# Richard Margolis Collection





March 25, 2024 Costa Mesa, CA



## **Coins and Currency**

Date	Auction		Consignment Deadline
March 6, 2024	Collectors Choice Online Auction – <i>U.S. Coins</i> StacksBowers.com		StacksBowers.com
March 13-14, 2024	Collectors Choice Online Auction – <i>U.S. Coins &amp;</i> StacksBowers.com	Currency	StacksBowers.com
March 25-28 & April 1-3, 2024	Stack's Bowers Galleries – <i>U.S. Coins &amp; Currency</i> Official Auction of the Whitman Coin & Collection	bles Expo	StacksBowers.com
April 10, 2024	Collectors Choice Online Auction – <i>U.S. Coins</i> StacksBowers.com		March 11, 2024
April 15-21, 2024	Stack's Bowers and Ponterio – Chinese & Asian W Hong Kong (SAR) World Paper		StacksBowers.com
April 16-17, 2024	Collectors Choice Online Auction – <i>Tokens &amp; Ma</i> StacksBowers.com	edals	StacksBowers.com
April 24-26, 2024	Collectors Choice Online Auction – <i>U.S. Coins &amp;</i> StacksBowers.com	·Currency	Coins: March 25, 2024 Currency: April 1, 2024
May 8, 2024	Collectors Choice Online Auction – <i>U.S. Coins</i> StacksBowers.com		April 8, 2024
May 9, 2024	Stack's Bowers Galleries – <i>World Paper Money</i> Official Auction of the Maastricht Paper Money S	how	March 11, 2024
May 14-17, 2024	Collectors Choice Online Auction – Ancients & R StacksBowers.com World Paper		March 20, 2024 April 8, 2024
May 21-23, 2024	Collectors Choice Online Auction – <i>U.S. Coins &amp;</i> StacksBowers.com	·Currency	Coins: April 22, 2024 Currency: April 29, 2024
June 5, 2024	Collectors Choice Online Auction – <i>U.S. Coins</i> StacksBowers.com		May 6, 2024
June 12-13, 2024	Collectors Choice Online Auction – <i>Chinese &amp; As</i> Hong Kong (SAR)	sian World Coins	April 1, 2024
June 17-21, 2024	Stack's Bowers Galleries – <i>U.S. Coins &amp; Exonumia</i> Official Auction of the Whitman Coin & Collecti		April 22, 2024
August 12-16 & 19-22, 2024	Stack's Bowers Galleries – U.S. Coins & Currency Ancients & World Coin Official Auctioneer Partner of the ANA World's F	s	June 17, 2024 May 27, 2024
		•	

Front Cover - At Center: Lot 1183: (Ca. 1778) Benjamin Franklin portrait medallion by Wedgwood and Bentley. Black basalt. Surrounded clockwise from top by: Lot 1020: (Ca. 1777) Washington Voltaire Medal. Betts-544, Musante GW-1. Copper. MS-63 BN (PCGS); Lot 1079: 1776 (1783) Libertas Americana Medal. Betts-615. Silver. MS-62 (PCGS); Lot 1115: 1791 Lafayette Constituent Assembly Deputy Medal. Gilt bronze. Fuld LA.1791.4. MS-62 (PCGS); Lot 1104: 1808 Benjamin Rush Medal. Julian PE-30. Bronze. MS-61 (PCGS); Lot 1219: (Ca. 1860) Thomas Jefferson portrait cameo by Leonard Volk. Shell; Lot 1220: (Ca. 1780s) Maria Cosway portrait cameo by Tassie. Red sulphur in gilt cardboard frame; Lot 1223: (Ca. 1790s) Thomas Paine portrait intaglio by Wedgwood. Black basalt; Lot 1105: 1795 (ca. 1810) Alexander Hamilton / First Bank of the United States Medal. Julian MT-24. Bronze. MS-64 (PCGS); Lot 1222: (Ca. 1778) William Pitt portrait medallion by Wedgwood and Bentley. Jasperware; Lot 1071: 1779 (ca. 1789) John Paul Jones Medal. Betts-568. Silver. AU-58 (PCGS). Back Cover - Reverse of Lot 1070: 1779 (1789) John Stewart at Stony Point Medal. Betts-567. Bronze, 45.8 mm. MS-62 (PCGS).

## Stack's Bowers Galleries presents

# Richard Margolis Collection

## PART I

March 25, 2024 Griffin Studios • 8:00 AM PT

Stack's Bowers Galleries Headquarters 1550 Scenic Avenue, Suite 150 Costa Mesa, CA 92626

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#### **New York Office**

470 Park Avenue New York, NY 10022 Tel: 800.566.2580 Tel: 212.582.2580 Fax: 212.245.5018

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84 State Street (At 22 Merchants Row) Boston, MA 02109 Tel: 855.617.2646 Tel: 617.843.8343

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1735 Market Street (18th & JFK Boulevard) Philadelphia, PA 19103 Tel: 866.840.1913 Tel: 267.609.1804

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## www.StacksBowers.com

**Hong Kong Office** Unit 2202-03, 22/F

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# The Richard Margolis Collection

# THE SPRING 2024 SHOWCASE AUCTION March 25, 2024 • 8:00 AM PT

## Lot Viewing

Lot Viewing will be conducted at the Costa Mesa, CA offices: March 4-6, 2024 1550 Scenic Avenue, Suite 150, Costa Mesa, CA 92626 • 9:00 AM-5:00 PM PT (by appointment only)

Lot Viewing will be conducted at the New York City offices: March 12-15, 2024 470 Park Avenue, New York, NY 10022 • 9:00 AM-5:00 PM ET (by appointment only)

Lot Viewing will be conducted at The Baltimore Convention Center: March 19-22, 2024

One West Pratt Street, Baltimore, MD 21201 • Room 307 • 9:00 AM-5:00 PM ET (no appointment needed)

If you cannot view in person, we will have our professional numismatists on hand to answer questions via phone or email about specific lots. Please email info@StacksBowers.com to make arrangements.

## **Auction Location**

Griffin Studios, Stack's Bowers Galleries Headquarters 1550 Scenic Avenue, Suite 150 Costa Mesa, CA 92626

Contact our Client Services department at 800-458-4646 to pre-register for live bidding.

## **Auction Details**

#### Session 1

The Richard Margolis Collection Monday, March 25 8:00 AM PT Lots 1001-1243

#### Session 6\*

U.S. Currency Part 1 Featuring Selections from the Caine Collection of Obsolete Bank Notes Wednesday, March 27 12:00 Noon PT

#### Session 11\*

Numismatic Americana, Colonial & Early American Coins & U.S. Coins Part 1 Medals through Small Cents Internet Only Monday, April 1 9:00 AM PT StacksBowers.com Lots 9001-9638

## Session 2\*

Numismatic Americana featuring The Ronald A. Slovick Family Collection Monday, March 25 3:00 PM PT Lots 2001-2240

## Session 7\*

The Fairmont Collection Mont Blanc Set Wednesday, March 27 2:00 PM PT Lots 6001-6344

### Session 12\*

U.S. Coins Part 2 Two-Cent Pieces through Silver Dollars Internet Only Tuesday, April 2 9:00 AM PT StacksBowers.com Lots 10001-11087

### Session 3\*

Colonial & Early American Coins Tuesday, March 26 9:00 AM PT Lots 3001-3164

## Session 8\*

U.S. Coins Part 2 Half Dollars to End Thursday, March 28 9:00 AM PT Lots 7001-7847

## Session 13\*

Physical Cryptocurrency Part 2 Internet Only Tuesday, April 2 9:00 AM PT StacksBowers.com Lots 12001-12099

## Session 4\*

Rarities Night Tuesday, March 26 1:00 PM PT Lots 4001-4428

## Session 9\*

Physical Cryptocurrency Part 1 Thursday, March 28 10:00 AM PT Lots 8001-8137

#### Session 14\*

U.S. Coins Part 3 Trade Dollars to End Internet Only Wednesday, April 3 9:00 AM PT StacksBowers.com

Lots 13001-13664

#### Session 5\*

U.S. Coins Part 1 Half Cents through Quarter Dollars Wednesday, March 27 8:00 AM PT Lots 5001-5381

#### Session 10\*

U.S. Currency Part 2
Featuring Selections from
the Caine Collection of
Obsolete Bank Notes
Thursday, March 28
12:00 Noon PT



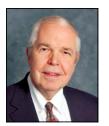
## Lot Pickup

Lot Pickup will be conducted at the Stack's Bowers Galleries Costa Mesa, CA Headquarters (by appointment only).

\*Please refer to our other Spring 2024 Showcase Auction catalogs for further offerings of Numismatic Americana and U.S. Coins & Currency.

Visit StacksBowers.com to view our Internet Only sessions.

## The Stack's Bowers Galleries Team



Q. David Bowers Stack's Bowers Galleries Founder QBowers@StacksBowers.com



Lawrence R. Stack Stack's Bowers Galleries Founder LStack@StacksBowers.com



Greg Roberts
CEO
GRoberts@StacksBowers.com



Brian Kendrella President BKendrella@StacksBowers.com



Christine Karstedt Executive Vice President CKarstedt@StacksBowers.com



Jason Carter Executive Vice President Jason@StacksBowers.com



Andrew Glassman Chief Financial Officer AGlassman@StacksBowers.com

## California Office -



Jeff Ambio Vice President of Numismatics JAmbio@StacksBowers.com



Wayne Berkley Vice President of Client Services WBerkley@StacksBowers.com



Ron Gillio Numismatic Acquisitions Coordinator RGillio@StacksBowers.com



Aris Maragoudakis Director of World Currency Auctions Aris@StacksBowers.com



Ben Orooji Director of U.S. Coin Auctions BOrooji@StacksBowers.com



Chris Ortega Numismatist, Lead Auctioneer COrtega@StacksBowers.com



Matt Orsini Director of World & Ancient Numismatics MOrsini@StacksBowers.com



John Pack Executive Director of Consignments JPack@StacksBowers.com



Kyle Ponterio Senior Numismatist, Consignment Director KyPonterio@StacksBowers.com



Richard Ponterio Executive Vice President RPonterio@StacksBowers.com



Steve Price Director of Numismatic Business Development SPrice@StacksBowers.com



Peter A. Treglia Director of Currency PTreglia@StacksBowers.com

## **East Coast Offices**



**Bobby Avena Head Numismatic Trader** BAvena@StacksBowers.com



Andrew Bowers
East Coast Sales Manager
ABowers@StacksBowers.com



James McCartney
Director of Consignments
and Numismatics
JMcCartney@StacksBowers.com



Stanley Chu Boston Store Manager SChu@StacksBowers.com



Mark Schimel
East Coast Retail Director
MSchimel@StacksBowers.com



Vicken Yegparian Vice President of Numismatics VYegparian@StacksBowers.com

## - Asian Offices -



Nirat Lertchitvikul Executive Director Asian Operations Nirat@StacksBowers.com



Ping Lertchitvikul Director, Asia Ping@StacksBowers.com



Kelvin Cheung Director, Asia KCheung@StacksBowers.com



Crystal Ng Manager, Asia CNg@StacksBowers.com



Christine Pun Senior Auction Executive CPun@StacksBowers.com



Frederick Yow
Consignment Director
Southeast Asia
FredYow@StacksBowers.com

## Additional Expertise



Julie Abrams
Consignment Director
and Dealer Liaison
JAbrams@StacksBowers.com



Jeremy Bostwick Senior Numismatist and Cataloger JBostwick@StacksBowers.com



Henrik Holt Christensen Senior Consignment Director of Europe Holt@StacksBowers.com



Mark Curcio
Philadelphia
Store Manager
MCurcio@StacksBowers.com



Devin Hipp Vice President DHipp@StacksBowers.com



Adem Karisik Buyer and Consignment Director AKarisik@StacksBowers.com



John Kraljevich Senior Consultant JK@StacksBowers.com



Christopher Maisano Numismatist CMaisano@StacksBowers.com



Michael Moczalla Currency Specialist MMoczalla@StacksBowers.com



Larry Stendebach Numismatist LStendebach@StacksBowers.com



Maryna Synytsya Manager of European Operations MSynytsya@StacksBowers.com



Zhou Shou Yuan Numismatic and Information Technology Consultant, China ZShouyuan@StacksBowers.com

## Contact Us for More Information -

California Office 949.253.0916

New Hampshire Office 603.569.0823

Hong Kong Office +011.852.2117.1191 New York Office 212.582.2580

Oklahoma Office

800.817.2646

Paris +011.33.6.14.32.3177

**Boston Office** 617.843.8343

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Philadelphia Office

267.609.1804

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## **Client Services:**

West Coast: 800.458.4646 • East Coast: 800.566.2580 info@StacksBowers.com • infoHK@StacksBowers.com

Cataloged by John Kraljevich and John Pack.

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## The Richard Margolis Collection

## An Appreciation by John Kraljevich

I probably met Richard and his gracious wife, Sara, about 1990 or so, at a show in New York City or New Jersey. By then I was a bit of a Francophile, studying the language and collecting coins related to France's New World colonies as well as the contemporary coins of France itself. My interest in medals was blossoming, and Richard rolled out the red carpet every time he encountered the enthusiastic middle schooler who shared so many of his interests. His presence at numismatic conventions was unique by that time, as the only representative of an earlier generation positively surrounded by portable coin cabinets filled with drawer after drawer of fascinating items. His stock included all kinds of coins from France and her worldwide colonies, Betts medals, French Revolutionary medals, and an assortment of other coins and medals from around the world.

Richard's tiny, neat handwriting filled up the one-inch round cardboard tickets that accompanied every item in his stock, replete with references to books both familiar and obscure. It was impossible not to admire him and, at that age, look up to him immensely. He was clearly a scholar, but also an enthusiast, brilliant but approachable, friendly and welcoming but still with an air of professorial erudition. It was obvious that he was a collector first, a numismatist to whom business was secondary to passion for the subject. His kindness and patience for a kid who took up a spot at his booth (with far more questions than money) was notable to me even then, and I tried my best to soak up his knowledge and wisdom. We shared notes on Jefferson in Paris, on the engraver Jean-Pierre Droz, and on numismatic literature. In later years, when my cataloging career was underway, he was extraordinarily generous with information on all sorts of French and American medals, the people who collected them, and the best places to find out more. Every conversation was a treat, and I wish we'd had more of them.

The opportunity to wrap words around the collecting efforts of a man like Richard Margolis is an honor and a responsibility. Summing up his knowledge is impossible. I hope my work in this catalog somehow reflects the impression that Mr. Margolis' generosity, wisdom, and lively sense of humor had on me both as a young collector and as a professional colleague that he, for better or worse, respected as a like-minded numismatist. When poking around back issues of the E-Sylum looking for tidbits about Richard, I encountered an announcement he wrote in in 2007 regarding a lecture I gave at his invitation at his beloved Societe americaine pour l'Etude de la Numismatique française's annual NYINC meeting. He chose to describe me as "known equally for his erudition and for the enthusiasm with which he treats any subject he turns his attention to," but I can't imagine a better phrase to perfectly encapsulate Mr. Margolis' numismatic career: erudite in the best sense of the word; knowledge seeking and resourceful rather than simply effete. And Richard always delved into his topics (as diverse as they were) with extraordinary energy, gusto, and childlike joy at the thrill and delight of discovery and proximity to history. His collection reflects that. His library reflected it, and the careful notes he left with his beloved medals and medallions reflect it too. I enjoyed Mr. Margolis' company and friendship for decades. I feel like I know him better and respect him more after spending so much time with his collection.



Above: Richard Margolis with Donald Partrick, Vincent Alones and John J. Ford at the Long Island Coin Club's 1986 Grand Central Coin Convention. Right: Clifford Mishler presents Richard Margolis a 2011 ANA Presidential Award during the New York International Numismatic Convention. (Photos Courtesy of George S. Cuhaj)



## A 1992 Reminiscence

## By Richard Margolis

I caught the collecting bug early—one look at a friend's numismatic collection on a day in 1943 that I can still clearly remember, and I was hooked. (My friend's name was Henry Kotzen, and 43 years later I catalogued his collection of medals of the French Revolution and Napoleon and of the French Pretenders for sale at Glendining's). In 1952 I joined the American Numismatic Society and the American Numismatic Association, and that same year a course in the history of the French Revolution and Napoleon at New York University taught by the late professor Leo Gershoy led to a keen interest in the numismatics of this period. This interest has never waned, and in the intervening forty years I have been able to form a highly specialised collection, numbering some 3000 pieces, of French coins, essays, and private tokens from 1789 to 1815.

In 1954 I began a very lengthy and rewarding correspondence with a fellow specialist of the Revolutionary period, the late Raoul Kraft of Geneva. He had a marvelous collection, including a very important group of Augustin Dupré's designs and documents now in the Musée Monétaire in Paris, and sponsored me in 1956 for membership in the Swiss Numismatic Society. My friendship with Mr. Kraft, whom my wife and I visited numerous times in Switzerland, continued until his death in 1987.

In January of 1958 a small advertisement in *Crown & Taler* (a periodical devoted to foreign numismatics which was ahead of its time, and which consequently survived for only a few years) marked my debut as a dealer. Almost from the beginning my business was styled "Richard Margolis—Coins & Medals of the World," although initially the preponderance of activity was in coins rather than in commemorative medals. During the first twenty years or so I issued some sixty fixed price lists and conducted one public auction sale.

Despite a very active business, time was reserved for research and writing. To date some thirty or more articles have been published in Archéonumis, the *British Numismatic Journal, The Numismatist, Spink's Numismatic Circular, the SAENF Bulletin* (the publication of La Société américaine pour l'Étude de la Numismatique française, of which I was a founding member in 1965), and other periodicals.

After eight years as a dealer I was accepted into the International Association of Professional Numismatists, and subsequently served on its executive committee for twelve years and as Second Vice President for eight years. During much of this time I was in charge of the IAPN's advertising and publicity, and in 1986 I was co-editor (with Hans Voegtli) of the IAPN's 35th anniversary commemorative volume, consisting of articles by members, Numismatics—Witness to History (La Numismatique—Témoin de l'Histoire). Upon retiring from the executive committee (although not from the IAPN), I was made an Honorary Member, the only American to be so designated to date.

Beginning in 1961 I made frequent trips to Europe, originally almost exclusively for commercial purposes, but in more recent years primarily to pursue various research projects, at the Archives Nationales and Bibliothèque Nationale in Paris, the British Library and Public Record Office in London, the Birmingham Reference Library, and numerous other museums, libraries, and archives. Without exception the curators, librarians, and archivists I have met have been exceedingly courteous and cooperative and have helped make my research a real pleasure.

During one of these early trips, probably in 1964, I first became acquainted with Helen Frizzell, in Newcastle, where she was then employed by Corbitt & Hunter, a leading provincial firm. Anyone who ever met Helen became a warm friend, and our friendship lasted some 25 years, until her terribly untimely death in 1990.

In 1964 my interest in French numismatics caused me to suggest to a customer of mine, George Sobin, who was actively collecting and studying the French ecu, that he prepare a book on the subject. We both thought that this project would take about five years, but this was unduly optimistic, and it was not until 1974 that my firm was able to publish his classic work, *The Silver Crowns of France* 1642–1973.

In the early 1970s, realising the need for a high quality annual gathering in New York City of collectors and dealers, I became one of the founders of the New York International Numismatic Convention, and ran it, with the indispensable collaboration of my wife Sara, for fifteen years, from 1972 until 1986. In 1987 the Convention was

sold, and it has continued to be perhaps the most important annual numismatic function of its kind.

While collecting, dealing, writing articles, and convention organising occupied most of my time for many years, I was also able to present occasional papers, including one on the Swiss engraver Jean-Pierre Droz at the Berne International Numismatic Congress in 1979, another on Matthew Boulton and the Monneron frères at the London INC, and in 1989, on the occasion of the bicentennial of the French Revolution, a talk on the private merchants' tokens of the period to a class at the École du Louvre, part of a course conducted by Mme. Sylvie de Turckheim-Pey of the Cabinet des médailles.

In time my dealing focused increasingly on commemorative medals. Their infinite variety, their clear artistic superiority to coins of a comparable period, their reasonable price, the calibre of the people who collected them, all appealed to me. Gradually, almost imperceptibly, I began to collect them myself, concentrating on a period which particularly interests me, both historically and artistically, the late eighteenth century. This collection, still small in size, emphasises the outstanding civil and military (as distinguished from royal and religious) personages of the period and their accomplishments. It

is an attractive and challenging series, especially when expanded to include ceramic portrait medallions (jasper and basalt by Wedgwood, porcelain of Sèvres and other European factories, terracottas by Nini and others). I find the work of some little-known but quite talented medalists of this period particularly intriguing—Chassel, Fontaine, Mastrellini, Monié, Pesez, Renaud—to name the principal ones ...

As for ongoing research, I hope to be able to edit and publish in the next year or so a volume of correspondence between Matthew Boulton, his agent, Dr. Francis Swediaur, and the Monneron brothers of Paris (the first of a projected two-part work on Boulton and the Monnerons), as well as a volume of collected articles, both published and unpublished, on the 1789 to 1815 period of French numismatists.

Apart from numismatics, the writer of these notes is a general partner in the N.T. Hegeman Company, a Paramus, New Jersey real estate management firm founded by his maternal grandfather in New York City in 1910.

The above was adapted from an article that first appeared in The Medal (No. 20, 1992), the journal of the British Art Medal Society, and is reprinted with permission.

## Order of Sale

#### Session 1

The Richard Margolis Collection Monday, March 25, 2024 8:00 AM PT Lots 1001-1243

Category	Lot Number
Numismatic Americana	1001-1243
Early American and Betts Medals	1001-1062
Comitia Americana & Revolutionary Era Medals.	1063-1088
Medals of Franklin and his Circle	1089-1102
Medals of the U.S. Mint	1103-1107
1792 Lyon Convention Medals	1108-1111
Medals of Lafayette	1112-1127
Miscellaneous Medals	1128-1133
Portrait Medallions of Jean-Baptiste Nini	1134-1164
Portrait Medallions by Wedgwood, Sèvres, et al	1165-1243

# Session 1 The Richard Margolis Collection



Lot 1154

MONDAY, MARCH 25, 2024, 8:00 AM PT LOTS 1001-1243



## EARLY AMERICAN AND BETTS MEDALS

The Richard Margolis Collection of Betts medals is a highly specialized one, focusing on the events and personalities of the late 18th century. Mr. Margolis was animated by the concept of "Franklin and his circle," inspired by an exhibition and accompanying catalog at the Metropolitan Museum of Art in 1936. Just as the selection of Wedgwood and related ceramic medallions in this sale center on Franklin and his circle (as does the concept for the catalog cover), so too do Mr. Margolis' Betts medals.

Medals of the Comitia Americana, embracing both those authorized by Congress and the related pieces like the Libertas Americana and the United States Diplomatic medal, are in their own section, as are many portrait medals of Franklin. The latter section includes Betts-618, the rare 1783 Lodge of the Nine Sisters jeton, among others. This section of Betts medals includes everything else, generally from the second half of the 18th century.

The monarchs Franklin knew are both here. George III appears on two magnificent quality Indian Peace medals, as well as the very rare 1771 College of William and Mary / Lord Botetourt medal, the historic 1773 Carib War medal, and the legendary Resolution and Adventure medals of Captain Cook. Louis XVI appears on a number of medals from the end of the American Revolution. Military and political figures are featured as well: William Penn, General James Wolfe, William Pitt the Elder, Lord North, Capt. James Cook, and more.

Two fine medals of Franklin himself are included in this selection. The uniface Betts-545 is the first of the Franklin portrait medals, and Betts-547, the charismatic 1777 B. Franklin of Philadelphia medal, is represented by a fine example. And General Washington makes his appearance with an unusual and rare thick planchet Voltaire medal of 1777.





1001

1713 Peace of Utrecht Medal. Silver, 58 mm. Eimer-458, MI 399/256. SP-55 (PCGS). 1148.9 grains. Attractive medium gray with a subtle violet and blue tone and some bright gold in the fields. Scattered hairlines on both sides, devices a bit bright, toned down and free of any other significant defects. The devices are well defined. Though omitted from Betts, the Treaty of Utrecht was hugely significant in North America, not least of all for the transfer of Nova

Scotia from France to England, a treaty-table decision that forced the exile of the French-speaking Acadians from the province. The significant numbers of these Acadians who decamped to French Louisiana became known as Cajuns.

From the Richard Margolis Collection. Earlier from Noble Numismatics' (Sydney) Auction 98, November 2011, lot 3392.



## **Exceptional Oswego Captured Medal**





#### 1002

1758 Oswego Captured Medal. Betts-415. Silver, 31 mm. AU-58 (PCGS). 174.9 grains. Reeded edge. The only victories medal of the French and Indian War struck by the French, a testament to how the war for North America went for them after 1757. This medal marks the worldwide victories of 1757, including the taking of Fort Oswego in upstate New York.

The quality of this piece is far finer than normally encountered, with deep luster on both sides and flashy reflectivity on the reverse. Lovely toning in shades of pastel blue, violet, and rich gold embraces the peripheries and enlivens the devices. Only trivial hairlines and evidence of handling is seen on either side. A typical Oswego Captured medal will look downright circulated, and the only example we have sold in a grade finer than EF in the last 15 years is the Ford

specimen, resold as NGC AU-58 in our September 2009 Philadelphia Americana sale.

Long considered a classic French and Indian War rarity, a centerpiece of a Franco-American jeton collection and one of the most desirable Betts medals of this era, recent prices have shown a softening of interest in this issue. This probably suggests a good opportunity to build an advanced collection of French and Indian War related medals at prices no higher than when people like Mr. Margolis were buying them in the first place.

PCGS# 619526

From the Richard Margolis Collection. Earlier from Swiss Bank Corp's sale of January 1993, lot 3021.

## Very Scarce 1759 Death of Wolfe Medal





#### 1003

1759 Death of Wolfe Medal. Betts-422. Bronze, 37 mm. MS-64 BN (PCGS). 332.9 grains. Coin turn. An exquisite specimen of a medal that doesn't generally come very nice. Rich deep olive brown with lively lustrous fields tinted blue and violet. Double striking is seen around peripheral design elements. Gosset's portrait of General James Wolfe is bold and fully realized, and neither side shows any flaw approaching mentionable significance. While the fall of Quebec was an inarguable turning point in the battle for North America, the death of Wolfe on the Plains of Abraham was devastating to the British cause. As important as Wolfe was, it's a wonder this medal is

as scarce as it is. We have not offered one since 2007. Ford had two in silver but only one in bronze, a piece described as "Extremely Fine. Rare in this metal. Cleaned."

This example ranks among the very best we have seen, better than Ford's, finer than Adams (Heritage, January 2012, lot 3917), and higher grade than LaRiviere. The handful we have seen privately also failed to surpass this.

From the Richard Margolis Collection. Earlier from Almanzar's mail bid sale of December 5, 1978, lot 1387.



## Superb Grade George III Indian Peace Medal AU-58 (PCGS)





## 1004

Undated (Ca. 1776-1814) George III Indian Peace Medal. Betts-438, Adams 7.3. Silver, solid construction, 77 mm. AU-58 (PCGS). 1572.3 grains. Original ornamented hanger and pin intact. An astonishingly high grade survivor of this type, one that would be essentially impossible to improve upon. The designs on both sides are bold and basically unworn, with fine details like those in George's wig, the rivets on his armor, and the intricacies of the arms and supporters on the reverse showing sharpness that is rarely encountered on these medals. The surfaces are opalescent light silver gray, retaining attractive highlights of gold and bits of pale blue. Inconsequential hairlines are seen, plainer on the obverse than reverse, but no significant impacts, damage, or other defects are seen. The hanger remains detailed and has maintained its original delicate curve.

From the Niagara frontier to the Canadian Maritimes, to the drainage of the Mississippi River and the western reaches of the Great Lakes, these medals were distributed by King George's agents to Native Americans who agreed to allegiance with the British during the Revolution, the War of 1812, and in the

rough and uncertain period in between. That their survivorship numbers are so high - Adams counted 86 and surely missed more than a few - is a testament to not only the massive effort the British establishment invested into their native alliances, but the extent to which these medals were cherished by their recipients. While British medals were often swapped out for American medals among tribes whose loyalty was demanded of advancing Americans, those tribes that remained in Britishcontrolled territory (mostly north of the modern Canada - U.S. border) had no reason to ever give theirs up. Needless to say, through multi-generational wear and centuries of stewardship, very few survived in this kind of miraculous condition. Given this piece's quality, and the iconic nature of this type as the most important medal intended for American distribution between the American Revolution and the War of 1812, we would not be surprised to see this example bring a record price for the type.

From the Richard Margolis Collection. Earlier from A.H. Baldwin and Son's Auction 15, October 1997, lot 105.







#### 1005

1762 Peace of Europe Medal. Betts-442. Silver, 45 mm. MS-61 (PCGS). 430.7 grains. Brilliant silver gray with mostly gold toning around design elements on both sides. Nicely lustrous, hairlined on both sides, sharp and attractive. Struck from dies by Johann Georg Holtzhey to mark the resumption of European commerce after the end of hostilities on the Continent. The iconic native princess

representing America lifts Fame to place an emblem of peace atop the stand of arms on the obverse. This medal is only seen in silver, usually in this kind of quality.

From the Richard Margolis Collection. Earlier from A. Hess AG's (Zurich) sale of January 1991, lot 249.





## 1006

1763 Capture of Morro Castle Medal. Betts-443. Copper, 50 mm. MS-62 (PCGS). 889.4 grains. A very pleasing example of this well executed and evocative medal. Nice even medium brown with very few issues and a choice overall appearance. A little bit of verdigris is seen within the lower recesses of the obverse portraits, and a natural planchet fissure blends into the upper right obverse periphery. Very well detailed on both sides, including the dynamic scene on the reverse. Struck by the Spanish to commemorate the valiant defense

of Havana's primary fortress, the Morro Castle, during the takeover by invading British and American troops. Estimates suggest that about 3,500 of the 28,000 British troops in Havana in 1763 were Americans; the Americans alone would have outnumbered the Spanish defenders.

From the Richard Margolis Collection. Earlier from Howard Simmons at the New York International Numismatic Convention, December 1998.





#### 1007

(1863) William Pitt Medal. Betts-516. Silver, 41 mm. MS-63 (PCGS). 476.6 grains. Kraljevich 2-B. Enthusiastically toned in bright shades of pastel blue and violet over deeply reflective surfaces. Some hairlines are seen, but the visual appeal is immense, and no real issues require note. While it's easy enough to see Betts-515 (with no signature of Pingo at the shoulder truncation) is one of the varieties made from copy dies in 1863, this obverse is a tricky one: it too was made about 1863 but bears a crudely rendered PINGO F. on the shoulder, thereby making Betts-516 applicable to medals from

two different obverses struck a century apart. It remains popular, and silver examples are genuinely scarce. When this pretty, they are downright rare.

Notably, Mr. Margolis acquired this medal in the same sale where he bought the highlight of his collection, the only John Stewart Comitia Americana medal in private hands.

From the Richard Margolis Collection. Earlier from Spink & Son's Auction 18, November 1981, lot 939.

## THE RICHARD MARGOLIS COLLECTION PART I







1008

(1766) William Pitt LIBERTATIS VINDEX Medal. Betts-521. Pinchbeck, 33 mm. AU Details—Bent (PCGS). 177.0 grains. Coin turn. A particularly nice example of this crude and evocative medal from the era of the Stamp Act. Deep olive brown with some brassy color visible on the high points. Matte but not granular, one minor area of surface corrosion at the base of ITA of BRITANNIA, some detritus harmlessly trapped within reverse design elements. The rim is a bit bruised around 10 o'clock on the obverse, 7 o'clock on the reverse, but "bent" seems to be overstating it. The liberty cap topping the business end of a sword behind a handshake on the reverse is a classic design, and this is a classic medal. The Norwebs, among others, included an example of this medal adjacent to the "Pitt token" (i.e. Betts-519) in their colonial coin collections. Of the handful of Pitt medals struck around the time of the Stamp Act crisis, this certainly has the most interesting fabric.

From the Richard Margolis Collection. Earlier from our (Bowers and Merena's) sale of the Lucien LaRiviere Collection, Part II, March 2001, lot 2123.





1009

1773 Lord Chatham Medal. Betts-522. Copper, 25 mm. MS-63 BN (PCGS). 89.2 grains. Lustrous chocolate brown with hints of mint red inside the rim. The reverse shows attractive blue and golden toning as well as some trivial hairlines. Mr. Margolis would be amused to see an inexpensive medalet issued as a premium by *The Sentimentalist* magazine in what he used to call a "plastic jockstrap." While this Pitt portrait piece is listed by Betts, others from this series (including the King and Queen) are not.

From the Richard Margolis Collection. Earlier from Jim King at a Greater New York (AINA) Convention, perhaps 1977.





1010

1778 William Pitt Memorial Medal. Betts-523. Silver, 37 mm. MS-63 (PCGS). 324.0 grains. A fine medal by Kirk issued on the occasion of the death of Pitt. Lustrous golden gray and navy blue on the obverse, flashy silver gray with pastel gold and blue on the reverse. Boldly detailed on both sides, some trivial hairlines and handling, a really lovely example of a medal that doesn't always come nice. We haven't sold a silver specimen finer than this in ages; the Ford piece was called Choice Extremely Fine and the only most recently sold medal in our sales was an NGC AU-58 sold in November 2021.

From the Richard Margolis Collection. Earlier from Bonham's, October 1993, lot 195.





1011

1778 William Pitt Memorial Medal. Betts-523. Copper, 37 mm. MS-64 BN (PCGS). 456.1 grains. A nicer than normal specimen in copper, the more commonly encountered of the two compositions. Frosty medium brown with beautiful olive and blue toning around the peripheries of both sides. Reverse rim filed, as made, at 6 o'clock to knock down a wire rim. Choice preservation, exceptional visual appeal.

From the Richard Margolis Collection. Earlier from Presidential Coin and Antique Company (Joe Levine) at the New York City ANA Convention, August 1976.







1012

1770 Death of Whitefield Medal. Betts-527. Silver, 36 mm. AU-58 (PCGS). 303.4 grains. Silver gray, somewhat toned down from polished brilliance, with hairlines in the reflective fields. A handsome and high grade piece with strong sharpness and visual appeal and few issues. We see a scattering of contact marks in the right obverse field, a short vertical scratch on Whitefield's forehead, and a couple light marks behind the cherub on the reverse. This is a scarce Betts number regardless of composition. Syd Martin's PCGS MS-62 brought \$4,560 in our August 2023 sale. This is perhaps the most stylish of the medals struck to mark one of the founders of American celebrity-driven evangelicalism.

From the Richard Margolis Collection. Earlier from DNW's sale of December 2005, lot 1301.





1013

1770 Death of Whitefield Medal. Betts-527. Copper, 36 mm. MS-64 BN (PCGS). 328.1 grains. Cataloged more than two decades ago by your cataloger as "Choice lustrous light to medium brown with some mint color and natural iridescence. Obverse cracked from 3:30 to 5:30 through M of A.M. A beautiful and well-executed medal by Thomas Pingo, probably the most attractively done of the series. Its reverse is simple and communicative which, as described by Betts, features 'an urn; a cherub with a skull above.' A popular medal of Whitefield, in outstanding condition." It has been 23 years since we last cataloged and sold this medal. When Mr. Margolis bought it in the 2001 LaRiviere II sale, it had been 23 years since he had sold it to Lucien in the first place. We're guessing it took Mr. Margolis two decades to realize he had never seen a better one, because that's just dawning on us now too.

From the Richard Margolis Collection. Earlier from Richard Margolis, August 1978; our (Bowers and Merena's) sale of the Lucien LaRiviere Collection, Part II, March 2001, lot 2123.





1014

1771 College of William and Mary / Lord Botetourt Medal. Reverse impression in plaster. As Betts-528, BHM-154, Eimer-737. Plaster, 47.6 mm. Extremely Fine. 5.2-5.5 mm thick. An impression from Thomas Pingo's reverse die in white plaster, coated in a honey-colored wax at the time that now appears glossy deep golden and olive brown. The detail and impression are exquisite, showing just trivial softness or friction on the highest points of the design. The edges are a bit crude, as made and as finished, but the surface itself is quite even and pleasing. Several old scratches in the fields blend in, and the inherent granularity in some areas is mild and benign.

A fascinating production, identical in purpose and similar in process to a tin splasher or cliche. In Christopher Eimer's magisterial *The Pingo Family & Medal Making in 18th-Century Britain* (1998), he describes this piece's origin and further provenance in his Appendix 8, page 34. Entitled "Items Provenanced to Lewis Pingo," three paragraphs are devoted to a group of what "Forrer briefly describes [as] proof or trial impressions in soft metal, wax, and plaster" of many different Pingo medals. Forrer stated they were "in the possession of Dr. Stanley Boufield," who displayed a few at a British Numismatic Society meeting in 1909, but that they had come "from the succession"

of Lewis Pingo." The pieces were sold by Sotheby's in 1930, with their Pingo provenance intact, and then mostly disappeared until they dribbled into several Glendining's sales around the same time as this one. Eimer called the soft metal impressions "an accumulation of various medallists' working materials, the majority relating to Thomas Pingo, Jr. and his sons, John and Lewis." He suggests they may have left family hands "through the auction of materials and tools held subsequent to Mary Pingo's death in 1790." Thomas Pingo exhibited a proof of this medal in London in 1771, though in exactly what format or composition that proof may have been is unknown.

Any species of this medal is rare and important. Just a dozen or so copper strikings are known. Eight were originally struck in gold, of which two are known to survive, both in museum collections; one of the recipients was future president James Madison. As the first struck academic medal for a college in what became the United States, this medal maintains a special stature. This is a very unusual and probably unique way to represent this type in a fine collection.

From the Richard Margolis Collection. Earlier from the Pingo Family Collection; Dr. Stanley Bousfield; Sotheby's sale of July 28, 1930; Glendining's sale of November 1989, lot 293; Christopher Eimer, February 1990.



## Very Rare 1771 College of William and Mary Medal The Lord Botetourt Medal, Betts-528





(Photo Enlarged)

1015

1771 College of William and Mary Lord Botetourt Medal. Betts-528. Copper, 43 mm. MS-65 (PCGS). 438.7 grains. Acquired by Mr. Margolis from our August 2012 ANA sale where it was described as follows:

An exemplary specimen of this colonial American rarity, the first academic prize struck for what would become the United States. Rich chocolate brown surfaces retain excellent luster and some reflectivity in the fields. Only the most minor handling is noted under a glass, no bad marks and utterly insignificant friction on the highest point of the well-detailed high relief portrait. Some light reverse spotting near the exergue does not affect the lovely visual appeal.

A rare medal, known perhaps to the extent of a dozen specimens. LaRiviere had one, Ford had two (including this one), but these are the only ones we record having sold in public auction in the last decade or more. Two gold specimens are known, of the eight originally struck; they are impounded in the collections of Virginia Historical Society and the Colonial Williamsburg Foundation. The dies, now badly rusted, are still owned by the College of William and Mary. It seems likely they came to Virginia about 1772 with the residue of the estate of Norborne Berkeley, Baron de Botetourt, the onetime governor of Virginia who endowed the prize and paid for the production of the dies and medals.

While earlier academic prizes exist for American institutions, including the King's College medals of New York, the Botetourt medal is the earliest struck type. With elegant dies accomplished by Thomas Pingo, it has gained a much deserved notoriety. The reverse depicts William and Mary delivering the charter for the college to Dr. James Blair, its first president. While the gold medals were given to annual winners in 'philosophical learning' and 'classical learning', the existence of the copper pieces has not been explained. Having been struck in England before the dies were sent to America, they were clearly struck of the era, perhaps as presentation gifts from Botetourt. The last medals were presented in 1775 as the hostilities of the American Revolution began.

In the decade since this piece was acquired, we have not sold another example of this medal. Indeed, this is the only specimen we've sold since the 2006 Ford XIV sale. The John Adams piece sold in January 2014 for \$8,812.50. Brown's *British Historical Medals* called this medal "of the highest rarity."

From the Richard Margolis Collection. Earlier from Sotheby's (London) sale of January 28, 1976, part of lot 366; our (Stack's) sale of the John J. Ford, Jr. Collection, Part XIV, May 2006, lot 323; our (Stack's) Philadelphia Americana Sale of September 2009, lot 6067; our August 2012 Philadelphia ANA sale, lot 11121.



## Historic 1773 Carib War Medal



#### 1016

1773 Carib War Medal. Betts-529. Cast silver with joined rim and integral loop, 55 mm. AU-58 (PCGS). 1773 Carib War Medal. Betts-529. Cast silver with joined rim and integral loop, 55 mm. AU-58 (PCGS). 1176.8 grains. Golden gray surfaces gather somewhat darker toning at the peripheries. Finely granular, as are all, due to their method of manufacture. A thin scratch alongside George's forehead is the only noteworthy defect, otherwise, this piece suffered nothing more than a glimmer of high point friction since its production.

This medal was issued locally in the West Indies, on the island of St. Vincent, to troops engaged in putting down an uprising of the native / creole Caribs in late 1772 and early 1773. The medal was authorized by the Legislative Assembly of the Island of St. Vincent, making it a true West Indian medal rather than an English one. Its production method - cast, not struck underscores this distinction. The Carib War engaged the native Caribs, a creole population of indigenous and African descent, against the English in a classic battle between colonizers and the colonized. The population of Saint Vincent exploded after the island's 1762 conquest in the Seven Years (French and Indian) War, and the new arrivals all expected to find land to establish sugar plantations. Their entitlement forced English authorities into traditionally native lands, and the natives fought back. Five months of guerrilla warfare against superior numbers of better outfitted troops ended with a treaty and a promise of "firm and lasting peace and friendship." These words, for those who know the history of North American Anglo-native relations (or the medals attendant to them), may sound familiar.

Among the regiments given this medal for their efforts in the Carib War was the 14th Foot, who arrived in Saint Vincent in 1772 direct from their service as part of the force that occupied Boston after 1768. After the Carib War, the regiment returned to North America: part was stationed in St. Augustine, Florida in 1774 and another section was shipped to Virginia on the eve of war in 1775. After serving under Lord Dunmore, including their presence at the destruction of Norfolk, the regiment removed to New York City and most of the remaining troops found their way into other regiments to serve against the American rebels. Two other regiments of British regulars were present. The 31st Foot, fresh from Florida, returned to America after the Carib War to serve in Quebec in 1776; they later surrendered with Burgoyne at Saratoga. The 70th Foot served briefly in New Jersey after its actions in Saint Vincent. The only analogous medal of this era, a silver British military decoration composed during the era of the American Revolution for an action in the New World, is the Germantown medal of 1777. That medal was a private production for one regiment, whereas the Carib War medal has the distinction of governmental authorization. Further, while the Germantown medals honor a battle in the late American War, they were produced afterward. The Carib War medals were awarded early enough and to enough troops who served in America that many of these were likely worn by combatants in the American Revolution while serving.

From the Richard Margolis Collection. Earlier from A.H. Baldwin's Auction XIV, June 2007, lot 836.

## THE RICHARD MARGOLIS COLLECTION PART I







#### 1017

(1775) William Penn Medal. Betts-531. Silver, 40 mm. MS-62 (PCGS). 385.7 grains. Frosty opalescent gray with slightly reflective fields and beautiful pastel blue and deep gold toning highlights. A very pretty specimen, with subtle hairlines but excellent visual appeal. This is the sort of toning usually seen on these when they lived in their original box for a long time, and this overall preservation is finer than

normally encountered. A popular subject and a fascinating medal, struck by the Penn Family just before the Revolution and distributed while news of happenings at Lexington and Concord was fresh.

From the Richard Margolis Collection. Earlier from Christopher Eimer at the New York International Numismatic Convention, December 1998.





## 1018

(1775) William Penn Medal. Betts-531. Copper, 40 mm. MS-64 BN (PCGS). 433.9 grains. A very pretty example, with fine mahogany toning and subtle iridescence in the fields. The obverse shows some well blended hairlines and a zigzag scratch in the field

off Penn's profile. No bad marks are seen, and the designs are fully realized in bold relief.

From the Richard Margolis Collection. Earlier from Christopher Eimer at the London Coin Fair, June 1995.





## Magnificent (ca. 1777) Lion and Wolf Medal Among the Finest Known



1019

(Ca. 1777) George III Lion and Wolf Indian Peace Medal. Betts-535, Adams 10.1, Dies 1-A. Silver, 61 mm. AU-55 (PCGS). 836.1 grains. Original decorative mount and pin intact. A world class specimen of perhaps the most evocative design to ever be placed on an Indian Peace medal. Deep olive gray surfaces boast golden highlights and a glossy lustrous glow. With no marks, dents, damage, or any defect beyond subtle hairlines, the eye appeal of this example is choice even beyond its high technical grade. Some minor rim abrasions are seen in the lower left obverse, but the rim is intact and other issues are trivial. It's hard to imagine a superior example. The die state is early and unbroken, allowing all the fine detail to be crisp on both sides. While a later die state piece is as worthy a collectible as one this early, it is nice to see a piece in this kind of grade able to display all the die's elegant engraving work.

The Adams census of this rare type counted 19 pieces. One of them turned out not to exist, and a new addition was made to the listing of known examples in our November 2020 Larry Ness offering. This is certainly the finest example offered in the marketplace within the lifetime of modern collectors (though the example in Thomas Jefferson's medal collection at Monticello is also very high grade). More than half of all known Lion and Wolf medals are impounded in institutional collections, leaving fewer than 10 collectible examples. Of those, the average condition is quite low, and it appears this type in

particular was favored enough that most were worn for multiple generations, even past the moments when hangers fell out to be replaced by a hole, and holes wore thin at the rim and required a second or third. It begs the question of how this survived in such high grade; was it a Revolutionary-era souvenir like Jefferson's appears to have been?

The august and confident lion defending a settlement in the forest from a skinny but threatening wolf is a thoughtful metaphor - and marketing appeal - for the British alliance with native tribes along the Canadian frontier. It does what medals are intended to do: tells a story through art intended to communicate an ideal. It is no wonder these medals were so cherished and worn, almost literally, to death. They symbolize a century-long relationship between the British establishment in North America and the tribes of the American frontier.

Since this medal was sold as a highlight in John Ford's Indian Peace medal collection in 2006, three Lion and Wolf medals were presented in our (Stack's) 2009 John W. Adams sale (two solid, one struck shells) and two others were sold in our 2020 Larry Ness sale. Two were sold in the Ford Collection sale; one reappeared in 2011, selling to Larry Ness. This is the other one, which has now been off the market for nearly two decades.

From the Richard Margolis Collection. Earlier from a Wallis and Wallis sale; A.H. Baldwin and Sons, June 1969; our (Stack's) sale of the John J. Ford, Jr. Collection, Part XVI, October 2006, lot 50.



## **Choice Thick Planchet Washington Voltaire Medal**



(Photo Enlarged)

1020

(Ca. 1777) Washington Voltaire Medal. Betts-544, Musante GW-1. Copper, 40 mm. MS-63 BN (PCGS). 607.5 grains. A stout example struck on the heaviest planchet we have recorded. Musante lists a weight for copper specimens of 351 grains, and our database includes examples at 307.3, 365.1, 372.8, and 419.8 grains. This example, nearly twice as heavy, was described by Mr. Margolis as an "extremely rare variant on a thick flan." He noted that he had recorded only one other, sold in Glendining's sale of June 1990, lot 696. The principal manifestation of the thick planchet is an exceptional strike, with the often mushy

portions of the central reverse design all boldly delineated and fully realized here. Both sides are glossy chocolate brown with no notable flaws. This is a special and especially pretty example of the first medal struck to honor George Washington. For the Wedgwood portrait medallions this medal inspired, see the Margolis Collection of Portrait Medallions elsewhere in this sale.

