.H. and Henry Chapman

December 16-17, 1895, \$42, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Very minor clash marks are visible below the wing on the right.

Lovely Mint State 1823/2 Dime



(photo enlarged to twice actual size)

1071 1823/2 Small E's. JR-1. Rarity-3. MS-64.

Surfaces: Lovely satin lustre with mottled ivory, gold, blue, green, and lilac toning. A few minor surface marks are present. Slightly weak on the eagle's neck.

Narrative: All dimes of the 1823 coinage date are overdates. Two different obverse dies, both with 3 over 2 in date, were used to produce three varieties. From *Early United States Dimes*: "A scarce variety but not difficult to locate in VF-20 to VF-30 condition." I wonder how the authors feel about an MS-64! This example is finer than the Garrett, Bareford, Robison, and Norweb coins. The Norweb specimen was graded MS-63.

Die state: Only minor clash marks are visible on the obverse.



1072 1823/2 Large E's. JR-3. Rarity-2. MS-60.

Surfaces: Deep rose and blue toning. Minor surface marks. Light weakness on the central portions of the design.

Narrative: Probably fewer than 10 specimens are known equal to or finer than this.

Rare Mint State 1824 Dime



(photo enlarged to twice actual size)

1073 1824 Overdate. JR-1. Rarity-3. MS-63.

Surfaces: Pale gray with amber, rose, blue, and green toning. Attractive surfaces with very few minor marks most notable on the obverse. Central weakness as usually seen.

Narrative: Described in the literature as "1824," "1824/2," or "1824/3/2." Later die states such as this have evidence of the overdate obscured. A rarity in all grades although not always recognized as such. In addition to the gem Proof example in the Bareford Collection, only a small handful of high-grade circulated or Uncircu-

lated coins exist. This is one of the finest business strike examples of this variety—indeed, the entire coinage year—surviving. The Norweb specimen was given a numerical grade equal to this coin.

Die state: Late die state with thin reverse die cracks.

Superb 1825 JR-1 Dime

Among Finest Known



(photo enlarged to twice actual size)

1074 1825 JR-1. Rarity-4. MS-65.

Surfaces: Dark lilac, amber, and blue toning over reflective surfaces. Star 6 is flat, otherwise all design details are sharp.

Narrative: This variety was not included in the Robison, Garrett, Norweb, and Bareford cabinets. This example is probably the finest, or possibly the second finest known. Another incredible opportunity for the specialist to acquire a gem that has been carefully preserved and off the market for generations.

Die state: Very early with an obverse die crack outside stars 4 and 5 only. The reverse has a very thin crack through the bases of ICA to the top arrowhead. Light die rust is noted between the eagle's beak and wing.

Gem 1825 JR-2 Dime

Probably Finest Known



(photo enlarged to twice actual size)

1075 1825 JR-2. Rarity-2. MS-65.

Surfaces: Superb surfaces with satiny lustre and deep rose toning gradually giving way to blue and amber at the borders. Slight weakness among central details.

Narrative: This is probably the finest known business strike of this variety. Authors of the *Dime Book* noted the finest business strike they had seen in 1984 was a specimen graded MS-63. The Norweb coin, which we sold in 1987, was graded Proof-65 and is probably the finest Proof in existence.

Die state: Early. A faint die crack joins the outer points of stars 11, 12, and 13.

Notes: The collection of Ambassador and Mrs. R. Henry Norweb was secured in a bank vault for many years and was never publicly displayed.

Prooflike 1827 JR-1 Dime

Guide Book: "1827/5 Overdate"

Believed Finest Known



1076 1827 Recut 7. JR-1. Rarity-2. MS-66, prooflike; possible Proof. Believed to be the finest known example.

Surfaces: Some weakness is evident among stars and on the central details. Prooflike fields glitter beneath multi-colored toning. Truly a breathtaking specimen.

Narrative: The digit 7 is strongly recut with the second punch right of the first. This variety, in an early die state such as the present example, has occasionally been catalogued as an overdate and, in fact, is listed as "1827/5" in the *Guide Book*.

We tried very hard to convince ourselves that this is a Proof and almost succeeded! Opinion is divided, and prospective bidders will want to draw their own conclusions. In his *Proof Coins Encyclopedia*, Walter Breen noted he had seen a Proof example "many years ago," and this may be it. We are only aware of one coin graded MS-60 or better. The Norweb Collection coin was AU-55.

Die state: A raised crack or defect from the bottom of the scroll below R3 joins the top of the eagle's beak.

Superb Prooflike 1827 Dime

Among Finest Known



1077 1827 JR-8. Rarity-4. MS-66, prooflike. Perhaps the finest business strike known.

Surfaces: Fully mirrored fields with lovely golden rose and vivid blue toning. Very weak among the lower hair curls and the eagle's wing right of the shield, this being standard for the variety.

Narrative: Walter Breen noted that he had seen three Proofs in the 1950s. Finest listed in the dime Census is Proof-67. Second finest is EF-40! In fact, the authors of *Early United States Dimes* note this variety is seldom seen better than VF-30.

As criteria for early Proofs are apt to vary among scholars, we recommend that prospective purchasers examine this coin carefully to make their own determination. It may well be one of Breen's long-ago Proof recollections.

Die state: The obverse border has die crumbling from 12:30 to 2:30 with all denticles merged together. A tiny die chip connects the loops of the digit 8 at the right.

Rare 1827 JR-9 Dime

Probably Finest Known



1078 1827 JR-9. Rarity-6. AU-58.

Surfaces: Sharply struck except for the stars on the left and the horizontal shield lines to the right. Nearly full lustre with very faint gold toning. A few very minor surface marks are present. A small scrape above the drapery line is the only significant imperfection.

Narrative: This variety was not represented in the Robison, Bareford, Garrett, or Norweb collections. In a December 1987 Census of the top variety collections, the six finest examples were recorded as AU-55, EF-45, EF-40, VF-30, VF-30, and VF-20. Therefore the Eliasberg Collection specimen may well be the finest known.

Die state: Perfect dies.



1079 1827 JR-11. Rarity-2. MS-60. Among the finest known.

Surfaces: Light ivory with traces of pale gray-brown toning. Faint hairlines are present and the coin was probably cleaned at one time. Central weakness with strong peripheral weakness.

Narrative: Only a few other Mint State coins are known. The present coin is among the finest in numismatic hands.

Die state: Perfect dies.

Incredible Gem Proof 1827 Dime

Believed Finest Known



1080 1827 JR-12. Rarity-1; Rarity-8 as Proof. Proof-66.

Surfaces: Lightly toned and deeply mirrored fields with frosty white devices. Evidence of light die polish is visible with obvious special care taken during preparation of the planchet. A tiny pinch is noted at 5:00 on the obverse. Fully detailed except stars 6, 7, and 8 which are weak.

Narrative: Cited by Walter Breen as his variety 5-E, also listed as "Clapp-3." Unquestionably the finest known example seen by or

known to us. An MS-63 example is also known. The present coin represents another truly incredible opportunity for the connoisseur.

Die state: Perfect dies.

Notes: John H. Clapp was a serious student of the early dimes. His notes were never published, yet they were considered state-of-the-art in the early 20th century and played a part in the data recorded in the Dime Book, but absent Clapp's grading information, as his "X code" had not been cracked by the time the book was published in 1984.

Rare Proof 1828 Dime

Small Date



(photo enlarged to twice actual size)

1081 1828 Small Date. JR-1. Rarity-2; High Rarity-7 as Proof. Proof-64.

Surfaces: Fully and sharply struck. Lovely cameo appearance with

deeply mirrored fields and frosty devices. Delightfully toned pearl gray, vivid rose, blue and amber obverse. The reverse is deep gold surrounded by intense blue and light amber. A few minor surface marks are noted in the obverse and reverse fields, notably over the date and just above the eagle.

Narrative: Not specifically cited by Walter Breen among the five Proofs he listed, due no doubt to his missing notes. Off the market for nearly a century, this glittering gem Proof is yet another remarkable opportunity for the connoisseur in the series.

Pedigree: Apparently from the E.W. Ropes Collection sale; New York Coin & Stamp Co., February 28, 1899, \$2.90, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Early. Only a thin die crack from the base of E1 to the left edge of the scroll is visible.

Notes: This is possibly the only 1828 variety actually struck in the year 1828. The other 1828-dated variety, offered in the next lot, was struck *after* the 1829 JR-1!

For many years what we now know as 1828 JR-1 was called the "Small Diameter" type of the year, while JR-2 was the "Large Diameter." The Dime Book authors have pointed out that the two varieties, in fact, are the same diameter. However, the date and stars are smaller on the former, perhaps creating an optical illusion.

Amazing Gem 1828 Dime

Large Date

Finest Known



1082 1828 Large Date. JR-2. Rarity-3. MS-66.

Surfaces: Fully defined with impeccable surfaces. Light golden ivory deepening to rose at the borders. Very faint traces of iridescent blue are interspersed.

Narrative: The Garretts had an MS-60, Bareford and Norweb each AU-55, and Robison had a VF.

Pedigree: Richard B. Winsor Collection sale; S.H. and Henry Chapman,

December 16-17, 1895, \$10, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Perfect, uncracked dies.

Notes: It is popular parlance today to term coins of such quality "wonder coins," perhaps because it is so very hard to believe that any coin could exist in such high grade. Another recently popular term for coins of very high quality, such as this, is "monster coin," although we are not quite sure how this phrase originated (nor do we necessarily want to know). However, such superlatives, if appropriate anywhere, are certainly applicable here.

Superb Gem 1829 Dime

Tied for Finest Known



(photo enlarged to twice actual size)

1083 1829 Large 10C. JR-2. Rarity-2. MS-67.

Surfaces: Subdued satin lustre beneath gray and iridescent toned surfaces. A few very minor marks are detected—with a 30-power microscope! Very slight weakness on the uppermost hair curls.

Narrative: In his *Complete Encyclopedia* Walter Breen mentioned examples of this variety were included in "a tiny hoard released by one of Paul Revere's descendants about 1956." This coin was most certainly not part of the hoard, but was purchased much earlier. This piece is finest known or tied for the honor.

Die state: Late. Both obverse and reverse have extensive die cracks. An obverse crack, not listed in the early dime reference, begins at star 2, passes through star 3 and curves up to the nose, passing through the eye, hair curls, and E, finally terminating at the back of the cap opposite star 9.

Notes: Considering the subject of the famous Midnight Ride died in 1818, it is highly unlikely that he ever saw any 1829 dimes, much less had a hoard, tiny or otherwise.

In "Early Dimes, 1796-1837" (ANS, 1987), Allen F. Lovejoy and William L. Subjack give much useful and interesting information about this series including the notation that on the 1829 dime, JR-2, there are only 89 denticles around the reverse—the lowest count of the year—as compared to a high of 157 for JR-7 and JR-8.



1084 1829 Small 10C. JR-3. Rarity-4. MS-62.

Surfaces: Hair curls beneath LIBERTY are weak. The eagle's head is slightly weak. Attractive light rose with pale blue and amber peripheral toning.

Narrative: This scarce variety is especially difficult to locate in any grade above EF.

Die state: A tiny die crack from the top left corner of A1 joins the rim.

Choice Proof 1829 Dime

Possibly Unique



(photo enlarged to twice actual size)

1085 1829 Small 10C. JR-4. Rarity-2; Rarity-8 as Proof, possibly unique. Proof-64.

Surfaces: Sharply defined. Deep mirrored fields with white cameo devices. Light iridescent toning around the borders.

Narrative: A lovely example of the variety and possibly unique in Proof state. The Norweb coin (Lot 437), listed in Breen's *Proof Coins Encyclopedia*, was graded "MS-60, prooflike" in our catalogue of that collection.

The Eliasberg Collection coin was not cited by Breen, probably because, as recounted earlier, he had lost his notes covering the early dimes prior to publication of his Proof reference.

Pedigree: This or possibly the next is from S. Hudson Chapman's Richard Ashhurst Collection sale, May 27-18, 1908, to John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Die state: Perfect dies.

Gem Proof 1829 Dime

Believed Finest Known



(photo enlarged to twice actual size)

1086 1829 Small 10C. JR-7. Rarity-1; Rarity-8 as Proof. Proof-65.

Surfaces: Lovely light gold toning over reflective, deeply mirrored fields. The sharply detailed devices are frosty and attractive.

Narrative: Very probably the finest of only two or three Proof examples known. An outstanding coin, breathtaking in its beauty and formidable in its rarity. Another gem that will be remembered for generations to come.

Pedigree: See previous lot.

Die state: Perfect dies.



1087 1829 Medium 10C. JR-12. Rarity-3. MS-62.

Surfaces: Deeply grayish rose toning with amber highlights at the borders. Lighter rose and pale blue appear on the reverse. Sharply detailed except for slight weakness on the upper hair curls and the eagle's head. Minor surface marks.

Narrative: For comparison, the Norweb Collection had an MS-60 example.

Die state: A thin crack from the border to the bust passes through the digit 8.



1088 1830 Small 10C. JR-2. Rarity-1. MS-63. Condition Census candidate.

Surfaces: Sharply struck with frosty silvery white surfaces. A few minor surface marks are present. A small lint mark, as struck, is visible at the lower reverse.

Narrative: Possibly Condition Census level and certainly among the top 10 for the variety.

Die state: No die cracks are noted.

Incredible Gem Proof 1830 Dime

Believed Finest Known



1089 1830 Large 10C. JR-6. Rarity-2; Rarity-7 as Proof. Proof-66.

Surfaces: The hair curl below B is weak, otherwise all details are extremely sharp. Attractive rose toning with lilac and blue iridescence. Deep mirrored fields with cameo devices.

Narrative: Probably the finest known Proof example of this variety and possibly the finest Proof of the coinage date.

Die state: A faint die crack from ribbon to curls and to rim below star 13 is virtually undetectable.

Superb Mint State 1831 Dime

1090 1831 JR-1. Rarity-1. MS-66.

Surfaces: Very sharply struck with virtually flawless surfaces. Light gray, pale rose, and faint blue. Vivid green is present on the reverse.

Narrative: We would like to compare this to the MS-67 example which is listed as finest seen (in 1984) by the authors of the Dime Book. Side-by-side comparison of the top pieces by experienced numismatists is the only way that the finest known example of a given variety can truly be determined. Even with such a comparison the choice is not always clear.

Die state: The reverse has a tiny crack from the right bottom of F-1 to the left top of the scroll. This is very similar to, but not the same as, the crack found on the reverse of 1828 JR-1 offered as Lot 1081 above. Other minor reverse cracks are present.



(photo enlarged to twice actual size)



1091 1831 JR-5. Rarity-1. MS-64.

Surfaces: Both obverse and reverse are boldly struck. Rose-gray toning with pale blue and amber highlights at the borders. The surfaces are lovely with pleasing satin lustre beneath the toning.

Die state: The dies appear to be without breaks.

Notes: On the reverse the left edge of the scroll is doubled. Perhaps this is strike doubling or possibly recutting of the die which has not been recorded previously.



1092 1831 JR-6. Rarity-3. MS-64. Probably finest known and by a large margin.

Surfaces: Sharply struck with satin lustre beneath pale gray and iridescent red and amber toning. The reverse is golden rose with teal and amber. Aesthetically nice.

Narrative: The rarest variety among the dimes of 1831. The Norweb coin was just VF-30 while Garrett and Robison did not possess this variety in their cabinets. The authors of *Early United States Dimes* noted that no specimen had been seen in Mint State with the finest grading just EF-40.

Die state: Lightly cracked through the first four stars.

Delightful Gem 1832 Dime

Among Finest Known



1093 1832 JR-2. Rarity-2. MS-66.

Surfaces: Very sharply struck with pale gray satin lustre accented by a faint gold on the obverse.

Narrative: One of the finest known for the variety. The Bareford coin was a gem, possibly equal to this example.

Die state: Perfect dies.

Possibly Finest 1832 JR-7 Dime



1094 1832 JR-7. Rarity-3. MS-65.

Surfaces: Sharply struck with mottled iridescent toning.

Narrative: Possibly the finest known among only three or four Mint State examples, a coin of incredible beauty and quality.

Die state: Very faint obverse cracks.



1095 1833 JR-6. Rarity-1. MS-65. Believed finest known.

Surfaces: Grayish rose toning with deep red and amber along the borders. Slight weakness on the upper hair curls.

Narrative: Another example which most likely is finest known, another gem of great importance.

Die state: The scroll is connected to the rim by a crack which passes through the right side of D.

Beautiful 1833 Dime

Tied for Finest Known



1096 1833 JR-9. Rarity-2. MS-65.

Surfaces: Very similar to the previous lot with predominantly pale gray satin lustre accented by deep red and amber toward the borders. Slight weakness on the hair curls below LIBERTY.

Narrative: The authors of the Dime Book noted the finest seen by them in 1984 was AU-55. The later dime census listed the Garrett coin as MS-65 and the next finest in any reported collection as AU-55. This is an extremely important opportunity for the specialist to acquire an example which at one time was not known to exist in gem condition.

Die state: Minor obverse and reverse cracks.

Notes: Rarity ratings refer to the entire population of a given variety. It is usually the situation among Capped Bust dimes that many dozens of specimens in worn grades exist for each one in lower Mint State preservation. In some instances a variety can be quite common if worn, but at the gem level none exist.

1097 1834 Large 4. JR-1. Rarity-1. AU-58.

Surfaces: Sharply defined with dark pearl toning, lighter at the rims. Faint iridescence highlights the appearance.

Die state: Lightly cracked through the first five stars.



1098 1834 Large 4. JR-5. Rarity-1. MS-63.

Surfaces: Light pearl gray with faint rose highlights. Satin lustre with very minor hairlines. Slight weakness on the upper curls behind the ear.

Narrative: This lovely Mint State coin is probably among the finest existing examples of this variety.

Die state: Early with light cracks.



1099 1834 Large 4. JR-6. Rarity-2. MS-60.

Surfaces: Lovely rose and iridescent toning. Sharply struck with very slight weakness on the curls.

Die state: Very late and possibly the terminal die state for the reverse. Extensive die cracks and die chips at the base of ES and also through MERICA and the arrowheads. Other die cracks are noted.

Gem Mint State 1835 Dime

Condition Census



1101 1835 JR-1. Rarity-1. MS-65.

Surfaces: Boldly detailed. Attractive rose and iridescent obverse toning. The reverse is similar yet a few shades darker.

Narrative: One of the very finest survivors from this die combination. Another splendid gem for the connoisseur.

Die state: Perfect dies.

Notes: We are prompted to suggest that while existing specialists and connoisseurs will certainly be enthusiastic about this unprecedented sale, everyone has a beginning in a specialty, and if you are even slightly inclined to add a few gem early dimes to your cabinet, the time is now.

Gem Proof 1835 Dime Rarity



(photo enlarged to twice actual size)

1102 1835 JR-4. Rarity-2 in all grades, High Rarity-7 as Proof. Proof-64/65.

Surfaces: Extremely sharp strike with all design details, especially on the reverse, bold. Cameo devices with deep mirrored fields. Richly toned with pale lilac at the centers changing gradually to light rose, bluish green, and amber along the borders. The reverse is similar with bright reddish rose at the borders.

Narrative: One of possibly four Proofs known of this variety. We estimate fewer than a dozen Proofs survive of *all* dime varieties dated 1835. Nearly equal in quality to the gem Norweb coin.

Die state: A straight crack, or die scratch, connects the bottom arrowhead to the rim.

Incredible Prooflike 1834 Dime

Finest Known



(photo enlarged to twice actual size)

1100 1834 Small 4. JR-7. Rarity-2. MS-67, prooflike. Possibly a Proof.

Surfaces: Fully reflective fields with cameo devices. Incredible iridescent toning in various shades. Light weakness on the hair curls above the eye and weak details on the eagle's head and below the shield.

Narrative: This specimen has all of the earmarks of a Proof example except for the weak strike. Whether considered Proof or Mint State, it is still the finest known. The quality of strike is virtually identical to Norweb Lot 447 which was called Proof-63.

Die state: Very faint reverse die cracks.

Superb Gem 1836 Dime

Among Finest Known



(photo enlarged to twice actual size)

1103 1836 JR-2. Rarity-2. MS-66/67.

Surfaces: Light mottled toning on the obverse, darker on the reverse. Subdued satiny lustre beneath the toning. Sharply struck save for slight weakness on the eagle's neck.

Narrative: Several low Mint State coins survive, yet no business strikes of which we are aware could possibly equal this superb gem for quality.

Die state: Late. The obverse has a bisecting crack from rim at 12:30 through the cap and curls to the rim at 6:00, passing through the left side of the digit 3. The obverse rim is crumbled, outside the denticles over stars 9 through 12.

Gem 1837 Capped Bust Dime

Final Year of the Design

Condition Census



(photo enlarged to twice actual size)

1106 1837 Capped Bust. JR-2. Rarity-3. MS-65.

Surfaces: Sharply struck. Satin lustre with vivid multi-colored toning. A gorgeous example of the final year of the Capped Bust design within the ten-cent denomination. A few very minor surface marks are noted.

Narrative: Only a handful of Mint State coins survive, primarily in the MS-60 to 63 grade range. The present superb coin must rank high in the Condition Census. Yet another gem for the discerning buyer.

