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Introduction to the 2019-21 Papers

Jason Macario, *PCNS President*

You hold in your hands a long-awaited document: A compilation of three years of submissions to the annual Papers Contest of the Pacific Coast Numismatic Society. Having reviewed the contents, I can confidently say that it was worth the wait.

As with so many things, 2020 did not work out as planned. That's especially the case when we decided to publish the 2019 and 2020 papers together, as we've done in the past. Before we knew it, the 2021 contest occurred, and we found ourselves most of the way through 2021 with a third batch of papers, so rather than produce two publications, we decided to combine all of them into a single volume.

The papers herein represent the breadth of interest and expertise of the members of the Pacific Coast Numismatic Society, from ancient coins to commemorative coins and medals to trade tokens and foreign coinage with a San Francisco connection.

Amongst these eighteen articles, you'll notice four authored by PCNS Fellow Jerry F. Schimmel, who passed away just as the layout was nearly finished. Over his nearly fifty-one years of PCNS membership, Jerry contributed a virtually uncountable number of articles to various PCNS and other publications. His wit and wisdom will be sorely missed, in person and in print.

My thanks to everyone who submitted papers for the contests, without whom this publication wouldn't exist. I also thank all of the judges for the past three contests: Greg Burns, Lawrence Goldberg, the late William McKivor, Scott Safe, and Jeff Shevlin.

I am grateful to the dedicated volunteers who put all of this together: Michael Wehner, who oversaw the print publication; Stephen Huston, who produced the online version; and especially Dan Hipple, who has coordinated the Papers Contest for the past ten years, in addition to his countless contributions to the Society.

Enjoy!

Jason

Coin Ages

Stephen Huston, *PCNS Fellow*

1st Place 2019

An examination of the development of dating systems on coins from Ancient times to the 20th Century, with emphasis on the evolution of four-digit year dates.

Introduction

We are all used to seeing the date as part of most coinage designs. However, the 4-digit date on coins was not common until the 1600s, and its accuracy wasn't reliable until less than a century ago.

Where did coin dates come from? How has coin dating changed? What came before? To make sense of modern dates, we need to know a bit about the history of dates in general.

Figure 1
Coin dated 19 BC?

Figure 2: Justinian's bronze follis of Year 12, dated ANNO XII (538/9 AD)

A Short History Quiz

True or False — the Greek king Alexander the Great was born in the Summer of 356 BC.

Almost all scholars agree with the statement that he was, but, had you asked that question at the time, people would have looked at you as if you were insane. Who is this “Alexander the Great” of whom you speak? What is a “Greek King?” What does “356 BC” mean?

None of these concepts existed at the time; they were dreamed up centuries later and applied retroactively by historians. Especially the dates.

Alexander was first recorded as “the Great” by Roman writers roughly a century after his death. The very concept of BC/AD dating wasn’t dreamed up until a millennium after Alexander’s death. (The word "millennium" wasn’t coined to mean 1000 years until the 17th Century!)

Obviously BC and AD dating weren’t used to record any events at all in ancient times, and certainly weren’t used on early coinage.

Early Coin Dates

There are many dated or datable coins from before the time of modern calendars, but how did they work?

First off, most early coinage wasn’t dated in any way at all. The few coins that were dated carried year numerals from year 1 onward from a beginning date, whether that was the theoretical founding of a city or kingdom, or the year of a ruler’s reign.

In some cases, the local magistrates’ names or symbols appear on the coinage during their rule, allowing us to figure out their coins’ dates with fair accuracy. In other cases, we can only guesstimate what the coin’s numeric date meant by translating it from a modern calendar system.

For example, a Greek coin issued by a city-state might have a year number written in a local system based on years since the city’s founding. (If we know when it was founded, that helps.) A coin of Julius Caesar carries titles granted to him shortly before his assassination, allowing us to date it very accurately to early 44 BC. Coins of many later emperors carry consul date inscriptions which let us get within a year (or two) based on their known consular appointments. One issue of Roman coins celebrates the 1000th anniversary of the founding of Rome.

Later, Byzantine Emperors’ regnal years are a common feature of many Byzantine coins.

The catch is, how to turn these various dating systems into dates on our calendar. Scholars and historians have had to work backwards from modern dates to find points of correspondence with known people and events that can be accurately placed on both dating systems’ timelines, and then make the translation from long-abandoned date systems to the modern calendar. Errors are inevitable — even admitted in many cases — with no further effort to fix them.