From the Richard Margolis Collection. Earlier from Presidential Coin and Antique Company (Joe Levine) at the Greater New York (AINA) Convention, May 1991.



# Important and Rare Ca.1766 Betts-545 The First Benjamin Franklin Medal





(Photo Enlarged)

1021

(Ca. 1766) Benjamin Franklin, L.L.D. Medal. Betts-545. Bronze, 36 mm. MS-62 (PCGS). 344.6 grains. A desirable example of a classic Franklin rarity. Lustrous and glossy dark chocolate brown with superlative obverse eye appeal and only a smattering of trivial marks. The reverse shows the usual degree of contact marks, along with a batch of shallow scratches at center that blend in at most angles to the light. The relief of Franklin's portrait is fully realized, and the overall visual impression is highly favorable. The usual raised die injury is seen close to the reverse rim at 12 o'clock (assuming the dies are aligned in medal turn).

This important medal is widely considered the first medallic portrait of Benjamin Franklin. Unsigned, the authorship of the portrait has been attributed to Isaac Gosset by Charles Coleman Sellers (*Benjamin Franklin in Portraiture*, where he suggests the die was accomplished by William Mossop of Dublin) and to Patience Wright by Daniel Fearon, who suggests John Kirk engraved the obverse. Interestingly, Gosset's portrait of General James Wolfe, the hero of Quebec, was turned into a medal by John Kirk, an effort whose work and striking texture is quite similar to this medal.

Mr. Margolis notes that the likely origin of this portrait, the Gosset portrait wax, was "believed to have been done in 1766," which helps narrow down the day of this medal better. The dating of this medal has usually been placed in the early 1760s, soon after Franklin received his honorary Doctor of Laws (L.L.D.) degree from St. Andrew's in Edinburgh (1759), the University of Edinburgh (1762), and Oxford (1762). However, most Revolutionary War-era portraits of Franklin that were engraved or printed in England referred to him with his honorary degree suffix, so this could just as easily be a medal from the 1770s as the 1760s. It is almost certainly earlier than the 1777 B. Franklin of Philadelphia medal, which shows him in

the character of an American tradesman more than his typical pre-Revolutionary character as an honorable man of science, but it is not necessarily 15 years earlier.

That two of these were in the Ford holdings, a collection of collections if there ever was one, should not be an indication of its commonness. Ford's two, offered as lots 330 and 331 in our (Stack's) Ford XIV sale, came from the Virgil Brand Collection and the Wayte Raymond estate. Brand's came from his 1909 purchase of the Dr. Thomas Hall Collection and had likely been off the market for at least a century when it sold in 2006. Raymond's could have been acquired at any point during his half-century career and was hidden from view for nearly as long, so Ford's pair represented not just two medals, but essentially a century's worth of public offerings. The piece in the May 2001 LaRiviere sale had been acquired decades earlier from George Fuld, who owned it in the mid 1950s when he wrote the first catalog of Franklin medals, a work that was published in *The Numismatist* in December 1956. The piece in our (Stack's) January 2005 Americana sale from the Gilbert Steinberg Collection had been previously off the market since 1973. The only other specimens sold publicly within recent memory are the John W. Adams piece that realized \$3,818.75 in our November 2015 Baltimore Auction (long held privately, in the collections of Ted Craige and Mr. Adams, since at least 1967 when it was acquired by Craige) and our March 2023 offering of an example from the Yale University Art Gallery, that realized \$7,800 and had been off the market longer than anyone reading these words has been alive. In a half century, just six of these have sold at auction, three of which had been off the market for the better part of a century; the others had been held for periods of at least 30 years.

From the Richard Margolis Collection. Earlier from Spink & Son by private treaty, March 1978.



## Distinctive 1777 B. Franklin of Philadelphia Rarity Betts-547





(Photo Enlarged)

1022

1777 B. Franklin of Philadelphia Medal. Betts-547. Copper, 45 mm. MS-62 BN (PCGS). 618.7 grains. An iconic rarity among medals of the American Revolution, those that honor Benjamin Franklin, and the Betts series as a whole. Rich medium chocolate brown surfaces show good gloss and eye appeal on both sides. Scattered marks are seen, typical of this high relief issue. A bit of old verdigris is noted around the obverse periphery, most notable in the lower right, and a stripe of green corrosion extends from the upper left reverse field into the top of the tree. A little bit of verdigris has been removed from between 1 and 7 of the date. Double struck to bring up the impressive relief, as are all seen.

This is a scarce medal, and it's one whose population is weighted heavily toward the lower reaches of typical medal preservation. Adams had a nice Uncirculated piece, of course, that realized \$16,800 in our sale of November 2019. A PCGS SP-64 BN from Norm Peters brought \$20,400 in our June 2021 sale. Aside from those two, and a lovely one sold in our August 2013 ANA sale, the offerings over the last decade and beyond have been largely examples with significant wear, damage, or both.

The origins of the 1777 B. Franklin of Philadelphia medal are obscure. The distinctive portrait, and the unusual basining of the reverse, bring to mind a group of medals that are clearly related: the 1778 Washington "Voltaire" medal, the 1777 Chevalier D'Eon medal, and the 1776 David Hume medal. Tony Lopez did a good job punchlinking this group in the June 2008 MCA Advisory, and finding that a group of medals shares a punchset is good evidence if not a slam dunk that they come from the same workshop. The August 2008 issue of the

same journal features a detailed examination by English medal mensch Christopher Eimer, reflecting on the conversation he and Richard Margolis had shared years earlier discussing many of the same connections among these medals, while cautioning that little evidence connects these medals to the liberal-minded ceramics makers Wedgwood and Bentley.

Mr. Margolis' notes with this medal reflect some of those beliefs: "This piece is apparently the work of the same bashful engraver responsible for the David Hume, Washington 'Voltaire,' and Chevalier D'Eon medals. These pieces were probably unsigned because the engraver felt it politically unwise to do so." Interestingly, the planchet of this piece (618.7 grains) weighs almost the same as that on the thick planchet Washington Voltaire medal (607.5 grains) offered above.

So while we cannot identify the medalist, we can certainly narrow down the mindset, the crowd, and the political perspective that would inspire a medal of Franklin at a time that he was the most famous face of a treasonous band of colonists. And this medal doesn't just evoke Franklin, it celebrates him: mentioning his honorary degree from the University of Saint Andrews and his fellowship in the Royal Society. The medal's pose and inscription are based upon a print of Franklin by Edward Fisher published in 1763, when Franklin was the toast of London, an ally and a strong advocate for the government of George III. This pro-Franklin obverse juxtaposed with his immovable strength - like a tree in a lightning storm - all during the Revolutionary tumult of 1777 makes for a highly charged political statement.

From the Richard Margolis Collection. Earlier from Jose Antonio P. Godinho Miranda of Lisbon, Portugal, March 1979.







#### 1023

1775 Lord North Medal. Betts-551. Silver, 36 mm. MS-63 (PCGS). 300.6 grains. A beautifully toned example of this Betts number, a genuine rarity in silver. Brightly variegated gold, green, and magenta toning frames the periphery. Some luster remains on the obverse, nearly all of it remains on the flashy and reflective reverse. Both sides exhibit some old hairlines, and the right obverse rim shows several short scratches, the longest of which runs between S and C to North's

queue. This medal was struck to honor North's election as Chancellor of Oxford University. While Lord North, Britain's Prime Minister during the entire American Revolution, may not seem quite so charismatic as Franklin, this portrait medal is very very tough to find in this composition. We have not offered a silver example since 2009.

From the Richard Margolis Collection. Earlier from Hedley Betts, April 1982.





#### 1024

1775 Lord North Medal. Betts-551. Copper, 36 mm. MS-64 BN (PCGS). 323.8 grains. An exceptional specimen, with full luster over reflective surfaces. Medium brown overall with field highlights of pale blue on the obverse and violet on the reverse. Both sides show a bit of cameo contrast. Only the most trivial marks are present, and

the reverse is positively pristine. Syd Martin's MS-64 BN (PCGS) specimen of Betts-551 brought \$2,280 in our November 2023 sale.

From the Richard Margolis Collection. Earlier from Glendining's sale of July

1981, lot 572.





## Very Rare Silver Resolution and Adventure Medal A VIP Presentation Striking





(Photo Enlarged)

1025

1772 Captain Cook / Resolution and Adventure Medal. Betts-552. Silver, 44 mm. MS-62 (PCGS). 701.9 grains. Plain edge. Second reverse die. An important rarity, struck by Boulton for the cognoscenti of the English cultural and scientific communities adjacent to Cook's Pacific voyages. While pieces in a brass composition called "platina" from a different reverse die were struck for distribution to indigenous people of the Pacific, these silver examples (and the very rare bronzed copper ones like the next lot) were struck as contemporary commemoratives of the voyages of exploration.

The surfaces are very lustrous and nicely reflective, with gold and violet tones overlaid on even gray fields. Some hairlines account for the grade as assigned, commonplace on these, but the visual appeal surpasses most we have encountered. Apparently fond of these, John Ford amassed four silver Resolution and Adventure medals like this one, which is twice the number we've offered since that sale in May 2006. Two of Ford's, like this one, were sourced from Baldwin's in London. The most recent auction appearance of one was in our Sydney Martin Part V sale, November 2023, where a PCGS AU-50 brought \$8,400. Mr. Margolis' interest in the Resolution and Adventure medals came from their origin at the Soho Manufactory of Boulton and Fothergill rather than their eventual distribution on the voyages; it is telling he owned two medallic specimens rather than the pieces worn by those Cook encountered.

From the Richard Margolis Collection. Earlier from A.H. Baldwin & Sons' 1997 fixed price list of commemorative medals, lot 426; acquired from Baldwin's at COINEX, London, October 1997.



## Copper Resolution and Adventure Medal One of Four Known





(Photo Enlarged)

1026

1772 Captain Cook / Resolution and Adventure Medal. Betts-552. Bronzed copper, 44 mm. AU-58 (PCGS). 611.6 grains. Plain edge. Second reverse die. Even rarer than the silver examples, this bronzed copper format is the rarest composition of the Resolution and Adventure medals. We record just four: LaRiviere II:2132, Ford XIV:463, Spink Australia 3-88:987, and this one. In the 2006 Ford sale, the last public auction offering of this type, it was noted that Ford's piece (ex Seaby in 1972) was the only one seen by him in 60 years of collecting.

This example displays fine mahogany bronzed patina, with some darker contrasting toning around the design elements. The surfaces show some microscopic contact marks, none individually significant. The overall visual appeal is excellent, and the grade is arguably a bit on the conservative side.

This appears to be the sixth auction appearance of one of these in the last 40 or more years.

From the Richard Margolis Collection. Earlier from Spink & Son's Sale 121, October 1997, lot 893.





1027

(1784) Captain Cook Royal Society Medal. Betts-553. Silver, 43 mm. MS-63 (PCGS). 471.3 grains. Brilliant, reflective, and beautiful, with cameo frost on the devices contrasting with the prooflike fields. A gathering of faint golden toning is seen at the peripheries, and some light hairlines are present across the fields. To use Mr. Margolis' word, this is a superb example.

One of 291 pieces struck in silver, according to Christopher Eimer's intensive study of the products of the Pingo family, and far finer than those usually found in the marketplace.

From the Richard Margolis Collection. Earlier from Paul Bosco.







#### 1028

(1784) Captain Cook Royal Society Medal. Betts-553. Bronze, 43 mm. MS-64 BN (PCGS). 568.1 grains. Ruddy brown with some subtle spotting at central reverse. Somewhat hairlined, but glossy and attractive. A tiny speck is noted on Cook's cheek. From the Richard Margolis Collection. Earlier from Spink, February 1976.

## Elusive Cook Courage and Perseverance Medal Betts-555





(Photo Enlarged)

#### 1029

1779 Cook Courage and Perseverance Medal. Betts-555. Bronze, 38 mm. MS-63 (PCGS). 261.9 grains. A charming memorial medal struck to honor the lamented Captain Cook, who died in Hawaii in an interaction with the Hawaiians in 1779. The surfaces are glossy ruddy tan, a very attractive shade, with a more lustrous medium brown reverse that retains a few peeks of mint color. The well-executed three-quarter facing bust of Cook is fully struck up and bold. No significant marks or hairlines are noted, just two patches of surface verdigris above and below the word COURAGE on the reverse.

A genuinely rare medal, though perhaps not quite as rare as its more famous counterpart, Betts-554, which employs the same obverse with a reverse declaring Cook was "kill'd by the Indians at O'Why'Hee." Since 2000, we count public offerings of the LaRiviere II:2138 specimen, the Ford specimen (this medal), the lower grade example in our (Stack's) September 2009 Americana sale, two specimens sold at Baldwin's in 2011 and 2013, and one specimen that has appeared in three different Kunker sales between 2018 and 2023. Just six pieces in a quarter century makes every opportunity to acquire one important.

From the Richard Margolis Collection. Earlier from Fred Baldwin on October 22, 1965; our (Stack's) sale of the John J. Ford, Jr. Collection, Part XIV, May 2006, lot 480.







#### 1030

**1823 James Cook Series Numismatica Medal. BHM-1207. Bronze, 41 mm. SP-64 BN (PCGS).** MONACHI edge. Lustrous medium brown with good eye appeal and no significant defects, just two toning spots behind Cook's head. A few minor marks are seen. We can't imagine finding a Series Numismatica medal with a provenance

#### older than this one.

From the Richard Margolis Collection. Earlier from Ed Frossard's 29th Sale, June 1883, lot 112; T. Harrison Garrett Collection; Numismatic Fine Arts & Bank Leu's sale of the Garrett Collection, Part III, March 1985, lot 1274.





#### 1031

1785 Perouse's Expedition Medal. Milford-Haven 170 var. Bronze, 60 mm. SP-63 (PCGS). 1531.1 grains. Nice glossy chocolate brown with a boldly detailed strike and nice visual appeal. The bronzing is a bit mottled on both sides, but attractively so. Problem free, though struck from a fairly old obverse die with spalling on the portrait and a crack at the left periphery.

This is the second obverse used, and is therefore probably of a different die marriage than the medals carried by Jean-François de Galaup La Pérouse when he commanded the first French expedition to circumnavigate the globe. La Perouse had visited North America before - including when he captured British forts in Hudson Bay

during the American Revolution - but his admiration of Captain Cook inspired him to pursue a return visit to the continent via the Pacific. His expedition, with two ships named *L'Astrolabe* and *Boussole* (just as Cook had the *Resolution* and *Adventure*), took him to Monterey in California, the Alaskan coast, and Hawaii, where he was the first European to visit Maui. He is known to have distributed medals like this one as he visited, and Peter Lane documented one such gift on the shores of Easter Island. While no confirmed gift of this medal is known from North America, owes more to lack of documentation than to a knowledge it didn't happen. This is a very scarce medal, rarer in silver than this composition, but elusive in any form.

From the Richard Margolis Collection.





#### 1032

1779 Admiral Keppel Vindicated Medal. Betts-564. Pinchbeck, 34 mm. MS-61 (PCGS). 268.0 grains. Dark olive brown with vestiges of the golden mint color remaining in the protected areas, particularly around the reverse periphery. Very sharp and appealing, no significant flaws, just a natural pit or depression off Keppel's shoulder in the right obverse field. After a politically-motivated inquiry and court martial related to actions against the French fleet off Ushant the previous year, Admiral Augustus Keppel was found not guilty

on February 11, 1779, the date in the reverse exergue. Keppel went on to a national celebration, including several varieties of honorific medals. Sir Hugh Palliser, who accused Keppel, had his house burned down by an angry mob.

From the Richard Margolis Collection. Earlier from A.H. Baldwin & Sons, London, July 1971; our (Stack's) sale of the John J. Ford, Jr. Collection, Part XIV, May 2006, lot 417.

## THE RICHARD MARGOLIS COLLECTION PART I







1033

1779 Admiral Keppel Medal. BHM-214. Silver, 40 mm. AU-58 (PCGS). 323.6 grains. An attractive blend of subtle toning highlights brings life to otherwise medium gray surfaces, showcasing russet, gold, and blue over both surfaces. Some luster clings to design elements, good sharpness and eye appeal on both sides. Some thin and intricate lintmarks are seen atop the obverse, but there are no major post-striking defects.

There must have been a fair number of these struck; the reverse die on this example is different than the example in the next lot, and neither of them are the same as the reverse die on LaRiviere III:1069. There is also variance in planchet stock: compare the weight and thickness of this one to the next. This one's die marriage (and weight) is the same as the Adams specimen, lot 23037 in our November 2015 sale, which weighed 321.3 grains. Graded About Uncirculated, it brought \$940.

From the Richard Margolis Collection. Earlier from Spink Australia's Auction 31, March 1990, lot 1334.





1034

1779 Admiral Keppel Medal. BHM-214. Silver, 40 mm. AU-58 (PCGS). 523.1 grains. Another example, from a different reverse die and on a much thicker planchet. The high relief portrait is boldly detailed, and the brilliant, untoned fields show a bit of reflectivity. Some hairlines and old polish are seen, some planchet roughness atop the obverse suggests this is a cast rather than a rolled planchet. The edge shows a collar mark at 6 o'clock and what appears to be crushed diagonal reeding, best seen between 9 o'clock and 12 o'clock. This is likely production-era filing on the edge of a cast planchet which was then mostly obliterated in the two-part collar. An attractive example of a medal that is rarely encountered in silver (or any other composition). We last sold an example in the November 2015 offering of medals from the John W. Adams Collection but have not had a silver or copper one since.

From the Richard Margolis Collection. Earlier from Christopher Eimer at COINEX, October 1990.





1035

1779 Admiral Keppel Medal. BHM-215. White metal, 25 mm. AU-58 (PCGS). 111.1 grains. An apparently scarce Keppel medalet, a variety missing from the notable Ford Collection of Keppel medals and not offered by us in any sale since. Lustrous silver gray with only minor mellowing in the fields. Nicely struck and well preserved, with the charming nearly fully facing bust of Keppel nicely defined. His upper lip is a bit flattened (so much for the English stiff upper lip). A and G of AUGUSTUS and the first P of KEPPEL are incompletely struck up, probably due to a filled die. A little speck of verdigris is noted between N and T of GALLANT. A handsome little piece. The only example listed in the last two decades of sales on CoinArchives was a much more worn piece in Baldwin's September 2016 sale; though properly described as "very rare" it went unsold. Now seems to be the time to start the next great collection of Keppel medals.

From the Richard Margolis Collection. Earlier from Christopher Eimer at COINEX, October 1993.





1036

1779 Admiral Keppel Medal. BHM-220. Bronze, 33 mm. MS-62 (PCGS). 297.3 grains. Signed L on the obverse and TL on the reverse for Truels Lyng. Easily the most picturesque of the Keppel medals, with a highly distinctive portrait on the obverse and an 18th century criticism of lawyers on the reverse that may continue to resonate today: an image of Justice trampling serpents in the courtroom. Glossy deep tan with golden toning and good luster in the fields. An exceptionally attractive specimen with bold sharpness and no defects.

Though BHM calls this RR in bronze, it appears a bit more common in typical somewhat worn grade. It is essentially never seen this nice, however, and this is easily the finest one we have offered, including among the extensive Keppel medal selection in the 2006 Ford sale.

From the Richard Margolis Collection. Earlier from Simmons and Simmons at COINEX, October 1993.







1037

1779 Security of Sweden's Trade Vindicated Medal. Forrer III, 448. Bronze, 42 mm. MS-64 (PCGS). 574.1 grains. Signed GL for Gustav Ljungberger. Choice medium brown surfaces grace both sides, lightly reflective and very attractive, with a hint of pale blue toning in the fields. A fine high relief rendering of Gustav III is depicted on the obverse, a sailing vessel is intricately detailed on the reverse. Some light mint-made fissures are seen on the obverse, most prominent in the lower right field. The eye appeal remains excellent on both sides.

Mr. Margolis noted "it would seem that this medal is as deserving of inclusion in Betts as the subsequent Treaty of Neutrality (Russia - Sweden - Denmark - Holland) medal of 1780 (Betts-571)." The reverse

legend SECURITAS COMMERCIORUM VINDICATA means "the safety of commerce vindicated," a reference to British attempts to quash the free port autonomy of the Swedish port of Marstrand. Tax free and devoid of regulations, the port became a favorite spot for privateers and others the British considered undesirable. British aggression toward Swedish vessels pushed Sweden into the League of Armed Neutrality, as commemorated by Betts-571 and Betts-572. Betts-573 commemorated Holland's role in the League.

From the Richard Margolis Collection. Earlier from Ahlstrom Mynthandel's Auction 29, April 1984, lot 2192.

## Superb 1780 Treaty of Armed Neutrality Medal The Only Russian Portrait in the Betts Series





1038

**1780** Treaty of Armed Neutrality Medal. Betts-571. Silver, 49 mm. MS-62 (PCGS). 641.8 grains. A finer than usual example of this avidly sought medal, with bold reflectivity in the fields of both sides and attractive multicolored peripheral toning framing the brilliant centers. The usual hairlines are present, as are a scattering of marks in the left obverse field, but the eye appeal is superb. This is easily the finest example we've sold since the November 2015 sale of the Adams specimen.

Struck to commemorate the Russian entry into the League of Armed Neutrality, this medal depicts Catherine the Great on the obverse and a triumphant Poseidon on the reverse, celebrating MARE LIBERVM or "a free ocean" with Mercury, signifying commerce, and a Dutch trader. The shields of the four members of the League are depicted at the center: Russia, Sweden, Denmark, and the Netherlands.

Accompanied by a likely late 19th century round collector ticket in Dutch.

From the Richard Margolis Collection. Earlier from Laurens Schulman's Fixed Price List 13, October 1993, lot 3154; from Jean-Paul Divo of Spink Taisei Numismatics at the New York International Numismatic Convention, December 1993.

## THE RICHARD MARGOLIS COLLECTION PART I







1039

1780 Treaty of Armed Neutrality Medal. Betts-572. Silver, 32 mm. AU-58 (PCGS). 171.1 grains. Exceptional toning of deep olive, russet, and gold graces both sides, each lustrous and lightly reflective. Aside from the usual ancient hairlines, this piece is pristine, with especially choice eye appeal.

From the Richard Margolis Collection. Earlier from John Work Garrett; Numismatic Fine Arts & Bank Leu's sale of the Garrett Collection, Part III, March 1985, lot 1422; Phil Keller, September 1994.





1040

1780 Treaty of Armed Neutrality Medal. Betts-573. Silver, 32 mm. MS-63 (PCGS). 161.1 grains. Golden toning surrounds highly reflective and lustrous brilliant silver gray fields. Very attractive, usual peppering of light marks. Lageman signed this charming obverse at the bottom.

From the Richard Margolis Collection. Earlier from Jim King at the Portland ANA Convention, August 1998.





1041

**1780** Escape of the Dutch Fishing Fleet Medal. Betts-574. Silver, **32 mm.** MS-63 (PCGS). 176.1 grains. Deep old toning of gold, burgundy, olive and blue blend melodiously on both sides. Sharp and lustrous with a scattering of hairlines.

From the Richard Margolis Collection. Earlier from Christopher Eimer, London, June 1990.

## Very Rare 1781 Betts-579 in Silver Admiral Rodney at St. Eustatius





1042

1781 Admiral Rodney / Capture of Saint Eustatius Medal. Betts-579, Liechty-10. Silver, 33 mm. MS-62 (PCGS). 375.1 grains. A scarce medal in any composition, but an extreme rarity in silver. Lively and attractive gold, blue, and violet toning enriches light silver gray surfaces. Some luster and reflectivity remain on both sides. Only minor hairlines are apparent, and a light abrasion on the rim above RO of RODNEY is the only contact worthy of note. The eye appeal and sharpness are both excellent. The usually encountered die crack through Rodney's temple to 12 o'clock above and his coat lapel below is present and hints at why this medal may be so rare.

The rarity of the Ford specimen in silver, a very nice piece that brought \$2,070 in May 2006, seems to have been underappreciated considering that LaRiviere's white metal specimen brought \$2,185 in May 2001. This is only the second example in silver that we've seen and only the second silver example we can trace in the literature. BHM calls this medal RRR in silver and RR in bronze.

St. Eustatius was perhaps the West Indian island most vital to the American war effort. Populated by friendly Dutch, the island existed almost solely for the purpose of commerce. Vast supplies of war materiel, both above board and smuggled, came to the Americans from Europe via St. Eustatius, often called "Statia" at the time. Most sources agree that the first foreign recognition for an American flagged vessel came at St. Eustatius in 1776, and the island continued to have a special relationship with the American cause for the remainder of the war. When Admiral Rodney showed up, along with thousands of British troops, the conquest not only closed an important port to the Americans but also greatly enriched the coffers of both the Crown and the officers who executed the mission. It proved to be a Pyrrhic victory, and today most historians believe that the ships Rodney used to escort the wealth of St. Eustatius back to England would have been of much greater use reinforcing Cornwallis at Yorktown.

From the Richard Margolis Collection. Earlier from Christopher Eimer at the New York International Numismatic Convention, January 2011.



# Important 1781 Betts-580 Rarity The Ford Specimen





1043

1781 Admiral Rodney / Capture of Saint Eustatius Medal. Betts-580, Liechty-9. White metal, 35 mm. MS-63 (PCGS). 275.8 grains. Another extremely elusive Admiral Rodney / Saint Eustatius medal. Lustrous bright silver gray with minimal mellowing of the surfaces. Sharply detailed and very attractive, free of all but the most minor marks and showing no corrosion or pest. This is a very rare medal. LaRiviere's was not quite as nice as this but brought \$1,840 to a savvy English dealer in 2001. This piece brought less, \$1,035, when it was sold in the 2006 Ford sale. Since that time, we see only four auction appearances worldwide: a low grade piece in a group lot at Baldwin's in 2012, a nice NGC MS-63 that brought \$528 at Heritage in January 2014, a slightly cleaned but pleasing one that brought \$660 at Heritage in 2019, and the AU John Adams specimen that brought \$3,290 in our November 2015 sale.

From the Richard Margolis Collection. Earlier from A.H. Baldwin & Sons, London, June 1967; our (Stack's) sale of the John J. Ford, Jr. Collection, Part XIV, May 2006, lot 238.





1044

1781 Death of Admiral Crul at Saint Eustatius Medal. Betts-581. Silver, 45 mm. MS-62 (PCGS). 468.9 grains. Dusky silver gray with some darker toning at peripheries and around devices, laid over lustrous and reflective fields. Very well detailed, even at the highest relief of Crul's lifelike portrait. Choice in appearance and problem free but for the usual light hairlines, well hidden over the nice old toning. The legend on the reverse of this medal is a classic among memorial medals: "Inferior in strength but not in valor." Syd Martin's flashy PCGS MS-62 brought \$1,920 in our November 2023 sale.

From the Richard Margolis Collection. Earlier from Spink & Son's Sale 67, November 1988. lot 548.





1045

1781 Dutch Naval Victory at Cadiz Medal. Betts-583. Silver, 45 mm. MS-62 (PCGS). 468.9 grains. Deeply reflective and boldly lustrous, mostly brilliant with a light gathering of pale violet and blue at the peripheries. Exquisitely struck and free of any issues beyond light old hairlines. The weight of this piece and the previous lot are not typos or cut and paste errors: these two finely made medals by Holtzhey weigh exactly the same. Elegant, historic, and attractive.

From the Richard Margolis Collection. Earlier from our (Ponterio and Associates') sale of May 1991, lot 584.





1046

1781 Battle of Doggersbank Medal. Betts-588. Silver, 30 mm. AU-58 (PCGS). 160.3 grains. Deep olive gray and navy blue highlighted by gold on the obverse, lighter silver gray with more pastel toning highlights on the reverse. A very attractive and problem free specimen with only the usual array of light hairlines.

From the Richard Margolis Collection. Earlier from Karel de Ger's auction of April 2001, lot 516.





1047

1782 Recognition of the United States by Frisia Medal. Betts-602. Silver, 44 mm. MS-62 (PCGS). 440.9 grains. Even champagne toning is seen across the boldly reflective obverse, while the reverse is darker olive gray with pale blue highlights. A lovely example, free of major defects, just the usual light hairlines. Some minor marks are seen at the upper left reverse, and a short nick is seen under G of GROOT on Britannia's shield at the right side of the obverse. This substantial medal celebrates the Dutch state of Frisia offering full recognition to the new United States of North American at the end of the American Revolution and, left unsaid on the medal, the ability of the new nation to act as a full partner in trade.

From the Richard Margolis Collection. Earlier from Charles McSorley.

## THE RICHARD MARGOLIS COLLECTION PART I







1048

1782 Holland Receives John Adams as Envoy Medal. Betts-603. Silver, 45 mm. AU-58 (PCGS). 433.1 grains. A popular and eyecatching medal, offering some of Johann Georg Holtzhey's best work of the era. Reflective silver gray with darker gray halos around the design elements. Some polishing rouge is present among the peripheral obverse legends, and the fields exhibit some subtle hairlines. The expanse of the reverse field shows some contact marks, nothing serious. The allegorical designs, showing England as a lion beneath America's heel on the obverse and as a unicorn with a broken horn after running into a mountain on the reverse, are as boldly communicative as any of the era.

From the Richard Margolis Collection. Earlier from Neddy Allen, April 1979.





1049

Page 24

1782 Treaty of Commerce Between Holland and the United States Medal. Betts-604. Silver, 45 mm. MS-62 (PCGS). 432.3 grains. Beautiful lustrous surfaces show golden toning with violet and blue highlights over antique gray fields, a bit lighter on the reverse. Sharp, reflective, and attractive, with a world class provenance. Subtle hairlines are seen, but the appearance is bright, crisp, and original. This large format Betts-604 has the same design and commemorates the same event as the smaller Betts-605, but this seems much scarcer in the marketplace.

From the Richard Margolis Collection. Earlier from the Charles I. Bushnell Collection; S. Hudson and Henry Chapman's sale of the Bushnell Collection, June 1882, lot 299; T. Harrison Garrett Collection; Numismatic Fine Arts & Bank Leu's sale of the Garrett Collection, Part III, March 1985 (sold, never paid for); World-Wide Numismatics, November 1987; Phil Keller Collection; acquired September 1994.





1050

1782 Treaty of Commerce Between Holland and the United States Medal. Betts-605. Silver, 34 mm. AU-58 (PCGS). 213.2 grains. Darker gray peripheral toning frames reflective brilliant silver gray centers. A light golden tone is seen at a certain angle on both sides. Sharp and appealing with excellent eye appeal despite light hairlines on both sides. A few little marks are seen, including a vertical abrasion beneath JVNCTAE. An extremely popular Betts number from a short but highly collectible series of medals celebrating the Dutch-American relationship at the end of the American Revolution, a key historical moment that saw John Adams' greatest era of leadership and diplomacy.

From the Richard Margolis Collection. Earlier from Superior Stamp and Coin's 1976 COIN auction, June 1976, lot 1855.





1051

1782 Dutch-American Treaty of Commerce Medal. Betts-606. Silver, 32 mm. AU-58 (PCGS). 190.5 grains. A very popular piece, featuring the first appearance of an American flag on a medal. The dies by J. Van Baerll show America standing at left offering an olive branch to the Netherlands, seated at right with a liberty cap and pole behind. The obverse legend is from the Aeneid, the reverse is a rhyming quatrain commemorating the new Dutch-American friendship. When encountered, this medal is usually found in grades lower than those encountered on Holtzhey's medals of this era, which suggests the primary audience for this medal was people without medal cabinets at home. This one is nicer than many, with attractive deep olive gray toning that is lighter at the centers and richest at the periphery. Some blue, gold and deep green blend in melodiously, and only minor hairlines are noted as a trivial defect. The reverse color is particularly varied and attractive, but both sides are very pleasing.

From the Richard Margolis Collection. Earlier from the Eugene Leipman Collection; Fritz Weber, at the INS Convention in Washington DC, September 1980.







1052

1782 Holland Declares America Free Medal. Betts-607. Silver, 34 mm. AU Details—Cleaned (PCGS). 234.5 grains. Golden toning over silver gray surfaces with moderate hairlines over lightly reflective fields. The aesthetic appeal remains positive on both sides. While Lageman's contributions to the Dutch-American series may not have the artistic merit that Holtzhey's offer, this medal is quite a bit scarcer than Holtzhey's and presents an interesting display of the commerce-focused Dutch perspective on American independence.

From the Richard Margolis Collection.





1053

1783 Peace of Versailles Medal. Betts-608. Silver, 45 mm. AU Details—Graffiti (PCGS). 392.8 grains. Deep antique gray with old golden toning on both sides. A scattering of contact marks is seen on both sides, and a series of short horizontal scratches are visible in the right reverse field, accounting for the grade.

This "other Libertas Americana medal" was executed in Nuremberg at the end of the American Revolution, primarily for a European audience. The obverse places Louis XVI central to the story of American victory, while the reverse collects the arms of all the European combatants just as the treaty table in Versailles did. Silver examples of this Betts number are very rare. Syd Martin's AU-50 (PCGS) brought \$5,040 in our November 2023 Martin V sale.

From the Richard Margolis Collection. Earlier from the J.D. Ferguson Collection, via John J. Ford, Jr., at the Cincinnati ANA Convention, August 1980.





1054

1783 Peace of Versailles Medal. Betts-608. White metal with copper scavenger, 45 mm. AU-58 (PCGS). Lustrous silver gray with some mellowing and darker toning in the fields. The copper scavenger remains fairly bright at the central exergue above L of the date on the obverse, a bit darker on the reverse. Sharp and attractive, one of the classic varieties marking the end of the American Revolution, made even more popular by its Libertas Americana legend on the obverse.

From the Richard Margolis Collection. Earlier from Glendining's sale of March 1975.



1782 Johan Derk, Baron van der Capellen Medal. Betts, p. 305, Van Loon suppl. 579. Silver shells, 49 mm. MS-60 (PCGS). 642.8 grains. Brilliant silver gray with deeply reflective fields. A hint of gold is seen across the reverse. Hairlines on both sides account for the assigned grade, along with some light scattered field marks. Betts offers up a paragraph to describe Derk and his connection to America's struggle for independence, including his leadership role in getting the Americans a major Dutch loan and receiving John Adams as an envoy. But, he goes on to say that his commemorative medals "were either struck to commemorate events occurring after the period at which our descriptions close, or their bearing on American affairs is too slight to entitle them to a place in this volume." Derk initially ingratiated himself to the Americans when George III requested the use of a regiment of Dutch soldiers-of-fortune for the Revolution. Derk spearheaded the opposition, calling Americans "worthy of every man's esteem ... a brave people, defending in a becoming, manly, and religious manner those rights, which, as men, they derived from God; not from the legislature of Great Britain." To represent this part of Betts, and to signify the role of the Dutch populace in the Revolution and Adams's reception, this medal would make an excellent addition to a cabinet.

From the Richard Margolis Collection. Earlier from Laurens Schulman's Sale 22, April 1999, lot 1353.



# 1783 Betts-610 in Rare Silver Format Magnificently Toned





(Photo Enlarged)

1056

1783 Treaty of Paris Medal. Betts-610. Silver, 42 mm. MS-62 (PCGS). 286.3 grains. Spectacularly bold multicolored toning frames brilliant centers. Electric blue dominates the obverse exergue, with gold and deep violet elsewhere; the reverse is lively but more sedate. Nicely lustrous and very attractive despite some minor old hairlines.

Struck in substantial numbers in white metal and very small numbers in silver, this medal commemorates the end of the hostilities among European powers that included the American Revolution. Though apparently struck for a primarily Continental audience, it shows a standing America with a Liberty cap and pole and a 13-striped shield standing on the reverse. In our November 2023 Martin V sale, Syd Martin's PCGS AU-55 (ex Ford) brought \$9,000. The only other example of this Betts number in silver we've offered was in our November 2015 sale of medals from the John W. Adams Collection. That piece, an EF with scratches, brought \$3,290 eight years ago. This one is perhaps the most attractive we've seen.

From the Richard Margolis Collection. Earlier from Bank Leu at the 1975 ANA Convention in Los Angeles, August 1975.





1057

1783 Treaty of Paris Medal. Betts-610. White metal with copper scavenger, 43 mm. AU-58 (PCGS). 417.9 grains. Light silver gray with good remaining luster and only a bit of mellowing in the fields. The light brown scavenger appears above the exergue line, at the ankle of the fallen centurion on the obverse and at EN of PRUDENTIA. The inner ring at the bottom of the reverse is disconnected and displaced,

as sometimes seen with the inner circles on the Continental dollar issues that were struck at the same time and place from the same composition.

From the Richard Margolis Collection. Earlier from Glendining's sale of March 1975







1058

1783 Treaty of Versailles Medal. Betts-611. Bronze, 42 mm. MS-63 BN (PCGS). 573.3 grains. Gorgeous dark chocolate brown with excellent luster and superb visual appeal. Finely detailed and fully realized with no significant friction or flaws, just a few minor marks in the reverse field.

This is the official Paris Mint medal to mark the signing of the treaty that ended the American Revolution and related conflicts. Despite the Paris Mint's frequent restriking of classic medals, we don't recall ever seeing this Betts number with a post-1842 edge marking, and its rarity suggests a modest initial production run. The design is simple but elegant, though apparently not particularly popular in its day.

From the Richard Margolis Collection. Earlier from Coins & Antiquities, London, June 1975.





1059

1783 Treaty of Versailles Medal. Betts-612. Silver, 42 mm. AU-55 (PCGS). 480.4 grains. Handsome and even deep gray with exceptional originality and strong eye appeal. The reverse is a shade lighter than the obverse, showcasing good luster despite some hairlines. A nick near Louis' temple and a few others in front of the profile are noted but insignificant. Silver examples of this Betts number are quite elusive, and this one (like most others) appears from its early die state to have been struck at the time of this medal's creation. Interestingly, both LaRiviere's and Ford's examples of Betts-612 in silver were well worn and graded VF at the time of those sales. This one is far nicer. Syd Martin's very nice PCGS AU-58+ brought \$3,120 in our November 2023 Martin V sale.

From the Richard Margolis Collection. Earlier from Kunst Und Munzen, June 1974.





1060

1783 Treaty of Versailles Medal. Betts-612. Bronze, 42 mm. MS-63 BN (PCGS). 405.9 grains. Choice light brown with mint color and golden toning around devices and peripheries. Strong luster, excellent eye appeal. This medal is not appreciably more common in copper than it is in silver (though they do tend to come in nicer condition, as here).

From the Richard Margolis Collection. Earlier from Presidential Coin and Antique Company's sale of December 1987, lot 828; Ingrid O'Neil, March 1988; Phil Keller Collection; acquired September 1994.





1061

1783 Freedom of the Seas Jeton. Betts-unlisted, Lecompte-210a. Silver, 30 mm. MS-63 (PCGS). 173.0 grains. Reeded edge. While unlisted in Betts, this jeton is often included in collections of early American medals; it was also listed in Medina's reference on early American medals (*Medallas Europeas Relativas a América*, 1924) as number 290. Frosty and lustrous with attractive mottled silver gray toning that deepens at the rims, hosting highlights of green, gold, and pastel blue. A little area of darker toning above and below DE on the reverse is noted but non-problematic. A very attractive example of this historic jeton from the end of the American Revolution.

From the Richard Margolis Collection. Earlier from Jim King at a ca. 1980 Greater New York (AINA) Convention. Mr. Margolis believed this may be the Medina specimen.





1062

1785 Compagnie des Indes Jeton. Betts-unlisted, Lecompte-10. Silver, 36 mm. Uncirculated Details—Cleaned (PCGS). 300.9 grains. Plain edge. Attractive dark gray with golden highlights and good remaining luster. Some light hairlines are seen. This reverse die shows a substantial break at the lower left corner.

From the Richard Margolis Collection.



## THE RICHARD MARGOLIS COLLECTION OF COMITIA AMERICANA AND RELATED MEDALS

This is one of the most important sets of Comitia Americana medals ever assembled.

Fourteen medals comprise the Comitia Americana series, 11 of which were authorized by Congress, plus three medals that are adopted in for good reason: the Libertas Americana medal (Betts-615), the 1784 Franklin Winged Genius medal (Betts-619) and the 1786 Franklin medal (Betts-620). The Diplomatic Medal of 1792 is often collected alongside of these, but is not a Comitia Americana medal.

Six notable collections of Comitia Americana medals have been offered in the lifetime of those reading these words. The previous generations had not seen a notable offering of these medals since the 1933 Senter sale.

Dreyfuss (1986) had five of these types in original form, missing some relatively common ones, but owned all five of those designs in silver, a remarkable feat. His collection was supplemented with bronze restrikes or U.S. Mint copies of five more, plus a copy of the Greene medal.

LaRiviere (2001) held 10 of these, plus a U.S. Mint restrike Gates from the original dies. His Wayne was from copy dies, his Lee was from the copy reverse, and Stewart was missing entirely. Five of the Comitias (three of the Congressional types, plus the Libertas Americana and Franklin Natus Boston) were included in silver.

Ford (2006) has been considered the gold standard by most, a collection of collections that included medals from the estates of Wayte Raymond and F.C.C. Boyd, plus all those Ford acquired in almost 60 years seeking examples from the series. Ford held every type in original form but Wayne; of course, Stewart was represented with an obverse cliche. Ford owned the unique Lee trial from the original obverse and reverse dies. His collection included five original Comitias in silver (two Congressional types, both Franklins, and the Libertas Americana) and a silver Lee from the copy reverse. The Ford Collection also contained a larger number of cliches than any collection of Comitia Americanas ever formed.

Dorchester Heights (2012) included 10 types, led by original DeFleury and Greene medals and including a silver John Paul Jones. A number of cliches rounded out the offering, though Stewart and Wayne were missing entirely. A remarkable number of cliches were included (eight in all), including the only impression of the Lee obverse in its unbroken state. Both Franklins were present in bronze.

Adams (2019) is the most recent classic Comitia Americana set to be sold, a specialized cabinet gathered over decades by the man who wrote the book on the subject. Every one of the

14 Comitia Americana types was present in some form. The unique trial of the original obverse and reverse dies of the Lee medal was present, as was a Stewart obverse cliche. The collection was led by 10(!) originals in silver and an original Wayne. Indeed, the only medal missing in original, two-sided form was Stewart. The Adams Collection surpassed the Ford Collection by nearly every possible metric, though Ford owned a larger number of cliches.

The Margolis Collection (2024) arguably surpasses them all by virtue of including the only Stewart at Stony Point medal in private hands — not even the Wayne at Stony Point is as rare in its intact form. Had Margolis acquired an original Wayne, there would be no contest (though the absence of the original Lee reverse, which survives only in the form of the unique Ford-Adams trial, should be factored against the presence of a rare Lee in silver). Four original strikings in silver are here: Jones, William Washington, the Libertas Americana, and 1786 Franklin Natus Boston. Wayne is included as an extremely rare cliche, thus making sure that every original Comitia Americana is present in some form except Lee (whose original obverse is here). Mr. Margolis gathered a number of other important cliches, many never before seen in an American auction.

Stack's Bowers Galleries and its two predecessor firms (Stack's and Bowers and Ruddy/Merena) have sold all of these, along with other important offerings like Massachusetts Historical Society (1973), Garrett (1980-81), New York Public Library (1982), Adams duplicates (2001), and Martin (2023), among others.

Mr. Margolis' specialized knowledge of the medallic history of United States and France, along with his deeply networked ties in Europe, enabled him to gather his set through mostly private transactions and relatively obscure European sales. Only two of his originals came from one of the above named sales (his Howard came from Dreyfuss and his Greene came from Ford). He bought his set of Franklin / Winged Genius cliches from the LaRiviere sale. Many of these medals have never before been auctioned, and even more have never been offered in an American sale.

Every auction is a once in a lifetime opportunity, of course, but sales like this show how one collector can fit several generations worth of acquisition into a single industrious life. Mr. Margolis' collection of Comitia Americana medals ranks among his many numismatic legacies, and we are honored to offer it here.



## Extremely Rare Washington Before Boston Cliche Missing from the Ford and Adams Collections





1063

1776 (1789) Washington Before Boston Reverse Cliche. As Betts-542, GW-09-T1-R, As Baker-47. Tin, 63 mm. MS-62 (PCGS). An impressive and crisply defined reverse cliche from the original reverse of the Washington Before Boston medal, produced by DuVivier in 1789. The surfaces show lustrous silver gray intermingled with darker pewter gray tones over boldly detailed devices. Some scattered light surfaces marks and abrasions are seen, mostly in the expanse of the upper field, but there is no damage or significant nicks. A bit of speckling is hidden within the central designs, mostly at right. The level of detail showcased here is unusual, bolder than typical by virtue of both the composition and the early die state. An exceptionally attractive and exceptionally important piece.

Trimmed to 63 mm, just above the tops of the peripheral legends, this cliche is a seeming match to the similarly truncated obverse cliche sold in our November 2019 John W. Adams sale

as lot 2005. Though this piece is in somewhat higher grade, its color, surfaces, and backing paper all suggest that they could have been a matched set at some point. That cliche realized \$10,800 at the time.

Musante estimated that three to six reverse cliches of the Washington Before Boston medal are known, citing two: the example at the Massachusetts Historical Society and the one in a matched set sold in Garrett IV as lot 1744. Adams and Bentley did not cover the cliches of this type in their census. We cannot add another to the two listed by Musante and this one, though we suspect others exist in institutions in the United States or France. As best we can tell, not a single one has sold since the 1981 Garrett IV sale.

From the Richard Margolis Collection. Earlier from Steve Itkin at the New York International Numismatic Convention, December 1990.



## Mint State Original Washington Before Boston Medal A Bronze Paris Mint Striking





#### 1064

(Ca. 1789) Washington Before Boston Medal. Betts-542, GW-09-P1, Baker-47. Bronze, 69 mm. MS-61 (PCGS). 2308.2 grains. A well preserved and thoroughly original example of this great American medal. The surfaces are a rich mahogany shade, with highlights of light brown that are more prominent on the reverse than obverse. A dusting of verdigris around the peripheries and devices has no impact on the eye appeal other than to lend an impression of happy originality; only at HOS on the reverse is the verdigris notable. A scattering of contact marks is seen on both sides, none serious, and the rims appear perfect. The die state is early, with the bulge that eventually condemns this reverse fairly subtle. The obverse die spalling matches that seen on the early die state bronze original in the Adams Collection.

When advanced numismatists voted on the 100 greatest American medals and tokens, the Washington Before Boston came in second to only the Libertas Americana medal, and with good reason. The Comitia Americana series begins here. Though other medals were struck and distributed first (De Fleury owns the position of primacy on that list), the Washington Before Boston medal was the first conceived and authorized, and the

story of American successes in the Revolutionary War in many ways begins with Washington's taking of Dorchester Heights. Any medal struck from Dupre's original dies is special and a worthy historic piece of art, but an early die state original like this acts as a real witness to the Revolutionary generation. Adams and Bentley found 52 original bronze strikings of this medal, incorporating those from this reverse (the "Original"), the error reverse, and the corrected version of the error reverse. Speculatively, there may be 50 specimens known from this particular die pair, a population weighted toward pieces whose non-numismatic distribution required them to submit to an unduly high level of handling, wear, and damage.