Die state: Very minor reverse cracks.

Amazing 1836 Dime

Believed Finest Known



(photo enlarged to twice actual size)

1104 1836 JR-3. Rarity-3. MS-67.

Surfaces: Satin lustre with the obverse toned pearl gray and highlighted by rose and amber. The reverse is lighter silvery gray with vivid splashes of reddish rose toning. Boldly struck although the reverse denticles are weak from 10:00 to 12:00.

Narrative: Another high-quality survivor, almost certainly the finest known. Decades of searching will not likely locate a duplicate.

Die state: Perfect dies.



1107 1837 Capped Bust. JR-4. Rarity-1. MS-62. One of the finest known.

Surfaces: Pale gray with iridescent peripheral toning. Slightly weak among the upper hair curls. A few very minor surface marks and rim bruises are noted.

Narrative: Only "four or five" are Mint State according to the authors of the Dime Book. Of these, they noted the finest seen in 1984 was just MS-60. Today this is one of the very finest known for this variety.

Die state: Bisecting obverse crack from the rim at 12:00 through the cap, ER, hair curls, to the rim at 5:30, passing the right side of the digit 7. The reverse is perfect.

1108 Balance of early dime collection: ☆ 1821 JR-8, Rarity-2. VF-35 ☆ 1827 JR-3, Rarity-1. F-15 ☆ 1833 JR-5, Rarity-1. AU-50. (Total: 3 pieces)



1105 1837 Capped Bust. JR-1. Rarity-4. MS-60.

Surfaces: Slight weakness on the upper hair curls below LIBERTY. Gray, rose, and amber toning with a few minor surface marks.

Narrative: A very scarce variety which is usually seen in lower circulated grades.

Die state: Perfect obverse. Very minor reverse cracks.

LIBERTY SEATED DIMES 1837-1891

Splendid 1837 Proof Rarity

No Stars, Large Date

*(photo enlarged to twice actual size)*

- 1109 1837 Large Date, No Stars on Obverse. Ahwash-1, Greer-102. Rarity-6 as Proof. Proof-63. Splendid light blue and gold toning. This is the first appearance in the dime series of Christian Gobrecht's beautiful Liberty Seated motif without obverse stars, a design that made its debut on the silver dollar in December 1836. On the half dime and dime, the style was used only at the Philadelphia Mint in 1837 and at the New Orleans Mint in 1838 (1838-O).

On June 30, 1837, 30 or a few more Proofs were struck for presentation purposes (not for inclusion in silver Proof sets). Apparently, nearly all of these went to non-numismatic recipients, for very few unimpaired specimens exist today. The present coin is certainly one of the most attractive of these.

Notes: The Large Date is characterized by a flat top to the 3, numerals being more delicate than on the Small Date variety, and with the date being of course larger. The difference is dramatic when the two varieties are viewed side by side.

Repunched bottom of 7 in date. Reverse with spine on denticle above left side of first T in STATES. Raised die line through ES OF.

To the extent that Brian Greer's book, *The Complete Guide to Liberty Seated Dimes*, can be used to attribute specific die varieties his "G numbers" are given. Omission of his numbers means that either the variety is unlisted in that reference, that no numerical "G number" classification for that date is given in that text (as is often the case when varieties are not detailed for a given date), or that it cannot be precisely correlated. No doubt the present Eliasberg Collection catalogue will serve as a valuable research source for anyone wanting to pursue Liberty Seated dime die varieties further than found in extant references.

Occasional citations to Kamal Ahwash's 1977 book, *Encyclopedia of U.S. Liberty Seated Dimes, 1837-91*, are made as "A" numbers, but much if not most of his information has been included in and/or superseded by Greer's *Complete Guide* and Breen's *Encyclopedia* and by excellent articles in the *Gobrecht Journal*.

- 1110 1837 Small Date, No Stars on Obverse. AU-55. Much lustre remains. Hints of golden toning with some splashes of blue. A pleasing specimen for the grade.

Pedigree: Edouard Frossard's "New Jersey Collection" sale, March 8-9, 1898; J.M. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date much smaller than preceding; round top to 3. The second style made this year; struck after the Large Date style.

Landmark 1838-O Dime

Choice Mint State

*(photo enlarged to twice actual size)*

- 1111 1838-O No Stars. G-101. Rarity-7 in gem Mint State. MS-64. Brilliant, highly lustrous and frosty, with just a whisper of golden toning. A superb coin with few equals anywhere in numismatics. Tiny planchet flake near knee.

The 1838-O is fairly scarce in circulated grades, but in Mint State it emerges as a significant rarity. In gem Mint State as here offered the 1838-O is exceedingly rare, and often a span of many years will elapse between offerings. Even most advanced collections of Liberty Seated dimes have lacked a specimen even closely approaching the Eliasberg Collection specimen. For the connoisseur and specialist the importance of this opportunity cannot be overemphasized.

Notes: Tiny break from left of seated figure to rim. Crack from rim through Miss Liberty's head, the head being sharply struck—unusual for the variety. Two large cud rim breaks at right. Reverse with die shattered at UNITE, thus probably eliminating it from the first 30 struck (see below) and making it a gem that survived only by rare happenstance. Repunched O mintmark.

The first 30 examples of the 1838-O dime were struck on May 7, 1838, of which 10 were given to dignitaries and 20 went into the cornerstone of the New American Theatre in New Orleans (cf. Walter Breen, in his *Complete Encyclopedia*, 1988, p. 308). Others were struck in June and July, and more in early 1839 from the 1838 die pair.

The 1838-O is a legendary rarity even in MS-60 grade. The elusive character of the issue in high levels is pointed out by a survey of advertised pieces for the 1980s published by Dr. John W. McCloskey in the *Gobrecht Journal*, July 1981, in which not a single Mint State coin was found. Moreover, it has been our experience over the years that the majority of the several specimens we have seen described as Mint State would be more properly described as AU.



- 1112 1838 Large Stars. MS-63, fields with quality even higher. Brilliant and lustrous with just a whisper of toning. Wire rim on part of obverse and reverse.

Notes: Die break begins past right side of LIBERTY, enlarges, and exits to rim below foot. Small clash mark to right of E in ONE. A similar specimen is illustrated in the article, "An 1838 Large Stars Dime With Multiple Die Cracks," by Mike Brunner, in the *Gobrecht Journal*, March 1985.

- 1113 1838-O Partial Drapery. AU-58. Most original lustre still remains. Brilliant.

Notes: Flag of 1 slightly repunched. Reverse with clash marks including complete date incuse. Partial drapery details bold, this being caused by a clash mark from the E on the reverse, not from any design change.

Exceedingly Rare 1839 Proof Dime Possibly Finest Known



(photo enlarged to twice actual size)

- 1114 1839 High Rarity-7 as Proof. Proof-63. Obverse a beautiful combination of light magenta, heather, and blue; reverse mostly electric blue. Gorgeous! Exceedingly rare in Proof format, and possibly only three to five are known, at least one of which is impaired. This is the finest specimen known to us and is one of the greatest Proof Liberty Seated dime rarities to appear on the market in our generation.

Notes: Stars 8 and 10 repunched. Walter Breen misplaced his notes (see related comment under Lot 401) on the Eliasberg collection of dimes of this era, but mentions two Proofs known to him, one of these being impaired. In the 1950s he began keeping detailed notes on die varieties, believing that early dimes were a series that lacked a technical reference book. In 1946 Abe Kosoff described the F.C.C. Boyd Collection dimes as part of the "World's Greatest Collection" catalogue, but the information was not detailed, and no attempt was made to include pieces not in the Boyd cabinet. Thus there was no equivalent to Valentine on half dimes, Browning on quarters, Beistle on half dollars, or Bolender on early dollars. After his notes on dimes were lost, Walter Breen set about reconstructing them as best he could, and over a period of time adding new data, the information later appearing in his *Proof Coins* and *Complete* encyclopedias.

The number of 1839 silver Proof sets sold was exceedingly small—probably fewer than a dozen—and only a few scattered pieces remain today (the 1839 Gobrecht dollars being unrelated and coined for different reasons).

Gem 1839-O Dime



- 1115 1839-O Large O. G-103. MS-64 to MS-65. Brilliant and frosty. A superb example. Indeed, the virtual *definition* of a gem Liberty Seated dime! A notable specimen of a highly important issue, representing as it does the first New Orleans Mint Liberty Seated dime with stars on the obverse.

Notes: Stars 1, 12, and 13 repunched. Prominent die lines below right of seated figure. On reverse, there are many die lines at ribbon and bow.

In this era when mintmarked silver coins were being made at the New Orleans Mint (the next mintmarked silver coins were made in San Francisco in 1855, dimes in 1856), no numismatists collected them. Not even the Mint Cabinet saved specimens. Thus, the survival of Uncirculated coins was strictly a matter of rare chance.

- 1116 1839-O Small O. MS-60. Brilliant and lustrous. Some marks.

Pedigree: Matthew A. Stickney Collection sale; Henry Chapman, June 25-29, 1907; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Smaller and more nearly round mintmark than preceding. Tiny break links stars 2-4; another break connects star 8 and cap, dividing and going to rim; a further break begins at Y of LIBERTY, goes right, branches, with one element exiting to rim below foot. Tiny break connects tops of NIT; another from rim through first S of STATES to O in ONE.

1840 Proof Dime Rarity No Drapery



(photo enlarged to twice actual size)

- 1117 1840 No Drapery. High Rarity-7 as Proof. Proof-62/65. Delicate champagne toning with hints of blue. Obverse with some lines in field accounting for grade; reverse gem. Fewer than a half dozen pieces are believed to exist, of which this is certainly one of the finest from an aesthetic viewpoint. Another exceedingly important opportunity for the Liberty Seated dime connoisseur and specialist. The Eliasberg Collection presents a listing of early (pre-1858) Proof Liberty Seated half dimes and dimes that may never be repeated.

Notes: Star 2 dramatically repunched. Die lines from denticles over space between OF and A.



- 1118 1840-O No Drapery, Large O. A-1, G-2A. MS-60. Brilliant with delicate golden toning. A significant rarity in Mint State, and somewhat overlooked in this regard by the market.

Notes: Reverse with beginning die breaks at STA; another at upper right of following E; break from left side of M to rim; break from wreath through R to rim.



- 1119 1840-O A-3. No Drapery, Small O. MS-60. Brilliant and lustrous surfaces with light toning, especially around the borders. Same rarity comment as preceding. Examples in Mint State are few and far between.

Landmark 1840 With Drapery Dime

Superb Gem, Finest Seen



(photo enlarged to twice actual size)

- 1120 1840 With Drapery at Elbow. MS-65/66. Brilliant and lustrous with a hint of golden toning. Exceedingly sharply struck in all areas. A marvelous, truly notable specimen of the first year with drapery. **The finest seen by us. A truly legendary dime.**

Pedigree: Harlan P. Smith Collection sale; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: The seated figure was redesigned slightly, the shield was moved upright from its formerly tilted appearance, and other minor changes were made. On the reverse the letters are slightly larger. Berries have split ends somewhat resembling buds (but what are they?), a style continuing until this style of wreath was replaced by the "cereal" wreath in 1860. Other minor changes were made. (For further reading on this and other dimes of the Liberty Seated type, John W. McCloskey, "Unheralded Hub Changes in the Gobrecht Series," ANS, 1987.)

Our 1987 Norweb Collection:465 specimen was AU-55 to MS-60 and in that catalogue was described as being in "remarkable" condition as, indeed, it was.

Gem 1841 Dime

Among Finest Known



(photo enlarged to twice actual size)

- 1121 1841 MS-66. Light to medium heather and gold. Deeply frosty. A marvelous coin. One of the finest known.

Pedigree: Harlan P. Smith Collection sale; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: 1 and 4 in date repunched. On reverse crack from rim through first S of STATES continuing well into wreath.

Gem 1841-O Dime

Small O, Open Buds



(photo enlarged to twice actual size)

- 1122 1841-O Small O, Open Buds. A-4. MS-62/64. Medium gold and iridescent. Gorgeous. Fairly elusive at this level.

Notes: "Buds" is a term used for berries; on this variety they are split at the ends. Crack from rim through left of E in UNITED penetrates wreath; crack from rim through center of I in AMERICA penetrates wreath and barely reaches E. Tiny mintmark, 0.8mm.



- 1123 1841-O Small O, Open Buds. A-5. MS-62/64. Mottled light brown toning mingled with light gold.

Notes: Mintmark 0.8mm. On reverse break from rim to E of AMERICA splitting and continuing to wreath. Berries with open ends.

- 1124 1841-O Medium O, Open Buds. AU-50. Some claims to a higher grade. Much if not most mint lustre is still visible under light brown and gold toning.

Pedigree: Acquired by J.M. Clapp in March 1898. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Mintmark 0.95mm. Obverse with break just beginning from first star to rim.

- 1125 1841-O Large O, Closed Buds. Good-6/4.

Notes: Mintmark 1.15mm diameter.

- 1126 1842 MS-60/62. Medium golden toning over highly lustrous surfaces. Some iridescence at borders.

Pedigree: Wilson Collection sale, 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: On reverse tiny die line or break from end in UNITED to rim.

- 1127 1842-O Medium O. AU-50. Mostly brilliant surfaces with traces of light gold toning.

Pedigree: Chapman brothers, January 1900, private sale to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

- 1128 1843 MS-63. Subtle gold and iridescent toning over somewhat prooflike surfaces. Although 1843 is a "common date," probably no more than 50 or so coins exist at this grade level or higher.

Pedigree: Richard B. Winsor Collection sale; S.H. and Henry Chapman, December 16-17, 1895; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Die break from border through bases of 18, continuing right under 4 to close to 3; break through stars 5-7; break from right side of seated figure to rim. Tiny raised ridges (here called artifacts) opposite certain points of stars 3-6 and 11-12; on the present coin these are somewhat differently formed than the cusp-shaped artifacts described on half dimes earlier (see notes under Lot 956), but probably are from the same unknown cause.

Spectacular 1843-O Dime

Possibly Finest Known



1129 1843-O MS-66. Deeply lustrous and frosty, extraordinarily so. Just a few tiny marks away from absolute perfection. Reverse lightly struck on the wreath, as always on authentic specimens. Lustrous with light golden gray toning.

The 1843-O is one of the key issues of its era, and in just AU preservation an offering would be truly memorable, in MS-60 extraordinary—so what can be said about this MS-66? Probably this: the inclusion of an 1843-O dime at this grade level in a specialized cabinet will probably depend upon bidding success in the Eliasberg Collection sale. The next offering, if there is one, may be several generations away when this piece next comes on the market.

Pedigree: Matthew A. Stickney Collection sale; Henry Chapman, June 25-29, 1907; John H. Clapp; Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Star 8 lightly struck. Prominent die scratches along right-side denticles especially from star 12 to opposite Miss Liberty's foot. Reverse with break from wreath through right side of M in AMERICA to rim; another, lighter, from left side of I intermittently to rim.

As of early 1996 neither NGC nor PCGS has certified a Mint State specimen at any level, not even MS-60.

Famous 1844 Dime Rarity

Gem Proof
Possibly Finest Known



(photo enlarged to twice actual size)

1130 1844 Proof-65. Delicate champagne and iridescent toning over deep mirror fields. A spectacular coin which could hardly be exceeded in appeal by any other of the few known specimens.

The 1844 is well known as the "Orphan Annie" dime, for reasons that are unclear today, although Walter Breen offers a speculation in his *Complete Encyclopedia* and other suggestions are given elsewhere. Dimes of this date have always been in especially strong demand, and although 1846 probably shades it slightly in terms of rarity, the 1844 has the laurels for fame.

Notes: Date somewhat tightly fit into the space allotted, the final digit being at once close to the base of the figure and the denticles.

Gem Proof 1845 Dime

Exceedingly Rare
None Seen Finer



(photo enlarged to twice actual size)

1131 1845 Proof-65. Lightly mottled golden, magenta, and blue toning over mirror surfaces. Two tiny planchet flaws at Miss Liberty's right elbow. A beautiful specimen of a date which is exceedingly rare at the gem Proof level. Probably fewer than a half dozen exist, and of those it is doubtful that any could surpass the present.

Pedigree: Matthew A. Stickney Collection sale; Henry Chapman, June 25-29, 1907; John H. Clapp; Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: 8 and 4 heavily double punched, 5 less so. Artifacts near stars 1-6, and 12-13 similar to those of Lot 1128. Reverse with die line through TE continuing to rim above S.

Amazing Gem 1845-O Dime

Superb MS-67



1132 1845-O MS-67. Brilliant, lustrous, and frosty, just about as nice as it was on the day of its coining! Just a whisper of golden toning is noted. Far and away the finest specimen known of an issue that is a rarity in high circulated grades such as EF and AU. In low ranges of Mint State examples only appear over a wide span of years, and we would not want to take bets that most such pieces really are Uncirculated.

The present coin, sharply struck and absolutely magnificent, should set a record for the variety, and the successful bidder will have something for which there is no counterpart anywhere in the world.

Pedigree: Matthew A. Stickney Collection (for \$8, the highest price recorded in the Clapp family notebook for any dime of the 1840s); Henry Chapman, June 25-29, 1907; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date figures not repunched, tiny break connecting bases of 4 and 5. Some die lines from denticles left of date. Tiny crack from below rock to rim. Artifacts at stars 3-6 and 12-13. Patch of prooflike surface from plain area of die on seated figure left of pole end. Figure somewhat stippled and, under a microscope, some raised rust spots are visible, evidence of the New Orleans climate. On reverse, a tiny break through horizontal bottom of ribbon; another from top right wreath apex through second T of STATES to rim; another through OF to rim. All of the die breaks and characteristics described are exceedingly delicate in detail and no doubt are observable only on a piece such as this.

The last note under Lot 1129 is equally applicable here.

Gem Proof 1846 Dime Rarity

Key Year of the Decade

Finest Seen



(photo enlarged to twice actual size)

1133 1846 Rarity-7 as Proof. Proof-65. Light brown and electric blue at the rim, silver at the center. A cameo gem. Walter Breen (*Complete Encyclopedia*, 1988, p. 312) suggests that about 10 Proofs survive.

While its rarity and desirability are unquestioned as a Proof-65 specimen, perhaps its greatest fame and consequent demand arises from its fame as a rare date in *any* grade. The 1846 is in fact, the lowest mintage dime issue of its era.

Notes: Some minor die flaws and/or repunching at 46 of date. Artifacts at stars 2-6, less so at star 7 but still visible, and stars 12-13, most being cusp-shaped as on half dimes (see note under Lot 956), but to this point not yet on other dimes described in this sale. From now on, cusps appear with regularity as part of the artifacts mentioned.

Superb Proof 1847 Dime Rarity

None Seen Finer



(photo enlarged to twice actual size)

1134 1847 Proof-65/66. A glittering gem with delicate champagne toning changing to splashes of blue and iridescence at the rims. Extraordinarily beautiful, and extraordinarily rare. It would be difficult to envision an equal or finer piece.

Pedigree: George Crawford Collection sale; Charles Steigerwalt, July 13 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date high and impacting the base. Raised die line under 47.

1135 1847 G-101 MS-60. Lustrous with light toning. Date overruns base.

Notes: Date is imbedded into base of Liberty. Minor recutting at right base of 4. Cusp-shaped artifacts at stars 2-6, trace of 1 at 8, and stars 12-13.

Splendid Gem Proof 1848



1136 1848 G-101 Proof-65. Mottled light golden and electric blue toning. Wire rims on much of both sides. A cameo gem of exquisite quality. It would be hard to envision an equal coin, much less a finer one.

Notes: Date high with 18 touching base. Traces of artifacts at stars 2-6.

Gem Proof 1849/8 Dime

Exceedingly Rare



1137 1849/8 G-103. Proof-65. Obverse with delicate gold and blue toning, reverse champagne. Another cameo. Wire rims on part of obverse and reverse. A superb specimen of a world-class rarity.

Notes: Described by Brian Greer as "9/8, an obvious overdate," echoing Walter Breen, who is cross-referenced: Breen-3256, there called "1849/8 Obvious Overdate. Proofs only. Extremely rare." Another was in the Floyd Starr estate sold by Stack's. Not to be confused with varieties of repunched 9.

This variety is also cited by Walter Breen in "Some Legendary Liberty Seated Rarities," *Gobrecht Journal*, November 1976, wherein he states he has examined but a single coin.

In this year the Mint finally gave up on trying to squeeze large date numbers into small spaces, and the date logotype is much smaller than on 1847-1848, thus giving ample surrounding area.



1138 1849-O Small O. G-101 AU-58. Very close to Mint State, a piece which has seen very little in the way of actual circulation. The obverse is toned lilac with some splashes of gold and blue at the rims, while the reverse is gold and lilac. A very handsome coin.

This variety is rare enough VF or EF, and at the AU level is a major find for the specialist.

Pedigree: Harlan P. Smith Collection sale; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: On reverse, rim crumbled on left side from U of UNITED through final S of STATES. Artifacts on stars 3-6, slightly on 10-11, and prominent on 12-13.



1139 1849-O Large O. AU-50. Bright silver surfaces with perhaps 30% of the original mint lustre remaining.

