THE NUMISMATIST, VOL. XXII, NO. I, JANUARY 1909

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649199969

The Numismatist, Vol. XXII, No. I, January 1909 by Various

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THE NUMISMATIST, VOL. XXII, NO. I, JANUARY 1909



THE NUMISMATIST

AN ILLUSTRATED MONTHLY DEVOTED TO MONEY AND MEDALLIC ART

VOL. XXII.



1909

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THE NUMISMATIST

VOL. XXII

JANUARY 1909

No. 1

THE MONEY OF THE ILIAD AND ODYSSEY.

A Theory by M. Svoronos.



THEORY which gives cause for thought and which will no doubt be one for record in future references to supposed commercial mediums of exchange before the era of coined money is advanced by the eminent Greek numismatist, M. N. Svoronos. In a recent issue of La Revue Belge Numismatique, M. Svoronos has written very ably in support of his theory that certain thin circular bracteates, ornamented with more or less

geometrical patterns: leaves, complicated spirals, laborynths and outlines of butterflies, cuttle-fish, etc., found in the tombs of Mycene by Professor Schliemann, are the talents spoken of by Homer, and consequently coined money centuries in advance of the darie or the incused coins of Aegina.

The illustrations here given are characteristic patterns of the Greek bracteates which M. Svoronos believes to have been the money of the Iliad and Odyssey. Actual size; two inches to two and three fourths inches in diameter.









Homer, who flourished in Greece about 1,000 B. C., is generally accepted as the most authentic writer we have of his day, and most numismatic writers, dealing with early commercial methods, have referred to him as an authority in substantiating their statements that coined money was not in use until the eighth or ninth century before the Christian era. As generally referred to or quoted, Homer makes no mention of a coined money medium of exchange, and refers to measures of value in his day having been in commodities other than what we would call money. "A woman slave was as of the value of four oxen, and an ox as of the value of a three-foot bar of copper or brass." In describing purchases for the feasts before Troy they are mentioned as having been made with live stock, metal by measure, etc.

That the precious metals, particularly gold, were prized from the earliest times, there is no doubt, and that they were carried about the person and to a great extent in the form of ornaments, is more than a theory, and which makes it quite probable that the ornamental bracteates found in the ancient tomb may have performed functions in commercial exchange, but that they are the "talents" mentioned by Homer, as claimed, has small basis for theory, unless we accept his use of the word "talent," in this instance, was only to denote prized value. These pieces were not of a talent in value, that is, accepting the minimum weight and value of a talent as it is presented by the accepted authorities.

BEAUTIFUL COIN TYPES BY A CALICO DESIGNER.

Copper Dollars Worth More Than Silver—Gobrecht, Calico Artist, Became Chief Mint Engraver—Beautiful U. S. Coin Types Introduced in 1836.

(Written Specially for The Numismatist.)

By EDGAR H. ADAMS.



ILVER dollars, of one type at least, are worth more than those struck in copper. That United States copper dollars of certain design bring higher premiums than the same coins struck in silver, and that a calico engraver designed one of the most beautiful series of coins that were ever issued at a United States Mint are curious facts brought to notice by the high prices that were paid for specimens of these coins at the sale of the Gschwend coin collection, held in 1908 at

the Collectors' Club in New York City.

In 1836 Christian Gobrecht, of Philadelphia, an engraver of calico printers' rolls, bank notes, &c., was appointed as assistant to William Kneass. The latter was the second man to hold the position of engraver at the Government Mint. As the coinage of silver dollars was again agitated about this time, after a long lapse of years stretching from 1804, the last year of issue of coins of the denomination, the mint authorities arranged to issue a number of pattern coins from which a suitable design for the new dollar could be selected.

The story goes that Mr. Gobrecht, a short time after his appointment, was directed by the Director of the Mint to prepare dies for silver dollars after his own original designs. The new engraver, it is said, was quite embarrassed temporarily by these instructions, and told his superior that he never had created a coin design in his life; that he was simply an engraver, and was prepared to execute any design that might be presented to him, but that the designing of a coin was something with which he had not the slightest experience. Nevertheless, he undertook the work, with the result that a number of pattern dollars of exquisite design, of a character never before nor since attempted, and numbering several varieties of combinations of obverse and reverse, soon made their appearance. They met the instantaneous favor of those who took an interest in the mint issues, and it is doubtful, indeed, if these coin designs have ever been equaled.

The first of the pattern dollars, dated 1836, bore the original representation of the seated figure of Liberty, which design afterward became so familiar to the public, having been used on silver coins of various denominations up to within comparatively recent years. Just under the figure of Liberty, and over the date. "1836," appeared the engraver's name, "C. Gobrecht."

In the field on the reverse was a representation of an large eagle in full flight, scattered all around being twenty-six stars. About the border was inscribed, "UNITED STATES OF AMERICA—ONE DOLLAR." The edge of this coin was plain. This piece has sold for \$100 in silver, and a specimen in copper brought \$40 at the Gschwend sale.

When this handsome coin made its appearance it created favorable comment so far as the design was concerned, but the engraver was criticised by certain persons for placing his name upon it in such a conspicuous position. Mr. Gobrecht, much hurt, removed the name altogether from the die, after eighteen specimens had been struck in silver and a few in copper.



The Director of the Mint, however, very well pleased with the engraver's work, directed that the name be replaced upon the die, which Mr. Gobrecht obeyed with considerable reluctance, but this time put it at the base of the figure of Liberty, where it can be detected only by careful scrutiny.

The silver pattern dollar with the name on the base, and with stars around the eagle on the reverse, is not so rare as the first named, a fine specimen being worth something like \$15, but a dollar with this identical obverse, and the same flying eagle on the reverse, with the stars omitted, is the rarest of the Gobrecht pattern dollars, and a fine specimen not long ago sold for \$330.

In designing this flying eagle dollar Mr. Gobrecht had the advantage of an active, living model close at hand. At this time there was a magnificent specimen of American eagle, named Peter, who for six years made the Philadelphia Mint his headquarters. This eagle flew all around the City of Philadelphia, but it is said never failed to return before the building was closed for the night. He was generally known as the "Mint Bird," and came to an untimely end through attempting to perch upon a fly-wheel.



In 1838 two specimens of pattern dollars were turned out at the mint, each showing the seated figure of Liberty, as designed by Gobrecht, but surrounded at the border by thirteen stars. The name of "Gobrecht" was omitted altogether. The reverse showed the flying eagle, but without stars, while the edge was reeded.