As an exceptionally well preserved survivor of the original Paris Mint striking, this lovely specimen would serve as a focal point in any advanced cabinet. It is just the fourth we've offered since the 2019 John W. Adams sale. The two of those that were undamaged brought \$36,000 and \$43,200 in August and November 2021.

From the Richard Margolis Collection. Earlier from Charles McSorley at the Grand Central Convention in New York, November 1977.



### Important Gates at Saratoga Obverse Cliche



1065

1777 (1787) Horatio Gates at Saratoga Obverse Cliche. As Betts-557. Tin in contemporary gilt brass frame. MS-60 (PCGS). 274.6 grains. Frame backed with 18th century marbled paper, mount and ring at top. A remarkable object, produced by Nicholas-Marie Gatteaux between March and May 1787 as he was approaching completion of the dies for the gold medal awarded to General Gates for his epochal victory over Burgoyne at Saratoga. In the era of its production, this piece was mounted in a handsome ormolu frame, backed with fine French marbled paper, making it appropriate for wall display. In the intervening years, it has been well preserved, with good bright gilding complete on the attractive frame and no damage to the soft tin splasher it contains. The tin has oxidized to an even and attractive slate gray with only subtle and trivial evidence of pesting, mostly in the lower right field. The strike is bold and

crisply detailed, showing the earliest state of the dies.

We know of only six obverse cliches (also known as splashers) for the Gates at Saratoga medal. Adams owned two of these, one of which he acquired from Richard Margolis. The other was the only one John Ford ever owned. Two are in museum collections, leaving just this piece, the pair in Adams, and the example in

our August 2022 sale in private hands.

Any Comitia Americana medal splasher, produced during a process that involved France's best engravers and founders like Ben Franklin and

Thomas Jefferson, is a historical treasure. This finely preserved showpiece ranks high among the known cliches in its eye appeal and desirability.

From the Richard Margolis Collection. Earlier from Alan Weinberg at the C.O.I.N. Convention, Los Angeles, June 1974.



## Original Paris Mint Gates at Saratoga One of Only 24 Struck in 1787 Equal to the Finest Seen





#### 1066

1777 (1787) Horatio Gates at Saratoga Medal. Betts-557. Bronze. MS-63 BN (PCGS). 274.6 grains. Plain concave edge, with a collar mark at ST of STRENUO, above 3 o'clock. An unheralded rarity in the Comitia Americana series, overshadowed by U.S. Mint restrikes from these dies that were made in substantial quantities for much of the 19th century. The dies were deposited at the U.S. Mint in 1801, but before that, only 24 bronzes (and one gold) were struck at the Paris Mint in early May 1787. The finish is very distinctive from U.S. Mint productions, the edge is very distinctive, and of course the die state is very early. It is actually earlier than the silver original from the John W. Adams Collection, which shows a more developed crack between the base of O in SEPTENTRIONAL and the field above the adjacent flag.

Typically original Gates medals from the first Paris emission show some evidence of wear or mishandling. Both the Adams silver original and the second known piece, a new discovery in 2022, were graded AU. The Adams original in bronze was graded Extremely Fine, as was the Ford piece (though later graded MS-62 by NGC). Only the exceptional Dorchester Heights specimen, from our August 2012 ANA sale, is a match for the quality of this one. It was impossible for the authors of the Comitia Americana book to build a census that discriminated between concave edge originals and flat edge U.S. Mint strikes from these dies, so we have no good count on how many of the original 24 still exist, but those mentioned in this paragraph are the only ones we've encountered in private hands in the last 20 years.

The quality of this piece is superb, with lustrous gloss on lightly bronzed surfaces, a bit orange in the obverse field and with more orange-gold around the reverse fields and periphery. The strike is exactingly sharp, from two bold impressions, and the only flaws are some light hairlines on both sides. The eye appeal is exquisite, and this piece deserves a spot among the top rank of original Gates medals known.

From the Richard Margolis Collection. Earlier from Jim King at the Chicago International Coin Fair, March 1977.



## High Grade 1777 Horatio Gates at Saratoga Medal in Tin An Early Philadelphia-Struck Comitia Americana Medal





1067

1777 (ca. 1801) Horatio Gates at Saratoga Medal. Betts-557, Julian MI-2. Tin. AU-58 (PCGS). 1125.9 grains. An important early Comitia Americana medal, produced at the United States Mint in Philadelphia shortly after Gatteaux's original dies were deposited in Philadelphia by Aaron Burr.

In our November 2019 sale of the Comitia Americana medal collection formed by Richard Margolis' friend John Adams, we described the history of these rare tin specimens.

The tradition that Aaron Burr delivered the Gates dies to the Philadelphia Mint in 1801 has always been clouded by a seeming lack of contemporary documentation. The Gates dies appeared on Franklin Peale's 1841 "Register of the Medal Dies of the U.S.," a document of sufficient national interest that it was actually printed in the nationally distributed Niles National Register on August 3, 1844. Adams and Bentley quoted Julian's account of the arrival of these dies at the Philadelphia Mint in 1801, not entirely convinced of Julian's accuracy, and pondered whether Aaron Burr may have found the dies "at the Treasury or in the archives of the Secretary of State." The truth may be found in Burr's own letters, published in Volume II of his Memoirs of Aaron Burr (1837).

New-York, March 30, 1802

My dear sir,

Yesterday I was favoured with your obliging letter of the 23d inst. by Mr. Peter Townsend; also, with a most beautiful silver medal from the die I have presented you. It is in the highest polish and perfection. In respect to the tin medal and its case, I have only heard of them from you, as I never received either, or a single line from Mr. Dallas. But men so much engaged in business seldom have time to attend such small affairs. ...

Affectionately yours,

Horatio Gates

Aaron Burr received another relevant letter on May 25, 1802, from John Taylor of Caroline, who later served in the U.S. Senate representing Virginia. "Dear Sir," he wrote to Burr, "Your favour, covering the medal struck to commemorate

the most brilliant exploit of the American war, from some cause unknown to me, never arrived until this instant. It is particularly acceptable from the circumstance of my having imbibed a personal affection for General Gates by having served under him for a few months."

We can discern a few important facts from these original documents:

- 1) Burr received the dies directly from Gates and deposited them at the Philadelphia Mint,
- Burr had strikes made in both silver and tin, and sent Gates one of each,
- 3) Burr distributed these medals personally to his friends who shared his adoration of the general whom he preferred to Washington.

Gates' victory at Saratoga, coming on the heels of Washington's losses in the Philadelphia Campaign of the fall of 1777, created a conspiratorial rivalry between the two generals in the minds of many, including the conspiracy-minded Burr. Burr was decidedly on Team Gates, and even 25 years later, his affection for Gates had not relented.

The tin Gates medals all show essentially identical die states, and all appear to have been struck at Burr's behest in 1801 or early 1802.

This example retains superb luster, lightly reflective in light silver gray. The obverse shows some scattered contact marks and a minor batch of dark specks near Gates' chin. The reverse shows fewer marks but a few more specks, mostly in the upper left field. The sharpness and strike are excellent, and the eye appeal is superb for the grade. An example of this quality would typically be graded Mint State, as high point softness is endemic to these tin strikes and not evidence of wear or friction.

With the cast of notables involved in the production of these rare tin strikings and their impressive rarity today, an example of this subvariety should be considered mandatory for inclusion in an advanced collection of Comitia Americana medals.

From the Richard Margolis Collection. Earlier from Eugene Leipman.



## Important Anthony Wayne Obverse Cliche First Auction Appearance





#### 1068

1779 (1789) Anthony Wayne at Stony Point Obverse Cliche. Betts-565. Bronzed tin, 53.6 mm. MS-61 (PCGS). 300.8 grains. The obverse of this piece is chocolate brown with some underlying tin showing through on high points and at the bottom of a few contact marks, while the reverse retains some of the paper this splash of hot tin was poured out on before the die was impressed into it. The sharpness is excellent, despite a bit of high point friction, and the overall eye appeal is not just excellent, it very much looks like a bronze medal from arm's length. A few marks are seen in the upper central field, and a long scratch descends from below Wayne's outstretched hand, encountering a shallow abrasion parallel to his knee, The rims are somewhat abraded.

The die state is fascinating. Since this medal was never restruck, with a batch made in 1789 and then no more from those dies ever, it is interesting that the die was apparently retouched after the production of the Washington-Webster piece (at the Massachusetts Historical Society) and the bronze example in the John W. Adams Collection. There is pretty prominent spalling (aka "die rust," but not rust or an oxidizing process) in the lower right obverse field. The largest gathering of it is parallel to the S in EXERCITUS but lower toward the exergue. Where that spalling appears on those examples, on this piece there are fairly heavy die polish lines, nearly horizontal, seen between Wayne's legs and throughout that lower right field. One particularly bold file mark runs from the base of S just beneath Wayne's hat. One wonders what happened between this die being maintained in such a way and then never striking another medal again.

The gold Wayne medal, carried home by Jefferson in 1789 and given to Wayne by Washington in 1790, still exists and is on display in Philadelphia. Washington's own silver one is at the Massachusetts Historical Society, and a second is in Vienna at the Kunsthistoriches Museum. We now know of three bronzes: one in the British Museum, the Adams specimen that brought \$84,000 in 2019, and Syd Martin's rather rough eBay cherrypick, a piece that had significant corrosion tooled off the obverse

but nonetheless brought \$14,400 in our Martin V sale last year. Adams and Bentley report an obverse cliche in the collection of the Massachusetts Historical Society

in their census on page 72 of *Comitia Americana*. That book was published in 2007; this medal was discovered in France in 2009. Mr. Margolis kept it under wraps, and now we are all learning of its existence, together, for the first time.

Including the two copper examples and now this one, there are but three medals from the original dies that a private collector can hope to acquire to represent this entry in the Comitia Americana series. Two have sold in the last five years. It is unlikely another such opportunity will arrive for this generation of collectors.

From the Richard Margolis Collection. Earlier from Maurice Doiron, January 2009.



## Superb Grade Original DeFleury Medal The First Comitia Americana Medal





1069

1779 (1780) De Fleury at Stony Point Medal. Betts-566. Bronze, 45.5 mm. MS-63 BN (PCGS). 671.1 grains. Plain concave edge with a collar mark left of 12 o'clock. A superlative example of this early American classic, the very first of the Comitia Americana medals and the only one completed under the care of Benjamin Franklin. The surfaces are glossy and lustrous olive brown, more golden in some areas and closer to medium chocolate brown in others. The devices are superbly showcased in terms of detail and contrast with the fields, lending the entire medal exceptional eye appeal for the grade assigned. Beyond two short hairlines tucked into the lowest portion of the left obverse field and a vertical hairline from the parapet toward the flagpole, there are few flaws of any significance to report. A tiny natural struck-through depression is seen above the right side of Y in STONY in the reverse exergue. This piece is choice: well preserved, beautifully toned, fully original, and essentially problem free. The die state is the same as other originals seen, with raised die spalling beneath the letters AC in AUDACIAE, three individual lumps present above the left side of the exergual line at the bases of the letters RT in VIRTUTIS, and a tiny die rust pit midway between the words PALUDES and HOSTES on the reverse. These features are present on the silver impressions and, as Adams and Bentley report, "Specimens with these characteristics are undoubtedly from the original run."

Like Libertas Americana medals, all original De Fleury medals can trace their provenance to Ben Franklin. The De Fleurys were all struck in 1780 and the honoree received his silver

medal in 1783. These original dies by Duvivier were never used to produce restrikes; the U.S. Mint made copy dies in the late 19th century to satisfy collector demand. The Adams-Bentley census enumerated five silver examples; the only one in private hands fetched \$120,000 in our November 2019 sale of the John W. Adams Collection. Nine examples in bronze are listed on the Adams-Bentley census, (including this one as No. 3) making this among the most elusive of the "collectible" Comitia Americana medals. Two of the nine listed are impounded (Colonial Williamsburg and the British Museum). We can subtract one from that census (Eric P. Newman's "Midwestern Collection" held just one piece, not two) add two others to the census (the Cardinal Foundation example and a lower grade one discovered in Europe in recent years), for a total of 10 known to us, of which only eight are held privately. Ford owned two of these, which sold for deceptively low prices before collectors understood the rarity of an original DeFleury; Ford XIV:200 brought \$6,900 in 2006 and \$30,550 in our ANA sale of August 2012. Since the Ford sale, we have sold just three: the Adams piece, the Cardinal piece, and a second appearance of the second Ford piece.

The grade of this piece surpasses the example most recently sold at public auction: the Cardinal Foundation Collection example, graded MS-62 BN (PCGS), that realized \$36,000 in our ANA sale of August 2021. Others were not certified when sold, but this one would hold its own in a contest for finest.

From the Richard Margolis Collection. Earlier from Dorotheum's (Vienna) sale of September 1980.





Lot 1070 1779 (1789) John Stewart at Stony Point Medal. Betts-567. Bronze, 45.8 mm. MS-62 (PCGS).



# Extraordinarily Rare John Stewart at Stony Point Medal The Key to the Entire Comitia Americana Series The Only Confirmed Example in Private Hands





1070

1779 (1789) John Stewart at Stony Point Medal. Betts-567. Bronze, 45.8 mm. MS-62 (PCGS). 669.9 grains. Plain concave edge, collar marks at 10 o'clock over E of STEWART and just left of 6 o'clock. Whatever litany of excited superlatives we offer in an attempt to describe this medal's rarity, desirability, and importance boil down to one fact: only one collector can ever be the first to complete a set of Comitia Americana medals. Even George Washington and Daniel Webster, who owned the special set of silver medals now at the Massachusetts Historical Society, never owned a complete set, having had no opportunity to own a Henry Lee medal. In the entire time since these medals were created, no one has ever had all of them in one collection. There is no other collectible John Stewart medal but this one, and this one has sold but once, in a London sale in 1981 where it was quietly acquired by Mr. Margolis. It has never sold in an American auction. While an obverse-only trial piece has been owned by John Ford and John Adams (and another was privately held until its 1991 donation to the Smithsonian), this is the only complete John Stewart medal in private hands. And whoever acquires it from the Margolis Collection, where it has been for more than four decades, will be able to finish a task that Mr. Margolis never did: acquiring a complete set of Comitia Americana medals.

In the case of a medal like this, its state of preservation would matter relatively little if it was terrible. Fortunately, the only collectible John Stewart medal happens to be absolutely beautiful. The surfaces are lustrous and lightly reflective olive brown, a bit golden in areas with some hints of rose in the upper reverse field. Neither side shows a mark or flaw of any consequence, just a little bit of spotting in the obverse fields and exergue. This piece appears to have been struck just once, an insufficient blow that left significant softness at the head of the standing Indian, her shield, her left (viewer's right) foot and Stewart's right leg. A number of very small lintmarks are seen in the reverse exergue, showing the care taken in polishing the dies before striking this very special medal. The eye appeal remains superb, and were this a common medal, it would be a very desirable one.

Adams and Bentley class this as one of their Group IV medals, completed in 1789 in the same tranche as Anthony Wayne (also by Nicolas-Marie Gatteaux) and Dupre's Daniel Morgan medal. These medals were shepherded through the process in Paris by



#### THE RICHARD MARGOLIS COLLECTION PART I



Thomas Jefferson, who then hand carried the finished medals home to the United States upon his departure. This medal would have been one of them. Procurement of the John Stewart medal, much like its design, echoes that of the Anthony Wayne medal. After Franklin's cataclysmically bad idea of offering Wayne and Stewart re-engraved knock-offs of the De Fleury medal, Thomas Jefferson righted the ship in 1789, overseeing Gatteaux's and Dupre's work carefully.

Stewart's medal was designed to be smaller than Wayne's medal, befitting his rank as Major. It is the same size as the medals for Lt. Col. De Fleury, Lt. Col. William Washington, and Lt. Col. John Eager Howard. By the time of the medal's creation, Stewart had been commissioned as a Lieutenant Colonel of the Maryland Line.

Hand-carried home by Thomas Jefferson along with Washington's set of Comitia Americana medals, Washington's gold medal for the evacuation of Boston, Wayne's gold medal, and the three medals for Cowpens, Stewart's silver medal was never seen by its intended recipient. Lt. Col. Stewart died on March 26, 1783, in Charleston, South Carolina after being thrown from his horse and breaking his neck. Having survived a heroic charge at the head of an infantry column the night of the taking of Stony Point, Stewart was felled by an unruly steed.

Picking up his pen on a Thursday morning, President George Washington wrote not to this medal's recipient, but to his father, Steven Stewart.

New York, March 25, 1790

Sir

You will receive with this a medal struck by order of the late Congress in commemoration of the much approved conduct of your Son (the late Colo. John Stewart) in the assault of Stoney Point-and was to have been presented to him as a mark of the high sense which his Country entertained of his services on that occasion.

This Medal was put into my hands by Mr Jefferson, and it is with singular pleasure that I now transmit it to you, as it must afford some pleasing consolation, when reflecting upon the loss of a worthy Son.

I am,

Sir,

With very great esteem, Your Most Obdt. Servt. George Washington

There are seven total impressions of this medal extant.

#### In silver:

- 1. Massachusetts Historical Society, George Washington's own specimen.
- 2. Kunsthistoriches Museum, Vienna

As white metal cliches (all obverse only):

- 1. Massachusetts Historical Society
- 2. Smithsonian Institution (ex Wood 1884, Wood 1894, NN40, Stack's ALTO II in 1991)
- 3. Ford XIV:202 Adams:2028 (Stack's Bowers, November 2019).

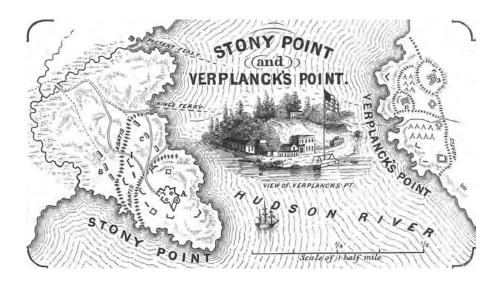
#### In bronze:

- 1. The present medal, from Spink's London sale of November 1981, lot 964.
- 2. New-York Historical Society, a little known specimen published by Bob Fagaly and Tony Lopez in The MCA Advisory, June 2019.

The original awarded medal, struck in silver and presented to John Stewart's father in 1790 by President Washington, was last seen in family hands as late as 1913. It is since untraced.

The Margolis Collection of Comitia Americana medals is one of the finest ever assembled in any era. Despite the presence of particularly choice examples of outstanding rarities, there remains no question as to the single starring highlight of this cabinet: the only confirmed John Stewart medal in private hands. It has been whispered about for decades. It had been the subject of pursuit during Mr. Margolis' lifetime and out-loud pondering since. It will sell as part of the Margolis Collection just once and then a new provenance will join his. That moment of transfer may represent the most significant moment in the history of America's greatest medallic series since Thomas Jefferson landed home from Paris in 1789.

From the Richard Margolis Collection. Earlier from Spink's (London) sale of November 1981, lot 964.





## Exceptionally Rare Silver John Paul Jones Medal Never Before Sold At Auction Only Five in Private Hands





1071

1779 (ca. 1789) John Paul Jones Medal. Betts-568. Silver, 56 mm. AU-58 (PCGS). 1700.9 grains. A supremely important medal, thought to be one of fewer than a half dozen in private hands, representing the most noble collectible form of America's first naval medal. The brilliant surfaces are exceptionally bright and reflective, with a bit of subtle navy blue toning across the obverse and some deeper gold at the rims. Scattered marks and hairlines are seen on both sides, not enough to deeply impact the excellent aesthetic appeal, and a single thin scratch is seen from the back of Jones' head to I of JOANNI. The edges are lightly concave with no collar mark. The die state is consistent with other silver original Jones medals seen, with the spalling marks described by Adams and Bentley on p. 112.

Adams and Bentley list just four examples of this medal in silver in private hands. We've sold two of them (the Adams "New England Collection" medal and the Ford Collection medal, the latter one twice) and have now seen two others, one listed by Adams and Bentley and one not. Institutional holdings include the Swan Historical Foundation (Washington Crossing State Park), British Museum, Kunsthistoriches Museum in Vienna, and Monticello. With a total census of fewer

Vienna, and Monticello. With a total census of fewer than 10 pieces known, a Jones medal in silver is Low Rarity 7 overall and High Rarity 7 in private hands.

The origin of this medal is discussed in Adams and Bentley's *Comitia Americana* on pages 30-31. In the chapter on known sets of medals, this listing is subtitled "Junk Dealer's Set."

In 1983, a set of five Comitia Americana medals in silver turned up at a Brooklyn junk dealer, courtesy of the Chinese man who lived in the neighborhood and whose children reportedly played with the medals. The set, which has been housed in a box, made its way without the

box to a bullion dealer thence to Rossa and Tanenbaum, well-known experts in tokens and Americana. The set was dispersed by them.

The five medals represented were this John Paul Jones, and examples of the Washington Before Boston, William Washington, John Eager Howard, and Benjamin Franklin (Betts-620)

Dupre based the obverse of this medal on another contemporary work of art: Jean-Antoine Houdon's bust of Jones. The source of the reverse is perhaps a bit obscure, but relates directly to another artist whose work appears elsewhere in the Margolis Collection, sculptor and medalist Jean-Martin Renaud. Jean-Martin Renaud's wax medallion of the battle inspired a print that is illustrated in Volume 16 of *The Papers of Thomas Jefferson*, which shows that Renaud's work most certainly informed Dupre's reverse design without serving as a direct source to copy. As the editors of the Jefferson Papers note, "Jones' most recent biographer, Samuel Eliot Morison, regards the reverse of the Dupre medal as the most accurate visual depiction of the

battle, but points out that Renaud's rendition of the scene is nevertheless more accurate in one respect: it correctly shows the Serapis at anchor."

With these inspirations, and a copy of Jones' journal delivered for further design assistance, Dupre produced a masterwork, a medal whose fabric inspired American naval medals for generations. Jones received his gold medal in May 1790, and it disappeared into history; a modern restrike, and the original dies, are interred in his vault below the chapel at the United States Naval Academy in Annapolis. A silver specimen is the most noble form extant, and this is one of the very rare few that any collector will ever get to own.

From the Richard Margolis Collection. Earlier from Rossa and Tanenbaum, about 1983.



### Historic 1779 John Paul Jones Medal The Prize of the U.S. Naval Series





#### 1072

1779 (ca. 1789) John Paul Jones Medal. Betts-568. Copper, 55.9 mm. MS-63 (PCGS). 1520.0 grains. A superb original striking of the only naval medal in the Comitia Americana series. Warm deep tan fields contrast with medium brown devices amidst glossy surfaces. Superb eye appeal on both sides comes from both the beautifully defined and unworn devices and an absence of significant marks. The die state is early, and the edges show the gentle concavity of the earliest strikes. The strike is magnificent for the type, brought to full relief with care.

The John Paul Jones medal honors the victory of Jones' *Bonhomme Richard*, named for Benjamin Franklin, over the *HMS Serapis*. It is something of a collection unto itself, as the only naval medal in the Comitia Americana series. As such, it also anchors two different sets: the Comitia Americana medals and the US Naval medal series, which embraces actions through the Mexican-American War. The acquisition of a high grade Jones medal creates a pathway into either set that will be a joy for a collector to pursue.

From the Richard Margolis Collection. Earlier from Kunker's Sale 12, September 1988, lot 2624.



## Elusive Silver Henry Lee at Paulus Hook Medal Only Eight Struck





1073

1779 (ca. 1874-78) Henry Lee at Paulus Hook Medal. Betts-575, Julian MI-5. Silver, 45 mm. AU-55 (PCGS). 525.1 grains. Original obverse, U.S. Mint copy reverse. Struck at the Philadelphia Mint. Golden toning covers prooflike brilliant silver gray surfaces on both sides. Hairlines from a light old polishing remain, but so too does the natural reflectivity of the polished fields. The obverse is cracked and rusted, as always seen. The strike is full, and J.WRIGHT is prominent at the bust truncation. The reverse is nicely reflective and shows no significant flaws.

The Henry Lee medal is the only Comitia Americana medal to have not been executed in Paris. It's also the only collectible medal by Joseph Wright. It was to be Wright's last completed commission, and one for which he was not got paid before his death in 1793 (his estate was recompensed for his work in 1795). The dies for this medal both broke in hardening. The impression of the obverse in the American Philosophical Society was made before the dies were cracked or hardened, and a set of uniface trials exist at the Massachusetts Historical Society, but all other impressions show the obverse crack seen here. The reverse was not salvageable, forcing the creation of this one by William Barber in 1874.

Interestingly, the weights of these pieces appear to be batched: the Ford-Adams piece (397.2 grains) must have come from a different group of planchets (and probably a different production run) from this example (525.1 grains) and the primary Ford piece (495.1 grains).

We have not sold a Lee in silver since we resold the second of Ford's two specimens in the 2019 John W. Adams sale (no one else has either). Before that, our 2009 Philadelphia Americana sale included both Ford examples that had both sold in Ford

XIV in 2006. When we cataloged the Adams sale, we noted several auction appearances between 1876 and 1916 and then none until the Ford sale. This medal, sniffed out by Mr. Margolis as an unappreciated rarity at the time, was one we missed, but that still only represents three of these appearing at public auction in the last century.

Bronze examples are significantly more common; even so, the LaRiviere-Ford specimen achieved \$16,800 in our E Pluribus Unum sale of November 2021.

From the Richard Margolis Collection. Earlier from the American Numismatic Society Collection; Johnson and Jensen's sale of February 1978, lot 58.



### Important Original Daniel Morgan at Cowpens Medal Struck in Paris in 1789





1074

1781 (1789) Daniel Morgan at Cowpens Medal. Betts-593. Bronze, 56 mm. Uncirculated Details—Damage (PCGS). 1097.5 grains. Attempted puncture near 12 o'clock. Attractive glossy medium brown, with a range of shades from dark tan to chocolate brown to olive mahogany. A noticeable amount of old verdigris is seen in many protected areas of both sides, including around central devices and within the intricacies of some peripheral legends. Some hairlines are visible in the exergues of both sides, where some verdigris was gently removed. The drilling that failed in its effort to create a hole did raise some metal on both sides, affecting O of MORGAN and R of LIBERTATIS. The eye appeal remains good, despite the flaws, and the die chip in the reverse exergue leaves no

doubt as to the originality of the strike. The concave edge, described as "the slightly concave edge typical of late 18th century French medals," is a hallmark of an original and a firm discriminator between the 1789 originals and the 1839 and later strikes from the Barre dies at the US Mint. A subtle collar mark is also seen below 3 o'clock relative to the obverse.

The Daniel Morgan at Cowpens medal is finding its moment, at last. Arguably Dupre's greatest masterpiece, it has long been appreciated by those who love medallic artistry. The history of Morgan's valiant leadership during the Southern Campaign is widely known and acknowledged. But only in recent years have advanced medal enthusiasts placed an original Morgan medal on the highest plateau of American medallic rarities. When John W. Adams bought the silver original Morgan medal from the May 2001 LaRiviere III sale, it set a price record for a Betts medal that stood for years. In spite of this, the rarity and importance of bronze originals remained overshadowed by the availability (and attractiveness) of the U.S. Mint strikes made from Barre's 1839 copy dies. Better information, including the Adams-Bentley book, allowed collectors to more accurately discern between the originals and copies, and the inevitable discovery that originals were extremely rare followed soon thereafter. Despite Ford's bronze original bringing a relative song in May 2006 (\$13,800), every subsequent sale has ratcheted higher. The first specimen sold in the November 2019 John W. Adams sale brought \$55,200. The duplicate in the following lot brought \$78,000. Most recently, the Syd Martin specimen - the same one that brought \$13,800 in the Ford sale - brought \$264,000 in our November 2023 sale. The interest in that piece, and in the Morgan at Cowpens medal as a whole, may have been affected by the notoriety achieved by the 1839 U.S. Mint gold Morgan at Cowpens medal presented to Morgan's grandson, which realized \$960,000 in our April 2022

We have handled every single original Daniel Morgan at Cowpens medal sold at auction. We count the three referenced above (Ford-Martin, McDonald-Adams,

and Finn-Adams), plus this one, plus one more in private hands for a collectible population of five specimens. Adams and Bentley located four additional originals in bronze in institutional collections, ensconced in the cabinets of the Boston Public Library (ex Augustin Dupre - Narcisse Dupre), Boston's Museum of Fine Arts, the British Museum, and the Hermitage in St. Petersburg, Russia. The three silver ones include the LaRiviere-Adams piece, unique in private hands, along with examples at the Massachusetts Historical Society (Washington's own) and the Kunsthistoriches Museum in Vienna. This adds up to a

total population of about nine in bronze and three in silver. The gold original is somewhere in the Monongahela River, stolen from a bank in Pittsburgh in 1818 and never recovered.

Morgan's elegant strategic victory over Col. Banastre Tarleton in South Carolina's Upcountry helped set the stage for the surrender of Cornwallis at Yorktown. Morgan continues to make history in the numismatic realm every time one of these is offered.

From the Richard Margolis Collection. Earlier from our (Bowers and Ruddy's) Roy Harte Collection, Part III sale, January 1983, lot 3485.



### Silver Original William Washington at Cowpens Medal





1075

1781 (ca. 1789) William Washington at Cowpens Medal. Betts-594. Silver, 46 mm. Uncirculated Details—Cleaned (PCGS). 718.7 grains. Plain concave edge with a subtle, thin collar mark below 3 o'clock relative to the obverse. Light silver gray with darker pewter gray tones around devices and peripheries. Both sides retain a good deal of lustrous reflectivity in the fields. Toning spots are present on both sides, and moderate hairlines are visible on both as well. Sharply struck, with exceptional full fine details throughout Duvivier's design. The obverse rims show some filing, as made, to knock down a wire rim or "fin," while the original lathed details of the flat outer rim of the reverse are more visible within a narrow

band of mint filing. Adams-Bentley State 2, with a spalling pit right of the right ribbon above QUOD atop the reverse; this is the same die state as the Dreyfuss-Adams specimen that brought \$26,400 in our November 2019 sale.

The Adams Bentley census lists four known in silver: George Washington's own in the Massachusetts Historical Society, one in the "Mid-Atlantic Collection" (i.e. the Margolis Collection), the Adams/"New England" specimen, and one in the "Western Collection," i.e. the Ford Collection. Alas, when John J. Ford Jr.'s magnificent Comitia

Americana medal accumulation came to market in May 2006, no silver William Washington medal was included therein. Thus, even Adams and Bentley can account for no more than two in private hands. It is engaging to ponder which of these might have been William Washington's own, since his rank of Lieutenant Colonel meant his medal was to be silver instead of gold. Washington received his medal from his kinsman, President George Washington, on March 25, 1790.

Without William Washington's heroism at Cowpens, it's unlikely Morgan's plan would have ended in victory. Washington is little remembered today, even though his famous last name created

a demand for restrikes of this medal that far outstripped restrikes of medals given to more famous Americans.

Well before the American medal collecting craze took hold in the late 1850s, a substantial number of restrikes (almost all bronze) had been struck at the Paris Mint, mostly for the American market. The lack of scarcity of other forms of William Washington medals has made silver originals like this unheralded rarities. With the Adams specimen in strong hands, there is unlikely to be another opportunity to acquire one any time soon.

From the Richard Margolis Collection. Earlier said to be from a Kunst und Munzen (Lugano) auction sale in 1972, but not located in our examination of their catalogs from that era.

#### THE RICHARD MARGOLIS COLLECTION PART I







1076

1781 (ca. 1789) William Washington at Cowpens Medal. Betts-594. Bronze, 46 mm. MS-63 BN (PCGS). 700.1 grains. Plain concave edge with a subtle, thin collar mark below 3 o'clock relative to the obverse. An extremely attractive original bronze striking, with frosty medium brown surfaces and excellent detail on both sides. Some scattered marks are seen, including a vertical nick below Fame's wreath on the obverse and an abrasion on N of INGENITAE at the central reverse. The rims were filed at the time of striking, as usual,

most notable at the upper left obverse. The luster and originality are strong, and the aesthetic appeal is excellent. Adams-Bentley State 2.

While this may be the easiest of the original Comitia Americana medals to acquire, bronze examples with this kind of originality and eye appeal are scarce and particularly desirable.

From the Richard Margolis Collection. Earlier from Cabinet Lyonnais de Numismatique at the SNENNP Convention, Paris, April 1981.

## Choice John Eager Howard Medal Very Early Die State





1077

1781 (ca. 1789) John Eager Howard at Cowpens Medal. Betts-595. Bronze, 46 mm. MS-63 (PCGS). 850.2 grains. Plain concave edge with a flat collar mark below 9 o'clock relative to the obverse, described by Mr. Margolis as "typically late 18th century concave plain edge." Rich dark chocolate brown bronzing is intact and attractive on both sides, with significant gloss on the nicely original surfaces. Scattered trivial marks are seen, but the eye appeal and general preservation are nicer than might be assumed for the grade. The strike and detail are superb. Die State 1, with extensive spalling above EDIT right of 12 o'clock on the obverse.

It is notable that despite the depth of Mr. Margolis' numismatic network in France and elsewhere in Europe, he acquired this reputedly "common" medal in an American auction. The fine eye appeal and very early die state of this recommend it

among other offerings of this Betts variety.

From the Richard Margolis Collection. Earlier from our (Bowers and Merena's) sale of the David W. Dreyfuss Collection, April 1986, lot 5254.



## Important Original Nathanael Greene Medal Among The Finest Known





1078

1781 (1787) Nathanael Greene at Eutaw Springs Medal. Betts-597. Bronze, 56 mm. MS-63 (PCGS). 1285.7 grains. Plain concave edge with a somewhat wavy or rippled appearance and a collar mark below 9 o'clock relative to the obverse. One of just 24 struck in bronze in 1787, the finest of the three that ended up in the Ford Collection. Lively and lustrous light olive brown surfaces with significant gloss and some light reflectivity. A beautifully made and superbly preserved example, with Dupre's designs excellently realized on both sides. All fine details are present, down to the guide lines left in the reverse exergue. The reverse shows a bit of peripheral double striking, but it is more evident on the obverse, a reminder of the effort required to bring a medal like this up to its full relief. Some minor old spots are present, and a dull scratch is well hidden in the right reverse field between the wing and Fame's windswept hem, but the surfaces are otherwise close to pristine. A rim cud is seen above LI of NATHANIELI, as noted on other original examples.

Much as flecks of gold are often encountered on other low-mintage originals in bronze, such as Morgan at Cowpens, this example shows one imbedded into the reverse field in the lower left reverse field, opposite the lowest flag finial.

One of the very finest known examples of this outstanding rarity, comparable to the magnificent Lt. Col. Lewis Morris specimen we sold for \$86,250 in September 2011 (noting at the time that it was "certainly in contention for the finest known in bronze, along with the primary Ford piece," the medal offered here).

The original dies for this medal apparently struck fewer than 30 medals: Greene's own gold (now at the Rhode Island Historical Society), Washington's silver (at the Massachusetts Historical Society), and 23 specimens in bronze that were transported to the United States along with the dies in 1787. A silver example is in the enigmatic (but nearly complete) set in the collection of Vienna's

Kunsthistoriches Museum. Another silver one, sold in the June 1855 Bangs sale, has since disappeared into the ether. The copper medals, like this, that were sent to the United States in 1787 had a very particular purpose, as enunciated by a resolution of the Continental Congress of October 26, 1787: "Ordered that the Secretary of the United States for the Department of foreign Affairs transmit one of the copper medals struck in Honor of General Greene to each of the said General's Aides, who acted during his Command in the Southern Department." Most seen show evidence of non-numismatic handling, indicating that these pieces were not struck for museum collections or contemporary numismatists, but for distribution to a noncollector audience. This is one of two examples in contention for honors as finest known. Beyond those and Ford's other two, most known examples are damaged or worn. As best as we can discern, there are only eight of these in private hands.

The 1781 Battle of Eutaw Springs was a small engagement that ended in something of a draw, but Greene's strategy had won. He had kept Cornwallis' Southern force divided

and occupied British attention in the Carolinas. He kept his army together, and he controlled most of inland South Carolina. As Greene played cat and mouse in the Southern Department, Cornwallis marched to his doom in Virginia. He arrived in Yorktown on August 1, a month before Eutaw Springs. When Greene's army left the field on September 8, the French Navy had taken control of the Chesapeake, sailed up the James River, and essentially sealed Cornwallis' fate. Within a week, Washington and Lafayette arrived on Virginia's Middle Peninsula. The game was up. Greene had played his part flawlessly, and helped assure American victory. Congress voted him a gold medal barely a week after Cornwallis laid down his arms for the last time.

From the Richard Margolis Collection. Earlier from the Wayte Raymond estate; our (Stack's) sale of the John J. Ford, Jr. Collection, Part XIV, May 2006, lot 222.





Lot 1079 1776 (1783) Libertas Americana Medal. Betts-615. Silver, 48 mm. MS-62 (PCGS).



## Exceptional Libertas Americana Medal in Silver MS-62 (PCGS)





1079

1776 (1783) Libertas Americana Medal. Betts-615. Silver, 48 mm. MS-62 (PCGS). 837.2 grains. A superb example of an American classic, finely preserved, profoundly original, and new to the market after its acquisition in Paris more than 40 years ago. Deep antique gray surfaces, a shade lighter on the reverse than the obverse, retain beautiful pastel highlights of violet, blue, gold, and sea green. Nicely reflective in the fields on both sides, with abundant fine detail throughout the devices. Scattered marks are seen, none particularly serious, though we note a shallow arc-shaped abrasion in the lower left obverse field and some mild hairlines, as typical. The rims are clean, and the eye appeal is positively superb.

The current record for a silver Libertas Americana medal sold at auction is \$198,000, achieved for a PCGS MS-63+ in our June 2022 sale. We know of another similarly priced private transaction from well over a decade ago. Our last two offerings of MS-62 (PCGS) silver examples have not been far removed from that threshold: the Martin piece brought \$174,000 in August 2022 and the Cardinal specimen brought \$168,000 in November 2022. The Archangel example, also graded MS-62 by PCGS, brought \$156,000 in our sale of October 2018. This piece, with its fine original toning, is fresh to the market and has likely never been offered at auction previously, certainly not in the United States nor in living memory. Its quality is comparable to others in this grade, but its aesthetic appeal may well surpass them.

No other medal in the canon of American numismatics is invested with so much history and importance as the Libertas

Americana medal. It followed the declaration of American independence, whose date is placed in the obverse legend, and the support of France in the American cause. The two greatest American victories, that of Gates at Saratoga and Washington at Yorktown, are referenced with dates in the reverse exergue. The British armies defeated on those dates, Burgoyne's force at Saratoga and that of Cornwallis at Yorktown, are incorporated into the reverse allegory as the snakes strangled by Hercules in his crib. In that allegory, France is depicted as Minerva, defending the infant from the lioness, Great Britain, whose tail curls between her hind legs. The obverse design influenced many of the depictions of Liberty that would come from the first United States Mint, directly inspiring the Liberty Cap design found on copper half cents and cents in the 1790s. Dozens, perhaps hundreds, of later American medals and tokens used the design, from privately issued business cards to the United States Mint's 1945 Assay Commission medal. Its image was featured on contemporary engravings and textiles, and examples could be found in the 18th century in the collections of Thomas Jefferson, George Washington, John Adams, and more. No founding father is as closely associated with the medal, of course, as Benjamin Franklin. The medal was his brainchild and pet project, and every specimen that survives traces its provenance to him.

Silver examples are perhaps 10 times rarer than bronze examples. Having been distributed non-numismatically, most have been mishandled, and examples this fine are legitimately rare.

From the Richard Margolis Collection. Earlier from Emile Bourgey at the Biennale des Antiquaires, Paris, October 1980.



### Superb Libertas Americana Medal MS-63 BN (PCGS)





#### 1080

1776 (1783) Libertas Americana Medal. Betts-615. Bronze, 48 mm. MS-63 BN (PCGS). 782.9 grains. A superbly attractive and original example of this historic American classic. Frosty medium brown surfaces retain an exceptional degree of glossy luster. Both sides are even in color with highly attractive surfaces, free of all but trivial marks. The iconic designs by Augustin Dupre are showcased with excellent detail on obverse and reverse. Some old verdigris in protected areas does nothing to impact the eye appeal, instead, serving to underscore this piece's old-time originality. Two strikes were required to bring up the relief, resulting in a slightly double struck appearance among the peripheral obverse legends. A thin scratch in front of Liberty's lips is the only consequential obverse mark, though scrutiny will find an old spot between the tops of ME of AMERICANA. On the reverse, a dull mark is seen in the field above the head of the lioness.

There is no more famous or widely desired medal in the American numismatic canon than the legendary Libertas Americana medal. Silver examples are very rare, but copper ones are more easily obtainable. It is well known that Benjamin

Franklin preferred Dupre's majestic design in copper. "The Impression in Copper is thought to appear best," Franklin wrote to Robert Livingston on April 15, 1783, though one wonders if he might have written something different if the piece he enclosed for Livingston was silver. Copper specimens like this one were sent to the members of Congress and other functionaries close to the government; it seems likely that more copper pieces were distributed in the United States than in France.

Cognizant of the historic moment they occupied, and appreciative of Franklin's largesse, it seems that most recipients of a Libertas Americana medal cherished it. The bulk of the mintage seems to have survived. Of course, to an 18th century non-numismatist, cherishing something meant handling it, displaying it, perhaps cleaning it now and again, thus few survive in Gem condition. The total population - perhaps 200 or so - is heavily weighted toward those with some handling. Not one in ten is as nice as this.

From the Richard Margolis Collection. Earlier from Fox Valley Coin Exchange's Mail Bid Sale (TAMS Journal, October 1976), lot 716.



## Extremely Rare 1784 Franklin Cliche Ex LaRiviere Collection





#### 1081

1784 Benjamin Franklin / Winged Genius Obverse Cliche. As Betts-619. Tin, 46 mm. MS-62 (PCGS). 284.3 grains. An extreme rarity among Comitia Americana cliches, one of just two recorded obverse cliches from this rare 1784 work by Augustin Dupre. The only other known specimen appeared in our November 2019 John W. Adams sale as lot 2100. This is the finer of the two, acquired by Mr. Margolis in our 2001 sale of the LaRiviere Collection. In all his trips to France and with his tremendous list of Continental contacts, Mr. Margolis never found another.

The surfaces are lustrous and frosty light silver gray, just a bit toned in the fields but almost entirely free of significant oxidation. Some fissures from the flow of the metal when molten are seen at the truncation of the bust, near Franklin's shoulder. Few marks are noted, none significant. The blank back retains traces of paper and a large circular area of remaining red wax where this piece was once affixed, perhaps to a letter. The impression is bold, and the overall eye appeal is magnificent.

This piece was acquired as part of an original matched set of obverse and reverse. The reverse, struck from an unfinished state of the die, shows very similar surfaces; it is listed in the following lot. The die state of this is the earliest known, but the die is complete, offering strong evidence that Dupre finished this obverse die first.

From the Richard Margolis Collection. Earlier from George Fuld in March 1972; our (Bowers and Merena's) sale of the Lucien LaRiviere Collection, Part III, May 2001, lot 1117.



## Historic Winged Genius Cliche from the Unfinished Reverse Die Dupre's 1784 Franklin Medal





#### 1082

1784 Benjamin Franklin / Winged Genius Reverse Cliche. As Betts-619. Tin, 44.2-45.2 mm. MS-63 (PCGS). 116.3 grains. A cliche of remarkable quality, with even light silver gray surfaces and superb visual appeal. This piece captures the state of the die in the midst of its preparation, with peripheral legends and central devices complete but the exergual legend not yet sunk into the die. The definition is excellent throughout, and in the exergue the engraver's guide lines are apparent; concentric arcs define the space from the rim while vertical lines are present to help place and orient the exergual legend to come. The reverse retains much of the paper backing, as poured. Metal flow fissures are seen at the right periphery, but few post-striking distractions are noted. The marks and abrasions that are present are trivial, all less notable than a blended old scratch in the lower right field.

We know of four cliches of this reverse die: the Adams piece, this one at the Massachusetts Historical Society, and the two in the

Margolis Collection. This is the only one from an unfinished state of the die. Notably, all lack the usual rim cud over SCEPTRUM, seen on all known specimens in silver and bronze.

As an impression made before the die was finished, much less hardened, we can rest assured that this cliche was made in Dupre's workshop by Dupre himself. None of these were in the Dupre Estate, and Adams and Bentley located only one other splasher from this die in the places where pieces from Narcisse Dupre's inheritance ended up, at the Massachusetts Historical Society. They found none at the American Philosophical Society or the Boston Public Library, and Ford never acquired one either.

From the Richard Margolis Collection. Earlier from George Fuld in March 1972; our (Bowers and Merena's) sale of the Lucien LaRiviere Collection, Part III, May 2001, lot 1117.



## Finished Die Winged Genius Cliche A New Discovery





#### 1083

1784 Benjamin Franklin / Winged Genius Reverse Cliche. As Betts-619. Tin, 45 mm. MS-61 (PCGS). 528.7 grains. A fascinating piece, noted by Mr. Margolis as "probably unpublished" and unknown to us previously. Golden gray with an applied patina, identified as "bronzed" by Mr. Margolis (and PCGS) though clearly a different kind of patina than the bronzing applied to copper medals struck at the mints of Paris, Birmingham, and Philadelphia. The strike is exacting and finely detailed on a stout prepared planchet, not a typical somewhat messy "splash" of molten tin. A retaining collar of some sort appears to have been

used, lending a firm and well executed impression

from the finished die. The weight of this piece is more than four times that of the splasher in the previous lot but is quite similar to the 566.0 grain Adams cliche of this finished die. Scattered minor marks and spots are seen, but nothing serious.

As noted in the previous lot, there are but four of these, including one from an unfinished state and three from the final draft of the die. With the one at the Massachusetts Historical Society forever off the market, two-thirds of the available examples are present here in the Margolis Collection. The existence of this one was unknown until now.

From the Richard Margolis Collection. Earlier from Claude Silberstein (Paris), March 2008.



## Extremely Rare 1784 Franklin Betts-619 Original Obverse and Reverse Dies





#### 1084

1784 Benjamin Franklin / Winged Genius Medal. Betts-619. Bronze, 46 mm. MS-62 BN (PCGS). 744.8 grains. Plain concave edge. An extreme rarity in the Betts, Comitia Americana, and Franklin medal series. Golden brown and rose with good gloss on both sides. Perhaps lightly cleaned ages ago, though no significant hairlines are seen, just a few beneath the bust truncation; the reverse shows some evidence of trivial lacquer. The devices are bold and well struck up, and the aesthetic appeal is superb for the grade. A short vertical scratch is seen beneath Franklin's chin, but no other marks of consequence. A crescent-shaped gold fleck imbedded in the reverse surface at G of AUG in the exergue begs the question: did this medal exist in gold? The answer is an apparent yes. Would that that specimen (perhaps struck for the King?) survived ...

The obverse die state is very early, as seen on all original strikings of this medal, considering the reverse seems to have failed by 1786 and was without question out of service by 1789. On the reverse, the die is broken and crumbling at the rim above SCE of SCEPTRUM, and the cud was filed flat at the time of production as seen on other original strikes. Some scattered lintmarks are seen, as is evidence of double striking, all speaking to the care with which these medals were struck.