Pedigree: William M. Friesner Collection sale; Edouard Frossard, June 7-8, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Artifacts at stars 3-6 and 9-13. Reverse with break from left ribbon to rim.

1140 1850 MS-60. Silver centers with traces of gold and gunmetal-blue.

Notes: Crack through bases of date figures. On reverse crack near top of 'A' in STATES.



1141 1850-O Small O. A-4, G-101. MS-60. Mostly brilliant with some splashes of light brown. Small O mintmark. Fairly elusive in higher grades.

Pedigree: Lyman H. Low's sale of the Muma et al. collections, July 15-16, 1903; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date high, first two digits touching base. Artifacts at stars 1-2 and 12-13. Some evidence of die rust is seen under a microscope and is characteristic of many New Orleans dies of this era.

Gem 1851 Dime

Finest Seen



(photo enlarged to twice actual size)

1142 1851 MS-65/66. Brilliant and lustrous, a memorable coin which could serve as a virtual definition of the grade, conservatively at that! A coin that will be remembered by all who examine it.

Pedigree: Wilson Collection sale, 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Perfect date numerals without repunching, although a wisp of die roughness is under the final digit; date close but clear of the base. Reverse from a very early state of the die with striae in the field. This must have been one of the first pieces struck.

1143 1851-O AU-50. Mostly silver surfaces with iridescence around the rims. This issue is nearly always seen well worn. The present coin is quite rare at the AU level.

Notes: Die relapped at right center, eliminating some details on Miss Liberty's upper arm and surrounding areas. Apparently this is characteristic of all known specimens.

Gem Proof 1852 Dime Rarity

None Seen Finer



1144 1852 Rarity-7 as Proof. Proof-66. Light heather and champagne toning over mirror surfaces. Some splashes of blue near the rims. Wire rims on most of obverse and reverse. An exquisite coin, a cameo gem. Rare Proof year. Walter Breen estimates that about eight Proofs are known, and this may include duplicate listings. Few could approach the quality of the presently offered Eliasberg Collection coin.

Notes: No repunching at date, thus not listed by Brian Greer. Minor vestiges of artifacts at stars 2-6. On reverse under magnification diagonal die lines can be seen at the bow.

The Eliasberg Collection specimen is cited in Walter Breen's *Proof Coins Encyclopedia*, p. 94; his notes on dimes were misplaced and with them his information on many Eliasberg Collection coins, the present piece being an exception.

Prooflike Gem 1852-O Dime

Possibly Finest Known



(photo enlarged to twice actual size)

1145 1852-O MS-66, prooflike. Light magenta, gold, and blue toning over prooflike surfaces, especially prooflike on the obverse. A breathtakingly beautiful, outstanding specimen. When encountered in numismatic circles the typical 1852-O is apt to be well worn. Even an MS-60 coin would be a cynosure. The importance of the present superb gem cannot be overemphasized. **Possibly the finest known.**

Pedigree: M.A. Brown Collection sale; Chapman brothers, April 16-17, 1897; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date high, 1 barely touching base, 8 barely clear, and 52 noticeably clear. On reverse O mintmark is centered.

Dazzling Gem 1853 Dime

No Arrows

Among Finest Known



(photo enlarged to twice actual size)

1146 1853 No Arrows. G-101. MS-66. Deeply struck, brilliant, and frosty, with just a whisper of golden toning. Certainly one of the very finest in existence.

Pedigree: Harlan P. Smith Collection sale; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date high and close to base of the seated figure.

Prooflike Gem 1853 Dime

Arrows at Date

Among Finest Known



(photo enlarged to twice actual size)

1147 1853 Arrows at Date. MS-67, prooflike. Brilliant surfaces, closely resembling a Proof on the obverse. Some splashes of light brown and blue toning. Reverse brilliant. Among the finest known specimens of this exceedingly popular "type" coin.

Notes: Left arrow high and repunched at base. Artifacts near stars 3-6 and, as the reader may have expected by now, stars 12-13. Reverse with traces of clash marks, die repolished, and with striae over all. Somewhat prooflike.

An interesting article about date and arrowhead variations is cited: "1853 Dimes With Arrows," by John W. McCloskey, *Gobrecht Journal*, March 1980. Also see "1853 Dimes With Arrows Revisited," by Jerry Fojtin, *Gobrecht Journal*, November 1992.

It is not generally known that arrowheads were used at the date of certain Connecticut copper coins of the 1787 era, not to denote a weight change, but simply as ornaments.



1148 1853-O Arrows at Date, "Thin Numerals." Breen-3281. MS-62. Brilliant and lustrous. Delicate toning. Quite rare at this level, several orders scarcer than its Philadelphia Mint cousin.

Pedigree: Matthew A. Stickney Collection sale; Henry Chapman, June 25-29, 1907; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date very lightly impressed into die, reminiscent of the 1853-O *without arrows half dime* coinage, and quite possibly made at the same time, as the arrowheads to the right and left of the date are more bold, and could have been added later. Arrowheads are very high and begin at the tops of the numerals. Break connects bottoms of date numerals. A few tiny artifacts are noted, but are scarcely visible.

Gem Proof 1854 Dime

Finest Seen



(photo enlarged to twice actual size)

1149 1854 Arrows at Date. Proof-66. Champagne toning with hints of blue. A stunning cameo. We have never seen a finer one and cannot

really imagine how one could be nicer than this.

The desirability of this coin is enhanced by the arrows at date feature, making it of great interest to "type" collectors as well as dime specialists.

Pedigree: James B. Wilson Collection sale; S.H. Chapman, October 5, 1908; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date and arrows high, barely touching base. Tiny die defect at star 6.

Commentary on pre-1858 Proof coins:

Although Proof sets were first sold to the public in 1858, it seems that upon application by numismatists they were available beginning at least by 1854, perhaps coinciding with the first full year of service by Mint Director James Ross Snowden, the most numismatically interested person to hold the position up to that time. No full Proof sets were issued in 1853, and apparently only a few scattered examples were made and not of all denominations (for example, no Proof Liberty Seated dollars were struck).

Beginning in 1854, copper and silver Proof sets were issued on a regular basis. In terms of surviving Proofs today in various series, of the years 1854, 1855, 1856, and 1857, the most often seen date is typically 1856, then 1857, then 1854, then the rarest, 1855. In the 1950s in an era when few other numismatists were interested in these early Proofs, the writer (QDB) bravely set about acquiring pre-1858 Proofs on a when encountered and if affordable basis. I learned that perhaps 75% to 80% of the coins offered as "Proofs"—especially for coins dated prior to 1853—were prooflike business strikes, polished coins, etc. Accordingly, historical descriptions in auction catalogues are not meaningful for computing true rarity.

Today in 1996, based upon as much experience in this field as anyone I know, I can *really* appreciate the true rarity and beauty of the Eliasberg Collection Proofs offered in the present catalogue.

Splendid Gem 1854-O Dime



(photo enlarged to twice actual size)

1150 1854-O Arrows at Date. MS-65. Brilliant and frosty. Among the finest to come on the market in our generation. Rare so nice.

Notes: Date high. 8 and 5 touching base, 1 barely so, 4 clear. Left arrow impacts denticle. Right arrow touches denticle and has thorn near tip. Obverse and reverse dies with light rust, obverse particularly so, reflective of the damp conditions at the New Orleans Mint (on reclaimed swampland not far from the Mississippi River).

Gem Proof 1855 Dime

Arrows at Date
None Seen Finer



1151 1855 Arrows at Date. Proof-65. Light lilac toning on obverse. Reverse with champagne toning at the centers with delicate iridescent blue at the borders. A splendid gem of superb aesthetic appeal. We have never seen a nicer one.

The rarity and desirability of an early gem Proof such as this cannot be measured. In all the specialized collections of dimes sold over the past century, there have been few classics to equal such a coin. Indeed, most have lacked a Proof 1855 dime at any preservation (nu-

merical) level.

Pedigree: Wilson Collection sale, 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date numerals and arrowheads slightly double-punched in the die. Some raised die finish lines are seen, particularly within the wreath on the reverse, indicating this was a very early striking from new Proof dies. After repeated strikings, die finish lines wear away.

Gem Proof 1856 Dime

Small Date



(photo enlarged to twice actual size)

1152 1856 Small Date. G-105. Borderline Rarity-6 as Proof. Proof-64/65. Champagne with hints of blue. Absolutely gorgeous. Seldom seen in Proof format. Far rarer as a gem Proof.

Pedigree: John G. Mills Collection sale; S.H. and Henry Chapman, April 27-29, 1904; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Small date numerals fit comfortably into the space allotted with room to spare; the same logotype punch was used to make quarter eagle dies.

Lower left of 8 irregular. Some slight die doubling on obverse near base of pole, Liberty, and star rims, among other details, not a dramatic doubling at all, but worth mentioning.

Scarce 1856 Large Date Dime

Mint State



(photo enlarged to twice actual size)

1153 1856 Large Date. A-1. MS-65. Brilliant surfaces, somewhat satiny lustre, the obverse probably struck from a die that saw extensive wear. Quite rare in Mint State; in fact, several orders rarer than the Small Date issue.

Notes: The Large Date is dramatically different from the Small Date, the former having a slanting or italic 5 and very small numerals, the latter having an upright 5 and digits much greater in size, in fact *oversize* for the space allotted which at first glance seems incongruous.

The Large Date is from the same logotype punch to make dies for half cents and \$3 pieces (cf. Walter Breen, *Complete Encyclopedia*, 1988, p. 314).

On the present specimen artifacts are prominent at stars 2-6, and almost negligible at 8, 11, and 12.

For further reading: "Die Varieties of the 1856 Large Date Dime," by Kenneth R. Hill, *Gobrecht Journal*, July 1978; four date positions are illustrated.

Gem 1856-O Dime

Curious Die Characteristics



(photo enlarged to twice actual size)

1154 1856-O Small Date, Large O. MS-64. Brilliant and frosty. Some hints of golden toning. Very difficult to locate at this grade level as are virtually all New Orleans Mint silver coins of this decade (but see Lot 1155).

Notes: The date shows slight repunching at first, third, and fourth digits. Details on Miss Liberty are very indistinct, almost as if she were being viewed through a foggy glass—a very interesting phenomenon worthy of viewing. Die rust is abundant. Reverse with many die lines or spikes on the lower inside of the right-side wreath. A very curious die combination from a technical viewpoint, and one recommended for interesting study by the specialist. We lingered, fascinated, upon our first examination.



1155 1856-O Small Date, Medium O. MS-63. Brilliant and frosty. Usually encountered in well-worn grades, the present 1856-O is another marvelous exception and represents a major opportunity for the specialist.

Pedigree: John G. Mills Collection sale; S.H. and Henry Chapman, April 27-29, 1904; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Break connects stars 1-11, with traces of an incipient break beyond that. Another break from lower base of figure to rim. Artifacts at stars 2-6 and 11-12. Reverse with extensive breaks at lower left and bottom, impacting UN, wreath ends and ribbons, and clusters.



1156 1856-S Small Date. MS-61. Brilliant and lustrous. First dime issue of the San Francisco Mint and rare at all grade levels, especially so at or near Mint State. Low mintage of 70,000 coins.

Notes: Artifacts at stars 4-6, and 8. Die crack connects stars 9-12. Another break is from Miss Liberty's foot to border.

The San Francisco Mint opened for business in 1854 and coined gold that year, followed by silver in 1855, but dimes were not made until 1856 and half dimes were not struck there until 1863.

Gem Proof 1857 Dime



(photo enlarged to twice actual size)

1157 1857 Rarity-6 as Proof. Proof-65. Champagne toning. Small wide date numerals. Proofs of this year are seen less often than are 1856 Small Date Proofs, and it is estimated that only 20 to 30 survive, few of which could match the gem quality of the Eliasberg Collection coin.

Pedigree: Wilson Collection sale, 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Artifacts at stars 2-7 and a trace at star 8.

Magnificent Gem 1857-O Dime

Exceedingly Rare
Condition Census



(photo enlarged to twice actual size)

1158 1857-O Large O. MS-66/67. Brilliant and frosty with delicate golden toning. A superb specimen of a dime that would be notable if it were, say, MS-63 or MS-64, and would be a great landmark if MS-65. This Condition Census gem is among the finest known.

Pedigree: Harlan P. Smith Collection sale; S.H. and Henry Chapman, May 8-11, 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date lightly repunched and somewhat shallow, probably due to striking, rather than die characteristics. Tracing around stars 4-8. Stars 6 and 7 connected by die break.

A remarkable coin that eclipses even the memorable 1987 Norweb Collection specimen, Lot 497.



1159 1857-O Medium O. MS-62. Light blue and iridescent toning at rims.

Pedigree: Matthew A. Stickney Collection sale; Henry Chapman, June 25-29, 1907; John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Die crack from 1 of date through left corner of base to rim.

Gem Proof 1858 Dime



(photo enlarged to twice actual size)

1160 1858 Proof-65. Delicate champagne toning on obverse, light steel and blue on reverse. A cameo gem. 1858 is the first year that sets were openly sold to collectors. Estimates of silver Proof sets minted have ranged from 80 to 325, with the contemporary numismatic letter (collector to collector, not from the Mint) stating 210. Of those remaining, probably only a few dozen could mount a challenge to the quality of this gorgeous gem. Once this coin is sold, it will probably be a year or two until another gem comes on the market.

Notes: Artifacts at stars 4-6. Walter Breen's *Proof Coins Encyclopedia*, p. 110, notes that "many survivors have been poorly cleaned."

1161 1858-O MS-60/63. Brilliant. Obverse brushed. Scarce in higher grades.

Pedigree: Wilson Collection sale, 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Break at interior of star 6 extends to star 7.

Incredible Gem 1858-S Dime

Believed Finest Known



(photo enlarged to twice actual size)

1162 1858-S A-1. MS-64. Brilliant and satiny-frosty. Delicate traces of golden toning. Believed to be the finest known example, and quite possibly by a long distance. A candidate for being a once in a lifetime opportunity for the specialist. None of the great private collections, none of the numismatic museum exhibits, can yield another. No matter what the price paid is, the morning after a bid of twice the amount will probably not secure even a close contender to it.

Notes: Apparently G-101, at least regarding the position of 1. Date with some die roughness at left side of 5. Artifacts at stars 3-6 and 11-13. Break links stars 4-7 with tip of Miss Liberty's nose.

Notes: For additional reading see "A Third Variety Discovered for the 1858-S Dime," by Scott G. Grieb, *Gobrecht Journal*, November 1992.

As of early 1996 neither NGC nor PCGS had certified a Mint State 1858-S at any level.



1163 1859 Proof-63/64. Champagne toning. Deeply basined Proof dies

Pedigree: William Dickinson Collection sale, Chapman brothers, March 6

7, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Artifacts at stars 3-6, 12-13, and a few traces elsewhere. Seated figure etched (a possibility worth exploring), giving it a frosty, cameo appearance, but the die itself was not rusted as the Proof fields are perfect. The reverse does not have this feature. Reverse with UNITED STATES double punched, second T in STATES less so; traces of repunching at ER.

Proof mintage in 1859 amounted to 800 pieces, but hundreds were unsold and were later melted, the same fate that befell numerous Proofs of 1860 and 1861. The same situation occurred in the half dime series (see note under Lot 1011).

Gem 1859-O Dime Prooflike



1164 1859-O Large O. MS-65, prooflike. Brilliant and prooflike, struck from polished dies, and accordingly quite a numismatic attraction. Very scarce in higher grades, exceedingly so as a prooflike gem. Sharply struck. A very interesting coin not only from a rarity viewpoint, but because of its very attractive cameo-like character (see notes).

Pedigree: Wilson Collection sale, 1906; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Artifacts at stars 3-6. Seated figure of Miss Liberty from rusted or etched die, giving it a satiny "Lalique" appearance in contrast with the polished fields. On the reverse there are similar characteristics. The writer conjectures that this die was rusted, but at the New Orleans Mint was highly polished in order to remove the rust from the fields, thus giving it a beautiful prooflike character. In the process, certain low-relief details were removed, thereby accounting for fewer artifacts than normal among the obverse stars.

Lustrous 1859-O Dime



1165 1859-O Medium O. MS-65. Brilliant and frosty surfaces. One of the most highly lustrous New Orleans pieces you will ever see. Sharp except for stars 8-12.

Pedigree: James B. Wilson Collection sale; S.H. Chapman, October 5, 1908; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Artifacts at stars 2-6. Reverse with some clash marks at center, these being considerably less frequent on dimes of this era than seen on half dimes. Die rust beneath D and following S in UNITED STATES.

1166 1859-S VF-30. Light gray surfaces. Usually seen well worn. Fairly scarce in all grades.

Remarkable Gem 1860-S Dime Stars Obverse, Old Style



1167 1860-S Stars on obverse, style of 1859. MS-63 to 64. Brilliant and lustrous. A choice example. Last of the "old series" of dimes, and

somewhat anachronistic as by this time; the 1860 Philadelphia and New Orleans dimes were of the new style (UNITED STATES OF AMERICA on obverse; no stars).

Most specimens are well worn. Even an MS-60 specimen would qualify as a rarity. Another very important opportunity for the dime specialist. There are rarities and there are rarities, but this piece has a special historical feature as well.

Notes: Artifacts at stars 3-7. Reverse from die on hand at the San Francisco Mint since 1858.

1859 Transitional Dime Rarity "Stateless" Issue Obverse of 1859, Reverse of 1860



(photo enlarged to twice actual size)

1168 1859 Transitional. No UNITED STATES OF AMERICA inscription on either side. Obverse of 1859, Reverse of 1860. Pollock-280. Rarity-7. Proof-65. Delicate lilac, gold, and iridescent toning.

The number struck of this issue is not known, but it was probably fewer than 20. Today the variety is exceedingly rare and is seen only when old-time collections are dispersed.

Often the 1859 Transitional is viewed as "non-collectible," as indeed it usually is. One of the most important opportunities in the present sale.

Notes: The digit 9 in the date is curious and has the bottom part and ball small and very close to the upper loop. Some parallel die striae are seen, particularly on the obverse.

The distribution arrangement for the 1859 transitional dime is not known, but it certainly must have been regarded as a delicacy when it was struck, significantly during the term of Mint Director James Ross Snowden. Perhaps Director Snowden parted with a few to numismatists in exchange for Washington tokens and medals he needed for the Mint's Washington Cabinet, the focal point of his collecting interest at the time.

Gem Proof 1860 Dime



(photo enlarged to twice actual size)

1169 1860 New design, Type I shield stripes. Proof-66/67. Delicate champagne and golden toning. New design with UNITED STATES OF AMERICA on obverse; "cereal wreath" reverse. Among the finer examples in existence.

Pedigree: William Dickinson Collection sale; Chapman brothers, March 6-7, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Type I, a.k.a. Five Lines Shield. = five vertical lines plus a tiny part of a sixth are seen between the ribbon inscribed LIBERTY and the horizontal lines (azure) above. Type II, a.k.a. Six Lines Shield = six well-defined vertical lines; this was the style generally used through the end of the series in 1891.

Incredible 1860-O Dime

A Key to the Series



1170 1860-O MS-62/65. The obverse is lustrous and is toned light gold with splashes of electric blue at the borders. The gold is slightly darker at the higher parts of the figure of Miss Liberty, giving the quick appearance of "wear." However, the virtual perfection of the prooflike reverse field—without marks or friction—is testimony to the Mint State character of the coin. The reverse is light gold and magenta with iridescent overtones. A superb, memorable specimen of a famous rarity. The 1860-O, when seen, which is not often, is apt to be well worn. A find for the Liberty Seated specialist. Prooflike reverse.

Notes: Type I shield stripes as always. Last Liberty Seated dime issue from the New Orleans Mint until 1891-O.

1171 1861 Type II shield stripes. Proof-65. Somewhat carelessly made with lint adhering to the die. Brilliant with slight toning.

Notes: Reverse with dot or blob on right stand of M.

1172 1861-S Type I shield stripes. EF-45, brushed surfaces. Golden toning with some darker areas.

1173 1862 Proof-63. Surfaces similar to the earlier offered 1861 Proof, also carelessly made.

Superb Gem 1862-S Dime

Probably Finest Known



(photo enlarged to twice actual size)

1174 1862-S MS-66. Brilliant and lustrous, absolutely superb. Probably the finest known. We know of no challenger among others in leading collections past and present. An extraordinary coin that will rank as a landmark in any roster of notable condition rarities within the Liberty Seated series.

Notes: On the left outside of the reverse wreath a small break connects two top leaves.



1175 1863 Proof-64. Brilliant. Always in demand due to its overall low mintage. Just 460 Proofs were struck plus only 14,000 business strikes, the latter mostly lost as they were never specifically saved by numismatists.

Notes: Some microscopic die lines are seen; a very early impression from the Proof dies.

Notable Gem 1863-S Dime

Rare Sharp Strike
Among Finest Known



(photo enlarged to twice actual size)

- 1176 **1863-S MS-64.** Brilliant and lustrous. A sharp and outstanding example of an issue which is exceedingly rare at or near this grade level. The 1863-S is notoriously weakly struck and, moreover, is usually seen in well worn grades. The present gem is a marvelous exception on both counts and is among the top two or three in existence.
- 1177 **1864 Proof-63.** Champagne toning. Rare and popular for the overall low mintage of this date—one of a series of Philadelphia Mint rarities from 1863 through 1867.