For example, some references state that the Babylonian King, Sin-Muballit, abdicated his throne in 1729 BC in favor of his son, Hammurabi. Hammurabi then ruled from 1792 BC to 1750 BC. That is not a typo — his father abdicated in 1729, and Hammurabi then began to rule some 63 years earlier in 1792! (Remember, BC dates run backwards.)

Though this is logically impossible, modern scholars use three conflicting dating systems to describe events of the Babylonian Kingdom, and they simply agree to disagree as to which if them is correct, if any. The information written about one ruler by one scholar can completely conflict with the dating given by another scholar about the corresponding father or son. They simply admit they can't figure out which chronological system best matches up to the modern calendar because they lack enough verifiable events between the known calendar systems. It's considered enough that they note which system they are using so that others in the know about this problem can tell why the dates make no sense.

Luckily, as we get closer to modern times, the number of holes in our chronologies shrinks — or does it? Read history, and you will find uncertainty about exactly when things happened.

Consider the discovery that the birth of Jesus most likely fell somewhere around 6 to 4 BC, figured out centuries after the AD system was already in place. How would you go about fixing hundreds of years of work in dating that is all off, and we still aren't sure by how much?

Errors happen — scholars shrug.

When Did AD Begin?

Not with the birth of Christ. The concept of AD and BC dating was dreamed up by a *Dark Age* monk named Dionysius Exiguus around 525 AD, when he was charged by Pope John I with the task of extending the official Easter Tables. He thought it impious to continue identifying the date of Easter based on the then-current European dating

Figure 4: Early coin bearing an AD date in the 1220s, still written in Roman Numerals

system of the old Roman Emperor Diocletian, who had persecuted the Christians. He decided to calculate backwards to determine the year of Jesus' birth, make that Year One (1 AD), and then rewrite his entire calendar forward using his new Christian dates.

Figure 3: Venerable Bede as depicted in the *Nuremberg Chronicle* (1493)

Even the Pope couldn't be bothered with this new system. The AD calendar invention was ignored for the next 200 years, though his Easter Tables were used to determine when the Church should celebrate each year.

Then, sometime around 735, Venerable Bede produced his Ecclesiastical History of the English Nation, and he adopted Exiguus' dating system for his Christian history, which brought this "new" dating scheme to the attention of readers. However, Bede wrote in Latin, and his audience was limited to other church scholars.

Around 900 AD, Bede's work was translated into English, his readership expanded, and eventually the new Christian dating system of Exiguus was adopted by the Papacy in 965, though it was not used with any consistency until after 1050.

At that point, Christianity used a solar calendar based on the birth of Jesus, while Islam used a lunar calendar based on Muhammad's Hijrah, July 622 AD starting year 1 AH (Anno Hijrah). The AD and AH years neither began on the same date, nor were they of equal length, and they were not the only calendars in use well into the 20th Century AD.

AD Dates on Coins

So one would expect that from sometime in the 1050s, or soon thereafter, coins would begin to have 4-digit AD dates.

No. There was another obstacle.

Europe still used Roman Numerals to write dates. Adding a date such as 1066 to an English Penny would have required engraving something like MLXVI, though the medieval numerals often used many variations, so 1066 might have come out as: WCXXXXXXVI.

Classic Roman Numerals for the new AD dates do appear on a few coins in the 1200s, such as WCCXX…. (The M for 1000 appears as a rounded

W due to the style of engraving.) That's from one of the earliest AD-dated coins, but the only numerals on-flan indicate a date from 1220 to 1229. The numerals which might have indicated the ones column of the date are either off-flan or non-existant.

Roman Numerals often got harder to write as dates got larger. Imagine trying to engrave dates on a coin die when every year the length of the date changed, requiring somewhere between 2 and 12 letters.

Fibonacci's Arabic Numerals

Enter Fibonacci, an Italian scholar from Pisa, who travelled throughout the Arab world and studied number systems. His medieval Italian name would translate as "Leonardo of Pisa, Son of Bonacci," but in 1832, western historians began referring to him simply as *Fibonacci* (Son of Bonacci).

In 1202, Fibonacci published his *Liber Abaci*, which introduced a base-10 Arabic numbering system to Europe, including a zero as a placeholder. Though it caught on slowly, the simplicity of these numbers appealed to people keeping records and performing calculations, being much simpler for performing math than the old Roman Numeral system.