Adams and Bentley listed only two bronze examples known to them: the Ford specimen and the Adams specimen, the latter of which was struck from an original obverse and a copy reverse. Deeper into the text, they described this Betts number as "probably mid to low R-7," but then cited another example struck from the replacement copy reverse. Unless a significant number of new discoveries await, this appears to be High Rarity-7 in bronze. We know of the following originals struck from the original obverse and original reverse dies:

- 1. The LaRiviere specimen, bronze, unappreciated at the time and an all-time auction bargain at \$900 hammer.
- 2. The Ford specimen in silver. Ford:345. Later Adams: 2099.
- 3. The Ford specimen in bronze. Ford: 346. Later our August 2012 sale, lot 4092.
- 4. Our August 2013 sale, lot 1010.
- 5. Our August 2021 sale, bronze, lot 5012 (at \$48,000).
- 6. This example.

It is remarkable that none are located in the major institutional collections surveyed by Adams and Bentley. This one has traded hands several times since 1950, but has never before been offered at auction.

From the Richard Margolis Collection. Earlier from the J. Douglas Ferguson and George Fuld Collections; Alan Weinberg to Phil Keller in October 1986; from Phil Keller, September 1994.



## Important Original Betts-620 in Silver Dupre's Gift to Franklin





#### 1085

1786 Benjamin Franklin Natus Boston Medal. Betts-620. Silver, 46 mm. AU-55 (PCGS). 684.3 grains. Plain concave edge with a raised collar band left of 6 o'clock relative to the obverse and a clear collar mark at 10:30 relative to the obverse. An original striking of this famous effort of Dupre, likely created for Franklin's 80th birthday. Lustrous medium gray with subtle blue toning and luxurious gold inside the obverse rims. Scattered tiny contact marks are seen on both sides, none is serious on its own. A short scratch is seen above NIS of TYRANNIS on the reverse. Despite the marks and light high point friction, this is a lovely medal, boldly original, nicely lustrous, and entirely appealing. The die state is very early, seemingly identical to or perhaps trivially later than Washington's own specimen at the Massachusetts Historical Society.

Though widely available in copper, and also as a 19th century restrike with both plain and privy-marked edges, silver originals of this Betts number are very rare. The Adams and Bentley census located 14 specimens of this medal in silver, including

examples at the Massachusetts Historical Society (Washington's own), Yale University, Vienna's Kunsthistoriches Museum, the Royal Coin Cabinet of Sweden, and two in the Stadtisches Museum in Braunschweig. This reflects the great affection in which Franklin was held throughout Europe. Once the Winged Genius reverse broke and was replaced with the reverse seen here, this became the current medal available from Dupre and the Paris Mint at the time of Franklin's death in 1790. This was the medal available to Jefferson when he assembled Washington's set of Comitia Americana medals before leaving Paris in 1789. In restrike form, first from these original dies and later from copy dies, the Paris Mint kept this medal in stock throughout the 19th century.

There may be 20 silver specimens in existence, perhaps 10 to 12 in private hands. This is not a large population for such an important medal.

From the Richard Margolis Collection. Earlier from Glenn Firestone, July 1995.





#### 1086

1786 Benjamin Franklin Natus Boston Medal. Betts-620. Bronze, 46 mm. MS-63 BN (PCGS). 590.3 grains. Plain concave edge with a raised collar band left of 6 o'clock relative to the obverse and a clear collar mark at 10:30 relative to the obverse. An especially early original striking, the die state earlier than the silver specimen offered above and apparently identical to Washington's silver specimen, struck in 1789 or earlier. Beautiful lustrous chocolate brown surfaces show warm gloss and very few defects of any kind. The aesthetic appeal far surpasses the grade assigned, and the only flaw concerted effort finds is a thin hairline beneath RANK in the left obverse field. The lower obverse rim was filed at the time of production, as usually seen.

While any striking from these dies with a plain edge is generally accorded status as an original, this piece is from the earliest possible era of striking, with an edge and die state that bespeak an origin within a very brief time span - three years, at most, and quite likely less - of Dupre's completion of these dies. While the market is generally not savvy enough to value a medal higher based upon microscopic differences in its die state or the particular sort of collar used, collectors with some connoisseurship should snap up medals like these when they appear at a standard market price.

From the Richard Margolis Collection. Earlier from Etienne Page's auction of May 1975, lot 170; Claude Silberstein, May 1975.



## Superb Diplomatic Medal Obverse Cliche With an Ink Inscription by Dupre





1087

1776 (1792) United States Diplomatic Medal Obverse Cliche. Loubat-19. Tin (white metal), 69 mm. MS-63 (PCGS). 692.6 grains. Backed with plain laid paper inscribed "4 Juillet 1776." Mr. Margolis had done enough work in the archives of France and the United States to recognize this as Dupre's penmanship. Firmly struck and perfectly centered, neatly trimmed to ideal and attractive roundness. The surfaces are smooth, even subtly lustrous, with natural fissures seen below the arrows and at the upper left quadrant. We note no flaws or detractions that followed this piece's creation on the desktop of Augustin Dupre himself.

A singularly important artifact, an impression from the adopted obverse of this first medal conceived by the United States after the American Revolution. Designed by Thomas Jefferson, personally approved by George Washington as president, and engraved by Augustin Dupre, the Diplomatic Medal is as central to our early diplomatic history as it is damnably forgotten by modern scholars and numismatists. Conceived in 1790 by Jefferson, George Washington described it in his diary as, "the present which (according to the custom of other nations) should be made to Diplomatic characters when they return from that employment in this country, and this was a gold Medal, suspended to a gold chain — in ordinary to be of a value of about 120 or 130 guineas." This large gold medal was inspired by similarly lavish and high value gifts then given by European rulers to visiting diplomats, a habit Jefferson may have learned about from John Adams, who received a similar

large gold medal from the Netherlands, today in the collection of the Massachusetts Historical Society. Though four of the original gold medals appear to have been struck in Paris in 1792, none are known to have survived, and none has ever been documented by numismatists in this century or any previous.

Though two obverse dies were made, impressions are only known from the obverse die exemplified here; the other is known solely from the cracked die now in the collection of the Boston Public Library. Aside from the three bronze pieces, the Adams-Bentley work on Comitia Americana medals (the most complete source for information on the Diplomatic Medal) enumerates eight known splashers from this die. Three are ex: Ford (including this one), and one other is in private hands, for a total of four collectible specimens. The others are in the collections of the American Numismatic Society, the American Philosophical Society, the Massachusetts Historical Society, and the Smithsonian Institution.

We have not offered one of these since the August 2012 Dorchester Heights sale, when we sold the Bushnell-Garrett-Ford specimen. None of these were in the Adams Collection, though he did own two different reverse cliches. One of the Adams cliches is now in the collection of the American Numismatic Society.

From the Richard Margolis Collection. Earlier found in an old safety deposit box before 1953, believed ex Wayte Raymond; our (Stack's) sale of the John J. Ford, Jr. Collection, Part V, October 2004, lot 199.



## Lovely Diplomatic Medal Reverse Cliche A Perfect Match for the Preceding Lot





#### 1088

1776 (1792) United States Diplomatic Medal Reverse Cliche. Loubat-19. Tin (white metal), 68 mm. MS-62 (PCGS). 1025.4 grains. Backed with plain laid paper. An exceptionally attractive trial of Dupre's Diplomatic medal reverse, the same reverse that was completed and used to strike the known bronze examples. Even and attractive pewter gray with some maroon toning and old encrustation around the devices. Beautifully struck and well made, no significant fissuring or unevenness, one natural gap beneath IV at the left side of the exergue. Only a thin vertical scratch beneath D of AND keeps this from a higher grade.

This is the adopted reverse, the third one executed and the one seen on all known bronze specimens. We have not offered a trial from this die since August 2012; while Adams owned the unique impression of the first reverse, and a very fine example of the second reverse (now at the American Numismatic Society), he did not own one of these.

The number of surviving Diplomatic medal cliches, perhaps 19 in all, is vastly larger than the surviving total of cliches for most of Dupre's American-related medals. This reflects two facts: there were two obverses and three reverses and they kept breaking during hardening, and this medal was considered of top-line importance to the American government. One can imagine William Short huddling with Dupre over these cliches and nervously approving them knowing the weight Thomas Jefferson placed upon this project. The vast majority of those cliches are today in strong institutional hands. Of the 10 held privately (one of which is unaccounted for since 1920), eight were in the Ford V sale. Just because collectors today happen to have been alive when that hoard surfaced, they should not consider these cliches as common; they are not. Even if they were, their historical importance could readily overcome it.

From the Richard Margolis Collection. Earlier found in an old safety deposit box before 1953, believed ex Wayte Raymond; our (Stack's) sale of the John J. Ford, Jr. Collection, Part V, October 2004, lot 197.



### MEDALS OF FRANKLIN AND HIS CIRCLE

### Historic Franklin Lodge of Nine Sisters Jeton A Rarity in Silver





(Photo Enlarged)

1089

1783 Benjamin Franklin Lodge of Nine Sisters Jeton. Betts-618. Silver, 31 mm. AU-50 (PCGS). 129.2 grains. Reeded edge. Lustrous medium gray with blue highlighted fields and gold embracing the devices and peripheries. Some hairlines are present but only the most trivial marks. At the left side of the reverse exergue, a tiny L counterstamp of unknown meaning or purpose is seen, identical to those present on the silver examples from the Adams and Ford collections. A beautiful example of this rare Masonic medalet from the days of Franklin's greatest fame in Paris.

The Lodge of Nine Sisters (Neuf Soeurs) in Paris was legendary for the men among its membership and that small community's role in the French Enlightenment. The Masonic group took its name from the nine muses of Greek mythology, suggesting that this group would be inspired by science and the arts. Formed in 1776, the lodge counted Franklin among its members beginning in 1778, and he served as the lodge's Venerable Master from 1779 to 1781. The famous artist Jean-Antoine Houdon was a member, as were Voltaire, John Paul Jones, and the ballooning Montgolfier brothers. Franklin made leading the lodge a central part of his life in Paris, and he was very active with the group when they sought to honor him (and the newly signed Treaty of Paris) with a portrait jeton.

Sellers, Lester Olson, and others cover a reference to this medal in Franklin's papers that proves at least one of these (and probably more) made it to America. Franklin wrote to his sister Jane on September 4, 1786, and enclosed three medals, "one that I struck to commemorate our two important victories, and in honor of France for the assistance she afforded us [the Libertas Americana medal]" and "the other two struck as compliments to your brother, one by the Lodge of the Nine Sisters, of which he was President, the other by a private friend," the latter of which was likely the medal by Dupre, either Betts-619 or Betts-620.

When Jane wrote back, she affirmed that the Nine Sisters medal was "very pritty."

The medals were initially struck for distribution at the lodge's Fete Academique, a celebration of the cessation of hostilities and of Franklin's role in the peace. According to a story about the celebration in the Jour de Paris on May 18, 1783: "The marquis then presented Franklin with the medal illustrated on the facing page, engraved by lodge member Jean-François Bernier ... The affair ended with a ball, and everyone who attended was given one of the medals that Franklin had earlier received." This vignette casts into doubt Sellers' interpretation of the letter from Bernier to Franklin dated almost a month later (June 6, 1783) that invited Franklin to visit Bernier's "operations Effigiaries." While Sellers believed this letter was an invitation for Franklin to see the first of these medals struck, it seems unlikely that Franklin wouldn't have seen them almost a month after the medal was illustrated in the papers.

Extraordinarily rare today, this Betts number was lacking in the LaRiviere Collection. Ford, unsurprisingly, owned two silver examples, an alarming percentage of the five pieces Michael Hodder had recorded. It's unknown whether Hodder included this piece and the Adams specimen. We sold John W. Adams' specimen in November 2015 (earlier from CGB, Paris, in January 2002), along with a bronze one Mr. Adams acquired from Ted Craige, who believed three copper strikes were known. Even if the Margolis and Adams pieces (in addition to the copper piece Ted Craige believed was in the collection of a Masonic temple in Philadelphia) were not among Hodder's count of specimens known, a total of seven in silver and three in bronze still makes this an exceptionally rare medal.

From the Richard Margolis Collection. Earlier from Compagnie General Financier, May 2002.



### Rare Comte de Milly Lodge of Nine Sisters in Silver



(Photo Enlarged)

1090

1781 Comte de Milly Lodge of Nine Sisters Jeton. Feuardent-4413 var. Silver, 31 mm. AU-55 (PCGS). 133.4 grains. Reeded edge. A fine and rare jeton by Bernier, using the same reverse die as the Franklin jeton above. Attractive antique silver gray with lighter silver highlights and darker toning around the peripheries. A pleasing piece with no major issues, just trivial hairlines and a batch of old scratches in the left reverse field. Unlisted in Feuardent in this composition, we find no recent sales of a silver example. Interestingly, this jeton and the copper one that follows were not only struck

from different obverse dies, but the portrait hubs of de Milly are entirely different as well. That two portraits and two dies would survive hardening and be put into use for such a tiny production is puzzling. The Comte de Milly was a French nobleman who led the Lodge of the Nine Sisters in 1783; it was he who officially invited Franklin to the May 1783 ceremony where the new Franklin portrait jeton was presented.

From the Richard Margolis Collection. Earlier from Alain Weil's (Cannes) auction of November 2003, lot 145.



## Very Rare Lodge of Nine Sisters in Copper





(Photo Enlarged)

1091

1781 Comte de Milly Lodge of Nine Sisters Jeton. Feuardent-4413a. Copper, 31 mm. AU-58 BN (PCGS). 125.7 grains. Plain edge. Another very rare jeton from the Lodge of Nine Sisters. The surfaces are glossy and smooth, rich chocolate brown on both sides. Some trivial specks are noted, but neither they nor the scattered light marks harm the excellent visual appeal. Interestingly, despite the great rarity of all varieties and compositions of the Lodge of the Nine Sisters jetons, this example is struck from a different reverse die than either of the

ones offered above. That reverse die, not this one, also matches all three of the Franklin Lodge of Nine Sisters jetons in the Ford Collection. Further, as noted above, this jeton and the silver one that precedes were not only struck from different obverse dies, but the portrait hubs of de Milly are entirely different as well. A lower grade example in copper brought roughly \$3,000 in an iNumis sale in France in October 2013.

From the Richard Margolis Collection. Earlier from Alain Weil's (Cannes) auction of November 2003, lot 146.



## Extraordinarily Rare 1790 "The Lord of Lightning" Medal A Franklin Collection Centerpiece





(Photo Enlarged)

1092

1790 Benjamin Franklin, The Lord of Lightning Medal. Fuld FR.M.NL.8. Silver, 39 mm. MS-62 (PCGS). 261.3 grains. One of the most exciting specimens in this collection, an unheralded rarity that may be unique in private hands. The obverse copies the Cochin portrait of Franklin, with a memorial inscription listing the date of his death in the exergue, while the magnificent reverse shows a collection of Franklin related objects - a Dutch-style free hat, a globe, books, an electric battery, and a broken scepter with chains - all within the legend FULMINIS TYRANNIDISQUE DOMITOR, translating to The Lord (or master) of Lightning and Tyranny. The reverse exergue is signed by the Dutch engraver Lageman, either pere or fils. The surfaces are reflective and lovely, with beautiful old toning of rich gold and deep antique gray. Only some trivial hairlines prevent a higher grade.

This is the earliest and rarest of the Franklin memorial medals, unknown to Sellers and listed in Fuld by virtue of its listing in the Appleton monograph in the January 1873 American Journal of Numismatics. Appleton's listing, entitled "Medals of Franklin," listed 39 Franklin medals in Appleton's own collection, most or all of which ended up at the Massachusetts Historical Society. This piece is listed therein as Appleton IX, cataloged in bronze but not silver. William Blades also cataloged this medal, in his Numismata Typographica, or The Medallic History of Printing in 1883. Listed as 238, he noted that the medal was "an extremely scarce variety; a specimen sold lately at Leipzig for £4, 15s." Blades had also exhibited one at Guildhall Library in London in 1873 and again at the 1877 Caxton Exhibition in London.

The first American appearance of a silver example appears to have been in the famous 1878 Henry W. Holland sale by W. Elliot Woodward, who called the Holland specimen a "splendid proof in silver" of "the finest and rarest of all the Franklin medals." It brought \$10. A few years later, a second example turned up in the December 1885 Chapman brothers sale, where lot 1192 brought \$16.75 (or 50 cents more than a "splendid proof" original silver 1757 Quaker Indian Peace medal). It was described as "Silver

proof. Of excessive rarity. We only know of 2. Secured by us this summer from a large collection in Europe. Bushnell did not have it." One wonders if this was the one Blades heard about selling a couple years previous at Leipzig. The only other silver example that traded hands in that era, as best we can tell, was in Frossard's April 1893 sale of the E.S. Phillips Collection, a silver example described as "beautiful and very rare" with the note that it "cost \$9.50 in one of Ed. Cogan's sales years ago." Either of these or another one was consigned to Harzfeld for his spring 1878 sale, as he noted on page 80 of the January 1878 American Journal of Numismatics. It must have sold privately before the auction, as the rest of the consignment Harzfeld mentioned appeared in his March 1878 sale but that medal, called "a fine silver proof impression," did not.

After that brief flurry of 19th century appearances, the record goes quiet for years.

On p. 1395 of their monograph in the December 1956 issue of *The Numismatist*, George and Melvin Fuld state briefly that "Many of the medals are of exceptional rarity and have been indicated as such in the list. Undoubtedly the greatest rarity is the piece by Lageman listed as FR.M.NL.8." Aside from Appleton's listing and that brief blurb in Melvin and George Fuld's "Medallic Memorials to Franklin," little has been written about this medal. It does not appear to even be listed in Phil Greenslet's *The Medals of Franklin*.

But Richard Margolis knew about it and was waiting for the chance to buy this medal (and the next) in the Ford Collection when he had an opportunity. In the June 11, 2006, issue of *The E-sylum*, Margolis wrote a brief note:

A couple of belated comments on Alan Weinberg's extremely interesting report on Ford XIV, which I was very happy to attend. The pair of Franklin medals by Lageman (I don't know whether they are by the father or the son, both of whom were engravers) were struck in Holland, not Germany. JJF told me years ago that he owned this pair, so I've been quietly waiting



in the wings ever since for the opportunity to acquire them. The Fernand David sale (J. Schulman, March 11, 1930) is the last prior public offering I am familiar with, and David only had a silver specimen. Comparison of its illustration in the David sale catalogue indicates that it is a different example from Ford's.

Margolis out-experted the experts. In the Ford sale, this medal received a three-line description that, following a description of metrology and devices, fully postulated on this medal "Nicely toned and brightly reflective. This is a very rare medal." Despite the brevity, this piece brought \$27,600.

We know of no other 20th or 21st century offerings beyond the Fernand David sale of 1930 and the Ford sale of 2006. A silver example and a brown Uncirculated copper are in the collection of Yale University, and Appleton's bronze example is at the Massachusetts Historical Society, but we track no others. The David plate is of a plaster cast, produced to make photography easier, which makes it tough to plate match today. We presume there are at least three of these, but would be shocked to hear there are more than one or two in private hands. We suspect there are perhaps one or two others in institutional collections.

It would be easy to call this unique in private hands, as the only one Mr. Margolis heard of in his seven decades of collecting Franklin medals. If we had done so, we suspect no one would come forward to prove us wrong.

From the Richard Margolis Collection. Earlier from the Wayte Raymond estate; John J. Ford, Jr. Collection; our (Stack's) sale of the John J. Ford, Jr. Collection, Part XIV, May 2006, lot 362 (at \$27,600).

## Exceptional Copper 1790 "The Lord of Lightning" Franklin Medal Woodward: "The Handsomest and Rarest of All the Franklin Medals"





(Photo Enlarged)

1093

1790 Benjamin Franklin, The Lord of Lightning Medal. Fuld FR.M.NL.8. Copper, 39 mm. MS-64 BN (PCGS). 222.1 grains. Dies by Lageman. An exceptional near gem, with rich mint color surrounding the devices and framing lively medium brown surfaces, highly lustrous with attractive highlights of blue and violet. Fully struck and free of significant problems. While the Ford cataloger notes that this was "from a later state of the obverse die," we see no evidence to support that; a bit of chatter doubling may have been the characteristic that caused that evaluation.

This is probably from the 1884 Heman Ely and 1895 Richard Winsor sales. In the 1884 Ely sale, W. Elliot Woodward described a bronze specimen as "proof" calling it "the handsomest and rarest of all the Franklin medals." It brought \$12.50, an extraordinary sum (a Charles Town Social Club medal a few lots later brought \$17.50). This medal is likely the same one that appeared in the Chapman brothers' 1895 Richard B. Winsor sale, where lot 1246 was described as "1790 Franklin, Benj. Bust in fur cap r. BENJAMIN FRANKLIN: Ex'g. OB XVII APRILLIS MDCCXC. R. Electrical apparatus, etc. FULMINIS

TYRANNIDISQUE DOMITOR Ex'g., LAGEMAN FECIT. Copper. Perfect. Unique? We own the only other impression we have ever seen of this die - one in silver." The medal sold to Frossard for \$10, more than four times (!) the 1789 Tammany Society medal in the previous lot. It reappeared in Ben Green's sale of the Charles Morris Collection, Part VIII, June 1913, lot 446, there described as "Benj. Franklin. Bust in fur cap. 1790. Rev. electric apparatus. By Lageman. Copper. New. From Windsor [sic] collection. Chapmans say 'Unique? We own the only other impression we have ever seen of this die - one in silver.' 38 1/2. Cost \$10.50."

The only other copper examples we have seen are the slightly inferior (lovely, but all brown) example in the Yale University collection and the very attractive Appleton specimen at the Massachusetts Historical Society. There may be others, but if there are, the record is silent. It is nearly impossible to imagine one in nicer condition than this.

From the Richard Margolis Collection. Earlier from the Wayte Raymond estate; John J. Ford, Jr. Collection; our (Stack's) sale of the John J. Ford, Jr. Collection, Part XIV, May 2006, lot 363 (at \$23,000).







1094

(Ca. 1850?) Benjamin Franklin Medallic Portrait Shell. Fuld FR.ME.NL.9. Copper electrotype shell, 45 mm. Choice Mint State. Lively and lustrous red and brown surfaces with a light stain at Franklin's chin. This is identical in form, function, and production method to Ford XIV:364 and 365 which brought \$575 and \$460, respectively. While this does not exist as a struck medal, someone went through the trouble of preparing this obverse and then making a number of fine electrotypes of it in the form of a uniface copper shell. Every one your cataloger has seen has been a lustrous red and brown Uncirculated, usually with a little bit of darker staining; in other words, they all look like this one and it's likely all of them stayed together as a group until relatively modern times. The portrait is excellent, and the die work is that of a professional.

From the Richard Margolis Collection. Earlier from Presidential Coin and Antique Company's (Joe Levine) sale of April 1977, lot 841.





1095

(Ca. 1801) Benjamin Franklin Ne A Boston medal by Lienard. Fuld FR.ME.NL.10, Greenslet GM-25. Copper repousse, uniface, 46.5 mm. MS-64 BN (PCGS). 87.6 grains. Called an "obverse cliche" by PCGS, this is actually a finished piece, struck as a uniface copper shell. A medal in the Yale University collection shows how this medal was intended to be displayed; it is housed in a plain circular frame with a suspension ring and backed with a similar struck shell with a legend, within a peripheral wreath, that reads MEDAILLEUR GENERAL / DES HOMMES ILLUSTRES / CELEBRES OU FAMEUX / ANCIENS ET MODERNES / COMMENCE EN 1801 / PAR P.G. LIENARD / A PARIS. This one is particularly lovely, with lustrous chocolate brown surfaces and a bit of faded mint color. We prefer it to the MS-63 (PCGS) from Syd Martin that we sold last November.

From the Richard Margolis Collection. Earlier from Peus' sale of the Paul Jehne Collection, May 1992.





1096

(Ca. 1801) Benjamin Franklin Ne A Boston medal by Lienard. Fuld FR.ME.NL.10 var, Greenslet GM-24. Silvered bronze repousse, uniface, 42 mm. MS-63 (PCGS). 29.9 grains. Attractively mottled antique gray with some lighter highlights and intermingled deep golden brown. The embossed reverse is entirely chocolate brown with a couple of spots. An attractive and desirable form of this very early Franklin medal.

From the Richard Margolis Collection. Earlier from Alain Weil, Paris, June 1977.





1097

**1818** Benjamin Franklin Series Numismatica Medal. Fuld FR.M.SE.1. Bronze, 41 mm. SP-65 BN (PCGS). 583.3 grains. Obverse die by Caque. Gloriously lustrous and attractive chocolate brown. Free of spots or flaws, fields enriched with attractive pale blue highlights under a glass. A very choice piece.

From the Richard Margolis Collection. Earlier from Neddy Allen, London, June 1979.





1098

**1819** Benjamin Franklin Series Numismatica Medal. Fuld FR.M.SE.4. Bronze, 41 mm. SP-64 BN (PCGS). 577.2 grains. Obverse die by Godel. Attractive medium golden brown with some lighter brown highlights. A few harmless toning spots are seen on the reverse.

From the Richard Margolis Collection. Earlier from Jules Florange, Paris, October 20, 1976.

#### THE RICHARD MARGOLIS COLLECTION PART I







1099

**1829** Benjamin Franklin / Lodge of the Nine Sisters Medal. Fuld FR.M.MA.1. Bronze, 41 mm. MS-63 BN (PCGS). 530.6 grains. Dies by Godel and Pingret. Rich and attractive medium brown with only trivial signs of handling.

From the Richard Margolis Collection. Earlier from Christopher Eimer at the Hungerford Lane Market, London, February 1977.





1100

1783 Joseph Priestley Medal. BHM-251 var, Eimer-807 var, D&H Warwickshire 33. Silver, 36 mm. SP-63 (PCGS). Dies by John Gregory Hancock. Attractive pale blue and olive gray toning over brilliant, reflective surfaces. Some hairlines are seen, but no significant distractions otherwise. Struck to mark Priestley's 50th birthday, this piece commemorates Priestley at a time when his greatest scientific discoveries were behind him, but he was an ally and hero to revolutionaries on both sides of the Atlantic. A decade later, he would move to Pennsylvania, where he died in 1804. Just a year before this medal was struck, Priestley was named an honorary member of the American Academy of Arts and Sciences. The reverse die of this piece is slightly different than the copper one that follows.

From the Richard Margolis Collection. Earlier from Sotheby's (New York) sale of February 1981, lot 283.





1101

1783 Joseph Priestley Medal. BHM-251, Eimer-807, D&H Warwickshire 33. Copper, 36 mm. MS-62 BN (PCGS). Dies by John Gregory Hancock. Attractive and glossy with surfaces that range from medium to dark chocolate brown, lighter at left side of obverse than left. An old ink inscription 999 is oriented vertically in the left obverse field, another is more subtle in the upper reverse field. A trace of old verdigris harmlessly clings to some devices. Appealing and scarce, a useful type to American medal collectors and Conder enthusiasts alike.

From the Richard Margolis Collection. Earlier from Glendining's sale of May 1992, lot 17; Jan Lis at the New York International Coin Fair, December 1992.





1102

1794 Joseph Priestley Medal. BHM-566, Eimer-unlisted. Silver, 54 mm. SP-58 (PCGS). 979.8 grains. Dies by Phipson. Attractive antique gray with strong luster and eye appeal. Traces of pastel toning highlights come alive under a light. Some hairlines are noted, a couple of short scratches are seen under Priestley's chin. Quite attractive nonetheless.

This is the Priestley medal with the greatest American relevance, struck to commemorate Priestley's departure for the United States as an immigrant in 1794. A decade after this medal's production, a very similar medal was struck that included the addition of Priestley's birth date and the date of his death in 1804 to the inner circle of the reverse.

We've offered two specimens of this elusive medal in bronze over the last 20 years, but this is our first in silver. A copper example was included in the LaRiviere Collection, sold in our LaRiviere III sale in May 2001. CoinArchives locates no silver examples offered in at least two decades.

From the Richard Margolis Collection. Earlier from Glendining's sale of May 1992, lot 17; Jan Lis at the New York International Numismatic Convention, December 1992.



#### MEDALS OF THE UNITED STATES MINT

# Historic 1801 Thomas Jefferson Inaugural Medal Rarity Dies by John Reich





1103

**1801** Thomas Jefferson Inaugural / 25th Anniversary of the Declaration of Independence Medal. Julian PR-2. Silver, 45 mm. SP-62 (PCGS). 736.3 grains. A superb example of an American classic, the first of John Reich's efforts on behalf of the United States Mint and one of the very earliest medals ever struck at the original Philadelphia Mint. Lustrous light silver gray, a bit more deeply toned at the peripheries, with nicely reflective fields. Some hairlines are present, two old toning spots are seen in the upper right obverse, another is beneath E of PRESIDENT, and a couple smaller ones are seen on the reverse. A few marks are seen, including a cluster in the right obverse field, along with a few tiny contact points on Jefferson's cheekbone. The detail and eye appeal are both excellent, particularly at this grade level. A very bold raised collar mark is seen left of 12 o'clock, as on all genuine examples.

It is perhaps unsurprising that Jefferson, a noted medal collector and fan of the genre, would happily support the first ever medal dedicated specifically to commemorating the Declaration's adoption on July 4. It was Henry Voigt's idea. Then working as the Mint's chief coiner, Voigt wrote to President Jefferson in December 1801 that "the citizens of Philadelphia, friends to our government and your administration have often expressed a desire of seeing a medallion struck to commemorate the declaration of independence and the past triumph of republicanism on the 4th March 1801." The latter date, of course, was the day of Jefferson's election, the end of the so-called "Revolution of 1800," by which power gracefully passed between opponents for the first time in human history.

Voigt's motivation, aside from flattering the president to whom he was quite dedicated, was to find employment for "a German artist of superior talents." Voigt had personally taken over the indenture of John Reich and was thus charged with his care. A valuable medal commission would be the ideal way to launch his career. Voigt took the liberty of allowing Reich to create the medal and strike it at the Philadelphia Mint without asking for Jefferson's permission. Reich had already created a medallic portrait of Jefferson, as the ailing Robert Scot subcontracted work on Jefferson's Indian Peace medal to the young German. "The fault [the portrait] may have as to likeness or character," Voigt told Jefferson, "the artist may be excused for, since he never had the pleasure of seeing the original." The reverse of the

medal depicted, according to Voigt, "the goddess Minerva ... to represent Liberty as well as wisdom. She holds the declaration of independence and lays it on a rock, representing the Constitution." It was the first time the Declaration had ever been graphically illustrated on a coin or medal. The exergual legend made the intent plain: TO COMMEMORATE JULY 4 1776.

Jefferson took to the idea. He wrote to Voigt the day after he received his letter, saying "the Declaration of Independence is certainly an epoch of ours being so remarkable as to merit a medal." Jefferson requested more medals, in addition to the one he was sent as a gift, "with information of the prices which I will immediately have paid." He sent specimens to both his daughters as well as his daughter Maria's mother-in-law, among other friends. Both daughters, accustomed to being away from their father, sent thank you notes. Martha wrote that "as I found fault with Houdon for making you too old I shall have the same quarrel with this medal also. You have many years to live before it can be a perfect one." Maria's letter is heart-rending: "Mine will be very precious to me, dear Papa, during the long separation from you to which I am doomed." Maria's medal was last seen in 1973, when it was stolen from the University of Virginia. It has not been recovered, but it is easily identified, with polished surfaces and a rim bruise near 11 o'clock.

There are probably fewer than 20 Jefferson Inaugural medals extant. We last offered one in October 2018, selling a PCGS MS-61 for \$36,000. Ford owned three in silver along with one in white metal, probably a fair estimate of the proportion that exist in the two known compositions. The Ford cataloger noted 12 known to him in silver, and Carl Carlson estimated just three or four in white metal; we cannot quarrel with either figure, though we have seen at least two low grade white metal examples that probably have never been counted numismatically. This medal was never restruck and was never struck in bronze. The most recent auction offering in any quality or composition was Heritage's sale of an NGC MS-62 silver example in June 2021 that brought \$72,000. We prefer the color and surface of this one.

The provenance of this medal is curious, and it is the first we have encountered with an origin outside of the United States.

From the Richard Margolis Collection. Earlier from Alain Weil, Paris, June 1992.



# Particularly Nice 1808 Benjamin Rush Medal





1104

**1808 Benjamin Rush Medal. Julian PE-30. Bronze, 42 mm. MS-61 (PCGS).** 769.8 grains. Attractive dark chocolate brown with lighter brown highlights on the obverse, rich and even chocolate brown on the reverse. Smooth and appealing, with none of the problems or challenging aesthetics that usually suggest this grade, just a few trivial contact marks.

We've sold only two of these in recent years, one uncertified called "Extremely Fine, Edge Bumps, Environmental Damage" and another graded EF Details, Graffiti by PCGS. Both showed similar color to this one, but were far more problematic. Perhaps 10 to 15 copper Benjamin Rush medals exist, but no more than three or four (and maybe fewer) are choice. We have seen holes, graffiti, tooling, corrosion, horrendous rim bruises, and more; such issues are the rule rather than the exception. This suggests a few things. First, specimens were distributed to non-numismatists, likely friends and admirers of Dr. Rush who then carried his portrait medal around with them. Second, these dies were not used to restrike the medal in the era of popular numismatics. The dies were given to the Rush family, and in 1869 they were donated to the Library Company of Philadelphia, where they remain today.

The best of these we know about is either the example in the ANS or the Dreyfuss example, which also happens to be the latest die state, with a crack through E of BENJAMIN missing from other specimens seen. That piece brought \$880 in 1986, the dark ages in terms of medal values. Ford owned two silver strikes of this medal (of a total population of just three, including an example discovered since the 2004 Ford V sale) but never owned a bronze of this variety. Ford did own an example of the Julian PE-31 variety in bronze, a Rush medal with this obverse and a book on altar reverse, cataloged as one of two known. We have never seen another.

Rush was a signer of the Declaration of Independence and the leading physician of his generation, at least in Philadelphia and arguably throughout the early United States. His influence was broad, and his personal network was deep; it's actually somewhat surprising this medal is as rare as it is.

A collector who seeks a Rush medal but has always sat on their paddle when given the opportunity to buy one with problems should be especially attentive when this one sells.

From the Richard Margolis Collection. Earlier from Christopher Eimer's Autumn 1978 fixed price list #1, lot 150.

# Choice and Very Scarce Alexander Hamilton Medal Dies by Furst Struck at the Philadelphia Mint



1105

1795 (ca. 1810) Alexander Hamilton / First Bank of the United States Medal. Julian MT-24. Bronze, 49 mm. MS-64 (PCGS). 1162.0 grains. Choice smooth bronzed mahogany surfaces are even and appealing on both sides. Hamilton's cheeks are toned a bit darker than elsewhere, and a couple of contact marks are seen, but the overall aesthetic appeal is very pleasing. This medal exists only in bronze, struck from dies by Moritz Furst and signed by him "F" under the bust truncation. Little is known about this medal, when it was struck, or what its purpose was. The deeply researched monograph by Chris Neuzil didn't have anything to add, which is a good hint that nothing documentary exists that would clarify the many questions raised by the existence of this finely executed medal. While the dies are clearly by Furst, the nicely bronzed surfaces of known specimens point to a mintage date no earlier than the 1850s.

The Bushnell sale description calls this "excessively rare" even in 1882, when an example brought \$5.25. According to the description, the same medal in the 1864 McCoy sale brought \$29. W. Elliot Woodward's affection for this medal never departed - in the 1878 Holland sale, he called it "one of the finest of American medals."

We have not offered an example of this medal in over a decade; a scruffy one was sold in our January 2012 Americana sale. The October 2004 Ford V sale included four; your cataloger hasn't seen four additional specimens of any quality since that time (his best recollection is of exactly one other besides the 2012 Americana medal, a low quality piece with scattered corrosion).

From the Richard Margolis Collection. Earlier from Alan Weinberg, January 1979.







1796 (ca. 1816?) Archibald Binney, Founder Medal by Moritz Furst. Neuzil-51. White metal, 42 mm. SP-50 (PCGS). 476.0 grains. Coin turn. A very rare early American medal, unique as a fully struck medal, as seen here. Attractive even pewter gray with a light golden tone. The softness on the high points appears to be more bluntness of strike than friction, though some light handling marks are noted.

As Mr. Margolis' ticket notes, this medal is unlisted in Georgia Stamm Chamberlain's work on Moritz Furst, Forrer, Julian, Blades, or any other reference beyond Chris Neuzil's deeply researched ANS COAC paper "A Reckoning of Moritz Furst's American Medals," published in *The Medal in America, vol. 2*, for the 1997 Coinage of the America's Conference #13. Neuzil credited Mr. Margolis with even knowing about this medal in the first place: "This rare medal is known from a single struck example in white metal and a pair of

joined splashers. Richard Margolis, who brought this medal to my attention, has suggested that it celebrates the 20th anniversary, in 1816, of the foundry's establishment." Neuzil's plate piece was that made from a pair of splashers, joined. We offered it in our August 2018 sale as lot 12; graded MS-63 (PCGS), it brought \$1,320. The Ford specimen of this very rare production, sold as lot 75 in the 2005 Ford IX sale, was described as a silver electrotype but may have been another kind of joined production. This appears to be the only solid example known.

Archibald Binney emigrated to Philadelphia from Scotland in 1795 and opened a type foundry in 1796. He retired in 1815 and this medal may have been produced to mark the occasion.

From the Richard Margolis Collection. Earlier from Stanley Gibbons, London, February 1977.





#### 1107

(Ca. 1830) Dr. David Hosack Medal. Julian PE-15. Bronze, 34 mm. SP-63 (PCGS). 347.6 grains. Nice chocolate brown with excellent eye appeal and just a couple of trivial spots. Mr. Margolis noted that this was an "early strike from original dies." *From the Richard Margolis Collection.* 



#### 1792 LYON CONVENTION MEDALS

## Extraordinary Silver Lyon Convention Medal One of Two Known





(Photo Enlarged)

1108

1792 Lyon Convention Medal by Galle. Mazard-319. Silver, **39.2 mm. SP-61 (PCGS).** 667.1 grains. Struck in medal turn. One of the rare occasions when this firm can say, in nearly 90 years doing auctions, that we have only handled one of these before. Said to be one of only two known, the other was offered by Bill Anton in the July 1967 issue of Numismatic Scrapbook, described as "a hundred times rarer than a silver Libertas Americana medal" and was also offered in our (Stack's) May 1991 auction, where it hammered for \$19,000. The provenance of this piece as traced by Mr. Margolis includes such notables as Count Ferrari and King Farouk. The surfaces of this piece bear a familiar Farouk appearance, with light polish and concomitant hairlines together with some traces of old lacquer. Toning has developed around the peripheries and design elements, and reflective luster remains in the fields. Some natural planchet roughness is seen in the lower left obverse field (a byproduct of the challenges inherent in casting such a substantial silver flan

in this era), and a short scratch connects the top of the head to N of FRANCOISES.

This medal was prepared for the National Convention of Artists held in Lyon, France in 1792. Its relationship to America may seem tenuous, but its obverse homage to Dupre's Libertas Americana medal, then not yet 10 years old, makes clear the high esteem with which Dupre's production was regarded. The bell metal (metal de cloche) specimens are scarce and frequently flawed. A silver piece like this is a distinctive and charismatic rarity, one with great historic interest, iconic aesthetic appeal, and as historic a provenance as a medal can have.

From the Richard Margolis Collection. Earlier from the Fabre Collection; Count Ferrari de la Renotiere Collection; acquired en masse with the Count Ferrari Collection of French coins by Virgil Brand, via Jacques Schulman, 1924; Virgil Brand Collection; Brand Estate; King Farouk of Egypt; Sotheby's sale of the Palace Collection of Egypt, February 1954, lot 2174; Emile Bourgey's sale of November 1983, lot 291.





1109

1792 Lyon Convention Medal by Galle. Mazard-318. Gilt metal de cloche (?), 39 mm. AU Details—Surface Plated (PCGS). 754.8 grains. Struck in medal turn. Deep rich mustard yellow gilding covers contrasting light brown copper exposed on the high points of both sides. A peppering of contact marks is seen in the obverse fields, along with a scattering of fine spots and mild hairlines that

are more notable on the obverse. The color of the copper beneath the gilding doesn't appear to match that of most common metal de cloche, which makes us wonder if this isn't pure copper beneath. Its exact composition aside, the eye appeal is distinctive, and we don't recall seeing more than a couple of these in 30 years.

From the Richard Margolis Collection.







1792 Lyon Convention Medal by Galle. Mazard-318. Bell metal, 39.2 mm. MS-62 (PCGS). 763.7 grains. Thick planchet, 4.8 mm thick. Struck in coin turn. An exceptionally well realized medal, with boldly rendered design elements on both sides from a deep and well centered strike on the stout planchet. The surfaces are glossy and as smooth as this composition ever appears. Some microscopic roughness appears hidden around the design elements, most notable near A of FRANCOISE though trivial even there. A light fissure in the planchet is present near the extremities of Liberty's lower tresses.

This unusual piece's thickness (leading to unusual sharpness of the design) is not its only distinctive feature. Among the four Lyon Convention medals in the Margolis Collection, this is the only one with the dies aligned in coin turn. That it happens to be so eye appealing adds another layer of already significant interest.

From the Richard Margolis Collection. Earlier from Del Bland at the Metropolitan Washington Numismatic Convention, July 1979.





1111

1792 Lyon Convention Medal by Galle. Mazard-318. Bell metal, 39 mm. MS-62 (PCGS). 639.7 grains. Struck in medal turn. A really nice example, with choice dark bronze toning enlivened with flecks of lighter tan that also appear on the highest points of the relief on both sides. Well struck and well centered, problem free but for the typical fine granularity seen with this composition. A tiny natural pit near the end of Liberty's pole is noted but insignificant.

From the Richard Margolis Collection. Earlier from Emile Bourgey in Paris, May 1980.

### MEDALS OF LAFAYETTE





#### 1112

1791 Lafayette Constituent Assembly Deputy Medal. Gilt bronze, 35 mm. Fuld LA.1791.2. MS-61 (PCGS). Lettered edge. By Rambert Dumarest. Struck at Soho by Boulton and Watt for the Monneron Freres, Paris. Fine lustrous gilding intact on both sides despite many scattered marks and hairlines. A substantial contact mark near Lafayette's profile is the only one that's individually notable. Some wear to gilding on reverse high points, overall eye appeal excellent. This is an unusual format for this popular medal, struck at the same time as Boulton's 2 sols and 5 sols tokens for the Monnerons but not really intended as currency. This is a popular type for specialists in the United Kingdom, France, and the United States.

From the Richard Margolis Collection. Earlier from the Patriot Collection; our (Stack's) Philadelphia Americana sale, September 2010, lot 5496.





1113

1791 Lafayette Constituent Assembly Deputy Medal. Bronze, 35 mm. Fuld LA.1791.2. MS-62 (PCGS). Lettered edge. By Rambert Dumarest. Struck at Soho by Boulton and Watt for the Monneron Freres, Paris. The standard format for this popular medal, here seen with lustrous light bronzed surfaces that retain peeks of red color around some peripheral elements. Scattered minor marks, planchet flaw at LASS just left of 12 o'clock. A handsome piece, finer than usually encountered.

From the Richard Margolis Collection. Earlier from Hillel Kaslove at the New York International Numismatic Convention, December 1987.



# **Important Silver 1791 Lafayette Medal** Perhaps Unique, Likely ex Bushnell





(Photo Enlarged)

1114

1791 Lafayette Constituent Assembly Deputy Medal. Silver, 35 mm. Fuld LA.1791.4. MS-61 (PCGS). Lettered edge. By Rambert Dumarest. Struck at Soho by Boulton and Watt for the Monneron Freres, Paris. Struck on a planchet polished to reflectivity, now toned lovely light gray with darker peripheral tones on the obverse, with pale blue, russet, and gold on the reverse. Some minor hairlines are

present (not to be confused with the pre-striking planchet polish), some spotting, very attractive for the assigned grade.

A good deal of LAFAYETTE and E of DEPUTE have been lost to die polish, a very unusual situation on this type, underscoring Mr. Margolis' suggestion that this piece was "one of the six silver Monnerons sold to S.S. Adkins per the entry of October 20, 1823 in the Mint and Coinage Day Book 1820 (two Serment de Roi, two 2 sols Liberte, one Lafayette, one Rousseau)." Mr. Margolis further posited "a silver specimen was in the Charles Bushnell collection ... lot 1590. Considering its exceptional rarity in silver, (I am unaware of any other commercial listing) I believe it highly likely that the present example is Bushnell's."

> At the time this sold in Ford's collection in 2013 (bringing \$3,818.75), we noted "Neither Olivier nor Fuld list this variety (or any of the similar 1791-dated Lafayette medalet varieties) in silver, and none were in the Patriot Collection." We have neither seen nor heard of another in the ensuing

From the Richard Margolis Collection. Earlier likely that offered in S. Hudson and Henry Chapman's sale of the Charles I. Bushnell Collection, June 1882, lot 1590; from the F.C.C. Boyd Collection; Boyd Estate, February 1972; our (Stack's) sale of the John J. Ford, Jr. Collection, Part XXIII, August 2013, lot 21195.







1791 Lafayette Constituent Assembly Deputy Medal. Gilt bronze, 35 mm. Fuld LA.1791.4. MS-62 (PCGS). Lettered edge. By Rambert Dumarest. Struck at Soho by Boulton and Watt for the Monneron Freres, Paris. Beautifully gilt and fully reflective, with unbroken lustrous yellow gold on both sides. Scattered hairlines account for the grade, along with some trivial marks, including a batch in front of the profile.

Gilt examples of the 1791 Lafayette type are genuinely scarce. Ford's collection included none, and neither of the two in the 2010 Patriot Collection offering were of this die variety.

Mr. Margolis acquired this from Henry Kotzen, about whom he wrote in the *E-Sylum* in June 2010. Recalling the era at the end of World War II, he reminisced "At the time, I had a single coin collecting friend, Henry Kotzen. Both of us lived on the Upper West Side of Manhattan, and on Saturday mornings we would walk down to Stack's, at 12 West 46th Street. I still well remember the pained expression on Ben Stack's face once when he saw us coming in the door while an auction was being conducted."

From the Richard Margolis Collection. Earlier from the Henry Kotzen Collection, June 1986.





#### 1116

1791 Lafayette Constituent Assembly Deputy Medal. Bronze, 35 mm. Fuld LA.1791.4. MS-63 (PCGS). Lettered edge. By Rambert Dumarest. Struck at Soho by Boulton and Watt for the Monneron Freres, Paris. Choice lustrous chocolate brown with only trivial marks. Exceptionally strong eye appeal, boldly struck on both sides. A lovely example.

From the Richard Margolis Collection. Earlier from Ingrid O'Neil at the Greater New York (AINA) Convention, May 1991.





#### 1117

**1791 Lafayette Constituent Assembly Deputy Medal. Bronze, 35 mm. Fuld LA.1791.4 var. MS-62 (PCGS).** Plain edge. By Rambert Dumarest. Struck at Soho by Boulton and Watt for the Monneron Freres, Paris. Nice chocolate brown with subtle luster. Dies polished through LAFAYETTE, like the silver example above, rims filed at time of striking, no edge device. If the silver piece was an early 19th century striking, given this piece's die state and appearance, it must be the same.