- 1178 **1864-S MS-63.** Brilliant and frosty. Sharp. Superb. Ostensibly a gem MS-65, but close examination reveals long ago brushing on obverse and reverse. The grade MS-63 should fill the bill.
Pedigree: Richard B. Winsor Collection sale; S.H. and Henry Chapman, December 16-17, 1895; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Gem Mint State 1865 Dime

Prime Rarity
None Finer Seen



(photo enlarged to twice actual size)

- 1179 **1865 High, repunched date, MS-67.** Highly lustrous and frosty, sharply struck. Light olive and blue toning around the rims. A splendid gem example of a date of which just 10,000 business strikes were minted, most of which have long since disappeared.
Notes: Date high and close to base. Die clash marks in area could be mistaken for repunching. Coined in April 1865 (the month of Lincoln's assassination).
Whereas Proofs of this era were purchased at a premium by numismatists and were specifically saved, business strikes were neglected, and the survival of a gem such as this is a matter of rare chance.

Mint State 1865-S Dime

Prooflike Obverse
Among Finest Known



- 1180 **1865-S MS-63.** Brilliant, obverse from deeply basined die, polished to give it a prooflike surface. Reverse mainly frosty but with some prooflike characteristics. Exceedingly difficult to find in higher grades. Indeed, even an MS-60 would be a notable addition to a specialized cabinet. This choice Mint State coin will be a prize for its next owner.
Notes: Date slopes downward. Mintmark very lightly impressed on reverse, a.k.a. "Thin Mintmark." Notes: For additional reading see "The 1865-S Dime," by John W. McCloskey, Gobrecht Journal, July 1989.
- 1181 **1866 Proof-63.** Light brown and blue toning. Another highly prized Philadelphia Mint rarity from this era. Just 725 Proofs plus 8,000 business strikes were made, the latter disappearing almost completely.



- 1182 **1866-S MS-62.** Brilliant lustrous surfaces. Lightly brushed, especially on the reverse, but still very attractive overall. Scarce at or near Mint State.
Pedigree: W.F. Greany, January 1904, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
Notes: Date slopes up to left, with 1 being about half the distance from the base as the 6 is. On reverse two curved die lines extend upward from right side of E in DIME.
- 1183 **1867 Proof-63/64.** Light blue-gray toning over mirror surfaces. Another rare (at all grade levels) and highly prized Philadelphia Mint dime.
Notes: Base of 1 dramatically repunched, bases of 8 and 7 less so. For additional reading: "The Rare 1867 Dimes," by John W. McCloskey, Gobrecht Journal, November 1976.



- 1184 **1867-S G-102. MS-63/64.** Brilliant and deeply frosty surfaces. An especially "bright" example of this issue. Some lightness of strike as nearly always seen. Very rare in Mint State. Nearly all survivors are well worn.
Pedigree: W.F. Greany, January 1904, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
Notes: Lightness at date and at corresponding part of the reverse may be explained by the die faces being out of parallel. Mintmark bold and somewhat filled.

Superb Gem 1869-S Dime

None Seen Finer



1185 1868 Proof-65. Silver and gold centers changing to blue at the borders. A splendid gem example of a date that for some reason seems to be especially elusive at the gem level.

This Proof has several very usual characteristics which make it of exceptional interest to the specialist, as delineated below.

Notes: Some raised die lines are visible on both sides from die preparation; this must have been one of the first impressions from the Proof dies. On obverse top curve of first S in STATES nearly missing. Seated figure somewhat stippled (deliberately to create a cameo effect?); very interesting—actually dramatic under magnification. Circular transfer lathe arcs visible at the base of the seated figure, and, especially, at Miss Liberty's neck and bosom, another fascinating characteristic rarely seen elsewhere (also see notes under Lot 115 of the present sale).

Notes: Beginning about this time the Die Department of the Mint had difficulty with the obverse of the Liberty Seated dime. The first S in STATES occurs in these styles from now until the end of the series in 1891:

1. Perfect S (not cited in our notes).
2. Top curve of S mostly missing (appears as a very thin line). Cited as "broken top to first S."
3. Top curve of S completely missing; serif is isolated as an "island." Cited as "missing top to first S."
4. Top curve of S patched with small "dash." Cited as "dash-patch to top of first S."
5. Top curve of S patched with wavy line. Cited as "wavy patch to top of first S."
6. Top curve of first S thin, but nearly complete. Cited as such.



(photo enlarged to twice actual size)

1188 1869-S MS-66. Brilliant and frosty, a fitting companion to the San Francisco dimes earlier offered. Obverse from unfinished die with many raised lines. A sharp and very early strike from the dies, and unusual as such. Among San Francisco dimes of the decade, the 1869-S is more available in Mint State than the others, but in the gem quality offered here, it remains a notable rarity.

Pedigree: A. Reimers, March 1906, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Date high and fairly close to base, similar to preceding Proofs. Broken top to first S. Reverse with filled mintmark as on all authentic specimens.

Reimers was a well-known San Francisco numismatist. This coin was sold to J.M. Clapp a few weeks before the great earthquake in that city. The experience of Reimers in the disaster was recounted in *The Numismatist*.

1189 1870 MS-63. Light gray and blue toning over mirror surfaces.

Notes: Missing top to first S. All letters in STATES doubled with die line connects tops of E and S.

Memorable Gem 1868-S Dime

Possibly Finest Known



(photo enlarged to twice actual size)

1186 1868-S MS-67. Brilliant, lustrous surfaces. Some delicate toning on reverse. Mintmark filled as usual. Another very impressive San Francisco dime. Quite possibly the finest known of the issue; we have never seen an equal specimen. A numismatic landmark to be forever remembered by connoisseurs of the series.

Notes: Most San Francisco Mint silver coins of the era are believed to have been shipped to China in exchange for goods. Very few Mint State examples survive. Such coins were recognized as being elusive a century ago, and in the intervening years the fame of Uncirculated coins has increased with the increased penchant for computerized tracking of auction appearances. However, such tracking—and also population reports—have several fatal flaws: (1) Statistics are often inflated due to multiple listings which represent the same specimen, and (2) there is no accounting for quality, just numerical grades.

1187 1869 Proof-64. Brilliant with some hints of magenta and blue toning.

Notes: Missing top to first S. Some raised die lines in the field as often seen on Proofs of this era.

Lustrous Gem 1870-S Dime

Possibly Finest Known



(photo enlarged to twice actual size)

1190 1870-S MS-66. A brilliant, frosty gem. Fairly well struck. A few tiny marks including near AM keep this from an even higher grade. The example is truly magnificent and will be a highlight in any collection. Possibly the finest known.

Although 50,000 specimens were struck, it is probably the case that nearly all were exported for use in the China trade (a common fate of San Francisco silver coins in the era before the trade dollar).

Notes: Missing top to first S. STATES doubled. On the reverse the S mintmark is thin and quite open at bottom left and upper right, entirely unlike any mintmark seen to this point. Die break through outer leaves on left.

1191 1871 Proof-63. Brilliant with a whisper of toning. Dies incompletely finished and with numerous raised lines, characteristic of the issue, especially the earlier strikes from the Proof dies.

Pedigree: William Dickinson Collection sale; Chapman brothers, March 6-7, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Broken top to first S. Letters on right side of obverse are lightly doubled. Prominent raised die lines at bottom right of the seated figure.

Mintage of 1871 dimes was 960, but many unsold pieces were melted at the Mint on July 10, 1873.

Prooflike 1871-CC Rarity

First Carson City Dime

Condition Census



(photo enlarged to twice actual size)

- 1192 1871-CC AU-50, prooflike. Cleaned. Brilliant surfaces, probably dipped ages ago; some marks here and there, particularly in right obverse field. Above average strike. Among the finer known examples, a Condition Census specimen of a variety which when found is apt to be in lower circulated grades.

Pedigree: From I. Excell, August 1905, to J.M. Clapp, replacing a well worn piece he had acquired from the Frossard sale of the "New Jersey Collection," March 1898. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Broken top to first S, but stronger thin line than on the preceding. Small CC mintmark from two individual "C" punches.

Remarkable Gem 1871-S Dime

Possibly Finest Known



(photo enlarged to twice actual size)

- 1193 1871-S MS-65. Brilliant, lustrous surfaces. A few marks are seen on the obverse, otherwise we would be tempted to call this MS-66, and, indeed, the reverse, if graded separately, could probably be designated thus.

The 1871-S is a rarity at any Mint State level. The Eliasberg Collection gem is probably the finest known or tied with it.

Pedigree: W.F. Greany, January 1904, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Broken top to first S. UNITED ST double punched, continuing letters less so, letters on right lightly double punched. Open S mintmark as preceding. Delicate crack through leaves at lower left continues through leftmost outer leaf. Struck from same reverse die as Lot 1190, die break in advanced state.

- 1194 1872 Proof-63. Brilliant surfaces with a suggestion of champagne toning. Many raised die lines in the field, as made, perhaps in part account for the assigned grade, but they shouldn't. These lines are particularly prominent near the left reverse border and indicate that this was one of the first impressions struck from the Proof dies.

Pedigree: Thomas Collier Collection sale; Chapman brothers, May 3-4, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Broken top to first S. Date logotype misaligned this year with 72 too low.

Mintage of 1872 Proof dimes was 950, but many unsold pieces were melted at the Mint on July 10, 1873.

Walter Breen's *Proof Coins Encyclopedia*, p. 143, addresses the indifferent quality of Proof dimes of this era and notes: "This sort of carelessness is seen on various denominations during the 1870s; possibly inexperienced employees were on duty making Proofs, possibly there was enough haste and chaos in the Mint that nobody really cared a whistle in a high wind about quality control."

The subject about die finish and striking quality of late 19th-century Liberty Seated Proofs has been generally overlooked in the *Gobrecht Journal* and other forums and might make an interesting exchange.



- 1195 1872-CC VF-20. Light gray toning. Old scratches in the field are mostly hidden by toning. Rare in all grades.

Pedigree: William M. Friesner Collection sale; Edouard Frossard, June 7-8, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Superb Gem 1872-S Dime

Finest Known



(photo enlarged to twice actual size)

- 1196 1872-S MS-66. Brilliant and lustrous with light golden toning. One of the nicest in existence, believed to be the finest known. A few marks in the obverse field are trivial—otherwise it would grade even higher. Nicely struck. All in all a memorable example of a coin usually seen in lower grades. Another legendary dime.

Notes: Obverse from shattered die with break from 1 in date left through the base of Liberty, UNITED STATES to Miss Liberty's forehead. Break from top right of 1 through top of 8 and 7 to base to foot of Miss Liberty, dividing, part continuing faintly through ERICA. Date numerals misaligned. Missing top to first S. Reverse with die break through leaves on left; another through leaves on lower right. Standard mintmark, not open as used as 1870-S and 1871-S.

- 1197 1873 Closed 3. No Arrows. Proof-62. Brilliant with light toning.

Pedigree: Mumford Collection sale; New York Coin & Stamp Co., April 9-10, 1896; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Broken top to first S.

During the era in which the Eliasberg Collection was formed, the Open 3 and Closed 3 coins were not listed in standard reference books and check lists. These die varieties had to await publicity given to the issues later by Harry X Boesel and Walter Breen.

Proof mintage amounted to 600 coins, of which some were melted on July 10, 1873.

The Unique



1873-CC
Without Arrows
Liberty Seated Dime

Gem Mint State-65

1873-CC Without Arrows Liberty Seated Dime



Obverse of Lot 1198

The Unique 1873-CC Without Arrows Liberty Seated Dime

Gem Mint State



1198 1873-CC Without Arrows at date. MS-65 or finer. The only specimen known to exist. The final coin acquired, November 7, 1950, to complete the Eliasberg Collection.

This splendid gem is virtual perfection save for several inconsequential contact marks. Brilliant, somewhat satiny surfaces. Some hints of golden toning. Superbly and beautifully struck.

The only known specimen; unique. Perfect obverse die. Closed 3 in date. Partial wire rim on obverse and reverse. A die crack through the mintmark begins to left of CC, extends in a slightly upward direction through the central areas of CC, ending at the wreath ribbon.

The importance of this coin is unsurpassed by any rarity in the American series. Not only is it the only specimen of its issue known to exist, it is, further, the only Carson City coin of any denomination that is unique (the runner-up is the 1873-CC No Arrows quarter of which four are known). As Carson City coins have a special aura and romance of their own, it can be said that this is truly a special unique coin.

This specimen, formerly owned by William H. Woodin, was first publicized in 1914 when it was on display at the American Numismatic Society, New York, as part of an exhibit that brought together

major rarities from many private collections (1804 dollars in multiples were shown). Over a long period of years the 1873-CC Without Arrows Liberty Seated dime was a highlight of the Louis E. Eliasberg, Sr. Collection, was displayed widely, and was featured in nationwide magazines and newspapers. The Louis Eliasberg Memorial Exhibition held at the United States Mint in 1976 was accompanied by a brochure titled "The Only Complete Date and Mint Collection of United States Coins." Especially highlighted were three prime rarities: the unique 1873-CC dime without arrows at the date, the unique 1870-S \$3, and the 1804 silver dollar.

Today the 1873-CC Without Arrows dime is listed as unique—the only known specimen—in all major coin catalogues and citations. No collection of United States dimes can be truly complete without this specimen.

Once sold, it may be decades or even more than a lifetime before it comes on the market again. The last time it changed hands was on November 7, 1950, when it was the last coin acquired to complete the fabulous Eliasberg Collection.

The Eliasberg 1873-CC No Arrows Dime

As the presently offered 1873-CC Without Arrows Liberty Seated dime is a superb satiny gem and shows no evidence of circulation, it seems likely that it was reserved for inspection by the Assay Commission, which met in Philadelphia on Wednesday, February 11, 1874, to review the prior year's gold and silver production from all mints. Parcels of coins from the various mints were opened, and random representative pieces were selected by Assay Commission members and were destructively tested in the Mint laboratory for weight and precious metal content. Only a few coins reserved for the Commission were actually tested; most were later melted or placed into circulation.

Under this scenario, a numismatist—quite possibly a member of the Mint staff or perhaps the Mint Cabinet curator—asked for and received this untested coin for face value at the time, simply by exchanging another dime for it. The coin was retained at the Mint and kept with care.

In 1909 John W. Haseltine and Stephen K. Nagy were prominent dealers on the Philadelphia scene and had very close connections to the Mint. Many rarities—some of incredible importance—were marketed through Haseltine and Nagy. In 1907-1908 they introduced the 1884 and 1885 trade dollars to the numismatic community, these having remained for many years as part of Proof sets William Idler had obtained from the Mint in the year of issue.

In 1909 Haseltine and Nagy sold for the previously unheard of level of \$10,000 each, two different varieties of 1877 \$50 "half union" pattern coins struck in gold. The existence of these was hitherto unknown. The buyer of the two glittering gold Proofs was William H. Woodin, a leading industrialist (who years later in the early 1930s became President Franklin D. Roosevelt's secretary of the Treasury). Woodin was a numismatic scholar *par excellence*, and possessed a fine cabinet.

A furor arose, and it was said that the pair of \$50 gold patterns never should have left the Mint. The two pieces were returned to the Mint by exchange, in which "several crates" of coins—thousands totally, primarily patterns, but possibly including some other issues as well—were given to Haseltine and Nagy by Mint officials. What a treasure trove this was!

This hoard of patterns was utilized by Edgar H. Adams, leading numismatic researcher of his day, to compile a book which appeared in 1913 with Adams' and Woodin's names on the title page, *United States Pattern, Trial, and Experimental Pieces*.

Apparently, the 1873-CC Without Arrows Liberty Seated dime was included in this transfer, for it was soon in the Woodin Collection. Woodin—who at one time also owned the unique 1870-S \$3 gold piece—realized that the 1873-CC Without Arrows dime was rare, but *how rare* was not appreciated until many years later. As noted, in 1914 the 1873-CC Without Arrows dime was exhibited by Woodin at the American Numismatic Society.

On May 19-21, 1915, Wayte Raymond catalogued the "Collection of a Prominent American," which comprised consignments from Woodin and H.O. Granberg (of Oshkosh, Wisconsin). The successful bidder for the 1873-CC Without Arrows dime at the sale was Rudolph ("Rud") Kohler, a New York numismatist. From that point the prize dime went into private hands, apparently including into those of Charles M. Williams, a Cincinnati businessman. Many of the Williams Collection gems were auctioned by the Numismatic Gallery (Abe Kosoff and Abner Kreisberg) in the Adolphe Menjou Collection (cover title of catalogue) sale on June 15, 1950. Williams, a reticent collector, shunned numismatic publicity; his collection, still unheralded today, included a 1804 Class I ("original") silver dollar.

When cataloguing the Menjou Collection, Abe Kosoff realized that the 1873-CC Without Arrows dime was important, but the numismatic community did not realize that it was *unique*. None of the scholars of the era had studied it, and it had not appeared in sales of leading collections, thus it had not been researched by cataloguers. The more he contemplated the coin, the rarer he realized it was. The story of Abe Kosoff and the Menjou Collection is told in Chapter 4 of the book, *Louis E. Eliasberg, Sr.: King of Coins*, as are details of the sce-

nario when this coin came up for bidding competition.

The buyer of the unique 1873-CC Without Arrows dime was James Kelly of Dayton, Ohio, a dealer who at one time also handled three of the five known 1913 Liberty Head nickels, and his partner in the purchase was Sol Kaplan, professional numismatist from Cincinnati. On November 7, 1950, Kelly sold the coin to Louis E. Eliasberg, Sr., thus completing his cabinet.

The unique 1873-CC Without Arrows dime in the Eliasberg Collection is truly memorable, not only for being the only known example of its issue, but for being the rarest Carson City Mint coin, for being a superb gem, and being the most elusive of all coins in Louis Eliasberg's quest for completion.

This one coin made "The World's Greatest Coin Collection" a reality.

Carson City in Early 1873

It is quite probable that the 1873-CC Without Arrows dimes, minted to the extent of 12,400 pieces, delivered from the coiner on February 3, 1873, were never released into the channels of commerce, but were melted at the Carson City Mint and the metal used for later 1873-CC With Arrows coins made to a slightly different, heavier weight standard. The latter pieces resulted from the Mint Act of February 12, 1873, which was far ranging in its implications and which, among other things, abolished the two-cent piece, silver three-cent piece, half dime, and standard (Liberty Seated) silver dollar, provided for the coinage of the new trade dollar denomination, and adjusted the authorized weights of the dime, quarter, and half dollar upward. The latter silver coins now "came out even," or fairly so, in metric weights, and weighed 2.5, 6.25, and 12.5 grams each. Previously, the authorized weights had been expressed in grains.

The dimes, quarters, and half dollars minted after implementation of the Mint Act of February 12, 1873, bore small arrowheads at the date, a practice continued for all of the coinage of 1874 as well, after which the arrowheads were dropped (but the weight remained the same).

The without arrows silver coinage of January 1873 at the Carson City Mint included the following:

DIME: 1873-CC Without Arrows: 12,400 minted. Only one specimen is known, the present Eliasberg Collection coin. The others are believed to have been melted in 1873.

QUARTER DOLLAR: 1873-CC Without Arrows: 4,000 minted. Three Mint State specimens are known today, probably reserved from the Assay Commission coins saved at the time, and one circulated piece is known (quite probably from the same source, but later spent, as there is no evidence the coinage ever reached commercial channels). The Eliasberg Collection coin, Mint State, is scheduled to be sold by us in 1997.

HALF DOLLAR: 1873-CC Without Arrows: 122,500 minted. Many were placed into circulation, accounting for examples known in collections today. Others are believed to have been melted after April 1873, the resultant metal being converted into with-arrows coins.

SILVER DOLLAR: 1873-CC Without Arrows: 2,300 minted. Probably, most were melted at the Mint, but some were placed into circulation. Today it is rarer than the 1871-CC (which has a lower mintage; just 1,376), leading to the conclusion that not all 1873-CC dollars were distributed. Following the coinage of 2,300 Liberty Seated silver dollars the denomination was discontinued.

Notes: The reverse die of the 1873-CC Without Arrows Liberty Seated dime, with a break through the CC mintmark, was used to coin the 1873-CC With Arrows and the 1874-CC dimes.

The Carson City Mint was opened in 1870 and operated through 1885 and again from 1889 to 1893. Silver and gold coins were struck there, primarily from metal obtained from the nearby Comstock Lode. Today the Nevada State Museum occupies the erstwhile Carson City Mint building.

Of all eight mints used to strike coins over a long period of years by the United States government, the Carson City facility is perhaps the most romantic, most storied, and its coins the most sought after.

1873-CC Without Arrows Liberty Seated Dime



Reverse of Lot 1198



1199 1873 Arrows at Date. Proof-63. Delicate golden toning over mirror surfaces. Mintage estimated at 800. Incredibly popular as a "type" coin.

Pedigree: Mumford Collection sale; New York Coin & Stamp Co., April 9-10, 1896; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Arrowheads centered at each side. Broken top to first S.



1200 1873-CC Arrows at Date. VG-8. Light gray surfaces. Rarely seen finer. In fact, rarely seen at all.