From the Richard Margolis Collection. Earlier from Christopher Eimer, about 1980.





#### 1118

1791 Lafayette Constituent Assembly Deputy Medal. Bronze, 35 mm. Fuld LA.1791.4 var. MS-64 (PCGS). Plain edge. By Rambert Dumarest. Struck at Soho by Boulton and Watt for the Monneron Freres, Paris. As the previous lot, but in a still later state, showing the die polish through LAFAYETTE and a later state of a light die crack at 6 o'clock on the obverse. The rims are unfiled, and the edges are nice and square, struck in a crisp collar. The surfaces are bronzed and choice, lightly reflective and very attractive. Accompanied by a copper shell Boulton and Watt medal box and its original folded paper wrapper, inscribed "Lafayette." A fascinating and attractive early 19th century production of Boulton's Soho Mint.

From the Richard Margolis Collection. Earlier from Glendining's sale of February 1982, lot 105.





#### 1119

**1791 Lafayette Constituent Assembly Deputy Medal. Bronze, 35 mm. Fuld LA.1791.5. MS-66 (PCGS).** Lettered edge. By Rambert Dumarest. Struck at Soho by Boulton and Watt for the Monneron Freres, Paris. A stunning gem, with richly bronzed surfaces showing exacting detail on the devices and fine reflectivity in the chocolate brown fields. Fully struck and magnificent, about as nice as one could hope for.

From the Richard Margolis Collection. Earlier from Format (Paris), September 1992.

#### THE RICHARD MARGOLIS COLLECTION PART I







1120

1791 Lafayette Constituent Assembly Deputy Medal. Bronze, 35 mm. Fuld LA.1791.5. MS-64 (PCGS). Lettered edge. By Rambert Dumarest. Struck at Soho by Boulton and Watt for the Monneron Freres, Paris. Handsome bronzing with fine field reflectivity, chocolate brown with hints of mint color around some peripheral elements. A very handsome piece.

From the Richard Margolis Collection. Earlier from Spink Zurich, at the Basel Coin Fair, January 1984.





1121

**1791 Lafayette Constituent Assembly Deputy Medal. Bronze, 35 mm. Fuld LA.1791.5. MS-61 (PCGS).** Lettered edge. By Rambert Dumarest. Struck at Soho by Boulton and Watt for the Monneron Freres, Paris. Glossy chocolate brown with some mottled color over smooth, attractive surfaces. Some very faint hairlines are seen in the left obverse field, light abrasion at reverse rim at 6 o'clock. As Mr. Margolis noted, this is a fully struck and original example.

From the Richard Margolis Collection. Earlier from Gordon Berg at the Chicago ANA Convention, August 1991.





1122

1791 Lafayette Constituent Assembly Deputy Medal. Bronze, 35 mm. Fuld LA.1791.6. AU-53 (PCGS). Lettered edge. By Rambert Dumarest. Struck at Soho by Boulton and Watt for the Monneron Freres, Paris. Medium olive brown with scattered marks and rim abrasions. This is the only example of this die variety in Mr. Margolis' collection, one he undoubtedly would have upgraded had he ever seen a better one.

From the Richard Margolis Collection. Earlier from Byron Hoke at the INS Convention in Philadelphia, December 1984.

#### **Fuld Plate Piece**





1123

1791 Lafayette Constituent Assembly Deputy Medal. Gilt bronze, 35 mm. Fuld LA.1791.7. MS-62 (PCGS). Plain edge. By Rambert Dumarest. Struck at Soho by Boulton and Watt for the Monneron Freres, Paris. Fully struck and deeply reflective, with brightly gilt surfaces. Gilding intact but for a few microscopic areas, some hairlines present on both sides account for the grade. A bold and appealing example.

There were two gilt bronze examples of this type in our 2010 offering of the Patriot Collection. Mr. Margolis acquired both, and both are reoffered here, 14 years later.

From the Richard Margolis Collection. Earlier from the George Fuld Collection; the Patriot Collection; our (Stack's) Philadelphia Americana sale, September 2010, lot 5498.





1124

1791 Lafayette Constituent Assembly Deputy Obverse Cliche. White metal, 36 mm. Fuld LA.1791.8. MS-60 (PCGS). Plain edge. By Rambert Dumarest. Struck at Soho by Boulton and Watt for the Monneron Freres, Paris. A dramatic obverse trial of this type, deeply impressed in a splash of molten tin (likely with lead added) and then trimmed to a broad, round shape. Silver gray surfaces are somewhat matte-like and oxidized, but attractive and crisply detailed. The broad size allows for a view of some of the details outside of the die edge. Only a few trivial lines are seen. A rare and unusual Boulton trial, only the second one on this issue Mr. Margolis recorded. The first, seen 24 years before he bought this one, is in the following lot.

From the Richard Margolis Collection. Earlier from Bergerac's (Aurele Biraben) Paris auction of March 2010, lot 329.







1791 Lafayette Constituent Assembly Deputy Obverse Trial. White metal, 35 mm. Fuld LA.1791.8. AU-55 (PCGS). Plain edge. By Rambert Dumarest. Struck at Soho by Boulton and Watt for the Monneron Freres, Paris. A fascinating piece, seemingly struck clichestyle on a splash of molten tin and then trimmed to near perfect roundness. The back retains some of the paper backing fibers, and the obverse periphery shows some remaining excess metal outside of the outer rim. The surfaces are even and appealing deep pewter gray with excellent visual appeal. Some hairlines are present, scattered marks including several on the cheek and into the left obverse field. Were it not for the previous piece, we'd have assumed this was unique.

From the Richard Margolis Collection. Earlier from Christopher Eimer, October 1986





1126

**1791 Lafayette Constituent Assembly Deputy Essay. Bronze, 35 mm. Fuld LA.1791.9. MS-62 (PCGS).** Lettered edge. By Rambert Dumarest. Struck at Soho by Boulton and Watt for the Monneron Freres, Paris. A much more elusive variety of this general type, considered an essay by Mr. Margolis, with an elegantly composed reverse showing a circular inner border rather than a wreath, far more similar to the design of Boulton's 2 sols tokens for the Monnerons.

The sole example of Fuld LA.1791.9 in the Stack's Bowers Galleries archives (from our January 2010 Americana sale, lot 4924) was a misattributed LA.1791.5, a common variety. This is the first example from these dies we have offered in modern memory. CoinArchives cites 34 sales of the 1791 Lafayette Monneron type since 2002, none of this variety. Olivier calls this variety "rare" when it "ne porte pas la couronne de chenes et de lauriers au reverse" or doesn't display the wreath of oak and laurels on the reverse.

The surfaces are finely bronzed and lightly reflective, with hints of mint color that have poked through the bronzing upon striking. Despite a scattering of fine marks on either side, this piece has the look of a higher grade. Rare and choice is an attractive combination.

From the Richard Margolis Collection. Earlier from the R.N.P. Hawkins Collection; Glendining's sale of March 1988, lot 360; Format, October 1988.

# Fuld Plate Coin Unique?





1127

1791 Lafayette Constituent Assembly Deputy Essay. Metal de cloche, 34 mm. Fuld LA.1791.12. AU Details—Holed (PCGS). Plain edge. By Pierre-Antoine Montagny. Neatly holed at 12 o'clock.

A fascinating rarity, one Mr. Margolis wanted so badly that Byron Hoke agreed to sell it out of a collection that otherwise stayed intact until after his death. The planchet is made of bell metal, literally bronze refined from melted down church bells in Revolutionary France. The obverse portrait is in nice relief, signed by Montagny below the truncation. The reverse shows the legend LA NATION, LA LOI, LA ROY 1791 on a ribbon at top and two stands of arms at center. Montagny signed the reverse die in the exergue. The surfaces are typical of the composition, attractively mottled dark golden brown with some trivial darker patination at upper obverse. The hole is neat and purposeful, and no other marks or damage are seen. This could just as easily have been certified with a numerical grade since it was probably intended to be worn; alas, as the apparent only one known, there is not a large body of evidence.

A clipping from Byron Hoke's envelope that accompanies this lot bears the notation "Rare - unlisted until 1957 - Greatly admired by Richard Margolis."

This is a collection highlight and quite possibly a once in a lifetime opportunity, as this variety seems to have never before sold at auction.

From the Richard Margolis Collection. Earlier from Jules Florange, Paris, December 1956; George Fuld Collection; Byron Hoke, August 1993.



#### MISCELLANEOUS MEDALS





1128

1834 Edwin Forrest Medal. Silver, 43 mm. By Charles Cushing Wright and Charles C. Ingham. MS-62 (PCGS). Reflective silver gray with attractive peripheral toning in shades of blue, green, and pale violet. Somewhat hairlined on both sides, as seen on other specimens. No significant marks or damage, a nicely preserved and attractive medal.

The obverse die is signed C.C.W.S. (Charles Cushing Wright, Sculpsit) under the attractive high-relief bust. The reverse die is signed C. INGHAM, DEL: for Charles Ingham delineavit or "drew it." Ingham, an Irish portrait painter who came to the United States in 1816, was a founding member of the National Academy of Design in 1825.

Wright's subject was considered the greatest actor of his day, playing to packed houses in his native Philadelphia, New York, and Europe throughout the 1830s and 1840s. A tabloid feud with another actor in London killed his career there, and lots more drama enveloped his public persona in the decades after, but he managed to work until his death in 1872. The Forrest Theatre in Philadelphia is named for him.

We've handled two of these in recent memory, one in the 2005 Ford IX sale (at \$690) and one in our September 2009 Americana sale (at \$632.50). The condition is quite similar on all of them, though this example also has the original box, round and form-fitting maroon shagreen (or similar material) lined in dark brown velvet.

From the Richard Margolis Collection.





1129

(Ca. 1880-1900) New York Institute for the Instruction of the Deaf and Dumb Award Medal. Bronze, 42 mm. By J.S. and A.B. Wyon. MS-63 BN (PCGS). Fine bronzing consistently covers lightly reflective surfaces. A handsome medal with an interesting device and an unusual academic theme. The obverse shows a hand offering the sign for the letter A in American Sign Language, but from the unusual vantage point of the thumb rather than the fingers and heel of the hand. The reverse identifies the medal as the Ida Montgomery

Testimonial for Scholarship and Good Conduct. It is uninscribed (though not necessarily unawarded). The surfaces are pristine but for some marks in the open upper reverse field and some unfortunate, but fortunately easily reversed, fingerprints nearer the base of the reverse. Mr. Margolis noted that he had never seen another example of this medal. Nor have we.

From the Richard Margolis Collection.





1130

(Ca. 1891) Louisville Medical Surgical Society Medal. Silver, 31 mm. Storer-6556. Forrer V, p. 392. AU-58 (PCGS). Dies by Solomon Schmidt, New Orleans, boldly signed under the bust. Attractive blue toning frames the peripheries and reverse inscription. While undated, this organization appears to have been founded in

1891 and this style fits that date. The presentation of Hippocrates is stylish and attractive. An interesting and undoubtedly very rare medal.

From the Richard Margolis Collection. Earlier from Paul Bosco at the 1977 AINA show.







**1905** Hay-Bunau-Varilla Treaty Plaquette. Silver, 61 x 76 mm. By Jules Chaplain. SP-62 (PCGS). 2569.9 grains. Attractive medium gray with a matte finish. Some trivial contact marks are seen, light scattered toning including a spot below Bunau-Varilla's ear and another at lower right reverse corner. A beautifully rendered Art Nouveau production, with a portrait of Bunau-Varilla on the obverse and an attractive winged Victory on the reverse superimposed atop a fine map of the Panama Canal route in the background.

The Hay-Bunau-Varilla Treaty is named for Theodore Roosevelt's Secretary of State, John Hay, and the French engineer Philippe Bunau-Varilla, who was a principal force in the backroom

machinations that resulted in the choice of Panama for an isthmian canal and the Panamanian declaration of independence from Colombia that followed. Bunau-Varilla signed the treaty giving the United States control of the Canal Zone on behalf of Panama, whose nascent American-backed government had named him Minister to the United States despite his French citizenship. No Panamanians signed the treaty, which Bunau-Varilla rushed to complete before a Panamanian contingent could arrive in Washington DC for negotiations. The completion of the treaty assured Bunau-Varilla of a \$40 million payday in American canal funding directed to his company.

From the Richard Margolis Collection.





1132

1906 Bridgeport, Connecticut Dinner for Ambassador Baron Rosen Medal. Bronze, 64 mm. MS-63 (PCGS). 2158.6 mm. A handsome and elusive medal marking a dinner to honor Baron Roman Romanovich Rosen, who had been named the Russian ambassador to the United States in 1905. Pleasing medium brown surfaces with glossy luster, some trivial scale around reverse

periphery. With its original green velvet lined box of issue, decorated in gilt blind stamping and nicely intact with two working clasps. Following his escape from the 1917 Bolshevik Revolution, Rosen died after a pedestrian run-in with a New York taxicab in 1921.

From the Richard Margolis Collection.







**1920** Welles Bosworth Medal. Bronze, 94 mm. By Paul Manship. Murtha-125, Eidlitz-103. MS-63 (PCGS). An extraordinary cast medal by Manship, showcased in his portfolio at the Exhibition of American Sculpture in New York City in summer 1923. The obverse depicts the architect William Welles Bosworth in profile, while the reverse showcases a kneeling Euphrosyne, the goddess of joy. Glossy dark tan with fine granularity from its method of manufacture. Immaculate surfaces and superb eye appeal suggest a grade far higher than that assigned.

Bosworth, a native of Marietta, Ohio, is best remembered for his designs of MIT's campus and his guidance of the renovations at the Palace of Versailles under the auspices of his patron, John D. Rockefeller, Jr.

From the Richard Margolis Collection.



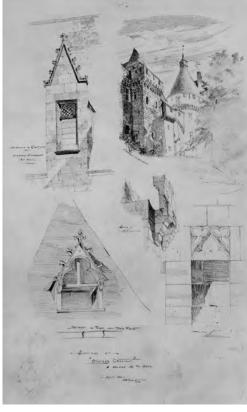
#### THE PORTRAIT MEDALLIONS OF JEAN-BAPTISTE NINI

Giovan Battista Nini (commonly referred to by the French-language equivalent, Jean-Baptiste Nini, which he began to use by 1740) was born in Urbino, Italy in 1717. His father, Domenico Antonio Nini had been designer, painter, inventor, and mechanic. He was involved in stick pin manufacturing in Urbino, and is credited with the design of a unique machine for pin production in his factory. Presumably his son adopted some of his creativity and learned from his mechanical techniques. Giovan made his way to Florence and then to Bologna where, in 1735, he took first place in a sculpture competition at the School of the Nude of Clementine Academy, now known as the Academy of Fine Arts Bologna. It is believed that this is where he was first introduced to sculpting in plaster and clay, and began preparing his own fine mixtures of such materials with which to work. By 1747, Nini was in Madrid and having been quickly recognized as a skilled artisan, he was employed by the Royal Glass Factory of Madrid where he was

trained in glass engraving. When his teacher was expelled from the institution in 1750 (upon accusations of Masonic affiliations), Nini replaced him as master engraver. Nini conducted drawing classes in the evenings at the glass factory, and beginning in 1753, trouble with students resulted in accusations against him as well, with the most serious being for heresy. He was acquitted of this charge in 1757, but was fined half of his possessions and forced to leave

Spain.

By 1758, he had arrived in Paris and found himself in a city obsessed with the arts and rich with variety. The decorative arts were at the fore, as the wealthier classes in particular sought the excitement that portraits and other ornamental flourishes introduced to their daily lives. For the first half of the 18th century, the complex Baroque and Rococo styles dominated, while in the latter half, Neoclassicism developed as a



Sketches of Chateau Chaumont and architectural details. (Cass Gilbert / Library of Congress)

reaction to the extravagance of the earlier styles. Clean lines returned, flourishes diminished, and more intimate expressions were desired in architecture, furniture, painting, and sculpture. It is in this movement that Nini's portrait medallions in terracotta largely fit, with their simple but beautifully rendered busts on plain fields, adorned with only the clothing of his subjects and perhaps a plain or undulating border. Even the somber tones of the terracotta itself spoke to simplicity. The late 18th century has been called "the golden age of the small portrait," and this was the landscape in which Jean-Baptiste Nini found his greatest success.

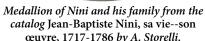
Nini's earliest documented portrait medallions in terracotta are believed to be of two residents of La Cheritésur-Loire, Marie Alcock, daughter of English industrialist Michael Alcock, and a young clergyman, Aimé-Louis des Moulins de L'Isle, both produced in 1762. Nini is believed to have resided in Nièvre, an area of France that included La Cherité-sur-Loire prior to moving

to Paris. Most of Nini's terracottas have largely faded into obscurity due to a combination of rarity and the fact that many subjects were not far removed from the artist and thus not necessarily of much fame beyond a close social circle. For most works, few were likely made, and it is not unreasonable to assume that the sentiments of the French Revolution resulted in considerable losses of such works. Of the few examples likely to survive for many of his subjects, a

significant number are retained in the collections of museums around the world. In the collector

market, most are of considerable rarity, with only occasional appearances, largely confined to sales of French decorative arts.

Though the usual subjects of royalty, clergy and aristocracy would be included in Nini's works, so would be artists and revolutionaries—an intertwining of social circles that was not insignificant in the leadup to the French Revolution. It is believed that Nini met most of his earlier subjects in



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salons organized by influential French, gatherings where matters of politics, art and philosophy were discussed among writers, artists and members of the aristocracy, court and clergy. Among these salons was that organized by Suzanne de Jarente de La Reynière, a resident of the Avenue des Champs-Élysées and herself a subject of Nini, in 1769. Portraits of the more high-ranking subjects were probably accomplished from other available portraits as direct access to persons such as the King of France would not have been likely. Coins and medals were likely Nini's sources for portraits of such people, while engraved portraits are believed to have been the models for others, such as Benjamin Franklin.

While it is uncertain how Nini made the acquaintance of Jacques-Donatien Le Ray de Chaumont, he executed a fine portrait medallion of Le Ray in 1771. Le Ray was a wealthy and influential member of the French aristocracy who resided at the Château de Chaumont in the Loire Valley, where he had established a crystal, ceramic and tile factory. Recognizing Nini's great talent with terracotta (either prior to or by way of his own 1771 portrait), and also clearly having been made aware of his talent as a glass engraver, Le Ray entered into a life-long contract with Nini on October 1, 1772, with Nini's contributions to the glassworks being his primary duty, along with production of tiles, pottery, bricks and related earthenware goods. Terracotta portrait medallions were of low priority, but still specifically mentioned in the contract, "he will also practice his art of making medals and medallions of terracotta." Nini and his family were guaranteed accommodations (documented as being within the Château), while Nini would oversee the



factory and instruct other artisans in glass and pottery production techniques. He would also have access to the pottery works for his portrait medallions which he continued to produce for the remainder of his life. He died at Chaumont, on May 2, 1786. Between the early 1760s and 1785, Nini is known to have produced about 80 portrait medallions. Those molds Nini brought with him to Chaumont remained his own property for his own benefit, as did his personal tools, machines, furniture and other effects. It is known that at least 22 portraits were made at Chaumont, for which Nini shared the profits with Le Ray. It is documented that Nini did not work quickly, likely taking whatever time necessary for the superior workmanship

seen throughout his body of work.

The chosen medium of terracotta is worthy of specific mention as, while not unique to Nini, he is considered among the first to use it in this form, to this extent. The material itself lends a certain intimacy to the works, in contrast the to the harsh permanence of metal works that had long celebrated the royals and aristocracy in portrait medallions. Indeed, the relative fragility of the material and the soft but colorful aesthetic speak to Neoclassical sentiments, and can represent elements of the human form in a manner that metal works do not allow. The crisp refinement allowed by the workability of the clay also suited Nini's skill as an engraver as well as his obvious taste for superb quality in his artistic endeavors. This is seen throughout his body of known work, both in terracotta and in his rare engraved early prints. What has been written of his works in engraved glass, though survivors are unknown, mirrors the same.





(Photo Reduced)

1134

1764 Portrait Medallion of a Man, to right (possibly Jacques de Flesselles). By Jean-Baptiste Nini. Baiardi-Sibille 53, Storelli-IX, Villers-7. Terracotta. 166 mm; approximately 11.5 mm at the edge. 533.6 grams. Obverse with incuse signature and date I.B. NINI. F. 1764. on truncation, neatly impressed. Anepigraphic with raised plain border. Made with a suspension hole from the top edge through to the back, as typical of Nini's works. Sharp and neatly finished, with oblique edges and a pronounced bevel around the reverse rim.

Light beige terracotta with gently mottled patina. One notable obverse chip in the self-framing border near 4 o'clock, with only trivial handling anomalies otherwise. Once mounted in a frame as evinced by four tiny notches in the reverse rim, only visible from that side. No cracks or other serious flaws are noted.

Plated in *Jean-Baptiste Nini* 1717-1786, From Urbino to the Banks of the Loire. European Landscapes and Faces (Federico Motta, ed.), a standard reference on Nini and his works herein referenced as "Baiardi-Sibille" for Anna Cerboni Baiardi and Barbara Sibille, under whose direction the reference was assembled. The plate, on page 172 of the French-language edition, is unmistakably this specimen with its distinctive mottled patina. Apparently extremely rare, as one would expect for such a work. This is attributed to a private New Jersey Collection (RM), and three others are referenced in the collections at the Château de Blois, the Château de Chaumont and in the Metropolitan Museum of Art, New York.

An interesting point is made in the essay by Isabelle Leroy-Jay Lemaistre included in Baiardi-Sibille titled "The Posterity of Jean-Baptiste Nini in the 19th Century," beginning on page 99. The observation is made that for any young portrait artist, the primary goal was to accurately represent the features of the face and to express the personality of the subject. In most cases, the earliest subjects were

likely to be people within a close circle around the artist, often people known to him directly. For these works, the audience would be a similar tight circle that would be able to identify the subject on sight. As such, legends were not important. For later works, especially those of very famous persons that might enjoy much wider appeal and broader distributions, legends to identify the subjects would be more important. This shift from an epigraphic portraits to those with legends seems to have occurred in Nini's works around 1766. Nearly all of the portraits after that date are with legends, while those prior are largely without. Now that the market for his works is considerably broader than the initial intended tight circle of wealthy patrons that might have readily identified a portrait such as that offered here, the attribution of this fine portrait is uncertain. However, suggestions have been given. Two medallions have been noted with reverse inscriptions, one identifying "Dornier, ancestor of Doctor Poirier", while another identifies the subject as "Monsieur de Flesselles, Provost of Merchants." This latter suggestion is Jacques de Flesselles, the last Provost of Merchants in Paris, appointed in April 1789 and murdered on Bastille Day, July 14 of the same year. Flesselles, in 1762, had an official appointment in Moulin, just outside the Department of Nièvre where Nini is believed to have lived at the time, putting him in close proximity and making him an intriguing possibility. Further evidence that Nini would have done the portrait of Jacques de Flesselles is found in Emile Balon's list of 19 works by Nini that he offered for sale from Nini's own molds. Therein is found an entry for "la Dame Flesselles," a portrait medallion not identified today but probably among the anepigraphic female portraits. If Madame Flesselles' portrait was accomplished by Nini, it is likely that Monsieur Flesselles' was as well.

From the Richard Margolis Collection. Earlier from the Maître Jean Emmanuel Prunier (Louviers, France) sale of April 1996, lot 94.





(Photo Reduced)

1766 Portrait Medallion of Hugues-Joseph Gamot, Engraver to the King, to left. By Jean-Baptiste Nini. Baiardi-Sibille 65, Storelli-XXIV, Villers-14. Terracotta. 166 mm; approximately 247 mm overall, in frame; Obverse with incuse signature and date NINI F 1766 on truncation. HUGUES JOSEPH GAMOT GRAVEUR DU ROY 1766. around, with raised plain border. Made with a suspension hole from the top edge through to the back, as usual. Smooth and crisply detailed throughout in rich orange-tan terracotta that is uniform in color save for the faintest darkening of the patina on some of the higher points. Thoughtfully finished with a pronounced bevel around the reverse rim. A small molding flaw, as made, is noted on the reverse at 9 o'clock, while a chip from the reverse at 6 o'clock speaks to this having fallen from a wall at some point. The face of the medallion is not impacted by this flaw. The obverse is superb, showing no cracks, and no chips within the confines of the selfframing border. A couple of very small anomalies are noted in the thin outer border lines and could easily be molding flaws or small handling losses.

Set into a gilt wood frame for an ideal 18th-century style visual presentation that one could easily imagine in a fine residence or in a hall at Versailles. Though this was not likely the original housing, it does seem to be of the period. A bit of modern foam loosely secures the medallion's centering. A few losses are noted in the ornamental

scrollwork and floral spray at the top of the frame with little visual impact unless one focuses on those details. Otherwise the frame is handsomely preserved and nicely encloses this beautifully rendered portrait medallion.

The Walters Art Museum, Baltimore, owns a related medallion not cataloged in Baiardi-Sibille. That portrait, identified as Gamot in error, is an epigraphic and shares the identical costume seen on this medallion. However, the face is different enough that one can be certain it is not that of Gamot. Nini is known to have used the identical costume for more than one portrait on other occasions, but he was a master at crafting the portrait in profile so it is clear this was not just an abandoned attempt at Gamot. The curvature of the chin, and the details around the eyes are markedly different.

Listed by Leonard Forrer as a "medallist and engraver of jetons" and "Graveur du Roi," the latter clearly taken from this work by Nini which he mentions specifically in the brief biographical entry. Forrer gives Gamot's dates of activity at Paris as circa 1750-1767, while Margolis' own notes place Gamot as engraver of the Lille mint from 1745 to 1774.

From the Richard Margolis Collection. Earlier from Villa Fal'eze; Sotheby's Paris, October 2005, lot 168; Nagel Auktionen's sale of A South German Private Collection (Stuttgart), February 10, 2010.



## Portrait of Guy le Gentil Marquis of Paroy With Provenance to 1896



(Photo Reduced)

1136

1767 Portrait Medallion of Guy le Gentil Marquis of Paroy, to right. By Jean-Baptiste Nini. Baiardi-Sibille 67, Storelli-XXVI, Villers-17. Terracotta. 163 mm; approximately 10.5 mm at the edge. 487.9 grams. Obverse with incuse signature and date I. NINI F. / 1767. on truncation of the shoulder. GUY LE GENTIL MARQUIS DE PAROY 1767 around, with raised plain border. Made with a suspension hole from the top edge through to the back, as typical. Crisply detailed with smooth texture and lovely uniform light brown patina showing only minor darkening on the highest points. The slightly oblique edges finish in a fine beveling around the reverse. No noteworthy chips are seen, but there is a hairline crack from the edge into the head, passing just right of the M of MARQUIS.

Three pasted labels on the back, two of which are from the old auction listing of the A. Ploquin Collection, sold in 1896, where this piece was plated as lot 265. The other is a handwritten note identifying the

attribution numbers in the sale as those of A. Villers, who referred to this type as a "magnifique médallion."

Le Gentil was born into the French nobility, the son of a landowner in Saint-Dominique. He married into the De Rigaud family which probably put him in close proximity to Nini, as the artist also did portraits of Hiacinthe de Rigaud, a nobleman at the court of Louis XVI and associate of Gabrielle de Polastron (the favorite of Marie Antoinette), and L'Amirande de Rigaud, the marquise of Vaudreuil and wife of the second-highest ranking French Naval officer to participate in the American Revolution - Louis-Philippe de Rigaud de Vaudreuil.

From the Richard Margolis Collection. Earlier from Hôtel Drouot's sale of the A. Ploquin Collection (Paris), May 29-30, 1896, lot 265; Christie's New York sale of the Mrs. John Leslie Collection, January 11, 1994, lot 69A.



# Nini's 1768 Portrait of Albertine-Elisabeth Pater "A Masterpiece" With Provenance to 1885



(Photo Reduced)

1137

1768 Portrait Medallion of Albertine-Elisabeth Pater, to right. By Jean-Baptiste Nini. Baiardi-Sibille 68, Storelli-XXX, Villers-19. Terracotta. 164 mm; approximately 10.5 mm at the edge. 455.5 grams. Obverse with incuse signature and date I. NINI F 1768 on right truncation. ALBERTINE NEE BARONNE DE NIVENHEIM. 1768 around, with raised plain border. Made with a suspension hole from the top edge through to the back, as typical. Oblique edges finished with a fine bevel around the reverse rim.

Handsome and distinctive light reddish mahogany patina is somewhat glossy and might be the result of a surface application. The aesthetic is quite excellent, as is the overall quality. The design is crisp, with the intricate details of the subject's attire, hair and pearls beautifully rendered. Largely free of visible chips, while a single small one is noted in the reverse rim at 12 o'clock. No cracks are detected on this well preserved example. Pencil notations and affixed tags of varying age are noted on the back. Two of these relate to 19th-century collector Gustave Dreyfus (1837-1914). The more modern of this pair relates to the display of this piece from the Dreyfus Collection at the 1900 Paris International Exposition. This piece was published in 1885 as being in the Dreyfus Collection and noted to have a stunning patina and to be a "chef d'oevre" - a masterpiece. According to Margolis' notes, while Gustave Dreyfus was a known collector of medallic art, the collection of Nini medallions was attributed to his wife as of the Paris Exposition Universelle of 1878.

This is the portrait of Albertine-Elisabeth Pater, the wealthy daughter of Dutch baron Johann Gisbert von Nyvenheim. After her separation from her wealthy Dutch banker husband, she settled in Paris, in 1763. Within the decade, she was a secret mistress of King Louis XV, and a close associate of Marie Antoinette. She remarried in 1779 taking the surname Champcentz.

She fled France in 1789 and supported French royalists who also left the country when the Revolution began, but reportedly served as a covert go-between keeping Royalist emigres in contact with associates who remained in France. She returned to France in 1791 and spent some time in prison for counterrevolutionary activities, but was eventually released, and in 1803 was exiled with her spouse.

Though the legend here indicates she was born a baroness, that title does not pass at birth. She seems to have used this title in France, however, likely to fit neatly within the social circles of the French nobility.

From the Richard Margolis Collection. Earlier from the collection of Madame Gustave Dreyfus, by 1885, and exhibited at the 1900 Paris International Exposition; Christie's New York sale of A Distinguished Private Collection, April 20, 2007.





(Photo Reduced)

1768 Portrait Medallion of Charles-René Péan, Lord of Mosnac, to left. By Jean-Baptiste Nini. Baiardi-Sibille 69, Storelli-XXIX, Villers-18. Terracotta. 166 mm; approximately 9.8 mm at the edge. 485.5 grams. Obverse with incuse signature and date J. NINI F. 1768 on truncation of the shoulder. CHARLES RENE PEAN SEIGNEUR DE MOSNAC. around, with raised plain border. Made with a suspension hole from the top edge through to the back, as typical.

Lovely uniform light brown patina with minimal handling visible from the front. Mild abrasions are noted on the highest point of relief while a couple of small chips are noted in lines of the self-framing border. No cracks or other serious flaws are seen on the front. The oblique edge terminates in a neatly beveled rim around the back. One large chip from the back near 2 oʻclock is an unfortunate flaw, but again, it is not visible from the obverse. Two labels are affixed to the back, though one is but a remnant. The border of this label is

very similar to one of the Gustav Dreyfus Collection labels on the Albertine-Elisabeth Pater medallion offered in the previous lot, but no inscription is visible.

Charles-René Péan was Master of the Chamber of Accounts and an advisor to King Louis XVI. Of this portrait, Baiardi wrote, (translated from French) "this portrait in which Nini wanted to emphasize the confident and satisfied air of a man who had attained a respectable social status has nothing stereotypical about it; everything, including the fur collar, whose softness the artist succeeds in evoking, contributes to making the image alive and true." In short, Nini was a master of the profile.

From the Richard Margolis Collection. Earlier from Hôtel Drouot's sale of an Exceptionnel Ensemble de Sculptures Françaises des XVII et XVIII Siécles, (the Collection of Edmund Courty) (Paris), December 9, 2002, lot 34.





(Photo Reduced)

1769 Portrait Medallion of Suzanne-Elisabeth-Françoise de Jarente de La Reynière, to right. By Jean-Baptiste Nini. Baiardi-Sibille 71, Storelli-XXXIV, Villers-20. Terracotta. 167 mm; approximately 18.8 mm at the edge. 489.1 grams. Obverse with incuse signature and date I. NINI. F 1769 on rightmost truncation. SUZANNE JARENTE DE LA REYNIERE 1769 around, with raised plain border. Made with a suspension hole from the top edge through to the back, as on all seen. Oblique edges finished with a neat bevel around the reverse rim.

Molded in tan terracotta with fairly uniform patina across the obverse, though subtle variations are noted in the fields. An exquisitely rendered portrait, crisp throughout the finest details. A few inconsequential tiny chips are noted on the obverse, mostly beyond the self-framing border. One small chip is noted from the back edge, but it is not visible from the front. A smaller nearby anomaly appears to be a molding flaw. Old tape remnants and stains on the back speak to a previous framing or mounting.

Madame de la Reynière, of a noble lineage but not of wealth, married a very wealthy financier and resided on the Avenue des Champs-Élysées. She is documented as having hosted salons where artists, philosophers, writers, members of the clergy and ladies of the royal court would meet, listen to the music of great performers and discuss important topics of the day. Events like hers were a significant source of patrons for Nini and other artists, and were the types of venues where political discussions would ensue, and names like Benjamin Franklin would begin to quietly circulate among the influential French social circles. This detail, while largely insignificant to the offering of the present medallion, is of critical importance to Nini's most famous works offered later in this sale.

La Reynière married in 1758 and no longer carried the name La Reynière by the time of this portrait. The fact that it was used for the medallion has been taken as evidence that she likely commissioned the portrait directly of Nini and preferred that this work, which would long outlive her, carry the name of her birth family and direct lineage rather than that of her husband.

From the Richard Margolis Collection. Earlier from Christie's New York sale of June 13, 1996.



### Nini's 1770 Portrait of King Louis XV



(Photo Reduced)

1140

1770 Portrait Medallion of Louis XV, King of France, to left. By Jean-Baptiste Nini. Baiardi-Sibille 75, Storelli-XXXIX, Villers-23. Terracotta. 166 mm; approximately 10.0 mm at the edge. 486.8 grams. Obverse with prominent incuse signature and date J.B. NINI F. / 1770 on truncation, deeply and neatly impressed. LOUIS XV PAR LA GRACE DE DIEU ROY TRES CHRETIEN around, MDCCLXX BELOW, separated by fleurs de lys, with raised plain border. Made with a suspension hole from the top edge through to the back, as on all seen. Oblique edges finished with neat beveling around the reverse rim.

Smooth and crisply detailed, with light reddish mahogany patina not unlike that seen on the Albertine-Elisabeth Pater medallion offered earlier in the sale. A very slightly glossy texture is also noted, though a bit subdued by light surface dirt. Only a couple of minuscule chips are noted on the obverse rim and in the highest points of the laurel wreath, and there is a fine hairline crack associated with the integral suspension piercing extending from the edge almost to the first fleur de lys. A large reverse chip is noted around the suspension hole,

and two smaller ones are seen in the rim at 2 o'clock and 5 o'clock, but none impact the visual appeal of this regal medallion. As noted above, Nini's signature is particularly robust and visible on this piece. This was probably a bit of self-marketing as he would undoubtedly realize that a well-rendered profile of the King might carry with it a degree of widespread appeal that he could not hope to attain with most of his other works to this point.

King Louis XV enjoyed the second longest reign among the kings of France, and at the time of this portrait, he had been king for the entirety of Jean Baptist Nini's life. Louis XV had the official title as of 1715, though without control of the government due to his age, while Nini was born in 1717. The King died four years after this medallion was created, resulting in the coronation of Louis XVI, the final king of France. Handsome and historically significant as Nini's first French royal subject.

From the Richard Margolis Collection. Earlier from Christie's New York sale of June 13, 1996, lot 79.

#### THE RICHARD MARGOLIS COLLECTION PART I





(Photo Reduced)

1141

1774 Portrait Medallion of Thérèse Jogues Le Ray of Chaumont, to left. By Jean-Baptiste Nini. Baiardi-Sibille 82, Storelli-LII, Villers-29. Terracotta. 164 mm; approximately 10.0 mm at the edge. 448.0 grams. Obverse with incuse signature and date NINI F 1774 on truncation. THERESE JOQUES LERAY DE CHAUMONT 1774 around, separated by small stars, with a raised plain border. Made with a suspension hole from the top edge through to the back, as on all seen. Oblique edge, finished in a beveled rim around the back.

Pleasing reddish brown patina is uniform throughout, with smooth texture and sharp definition in the finest of details including the ornate pattern of the elegant gown. Very little handling is evident, with only a couple of trivial chips in the outer obverse border which are mentioned for accuracy, but could just as easily be ignored. A pair of similarly insignificant back chips are also noted, as is a tiny edge crack that does not even extend to the self-framing border. Identified on the back in pencil, "Therese Le Ray de Chaumont / par / Nini 1774," and with an adhesive Sotheby's lot tag from 2008 affixed. Quite superior in quality to the Blois Museum specimen plated in Baiardi-Sibille on page 202. Small glossy spots in the left obverse field could likely be removed with a solvent.

This portrait of Madame Le Ray is believed to be among the earliest requests of Nini by his new employer, Jacques Donatien Le Ray de Chaumont, whose own profile is dated 1771, prior to the contract between Le Ray and Nini for a lifelong association at Chaumont. Profiles of Marie Antoinette and Louis XVI were also among these early requests, and are mentioned in a letter from Le Ray in Paris where he complained about the long delay for these works. It seems clear that Nini worked on his own schedule, and the intensive attention given to his artistic endeavors were the reason. His print engravings, what is reported of his glass engraving and what is seen in his thoughtful terracotta portrait medallions seem to speak to a desire for exquisite, finely rendered results that he would not compromise in the interest of time.

Madame Le Ray is known to have made visits to Benjamin Franklin in Passy with her children, and likewise, it is she who is said to have treated young William Temple Franklin warmly on his visits to Chaumont. This establishes that the Le Rays and Franklin had a warm and friendly relationship well beyond that of landlord and tenant.

From the Richard Margolis Collection. Earlier from Sotheby's Paris sale of April 9, 2008, lot 184; Nagel Auktionen's sale of A South German Private Collection (Stuttgart), February 10, 2010, lot 461.



### Nini's Outstanding 1774 Marie Antoinette Portrait Medallion In Period Frame



(Photo Reduced)

1142

1774 Portrait Medallion of Marie Antoinette, Queen of France, to left. By Jean-Baptiste Nini. Baiardi-Sibille 83, Storelli-LIV, Villers-35. Terracotta or Terre de Pipe. 117.1 mm (medallion only); approximately 7.5 mm at the edge. 193.9 grams. Obverse with incuse signature J.B.NINI.F on central truncation, and the date 1774 incuse on the shoulder truncation. MARIA ANTONIA ARC AUST GALLORUM REGINA, around, separated by small fleurs de lys, with a raised plain border. Made with a suspension hole from the top edge through to the back, as typical. Fairly perpendicular edges with a very narrow beveling of the reverse rim.

Molded in fine off-white earth probably more accurately termed terre de pipe than terracotta due to the distinctive light color, but both are fired earthenware and thus similar. The reverse of this piece bears the interesting engraved inscription in period cursive, "Terre Fine de Chaumont," which was cut into the material when leather hard, prior to firing. As such, this clarifies the piece as having come from the Chaumont factory and it may well be Nini's own directly applied script on the reverse. This color is rare, and it is interesting that it was specified as having been sourced at Chaumont, as such deposits are not widespread or easily found. In fact, there is contemporary evidence of this white earth deposit at Chaumont. It was mentioned by Jacques Mercier, who succeeded Nini at Chaumont upon his death in 1786, who referenced "white [extracted] in the woods of

Chambres." It is also notable that this rarer material was used for the Queen's portrait. The surfaces are smooth, creamy white with a soft golden hue that is particularly noticed near the rim at 6 o'clock. This detail is probably a result of the firing itself, rather than any type of post-production stain. A few trivial rim flakes are noted on the obverse and a single one is seen on the back. The back also exhibits some superficial cracks, but none extend through the body of the medallion. A distinctive piece in superb condition and aesthetically striking in the period cast brass and gilt frame.

According to contemporary evidence published by B. Sibille, this portrait, along with that of the same date featuring King Louis XVI, was commissioned by Le Ray, and almost certainly a response to the coronation of Louis XVI which made Marie Antoinette queen of France, on May 10, 1774. Marie Antionette was the youngest daughter of Maria Theresa and Francis I of Austria, and was married to the future king of France at the age of 14. At 18 she became queen, and would be the last person to hold the title. Nine months after the execution of Louis XVI, she was tried and convicted of high treason by the Revolutionary Tribunal and executed by guillotine on October 16, 1793.

From the Richard Margolis Collection. Earlier from the Villa Fal'eze; Sotheby's Paris, October 20, 2005, lot 169; Nagel Auktionen's sale of A South German Private Collection (Stuttgart), February 10, 2010, lot 453.







(Photo Reduced)

1143

1774 Portrait Medallion of Louis XVI, King of France, to right. By Jean-Baptiste Nini. Baiardi-Sibille 84, Storelli-LIII, Villers-34. Terracotta. 118.8 mm; approximately 8.2 mm at the edge. 206.7 grams. Obverse without signature or date, but believed the mate to the 1774-dated Marie Antoinette medallion. LUDOVICUS XVI REX CHRISTIANISSIMUS around, separated by small fleurs de lys, with a raised plain border. Made with a suspension hole from the top edge through to the back, as on all seen. Oblique edge with a thinly defined and uneven beveled finish to the reverse rim.

Uniform milk chocolate brown terracotta with smooth surfaces and sharp details throughout. Minor handling is evident, with a few small rim chips visible on both sides, but the most severe are confined to the reverse and do not impact the visual appeal. A small internal chip is lost from the suspension piercing on the back, again, with no aesthetic consequence. Collection sticker affixed to the back

from the A. Ploquin Collection sold in Paris in 1896. Though the sticker identifies this as "No. 34," this might be a collection inventory number rather than the lot number, which Margolis' notes indicate was 278. We do not have the original sale catalog for verification, but this aligns with other ex Ploquin lot numbers in this sale.

According to contemporary evidence published by B. Sibille, this portrait along with that of Marie Antoinette dated 1774, was commissioned by Le Ray. These were clearly in celebration of Louis' ascension to the throne in the same year, at the age of 20. Louis XVI would be the final king of France. The French Revolution was his undoing, as well as that of the 1000-year monarchy of France. He died by the guillotine on January 21, 1793.

From the Richard Margolis Collection. Earlier from Hôtel Drouot's sale of the A. Ploquin Collection (Paris), May 29-30, 1896, lot 278; Sotheby's Colonnade Auction, May 22, 1996.



# 1775 Portrait of Ceramicist Pierre Berthevin Possibly His Personal Example



(Photo Reduced)

1144

1775 Portrait Medallion of Pierre Berthevin, to right. By Jean-Baptiste Nini. Baiardi-Sibille 85, Storelli-LVI, Villers-42. Terracotta. 116.1 mm; approximately 6.3 mm at the edge. 185 grams. Obverse with incuse signature and date J.B.NINI. F 1775 on truncation. P BERTHEVIN CHI ART EN POR DE ROY DE SUE DAN ETCC 1775 around, separated by small colons, with a raised plain border. Made with a suspension hole from the top edge through to the back, as typical. Gently oblique edges with a very thin and uneven beveled finish seen on parts of the reverse rim.

Handsome smooth tan terracotta with some slightly darker color on the high points from handling. One small chip from the lower obverse rim beyond the confines of the molded self-framing border. A couple of other trivial rim flakes are noted as well, but the reverse is free of such flaws and no cracks are seen. The reverse has a pasted on, manuscript descriptive label in French, which briefly discusses Nini and his work in general. It seems to state that this specific medallion was given to the unknown writer in 1836 by the son of

Berthevin, which, as also noted by Margolis, strongly suggests this was Berthevin's own medallion. A further penciled note points to a French sale in February 1913.

French-born Pierre Berthevin relocated to Sweden and was Chemist to the King of Sweden and Denmark. He ran the Marienberg factory in Stockholm from 1766 to 1769, but is later reported to have returned to France where he was associated with the Royal Sévres factory near Paris by 1773. As a ceramicist of some renown in the employment of the French Crown, he fits neatly within the Nini's sphere. Indeed, according to Margolis' notes, Berthevin was a "colleague of Nini's for a few years at Chaumont." Berthevin died at Orléans in September 1777

From the Richard Margolis Collection. Earlier probably the personal property of Pierre Berthevin, undoubtedly gifted to him by Nini directly; son of Pierre Berthevin; gifted to an unknown party in 1836; Possibly the property of Mme. Detkes, sold in Paris, February 24, 1913, lot 77; Villa Fal'eze; Sotheby's Paris, October 20, 2005; Nagel Auktionen's sale of A South German Private Collection (Stuttgart), February 10, 2010.



### THE PORTRAITS OF BENJAMIN FRANKLIN BY JEAN-BAPTISTE NINI

Nini's portrait medallions of Benjamin Franklin are without any question the most famous of his works. Franklin was undoubtedly the most famous American of his day, but that was not enough to warrant such a large and thoughtful output from the works at Chaumont. There was a unique purpose behind Nini's Franklin medallions, setting them apart from all the other portraits, which necessitated a large-scale production. These were his most ubiquitous works and the most widely circulated.

In October of 1776, Franklin embarked for France, at the age of 70, as an official Commissioner of the Continental Congress on a diplomatic mission to bring French attention and support of the Crown to the cause of the American Revolutionaries who had risen up against France's long time adversary, Great Britain. The task was a tall one, in no small part because, in general, revolutionary sentiments among colonies did not align well with the interests of any monarchy. On March 23, 1779, Franklin was named United States Minister to France, and he remained in the country until 1785, well after the Peace of 1783, on which he was a signatory.

Franklin was offered a residence in Passy, just outside of central Paris, by Jacques-Donatien Le Ray de Chaumont. Franklin and Le Ray soon formed a close relationship, and though Franklin was invited, he is not known to have ever personally visited Chaumont. In his stead, however, his nephew William Temple Franklin is said to have visited on several occasions, was treated warmly by Le Ray's wife, Thérèse, and formed a close relationship with Le Ray's son. Madame Le Ray and her children also visited Franklin in Passy. It seems clear that the relationship between Franklin and Le Ray was more developed than that of landlord and tenant.

As noted previously, Le Ray was very influential and well-connected. He was a member of the Royal Court of Versailles, and used his position to facilitate communication between the Court of King Louis XVI and Franklin, allowing the Court to avoid direct contact with, and official recognition of, the American revolutionary. The French government thus evaded the difficulties such an official affiliation or acknowledgement might present. Le Ray also lent considerable financial support to the Americans directly, including but not limited to funding the outfitting and gifting of the U.S.S. Bonhomme Richard, which would become the naval vessel of John Paul Jones. More subtly, he supported Franklin quite creatively through the commission of a series of portrait medallions by Jean-Baptiste Nini.

Undoubtedly these medallions were distributed in the social circles of the salons, reaching the most influential French and spreading Franklin's fame through France. The goal was to raise awareness of the American cause which would, in turn, hopefully aid in encouraging the Crown to lend its support. Though it is believed that Nini never met Franklin directly,

Thérèse Le Ray wrote of the work, "...Nini's medallions, a vigorous, deeply masculine and patriarchal representation of Franklin, did more to disseminate his features and broaden his audience than any other work of art."

The terracotta medallions of Franklin were produced between 1777 and 1779, in a number of varieties, in both grand and petite module formats. The variety found amongst them is strongly suggestive of a thoughtful effort, with perhaps both the patron and the artist understanding that the undertaking was one of great significance. Most of the medallions are great rarities, particularly the largest ones, and a group of heavier small module examples that are in higher relief and believed among the earlier pieces made. A few of these are believed unique, and a few are of very distinctive styles, featuring Franklin with a bare head, or in a stocking cap, as examples. These variants were probably trials in the process that resulted in the series of smaller module medallions produced in large number. The medallions were certainly known to Franklin personally, and they seem to have been popular. They are referenced in his own papers as well as those of his grandson, William Temple Franklin, who had accompanied the elder statesman to France and served as his secretary. Benjamin Franklin gifted them on both sides of the Atlantic, and almost certainly Le Ray circulated them similarly amongst his aristocratic peers in France, and perhaps beyond. This effort undoubtedly contributed to Franklin's status as the most famous American of his time, on two continents.

While we will never know how just significant a role these works of art played in aiding Franklin's cause in France, it is certain that they could only have helped it. As such, they are important and immensely historic artifacts of time, place, and people critical to the Continental Army's successes in the battlefields of the American Revolution, the Peace of 1783, and the establishment of the United States.

The entire series of Franklin portraits by Jean-Baptiste Nini is authoritatively discussed in Richard Margolis' 2015 book, *Benjamin Franklin in Terra Cotta*, an excellent and thorough study of these remarkable works.

The clay medallion of me you say you gave to Mr. Hopkinson was the first of the kind made in France. A variety of others have been made since of different sizes; some to be set in lids of snuff boxes, and some so small as to be worn in rings; and the numbers sold are incredible. These, with the pictures, busts, and prints, (of which copies upon copies are spread every where) have made your father's face as well known as that of the moon...It is said by learned etymologists that the name Doll, for the images children play with, is derived from the word IDOL; from the number of dolls now made of him, he may be truly said, in that sense, to be i-doll-ized in this country.

—Benjamin Franklin to his daughter Sarah Bache, June 3, 1779.



# Possibly Unique Franklin with Spectacles in Terracotta After Jean-Baptiste Nini The Margolis Plate





1145

Undated (circa 1890s) Benjamin Franklin Portrait Medallion. Fur Cap with Spectacles. Probably by Émile Balon, after Jean-Baptiste Nini. Margolis-7, Baiardi-Sibille 93, Greenslet GM-6, Storelli-LXIV, Villers-44. Terracotta. 92.9 mm; approximately 8 mm at the edge. 112.5 grams. Obverse with incuse signature NINI F on truncation, left of coat of arms. To the right are ghostly remnants of the date 1777. Anepigraphic without border. Made with a suspension hole from the top edge through to the back, as typical. Straight edges perpendicular to the plane, finished in gently rounded rims. Pleasing light leather brown patina is a bit darker on the highest points from handling. Slightly rougher texture than generally seen on the fine Nini originals. A tiny raised molding flaw on the upper edge is as made, while a small obverse rim chip is noted just past 3 o'clock. No other serious flaws are noted and there are no visible cracks.

Though this is a later copy, likely a production of Émile Balon's shop and taken from the believed-unique Margolis-6 type, it is of somewhat different character than those usually seen. This is thinner with a distinctive patina and better sharpness as is easily seen in the relative clarity of Nini's signature in the truncation. It is quite possible that Balon's mold for this type was created directly from the Margolis-6 medallion type, as the reduction in size of the portrait (but not the medallion overall) corresponds favorably to what one would expect of shrinkage in such a process. This was the only example of this variant known to Margolis, and was given its own catalog number in his reference. It is plated therein on page 59.

From the Richard Margolis Collection. Purchased from Alain Weil, Paris, October 7, 1987.



### A Second Franklin in Spectacles





#### 1146

Undated (circa 1890s) Benjamin Franklin Portrait Medallion. Fur Cap with Spectacles. By Émile Balon, after Jean-Baptiste Nini. Margolis-8, Baiardi-Sibille 93, Greenslet GM-6, Storelli-LXIV, Villers-44. Terracotta. 91.6 mm; approximately 10.3 mm at the edge. 141.1 grams. Obverse with incuse signature NINI F on truncation, left of coat of arms. To the right are ghostly remnants (little more than notches) of the date 1777. Anepigraphic without border. Made with a suspension hole from the top edge through to the back, as typical. Straight edges perpendicular to the plane, finished in a gently beveled rim around the reverse. Lovely deep orange terracotta with a fairly fine satin finish throughout and superb uniformity. While there is slight handling, there are no notable flaws. A really choice example with superior eye appeal. An old Parisian customs export sticker is on the back.

As stated in our recent sale of the Sydney F. Martin example of this medallion, what is perhaps most remarkable about the Franklin medallions by Balon is that, a full century after Franklin's passing and more than a century after he left France, it was the apparently accurate perception of a potter in Blois that there remained a market for such objects. This speaks to Franklin's enduring legacy and fame-established, at least in part, somewhat ironically by way of Nini's original portrait medallions in the 1770s. Today, collector desire for this medallion featuring the esteemed statesman and inventor in his spectacles remains as healthy as ever. It would be difficult to find a better example.

From the Richard Margolis Collection. Earlier provenance unrecorded.



# A Remarkable Third Franklin in Spectacles



#### 1147

Undated (circa 1890s) Benjamin Franklin Portrait Medallion. Fur Cap with Spectacles. By Émile Balon, after Jean-Baptiste Nini. Margolis-8, Baiardi-Sibille 93, Greenslet GM-6, Storelli-LXIV, Villers-44. Terracotta. 88.6 mm; approximately 10.5 mm at the edge. 141.1 grams. Obverse with incuse signature NINI F on truncation, left of coat of arms. To the right are ghostly remnants (barely discernible) of the date 1777. Anepigraphic without border. Made with a suspension hole from the top edge through to the back, as typical. Straight edges perpendicular to the plane, finished in fairly squared rims. Molded in rich

salmon terracotta with uniform color and subtly sandy finish, not quite as fine as seen on the previous lot. Trivial handling and no visible flaws worthy of mention. Rare, highly attractive, and always enjoying strong demand. A sticker on the back advertises Gaston I. Lévi, "Expert près La Cour d'Appel De Paris" with addresses in Paris and New York, the latter at 16 West 56th Street. Levi, an art restorer, died in New York in 1957. There are no signs of restoration here, so this piece was presumably either sold by him in a gallery or perhaps was his personal specimen.

From the Richard Margolis Collection. Earlier provenance unrecorded.



# Extremely Rare Petite Module Franklin Medallion The Heavy, High Relief Format The Margolis Plate



(Photo Reduced)

1148

1777 B. Franklin Américain Portrait Medallion. Fur Cap without Spectacles. By Jean-Baptiste Nini. Margolis-10, Baiardi-Sibille 94, Greenslet GM-5, Storelli-LXII, Villers-45. **Terracotta.** 115.2 mm; approximately 9.2 mm at the edge. 235.2 grams. Obverse with incuse signature and date, NINI / F 1777 on truncation, left of coat of arms. B FRANKLIN AMERICAIN around, separated by five stops, with raised plain border. Made with a suspension hole from the top edge through to the back, as typical. Markedly oblique edges finished in a subtle bevel around the reverse rim. Warm tan surfaces with some deeper patina in the finer recesses and traces of lighter-colored surface debris in places. Minor patina spots in the right field. Sharply defined with a uniformly smooth surface texture typical of Nini originals. A number of small flakes are noted from the obverse rim and raised border, but none are serious or terribly distracting. A slightly larger edge chip is noted on the reverse.

Small-diameter medallions in higher relief like this are believed to predate the lower-relief designs that saw wider distribution. There are multiple variants, yet all are very rare and command significant premiums over the more widely distributed Margolis-17 type, in low relief. In Margolis' detailed study, he located only four of this variety. He owned one of them, this example, and plated it in the reference on page 69. Others were noted in Historic New England, Boston (the William Sumner Appleton specimen) and the Victoria and Albert Museum, both institutionally owned. Another was reported in the "London trade," which Margolis later bought and is offered in the following lot.

From the Richard Margolis Collection. Earlier from the LeFuel and Praquin sale (Paris), February 18, 1976, lot 71 (part).



# A Remarkable Second Example of Margolis-10 Petite Module; High Relief; Heavy Weight One of Four Known to Margolis



(Photo Reduced)

1149

1777 B. Franklin Américain Portrait Medallion. Fur Cap without Spectacles. By Jean-Baptiste Nini. Margolis-10, Baiardi-Sibille 94, Greenslet GM-5, Storelli-LXII, Villers-45. Terracotta. 112.0 mm; approximately 8.5 mm at the edge. 221.1 grams. Obverse with incuse signature and date, NINI / F 1777 on truncation, left of coat of arms. B FRANKLIN AMERICAIN around, separated by five stops, with raised plain border. Made with a suspension hole from the top edge through to the back, as typical. Oblique edges finished in a subtle bevel around the reverse rim, these edges being somewhat less angled than on the above specimen. Beautiful light orange terracotta is bright and uniform with satiny smooth texture and crisp detail. Minor chips in the outer rim do not affect the raised self-framing border or internal design details, while the reverse exhibits only a

couple of trivial flakes. Close inspection reveals two short hairline fractures, one from the edge at the suspension hole into Franklin's fur cap, and the other from the bottom edge into the coat of arms on Franklin's truncation. These are extremely faint and seem harmless. They are nearly invisible to the unaided eye. Two old adhesive labels on the back with numbers. An extreme rarity, one of just four known to Margolis at the time he published his study on the series and the second example he personally acquired, probably driven by the rich color and fresh appearance that is not often seen on these earlier, heavy, high-relief types.

From the Richard Margolis Collection. Purchased from Peter Delehar, London, August 7, 2007.



# Extremely Rare "Transitional" Petite Module Medallion Dual Dates; High Relief Just Three Recorded by Margolis





(Photo Reduced)

1150

1777 B. Franklin Américain Portrait Medallion. Fur Cap without Spectacles. By Jean-Baptiste Nini. Margolis-15, Baiardi-Sibille 94, Greenslet GM-15, Storelli-Unlisted, Villers-Unlisted. Terracotta. 119.6 mm; approximately 7.5 mm at the edge. 226.5 grams. Obverse with incuse signature and date NINI / F 1777 on truncation, left of coat of arms. Secondary date 1777 below, in relief. B FRANKLIN AMERICAIN around, separated by four rosettes and a single stop, with raised plain border. Made with a suspension hole from the top edge through to the back, as typical. Oblique edges finished in a prominent bevel around the reverse rim. Handsome and very uniform deep tan with a subtle orange tint. Smooth and crisply detailed throughout. A tiny void on the raised border near 2 o'clock looks to be as made, while a single tiny chip from the outer border ring is noted beneath the date. Otherwise, no other impairments catch the eye from the front. A larger chip is out of the lower reverse, and an edge chip affecting the obverse outer border near 2 o'clock has been reset. The fine outline of the once-lost piece is visible under close study but has little aesthetic impact.

Another extremely rare variant, called "transitional" by Margolis as it is a petite module in high relief, but has the additional date in relief beneath the bust and the four rosette, single stop arrangement in the legend punctuation. These two features carried over to the more common low-relief medallions that were apparently produced in large numbers and are the most commonly seen (Margolis-17 and 18). In the heavier, high-relief module however, this arrangement is extremely rare. Margolis only tracked three examples of this medallion, one in the Blois Museum, one at the American Philosophical Society in Philadelphia, and his own which he plated (though it is erroneously identified as the APS example). According to Margolis, that in the APS was gifted to Charles Willson Peale by the first minister of France to the United States. Peale painted the minister's portrait in September 1779 before he returned to France, so it is supposed that the gift was made at that time.

Somewhat remarkably, the incuse signature and date were applied by a single prepared punch. Comparison of this medallion with four examples of Margolis-17 and 18 illustrates this clearly in the precisely exact arrangement of the characters and other details. The same is true of the relief date below, as evidenced in matching flaws in some of the bases of the 7s. The back of this medallion bears an old Paris customs export sticker.

From the Richard Margolis Collection. Purchased from Dr. Richard Lasser, New York City, November 2002.



# 1777 Small Module Franklin Medallion The Export Variant



(Photo Reduced)

1151

1777 B. Franklin Américain Portrait Medallion. Fur Cap without Spectacles. By Jean-Baptiste Nini. Margolis-17, Baiardi-Sibille 94, Greenslet GM-15, Storelli-LXI, Villers-43 var. Terracotta. 113.5 mm; approximately 7.9 mm at the edge. 192.0 grams. Obverse with incuse signature and date NINI / F 1777 on truncation, left of coat of arms. Secondary date 1777 below, in relief. B FRANKLIN AMERICAIN around, separated by four rosettes and a single stop, with raised plain border. Made with a suspension hole from the top edge through to the back, as typical. Oblique edges finished in a prominent bevel around the reverse rim.

Attractive uniform tan surfaces are smooth and sharply detailed. A few tiny chips are detected in the thin outermost band of the self-framing border and along the highest ridge of the bust truncation, while a shallow flake is noted from the outer rim near 2 oʻclock. None of these are serious or distracting. The reverse exhibits a single larger but very superficial loss, also near 2 oʻclock. A very pleasing

example of this most common type produced in large quantity with the express purpose of shipping them to America for distribution in 1779. That documented shipment never made its destination, having wrecked off the French coast and taken "five or six cases" of Nini's works (each reported to contain 100 medallions) with it to the ocean floor. The wreck was salvaged, yet the medallions seemingly sat in storage for more than five decades undisturbed. It seems that they began to enter the public sphere by the 1870s, and can be found in superb condition with some patience. It is unclear whether all of this type were aboard the lost ship. This is quite pleasing and bears on the reverse a heavy penciled inscription, "Terre Cuite de Nevers." This likely refers to where this specimen once turned up as opposed to its place of origin, which would be incorrect as Nini is known to have pulled his material directly from the earth at Chaumont.

From the Richard Margolis Collection. Earlier from Sotheby Parke-Bernet's sale of November 1975, lot 95.



# Petite Module Low-Relief Franklin Medallion With Fleur de Lys on Reverse



(Photo Reduced)

1152

1777 B. Franklin Américain Portrait Medallion. Fur Cap without Spectacles. By Jean-Baptiste Nini. Margolis-18, Baiardi-Sibille 94, Greenslet GM-15, Storelli-LXI, Villers-43. Terracotta. 119.9 mm; approximately 7.3 mm at the edge. 203 grams. Obverse with incuse signature and date NINI / F 1777 on truncation, left of coat of arms. Secondary date 1777 below, in relief. B FRANKLIN AMERICAIN around, separated by four rosettes and a single stop, with raised plain border. Small rosette in border at 12 o'clock, corresponding to a small fleur de lys impressed in the reverse inward from 10 o'clock. Made with a suspension hole from the top edge through to the back, as on all seen. Oblique edges finished in a thin bevel around the reverse rim.

Uniform light orange surfaces are smooth, well detailed and essentially unmarred from handling. However a series of chips from the edge are seen from 12 o'clock to 2 o'clock, the first deep enough to be easily visible from the front. Well framed, this would be a fabulous

display piece, however, as the central design is well preserved. This type is closely related to the Export Variant offered in the previous lot, as it is identical save for the impressed fleur de lys and the tiny rosette in the rim that seems to correspond to it. It is the standing theory that these two variants were produced at the same time, but that those marked with the fleur de lys were intended only for domestic distribution. The small rosette would allow for immediate identification of the type from the front, allowing identification even if the medallion were set into a frame. To go to such effort to so mark them, this must have been a significant distinction. Issues of ownership and liability for the lost cargo might be at the center of the matter. This type might have been marked so that if the "lost" medallions ever returned to the market, the maker (or Le Ray) would be able to easily realize the occurrence. This type is among the more common, but less so than Margolis-17.

From the Richard Margolis Collection. Earlier from LeFuel and Praquin's sale (Paris), February 18, 1976, lot 71 (part).



### A Second Petit Module with Fleur de Lys



(Photo Reduced)

1153

1777 B. Franklin Américain Portrait Medallion. Fur Cap without Spectacles. By Jean-Baptiste Nini. Margolis-18, Baiardi-Sibille 94, Greenslet GM-15, Storelli-LXI, Villers-43. Terracotta. 121.1 mm; approximately 7.5 mm at the edge. 203.2 grams. Obverse with incuse signature and date NINI / F 1777 on truncation, left of coat of arms. Secondary date 1777 below, in relief. B FRANKLIN AMERICAIN around, separated by four rosettes and a single stop, with raised plain border. Small rosette in border at 12 o'clock, corresponding to a small fleur de lys impressed in the reverse inward from 10 o'clock. Made with a suspension hole from the top edge through to the back, as typical. Oblique edges finished in a thin bevel around the reverse rim.

Light orange terracotta and very beautiful within the confines of the self-framing border. A moderate chip is seen in the outer border near 6 o'clock, while others are present in the edge and on the reverse.

One of the latter is rather deep and large, but does not impact the visual appeal. As with the example offered in the previous lot (and maybe more so here), this would be an exceptionally attractive display piece if nicely framed to the natural design border. As stated in the previous lot, this type is closely related to the Export Variant (Margolis-17), as it is identical save for the impressed fleur de lys and the tiny rosette in the rim that seems to correspond to it. It is the standing theory that these variants were produced at the same time, but that those marked with the fleur de lys were intended only for domestic distribution. The small rosette would allow for immediate identification of the type from the front, allowing for identification even of framed specimens.

From the Richard Margolis Collection. Purchased from Dr. Richard Lasser, New York City, November 6, 2002.



# Outstanding Grand Module Franklin with Bare Head Plated in Margolis and Baiardi-Sibille



(Photo Reduced)

1154

1778 Benjamin Franklin Portrait Medallion. Bare Head Left; French Legend. By Jean-Baptiste Nini. Margolis-19, Baiardi-Sibille 95, Greenslet GM-292, Storelli-LXVI, Villers-Unlisted. Terracotta. 159 mm; approximately 11.3 mm at the edge. 521 grams. Obverse with incuse signature I. B. / NINI. / F. on truncation, left of coat of arms, and date 1778 right of arms. Secondary signature and date I B NINI F MDCCLXXVIII below, in relief. B FRANKLIN IL DIRIGE LA FOUDRE ET BRAVE LES TIRANS around, separated by alternating lightning bolts and rods, with raised plain border. Made with a suspension hole from the top edge through to the back, as typical. Oblique edges finished in a pronounced bevel around the reverse rim.

Light orange tan terracotta surfaces are uniform save for a trace of darkening from handling across the higher points of the design. Smooth surfaces and crisply detailed throughout. A few quite trivial flakes are noted around the obverse outer rim and a couple are also seen on the raised border, but none is distracting. The quality and aesthetic appeal are both outstanding and there

are no visible cracks. The back features an uncertain penciled note we have seen on others (see next) as well as two small adhesive stickers. One is the A. Ploquin Collection sticker from which this came in the 19th century.

This is a very rare type. Margolis only listed five specimens known to him in his survey those known. These include examples at the Atwater Kent Museum in Philadelphia, the Bibliotèque Nationale in Paris, the Château de Chaumont, one in the Christie's Paris sale of June 2010 and the present example which he used for the plate in Benjamin Franklin in Terra Cotta on page 97. He also included in the color plates an image of the Atwater Kent specimen, which is inferior to this. Similarly, this was plated in the Baiardi-Sibille study on page 216. An amazing survivor of exceptional quality with a fine provenance.

From the Richard Margolis Collection. Earlier from Hôtel Drouot's sale of the A. Ploquin Collection (Paris), May 29-30, 1896, lot 284; LeFuel and Praquin's sale (Paris), February 18, 1976, lot 73.



## **Exceptional 1779 Franklin Portrait Medallion Another Rarely Offered Grand Module**



(Photo Reduced)

1155

1779 Benjamin Franklin Portrait Medallion. Bare Head Left; Latin Legend. By Jean-Baptiste Nini. Margolis-24, Baiardi-Sibille 97, Greenslet GM-7, for type, Storelli-LXVIII, Villers-46. Terracotta. 159 mm; approximately 10.5 mm at the edge. 494.7 grams. Obverse with incuse signature and date I. B. / NINI F. / 1778 on leftmost truncation; coat of arms on right truncation. Secondary signature and date NINI F 1779 below, in relief. ERIPUIT COELO FULMEN SCEPTRUMQUE TIRANNIS around separated by alternating lightning rods, lightning bolts and the two combined. With raised plain self-framing border. Made with a suspension hole from the top edge through to the back, as typical. Oblique edges finished in a pronounced bevel around the reverse rim.

Rich orange tan terracotta is thoroughly uniform in color across the obverse save for a bit of handling patina on the high points. Satiny and smooth with all details finely expressed. Just a couple of trivial rim flakes are noted, and there is some faint abrasion to the highest line of the truncation relief, but none is serious. The back has an area of deeper color likely from the firing process, but there is no visible damage. Uncertain penciled note as seen on others (see previous). Old ink inscription in French giving the Villers catalog number (46). Two old adhesive collection or auction stickers are also noted.

Immensely handsome and rarely seen. Though this Latinlegend grand module is more common than the French-legend offered in the previous lot (with 20 specimens listed in the Margolis survey), it still rarely appears for sale. Only about seven of those listed seem to be in private hands and only a couple appear in our online archives going back nearly two decades. An impressive medallion.

From the Richard Margolis Collection. Earlier from LeFuel and Praquin's sale (Paris), February 18, 1976, lot 74.



## An Amazing Original Mold by Jean Baptiste Nini Presumably Unique For the Classic Grand Module Medallion Type



(Photo Reduced)

1156

1779 Benjamin Franklin Portrait Medallion Mold. Bare Head Right, incuse; Latin Legend, incuse. By Jean-Baptiste Nini. Margolis-25M, Baiardi-Sibille 97M, Greenslet GM-7, for type, Storelli-LXVIII, for type Villers-46, for type. Terracotta. 176 mm; approximately 28.2 mm at the edge. 1.274 kilograms. Obverse with raised retrograde signature and date I. B. / NINI F. / 1778 on rightmost truncation; coat of arms on left truncation. Retrograde, incuse secondary signature and date NINI F 1779 below, in relief. Incuse, retrograde inscription ERIPUIT COELO FULMEN SCEPTRUMQUE TIRANNIS around, separated by alternating lightning rods, lightning bolts and the two combined. With incuse plain self-framing border. Edge bound with textile cording as seen on some other surviving molds. Most likely, this was a buffer between this mold and the opposing structure, intended to protect the terracotta mold from breakage when making the impression. This mold would have originally been affixed to a limestone block. That has been removed, but to no detriment of the mold itself.

An amazing survivor from Nini's 18th-century pottery works at the Château de Chaumont, an object undoubtedly prepared by Jean Baptiste Nini directly. Whether by him or workers under his direction, this was utilized to produce remarkable grand module portrait medallions of Franklin in 1779, including the one offered in the previous lot. While the medallions are rare today, some number were made, so the few that are known today represent a rate of survival. The original mold for each variant would be unique and the survival of that singular piece of the process for comfortably more than two centuries is almost astounding. This is the only example of a mold from Nini's shop we have handled. When molding and firing earthenware,

shrinkage between the unfired and fired products is expected, generally close to 10%, though the rate would depend upon several factors in the process and thus be variable. A study of shrinkage rates for Nini's terracotta medallions undertaken by the present writer from known surviving molds and medallions suggest an average shrinkage of about 9%, but the data ranges from about 6% to 12%. The rate measured between this mold and the medallion in the previous lot is 7.5%.

Smooth light brown surfaces with some obvious wear and handling, most of which is likely from its original use at Chaumont. It is clear this mold has been somewhat carefully preserved as, at the very least, the textile cording would be lost. One small chip from the rim is noted but does not impact the designs. A couple of small rim chips are similarly noted on the back.

As noted elsewhere in these listings, Nini's precise process is not known, but it seems to have included multiple steps from the original models to the final medallions. This mold represents the last step in the transfer of the design, though it is presumed that some direct retouching of the leather hard medallions might have been done prior to firing.

This is plated in both Margolis' Benjamin Franklin in Terra Cotta, on page 115, and in the Baiardi-Sibille reference on page 218. According to Margolis, it was also "described [and plated] in 1869 by the Marquis de Méloizes as: 'Tête de vieillard, à l'antique. Magnifique portrait de Franklin' or head of an old man in antique style. Magnificent portrait of Franklin."

From the Richard Margolis Collection. Earlier from Nouveau Drouot's sale of Meubles et Objets d'Art (Paris), May 21, 1986; François et Rodolphe Chamonal (dealers in rare books, Paris), October 1988.





(Photo Reduced)

"1779" (circa 1890s) Benjamin Franklin Portrait Medallion. Bare Head Left, Latin Legend. By Émile Balon, after Jean Baptiste Nini. Margolis-26, Baiardi-Sibille 97, for type, Greenslet GM-7, Storelli-LXVIII, for type, Villers-46, for type. Terracotta. 129.7 mm; approximately 10.3 mm at the edge. 316.9 grams. Obverse with incuse signature I. B. / NINI F. on leftmost truncation, with suggestions of a date below; coat of arms on right truncation. Secondary signature and date NINI F 1779 below, in relief. ERIPUIT COELO FULMEN SCEPTRUMQUE TIRANNIS around, separated by alternating lightning rods, lightning bolts and the two combined. With raised plain self-framing border. Made with a suspension hole from the top edge through to the back. Straight edges finished with gently rounded rims.

Deep tan terracotta with a faint orange cast on the obverse while the edges and reverse are a bit more orange. Some of the finer elements are relatively weak, as in Nini's signatures, and the 1778 date that should be on the truncation is all but missing here. The surfaces

are also a bit less fine than seen on Nini medallions. Small pencil marks are noted within some of the letters of the legend. This type is not a Nini original, but is probably a product of Émile Balon's pottery works; it was likely produced from copy molds made from one of Nini's genuine medallions. The rates of shrinkage point to this reality as precisely as is possible with such an imprecise and variable medium. The Nini original of this type offered previously in the sale measures as 159 mm. Shrinkage from producing a copy mold then a secondary shrinkage from making the medallion, each being close to 10%, results in almost exactly the diameter seen here.

Though not an original Nini, the portrait and overall artistic composition is of his hand and of the late 1770s. This type from the Balon pottery works is very scarcely seen and very desirable. This particular one has a bit of an older appearance than the next, and is a bit sharper. It is likely an earlier piece from Balon's output of the type.

From the Richard Margolis Collection. Purchased from Charles Prioleau at the AINA Convention, New York, May 1983.



#### THE RICHARD MARGOLIS COLLECTION PART I



(Photo Reduced)

1158

"1779" (circa 1890s) Benjamin Franklin Portrait Medallion. Bare Head Left, Latin Legend. By Émile Balon, after Jean Baptiste Nini. Margolis-26, Baiardi-Sibille 97, for type, Greenslet GM-7, Storelli-LXVIII, for type, Villers-46, for type. Terracotta. 128.3 mm; approximately 9.6 mm at the edge. 267.8 grams. Obverse with incuse signature I. B. / NINI F. on leftmost truncation, with suggestions of a date below; coat of arms on right truncation. Secondary signature and date NINI F 1779 below, in relief, but the signature is weak. ERIPUIT COELO FULMEN SCEPTRUMQUE TIRANNIS around, separated by alternating lightning rods, lightning bolts and the two combined. With raised plain self-framing border. Made with a suspension hole from the top edge through to the back. Straight edges finished with gently rounded rims.

A superb example in rich orange terracotta. Slight handling patina on the highest points of the design but in terms of more serious flaws this piece is virtually pristine. A large penciled 3 is noted on the reverse. The finest details, namely the Nini signatures, are weak as on most examples of this type seen. These were made in the 1890s in the studio of Émile Balon of Blois, France, and his output was not small. The most commonly seen Franklin medallions from his studio are the beloved anepigraphic Franklin with Spectacles, while this type is far more rarely encountered and is very much desired by collectors.

From the Richard Margolis Collection. No earlier provenance recorded.





(Photo Reduced)

1780 Portrait Medallion of Louis XVI, King of France, to right. By Jean-Baptiste Nini. Baiardi-Sibille 100, Storelli-LXX, Villers-36. Terracotta. 162 mm; approximately 10.2 mm at the edge. 514.2 grams. Obverse with faint incuse signature and date I B NINI F / 1779 on truncation. LUDOVICUS XVI REX CHRISTIANISSIMUS around, separated by small fleurs de lys, 1780 and NINI F below, with raised plain border. Made with a suspension hole from the top edge through to the back, as on all seen. Slightly oblique edges with subtle rounded finish around the back rim.

Smooth and satiny tan terracotta with a small lighter deposit between U and S in LUDOVICUS. A few small rim chips are noted around the obverse and close inspection will reveal a web of breaks near 6 o'clock, mostly on the reverse and on the edge. The location and extent suggest a fall from a hanging position and localized shattering, mostly affecting the reverse, which was long ago restored. The obverse aesthetic is virtually unaffected by this technical matter of condition

however, and the medallion presents nicely. Another attractive profile of the final king of France, this being in a larger module format than the work from 1774 offered previously in the sale. This represents a return to Nini's usual subjects after his extensive output of the politically inspired Franklin commissions, though very few works are known to have been produced by him between 1779 and his death in 1786.

Nini produced at least two medallions with this portrait of Louis XVI, this variety and the anepigraphic one cataloged in Baiardi-Sibille as number 99. The portrait bust is clearly identical on both, so while Nini's precise methods are not known with certainty, it is clear he had the ability to use a single bust of an earlier stage in the process (perhaps in sulfur or wax) for the preparation of different molds, not unlike a central device hub is used in medal or coin production.

From the Richard Margolis Collection. Earlier from Sotheby's London, December 13, 1984, lot 317.

## THE RICHARD MARGOLIS COLLECTION PART I





(Photo Reduced)

1160

1781 Portrait Medallion of Voltaire, to right. By or after Jean-Baptiste Nini. Baiardi-Sibille 103, Storelli-LXXV, Villers-50. Terracotta. 144 mm; approximately 10.5 mm at the edge. 434.3 grams. Obverse with signature, NINI F on truncation. VOLTAIRE NE LE XX FEVRIER MDCXCIV around, once separated by small fleurs de lys which have been removed, and I. B. NINI. F. 1781 below, without border. Made with a suspension hole from the top edge through to the back, as typical. Slightly oblique edges finished in a prominent bevel around the reverse rim.

An apparently applied leather brown patina, which has colored some older chips (such as that along the subject's nose, and beneath the point of the bust), while other small flakes along the high ridge of the truncation and at the rim near 7 o'clock reveal the usual orange terracotta color beneath. Scratched in the right obverse field, but no cracks are seen. An interesting example of this medallion, which has had the small fleurs de lys stops in the legend removed, clearly an expression of French Revolutionary sentiments. The brown patina was likely applied thereafter to even out the appearance.

This medallion does not seem to be as refined in nature as others seen in this collection. The surfaces are less smooth, and the overall crispness of the detail seems inferior to the Blois Museum example plated in Baiardi-Sibille on page 226. The example at the Metropolitan Museum of Art in New York likewise seems to be of an inferior crispness, giving one pause in attributing either of these to Nini's hand, though they are likely early-probably still of the 18th century, and likely direct products of his molds. In Richard Margolis' study of the Franklin medallions, Benjamin Franklin in Terra Cotta, he discusses contemporary references to early copies from the molds. Jacques Mercier, who leased the pottery works of Chaumont shortly after Nini's death in 1786 was said to have (translated from French) "made some money using medals of the celebrated artist." Other accounts point to later productions as well. The notary who handled the Nini estate stated in 1788 that he personally had medallions made by men at the workshop which were not under the direction or review of Nini, and that he sold three or four hundred pounds of them. Such medallions might not be distinguishable from Nini's originals, unless they were of less refined quality, but that cannot be determined with certainty.

From the Richard Margolis Collection. Purchased from Alain Weil in Paris, June 7, 2002.



## Superb 1785 Portrait of Thérèse-Elisabeth Le Ray of Chaumont Nini's Last Known Medallion



(Photo Reduced)

1161

1785 Portrait Medallion of Thérèse-Elisabeth Le Ray of Chaumont, to right. By Jean-Baptiste Nini. Baiardi-Sibille 105, Storelli-LXXVIII, Villers-31. Terracotta. 163.5 mm; approximately 10.5 mm at the edge. 423.9 grams. Obverse without Nini's incuse truncation signature. THERESE ELISABETTH LERAY DE CHAUMONT around, separated by fleurs de lys, 1785 NINI [NINI in retrograde] below, with raised plain border. Made with a suspension hole from the top edge through to the back, as on all seen. Oblique edges finished in a prominent bevel around the reverse rim.

Somewhat wavy, as made, but not uncommon to fired earthenware. Handsome light orange terracotta is smooth and beautifully prepared with an unmistakable crispness that is all the more striking when compared directly with the inferior example offered in the next lot. This is clearly a Nini original that speaks to his attention to fine finishing. However, as noted in Margolis' own notes, there are flaws in this final known work from Nini's shop that are unavoidable and perhaps speak to his failing health and ability. The inclusion of an extra T in ELISABETH and the application of his own signature in retrograde speak to a degree of decline in the artist. The signature is interesting in particular, as the wrong punches were used for the stage in the production in which Nini applied them. This further

points to his multi-stage process. The punches used here should have been used in applying an incuse truncation signature rather than one to appear in relief on the final medallion. The condition of this medallion is superb. Only a couple of trivial flakes are noted in the outer obverse rim while on the reverse, a single small chip is out near 12 o'clock but does not impact the overall aesthetic.

Thérèse-Elisabeth Le Ray was the youngest daughter of Jacques Donatien and Thérèse Jogues Le Ray, born at Chaumont in 1765. She never married and remained at the Chateau for some time, while her older sisters married and left. As such, she was the only daughter that remained in close proximity to Nini, and is the only one portrayed in profile on one of his terracotta medallions. As noted by Sibille, her portrait seems unusually individualized among female portraits by Nini, who sometimes repeated attire or hairstyles across multiple portraits. This is probably a result of both greater access and greater familiarity with his subject who was 20 years old by the time this medallion was molded, and had been directly known to Nini for at least the 13 years he had lived there. As far is as known, this was Nini's final portrait medallion. He died at the Chateau on May 2, 1786.

From the Richard Margolis Collection. Earlier from the Druvot-Rive Gauche Auction (Louviers, France), February 18, 1976. lot 84.

## THE RICHARD MARGOLIS COLLECTION PART I



(Photo Reduced)

1162

1785 Portrait Medallion of Thérèse-Elisabeth Le Ray of Chaumont, to right. After Jean-Baptiste Nini. Baiardi-Sibille 105, Storelli-LXXVIII, Villers-31. Terracotta. 164 mm; approximately 10 mm at the edge. 485 grams. Obverse without incuse truncation signature. THERESE ELISABETTH LERAY DE CHAUMONT around, separated by fleurs de lys, 1785 NINI [NINI in retrograde] below, with raised plain border. Made with a suspension hole from the top edge through to the back, as on all seen. Straight edges, perpendicular to the plane with no beveling of the reverse rim.

Surfaces are less smooth than seen on Nini originals and the overall appearance, with an apparently applied patina, is less refined. The self-framing border is also markedly uneven. Though this is certainly

from Nini's mold (copy molds would have reduced the diameter notably), it was not prepared with the care that Nini seems to have required of the works bearing his name under his direction. The suspension piercing was bored through the reverse at a distinct angle (not usually seen) and pre-firing tooling is evident along the neck of the portrait. It is probably a very early example, however, likely still of the late 18th or early 19th century. Its presence here offers a welcome and rare opportunity to be able to examine an original and one produced by less thoughtful hands side-by-side. A few chips are noted along the rims on both sides, the largest being on the back near 9 o'clock, but there are no serious flaws or cracks.

From the Richard Margolis Collection. Earlier from Gérard Du Freche's sale (Besançon, France) of June 20, 1997, lot 177.





(Photo Reduced)

Undated (ca. late 18th century) Portrait Medallion of Voltaire. Attributed to Fontaine. Terracotta. 177 mm (horizontal axis); approximately 9 mm at the edge. 370.8 grams. FR. M. AROUET DE VOLTAIRE NE 1694 around. No date or signature. Plain self-framing border around, with integral ornamental sprays and a bow around the upper half of the circumference. Pierced twice for suspension by cord through the bow at the top. Straight edges perpendicular to the plane. Pleasing brick red terracotta with minor discoloration through areas of the legend and in the right field. A few trivial rim flakes are noted around the obverse and there are apparent small losses to the ornamental bow at the top. A more aggressive rim break seen on the reverse seems to have separated a small piece that was later restored. Noted by Margolis to likely date to 1771 based on a bronze of identical design that he was aware of in Bourges, France.

An early inked inscription on the reverse attributes this to "Fontaine" at an address that corresponded to the Manufacture Royal des Terres d'Angleterre, a French pottery works that, according to Margolis' notes, likely employed Fontaine. We find little about him, though we did locate a reference to Fontaine being an employee of English industrialist and metal craftsman Michel Alcock in La Cherité-sur-Loire, and a contemporary of Nini. He is believed to have been active between 1769 and 1771. Nini's early portrait medallions of Marie Alcock, daughter of Michael Alcock, and Aimé-Louis des Moulins de L'Isle, a young clergyman, place him in La Cherité-sur-Loire in 1762, where these subjects resided, so it is likely that Fontaine and Nini were not far removed and might well have known each other. The workmanship here is not nearly as fine as what Nini produced.

From the Richard Margolis Collection. Earlier from Sotheby's London, December 13, 1984, lot 319.

## THE RICHARD MARGOLIS COLLECTION PART I



(Photo Reduced)

1164

Undated (ca. 1777) Portrait Medallion of Joseph II of Austria. Possibly by Jean-Nicolas Guillarme (per Margolis' notes). Biscuit Porcelain. 221 mm (horizontal axis). approximately 16.5 mm at the edge. 866 grams. IL VOYAGEOIT EN INCONNU MAIL SES VERTUS L'ONT FAIT CONNOÎTRE around. No date or signature. Plain self-framing border around, with ornamental integral hanger and sprays around the upper border. Once broken diagonally through the center but professionally restored so as to be minimally visible, particularly from the front. Minor cracks are noted, but seem largely superficial and unthreatening. Marked TERRE DE LORRAINE in a rectangular cartouche on the reverse, as well as JG in large cursive. The legend around translates to "He traveled unknown, but his virtues made him known." This is explained by Margolis' own notes: "... no doubt on his

visit to his sister, Marie Antoinette, in France in April 1777, traveling under the nom de voyage Count Falkenstein" which he frequently did to avoid fanfare. He was recognized as a wide traveler, anonymously visiting parts of the Empire that had rarely been seen by its rulers. His 1777 visit to France generated considerable fanfare regardless of his nom de voyage, and the inscription on this medallion is thus explained. Marked on the reverse in a small, shallow rectangular cartouche, TERRE DE LORRAINE, also known as Lorraine Clay which was used extensively in French biscuit porcelain pieces like this

From the Richard Margolis Collection. Earlier from Bonham's sale of November 1, 1995, lot 158.



## THE RICHARD MARGOLIS COLLECTION OF PORTRAIT MEDALLIONS By Wedgwood, Sèvres, et al

Mr. Margolis' knowledge of coins and medals was expansive, but he attentively focused on the personalities of the Enlightenment and the Age of Revolutions: men and women in America, England, France, and beyond whose politics, social circle, and expertise made them important and well known in the second half of the 18th century. With a love of fine medallic art and a lifelong attraction to porcelain, his mother's antique-collecting specialty, it is no wonder that he was positioned to become a pioneer collector and scholar in the field of Wedgwood portrait medallions and the related products of contemporary manufactories of such items. Beyond being rare, beautiful, and often coin-like in their look and proportions, these portrait medallions enabled Richard to connect with the historic personages of the late 18th century as more than names. Accomplished by Europe's finest sculptors and medallic artists, these portraits turned historic figures into personalities in a distinctively three-dimensional fashion. As an expert in both porcelain and numismatics, Mr. Margolis was positioned to make the most of bringing the two specialty areas together — and he did.

Deeply connected to the Wedgwood collecting community his entire life, Mr. Margolis visited England and the Continent dozens of times in search of new treasures (in 2010, he noted that a recent trip to France was his 142nd overseas trip). His network of personal friends who were dealers and collectors, along with his obsessive coverage of European auctions both large and obscure, gave him access to an uncommon range of material. While the portraits of Benjamin Franklin were perhaps his greatest love, culminating in his magnum opus Benjamin Franklin in Terra Cotta: Portrait Medallions by Jean-Baptiste Nini at the Château of Chaumont (Kolbe and Fanning, 2015), he surrounded his Franklins with portraits of Franklin's many colleagues, contemporaries, and friends, as cataloged for the 1936 exhibition at the Metropolitan Museum of Art entitled "Benjamin Franklin and His Circle."

Mr. Margolis' collection focused on Wedgwood, the English ceramics manufactory founded by Josiah Wedgwood in 1759 following years learning his craft among England's finest makers. Wedgwood's scientific curiosity led to his discovering new materials and pioneering new production

methods, quickly putting him on equal footing with the well established makers in France and Germany. In 1767, Wedgwood became "Potter to Her Majesty" and the next year the partnership of Wedgwood and Bentley was established with Thomas Bentley. Until Bentley's death in November 1780, the partnership of Wedgwood and Bentley pursued the decorative market in portrait medallions aggressively, focusing on medallions made of Wedgwood's innovative "black basalt" porcelain at first, then expanding into different types of portrait wares (including diminutive cameos and intaglios) made from different sorts of porcelain. About 1775, Wedgwood's experimentation resulted in the production of Jasperware, which allowed his medallion business to expand dramatically due to the composition's durability and ability to take color. With a catalog of works that now incorporated medallions of people famous in America, France, and beyond, Wedgwood's empire expanded greatly during the era of the American and French revolutions. It is this era, and these portraits, that Mr. Margolis collected aggressively for more than 60 years.

Mr. Margolis added portrait medallions from other makers to his collection and expanded into portrait medallions made of non-ceramic materials, particularly metal portrait pieces that are today collected alongside struck and cast medals of the era. Buying in auctions in Europe and the United States, as well as from private collectors and specialist dealers, Mr. Margolis gathered a collection that has few modern rivals in private hands. This selection focuses on portrait medallions of American interest, both Americans and personalities influential in the American Revolution (on both sides) and the republican experiment that followed. A future sale will include portrait medallions of more European interest though, to be sure, Mr. Margolis could tell you how each of them — from the famous to the obscure — related to American history. In many cases, the one degree of separation was Benjamin Franklin, and so, we begin with Doctor Franklin himself.

Attributions are made to the standard reference on the subject, *Wedgwood: the Portrait Medallions* by Robin Reilly and George Savage (London, 1973).



## THE PORTRAIT MEDALLIONS OF BENJAMIN FRANKLIN





#### 1165

(Ca. 1775-80) Benjamin Franklin portrait medallion by Wedgwood and Bentley (or Wedgwood?). Modeled by William Hackwood. Jasperware, white relief on solid green body. In a fancy decorative contemporary gilt brass frame, meant to be inset into a larger frame. 57 x 67 mm. Reilly and Savage type a. Bare-headed bust of Franklin to left on obverse. Back unmarked, two small firing holes.

Chipped at upper left quadrant of obverse, some trace of repair visible near Franklin's hairline, chip and loss more visible at upper right back but essentially hidden by the frame on obverse. A few edge chips are also seen at the base of the back.

Mr. Margolis' notes ponder that this could be "an unmarked trial piece?" Most but not all portrait medallions with the Reilly and Savage type portrait are from before the 1780 death of Bentley, but the only other one of this portrait type in this collection with no impressed FRANKLIN mark happens to be a post-1780 production Wedgwood alone. This piece, to Mr. Margolis' point, feels earlier.

From the Richard Margolis Collection. Earlier from Sotheby's (New York) sale of the Louis and Marie K. Henkels Collection, October 1982, Lot 120.



## An Important Early Franklin in Black Basalt Circa 1775





#### 1166

(Ca. 1775) Benjamin Franklin portrait medallion by Wedgwood and Bentley. Modeled by William Hackwood. Black basalt. In an ornate contemporary gilt brass frame with hook at front bottom, mount and ring at top. 63 x 84 mm. Reilly and Savage type a. Bareheaded bust of Franklin to left with FRANKLIN impressed below on obverse. Back impressed WEDGWOOD & / BENTLEY at center. No firing holes. Some old residue remains from labels on back.

A beautiful piece, with an intricate and richly gilded frame standing in stark contrast to the dark tone of the flawless medallion. A real prize. This piece was exhibited at the 1967 Wedgwood International Seminar at the Smithsonian Institution.

As Reilly and Savage note, "portrait medallions were first made in basaltes ware," probably sometime in late 1771 or early 1772. By 1773, the black basalt composition was a popular offering from the company. This Franklin medallion was made not too much later.

From the Richard Margolis Collection. Earlier from Skinner's sale of the Elizabeth Chellis Collection, July 2009, lot 70.



## The First Jasperware Portrait of Franklin



1167

(Ca. 1775) Benjamin Franklin portrait medallion by Wedgwood and Bentley. Modeled by William Hackwood. Jasperware, white relief on gray-blue ground dipped darker blue. In an ornate contemporary gilt brass frame with mount and ring. 65 x 88 mm. Reilly and Savage type a. Bare-headed bust of Franklin to left with FRANKLIN impressed below on obverse. Back impressed WEDGWOOD & / BENTLEY at center. Two small firing holes, old provenance inscription at top center.

A beautiful piece, with strong color contrast and no visible flaws on either side, though not examined out of frame.

Of Sellers' description of this medallion (p. 397), Mr. Margolis noted in his own copy of the book that "Sellers is confused here," including missing the fact that he conflates three different bust types, none of which have the "costume" he describes. Reilly and Savage identify this bust as the first (their "a") portrait of Franklin accomplished by Wedgwood.

While the busts are of an identical form, medallions with the same portrait were made by Wedgwood and Bentley in a variety of sizes. The smaller ones, like this, are perhaps more medallic and appealing to numismatists, but the larger ones are rightly prized as well.

From the Richard Margolis Collection. Earlier from Seal Simons, December 1978.





(Ca. 1775-80) Benjamin Franklin portrait medallion by Wedgwood and Bentley. Modeled by William Hackwood. Jasperware, white relief on gray-blue ground dipped darker blue on front. In an ornate contemporary gilt brass frame with mount and ring. 57 x 88 mm. Reilly and Savage type a. Bare-headed bust of Franklin to left with Dr. FRANKLIN impressed below on obverse. Back impressed WEDGWOOD & / BENTLEY at center. Two small firing holes.

A couple of minor flakes are noted at the upper right back; obverse rims and edges are not visible in the frame, but no flaws are apparent.