Pedigree: I. Excell, August 1905, to J.M. Clapp, replacing a worn-smooth piece from the Newton Mattern Collection sale (Charles Steigerwalt, May 1896). Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Carson City dimes of the early 1870s were placed into circulation at the time of issue, in contrast to Philadelphia Mint dimes which, as specie payments were still in suspension by the Treasury, were kept in storage until 1878-1879. Carson City silver coins circulated extensively. It is interesting to note that by the turn of the 20th century the aforementioned two pieces were both well worn.

Reverse with die break through CC; the same die used to coin the unique 1873-CC Without Arrows and the rare 1874-CC.

Gem 1873-S Dime

Arrows at Date
Finest Seen



(photo enlarged to twice actual size)

1201 1873-S Arrows at Date. MS-65/66. A brilliant, lustrous, frosty, sharply struck gem. Absolutely superb. We have never seen a finer one.

Notes: Arrowheads small and centered. Broken top to first S. On reverse multiple cracks through leaves on left; crack through right side of lower right leaves—these areas being stress points in the die. Mintmark more open than on 1872-S, but not as thin as 1870 and 1871.

For related information see "The 1873-S Dime," by John W. McCloskey, *Gobrecht Journal*, November 1985.



1202 1874 Arrows at Date. Proof-64. Light steel toning over mirror surfaces.

Pedigree: Mumford Collection sale; New York Coin & Stamp Co., April 9-10, 1896; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Arrowheads tilted upward at each side, unlike the horizontal orientation of the year before. Base of 4 lightly repunched (apparently a variety not seen by Walter Breen; cf. *Proof Coins Encyclopedia*, p. 149). Broken top to first S.



1203 1874-CC Arrows at Date. VG-8. Light lilac surfaces. Very rare in any and all grades. This coin will be a creditable addition to an advanced collection of date and mintmark varieties.

Notes: Arrowheads tilted up as preceding. Reverse with break through CC; same die used to coin the 1873-CC issues.

Remarkable 1874-S Dime

Mint State



(photo enlarged to twice actual size)

1204 1874-S Arrows at Date. A-2, G-102. MS-64, but with a notable planchet defect at the upper left of the reverse. Brilliant, lustrous surfaces with hints of light golden toning. When seen, the 1874-S typically is well worn. The Eliasberg Collection gem is thus of special importance for its outstanding quality.

Notes: Arrowheads tilted as preceding, but left arrowhead is less tilted than the one on the right, and also repunched. Missing top to first S. Reverse from shattered die with a multitude of breaks at lower and center left, additional breaks at lower, center, and upper right. Mintmark in the open style.

For related information see "The 1874-S Dime," by John W. McCloskey, *Gobrecht Journal*, July 1986.

1205 1875 Proof-62. Light golden toning. Light hairlines account for the grade.

Pedigree: Mumford Collection sale; New York Coin & Stamp Co., April 9-10, 1896; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Die line from left of first T in STATES to rim. Broken top to first S. The same date logotype was used on Proof Indian cents of this year.

1206 1875-CC Mintmark Below Wreath. MS-64. Brilliant and lustrous, with delicate toning.

Notes: Broken top to first S. Reverse from shattered die with breaks at left, bottom. Lower right with multiple breaks, one of which goes through the second letter in the mintmark.

1207 1875-CC CC in Wreath. Wide CC. MS-65. Obverse lustrous with gray and lilac toning. Planchet lamination on neck. Reverse brilliant.

Notes: Broken top to first S. Reverse with mintmark widely spaced. Multiple breaks around periphery *except* at upper right. The broad "cereal wreath" was close to the border and structurally weakened the dies. Among later branch mint issues of this design, die breaks are the rule, not the exception.

- 1208 1875-CC CC in Wreath, Close CC. MS-62/63. Brilliant. Obverse somewhat prooflike. Light golden toning.
Notes: Broken top to first S.



- 1209 1875-S S in Wreath. MS-66. Among the finest known. Champagne toning over gorgeous lustrous surfaces. Another classic, in this instance not in the price league of certain earlier rarities, but certainly one of the finest known.

Notes: Broken top to first S. Break from rim through D, then STATES to top of Miss Liberty's head. Reverse with multiple breaks from middle left, bottom, and middle right.

- 1210 1875-S S Below Wreath, Medium S. MS-64. Brilliant and frosty. A few obverse marks keep this from MS-65. Somewhat lightly struck.

Notes: Missing top to first S. On reverse mintmark in low relief. Multiple cracks through most of both sides of the wreath.

- 1211 1875-S S Below Wreath, Microscopic S. MS-64. Light brown toning over deeply struck frosty surfaces.

Pedigree: From Theophile E. Leon to John H. Clapp, July 1907. Leon, a Chicago dealer, was primarily known as a scout for Virgil M. Brand. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Missing top to first S. On reverse S mintmark is small and filled.

- 1212 1876 Type I reverse. Proof-64. Delicate champagne toning.

Pedigree: William Dickinson Collection sale; Chapman brothers, March 6-7, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Broken top to first S.



- 1213 1876-CC Wide CC, Type I reverse. MS-66. Among the finest known. Medium olive and magenta toning on obverse, light lilac on reverse. Needle-sharp strike.

Notes: Broken top to first S. Cracks at lower left of wreath extend through mintmark.

- 1214 1876-CC Close CC, Type I reverse. MS-60, brushed. Mottled light iridescent toning. Brushed on obverse.

Notes: Broken top to first S. Some minor breaks on reverse, including lower left of wreath continuing through top of mintmark.



- 1215 1877 Proof-65/66. Delicate champagne, magenta, and blue toning. "Grossly undervalued," Walter Breen wrote in his *Proof Coins Encyclopedia*. Always in demand, due not only to its low mintage (see notes), but also from the "magic" of the 1877 date made famous by the cent, three-cent piece, Shield nickel, and other rarities of this year.

Pedigree: William Dickinson Collection sale; Chapman brothers, March 6-7, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Missing top to first S. Mintage figure variously estimated as 510 (*Guide Book*) or 490 (*Breen's Proof Coins Encyclopedia*). Arguably the rarest Proof Liberty Seated dime variety of its era.

- 1216 1877-CC Mintmark Below Wreath MS-66. Light brown toning over needle-sharp surfaces. Extensive die lines on reverse as made.

Notes: Top of first S defective but with ~~two~~ thin lines and less defective than most. Most obverse letters slightly doubled (probably accounting for two lines at the top of S).

- 1217 1877-S MS-64. Delicate medium golden toning over deeply struck, lustrous surfaces.

Notes: Missing top to first S. On reverse S mintmark mostly filled.

- 1218 1878 Proof-63/64. Heather central toning gives way to delicate iridescence at the borders.

Pedigree: William Dickinson Collection sale; Chapman brothers, March 6-7, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Top curve of S thin, but nearly complete. In "The Silver Proof Coinage of 1878," *The Numismatist*, December 1986, R.W. Julian stated that of the 800 Proofs minted this year, 123 were unsold and were "spent." It has been our impression (a feeling; we've never kept count) that Proof dimes of 1878 are far rarer than even the revised net distribution of 677 suggests.

Superb Gem 1878-CC Dime Possibly Finest Known



(photo enlarged to twice actual size)

- 1219 1878-CC MS-66/67. Medium golden and steel toning over deeply struck, lustrous motifs and fields.

Possibly the finest known, or tied for the honor; it would be difficult to imagine a nicer one.

Pedigree: Mumford Collection sale; New York Coin & Stamp Co., April 9-10, 1896; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Top curve of S thin, but nearly complete. Figure with many rough marks giving it a matte finish. Reverse with prominent die scratch from leaf below corn tassel to rim. Last dime issue from the Carson City Mint.



- 1220 1879 Proof-65. Gorgeous delicate gold and iridescent toning.

Pedigree: William Dickinson Collection sale; Chapman brothers, March 6-7, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Top curve of S thin, but nearly complete. The mintages of silver dimes, quarters, and half dollars was sharply reduced beginning in this year, as specie payments had been renewed by the Treasury, long-stored silver coins plus recent mintages of the mid-1870s were put into circulation, and by 1879 there was a glut of them in commercial channels.



- 1221 1880 Proof-65. Gorgeous delicate gold and iridescent toning.
Pedigree: William Dickinson Collection sale; Chapman brothers, March 6-7, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Notes: Top curve of S thin, but nearly complete. Low overall (Proof + business strike) mintage this year.

- 1222 1881 Proof-64/65. Gorgeous delicate gold and iridescent toning.
Pedigree: William Dickinson Collection (as Proof); Chapman brothers, March 6-7, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Notes: Missing top to first S. Low overall mintage this year.



- 1223 1882 Proof-65. Gorgeous delicate gold and iridescent toning.
Pedigree: William Dickinson Collection sale; Chapman brothers, March 6-7, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Notes: Dash-patch to top of first S. The Proof mintage amounted to 1,100 pieces, some of which remained unsold by January 1883 and were "spent."



- 1224 1883 Proof-65. Gorgeous delicate gold and iridescent toning.
Pedigree: William Dickinson Collection sale; Chapman brothers, March 6-7, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Notes: Dash-patch to top of first S. The Mint struck 1,039 Proofs this year, but some remained unsold and were placed into circulation.



- 1225 1884 Proof-65. Gorgeous delicate gold and iridescent toning. This is part of a truly marvelous quality run in the Eliasberg Collection of Proof dimes of this era, nicely matched and kept together for generations.
Pedigree: Chapman brothers, November 1893, private sale to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Notes: Dash-patch to top of first S.



- 1226 1884-S Small S. MS-63. Brilliant and frosty. Very light hub impression at lower left reverse is curious in its aspect and results in certain details being skeletal outlines.
 Most specimens are in very low grades. In 1884 only a handful of numismatists had any interest in branch mint coins.
 Notes: Dash-patch to top of first S. On reverse die breaks at right side of wreath to rim.

- 1227 1885 Proof-64. Brilliant surfaces with light steel blue toning in areas.
Pedigree: William Dickinson Collection sale; Chapman brothers, March 6-7, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Notes: Dash-patch to top of first S. Proof dimes of this date are often seen poorly struck and finished; the present coin is an exception.

Prooflike Gem 1885-S Dime

Remarkable Rarity—Finest Seen



- 1228 1885-S MS-65, prooflike. Delicate gold and iridescent toning over needle-sharp surfaces. This issue is rare in any and all grades, and when examples are seen they are usually well worn, on rough planchets, or a combination of both. The present coin is a great beacon among the Liberty Seated dimes of the 1860-1891 design and will be a treasure forever in the collection of its next owner. We have never seen a finer one.

Notes: Dash-patch to top of first S. Mark Borekardt's comment: "This is one of my favorite coins in the entire sale."

Newcomb on Dime Rarities: Apropos of the present lot and other notable dimes in the Eliasberg Collection it may be of interest to reprint the words of Howard R. Newcomb in "Unappreciated Silver Mint Rarities—Dimes," in *The Numismatist*, June 1912. This essay reveals that in the very early years of collecting mintmarks several issues were already recognized for their elusive character:

"Everyone knows the 1894 San Francisco dime is the rarest in the dime series and one of the greatest rarities of all the United States coins. There are many others that are worth careful consideration in any state of preservation, but that which stands out next in point of rarity is the Carson City dime of 1874. Although the records give 10,817 pieces coined, I have met with less than a half dozen specimens, and all from circulation. 1871-CC, 1872-CC, and 1873-CC, with arrows [the 1873-CC without-arrows variety was unknown to Newcomb and would not emerge until the American Numismatic Society exhibit two years later in 1914], follow next, and of these three only the 1871 have I heard of existing in Uncirculated condition. They are all of excessive rarity. I think I am safe in saying that a more recent coin now follows, the 1885-S dime. This piece is more likely to be passed by unnoticed than any other in the series. It recently brought a very low price at auction (\$22.10 Uncirculated) if its rarity is taken into consideration with other well known rarities of the United States series, such as a half cent of 1796.

"The 1860-O, 1870-S, 1858-S, 1859-S, and 1856-S are next in the order named; and those possessing these, especially in Uncirculated condition, have some very nice prizes. All the above mentioned pieces, together with a few others not noted, are vastly more rare than the so-called very rare 1860-S dime with stars. An interesting and scarce piece is the 1905 dime of the New Orleans Mint with a very small microscopic O mintmark."



- 1229 1886 Proof-65. Mottled gold and iridescent toning.
Pedigree: William Dickinson Collection sale; Chapman brothers, March 6-7, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Notes: Dash-patch to top of first S. Many are poorly struck; this coin is an exception.

Sharply Struck 1886-S Dime Superb Gem Quality



(photo enlarged to twice actual size)

- 1230 1886-S MS-66. Splashes of magenta toning over mostly brilliant surfaces. Sharply struck and very lustrous. One of the nicest in existence.
Pedigree: From J. Colvin Randall, March 1894, private sale to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Notes: Wavy patch to top of first S. Minor die breaks at outside lower right and left of wreath.
 Walter Breen, in his *Complete Encyclopedia*, 1988, p. 321, notes that the 1886-S is scarcer than generally realized, *i.e.*, a sleeper.

- 1231 1887 Proof-64/65. Brilliant with some light brown toning.
Pedigree: William Dickinson Collection sale; Chapman brothers, March 6-7, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Notes: Wavy patch to top of first S.



- 1232 1887-S MS-65/66. Brilliant and lustrous with delicate golden hues. One of the finest known specimens.
Pedigree: A.E.L. Keese Collection sale; George Massamore, November 12, 1895, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Notes: Dash-patch to top of first S. Delicate breaks at lower left and right outside of wreath (a different die from that described by Jason L. Carter in "An 1887-S Dime with a Shattered Reverse," *Gobrecht Journal*, July 1993).



- 1233 1888-S MS-64/65. Mottled light golden brown toning over lustrous fields and motifs. A far above average strike from dies in excellent condition. Quite rare so fine.
Pedigree: William M. Friesner Collection sale; Edouard Frossard, June 7-

- 8, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.*
 Notes: Dash-patch to top of first S in STATES. Reverse with repunching of S mintmark.

For additional reading see "The 1888-S Dime," by Bill Cregan, *Gobrecht Journal*, July 1992. The author notes that dimes of this issue are often poorly struck and from defective dies.



- 1234 1889 Proof-65. Mostly brilliant with touches of light heather and iridescent toning, especially on the reverse.
Pedigree: William M. Friesner Collection sale; Edouard Frossard, June 7-8, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Notes: Dash-patch to top of first S.



- 1235 1890 Proof-65. Nicely blended gold, blue, and iridescent toning.
Pedigree: William M. Friesner Collection sale; Edouard Frossard, June 7-8, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Notes: Dash-patch to top of first S.

Cameo Gem 1890-S Dime Finest Seen



(photo enlarged to twice actual size)

- 1236 1890-S MS-66. Lightly toned lustrous surfaces, a little cameo. Fairly scarce in all grades, a major rarity in the gem preservation offered here. We have never seen or handled a finer one.
Pedigree: William M. Friesner Collection sale; Edouard Frossard, June 7-8, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Notes: Wavy patch to top of first S. Reverse with breaks at left and right of wreath.
 For related information see "The 1890-S Seated Dime," by Bill Cregan, *Gobrecht Journal*, July 1981. The author states that this is "much scarcer than commonly assumed," and that it is "vastly underrated in AU to Uncirculated condition."



- 1237 1891 Proof-65. Delicately blended gold, blue, and iridescent toning.
Pedigree: William M. Friesner Collection sale; Edouard Frossard, June 7-8, 1894; J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.
 Notes: Minor traces of double punching in bottom of S. Wavy patch to top of first S.



1238 1891-O MS-65. Brilliant and frosty. Somewhat lightly struck. Important as the only New Orleans Mint Liberty Seated dime minted after 1860.

Pedigree: Edouard Frossard's sale of May 1896, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Wavy patch to top of first S. Date numerals shallow, first digit defective at lower right. Break through ED STATES to head exiting above cap. Reverse with breaks on lower parts of wreath and through mintmark.

Superb Gem 1891-S Dime



1239 1891-S Large S. MS-66. Light medium gold toning over lustrous, frosty surfaces. One of the finest known specimens of this, the last of the Liberty Seated dime issues.

Pedigree: From the Chapman brothers, May 1900, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Wavy patch to top of first S. Mintmark with double punching.

1240 1891-S Small S. MS-62. Brilliant and lustrous.

Notes: Wavy patch to top of first S.

1241 Balance of collection: ☆ 1838 Small Stars. EF-40, net VF-20. Reverse double die ☆ 1842-O Small O. VF-25 ☆ 1850-O Large O. AU-50 ☆ 1876-S MS-62 ☆ 1884-S Large S. Good-6 ☆ 1888 Proof-60/63, obverse scratch ☆ 1889-S AU-50. (Total: 7 pieces)

This concludes the most dazzling run of Liberty Seated dimes ever to appear in a single auction sale.

BARBER DIMES 1892-1916

1242 1892 Proof-66. Partially brilliant, with wisps and blushes of golden brown and gunmetal-blue. Coined during the first year of the design type.

Notes: The Barber design—named for Charles Barber, whose initial B appears on the neck truncation—was adopted in the dime, quarter dollar, and half dollar series in 1892. There were no advance announcements, no design contests, no fanfare, and the new motif came as a surprise to numismatists. There was relatively little stir in public circles, even though it meant a change from the Liberty Seated design that had been in use since the late 1830s. Instead, most attention was focused upon the new 1892 World's Columbian Exposition commemorative half dollar.

The Proof mintage of 1,245 Barber dimes—the highest for the Barber series—is accounted for by the novelty of the design and, possibly (conjecture here), the coining of extra pieces to be sold at the Treasury Department exhibit at the Columbian Exposition. In any event, probably most if not all of these "extras" went to the general public and were not carefully preserved. Gem Proofs are elusive.

Magnificent 1892-O Dime

Superb Gem Mint State

None Seen Finer



(photo enlarged to twice actual size)

1243 1892-O MS-67. Pale golden toning, with frosty devices and satiny fields. A tiny fleck by the E in STATES is noted and mentioned for accuracy's sake. Perhaps only one in several hundred Uncirculated 1892-O dimes is this nicely preserved. A prize for the numismatist who desires the finest quality available.



1244 1892-S MS-64/65. Fully lustrous and warmly toned in shades of golden brown and pewter gray. Not an easy issue to find in MS-64 and higher grades; in fact, in the present preservation it can be called a rarity within the context of the series.

Pedigree: J. Colvin Randall to J.M. Clapp, March 1894. Clapp estate, 1942, to Louis E. Eliasberg, Sr.



1245 1893 Proof-66. A delightful specimen. Mostly golden brown and lilac in the central areas changing to electric blue and violet at the borders. An aesthetic treat.

Pedigree: Purchased by J.M. Clapp directly from the Philadelphia Mint, 1893. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

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We've been supplying choice, rare, and desirable coins to collectors, museums, dealers, and others ever since Dave Bowers began his dealership back in 1953. Along the way we have handled our share—and more—of the world's great collections and rarities. Thousands of properties have come our way, and we've helped tens of thousands, probably hundreds of thousands, of collectors enrich their holdings. If you are a past Bowers and Merena client, we look forward to having you participate in this sale as well. If you are new to us, welcome, and use this auction as an ideal way to get started.

Outstanding 1893-O Dime

Possible Branch Mint Proof



(photo enlarged to twice actual size)

- 1246 1893-O MS-64/66. Pearl gray iridescence, with wisps and blushes of pale blue at the rims. The frosty devices contrast nicely with the mirror fields, and the reverse design features are extremely sharp. Possibly a branch mint Proof.

Although Walter Breen was not aware of the existence of 1893-O Proof dimes when he wrote his *Encyclopedia of U.S. & Colonial Proof Coins*, he did list 1893-O Proof silver dollars, and accordingly, it is possible that other denominations were also produced in Proof format during the year.

A highlight among Barber dimes in the present listing.

Pedigree: William M. Friesner Sale, June 1894, to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

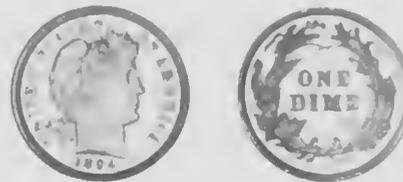
Gem 1893-S Barber Dime



(photo enlarged to twice actual size)

- 1247 1893-S Sharply doubled S mintmark. MS-65. Frosty, and partially brilliant, with delicate blushes of pale gold and gray. Some faint mint-caused planchet striations are noted on the high points of the designs. Quite elusive at the gem level as offered here.

Pedigree: U.S. Mint, November 1894 to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.



- 1248 1894 Proof-66. A splendid gem example having sharp frosty devices and blazing mirror fields. Both surfaces display pleasing pastel golden gray iridescence, with tinges of blue and sea green at the borders.

Pedigree: Purchased by J.M. Clapp directly from the Philadelphia Mint, 1894. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: The 1894 Proof has always been in special demand as business strikes of this date are quite elusive in higher grades. However, with today's "type pricing," the market differential is often only slight.

Walter Breen's *Proof Coins Encyclopedia*, p. 195, mentions a hoard of about 100 Proofs broken up in the 1960s by Q. David Bowers; these had been "cornered" over a period of about 10 years.