A handsomely framed version of this small size, intended for wall display in this exact form (vs. being mounted in an inset intended for a larger frame). The impressed Dr. FRANKLIN is also a distinctive departure from the more typical FRANKLIN seen on some medallions of this portrait type.

From the Richard Margolis Collection. Earlier from Remmey's Auction Galleries' (Summit, New Jersey) sale of September 1996, lot 74.





#### 1169

(Ca. 1775) Benjamin Franklin portrait medallion by Wedgwood and Bentley. Modeled by William Hackwood. Jasperware, white relief on gray-blue ground dipped darker blue on front. 52 x 64 mm. Reilly and Savage type a. Bare-headed bust of Franklin to left with FRANKLIN impressed below on obverse. Back impressed WEDGWOOD & / BENTLEY at center. Two small firing holes.

A flake below KL of FRANKLIN is the only noteworthy flaw, though a couple smaller edge chips are visible in the upper right obverse. On

the back, a number of small chips are seen around the periphery, the largest of which is just right of 12 o'clock.

An attractive and desirable early portrait medallion in an appealing (and medal-like) small size.

From the Richard Margolis Collection. Earlier from Sotheby Parke Bernet's sale of the Milton Milestone Collection, December 1975, lot 120.





(Ca. 1780) Benjamin Franklin portrait medallion by Wedgwood. Modeled by William Hackwood. Creamware, glazed and painted. 61 x 75 mm. Reilly and Savage type a. Bare-headed bust of Franklin to left on obverse. Back impressed WEDGWOOD near top and incised DR B Franklin in an unusual script hand near center. Self framed, tiny suspension hole deftly placed between upraised frame rim and edge at time of firing.

Mr. Margolis noted that this was "no doubt a factory reference model," citing a talk given to the December 1981 meeting of the Wedgwood Society of New York by Dr. Victor Polikoff entitled "Mis-named and Mis-spelled Factory Model Portrait Medallions."

Painted a pleasing slate blue on front and edges, with skin tones (and rouge cheeks) on Franklin's portrait and youthful brown hair, this presents a distinctive, charming, and attractive appearance. It also stands out as a rare production among this world-class gathering of Franklin portrait medallions by Wedgwood.

From the Richard Margolis Collection. Earlier from Sotheby's (New York) sale of the Louis and Marie K. Henkels Collection, October 1982, lot 120.

### A Franklin Trial Piece



1171

(Ca. 1780) Benjamin Franklin portrait medallion by Wedgwood and Bentley. Jasperware, white relief on cane colored ground dipped blue. 68 x 85 mm. Reilly and Savage type b. Bare-headed bust of Franklin to left, after Hackwood's original. Back unmarked with the usual impressed mark at center (leaving Mr. Margolis to wonder if this was Wedgwood alone or Wedgwood and Bentley.) Incised on the back in five lines: "1 - morter clay / 1 - Cane - Do / 1 - Ball Do on flint / 1 - ground pitcher's flint / white." Two large firing holes.

Aside from a flake above Franklin's portrait at 12 o'clock, undoubtedly caused by a mount, the condition of this piece is superb. The back shows no flakes or chips at all.

A fascinating piece, inscribed with its apparent recipe!

From the Richard Margolis Collection. Earlier from Timothy Millett's 2006 fixed price list, March 2006, lot 363.



## Impressive Large Black Basalt Franklin Wedgwood and Bentley





1172

(pre-1780) Benjamin Franklin portrait medallion by Wedgwood and Bentley. Black basalt. 81 x 102 mm. Reilly and Savage type b. Bare-headed bust of Franklin to left on obverse, after Hackwood's original, FRANKLIN impressed below. Back impressed Wedgwood / & Bentley with small mark below large central thumb scoop and indent molded at top with two small holes molded into top edge for suspension. Provenance label at right.

A magnificent quality piece, with choice glossy jet black surfaces. The obverse portrait is boldly defined, FRANKLIN is deeply impressed, and no flaws are seen on that side. Two small chips are seen at top of back, below the intact suspension holes. Remnants of an old white ink inventory number are seen at the left side of the back.

This is a centerpiece item, a lovely showcase of this bust type, size, and composition.

From the Richard Margolis Collection. Earlier from Skinner's sale of the Held Collection, May 1999, lot 142.

#### THE RICHARD MARGOLIS COLLECTION PART I







1173

(pre-1780) Benjamin Franklin portrait medallion by Wedgwood and Bentley. Jasperware, white relief on light blue ground dipped darker blue on front. Beveled edges. 73 x 92 mm. Reilly and Savage type b. Bare-headed bust of Franklin to left on obverse, after Hackwood's original, FRANKLIN impressed below. Back impressed Wedgwood / & Bentley / X, two large firing holes.

Obverse and beveled edges appear perfect, with rich color and bold contrast with the fine portrait. FRANKLIN deeply impressed. The back shows a couple of trivial and inconsequential edge chips, nothing serious.

Mr. Margolis noted that this was "very like Grolier Club Exhibit (1906), #383 and 384." The exhibit catalog, entitled Catalogue of an Exhibition Commemorating the Two Hundredth Anniversary of the Birth of Benjamin Franklin, at the Grolier Club of the City of New York, January, 1906, remains a useful reference on all things Franklin.

This handsome large format Franklin medallion, made during his lifetime (and that of Wedgwood partner Thomas Bentley, who died in 1780) is an ideal way to include an especially fine medallion from this collection in yours.

From the Richard Margolis Collection. Earlier from Bonham's (London) sale of September 1985, lot 150.



# A Fine Framed Franklin Portrait by Wedgwood Illustrated in *Antiques*, January 1953



1174

(Ca. 1780s) Benjamin Franklin portrait medallion by Wedgwood. Jasperware, white relief on solid blue ground. In contemporary fine ormolu (gilt brass) frame with mount and ring. 88 x 118 mm. Reilly and Savage type b. Bare-headed bust of Franklin to left on obverse, after Hackwood's original. Back impressed WEDGWOOD at center with two large firing holes. Four provenance labels, pencil inscription noting provenance to the Bohn Collection at center. Housed in a beautifully gilt frame, intricately designed and still bright, with a lovely floral spray at top.

A significant chip is seen within the prongs of the frame back at lower right, but obverse appears flawless as framed. A simply beautiful piece with a magnificent provenance. Samuel B. Oster illustrated this

piece in his article "Portraits by a Potter" in the magazine *Antiques* in January 1953 (p. 53). Mr. Margolis noted that the 1971 Sotheby's description's statement that this medallion had been displayed at the Smithsonian in 1967 appears incorrect, though Oster's medallions of William Franklin and William Temple Franklin were apparently present.

A beautiful presentation, ready to be hung and proudly displayed.

From the Richard Margolis Collection. Earlier from the Bohn Collection; Sotheby's (London) sale of the Catherine and Samuel Oster of Philadelphia Collection, Part I, November 1971, lot 312A; Skinner's sale of the Dr. Alvin Kanter Collection, April 2003, lot 224 (at \$4,230).



### Gosset's Franklin Bust in White Porcelain



(Photo Reduced)

1175

(Ca. 1775-1780) Benjamin Franklin portrait medallion by Wedgwood and Bentley. White biscuit. 99 x 123 mm. Reilly and Savage type c. Bewigged portrait of Franklin to left, after Gosset, on obverse. Back unmarked, large thumb scoop behind portrait bust, indent molded at top with two small holes molded into top edge for suspension. Thin hairline crack at left suspension hole atop back, a few minor edge flakes at reverse periphery, obverse untoned but back a bit dirty in appearance, old provenance label on back. The back edge is a bit crude near 11 o'clock, as made.

Though unmarked with the usual mark of Wedgwood & Bentley, the style of the obverse peripheral frame and the suspension indent on the back led Mr. Margolis and his expert predecessors to firmly attribute this piece to the Wedgwood workshop. In the 1879 catalog of the

Gatty Collection, a specimen of this type was included as number 896, a piece Mr. Margolis believed was probably this specimen. "The specimen in Gatty is described as 'light coloured pottery with frame of same material," Mr. Margolis noted, continuing "the example in the Grolier Club exhibit [of 1906, No. 375], which is not self framed, is described as 'white composition,' and, although unmarked, as Wedgwood & Bentley."

Betts medal enthusiasts will recognize this portrait from its stylized form (probably by John Kirk) seen on the obverse of the uniface Betts-545, thought to have been struck about 1762, making it the very earliest of the Franklin medals.

From the Richard Margolis Collection. Earlier from Phillips (London), October 1980.



## A Fine Black Basalt Franklin





1176

(Ca. early 1780s) Benjamin Franklin portrait medallion by Wedgwood. Black basalt. 66 x 84 mm. Reilly and Savage type c. Bewigged bust of Franklin to left with FRANKLIN impressed below on obverse. Back impressed WEDGWOOD below large thumb scoop. No firing holes.

Superb quality, free of all but the most minor flaws. A few tiny chips are seen along the bottom of the back, but they are microscopic and inconsequential. Great color and crisp detail.

#### A charming example of this fine portrait.

From the Richard Margolis Collection. Earlier from Glendining's (London), November 1973.

#### THE RICHARD MARGOLIS COLLECTION PART I





1177

(Ca. 1778) Benjamin Franklin portrait medallion by Wedgwood and Bentley. Jasperware, white relief on blue-gray ground dipped dark blue with beveled edges. 80 x 99 mm. Reilly and Savage type c. Wedgwood Portraits and the American Revolution (National Portrait Gallery, 1976), pp. 84-85 (this piece). Bewigged portrait of Franklin to left, after Gosset, on obverse, with FRANKLIN impressed below. Back impressed with small WEDGWOOD / & BENTLEY at center, two large firing holes. A few provenance labels and old notations are seen on back. Lovely condition, face quite perfect and showing ideal color contrast, a few minor peripheral flakes are seen

on the back, including one right of 6 o'clock and another close to 9 o'clock.

This medallion was exhibited at and published by the National Portrait Gallery in 1976. With a strong provenance, a fine portrait, a boldly impressed mark, and distinctive edges, this is a prime target for a collector who seeks one superb Franklin medallion from this collection.

From the Richard Margolis Collection. Earlier from Skinner's sale of the Dr. Alvin Kanter Collection, July 2004, lot 361.



## Important Trial Portrait Medallion of Benjamin Franklin Caffieri's Bust



(Photo Reduced)

1178

(ca. 1779-80) Benjamin Franklin portrait medallion trial by Wedgwood or Wedgwood & Bentley. Jasperware, white relief on solid blue ground. Housed in a contemporary ebonized and glazed gilt-wood frame with mount and ring and marbled paper backing. 106 x 115 as framed. Reilly and Savage type e. Bare-headed portrait of Franklin to right, after Caffieri, on obverse. No Wedgwood mark impressed on back, two small firing holes, impressed 4016 at top, impressed TTBO at bottom, incised at center back "ground in a dish / Mixt 400 to 1."

The frame allows for the full back to be visible but for the rims. No significant flakes, chips, or damage are seen on either side, and the overall appearance is very attractive. Some old dirt or residue is seen within Franklin's hair.

Mr. Margolis neatly summarized the uniqueness and importance of this piece in his own notes:

This piece can probably be dated to within a few years. The Caffieri bust on which the type is based was not exhibited in Paris publicly

until the autumn of 1777, so it is reasonable to assume that this medallion could not have been prepared until 1778 at the earliest. However, as other specimens of this specific type have only been seen with Wedgwood or WEDGWOOD impressed on the back (i.e. none with Wedgwood & Bentley), indicating their post-1780 production, perhaps this earlier trial piece can be dated to circa 1779-1780. The dating of this medallion to 1775-77 in the Sotheby catalogue is obviously inaccurate.

As one of the initial productions of this type, made during Franklin's lively heyday in the midst of the American Revolution, this piece is a worthy centerpiece in any advanced collection of Wedgwood Franklin portrait medallions. As Mr. Margolis noted in his descriptive text accompanying this piece, this medallion "had been described in considerable detail" in the June 1944 issue of *Antiques*.

From the Richard Margolis Collection. Earlier from the collection of Dr. Harry G. Smith of Cedar Grove, New Jersey; illustrated in the magazine Antiques, June 1944, p. 313; Sotheby Parke Bernet's sale of December 1983, lot 34; Sotheby's (New York) sale of October 1999, lot 111.





(Ca. 1780-90s) Benjamin Franklin portrait medallion by Wedgwood. Jaspwerware, white relief on white body dipped dark blue on front and back. 66 x 79 mm. Reilly and Savage type e. Bare-headed portrait of Franklin to right, after Caffieri, on obverse. Back impressed WEDGWOOD at center, no large firing holes but four "pinholes" above Wedgwood mark and ten more below in an irregular pattern serving the same production purpose..

An attractive piece with no impressed FRANKLIN below the bust, handsomely dipped in a rich blue with the original white of the body visible at the edge. Free of substantial post production flaws, a very nice piece for display.

From the Richard Margolis Collection. Earlier from Sotheby's (New York) sale of the Louis and Marie K. Henkels Collection, October 1982, lot 120.

### Caffieri's Franklin Portrait in Black Basalt



#### 1180

Page 122

(Ca. 1780-90s) Benjamin Franklin portrait medallion by Wedgwood. Black basalt. 50 x 66 mm. Reilly and Savage type e. Bare-headed portrait of Franklin to right, after Caffieri, on obverse, with FRANKLIN impressed below. Back impressed WEDGWOOD at center, no firing holes.

A handsome piece despite two evident repairs, one beneath the truncation at Franklin's shoulder, the other above his head. The portrait is well detailed, and the overall visual appeal is very pleasant.

From the Richard Margolis Collection. Earlier from Sotheby Parke Bernet's sale of the Milton Milestone Collection, December 1975, lot 123.







(Ca. 1780s) Benjamin Franklin portrait medallion by Wedgwood. Jasperware, white relief on white ground dipped green. 58 x 71 mm. Reilly and Savage type e. Bare-headed portrait of Franklin to right, after Caffieri, on obverse, with FRANKLIN impressed below. Back impressed WEDGWOOD at center, two firing holes, the top one centered, the lower one shifted right.

An elegant and attractive piece, with only a trivial depression in the lower right obverse field that blends in and a little bit of old frame tone

at the top obverse periphery. The back shows some minor residue, a flake near 6 o'clock, and a couple of very minor chips near the edge.

Reilly and Savage date this type to "about 1777" but the presence of the Wedgwood mark (with no Bentley) dates this to the following decade.

From the Richard Margolis Collection. Earlier from Alan Weinberg, August 1979 (at \$600).





(Photo Enlarged)

#### 1182

(Ca. 1780s) Benjamin Franklin portrait cameo / medallion by Wedgwood. Jasperware, white relief, ground and back washed green. 17 x 20 mm. As Reilly and Savage type e. Bare-headed portrait of Franklin to right, after Caffieri, on obverse. Back impressed Wedgwood at center.

Trivial chips on back edge at 1 o'clock and 3 o'clock, else choice, a lovely example with superb eye appeal despite its diminutive size.

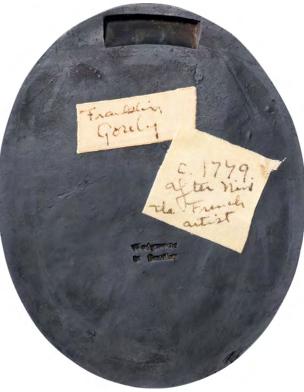
Mr. Margolis noted that the portrait is "similar to but different than the Caffieri type," and its features are clearly less finely rendered.

From the Richard Margolis Collection. Earlier from Sotheby Parke Bernet's sale of the Milton Milestone Collection, Part II, April 1976, lot 283.



### Nini's Franklin Bust in Black Basalt





1183

(Ca. 1778) Benjamin Franklin portrait medallion by Wedgwood and Bentley. Black basalt. 81 x 100 mm. Reilly and Savage type f. Portrait of Franklin to left wearing beaver hat, after Nini, with Nini's distinctive armorial signature NINI / 1777, clearly molded directly from one of Nina's terracotta portraits. FRANKLIN is impressed below. Back impressed WEDGWOOD / & BENTLEY with small mark at center, no firing holes, indent molded at top with two small holes molded into top edge for suspension. Minor flake seen at back rim near 5 o'clock, trivial edge flake below 9 o'clock on back, obverse perfect.

An exceptional portrait of Franklin in striking black basalt. Nini's bust is superbly rendered on this type, all set within a raised rim that serves to frame the portrait. This specimen was displayed at the October 28, 1939, meeting of the Wedgwood Club of Boston and illustrated on p. 21 of the 1940 issue of *Old Wedgwood*, no. 7.

From the Richard Margolis Collection. Earlier from Skinner's sale of the Charles P. Gorely, Jr. Collection, May 1997, lot 289.





(Ca. 1778) Benjamin Franklin portrait medallion by Wedgwood and Bentley. Portrait by Jean-Baptiste Nini. Jasperware, white relief on blue-gray ground dipped darker blue. 71 x 86 mm. Reilly and Savage type f. Bust of Franklin wearing fur cap with Nini's armorial signature on bust truncation to left with Dr. FRANKLIN impressed below on obverse. Back impressed WEDGWOOD & / BENTLEY at center. Two firing holes, provenance label at left center.

Bold contrast and a crisply detailed portrait make this a fine and attractive display piece. Some restoration is visible in the right and left obverse fields, but subtle and well done.

The terracotta portraits of Benjamin Franklin by Jean-Baptiste Nini, fully cataloged and described by John Pack elsewhere in this sale, were a phenomenon all over Europe and America soon after their initial 1777 creation. It's easy to imagine Wedgwood's manufactory rushing a product to retail to capitalize upon the notoriety of the distinctive and homey new fur cap topped visage. Even on this small scale, the detail is well executed, and the overall production is very well accomplished.

From the Richard Margolis Collection. Earlier from Skinner's sale of the Dr. Alvin Kanter Collection, January 2005, lot 146.



1185

(Ca. 1778) Benjamin Franklin portrait medallion by Wedgwood and Bentley. Portrait by Jean-Baptiste Nini. Jasperware, white relief on blue-gray ground dipped darker blue. 70 x 85 mm. Reilly and Savage type f. Bust of Franklin wearing fur cap with Nini's armorial signature on bust truncation to left with FRANKLIN impressed below on obverse. Back impressed WEDGWOOD & / BENTLEY at center. Two firing holes, provenance label at lower right.

An exceptional example of one of the most beloved Franklin portraits. A couple of tiny edge flakes are seen on the obverse (off the front of the fur cap, at the front tip of the truncation), single trivial edge chip at base of back. A charming piece with great color contrast and an especially boldly impressed FRANKLIN.

From the Richard Margolis Collection. Earlier from Christie's (South Kensington) sale of May 2002, lot 40.

#### THE RICHARD MARGOLIS COLLECTION PART I





(Photo Enlarged)

#### 1186

(Ca. 1780s) Benjamin Franklin portrait cameo / medallion by Wedgwood. Jasperware, white jasper, ground dipped dark blue, laminated edge. 21 x 25 mm. Reilly and Savage type h. Draped bust of Franklin to left on obverse. Back blank and unmarked. Some little edge marks and chips mostly confined to the back, but profile and eye appeal are excellent.

Reilly and Savage illustrate a similar cameo with this portrait, framed as a pendant, from the collection of the British Museum.

From the Richard Margolis Collection. Earlier from Sotheby Parke Bernet's sale of the Milton Milestone Collection, Part II, April 1976, lot 283.



(Photo Enlarged)

#### 1187

(Ca. early 1780s) Benjamin Franklin portrait intaglio by Wedgwood. Black basalt. 20 x 23 mm. Reilly and Savage type h. Draped bust of Franklin to right on obverse. Back marked Wedgwood / 390. Free of chips or marks, great color, just a bit of dust or residue deep within incuse portrait.

## A delightful portrait intaglio of Franklin, made for use as a seal. From the Richard Margolis Collection. Earlier from Sotheby's (London) sale of the Samuel B. Oster Collection, Part II, May 1972, lot 540; Alan Weinberg, June



(Photo Enlarged)

#### 1188

(Ca. late 18th century) Benjamin Franklin portrait intaglio. White glass in a decorative gilt brass and pewter frame. 19 x 22 mm. As Reilly and Savage type h. Draped bust of Franklin to right on obverse. Back framed, for use as a seal. Some trivial residue, but no chips or flaws. This portrait clearly follows the Wedgwood type h

bust. An impression from the seal in blue wax accompanies this lot, though it is broken in half.

From the Richard Margolis Collection. Earlier from Timothy Millett, November 2005.





(Ca. 1766) Benjamin Franklin portrait medallion by Isaac Gosset. Honey colored wax. In a contemporary oval turned dark wood glazed frame with hanger mount and ring. Portrait 74 mm tall, 150 x 180 mm overall. Sellers 4, Plate 9 (this piece). Pike (*Biographical Dictionary of Wax Modellers*, 1973), p. 56. Portrait of bewigged Franklin to left, queue and queue ribbon missing from the wig, as executed. Wax centered on a reflective black ground. On loan for many years to the Victoria and Albert Museum, London, with a provenance label on the back inventorying this as Bate Loan 174.

Superb preservation, with crisp details and no muddiness among the curls or other fine intricacies. Choice in appearance and essentially perfect.

An early and important portrait of Franklin, once attributed to Patience Wright but now firmly identified as the work of Isaac Gosset. This bust was copied by both Tassie and Wedgwood.

Sellers lists this particular example on p. 295 as No. 4. on his census of known examples of this wax, pointing out that it had once been on display at the Victoria and Albert Museum, London.

From the Richard Margolis Collection. Earlier from the Mary Bate Collection; Christie's (South Kensington) sale of the Mary Bate Collection of Wax Portrait Reliefs, June 28, 2005, lot 270 (at \$3470).



## Classic Sèvres Portrait Medallion of Franklin Franklin's "Little Head in China"



1190

(Ca. 1779) Benjamin Franklin portrait medallion by Sèvres. White unglazed porcelain, self-framed by glazed and partially gilded rim. 90.5 mm. Sellers (Sèvres No. 1.) Plate 12. Portrait of Franklin facing right, after the Caffieri bust. Back marked with addorsed Ls and script G in blue enamel. Two neat holes molded at rim at 12 o'clock for suspension. A tiny chip at the right suspension hole, visible only from the back, is the only notable flaw.

This is the mother image for all similarly designed medallions that followed, first designed in Sèvres in 1778 and in the marketplace no later than autumn of that year. Sellers calls this portrait medallion "the most popular and successful of the Sèvres 'Franklins,' its authenticity well endorsed by contemporaries." Pierre Eugene du Simitiere acquired one in Philadelphia before 1779, describing it as "a small profile bust in basso relievo representing Dr. Franklin made of the

French porcelain of Seves (sic) near Paris." Du Simitiere acquired his piece from fellow Philadelphian Joseph Wharton, who Sellers notes had visited Franklin at Passy in the spring of 1779. "Franklin kept a supply of the medallions at hand," Sellers wrote, "and gave them as souvenirs to friends and callers," calling them his "little Head in China."

Sellers noted that United States Treasurer Michael Hillegas wrote to Paris seeking Franklin portraits by Nini and by Sèvres, as here. Given the comparative rarity of this versus the Nini terracottas, others must not have followed his lead. These are extremely elusive today. The Sellers plate piece, with gilt rims like this one, is at the Huntington Library. It is telling that Mr. Margolis did not acquire one of these until 2004, more than 50 years into his collecting career.

From the Richard Margolis Collection. Earlier from John Whitehead, April 2004.



# Extremely Rare Ca. 1790 Franklin Portrait by Sèvres Just Four Known to Margolis



(Photo Reduced)

#### 119

(Ca. 1790) Benjamin Franklin portrait medallion by Sèvres. White unglazed porcelain. In a contemporary gilt brass (ormolu) leaf-cast frame with mount and ring. 152 mm in diameter. Type of Sellers, plate 14 (Sèvres no. 10), pp. 372-3. Spectacular high relief portrait of Franklin to right in buttoned coat and scarf on face. Fully enclosed in the metal frame, screw-closed back retains paper label reading "Manufacture Nationale / Porcelain de Sèvres" with an illegible signature below.

Choice and unflawed, with only a few specks of surface dirt in the right obverse field and at the tip of the bust truncation.

A majestic production from the earliest era of Franklin's memory, in the days after his passage when he was the most famous and beloved man in Europe and America. Mr. Margolis only knew of four of these, including one in the Metropolitan Museum of Art, one in a French museum, and another sold in Paris.

From the Richard Margolis Collection. Earlier from Christie's (New York) sale of A Distinguished Private Collection, April 2007, lot 203 (at \$6,600).





1192

(Ca. 1780-90s) Benjamin Franklin portrait medallion, likely by Tassie. White glass paste porcelain. 70 x 94 mm. In contemporary fruitwood (pearwood?) flat-glazed frame with mount and ring, framed to 119 x 149 mm. Portrait of Franklin to right based on Caffieri's bust. Back plain and unmarked. Fine glossy glaze with exceptional eye appeal and no notable flaws.

A classic medallion portrait of Franklin, based on Jean-Jacques Caffieri's bust, composed in terracotta from life in March 1777. As Sellers notes, "the bust and its copies were copied many times by other sculptors, by the makers of pottery portraits, and by the engravers." Sellers calls the portrait "recognizable in all its variations." Among the pottery portraits, the Sèvres version appears to have been the most prolific and inspired the others (apparently, including Wedgwood). The round pottery medallion Sellers lists as "Sèvres No. 1" clearly inspired this unsigned and unmarked oval portrait. The dimple in Franklin's jowl, seen in Sellers' illustration of the Sèvres piece on Plate 12, is retained on this version.

Mr. Margolis believed this to be "quite obviously by Tassie." Citing Gray's *James and William Tassie: A Critical and Biographical Sketch*, 1894, he noted in his description of this piece that Gray 135 followed the Gosset portrait of Franklin, but a different Tassie medallion in the May 1903 Murdoch sale, lot 281, was described as "Franklin (not in Gray's list)." Margolis suggested this is not only the same sort of medallion as that one, but quite possibly that specimen exactly.

Reilly and Savage list the Wedgwood version of this Caffieri/Sèvres bust as portrait (e), noting "an identical portrait (diameter 3 1/2 inches) in Sèvres biscuit porcelain was sold at Christie's in 1960." We (Stack's) sold a version of this portrait in mammoth ivory in the 2001 Americana sale.

Vivian Scheidemantel Hawes (1923-1999) was an avid longtime collector of Wedgwood. She served as assistant curator in the Department of Decorative Arts at the Art Institute of Chicago.

From the Richard Margolis Collection. Earlier from the Vivian Scheidemantel Hawes Collection; Kenneth W. Van Blarcom sale, November 2000, lot 282.





(Photo Enlarged)

(Ca. 1780s) Benjamin Franklin portrait cameo by Tassie. Red sulphur in gilt cardboard frame. 22 x 28 mm. Raspe (A Descriptive Catalogue of a General Collection of Ancient and Modern Engraved Gems Cameos as well as Intaglios, 1791) 14191. Portrait of Franklin facing right, after the Caffieri bust, PLUS ULTRA below. Attractively detailed gilt cardboard frame around circumference, numbered 35 in ink at 6 o'clock. Back shows natural crystalline texture.

A marvelous and classically American juxtaposition: Franklin with PLUS ULTRA below, a reference to both his scientific endeavors and to the Latin phrase most commonly associated with the discovery of the New World. The visual appeal is choice, and the surfaces are pristine. With a fine portrait patterned after the Caffieri/Sèvres bust, this is a real star among Mr. Margolis' Tassie cameo collection.

From the Richard Margolis Collection. Earlier from Christopher Eimer in London, June 1999.



1194

(Ca. 1790) Benjamin Franklin portrait intaglio by Tassie (?). Pale green glass paste. 14 x 18 mm. Full facing bust of Franklin in intaglio on face. Blank back half clear, half frosted. Large chip from back, but portrait and eye appeal are unaffected. Mr. Margolis was certain of

neither the Franklin attribution nor the Tassie attribution. The image looks like Franklin to your cataloger.

From the Richard Margolis Collection. Earlier from Sotheby Parke Bernet's (Perth) Scone Palace sale, April 1976, lot 143.





(Photo Reduced)

(Ca. 1777-1790?) Benjamin Franklin portrait medallion, after Sèvres. Cast bronze, added rim with integral loop. 112 mm. Bust of Franklin facing right, after the Caffieri/Sèvres bust, with "Docteur Francklin" hand-engraved in the obverse fields after casting. Back plain, showing casting texture, a depression opposite the bust, and a tiny dig from the moment this piece was removed from the mold. Handsome golden tan patina, fields finely chased with texture resembling endless fine curlicues. No notable post production issues, corrosion, or spotting. A very attractive piece.

A scarce metallic derivative of the Sèvres medallion. The shop that produced this piece also contemporarily produced a medallion inscribed "Général Washington." Both the Franklin and Washington pieces spurred further copyists, making versions of this medallion in wax, plaster, and more. An example of this bronze medallion was included in the 1910 Godefroy Mayer list as lot 192.

While Mr. Margolis ascribed this to the era of ca. 1790 to 1810, it may be significantly earlier. Neil Musante dates this and the Washington companion piece to ca. 1777, following L. Bayard Smith who, according to Musante, "believed it to be of French origin circa 1778 to 1781." The title of "General" on the Washington piece may suggest a pre-Presidential origin, but in France that honorific lingered and the title may have been more commonplace in Europe than President ever was. The depiction of Washington in his military uniform certainly argues a fairly early date, though even the Perkins patterns of 1792 depicted Washington in his epaulets. Your cataloger would argue a pre-1790 date, based upon how unusual it would be to issue a two-medallion series where one of the medallions was a memorial piece and one was not. The texture and construction do not necessarily argue for one era over another, nor does the style of the engraving.

From the Richard Margolis Collection. Earlier from C.G. Sloan & Company's sale of February 1978, lot 1588.





(Photo Reduced)

1196

(Ca. 1780s-90s) Benjamin Franklin portrait medallion, likely by J.G. Hilpert of Nuremberg. Painted pewter. 104 mm. Mount at 12 o'clock, now missing hanger. A simple but earnest bust of Franklin with head bowed facing left on the obverse. The painted back has an additional paint inscription, apparently accomplished at the time of manufacture, reading "Dr. Fracklin" in black script. Franklin's cheeks are rosy, his hair silver, wearing a dark crimson coat. A black peripheral rim self-frames a gilt interior ring and olive gray fields. Some paint loss is seen, including on Franklin's chest and back, but the surfaces appear totally original with no inpainting or repairs. The visual appeal is excellent.

Mr. Margolis attributes this to Hilpert on the strength of the similarity of the fabric of this piece and a signed portrait of Goethe published in Frankfurt in 1974. We further note a Hilpert-signed portrait of Frederick the Great sold in the Netherlands in 2016 that is clearly from the same workshop. Another example of this Franklin portrait was sold in Heidelberg in the April 1966 sale of the Dr. Richard Gaettens Collection.

Johann Georg Hilpert and his brother Johann Gottfried Hilpert are best remembered today for another of their innovative uses of painted tin: the invention of the tin soldier.

From the Richard Margolis Collection. Earlier from Spink & Son, London, January 1976, purchased off the wall of David Spink's office.



### A 1780s Franklin in Bronze



1197

(Ca. 1780s) Benjamin Franklin portrait medallion. Cast bronze. In contemporary decorative brass frame, cloth-backed, with mount and ring. 59 x 79 mm. Sellers, *Benjamin Franklin in Portraiture*, p. 232 (Cochin 4n). Extremely Fine. Franklin depicted facing right in fur cap on obverse. Back not examined out of frame. Cast bronze with an applied dark brown patina, showing a pleasing textured surface and a refined, high relief portrait. Trivial wear is seen on the high points of the design, losing some patina at highest relief but inconsequential to the eye appeal.

Sellers cites Charles Nicholas Cochin's famous painting of Franklin in a fur cap and spectacles as the mother image for this medallic portrait, probably via the struck 1790 medal signed by Dutch engraver J.L. Lageman. This rare and unusual medallic

portrait was exhibited at the 1906 Grolier Club Exhibition on Franklin (No. 435, which Mr. Margolis believed may have been this piece). An example of this elusive portrait was also included in Godfroy Mayer's classic Paris-published Americana catalog of 1910 as lot 185. Mr. Margolis enumerated only four examples known to him, including the two in this sale and another impounded in the Boston Public Library.

Mr. Margolis paid a four figure sum for this in an English auction in 1990, a lifetime ago. He presumed it was of French manufacture, though considering the Lageman medal, the Netherlands seems like just as good a contender.

From the Richard Margolis Collection. Earlier from Glendining's sale of March 21, 1990, lot 360.







(Ca. 1780s) Benjamin Franklin portrait medallion. Cast bronze. 48 x 59 mm. Sellers, *Benjamin Franklin in Portraiture*, p. 232 (Cochin 4n). Extremely Fine. Franklin depicted facing right in fur cap on obverse. Back plain and unmarked, but showing a very old and stained paper label that reads FRANKLIN. Cast bronze with an applied dark brown patina, showing a pleasing textured surface and a refined, high relief portrait. The rims and edges are a bit crude, as made, with some subtle peripheral casting flaws and

heavy production filing on the edges. This was clearly intended to be displayed in a frame, as seen on the other example of this portrait medallion in the Margolis Collection.

Mr. Margolis knew of just four examples, including this piece, his other specimen, an example in the Boston Public Library, and one owned by Anthony Terranova.

From the Richard Margolis Collection. Earlier from our (Stack's) sale of March 1994, lot 478; Christopher Eimer.





#### 1199

(Ca. 1790s?) Benjamin Franklin portrait medallion. Cast bronze. 52 mm. Jean Francois Leturcq (*Notice sur Jacques Quay, Graveur sur Pierres Fines du Roi Louis XV*, Paris, 1873), Plate F, #135. Franklin in fur cap faces left, J GAY F delicately scratched into shoulder truncation, A and C marks in conforming circular cartouches impressed below truncation. Back blank with incuse impression of obverse portrait.

An unusual and attractive piece, patterned after a wax portrait by Jacques Guay, who based his Franklin portrait on the 1777 bust by Nini. Mr. Margolis theorized that the A and C marks in circles may represent the foundry, an idea with which we have no quarrel.

From the Richard Margolis Collection. Earlier from Emile Bourgey's sale of the Stuckey Collection, November 1977, lot 851.







#### 1200

(Ca. 1786) Benjamin Franklin portrait cameo / medallion. Biscuit porcelain, white with blue dipped ground. 32 mm. Bust to left after Dupre's 1784 portrait of Franklin on obverse. Back blank and unmarked but for numerical ink notation. Mr. Margolis believed this piece emanated from an unknown ceramics factory that was probably in Paris.

Some toning is seen on the high relief portrait, no chips or flaws, some natural striations around periphery on back. The diameter of this piece gives the impression of an especially light and delicate jeton. Its roundness, size, and familiar medallic portrait make this easily the most coin-like of the cameos in this collection. This piece offers an outstanding appeal across collecting aesthetics.

From the Richard Margolis Collection. Earlier from John J. Ford, Jr., August 1975.



1201

(Ca. 1930) Benjamin Franklin portrait drawer pull by Israel Sack, New York. Brass door pull mounted on brass screw with square nut. Pull 39 mm in diameter, hardware 67 mm long. Bust of Franklin to left with BENn FRANKLIN. L.L.D. around, copying Betts-545 of ca. 1762.

While original versions of this drawer pull exist, they are extremely rare; the vast majority around are of this 1930 version by Israel Sack. This example shows good golden bronze color, glossy fields, and some central concavity from an invisible dent. Sack offered these in the July 1930 issue of *Antiques*.

From the Richard Margolis Collection. Earlier from George LaBarre at the 1976 ANA, New York City, August 1976.



1202

(Ca. 1930) Benjamin Franklin portrait drawer pull by Israel Sack, New York. Brass door pull mounted on brass screw. Pull 39 mm in diameter, hardware 66 mm long. Bust of Franklin to left with BENn FRANKLIN. L.L.D. around, copying Betts-545 of ca. 1762.

Another, as last, sold by Israel Sack about 1930. Hardware a bit loose, drawer pull dark honey brown with some verdigris.

From the Richard Margolis Collection. Earlier from Ben Corning at the 1976 ANA Convention, New York City, August 1976.



1203

(Ca. 1930?) Benjamin Franklin medallion-style portrait. Brass, 42.7 mm. Extremely Fine. 72.6 grains. Cataloged in our Ford XIV as a cliche, this is simply a uniface piece of thin struck brass, with the reverse an embossed and incuse impression of the design seen on the obverse. While Mr. Margolis posited that this is a lid to a sweetmeat box, its texture and workmanship - right down to the contours of the face and the width of the double border at the perimeter - too closely resembles the Israel Sack drawer pulls for us to conclude this is anything but a larger version, here seen in an incomplete form without the attendant hardware. The surfaces are glossy golden brass in colors, free of marks or wear, though the entire object has apparently been somewhat flattened.

From the Richard Margolis Collection. Earlier from our (Bowers and Merena's) sale of the Saccone Collection, November 1989, lot 3081; our (Stack's) sale of the John J. Ford, Jr. Collection, Part XIV, May 2006, lot 332.



# A Portrait of Franklin's Tory Son



(Photo Reduced)

1204

(Ca. 1787) William Franklin portrait medallion by Wedgwood. Jasperware, white on light blue ground dipped dark blue. In a contemporary dark wood frame with textured gilt interior. 121 x 153 mm. Reilly and Savage, p. 149. High relief bust of Gov. Franklin to left, Gr. FRANKLIN impressed below. Back shows two firing holes and impressed WEDGWOOD mark. Wooden back to frame decorated with provenance labels.

Choice and abundantly well preserved, a beautiful and rare portrait of Benjamin Franklin's Loyalist son, Governor William Franklin of New Jersey.

From the Richard Margolis Collection. Earlier from Sotheby's (London) sale of the Samuel B. Oster Collection, Part I, November 1971, lot 312B; Skinner's sale of the Dr. Alvin Kanter Collection, April 2003, lot 230 (at \$2,468).



1205

(Ca. 1784) William Franklin portrait medallion by Wedgwood. Modeled by John Flaxman. Jasperware, white relief on off-white ground dipped light blue. 81 x 102 mm. Reilly and Savage, p. 149. Benjamin Franklin and his Circle, no. 159. High relief bust of Franklin to left, GOVr. FRANKLIN impressed below. Back impressed WEDGWOOD at center, two large firing holes, scattered provenance notations.

An exceptional medallion, choice and unflawed but for a single very tiny flake at the edge at 9 o'clock on the back. The color contrast is strong and GOVr. FRANKLIN is boldly impressed. One can imagine that a medallion of the last Loyalist governor of New Jersey is magnitudes rarer than a portrait medallion of his famous father.

While the example of this medallion displayed at the 1936 *Benjamin Franklin and his Circle* exhibition (and published in the accompanying catalog) was R.T.H. Halsey's, like this one, Mr. Margolis believed the plate piece to be a different specimen.

From the Richard Margolis Collection. Earlier from the R.T.H. Halsey Collection; Richard Triner Collection; William Reese Company, April 2005.







(Photo Reduced)

(Ca. 1783) William Temple Franklin portrait medallion by Wedgwood. Jasperware, white on white ground washed blue. In a contemporary decorative two-tone ebonized and gilded wood frame with brass mount and loop. 146 x 170 mm. Reilly and Savage, p. 149. Benjamin Franklin and his Circle, no. 160. High relief bust of youthful William Temple Franklin to right, FRANKLIN ESQr. impressed below. Back shows two firing holes and impressed WEDGWOOD mark at center. Provenance labels on back, one of which covers the upper firing hole.

A rare and unusual portrait of Benjamin Franklin's grandson, who worked as the elder Franklin's personal secretary.

#### Choice and attractive.

From the Richard Margolis Collection. Earlier from Sotheby's (London) sale of the Samuel B. Oster Collection, Part I, November 1971, lot 312C; Skinner's sale of the Dr. Alvin Kanter Collection, April 2003, lot 229 (at \$3,643).



# Rare Franklin and "Wassington" Medallion Terracotta, by J.M. Renaud



1207

(Ca. 1785) Franklin and Wassington medallion by Jean-Martin Renaud. Terracotta. In contemporary brass and pewter frame with cardboard backing. Margolis (*Benjamin Franklin in Terra Cotta*), p. 189, Plate IVa. 77 mm. Fame flies right, facing, while holding a laurel crown and two oval medallions depicting Franklin and Washington, peripheral legend reads FRANKLIN WASSINGTON.

Some spotting and residue are seen on the brick-red surfaces, trivial to the excellent visual appeal. A bit of verdigris on frame, perhaps solvable, is present on the frame. Not examined out of frame.

This fascinating rarity comes in three very different mediums, each of which is somewhere between extraordinarily rare and unique, and ordering them is challenging. Perhaps the most notable place this design appears, juxtaposed with the AMERICANA PROSPERITAS design seen on the medallion in the following lot, is on a unique snuff box that was given to Benjamin Franklin by King Louis XVI. Each side of the box has this design rendered in plaster under glass. According to *The Pictorial Life of Benjamin Franklin* by Dill and Collins (1923), "this relic is mentioned in the will of every generation of the Franklin family down to the mother of the present owner, Professor W.B. Scott of Princeton University, a great, great grandson of Franklin." The snuffbox was also displayed at the 1936 Metropolitan Museum of Art exhibition *Benjamin Franklin and His* 

*Circle* (and plated in the exhibit catalog). Sellers describes it on pp. 387-88 and Margolis discusses it at length on p. 192.

That piece may have been presaged by a tin cliche now in the collection of the American Numismatic Society, cataloged as Baker H-203 with accession number 1973.127.1. Without seeing the snuff box in hand it's challenging to tell which came first, but the impression on the ANS piece appears crisp. This piece was described in the *American Journal of Numismatics* in July 1901 in an article titled "An Undescribed Washington" on pages 20-21, and on Vol. XXXVI, Plate 1, the ANS piece is illustrated in fine detail.

This medallion prepared in terracotta shows somewhat less than crisp detail on the peripheral legends, making it likely cast in terracotta from a mold that was made from the tin cliche at ANS (or a similar object of the same generation). Renaud, the author of the piece, worked in terracotta in the mid 1780s, and so may have intended his designs to be rendered in terracotta as here from the very genesis of the idea.

Neither Mr. Margolis nor any other authority has ever seen another example of this design in terracotta. The same can be said for the next lot, representing the other half of the snuffbox.

From the Richard Margolis Collection. Earlier from Eugene Becker (Paris); Hirschl & Adler Galleries, June 1998.



# Extraordinary AMERICANA PROSPERITAS Medallion Terracotta, by J.M. Renaud



1208

(Ca. 1785) AMERICANA PROSPERITAS by Jean-Martin Renaud. Terracotta. In contemporary brass and pewter frame with cardboard backing. Margolis (*Benjamin Franklin in Terra Cotta*), p. 189, Plate IVb. 77 mm. As described by Mr. Margolis: "Family group, consisting of a seated mother with a sucking infant and two other small children; to left, a cow and standing male figure; to right, a figure of Mercury holding a caduceus; legend above: AMERICANA PROSPERITAS." The signature of J.M. Renaud is signed into the ground, which also serves as the exergue line.

An attractive piece with similar look and overall appearance to the previous lot, a companion piece it has clearly been with for a very long time. Some whitish encrustation is seen among the design elements. A bit of trivial spotting is seen within the frame ring, but no damage or major issues. Not examined out of frame.

What was said in the previous lot can be cited identically here, with one exception: we know of no extant analog to the tin cliche in the ANS representing the other side of Franklin's legendary snuff box but it at least used to exist. In the June 1882 Bushnell sale, lot 316 is described as "A cast from a model for a medal, the original of which

we have never seen or heard of, and as the style of execution is of the period, we place it here [i.e. at the end of the Betts medal section]. A family group, the man leaning over the back of a cow, at the right Mercury standing, in the distance the masts of a ship; AMERICANA PROSPERITAS. Rev. Blank. Lead. Has been broken across and mended with a copper bar. Unique?" We have never seen another, though a pewter cast copy of the Bushnell piece (or another like it?) sold on eBay in June 2017. It brought \$72.

Were this struck in copper or silver, it would be a legendary medallic rarity, coined in Paris in 1785 for the sole purpose of crafting a gift from the King of France to Benjamin Franklin. Heady stuff! As it is, it has been so rare to be utterly unlisted in any numismatic reference until Mr. Margolis' book came along, and even in that book - 90% of which is about the Nini Franklin terracottas - it is an afterthought. This piece is incredibly rare and just as obscure. We hope that it remains together with the previous lot, just as they have been, apparently for centuries.

From the Richard Margolis Collection. Earlier from Eugene Becker (Paris); Hirschl & Adler Galleries, June 1998.



# PORTRAIT MEDALLIONS OF GEORGE WASHINGTON

# Exceptional Ca. 1779 Washington Portrait Medallion Inspired by the Voltaire Medal





#### 1209

(Ca. 1779) George Washington portrait medallion by Wedgwood & Bentley. Cream colored jasper. 70 x 86 mm. Reilly and Savage type a. Classical nude bust of Washington to right on obverse, WASHINGTON impressed below. Back impressed Wedgwood / & Bentley at center, two large firing holes, provenance label at left.

An exceptional piece, with elegant eye appeal, a deeply impressed WASHINGTON, and an especially well detailed portrait on this large module production. A couple of unobtrusive edge flakes on the back do nothing to diminish this piece's desirability, and the obverse appears perfect. Although this piece looks little to nothing like Washington, it remains an especially important portrait piece, inspired by the Washington Voltaire medal Josiah Wedgwood obtained sometime

before July 1777. Reilly and Savage relate some of Wedgwood's misgivings of preparing a portrait of the American military upstart, including his statement in a letter that Washington "at this time [is] more absolute than any Despot in Europe" and pondering "how then can he be celebrated in such circumstances as the Patron of Liberty?" This portrait appears first in Wedgwood's 1779 catalog but was likely first produced a bit earlier. Pieces like this one, marked by Wedgwood and Bentley, necessarily date from 1780 or before. This would be a valuable addition to an advanced collection of Washingtoniana, especially paired with an example of the Voltaire medal.

From the Richard Margolis Collection. Earlier from Skinner's sale of the Held Collection, May 1999, lot 129.





(Photo Enlarged)

#### 1210

(Ca. 1779) George Washington portrait cameo by Wedgwood and Bentley. Jasperware, white on dark blue and white ground dipped dark blue. 22 x 24 mm. Reilly and Savage type a. Classical nude bust of Washington to right on obverse. Back impressed Wedgwood / & Bentley at center. White border around obverse, beveled edges. Provenance label on back.

Pleasing in appearance, but repaired on Washington's nose. Several minor rim chips and flakes on the back, the largest of which is above

9 oʻclock. A popular early image of Washington, seen in Wedgwood & Bentley medallions of several sizes and compositions. Copied from the imaginary bust (likely inspired by the actual bust of David Hume) seen on the 1777 Washington Voltaire medal, this type offers a portrait that looks little like Washington the man.

From the Richard Margolis Collection. Earlier from Skinner's sale of the Dr. Alvin Kanter Collection, January 2005, lot 112.