Gem 1894-O Barber Dime

Seldom-Seen Quality



(photo enlarged to twice actual size)

- 1249 1894-O MS-64/66. Partially brilliant, with blushes of gold, gray, and blue. The 1894-O is seldom available above the MS-60 grade level, and even an MS-60 would be an attraction. The presently offered gem should attract attention far and wide and be a centerpiece in the collection of its next owner.

The concept of being able to buy this and other Barber dimes that were bought directly from the issuing mints at the turn of the century and now appear on the market for the first time lends an aura to each of these coins that money or market prices simply cannot measure. No matter what you want to pay, apart from your acquiring Eliasberg Collection specimens, where could you possibly buy other examples with direct-from-the-mint pedigrees?

Pedigree: Purchased by J.M. Clapp directly from the New Orleans Mint, November 1894. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Famous 1894-S Dime Rarity

Only 24 Struck
One of Only Nine Known
Gem Proof



1250 1894-S Proof-64 or finer. Proof fields somewhat resembling a Philadelphia Mint Proof and typically catalogued as a Proof. Mostly brilliant centers changing to delicate gold at the borders. A tiny lintmark from neck to below chin will serve to identify this specimen. One of the nicest examples of only nine pieces accounted for from a mintage of only 24 coins.

This was one of Louis E. Eliasberg, Sr.'s most prized rarities and was exhibited, featured in the booklet "An Exhibition of the World's Foremost Collection of United States Coins," and admired by many viewers over the years.

The presently offered specimen, a gem Proof, is one of two owned by the Baltimore collector, the other having been sold as a duplicate in 1947 in Stack's "H.R. Lee" sale, there as "Brilliant Proof," and the first specimen of that rarity handled by Joseph and Morton Stack.

The buyer in 1947 was James Aloysius Stack of Plandome, Long Island, New York.

The present 1894-S dime and the aforementioned duplicate both trace their pedigrees to the John H. Clapp Collection and, presumably, were among the first pieces known to numismatists. However, the Clapp family—father J.M. and son John H.—did not publicize their holdings, nor was their cabinet of gems examined in detail by scholars of their era. Thus, these two 1894-S dimes were not generally known to collectors until several decades later.

The 1894-S dime has been in the forefront of American rarities for many years. The offering of an example has always been a notable occasion in numismatic annals.

Pedigree: Purchased by J.M. Clapp at or near the turn of the century. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Story of the 1894-S Dime

The 1894-S Barber dime has been the subject of numerous comments, accounts, catalogue descriptions, and articles. Mint records state that only 24 were struck, but no documentation giving particulars as to the circumstances of manufacture or distribution of the pieces has ever surfaced. Thus, the 1894-S has been wreathed in mystery, always a good ingredient for numismatic interest, publicity, and desire for ownership. It is believed that only nine exist today. The most recent authoritative article on this rarity, William A. Burd's "The Inscrutable 1894-S Dime," *The Numismatist*, February 1994, lists the known examples, two of which are well worn. This was a watershed study in the annals of this coin, as previously the population was estimated as being closer to a dozen, perhaps even 13 or 14. William Burd's data, being of relatively recent publication, have not yet been fully appreciated by the market and will probably have a dramatic impact on the future pricing structure.

Reasons given for making just 24 1894-S dimes include "balancing the Mint books by clearing a \$2.40 item" and "testing the dies." Walter Breen (*Encyclopedia*, 1988, p. 323) suggests that John Daggett, superintendent of the San Francisco Mint, struck the 24 pieces, all Proofs, as a favor for banker friends. Breen went on to comment:

"Each of eight persons received three; Daggett gave his three to his daughter Hallie, telling her to put them away until she was as old as he was, at which time she would be able to sell them for a good price. On the way home the child supposedly spent one for a dish of ice cream, but kept the other two until 1954, when she sold them to coin dealer Earl Parker...."

The preceding and somewhat enchanting "ice cream story" seems to have been of rather recent origin, and the cataloguer (QDB) does not recall having heard it decades ago, despite studying 1894-S dimes for many years.

When Augustus G. Heaton's *Mint Marks* monograph was printed in 1893, the 1894-S, of course, was still in the future. In the March 1900 number of *The Numismatist*, Heaton updated the work with an article, "Late Coinage of the United States Mint," in which he noted this:

"The San Francisco Mint takes proudly to itself the sensation of later U.S. coinage in striking but \$2.40 worth of dimes, or 24 pieces in all, in the year 1894. Of these, the writer possesses *the only one known* to the numismatic world."

At the very least, this suggests that by very early 1900 Heaton was not aware of any examples in private collections and that the San Francisco Mint was proud of its accomplishment and related details to Heaton. Apparently, the other 23 were held by persons other than collectors. Heaton told no more. Farran Zerbe, who at the turn of the century was just beginning to travel around the United States to visit mints and collectors claimed to have much information on the 1894-S dime and also the mysterious 1873-S Liberty Seated dollar (no example of which is known today), but if he did, it was not committed to the printed page.

It could have been the situation that one or both of J.M. Clapp's specimens had been acquired by the time Heaton's 1900 article appeared in print. J.M. Clapp was a collector of mintmarked coins early in the game and by 1894 was ordering directly from the mints. It would seem that if Superintendent Daggett had a specimen for sale in 1894, it would have been offered to him. Possibly, they had all been paid out by the time Clapp's order arrived. In his search for high-quality mintmarked coins from the West, J.M. Clapp set up contact with several numismatists in San Francisco including W.K. Cole, cashier of the San Francisco Mint; W.F. Greany; A. Reimers; Sutro & Co.; and John J. Valentine. This was a most impressive "network" for the time, and would even be today, and probably resulted in the pair of 1894-S dimes being acquired promptly after local numismatists knew of them.

Over a period of time the 1894-S became better known and was enshrined in the Pantheon of famous American rarities. In recent generations the offering of a specimen in any grade has been an important event.

Registry of 1894-S Dimes

The following registry follows the sequence given by William A. Burd's aforementioned article (to which refer for details of the various coins), cross-referenced to David Lawrence's *Complete Guide to Barber Dimes*.

Specimen No. 1: Byrd-1; Lawrence-1. Waldo C. Newcomer specimen. Proof-60, spot. Sold to Newcomer in 1933 by B. Max Mehl. Later in the Young and Gillio collections.

Specimen No. 2: B-2, L-2. Louis E. Eliasberg, Sr. specimen. Gem Proof. J.M. Clapp Collection circa 1900, later to Louis E. Eliasberg, Sr. The specimen offered here.

Specimen No. 3: B-3, L-3. James A. Stack specimen. Gem Proof. J.M. Clapp Collection circa 1900, later to Louis E. Eliasberg, Sr. Duplicate. Sold by Stack's, 1947, to James Aloysius Stack, Plandome, New York.

Specimen No. 4: B-4, L-5. Daggett-Parker-Johnson specimen. Gem Proof. Collection of Spectrum Numismatics.

Specimen No. 5: B-5, L-6. Daggett-Parker-Buss specimen. Proof-60.

Specimen No. 6: B-6, L-7. Norweb family specimen. Proof-62.

Specimen No. 7: B-7, L-8. Rappaport specimen. Mint State, proof-like. Eastern estate.

Specimen No. 8: B-8, L-9. "Ice cream specimen." Good-4. Bought over the counter by Robert Friedberg in 1957. Could it have been spent for ice cream by young Hallie Daggett? Of course, No. 9 (below) could have been used for the same purpose.

Specimen No. 9: B-9, L-10. Romito-Montesano specimen. About Good-3 (NGC). Laurie Sperber to private client.

Importance of the 1894-S Dime

The 1894-S is one of the most highly desired rarities in the American series. Although with a population of only nine pieces the 1894-S would be a landmark in any series (by way of comparison, there are 15 known examples of the 1804 silver dollar), the presently offered dime has special importance. If one considers the popular denominations from the cent to the silver dollar of design types that extended into the 20th century—the most popular area of collecting today—these series would be included:

Small cents: Indian cents (1859-1909) and Lincoln cents (1909 to date).

Nickel five-cent pieces: Liberty nickels (1883-1913), Buffalo nickels (1913-1938), and Jefferson nickels (1938 to date).

Dimes: Barber dimes (1892-1916), Mercury dimes (1916-1945), and Roosevelt dimes (1946 to date).

Quarters: Barber quarters (1892-1916), Standing Liberty quarters (1916-1930), Washington quarters (1932 to date).

Half dollars: Barber halves (1892-1915), Liberty Walking halves (1916-1947), Franklin halves (1948-1963), and Kennedy halves (1964 to date).

Silver dollars: Morgan dollars (1878-1921), Peace dollars (1921-1935), and later Eisenhower and Anthony clad dollars.

Among the preceding popular series, the only date and mintmark varieties of which fewer than 500 are known to exist are, stated dramatically, these:

1913 Liberty Head nickel: 5 known.

1894-S Barber dime: 9 known.

Thus, the splendid gem Proof Eliasberg Collection 1894-S Barber dime is at once an opportunity to acquire a beautiful gem and one of America's most important, most desired rarities.

Coinage of the 1894-S

The true circumstances of the 1894-S dime coinage and distribution may never be known. Facts and strong assumptions include these:

1. Government reports indicate that only 24 were struck.

2. At least one of these was reserved for the Assay Commission and was sent to Philadelphia for examination by the Commission which convened on Wednesday, February 13, 1895.

3. Striking was accomplished between January 1 and June 30, 1894, at a time when it was not known whether dimes would be produced in quantity at the San Francisco Mint that year; thus the 1894-S dime was not recognized as a rarity at the time.

4. All were made with Proof finish, apparently at the same time and from a single pair of dies, indicating a special striking rather than mintage for general circulation.

5. The existence of the 1894-S dime was not publicized until notice of it appeared in *The Numismatist*, March 1900, and it was not until later that the variety became widely publicized and desired. However, it is likely that the active numismatic community in San Francisco was aware of the issue.

6. At the time of striking it was made openly, listed in reports, and a piece was saved for the Assay Commission, indicating that there was no intent to deceive anyone. Apparently, it was an object of pride for the San Francisco Mint.

7. Very few people were interested in collecting Barber dimes by mintmark variety in 1894. Thus, no particular notice was taken in the numismatic community at the time as to whether or not 1894-S dimes were made.

8. That nine specimens are known today, and that seven of these have Proof surfaces as struck, would seem to indicate that these were made as souvenirs or cabinet pieces. The cute "ice cream story" is also in this vein.

The 1894-S dime has been a personal favorite of the writer ever since acquiring (via James F. Ruddy, who was commissioned to bid on it for me) the Charles A. Cass ("Empire") coin sold by Stack's in 1957 with Morton Stack at the auction podium, a piece which later went into the collection of Ambassador and Mrs. R. Henry Norweb, thus leading to a long-term friendship with the Norweb family.

The Clapp Family Notebook and the 1894-S Coinage

The turn-of-the-century entries by J.M. Clapp under the 1894-S dime in his notebook indicate that two specimens, both Uncirculated, were in the cabinet, and that at least one had been obtained from a San Francisco source, but not from the San Francisco Mint

during the year of issue (for such direct purchases were noted separately at the time).

Clapp notebook entries for other 1894-S coins reveal this:

1894-S Barber 25¢: Obtained from the San Francisco Mint, November 1894, for face value. Variety with mintmark S above the letter D of DOLLAR on the reverse. (Another specimen with the S over the space between the R of QUARTER and the D of DOLLAR was acquired later from an unstated source).

1894-S Barber 50¢: Obtained from the San Francisco Mint, November 1894, for face value.

1894-S Morgan \$1: Obtained from the San Francisco Mint, November 1894, for face value.

1894-S gold \$5: Obtained from the San Francisco Mint, November 1894, for face value.

1894-S gold \$10: Not ordered from the Mint. A worn specimen was bought later from Moses David, April 1899, for \$14.00, a figure that represents the highest price paid for any variety of Liberty Head \$10 coin dated in the 1890s (or, for that matter, the 1900s as well) by J.M. Clapp. At the time the 1894-S \$10 was viewed as being a rarity.

1894-S gold \$20: Not ordered from the Mint. A lightly worn piece was acquired later, source not recorded, but probably through banking channels for face value.

It seems from the preceding that the two Clapp 1894-S dimes did not come directly from the Mint to J.M. Clapp and, further, that when J.M. Clapp ordered silver coins from San Francisco, and same were supplied in November 1894, no dime was among them. Nor does it appear that any other numismatist obtained 1894-S dimes from the Mint at the time, or if they did, the coins were not publicized until years later. In 1900, Augustus G. Heaton, who was on the leading edge of mintmark research and who was recognized as the pre-eminent authority on the subject, believed he had the only one in numismatic hands. Heaton knew Clapp, lived in the same city (Washington, D.C.), and in 1901 nominated him for membership in the American Numismatic Association.

If J.M. Clapp had one or both of his 1894-S dimes by 1900 when Heaton published notice of them in *The Numismatist*, he did not inform Heaton of his holdings. This was not necessarily unusual then nor is it now. Today, many of the writer's clients keep mum about their numismatic possessions.

The 1894-S dimes keep their secrets well, and only in the past few decades have collectors been able to ascertain much information about them. Like the beautiful lady behind the fan, perhaps more will be revealed in the future.

Important Proof 1895 Dime



1251 1895 Proof-65. Mostly brilliant at the centers. Wisps and tinges of golden brown and blue ornament the rims. From a scant Proof mintage of just 880 pieces.

This is a very important date from the fact that related business strikes are major rarities. This *should* place a strong demand upon Proofs, and among the cognoscenti it does, although the subtlety is often lost on the "investor" buyer. Regardless, the 1895 dime is of great historical importance, the present coin is a superb gem, and—as with other Barber dimes offered here—its pedigree is unsurpassable.

Pedigree: Purchased by J.M. Clapp directly from the Philadelphia Mint, 1895. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Underrated 1895-S Dime

Prooflike Gem Rarity



1253 1895-S MS-64/65. Partially brilliant, with blushes and wisps of gold and gray. The obverse is fully prooflike, with bold cameo contrast. Fairly scarce in any Mint State grade; rare in the quality offered here.

Pedigree: San Francisco Mint, October 1895 to J.M. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Some "shelf doubling" on mintmark and on certain other reverse features.

Even more so than with most other dime series, specialists studying sale records of high-grade Barber dimes should be somewhat chary of what has appeared in print, and in the past there has been a great deal of latitude as to what constitutes a "choice Uncirculated" example. Truly choice and gem pieces are far rarer, in our opinion, than is readily apparent.

Marvelous Gem 1895-O Dime

Among Finest Known



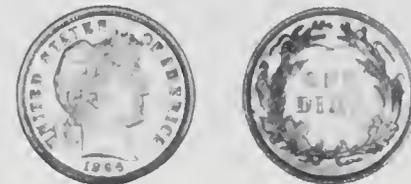
(photo enlarged to twice actual size)

1252 1895-O MS-64/65. Intermingled golden brown and gray toning on frosty surfaces. Scarce in all grades and especially desirable in MS-64 and better condition. The presently offered Eliasberg Collection coin, acquired directly from the New Orleans Mint in 1895 and not on the market since, is one of the very finest known to exist.

The 1895-O Barber dime has a mintage of just 440,000 pieces, the second lowest production figure in the Barber dime series after the celebrated 1894-S.

The offering of a high quality 1895-O Barber dime has always been an important event. With its superb gem quality and its incomparable pedigree, this coin may well define the price limit for this rarity. Whatever it brings, its owner will have a showpiece that has a unique combination of history, rarity, and quality.

Pedigree: Purchased by J.M. Clapp directly from the New Orleans Mint, October 1895. Clapp estate, 1942, to Louis E. Eliasberg, Sr.



1254 1896 Proof-66. Mostly brilliant in the central areas, with wisps of golden brown, blue, and violet at the borders. A mere 762 Proof dimes were coined during the year.

Pedigree: Purchased by J.M. Clapp directly from the Philadelphia Mint, June 1896. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Quite probably, of the 762 Proofs coined, fewer than 5% to 10% of those surviving could match the aesthetic quality of this gem. The same comment could be made for nearly all of the other direct-from-the-Mint Proofs offered here.

Superb Gem 1896-O Dime

Landmark Rarity

Finest Seen



(photo enlarged to twice actual size)

1255 1896-O MS-66. Frosty surfaces. Warmly toned in varied shades of gold and gray. A scarce issue in all grades. Only 610,000 were coined, and comparatively few have survived. The presently offered superb gem example almost certainly ranks among the finest known, quite possibly the finest. It truly is a landmark Barber dime.

Pedigree: Purchased by J.M. Clapp directly from the New Orleans Mint, October 1896. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: For an interesting window on which Barber dime issues are truly scarce or rare in Mint State and which ones are not, the reader is urged to consult a copy of the *Guide Book of U.S. Coins* from the early 1950s, before collecting by design types (rather than by dates and mintmarks) became popular. Such issues as 1896-O "break out" dramatically in the price schedules back then.

Beginning around 1960, and especially when Robert Friedberg launched his Library of Coins albums, collecting by design types became immensely popular—as it still is today—and the prices of common and rare Barber dimes became somewhat homogenized.

Superb Gem 1896-S Dime

Incredible Quality
None Seen Finer



(photo enlarged to twice actual size)

- 1256 1896-S MS-66. A splendid lustrous gem exhibiting attractive, even golden gray toning on both the obverse and reverse. Only rarely seen this beautifully preserved. A prize certain to delight the connoisseur. Another legendary Barber dime that is today and for a very long time has been a key issue in all grades.

Pedigree: Purchased by J.M. Clapp directly from the San Francisco Mint, August 1896. Clapp estate, 1942, to Louis E. Eliasberg, Sr.



- 1257 1897 Proof-66. Partially brilliant, with golden brown and violet toning at the borders. Miss Liberty's portrait is a frosty cameo, and the fields are glittering mirrors. One of the finest survivors from an original Proof mintage of just 731 pieces.

Pedigree: Purchased by J.M. Clapp directly from the Philadelphia Mint, November 1897. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Gem 1897-O Dime



(photo enlarged to twice actual size)

- 1258 1897-O MS-64. Mottled gold and gray toning on frosty surfaces. Wisps of pale blue can be seen on the obverse. Another scarce New Orleans Mint issue. Eagerly sought in all grades, and especially desirable above the MS-63 classification.

Pedigree: Purchased by J.M. Clapp directly from the New Orleans Mint, November 1897. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Quality is very difficult to evaluate from "numbers" alone, and when comparing Eliasberg Collection coins to published lists and census data, it is worth remembering that in nearly all instances the Eliasberg coins have outstanding aesthetic quality. As the connoisseur knows well, an MS-64 coin of outstanding aesthetic appearance can be more desirable than a coin which is technically MS-66, but which is not attractive.

Moreover, the quintessential Eliasberg Collection pedigree adds something to each "number" that cannot be measured.

Spectacular Gem 1897-S Dime

Perhaps Finest Known



(photo enlarged to twice actual size)

- 1259 1897-S MS-66. A gorgeous gem example having creamy satiny lustre and pale golden toning. It is difficult to imagine that more than just a tiny number of comparable examples could exist. Most probably **finest known** or tied for that honor. We have never seen nor heard of a finer one. Fantastic!

Pedigree: Purchased by J.M. Clapp directly from the San Francisco Mint, November 1897. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Gem Proof-67 1898 Dime



- 1260 1898 Proof-67. Vivid orange-gold and lilac iridescence in the central areas changes to electric blue and violet at the rims. The frosty devices show bold cameo contrast against the blazing mirror fields. Only 735 Proofs were minted, and it is difficult to imagine that more than just a handful of survivors could match the quality of the presently offered specimen. Worth a generous bid.

Pedigree: Purchased by J.M. Clapp directly from the Philadelphia Mint, November 1898. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Frosty MS-66 1898-O Dime

Finest Seen

Lawrence: "Third Rarest in Mint State"



(photo enlarged to twice actual size)

- 1261 1898-O MS-66. Fully lustrous and partially brilliant, with blushes and tinges of pale blue, gray, and gold. Only a tiny proportion of the Uncirculated 1898-O dimes seen could match the quality offered here. We have never seen a nicer one. We expect many generous bids.

In his *Complete Guide to Barber Dimes*, David Lawrence gives his opinion that in Mint State the 1898-O is the third rarest of all

Barber dimes, just behind the fabled 1894-S and the unheralded 1900-O.

Pedigree: Purchased by J.M. Clapp directly from the New Orleans Mint, November 1898. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Memorable Gem 1898-S Dime

None Seen Finer



(photo enlarged to twice actual size)

- 1262 1898-S MS-66. Warm golden brown and blue toning. Magnification reveals some mint-caused die polish lines on Miss Liberty's neck. This was a very early impression from the dies, perhaps reflective of pieces carefully set aside from the initial mintage to fill the several orders that arrived from collectors of the day. Despite a fairly generous mintage of more than 1.7 million pieces, only a few have survived this nicely preserved.

While 1898-S is not generally thought of as a rare date, for worn examples are numerous, at this superb gem level it is a true rarity.