# Another Fine Lifetime Washington Medallion Wedgwood and Bentley





1211

(Ca. 1779) George Washington portrait medallion by Wedgwood & Bentley. Black basalt. In elegantly detailed contemporary ormolu (gilt brass) frame with mount and ring at top and hook below. 63 x 84 mm. Reilly and Savage type b. Classical draped bust of Washington to right on obverse, WASHINGTON impressed below. Back impressed Wedgwood / & Bentley at center, no firing holes, provenance label below. Reilly and Savage's type b, seen here, is a copy of the Voltaire medal-inspired type portrait with the addition of drapery near the bust truncation.

Rich contrast between the black surfaces and the brightly gilt frame lends special visual appeal to this fine portrait medallion. Some trivial unevenness near the periphery, as made, no notable chips or damage. A simply lovely piece, made before Thomas Bentley's death in 1780 and thus during Washington's military career.

From the Richard Margolis Collection. Earlier exhibited as the 1967 Wedgwood International Seminar, Washington D.C. (no. 15); Skinner's sale of the Elizabeth Chellis Collection, July 2009, lot 70.





1212

(Ca. late 18th century) George Washington portrait medallion by Wedgwood. Jasperware, white on white ground dipped dark blue on face and back. 55 x 69 mm. Reilly and Savage type d. Uniformed bust of Washington after Joseph Wright to left on obverse. Back impressed WEDGWOOD from small mark at center, two small firing holes.

Broken in half and reassembled, a neat and professional job despite the visible crack remaining from Washington's mouth to shoulder. An attractive example of this scarce portrait medallion.

From the Richard Margolis Collection. Earlier from Sotheby's (London) sale of May 1975, lot 72.





(Photo Reduced)

(Ca. late 18th-early 19th century) George Washington portrait medallion, perhaps by Wedgwood. Jasperware, white relief on white ground dipped dark blue. In a relatively modern brass faced wood frame with mount and ring. 113 x 142 mm. Reilly and Savage unlisted, but similar to type e. Washington faces left on obverse, with a portrait after Houdon. Back unmarked, just a few pencil and ink notations (including a price for 3 pounds, 3 shillings). Choice condition, with no visible flaws. Rich color contrast between portrait and the dark blue field. Some spotting on frame, easily polished and solved.

Mr. Margolis believed this to be a Wedgwood product, noting the similarity to R&S type e and the similarly in texture to another Wedgwood marked piece in his collection. Regardless, it is a large and attractive Washington portrait medallion that once graced the walls of the restored Ebenezer Alden House in Union, Maine.

From the Richard Margolis Collection. Earlier from the Joseph and Hazel Marcus Collection; James D. Julia's sale of August 1995, lot 31.







(Ca. 1800) Washington Before Boston medal portrait medallion. Biscuit porcelain, contrasting white device with pale blue. In gilt brass circular frame with open back faced with blue cardboard. 63 mm. Houdon bust of Washington to right, as part of the standard obverse design of the Washington Before Boston medal, accomplished in 1789 by DuVivier.

Some cracks and trivial losses at top around EXERCI, trivial residue in lower right field. A handsome piece overall. Mr. Margolis noted

that the back is unmarked, though we have not examined it outside of the frame. For another specimen, see George Fuld's article "The Washington Before Boston Medal" in the Sept-Oct 1963 issue of *TAMS Journal*, p. 126.

An appealing and nearly contemporary interpretation of this famous Comitia Americana medal as a decorative arts object.

From the Richard Margolis Collection. Earlier from Erude Couturier Nicolay, Paris, October 1992, lot 124.





(Photo Reduced)

1215

(Ca. 1790-1810) George Washington portrait medallion. Musante GW-02. Bronze. Cast with integral ring mount and added external rim. 112 mm. About Uncirculated. Uniformed bust of Washington faces left on obverse, engraved inscription Général Washington around portrait. Reverse is lathed, blank and unmarked, with a depression opposite the portrait.

This is the companion piece to a portrait of Franklin with identical texture (a cast portrait in brass with Docteur Francklin around it); indeed, Mr. Margolis bought his together in the same lot in 1978. The fields are deftly chased in curlicue fashion, identical to the Franklin companion piece, and the portrait stands out in high relief. The external rim is joined near 3 o'clock.

As we noted in the description of the accompanying Franklin portrait, while Mr. Margolis ascribed this to the era of ca. 1790 to 1810, it may be significantly earlier. Neil Musante dates this Washington piece to ca. 1777, following L. Bayard Smith who, according to Musante, "believed it to be of French origin circa 1778 to 1781." The title of "General" on the Washington piece may suggest a pre-presidential origin, but in France that honorific lingered and the title may have been more commonplace in Europe than President ever was. The depiction of Washington in his military uniform certainly argues a fairly early date, though even the Perkins patterns of 1792 depicted

Washington in his epaulets. The Daniel Berger engraving of Franklin and Washington (along with Gates, Laurens, and John Paul Jones) refers to them as Docteur Franklin and General Washington. Your cataloger would argue a pre-1790 date, based upon how unusual it would be to issue a two-medallion series where one of the medallions was a memorial piece and one was not. The texture and construction do not necessarily argue for one era over another, nor does the style of the engraving.

Musante's research led him to "believe there are three or four in existence." He illustrates an example in the Massachusetts Historical Society and notes another at the Metropolitan Museum of Art. Rulau/ Fuld listed one mounted on soapstone; it seems quite possible to us that a version of this so mounted may be an aftercast. While quite rare today, this piece and the related Franklin medallion spawned a fair number of copies in various materials. A matched pair in black wax or epoxy mounted on green marble was sold in 2017 by Copake Auctions in New York and reappeared in Freeman's sale of the Skyler Liechty Collection in April 2021. Interestingly, the 1910 Godefroy Mayer Americana list included the Docteur Franklin medallion but not this one.

From the Richard Margolis Collection. Earlier from C.G. Sloan & Company's sale of February 1978, lot 1588.







(Ca. 1810) George Washington portrait medallion, after the (1805) Eccleston medal. Bronze. 72 mm. Integral hanger at 12 o'clock. A handsome piece, with a bust cast from the Eccleston medal and the fields finely textured and chased in fabric resembling stippling. Good dark brassy color, a bit brighter on cheek, some subtle verdigris off Washington's lapel. Reverse blank with an incuse impression opposite

the bust. While there are dozens (hundreds?) of types of copies of the Eccleston medal in everything from wax to wood to bronze, we have never seen this one before. Mr. Margolis believed it may be the same type sold in Godefroy Mayer's 1910 Americana price list as lot 228.

From the Richard Margolis Collection. Earlier from Claude Bailly, Paris, October 1981.





(Photo Enlarged)

#### 1217

(Ca. 1790-1810?) George Washington intaglio. Clear glass paste. 22.7 x 28.2 mm. 10 mm thick. Nude portrait bust of Washington in profile to right, queue neatly tied with a ribbon, signed HARRIS beneath. The field is matte and textured. The back is polished glass, smooth and clear.

A simply beautiful production in a superb state of preservation, this was undoubtedly intended to be a seal. The portrait bears a very close

resemblance to the bust seen on the Wolfe, Clark, and Spies tokens of the 1820s. While Mr. Margolis thought this was an 18th century production (and pondered the possibilities of who Harris could be), we think this is more likely a product of the early 19th. Even so, it remains gem quality, charming, well-executed, and unusual.

From the Richard Margolis Collection.

#### 1218

**Undated (ca. 1858) Harzfeld Bust Plaque. Musante GW-222. Berlin Iron. Mint State, Mount Removed. 106 mm.** The remains of a mount for a suspension loop at the top are noted. Even black patina on obverse with excellent eye appeal, some white encrustation on incuse reverse. A handsome wall plaque by Philadelphia coin dealer Sigmund Harzfeld.

From the Richard Margolis Collection. Earlier from our (Bowers and Ruddy's) sale of the Garrett Collection, Part IV, March 1981, lot 1909 (at \$250).



# PORTRAIT MEDALLIONS OF FRANKLIN'S CIRCLE

# Breathtaking Thomas Jefferson Shell Cameo





1219

(Ca. 1860) Thomas Jefferson portrait cameo by Leonard Volk. Shell. 43.5 x 54.8 mm. Signed L.W. Volk in script in the right front field. An absolutely breathtaking work of art, hand engraved in shell after Gilbert Stuart's 1805 "Medallion Portrait" of Jefferson by Leonard W. Volk of Chicago. Volk (1828-1895) is a nearly household name because of his mask of Lincoln, taken from life in 1860s, and the casts he took of Lincoln's hands the same year. Volk started cutting marble as a teenager in New York, and by early adulthood was making a name for himself as a sculptor and maker of cameos.

This fine shell cameo of Thomas Jefferson was carved by Volk and signed by him. While undated, it's possible he did this unusual subject - Thomas Jefferson - the same year he accomplished his famous bust of Lincoln. In 1860, his younger brother Thomas Jefferson Volk died at the age of 30. Volk's workmanship breathes new life into the twodimensional portrait Stuart accomplished of President Jefferson from life in 1805. Working in crayon first and finishing the portrait with watercolor, Stuart charged Jefferson \$100 for the "medallion portrait" that Jefferson called his "head a la antique." Jefferson was so delighted with it that he gave Stuart an engraved gold watch and hung the portrait in the White House; it remained in the hands of Jefferson's descendants into the 20th century and is today at the Fogg Art Museum at Harvard. None of the usual authorities on Jefferson's portraits and their various copies and manifestations (Noble E. Cunningham, Jr.'s The Image of Thomas Jefferson in the Public Eye and the 1962 exhibit catalog by Alfred L. Bush entitled The Life Portraits of Thomas Jefferson, among others) mention this cameo by Volk. We find no recent sales of a Volk cameo, and most major institutions have nothing of Volk's beyond his casts of Lincoln's life masks and hands. That Volk is today best known for his sculpture of Lincoln is somewhat ironic. His wife was the cousin of Stephen A. Douglas, and Volk did the sculpting work at Douglas' tomb.

As a medallic portrait of Thomas Jefferson, this engraved shell cameo by Volk must stand as one of the most important such works extant. Its visual appeal is spectacular, highly detailed and undamaged, with an expertly chased obverse field and reflectively polished back. Just a few trivial chips are seen near 6 o'clock.

From the Richard Margolis Collection. Earlier from Christopher Eimer at the New York International Numismatic Convention, January 2000.

# Jefferson's Paris Love Interest





(Photo Enlarged)

1220

(Ca. 1780s) Maria Cosway portrait cameo by Tassie. Red sulphur in gilt cardboard frame. 27 x 32 mm. Raspe (A Descriptive Catalogue of a General Collection of Ancient and Modern Engraved Gems Cameos as well as Intaglios, 1791) 14168. Bust of Cosway to right, wearing grapevine headdress, with MARIA COSWAY inscribed on the fillet, statue of Apollo in right field, lyre in left. Attractively detailed gilt cardboard frame around circumference, numbered 26 in ink at 6 o'clock. Back shows natural crystalline texture with only trivial chipping at the periphery. Minor flaw at rim outside design elements but inside of cardboard frame near 3 o'clock.

A fascinating and highly attractive cameo of the famous actress, choice and problem free. Maria (pronounced like "Mariah") Cosway was born in Italy and moved to England at 19. At 21 she married Richard Cosway, already a well regarded painter but one who happened to be 20 years older than her (and did not have the reputation of being particularly fetching either). Cosway was in Paris in 1786 when she met Thomas Jefferson. He was 43 and widowed. She was 27. They became instant friends and companions, and after an apparently romantic summer, Cosway left for England (and her husband). Jefferson's famous romantic letter to Cosway of October 1786 describing a conversation between his head and his heart is as sappy as it sounds. Their romance (and friendship) dimmed with distance, but they remained in touch until Jefferson's death.

There are several engravings of Cosway, some portrait miniatures, but not much medallic; a 1797-dated uniface medal of Cosway in the British Museum is extremely rare if not unique. This is an unusual opportunity to own a medallic portrait of this important figure of her age.

From the Richard Margolis Collection. Earlier from Christopher Eimer in London, Iune 1999.



# Extraordinary DON'T TREAD ON ME Seal by Wedgwood, 1777



#### 1221

(1777) Rattlesnake DON'T TREAD ON ME intaglio seal by Wedgwood and Bentley. Jasperware, dark blue body with black wash. 20 x 18 mm. Wedgwood Portraits and the American Revolution (National Portrait Gallery, 1976), pp. 118-119. A coiled rattlesnake with head to right and tail aloft to left beneath a ribbon inscribed DON'T TREAD ON ME on obverse, back plain and unmarked.

Superb condition and preservation, no chips or visible flaws.

This piece is precisely datable to the summer of 1777, when Josiah Wedgwood wrote to his partner Thomas Bentley about this exact piece. On August 8, 1777, Wedgwood wrote "the Rattle Snake is in hand. I think it will be best to keep such unchristian articles for Private Trade." His privacy was a rational response to the issue this piece (and, later, his bust of Washington) would create: while Josiah Wedgwood was an unabashed political left-winger (see The Radical Potter by Tristram Hunt, 2021) and friend to the American cause, he had also been selling his products to Queen Charlotte for over a decade and needed to

preserve his inroads to the moderate and conservative British aristocracy. Thus, this piece that was inspired by an American battle flag brought to Wedgwood's attention by his friend Benjamin Franklin was made for exclusive audiences in very small numbers and remains extremely rare today. It did not appear in the Wedgwood catalog of cameos until the 1787 edition.

The original mold for this intaglio survives in the Wedgwood collection at the Victoria and Albert Museum. As noted in the museum's online cataloging of the mold, "It is this discrepancy in the time between the production and advertisement of the 'rattlesnake' intaglio coupled with Josiah's own wish to make the 'unchristian' article available only to the 'Private trade' that make this object unusual and fascinating." Out of the entire Wedgwood canon, few pieces exemplify Josiah Wedgwood's interest in and support of the American cause as much as this.

From the Richard Margolis Collection. Earlier from Simon Bendall, May 1996.





1222

(Ca. 1778) William Pitt portrait medallion by Wedgwood and Bentley. Jasperware, white relief on blue-gray ground dipped darker blue. Laminated edge. 43 x 52 mm. Reilly and Savage p. 100, type c. Bewigged bust of Pitt to left, after the Pingo medal, CHATHAM impressed below. Back impressed Wedgwood / & Bentley at center, two small firing holes.

A beautiful piece with a bold and attractive portrait copied from Thomas Pingo's 1766 medal celebrating Pitt as the man who, having saved the parent, pleaded with success for her children (Betts-516). One minor flake at 12 o'clock on the back, natural circular flaw on Pitt's forehead, a very pleasing piece overall. It is notable that this is the only portrait medallion of Pitt the Elder in Mr. Margolis' collection.

From the Richard Margolis Collection. Earlier from Sotheby's (New York), October 1999, lot 98.



(Photo Enlarged)

1223

(Ca. 1790s) Thomas Paine portrait intaglio by Wedgwood. Black basalt. 21 x 24 mm. Distinctive profile of Paine to right with MY COUNTRY!!! at right. Back impressed WEDGWOOD at center. Pristine and attractive with only minor residue around the edges.

We offered an example of this seal intaglio in our Part V sale of the Sydney F. Martin Collection, November 2023, where it realized \$720. This is an especially attractive portrait piece of the legendary revolutionary.

From the Richard Margolis Collection. Earlier from Bonham's, June 1997, Lot 21A.





(Photo Reduced)

#### 1224

(Ca. early 19th century) Thomas Paine portrait bust. Brass on ebonized board. 71 x 101 mm, bust 66 mm long. A nearly facing bust of Paine, inspired by a portrait by John Trumbull, his face turned slightly left. Mounted with original brass screws to a black ebonized backing board with original mount and ring. Board surfaces shows some craquelure, brass portrait polished but showing a fine old patina. Some loss of lacquer surface at board edges and lower left corner. A handsome and early production, unsigned but undoubtedly European in origin. Handsome and unusual.

From the Richard Margolis Collection. Earlier from Timothy Millett of A.H. Baldwin & Sons, at the Olympia Antiques Fair, June 1995.







(Ca. 1789 or earlier) Marquis de Lafayette portrait medallion by Jean-Martin Renaud. Terracotta. 52 mm. Uniformed bust of Lafayette to left, signature R on shoulder. Back blank and unmarked, dab of old red wax near top where a suspension cord was once attached.

A beautiful and delicate production, light and thin but with an extraordinarily well detailed portrait. A bit of peripheral frame toning is seen on the back, minor flake near base, obverse quite perfect.

Mr. Margolis' notes reflect that even after years of studying Parisian artists of the Revolutionary era like Jean-Martin Renaud, "prior to

the appearance of this piece, I was completely unaware that Renaud had done a medallion of Lafayette. It is one of a small and exceedingly rare group of American-related medallions by the French medallist, including Franklin, Franklin and 'Wassington', John Paul Jones, Capellen tot den Pol, and 'American Prosperitas', " the last of which joins the Franklin and Wassington piece in this sale.

If Mr. Margolis didn't know where to find another one, we're certain you don't either.

From the Richard Margolis Collection. Earlier from Christopher Eimer at the New York International Numismatic Convention, January 2010.





1226

(Ca. 1790) Marquis de Lafayette portrait medallion. White biscuit within a white porcelain self-frame. 67 mm. Uniformed bust of Lafayette to left, inspired by Duvivier's take on the Houdon bust. Back plain and marked with an uncertain, but likely designer's mark. Suspension hole at 12 o'clock opening to back, as made.

A distinctive portrait, taken from a 1790 medal celebrating Lafayette as the "avenger of Liberty" in two worlds. The natural tone of the

central biscuit and the external frame of glazed white porcelain contrast nicely and lend an unusual and attractive appearance. This piece has been well repaired from a mostly vertical break, and the crack is most visible above Lafayette's head near 12 o'clock. A minor chip is seen on the edge near the suspension hole.

From the Richard Margolis Collection. Earlier from PIASA's (Paris) Succession de Monsieur X sale, March 1997, lot 51.







1227

(Ca. 1784) Johan Derk Van Der Capellen portrait medallion by Jean-Martin Renaud. Terracotta. 52 mm. Forrer V, p. 92. Bust of Van Der Capellen to right, LIBERTATIS RESTAURATOR around, Renaud signature on truncation of shoulder. Back unmarked and blank. Broken and fairly neatly repaired at top. Small chip at rim above A of LIBERTATIS. Attractive deep brick red color and nice relief on the portrait.

One of the primary champions of the American cause in the Netherlands, Van Der Capellen was a Dutch politician who fought for recognition of the new nation and helped spearhead a substantial loan in 1782. A medal honoring him in 1783 has been adopted into the Betts series. This particular specimen was once owned by George Fuld, who mistook the portrait for Lafayette. Melvin Fuld published this piece as such, in an update to the Fuld monograph on Lafayette (*The Numismatist*, September 1957) published in *TAMS Journal* in October 1968. Fuld assigned this piece number Fuld-LA.ME.11-A and illustrated it on page 152.

From the Richard Margolis Collection. Earlier from the George Fuld Collection; Byron Hoke at the New York International Numismatic Convention, January 1979





1228

(Ca. 1779) William Penn portrait medallion by Wedgwood and Bentley. Jasperware, white relief on blue-gray ground dipped darker blue with beveled laminated edges. 80 x 99 mm. Reilly and Savage p. 271. Attractive bust of Penn to right copied from an ivory carving by Silvanus Bevan, W. PENN impressed below. Back marked Wedgwood / & Bentley at center between two large firing holes, several provenance labels.

A few little chips are seen on the back at 6 o'clock, otherwise perfect. The obverse is lovely and shows what Reilly and Savage call, citing Hugh Tait's 1959 article on Flaxman and Bevan, "the only reliable portrait of Penn known." The dark blue stripe on the beveled edge gives this piece a distinctive and especially attractive appearance.

From the Richard Margolis Collection. Earlier from Sotheby's (London) sale of the Samuel B. Oster Collection, Part II, May 1972, lot 561; Skinner's sale of the Dr. Alvin Kanter Collection, July 2004, lot 361.







(Ca. early 1780s) William Penn portrait medallion by Wedgwood. Black basalt. 67 x 85 mm. Reilly and Savage p. 271. Attractive bust of Penn to right copied from an ivory carving by Silvanus Bevan, W. PENN impressed below. Back marked Wedgwood above very large central thumb scoop. Wedgwood mark poorly impressed but legible and complete.

Some peripheral toning and residue on back from former frame, but no chips or flakes to note. A handsome and scarce piece.

From the Richard Margolis Collection. Earlier from Christie's (South Kensington) sale of December 1990, lot 263.



(Photo Enlarged)

#### 1230

(Ca. 1780s) Dr. Joseph Priestley portrait cameo by Tassie. Red sulphur in gilt cardboard frame. 21 x 27 mm. Raspe (A Descriptive Catalogue of a General Collection of Ancient and Modern Engraved Gems Cameos as well as Intaglios, 1791) 15781. Bust of Priestley to right on obverse, FREWIN F below. Attractively detailed gilt cardboard frame around circumference, numbered 74 in ink at 6 o'clock. Back shows natural crystalline texture with only trivial chipping at the periphery and a little wrinkle in the frame at 3 o'clock. Though this bust may have been executed by Frewin in this form, the bust was first accomplished by John Gregory Hancock in 1783.

Dr. Joseph Priestley was widely celebrated in America and found asylum in the woods of Pennsylvania in the final years of his life. He died in Northumberland, Pennsylvania in 1804, ten years after fleeing England to the United States as a political radical. His resume and legacy are broad, but identifying oxygen for the first time and helping to found the Unitarian Church are two good places to start a conversation into Priestley's relevance and importance.

From the Richard Margolis Collection. Earlier from Christopher Eimer in London, June 1999.







1231

(Ca. 1790) John Paul Jones portrait medallion. White porcelain. 95 mm. Uniformed bust of Jones to left taken from Augustin Dupre's interpretation of the bust by Houdon. Back plain and unmarked but inscribed in a large distinctive hand "Pol. jonn" for Paul Jones.

The bust of Jones is elegantly rendered with superb detail, apparently reduced directly from a John Paul Jones medal from the Comitia Americana series. Mr. Margolis noted an extreme similarity in the reverse inscription's style compared to one on the back of a medallion of the French philosopher Gassendi of identical size and composition, but could only guess as the maker, almost certainly a French one.

A couple of small chips are seen around the back periphery, one near 12 o'clock and a larger one just above 3 o'clock, and a shallow flake is seen at 12 o'clock on the obverse.

Jones was an interesting character, reviled by the British as a pirate (despite, or perhaps because of, being of Scottish birth himself) but adored in Europe for his pluck and skill. He spent most of the 1780s in Paris and cut an outsized swath considering his diminutive stature (Abigail Adams wrote home in 1784 and noted she'd "sooner think of wrapping him up in cotton wool and putting him into my pocket, than sending him to contend with Cannon Ball."), enjoying his celebrity and the libertine sexual attitudes it afforded. In 1787, in need of employment, Jones left Paris for Russia and an appointment in the navy of Catherine the Great. By 1790, a humbled Jones was back in Paris. Two years later, he was dead.

From the Richard Margolis Collection. Earlier from Alain Weil's sale of the Marcel Tessier Collection, Part II, December 1982, lot 433.





1232

(Ca. 1790) John Paul Jones / Comitia Americana medallion. Painted plaster. After Betts-568. 58 mm. A plaster copy of Jones' Comitia Americana medal in plaster, painted green in the fields, cream on Jones' portrait, and black around the border. Mr. Margolis suggested that the black border may indicate this was intended as a mourning piece in 1792. A small wire loop mount is attached at the top of the back. Unmarked. A few little chips and losses are seen

on the back, nothing significant on the front. An old pencil notation "P.J. / Dupre" named the subject and the artist. A charming piece of 18th century wall decoration, taken from a classic and important American historical medal.

From the Richard Margolis Collection. Earlier from a Sotheby's Arcade (New York) sale of July 17, 1984, lot 50.



# Captain James Cook in Black Basalt An Extraordinary Portrait





1233

(Ca. 1779) Captain James Cook portrait medallion by Wedgwood and Bentley. Black basalt, self framed. 81 x 101 mm. Reilly and Savage, type a, p. 111. High relief three-quarters left bust of Cook, CAPT COOK impressed below. Back marked with impressed Wedgwood / & Bentley at base below large central thumb scoop, provenance labels at left and right, molded indent with two small suspension holes in edge at 12 o'clock.

A gem quality specimen, with a flawless obverse and only tiny peripheral flakes at 12 o'clock and 3 o'clock on the reverse.

This portrait appears in the Wedgwood and Bentley catalog in 1779, shortly after Cook's demise, and this piece's Wedgwood and Bentley mark date it to prior to the end of 1780. Reilly and Savage note that the portrait modeling is attributed to John Flaxman, after a portrait by William Hodges, who traveled to Hawaii with Cook. Hodges' portrait was used as a frontispiece for the original 1777 publication of Cook's *Voyages*.

From the Richard Margolis Collection. Earlier from Skinner's sale of the Dr. Alvin Kanter Collection, July 2004, lot 316 (at \$4,406).





(Photo Enlarged)

1234

(Ca. 1785) Captain James Cook portrait cameo by Tassie. Red sulphur in gilt cardboard frame. 19 x 24 mm. Raspe (A Descriptive Catalogue of a General Collection of Ancient and Modern Engraved Gems Cameos as well as Intaglios, 1791) unlisted. Uniformed bust of Cook to left, after Pingo's Royal Society medal of 1784. Attractively detailed gilt cardboard frame around circumference, numbered 24 in ink at 6 o'clock. Back shows natural crystalline texture with only trivial chipping at the periphery.

Choice and attractive, a fine accompaniment to the Cook medal listed as Betts-553 that uses this same bust. The fact that this is unlisted in Raspe's 1791 list of Tassie's work doesn't seem to suggest that it post dates that era, as the other red sulphur cameos Mr. Margolis acquired from the same set are all listed in the text.

From the Richard Margolis Collection. Earlier from Christopher Eimer in London, June 1999.





(Photo Reduced)

1235

(Ca. 1779) Admiral Augustus Keppel portrait medallion by Tassie. White glass paste. In contemporary turned pearwood glazed frame, now missing hanger mount but likely original. 136 x 161 mm. Gray (James and William Tassie: A Critical and Biographical Sketch, 1894) 210. Fine portrait of Keppel in admiral's uniform and cloak to right, T signature for James Tassie at shoulder truncation. Back enclosed in frame.

Choice condition with no visible flaws. A fine and expressive portrait of one of the chief architects of Britain's naval power at the end of the 18th century.

From the Richard Margolis Collection. Earlier from Timothy Millett, May 2014 (at \$2379).





(Ca. 1779) Admiral Augustus Keppel portrait medallion by Wedgwood and Bentley. White biscuit or stoneware. In a gilt brass frame with decorative scrollwork at top serving as a mount. 89 x 114 mm. Reilly and Savage, type a, p. 205; *Heads of Illustrious Moderns*, Art Institute of Chicago, #59 (this piece). High relief uniformed bust of Keppel to left, KEPPEL impressed below. Back marked with impressed WEDGWOOD / & BENTLEY at center, two large firing holes, provenance labels in fields including one noting this specimen was exhibited at the Art Institute of Chicago in 1958 and 1959 and another describing this as "an experimental specimen in deep ivory, made before jasper was perfected."

An exceptionally attractive piece, with the bold and well realized portrait identified by Reilly and Savage as type a. Josiah Wedgwood experienced much consternation in getting this into production, frustrated by delays when the company could not capitalize on the level of Keppel's popular fame. Reilly and Savage quote an initial letter from Wedgwood barking at Bentley on February 25, 1779, then another two weeks later, reading in part "Oh Keppel Keppel why will you not send me a Keppel. I am persuaded if we had our wits about us as we ought to have had 2 or 3 months since we might have sold  $1000~\pounds$  worth of this gentleman's head in various ways." Reilly and Savage state "the Oven Book shows that this portrait was in production twelve days later."

Superb condition, with no chips or flakes, just a bit of toning acquired from the frame at the right obverse periphery.

From the Richard Margolis Collection. Earlier from the David Davis Collection; the Marshall Field & Co. (Chicago) sale of the Davis Collection, June 1950, lot 477; Sotheby's (New York) sale of the Mrs. Edward Warren Collection, April 1982, lot 481.







1237

(Ca. 1779) Admiral Augustus Keppel portrait medallion by Wedgwood and Bentley. Jasperware, white relief on blue-gray ground dipped darker blue. 79 x 99 mm. Reilly and Savage, type a, p. 205. High relief uniformed bust of Keppel to left, KEPPEL impressed below. Back marked with impressed WEDGWOOD / & BENTLEY at center, three large firing holes, provenance labels at right.

Superb detail and contrast, an eye appealing display item. A tiny flake is seen left of 12 oʻclock on the obverse, some toning on highest points of relief in Keppel's hair, small flake on back periphery at 6 oʻclock, a few even more trivial ones elsewhere. Nicely preserved and attractive overall with a good bold mark.

From the Richard Margolis Collection. Earlier from Skinner's sale of the Dr. Alvin Kanter Collection, July 2004, lot 387 (at \$529).





(Ca. 1780) Admiral Augustus Keppel portrait medallion by Wedgwood and Bentley. Jasperware, white relief on blue-gray ground dipped darker blue. In a gilt brass frame with mount and ring. 93 x 114 mm. Reilly and Savage, type b, p. 206. High relief bust of Keppel to right, KEPPEL impressed below. Back marked with impressed WEDGWOOD / & BENTLEY at center, three large firing holes, provenance markings at upper right and lower central field. A closed crack runs from the right obverse periphery to the portrait, over the lapel and across the neck to below the shoulder truncation.

Minor loss at peruke, a few flakes and chips at lower back periphery, medallion glued to frame in that location.

A handsome display piece with superb artistry. This medallion can be dated fairly narrowly, as Reilly and Savage note this bust type was put into production in 1780 but the Wedgwood and Bentley partnership ended in November 1780 with the death of Thomas Bentley.

From the Richard Margolis Collection. Earlier from the R.T.H. Halsey Collection; from William Reese & Company, April 2005.





1239

(Ca. 1780) Admiral Augustus Keppel portrait medallion by Wedgwood and Bentley. Black basalt, self framed. 82 x 103 mm. Reilly and Savage, type b, p. 206. High relief bust of Keppel to right, KEPPEL impressed below. Back marked with impressed Wedgwood / & Bentley at base below large central thumb scoop, provenance labels at left and right, molded indent with two small suspension holes in edge at 12 o'clock.

An exceptionally attractive portrait in black basalt. Two small edge flakes are seen at the base of the back, otherwise choice. No chips or cracks are seen at the suspension holes. This was struck within the narrow window between the introduction of this portrait and the death of Thomas Bentley, as noted on the previous lot.

From the Richard Margolis Collection. Earlier from Skinner's sale of the Dr. Alvin Kanter Collection, January 2004, lot 168A.



1240

(Ca. mid 1780s) Admiral Keppel portrait cameo or medallion by Wedgwood. Jasperware, dark blue ground dipped white and then dark blue, decorated with white relief. Beveled edges. 22 x 24 mm. Reilly and Savage type b. High relief bust of Keppel to right. Back unmarked. The bust is highly detailed and the whole production

is very attractive. The back periphery is peppered with tiny chips, but none are especially notable and none affect the obverse's visual appeal.

From the Richard Margolis Collection. Earlier from Sotheby Parke Bernet's sale of the Dr. and Mrs. Stanley H. Greenwald Collection, June 1980, lot 302.





(Photo Enlarged)

(Ca. 1780) Admiral Keppel portrait cameo or medallion by Wedgwood or Wedgwood and Bentley. Jasperware, white relief on blue ground washed gray. Beveled edges. 19 x 20 mm. Reilly and Savage type b. High relief bust of Keppel to right. Back unmarked, inscribed 3070. As Mr. Margolis noted, this number indicates a trial piece in the Wedgwood and Bentley or Wedgwood manufactory, and "access to Wedgwood's Experiment Book should give the date of No. 3070," thus clarifying if this is a pre-1781 Wedgwood and Bentley product or one made after Mr. Bentley's death.

A few trivial back chips are seen at the periphery, lovely preservation and eye appeal overall.

From the Richard Margolis Collection. Earlier from Sotheby's (New York) sale of the Mrs. Edward Warren Collection, April 1982, lot 524; the Wedgwood Society of New York's sale of the Mr. And Mrs. Byron Born Collection, November 1992, lot 266.



(Photo Enlarged)

#### 1242

(Ca. 1782) Admiral Rodney portrait cameo by Tassie. Red sulphur in gilt cardboard frame. 19 x 25 mm. Raspe (*A Descriptive Catalogue of a General Collection of Ancient and Modern Engraved Gems Cameos as well as Intaglios*, 1791) 14401. Milford-Haven 393. Uniform bust of Rodney half left on obverse. Attractively detailed gilt cardboard frame around circumference, numbered 81 in ink at 6 o'clock. Back shows natural crystalline texture with only trivial chipping at the periphery.

A handsome portrait, represented here with a choice specimen.

From the Richard Margolis Collection. Earlier from Christopher Eimer in London,
June 1999.



#### 1243

(Ca. 1783-90) Admiral Rodney laudatory portrait medallion by Enoch Wood. Jasperware, white on light blue ground. 82 mm in diameter. Nearly facing bust of Rodney within elaborate wreath, ribbon reading SUCCESS TO G.B. RODNEY. Back impressed ENOCH WOOD, / SCULPSIT. at center. Depression with two hanger holes molded into top back. Provenance label at back left.

Well made and well preserved, a few microscopic inclusions at lower obverse ground, chip at left hanger hole on back.

Enoch Wood apprenticed with Wedgwood and established himself independently in 1783. After 1790, he was a partner in Wood and Caldwell with James Caldwell.

From the Richard Margolis Collection. Earlier from Leo Kaplan, December 1998.

#### END OF SESSION 1

## **Bidding Increments**

Bid	Bid Increment
\$0-\$499	\$20.00
\$500-\$999	\$50.00
\$1,000-\$1,999	\$100.00
\$2,000-\$4,999	\$200.00
\$5,000-\$9,999	\$500.00
\$10,000-\$19,999	\$1,000.00
\$20,000-\$49,999	\$2,000.00
\$50,000-\$99,999	\$5,000.00
\$100,000-\$199,999	\$10,000.00
\$200,000-\$499,999	\$20,000.00
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\$2,000,000-\$9,999,999	\$100,000.00
\$10,000,000+	\$200,000.00

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9. Shipping. It is the Buyer's responsibility to contact Stack's Bowers after the sale to make shipping and packaging arrangements. Due to the fragile nature of some lots, Stack's Bowers may elect not to assume responsibility for shipping or packing, or may charge additional shipping and handling. Stack's Bowers, in its sole discretion, may not ship to select countries. Lots indicated as being "framed" or that are specifically identified in the catalog are shipped at Buyer's risk. All taxes, postage, shipping, if applicable, handling, insurance costs, the Buyer's Premium, and any other fees required by law to be charged or collected will be added to the invoice for any lots invoiced to Buyer. All lots shipped to foreign countries will be billed an additional one-half percent (1/2%) for insurance (minimum of \$10). For any lots delivered outside the country where the auction is hosted, the declaration value shall be the item'(s) hammer price plus its buyer's premium. Auctioneer shall not be liable for any loss caused or resulting from seizure or destruction under quarantine or customs regulation or confiscation by order of any government or public authority. Buyer shall be responsible for paying all applicable taxes, duties and customs charges for all lots delivered outside the country where the auction is hosted. All lots will be shipped FOB Destination, freight prepaid and charged back. Title and risk of loss pass to the Buyer at the destination upon tender of delivery. Acceptance of delivery constitutes acceptance of the purchased lots. Inspection of the purchased lots is not required for acceptance. Any and all claims based upon Buyer's failure to receive a purchased lot, Buyer's receipt of a lot in damaged condition, or otherwise related to delivery, must be received in writing by Stack's Bowers no later than the earlier of thirty (30) days after payment, or the date of the Auction Sale (the "Outside Claim Date"). As Buyers may not receive notification of shipment, it is Buyer's responsibility to keep track of the Outside Claim Date and make timely notification of any such claim. The failure to make a timely claim, time being of the essence, shall constitute a waiver of any such claim. Orders paid by credit card will only be shipped to the verified address on file with the credit card merchant.

10. DISCLAIMER AND WARRANTIES. NO WARRANTY OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE IS MADE OR IMPLIED ON ANY LOT. NO WARRANTY, WHETHER EXPRESSED OR IMPLIED, IS MADE WITH RESPECT TO ANY LOT EXCEPT FOR WARRANTY OF TITLE, AND IN THE CASE OF TITLE, AUCTIONEER IS SELLING ONLY THAT RIGHT OR TITLE TO THE LOT THAT THE CONSIGNOR MAY HAVE AS OF THE AUCTION SALE DATE. ALL LOTS ARE SOLD "AS IS" AND WITH ALL FAULTS. PURCHASER HEREBY ASSUMES ALL RISKS CONCERNING AND RELATED TO THE GRADING, QUALITY, DESCRIPTION, CONDITION, AND PROVENANCE OF A LOT.

a. COINS, CURRENCY AND CRYPTOCURRENCY TOKENS LISTED IN THIS CATALOG AS GRADED AND ENCAPSULATED BY PCGS, NGC, ANACS, ICG, PCGS CURRENCY, PMG, PCGS BANKNOTE GRADING, CMC OR ANY OTHER THIRD PARTY GRADING SERVICE ARE SOLD "AS-IS" EXCEPT AS EXPRESSLY SET FORTH HEREIN AND MAY NOT BE RETURNED FOR ANY REASON WHATSOEVER BY ANY BUYER. ALL THIRD PARTY GRADING SERVICE GUARANTEES, INCLUDING AUTHENTICITY, ARE THE SOLE RESPONSIBILITY OF THE THIRD PARTY GRADING SERVICE AND NOT WARRANTIES OR GUARANTEES OF THE AUCTIONEER. BUYERS SHOULD CONTACT THESE THIRD PARTY GRADING SERVICES DIRECTLY WITH RESPECT TO ANY CLAIMS OR QUESTIONS THEY MAY HAVE CONCERNING THEIR GUARANTEES AND WARRANTIES. BUYERS ACKNOWLEDGE AND AGREE THAT AUCTIONEER IS NOT BOUND BY OR LIABLE FOR ANY OPINION OR CERTIFCATION BY ANY THIRD PARTY GRADING SERVICE.

b. In the case of non-certified coins, currency and cryptocurrency tokens that have neither been examined by the Buyer prior to the Auction Sale, nor purchased by the Buyer or Buyer's agent at the Auction Sale, if it is determined in a review by Stack's Bowers that there is a material error in the catalog description of a non-certified coin, currency, or cryptocurrency token such lot may be returned, provided written notice is received by Stack's Bowers no later than seventy-two (72) hours of delivery of the lots in question, and such lots are returned and received by Stack's Bowers, in their original, sealed containers, no later than fourteen (14) calendar days after delivery, in the same condition the lot(s) were delivered to the Buyer, time being of the essence. Non-certified coins, currency and cryptocurrency tokens that have been either examined by the Buyer prior to the Auction Sale or purchased by the Buyer or Buyer's agent at the Auction Sale, will not be granted return privileges, except for authenticity.

# Terms & Conditions – Showcase and Collectors Choice Auctions (cont.)

c. All non-certified coins and currency are guaranteed to be genuine.

d. All certified and non-certified cryptocurrency tokens are guaranteed to be genuine only. Auctioneer disclaims any guaranty of any kind with respect to cryptocurrency tokens, including, but not limited to: face value, the contents or existence of any accounts, wallets, or other physical, digital or other receptacles of value, the existence of a cryptographic private key, or the ability to fund any cryptocurrency. Actual cryptocurrency value is neither confirmed nor guaranteed by Auctioneer.

If an item or items are returned pursuant to the terms herein, they must be housed in their original, sealed and unopened container.

- e. Late remittance or removal of any item from its original container or third party graded holder, or altering a coin constitutes just cause for revocation of all return privileges.
- f. Grading or condition of rare coins, currency and cryptocurrency tokens may have a material effect on the value of the item(s) purchased, and the opinion of others (including independent grading services) may differ with the independent grading services opinion or interpretation of Stack's Bowers. Stack's Bowers shall not be bound by any prior, or subsequent opinion, determination or certification by any independent grading service.
- g. Questions regarding the minting of a coin as a "proof" or as a "business strike" relate to the method of manufacture and not to authenticity.
- h. All oral and written statements made by Stack's Bowers and its employees or agents (including affiliated and related companies) are statements of opinion only, and are not warranties or representations of any kind, unless stated as a specific written warranty, and no employee or agent of Stack's Bowers has authority to vary or alter these Terms and Conditions of Auction Sale. Stack's Bowers reserves the right to vary or alter the Terms of Sale, either generally or with respect to specific persons or circumstances, in its sole discretion. Any variation or alteration shall be effective only if in writing and signed by an officer of Stack's Bowers authorized to do so.
- i. Stack's Bowers is acting as an auctioneer. Title to the lots purchased passes directly from the Consignor to the Buyer. Accordingly, Stack's Bowers is not making, and disclaims, any warranty of title.
- j. Bidders shall have no recourse against the Consignor for any reason whatsoever.
- k. Bidder acknowledges that the numismatic and cryptocurrency token market is speculative, unregulated and volatile, and that prices may rise or fall over time. Stack's Bowers does not guarantee or represent that any customer buying for investment purposes will be able to sell for a profit in the future.
- l. Bidder acknowledges and agrees that neither Stack's Bowers, nor its employees, affiliates, agents, third-party providers or consignors warrant that auctions will be unimpaired, uninterrupted or error free and accordingly shall not be liable for such events.
- 11. Waiver and Release. Bidder, for himself, his heirs, agents, successors and assignees, generally and specifically waives and releases, and forever discharges Stack's Bowers, and its respective affiliates, parents, officers, directors, shareholders, agents, subsidiaries, employees, managers and members and each of them, and their respective successors and assignees from any and all claims, rights, demands and causes of actions and suits, of whatever kind or nature, including but not limited to claims based upon Auctioneer's negligence, whether in law or equity, tort or otherwise, whether known or unknown, suspected or unsuspected (a "Claim"), which Bidder may assert with respect to and/or arising out of, or in connection with any challenge to the title to or authenticity of any goods purchased, the sale itself, any lot bid upon or consigned, and/or the auction, except where such Claim is otherwise expressly authorized in these Terms of Sale. It is the intention of Bidder that this waiver and release shall be effective as a bar to each and every Claim that may arise hereunder or be related to the Auction Sale, and Bidder hereby knowingly and voluntarily waives any and all rights and benefits otherwise conferred upon him by the provisions of Section 1542 of the California Civil Code, which reads in full as follows:
- "A GENERAL RELEASE DOES NOT EXTEND TO CLAIMS WHICH THE CREDITOR OR RELEASING PARTY DOES NOT KNOW OR SUSPECT TO EXIST IN HIS OR HER FAVOR AT THE TIME OF EXECUTING THE RELEASE, WHICH IF KNOWN BY HIM OR HER MUST HAVE MATERIALLY AFFECTED HIS OR HER SETTLEMENT WITH THE DEBTOR OR RELEASED PARTY."

12. Disputes. If a dispute arises concerning ownership of a lot or concerning proceeds of any sale, Stack's Bowers reserves the right to commence a statutory inter-pleader proceeding at the expense of the Consignor and Buyer and any other applicable party, and in such event shall be entitled to its reasonable attorneys' fees and costs. Stack's Bowers reserves the right to cancel or postpone the Auction Sale or any session thereof for any reason whatsoever. No Bidder shall have any claim as a result thereof, including for incidental or consequential damages. Neither Stack's Bowers nor any affiliated or related company shall be responsible for incidental or consequential damages arising out of any failure of the Terms of Sale, the auction or the conduct thereof and in no event shall such liability exceed the purchase price, premium, or fees paid. Rights granted to Bidders under the within Terms and Conditions of Auction Sale are personal and apply only to the Bidder who initially purchases the lot(s) from Stack's Bowers. The rights may not be assigned or transferred to any other person or entity, whether by sale of the lot(s), operation of law or otherwise. Any attempt to assign or transfer any such rights shall be absolutely void and unenforceable. No third party may rely on any benefit or right conferred by these Terms and Conditions of Auction Sale.

Any dispute arising out of or related to these Terms of Sale, the Auction Sale or any lot, with the sole exception of actions by Stack's Bowers to collect amounts owed to it and other damages, shall be submitted to binding arbitration pursuant to the commercial arbitration rules of the American Arbitration Association, with any arbitration hearing to occur in Orange County, California. Absent an agreement of the parties, the arbitrator shall limit discovery to that which is necessary to enable the hearing to proceed efficiently. The arbitrator shall not have the power to award punitive or consequential damages, nor alter, amend modify any of the terms of this Agreement. The award by the arbitrator, if any, may be entered in any court having jurisdiction thereof. Each party shall pay one-half the costs of the arbitration. Bidder acknowledges and agrees that the competent courts of the State of California shall have exclusive in personam jurisdiction, subject to the requirement to arbitrate, over any dispute(s) arising hereunder, regardless of any party's current or future residence or domicile. Bidder further agrees that venue of the arbitration proceeding shall be in Orange County, California; and any court proceeding shall be in the Orange County Superior Court, in the State of California, and in each case waive any claim of Forum Non Conveniens. Bidder agrees that any arbitration or legal action with respect to this Auction Sale is barred unless commenced within one (1) year of the date of this Auction Sale. AUC-TION PARTICIPANTS EXPRESSLY WAIVE ANY RIGHT TO TRIAL BY JURY.

- 13. General Terms. These Terms and Conditions of Auction Sale and the auction shall be construed and enforced in accordance with, and governed by, the laws of the State of California, regardless of the location of the Auction Sale. These Terms of Sale and the information on the Stack's Bowers' website constitute the entire agreement between the parties hereto on the subject matter hereof and supersede all other agreements, understandings, warranties and representations concerning the subject matter hereof. If any section of these Terms of Auction Sale or any term or provision of any section is held to be invalid, void, or unenforceable by any court of competent jurisdiction, the remaining sections or terms and provisions of a section shall continue in full force and effect without being impaired or invalidated in any way. Stack's Bowers may at its sole and absolute discretion, make loans or advances to Consignors and/or Bidders.
- 14. Chinese Translation. The Chinese translations are provided as a matter of convenience. In the event of a conflict, all English Terms and Conditions and lot descriptions take precedence and are binding.

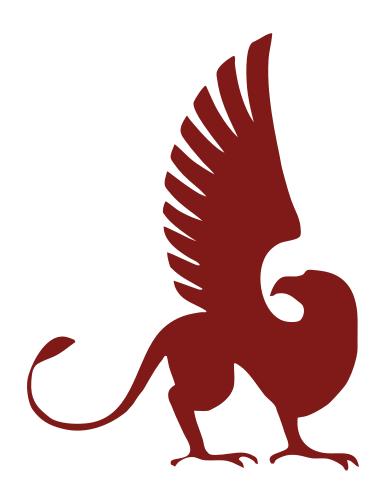
Bidding in this auction sale constitutes unconditional acceptance by the Bidder of the foregoing Terms of Sale.

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.

PCGS and NGC numbers provided are for bidder convenience only, we do not guarantee their accuracy. An incorrect PCGS or NGC number is not grounds to return a lot.

For PRICES REALIZED after the sale, call 1-800-458-4646. Preliminary prices realized will also be posted on the Internet soon after the session closes.

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