Pedigree: Purchased by J.M. Clapp directly from the San Francisco Mint, November 1898. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Lovely Proof-67 1899 Dime



- 1263 1899 Proof-67. Vivid intermingled golden brown, blue, and gray toning enhances both the obverse and reverse. A lovely gem having a scant original mintage of just 846 pieces. Very appealing from an aesthetic perspective.

Pedigree: Purchased by J.M. Clapp directly from the Philadelphia Mint, December 1899. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Outstanding MS-67 1899-O Dime

Possibly Finest Known



(photo enlarged to twice actual size)

- 1264 1899-O MS-67. Repunched date, Lawrence-101. Mottled pearl gray, golden brown, and gunmetal-blue toning on frosty surfaces. Virtually as nice as the moment it came from the dies. We know of no equal. A prize for the advanced specialist.

Pedigree: Purchased by J.M. Clapp directly from the New Orleans Mint, November 1899. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: In his *Complete Guide to Barber Dimes*, David Lawrence states the 1899-O is "surprisingly scarce considering its mintage; virtually as tough as the 1898-O in every grade."

Delightful 1899-S Dime

Superb Gem



(photo enlarged to twice actual size)

- 1265 1899-S MS-66. A splendid gem having frosty lustre and delicate golden toning. Outstanding both technically and aesthetically, and almost certainly among the finest known.

Pedigree: Purchased by J.M. Clapp directly from the San Francisco Mint, November 1899. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Superb Gem 1900 Dime



- 1266 1900 Proof-67. Attractively toned in varied rainbow shades, with hues of gold, blue, and violet predominating. One of the nicest survivors from an original Proof mintage of just 912 pieces.

Pedigree: Purchased by J.M. Clapp directly from the Philadelphia Mint, December 1900. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Gem MS-66 1900-O Dime

Finest Seen

Lawrence: "Most Underrated Dime"



(photo enlarged to twice actual size)

1267 1900-O MS-66. Frosty lustre with warm pewter gray toning, and delicate golden highlights. A true condition rarity at this high grade level. A prize for the numismatist who desires the finest quality available. We have never seen a nicer 1900-O, and quite probably none exists.

In his *Complete Guide to Barber Dimes*, David Lawrence gives his opinion that in Mint State the 1900-O is the most underrated of all Barber dimes and in Mint State it is second only to the famous 1894-S.

Watch the fireworks on this one!

Pedigree: Purchased by J.M. Clapp directly from the New Orleans Mint, 1900. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Incredible Gem 1900-S Dime

None Seen Finer



(photo enlarged to twice actual size)

1268 1900-S MS-66. Frosty lustre. The obverse exhibits warm golden gray iridescence. The reverse is mostly brilliant. An incredible gem that may well have been hand-selected at the mint.

Pedigree: Purchased by J.M. Clapp directly from the San Francisco Mint, 1900. Clapp estate, 1942, to Louis E. Eliasberg, Sr.



1269 1901 Proof-66. The obverse is partially brilliant. The reverse is warmly toned in intermingled shades of golden brown, blue, and violet. Only 813 Proof dimes were coined during the year.

Pedigree: Purchased by J.M. Clapp directly from the Philadelphia Mint, September 1901. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: New obverse hub used beginning this year; leaves in laurel crown are longer, N of UNITED is more distant from ribbon than on 1892-1900 style.



1270 1901-O MS-64/65. Golden gray toning on frosty surfaces.

Pedigree: Purchased by J.M. Clapp directly from the New Orleans Mint, September 1901. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Famous 1901-S Rarity

Lustrous Gem



(photo enlarged to twice actual size)

1271 1901-S MS-64 to 65. Lustrous and attractive. Pale lilac-gray toning enhances the central areas and tinges of golden brown ornament the borders. Some scarcely noticeable mint-caused planchet striations can be seen on Miss Liberty's cheek.

The 1901-S has long been recognized as one of the keys to the series. Gem specimens are very elusive.

Pedigree: Purchased by J.M. Clapp directly from the San Francisco Mint, March 1901. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: This coin just missed the April 1906 earthquake.



1272 1902 Proof-66. The obverse is mostly brilliant, with tinges of golden brown and blue at the border. On the reverse pleasing gold in the central areas changes to a delightful azure shade at the rim.

Pedigree: Purchased by J.M. Clapp directly from the Philadelphia Mint, May 1902. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Splendid Gem 1902-O Dime

None Seen Finer



1273 1902-O MS-65. Warm golden gray toning on frosty surfaces. Difficult to find at this grade level and underrated thus. We have never seen a nicer one.

Pedigree: Purchased by J.M. Clapp directly from the New Orleans Mint, October 1902. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Gem MS-66 1902-S Dime

Finest Seen



(photo enlarged to twice actual size)

- 1274 1902-S MS-66. A frosty gem toned in intermingled shades of golden brown and lilac. Virtually as nice as the day of issue. Indeed, ever since that long-ago day it has been off the market!

Pedigree: Purchased by J.M. Clapp directly from the San Francisco Mint, October 1902. Clapp estate, 1942, to Louis E. Eliasberg, Sr.



- 1275 1903 Proof-66. Partially brilliant, with blushes and wisps of golden brown and blue. Only 755 Proof dimes were coined during the year, and this ranks among the finest. The quality of the Eliasberg Collection Barber dimes is breathtaking!

Pedigree: Purchased by J.M. Clapp directly from the Philadelphia Mint, November 1903. Clapp estate, 1942, to Louis E. Eliasberg, Sr.



- 1276 1903-O MS-64. Intermingled golden brown and lilac iridescence on frosty surfaces. Scarce and desirable.

Mintmark O tilts noticeably to the left.

Pedigree: Purchased by J.M. Clapp circa 1900. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Another 1903-O was obtained from the New Orleans Mint in October 1903, but was not kept. This specimen, part of the Clapp Collection since the turn of the century, was obtained from an unknown source.

Gem 1903-S Dime



(photo enlarged to twice actual size)

- 1277 1903-S MS-65. Frosty lustre. Warm golden gray iridescence enhances both the obverse and reverse. Eagerly sought in all grades,

and especially desirable this nicely preserved. One of the keys to the series.

Pedigree: Purchased by J.M. Clapp directly from the San Francisco Mint, October 1903. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

- 1278 1904 Proof-62/65. Delicate golden gray toning enhances both surfaces, and wisps of blue ornament the reverse border. A light scuff on Miss Liberty's cheek accounts for the assigned grade.

Pedigree: Purchased by J.M. Clapp directly from the Philadelphia Mint, December 1904. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Mintage just 670, lowest in the Barber series to this date, but lower mintages were yet to come. Today, numismatists sometimes lose sight of how few Proofs were made in this era and how truly elusive they are today.

Frosty MS-67 1904-S Dime

None Seen Finer



(photo enlarged to twice actual size)

- 1279 1904-S MS-67. Pewter gray toning on frosty surfaces. Wisps of golden brown can be seen at the obverse border. An important condition rarity, and doubtless one of the finest known examples of the issue. A prize for the numismatist who desires outstanding pieces. Another incredible opportunity to buy a coin that has been off the market ever since it was struck.

Pedigree: Purchased by J.M. Clapp directly from the San Francisco Mint, November 1904. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

- 1280 1905 Proof-63/65. Pale golden toning in the central areas changes to a pale electric blue at the borders. Only 727 Proof dimes were issued during the year.

Pedigree: Purchased by J.M. Clapp directly from the Philadelphia Mint, December 1905. Clapp estate, 1942, to Louis E. Eliasberg, Sr.



- 1281 1905-O Large O. MS-64/65. Pale champagne iridescence enhances the frosty surfaces. Very pleasing from an aesthetic perspective.

Pedigree: Purchased by J.M. Clapp directly from the New Orleans Mint, November 1905. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Both Large O and Small O mintmarks appear on 1905-O dimes; the difference in the sizes being readily apparent when the two varieties are compared side-by-side.

- 1282 1905-O Micro O. VF-35. Warmly toned in vivid intermingled shades of orange-gold and lilac. Scarcer and more desirable than the distinctly different large-O variety.

Pedigree: Howard R. Newcomb, June 1910, John H. Clapp. Clapp estate, 1942, to Louis E. Eliasberg, Sr.

Notes: Howard Rounds Newcomb was one of the pioneer students of minute die varieties among late 19th- and early 20th-century comages. He discovered the first "overmintmark," the 1900-O/CC dollar.

It is interesting to note that by 1910 when this coin was sold by Newcomb it had worn down to the VF grade level; the coin was scarcely five years old.



1283 1905-S MS-64/65. Pale golden-gray iridescence enhances the satiny surfaces. Close examination reveals a scarcely noticeable mint-caused planchet lamination by Miss Liberty's chin.

Pedigree: Purchased by J.M. Clapp directly from the San Francisco Mint, October 1905. Clapp estate, 1942, to Louis E. Eliasberg, Sr.



1284 1906 Proof-66. Essentially brilliant, with just a hint of gold iridescence. One of just 675 Proof dimes issued in 1906.

1285 1906-D MS-65. A delightful frosty gem toned in intermingled shades of coppery gold, lilac, and blue. Coined during the first year of operations at the Denver Mint.

Notes: See commentary under Lot 385 concerning the beginnings of the Denver Mint.

1286 1906-O MS-64. Golden gray surfaces, with some hints of pale blue at the borders.

Splendid MS-67 1906-S Dime Among Finest Known



(photo enlarged to twice actual size)

1287 1906-S MS-67. Warm golden gray toning enhances the frosty surfaces. Virtually as nice as the moment it came from the dies.

1288 1907 Proof-64/65. Pale champagne toning, with some wisps and blushes of blue at the obverse rim. Only 575 Proof dimes were issued in 1907, the lowest production in the Barber dime series up to that year (excepting only the 1894-S).

Sleeper 1907-D Dime



1289 1907-D MS-64/65. Frosty lustre. Warmly toned in intermingled shades of golden brown, gunmetal-blue, and pewter gray. Somewhat scarcer than realized. A sleeper. In fact, in Mint State this is among the top dozen or so hardest issues to find. Keep your eye on this one!

Possibly Finest 1907-O Dime Superb Gem



(photo enlarged to twice actual size)

1290 1907-O MS-67. A superb gem example toned in delightful intermingled gold and lilac. Possibly the finest known specimen.

Gorgeous Gem 1907-S Dime



(photo enlarged to twice actual size)

1291 1907-S MS-65 to 66. Gorgeous vivid pink, blue, and gold iridescence. Outstanding both technically and aesthetically. Worth a generous bid from the connoisseur.



1292 1908 Proof-66. Mostly brilliant with some splashes and blushes of blue and gold. Only 545 Proofs were coined during the year, one of the lowest production figures of the design type.

Notes: Despite the low mintage there are at least three die varieties!

1293 1908-D MS-65. Fully lustrous. Pewter gray surfaces exhibit wisps and tinges of golden brown, blue, and violet. Fairly scarce at this level.

Superb Gem 1908-O Dime

None Seen Finer



(photo enlarged to twice actual size)

- 1294 1908-O MS-67. Warmly toned in varied shades of gray, golden brown, pink, and blue. Frosty lustre. Virtually as nice as the day of issue. Very difficult to find at this level, and a major "find" for the specialist.

Marvelous Gem 1908-S Dime

Finest Seen



(photo enlarged to twice actual size)

- 1295 1908-S MS-66. Vividly and attractively toned in blue, gold, and violet. Rare this nicely preserved. Another entry in the "none finer seen" category. Quality such as this is breathtaking.

Gem Proof 1909 Dime



- 1296 1909 Proof-67. Partially brilliant, with blushes of violet and electric blue. Among the finest survivors from a scant original mintage of just 650 pieces.

- 1297 1909-D MS-64/65. Rare in this grade. Frosty surfaces. Mottled gun-metal-gray toning, with wisps of blue and pink at the borders.

Notes: Very underrated, a fact brought home to the writer a few decades ago in the 1950s when we spent over a year trying to find one of these "common" coins for a client.



- 1298 1909-O MS-66. Delightful intermingled gold, sea green, and lilac toning enhances both surfaces. Outstanding both technically and aesthetically. Rare at this superb gem level.

Superlative 1909-S Dime

Believed Finest Known

Underrated in Mint State



(photo enlarged to twice actual size)

- 1299 1909-S MS-67. Vivid golden gray, blue, and lilac toning on frosty surfaces. A true condition rarity this nicely preserved. A prize for the numismatist who desires the finest quality available. Believed to be the finest known example.

Moreover, the 1909-S in gem Mint State is very underrated and is, in fact, one of the significant rarities of the entire Barber dime series. To the outsider a runaway price for this coin will seem amazing; to the insider it will seem justified and long overdue.



- 1300 1910 Proof-65. The obverse is mostly brilliant with just a hint of gold. The reverse exhibits vivid blue and violet iridescence. Another low-mintage Proof date.

- 1301 1910-D MS-64/65. Pale golden gray toning. A tiny nick is about all that prevented us from assigning a considerably higher grade. Somewhat scarce at this level.

Dazzling Gem 1910-S Dime

Finest Seen



(photo enlarged to twice actual size)

1302 1910-S MS-67. Rich golden brown, electric blue, and violet iridescence enhances both surfaces. An aesthetic treat certain to delight even the most discerning specialist. We have never seen a finer one, and few equals exist.

1303 1911 Proof-63/65. Warm golden brown and gray iridescence. A spot on the obverse border accounts for the split grade, but the overall appeal is excellent.

Notes: Only 543 Proof dimes were coined in 1911, a low figure for the era.

1304 1911-D MS-65. Fully lustrous and mostly brilliant, with some hints of delicate gold and gray.



1305 1911-S MS-66, prooflike. A lovely gem example having frosty devices and nicely reflective fields. A prize certain to highlight the collection of its next owner. Among the finest known.



1306 1912 Proof-65. The obverse exhibits pale golden iridescence. The reverse is toned in vivid champagne and lilac hues. Only 700 Proof dimes were issued during the year. True gem Proofs such as are offered here in the Eliasberg Collection are few and far between on the present market.

Notes: Although specific records do not survive, it is likely that all gem Proofs after 1905-1906 were acquired from the Philadelphia Mint in the various years by John H. Clapp.



1307 1912-D MS-66. We have never seen a finer example. The obverse is toned in delicate hues of golden brown and gray. The reverse is mostly brilliant. Both surfaces are frosty. Not a rare date, but certainly an attraction in this elegant grade. We have never seen a finer one.

1308 1912-S MS-64/65. Pleasing satiny lustre. Mostly brilliant surfaces with some faint blushes of gold. Close examination reveals a scarcely noticeable line on Miss Liberty's cheek.



1309 1913 Proof-65. Delicate golden iridescence on both surfaces. Tinges of pale blue can be seen on the reverse border. A lovely gem that will delight the connoisseur.



1310 1913-S MS-65/66. Essentially brilliant surfaces exhibit just the faintest whisper of golden iridescence. Very appealing from the aesthetic perspective.

Notes: The 1913-S is a "sleeper" and is an issue, which while priced above the "type" level, is not valued in accordance with its true rarity. In Mint State it is dozens of times rarer than its 1913 Philadelphia Mint counterpart, although some believe the 1913-S is a bit more available than our experience indicates.



1311 1914 Proof-65. Pale gold iridescence enhances both surfaces. A splash of delicate lilac can be seen on the reverse. Only 425 Proofs were coined in 1914, the lowest production figure of any 20th-century Barber dime.

Notes: In our opinion, this 1914 Proof should receive more attention in the market than it has. This is because Barber dime pricing is by "type" rather than mintage or availability. For the discerning buyer desiring an added value, there are many opportunities in the series.

Frosty Gem 1914-D Dime



(photo enlarged to twice actual size)

1312 1914-D MS-67. Toned in intermingled pastel shades of gold and gray. Both surfaces are frosty. Virtually as nice as the moment it left the dies. Not rare as a date and mintmark in lower grades, but in superb gem preservation it is a coin worthy of close attention and is very difficult to find.

Notes: Significant as being the last Barber dime issue struck at the Denver Mint.

Notable 1914-S Dime

Finest Seen



- 1313 1914-S MS-66. Pale gold and lilac gray iridescence on satiny surfaces. Only rarely available this nicely preserved.

Superb Gem Proof 1915 Dime

Mintage: 450



(photo enlarged to twice actual size)

- 1314 1915 Proof-67. Warmly and attractively toned in blue, violet, and golden gray. Only 450 Proofs were coined during the year. 1915 is the final year that Barber dimes were produced in Proof format. An outstanding opportunity for the specialist to acquire a particularly choice example of one of the most desired of all Proofs of the era. Last Proof issue of the Barber type.

- 1315 1915-S MS-64/66. Partially brilliant, with some faint blushes of gold and gray. Scarce this nicely preserved.

- 1316 1916 Barber. MS-62. Partially brilliant with some blushes of faint golden gray.

- 1317 1916-S Barber. MS-64. Essentially brilliant with some faint hints of gold. A lovely gem coined during the final year of the design type.

Plan To Participate

Plan to participate in this sale. Many months of activity have gone into the preparation of this catalogue, and now it is in your hands. Before you are thousands of interesting coins. Plan to participate. It's a great way to add to your collection! Bid by mail (as most of our clients do) or attend in person. Either way, we look forward to hearing from you!

MERCURY DIMES

Gem 1916-D Mercury Dime

Celebrated Rarity



(photo enlarged to twice actual size)

- 1318 1916-D Mercury. MS-64/66. Full Bands. Partially brilliant, with blushes of intermingled golden brown and gunmetal-gray. A lovely gem example of the single most desirable issue in the Mercury dime series. A prize for the advanced specialist.

- 1319 1916-S Mercury. MS-65. Somewhat softly struck on the high points of the designs. Satiny surfaces exhibit pale golden iridescence.

Memorable 1917-D Dime

None Seen Finer

Lange: "Among the Rarest"



- 1320 1917-D MS-66. Delightful delicate golden brown toning. Outstanding eye appeal. A major rarity at this grade level. We have never seen a finer one, and few equals exist.

Notes: In his *Complete Guide to Mercury Dimes*, David W. Lange assigns Rarity-4 (his own scale, not the Sheldon Scale) status to the 1917-D at the MS-65 level, high praise for this reflects his opinion that a fair amount of searching may be needed to find a specimen. In fact, this, the 1916-D, and the 1918-D are rated as the top three rarities among regular dates and mintmarks. MS-66 coins are not rated by him.

- 1321 1917-S MS-66. Among the finest known. Frosty lustr. The obverse is partially brilliant, with blushes of champagne iridescence. The reverse is warmly toned in intermingled shades of gold and gray. Very difficult to find at this grade level.

Gem 1918-D Dime

Lange: "Among the Rarest"



- 1322 1918-D MS-64, Full Bands. Fully lustrous and mostly brilliant with hints of pale gold. An aesthetic treat. One of the more difficult Mercury dimes to locate in gem grade.

Notes: In his *Complete Guide to Mercury Dimes*, David W. Lange assigns his Rarity-4 designation to the 1918-D at this level and considers it and the 1917-D to be in a class with the 1916-D as a key issue in the series.

- 1323 1918-S MS-64. Pale champagne iridescence on frosty surfaces. Nice in every way.
- 1324 1919 MS-65. Full Bands. Satiny and attractive. Toned in delicate pastel shades of gold and gray.
- 1325 1919-D MS-64/65. Golden gray toning on frosty surfaces. Somewhat softly struck at the center of the reverse.
- 1326 1919-S MS-63/64. Golden gray iridescence, with some splashes of deep color on the reverse.
- 1327 1920 MS-64/65. Full Bands. Fully lustrous and partially brilliant with pleasing golden iridescence.
- 1328 1920-D MS-64 to 65. Warm golden gray toning on frosty surfaces.

Key 1921-D Dime Gem MS-66, Full Bands



(photo enlarged to twice actual size)

- 1329 1921-D MS-66. Full Bands. Pale golden toning, with splashes of blue and gray. An outstanding gem example of one of the most desirable varieties in the Mercury dime series. We expect many generous bids from alert specialists. We have never seen a nicer one.

Notes: The 1921-D is remarkable as having the lowest mintage of any Mercury dime.

Gem 1921-D Dime



- 1330 1921-D MS-64. Duplicate. Mottled gold and brown toning. A second example of this low-mintage 20th-century rarity.
- 1331 1923 MS-65/66. Full Bands. Intermingled gold and gray iridescence. Tiny planchet clip on rim.
- 1332 1923-S MS-64/65. Pleasing faint golden brown toning, with some hints of violet on the obverse. Above average in quality, and somewhat scarce as such.
- 1333 1924 MS-64. Full Bands. Mottled golden brown and violet iridescence.

Gem MS-65 1924-D Dime Full Bands



- 1334 1924-D MS-65. Full Bands. Partially brilliant surfaces, with some hints of gold and gray. Scarce and desirable this nicely preserved.
- 1335 1925 MS-65. Full Bands. Pearl gray iridescence, with vivid gold, blue, and violet highlights.

Frosty Gem 1925-D Dime Full Bands



(photo enlarged to twice actual size)

- 1336 1925-D MS-65. Full Bands. Fully lustrous with golden gray toning and tinges of blue on the reverse. A splendid gem for the connoisseur. The 1925-D is exceedingly difficult to locate at this level.

Memorable Gem 1925-S Dime Full Bands



(photo enlarged to twice actual size)

- 1337 1925-S MS-66/65. Full Bands. Pale golden gray toning, with tinges of golden brown and gunmetal-blue. Elusive at this high grade level. Another prize Mercury dime, and one that has been off the market since the time of issue.
- 1338 1926 MS-66. Full Bands. Pleasing pale golden gray iridescence. A very common date in lesser Mint State levels and if indifferently struck, but somewhat of a rarity this well struck and so nicely preserved.

- 1339 1926-D MS-60/63. Vivid gold and lilac toning enhances both surfaces.
- 1340 1927 MS-64/65. Frosty lustr. Essentially brilliant, with just a faint hint of gold.

Gem MS-66 1928-D Dime Full Bands



(photo enlarged to twice actual size)

- 1341 1928-D MS-66. Full Bands. A faint suggestion of champagne iridescence ornaments the frosty surfaces. A condition rarity this nicely preserved and so sharply struck.
- 1342 1928-S MS-65. Light golden brown toning in the central areas changes to a warm gunmetal-gray at the rims.
- 1343 1929 MS-66. Full Bands. Delicate golden iridescence enhances the frosty surfaces. Outstanding both technically and aesthetically.
- 1344 1929-D MS-65. Full Bands. Satiny surfaces exhibit pleasing champagne iridescence. Nice eye appeal.

- 1345 1931-D MS-66. Warm golden brown and gray toning on frosty surfaces. An impressive gem for the numismatist who appreciates exceptional quality.
Notes: Ever popular as one of the lowest mintage issues in the Mercury dime series.

- 1346 Balance of Mercury dime collection: 1934 through 1945-S, including six Proofs: 1936, 1938, and 1939 which are Proof-65; 1937, 1940, and 1942 which are Proof-64. The 1942/1 overdate is graded EF-45. Average grade is MS-63 or finer. All are quality pieces, lightly and attractively toned. Recently mounted in a Dansco album to facilitate sale. (Total: 36 pieces)

Notes: The 1942/1 dime was the sensation of the coin hobby in 1943, the year after it was minted. Quite probably the specimen in this lot was acquired around that time.

- 1347 Offering of duplicate Mercury dimes from the Eliasberg Collection including some nice Uncirculated examples: ☆ 1916 MS-62, Full Bands ☆ 1917 AU-55 ☆ 1918 AU-50 ☆ 1920-S AU-58. Full Bands ☆ 1921 VF-20 ☆ 1924-S MS-60 ☆ 1926-S EF-40 ☆ 1927-D MS-60 ☆ 1927-S AU-50 ☆ 1928 MS-62 ☆ 1929-S AU-50 ☆ 1930 AU-55 ☆ 1930-S Net F-15, but AU-50 with obverse marks ☆ 1931 MS-60/64. Full Bands ☆ 1931-S MS-60 ☆ 1937 MS-65. Full Bands. (Total: 16 pieces)

- 1348 Gem Roosevelt dime set 1946 to 1975-S. One from each date and mint. Average business strike grade is MS-63 or better with Proof dates grading Proof-65. The 1950 to 1964 Philadelphia Mint issues are Proof. The 1966 and the 1967 examples are from the Special Mint Sets. The San Francisco Mint issues from 1968 to the 1975 are Proof. Remainder grading average MS-63 or better. Many examples have light iridescent toning. Recently housed in a deluxe Dansco album to facilitate sale. (Total: 75 pieces)

END OF SALE

Thank You For Your Participation

Watch for our announcement of the next Louis E. Eliasberg, Sr. Collection sale tentatively scheduled to be held in New York City, April 7-9, 1997.

2011

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2011

THE BALTIMORE DYNASTY

of Legendary Numismatists

by Joel Orosz, N.L.G.

The sale of the Louis E. Eliasberg, Sr. Collection of American copper and silver coins in 1996 brings down the curtain on the most extraordinary, yet little-known saga in American numismatics. For nearly two consecutive centuries, at least one of the greatest collections of United States coinage has belonged to a Baltimore numismatist. This remarkable run began in 1801, when America's second president, John Adams, was just moving out of the three-year-old White House, and will end when the nation's 42nd president, Bill Clinton, moves his campaign for reelection into high gear. In the intervening 195 years, seven men formed five collections that have been the envy of those the world over who covet American coins. No other city on the planet can boast of having held so many storied aggregations for so long. As this historic streak reaches its close, let us pause to remember the men and their exemplary collections of coins.

Robert Gilmor, Jr.

The man who put Baltimore on the numismatic map was Robert Gilmor, Jr. (1774-1848), a successful export merchant. Gilmor used his hard-earned profits to collect voraciously—paintings, autographs, minerals, and coins—and ultimately required three houses to hold his treasures. While finishing his education in Europe at the turn of the 19th century, numismatics was well-established in Europe, but was a veritable newborn in America. Not until 1838 would the first book on American coinage see publication, and 20 more years would elapse before the first full-time coin dealer hung out his shingle in the United States. Collecting, therefore, with no reference books and no commercial sources for coins, Gilmor secured arrangements with banks, counting houses, and retailers to save old and curious coins for him, which he usually redeemed for their bullion value. He also cultivated good relations with the Chief Coiner of the United States Mint, Adam Eckfeldt, who sent him hand-picked examples of the Mint's yearly production (for example, Eckfeldt is known to have sent him every regular and pattern issue produced in 1836). Despite these contacts, Gilmor also had to advertise and pay premiums to acquire certain coins, such as the 1804 large cent.

Robert Gilmor, Jr. was probably the first American collector to attempt systematically to complete a set of U.S. coins by date (but not by mintmark, for this mode of collecting did not become popular until after the 1893 publication of Augustus Heaton's book, *Mintmarks*). In any case, Gilmor nearly achieved his ambition of owning a complete date run of U.S. coinage. In an 1841 letter to Secretary of War Joel Roberts Poinsett, Gilmor stated that he lacked only seven gold coins, 10 silver ones, and three copper, from possessing complete runs. In the absence of reference books, Gilmor was chasing some will-o'-th'-wisps, for he mentioned that he was missing a gold eagle of 1802, which we now know never existed. Gilmor bequeathed his superb collection to his nephew (confusingly, the nephew's name was *also* Robert Gilmor, Jr.). The nephew sold the collection privately in 1861, with dealer William Strobridge buying a number of choice pieces for his customers.

We know that the Gilmor Collection contained a number of superb rarities, including a 1792 half dime, a gem 1793 Wreath cent, and an 1804 cent, but the only specific coin that we can trace to Gilmor's ownership with certainty is a Brasher doubloon. Only seven examples of this fabled rarity are known to exist, and Gilmor's specimen was subsequently owned by such outstanding numismatists as Robert Coulton Davis, James Ten Eyck, and Virgil Brand. It last appeared on the numismatic marketplace as Lot 1433 of *Auction 79*, where it realized \$430,000. The final word on the Gilmor collection rightly belongs to numismatic bibliographer Emmanuel Joseph Attinelli, who stated: "This gentleman had at one time one of the largest and finest collections of this day... 'from the Gilmor collection' was a recommendation, which immediately gave high character to a coin or medal."

Colonel Mendes Israel Cohen

Gilmor's numismatic torch was taken up by Colonel Mendes Israel Cohen (1796-1879), a soldier and banker. Young Mendes was only 16 when he joined the army during the War of 1812, and was among the garrison at Fort Mifflin who assured that the star spangled banner was still there to be seen by Francis Scott Key. More than

30 years later, he rallied around the flag again during the war with Mexico. Between his martial exploits, Cohen became a successful banker and an avid collector of artworks, antiquities, and coins. Retiring from the business world in 1829, Cohen embarked on a six-year tour of Europe and the Near East. His passion for antiquities led him to Egypt, where in 1832 he became the first American to lead an expedition up the Nile River. Just when Colonel Cohen began collecting coins is uncertain, but one biographer states that "Throughout his lifetime, Cohen was an inveterate collector with wide-ranging interests." It seems likely, therefore, that he had become a numismatist by 1835, when he returned from his world travels to reside once again in Baltimore.

And what a coin hound he became! His collection was particularly rich in United States gold coinage, including two great rarities that later ended up in the Louis E. Eliasberg, Sr., Collection (the gold portion of which was sold by Bowers and Ruddy Galleries in 1982): the 1815 half eagle and the 1825/4 overdate half eagle. The Colonel also gathered a superb cabinet of American medals, the largest collection of pattern pieces ever amassed to that point, a celebrated 1861 double eagle, Paquet Reverse, long runs of large and half cents, proof sets from 1857-1875, and a legendary 1804 silver dollar that later became the property of such notable numismatists as Lorin Parmelee and James H. Manning.

In 1875, after a long and full life, Colonel Cohen lost his eyesight. He decided to sell his coins, and engaged America's leading coin dealer to catalogue the collection for auction. Edward Cogan (1803-1884) had become the nation's first full-time coin dealer in the late 1850s, and by the mid-1870s he was the dean of his profession. Cogan got up a catalogue worthy of the Colonel's collection, and the sale, held over five days, realized \$9,744. In our inflation-ravaged time, this may seem to be a minuscule sum, but in 1875 it ranked fourth-highest on the all-time American numismatic auction realization list.

Further, two of the three higher realizations came from auctions having multiple consignors. Only the collection of Joseph J. Mickley, a Philadelphia piano expert, outshone Cohen's as a single-owner collection.

The Garrett Family

Cohen's 1875 sale did not leave Baltimore bereft of a world-class collection of American coins, for a decade previously, T. Harrison Garrett (1849-1888), the scion of a family substantially involved in mercantile and railroad interests, had become a numismatist while an undergraduate at Princeton. Garrett, who later became the Chief Executive Officer of the Robert Garrett and Sons exporting firm, was serious about his coin hobby. By 1885, his collection was conceded to be second only to that of Boston bean baker Lorin Parmelee, but then disaster struck. T. Harrison Garrett was drowned in a boating accident in June of 1888, and his coins passed by inheritance to his son, Robert Garrett (1875-1961) an Olympic athlete, and by profession a banker. Robert added mainly current coinage to the cabinet, but he did serendipitously save the collection from destruction. At the end of 1903, he sent nearly all of the coins to his alma mater, Princeton, for exhibition. A few weeks later, much of downtown Baltimore, including the building in which the collection had been stored, burned to the ground.

Eventually, Robert decided to swap the coin collection to his brother, diplomat John Work Garrett (1872-1942), who began aggressively adding to the family holdings. Ironically, one of John Work's sources was the collection of fellow Baltimorean Waldo Newcomer, about whom we will hear much more later. This buying continued almost until John Work's death in 1942. Upon his widow's passing in 1952, the superb coin collection was bequeathed to The Johns Hopkins University.

The three Garretts had assembled an enviable aggregation. The American colonials comprised the finest collection ever amassed (there were *four* varieties of the Higley-Granby threepence alone!). There were *two* Brasher doubloons, including the unique variety with "EB" countermarked on the eagle's breast. In addition, the first pattern coinage of America, the Bit, the Quint, and the Mark, were represented by a silver set that had been the personal property of Charles Thomson, secretary to the Congress of the Confederation. Long runs of U.S. copper, silver, and gold coins were highlighted by a specimen striking of the 1795 silver dollar, and an 1804

silver dollar said to have been obtained initially in Vienna, Austria. Finally, a memorable gathering of pattern coins, and an unexcelled cabinet of territorial and private gold coins rounded out the collection.

In the late 1970s, The Johns Hopkins University authorized Bowers and Ruddy Galleries to disperse the collection at public auction. Four sales were held, from 1979 to 1981, and the stupendous realization of \$25 million dollars established a record which still stands today for a single collection of United States coins.

Waldo Newcomer

Starting after T. Harrison Garrett, but finishing before John Work Garrett, Baltimore banker and railroad executive Waldo Newcomer (1867-1934) battled adversity to build a nearly complete American coin collection. He worked his way up the business ladder from clerk to president, married late, and watched his wife die young. He began collecting coins around the turn of the century, only to have his collection burgled in 1913—by the electrician who installed his burglar alarm! Only 151 of the 1,250 stolen pieces were recovered, and many of the silver coins were dumped into the Hudson River by the panicky thieves.

Newcomer set about rebuilding his holdings with great energy, and a seemingly bottomless checkbook, and in 1916, when the American Numismatic Association Convention was held in Baltimore, he mounted a dazzling exhibition. Included in this vast array was a virtually complete collection of private and territorial gold coins, his 1804 silver dollar (the specimen subsequently owned by numismatic notables F.C.C. Boyd and Amon Carter), a nearly complete set of Gobrecht dollars, a long run of patterns, and extensive foreign gold. *The Numismatist* for October, 1916, noted that Newcomer had planned to display even more coins from his enormous holdings, but was prevented from doing so because he was suddenly called out of town on business the day before the convention opened.

Indeed, Newcomer had plenty more to show. By the early 1930s, he had amassed a complete set of U.S. silver coins, including *two* examples of the 1870-S silver dollar,

and both the 1884 and 1885 trade dollars. Among his other silver holdings were an 1802 half dime, and an 1894-S dime. In gold, Newcomer had 130 different varieties of half eagles, including the ultra-rare 1854-S. His runs of quarter eagles, three-dollar gold, eagles, and double eagles were all complete by date and mintmark. To top it off, he owned a pair of Brasher doubloons. Later, one went to the Norweb family of Cleveland, who eventually donated it to the museum of the American Numismatic Society in New York City. The other was sold to the DuPont family, was stolen in 1967, and recovered in 1968.

In 1932, suffering from heart trouble, Newcomer decided to sell his collection to the leading coin dealer of the day, the colorful B. Max Mehl (1884-1957) of Fort Worth, Texas. Mehl implied in his advertising that he had paid Newcomer \$250,000 for the collection, which number may have been inflated. Mehl was notorious for never letting the strict facts stand in the way of ballyhooing his business. Nonetheless, the amount Mehl actually paid probably eclipsed the previous record paid for a single collection by private transaction: \$100,000 by dealer Wayte Raymond and John Work Garrett (each putting up half) for the coins of Colonel James W. Ellsworth in 1923.

Mehl, who was the first coin dealer to advertise nationwide in the popular press, quickly promised "to issue a catalogue worthy of this superb collection, a catalogue that will serve as a reference and a guide to the values of the entire United States coinage." Alas, it was not to be, for Mehl soon sold Newcomer's coins piecemeal to his best customers. A significant buyer was John Work Garrett, who thus kept some of the coins in a great Baltimore collection.

Louis E. Eliasberg, Sr.

Louis E. Eliasberg, Sr. (1896-1976) was, like Newcomer, a banker, and is of course, the subject of a biography written by Q. David Bowers as a companion volume to this auction catalogue. Therefore, there is no need to repeat the details of his collecting career here. Two observations, however, are significant. First, from 1925, when Eliasberg started systematically collecting coins, to 1932 when Newcomer sold his, three of the five Balti-

more numismatic giants were actively collecting, which made the city the *de facto* "coin capital" of the United States. During those years, for example, four of the seven known Brasher doubloons were in Baltimore collections. Second, Eliasberg achieved what none of his illustrious predecessors could attain: a complete set of United States coinage by date and mintmark. And, given the enormous increase in coin prices since 1950, it seems unlikely that any collector will ever again duplicate this feat.

Epilogue

When the hammer falls for the final time on the Louis E. Eliasberg, Sr., Collection, a nearly 200-year tradition—a tradition older than the organized American coin hobby itself—will fade from the scene. Beginning only two years after the death of George Washington, and spanning the War of 1812, and "era of good feelings" of the 1820s, the "hard times" period of the 1840s, the Civil War, the "Gilded Age" of the 1880s, the "Gay 90s," World War I, the "Roaring 20s," the Great Depression, the New Deal, World War II, the prosperous 50s, the turbulent 60s, the "Me Generation" of the 70s, the booming 80s, and so on up to the present day, a Baltimore numismatist has had a coin collection "to die for." If American numismatics has a "greatest story ever told," surely this one is it.

This story, however, should not be thought of as an obituary. Historians tell us that the past is merely prologue, and in numismatic terms, when one great collection breaks up, dozens of advanced collectors use it as an opportunity to build their holdings. Just as John Work Garrett bought many of Waldo Newcomer's coins, the owners of tomorrow's great collections will be wielding bid paddles at the Eliasberg sale today. While the Gilmor-Cohen-Garrett-Newcomer-Eliasberg Dynasty has been interrupted, the odds are that it has not been vanquished. At some point in the 21st century, another Baltimorean will no doubt claim a place in this Pantheon.

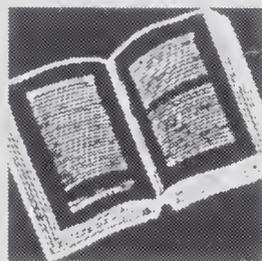
About the Author

Dr. Joel J. Orosz is a member of the Numismatic Bibliomania Society and the Numismatic Literary Guild. He writes "The Printer's Devil" column for *The Asylum*, the quarterly journal of the Numismatic Bibliomania Society.

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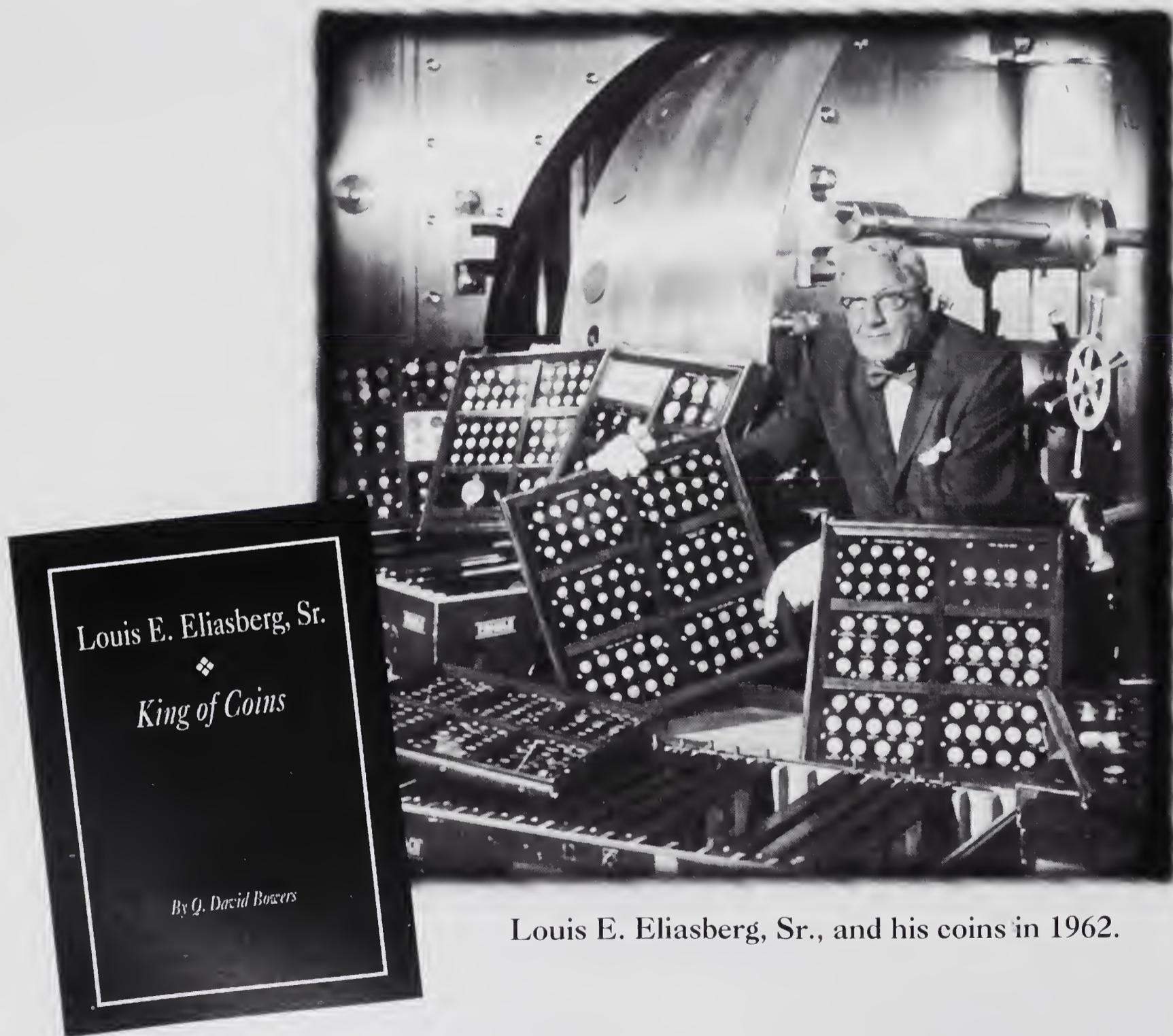
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A remarkable man, Mr. Eliasberg—and a remarkable story!

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Now that you've had the opportunity to enjoy the catalogue of this magnificent collection, you will certainly want to delve into the life of this extraordinary man. Q. David Bowers' latest work, *Louis E. Eliasberg, Sr.—King of Coins*, has already been heralded as a bestseller and brings to life the numismatic career of Louis E. Eliasberg, Sr.

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