Over the next two centuries, record keeping using Arabic numerals caught on. By the 1400s, 4-digit years were rapidly replacing Roman Numerals in official records, documents, and on coins. Years could be written with just 4 digits for the next several millennia!

Getting on the Same Page

By the 1500s, much of the Western World was using 4-digit dates for years, but only the Catholic Church had officially adopted the AD dating system, and even that was rather half-hearted. Records were usually kept using whatever calendar system was most common in the area. In some towns, that meant records were dated from the year in which the city had been granted rights as a republic by the Holy Roman Emperor, or some other event giving rise to a local "era." Regnal years still appealed to some rulers. The Western World was a mishmash of local calendars.

Though any of these could be adjusted by someone in the know to determine the official Church-approved date of an event, trying to coordinate dates between two or more local calendars directly could be a major nightmare for anyone unversed in both local systems. Calendars were getting in the way of trade, so religion intervened.

Figure 5: Pope Gregory's sarcophagus featuring a scene of him introducing his new calendar

The Gregorian Calendar

Pope Gregory XIII introduced a new calendar in October 1582. His system corrected a 10-day error that had accumulated over the centuries in the older Julian calendar, and it standardized dates with a new leap year system to keep it from getting out of whack again in the foreseeable future.

When the Pope's decree took effect, October 4th of 1582 was followed the next day by October 15 of 1582, to adjust for the existing discrepancy between the solar year and dates of the Julian calendar. The days of the week flowed through this change without any adjustment or omission. The dates of October 5–14 never existed for 1582. New Years day, the beginning of the new year number, was also moved to January 1st from whatever was previously used before on the various local calendars.

While both practical and the result of many years of scholarly study before being implemented, Gregory's calendar was still not universally accepted. After all, he was the Pope. By 1582, much of the Western World was no longer Catholic, so anything the Pope did was suspect. He was a religious leader who was messing with the Secular Calendar used by governments and businesses in much of the world.

Now the West had multiple official calendars to pick from, and they disagreed even more than they had before the Pope's decree. It had suddenly become possible to move from a Catholic area to a Protestant region and discover that while both places agreed on the day of the week, they disagreed about the day of the month, and, in some cases, even about the date of the year itself. New Years day was different among the conflicting systems, January 1, March 22, or March 25. During those Winter weeks, Catholic and Protestant year numbers were different. Even some Catholic countries were slow to adopt the Pope's new system.

The Calendar Act of 1750

The British World, being officially Protestant, took a long time to realize that they were only hurting themselves by remaining out of sync with most of the Western World. After much consideration and planning, an official Act in 1750 changed the calendar throughout all areas under British rule, including the colonies in North America. This Act changed the New Year date from March 25 to January 1, and removed 11 days from the year 1752 to adjust the old errors and fall into line with dates in the Gregorian Calendar.

The years 1751 and 1752 were both shortened in the process of resetting the calendar:

- 1751 lasted from March 25 (old New Year) to December 31, just 282 days long.
- 1752 began January 1, but Wednesday, September 2 was followed by Thursday, September 14, skipping 11 days, making 1752 only 355 days long.

There was confusion over many local and regional events, religious celebrations, and tax deadlines due to these date disruptions. However, oft-repeated reports of Calendar Riots are a later fabrication. There is no contemporary record of the public anywhere rioting to get their missing days back.

What the Heck is Proleptic?

Those of us born much later fail to realize how much these changes disrupted all existing record keeping systems. The Pope's Decree in 1582, its gradual adoption in Europe, and the British revision of 1751/52 were legally proleptic in scope. This means that all dates prior to the enactment of the decrees were to be retroactively recalculated in all records as if these rules had been in effect from the beginning of time.

This required that not only the records one kept after the change had to be in line with the new system, but the entire history of the past must be rewritten to assign everything the date it would have had if this system had already been in place at the time it happened, no matter how long ago.

Even George Washington was affected.

Washington was born on February 11, 1731. When the Calendar Act of 1750 went into effect, that date was legally changed to February 22, 1732. Not only were 11 days skipped, but the New Year date was moved back to before his birthdate instead of after it. Anyone not aware of the calendar issues would assume his age had been shortened by more than a year!

Figure 6:
British half-penny of 1731, the date being struck at the time of George Washington's birth.

Now imagine that kind of change being applied to every recorded date in history. Historians faced a daunting challenge. Some of these challenges have caused scholars to simply shrug — again — and make a note that some events are recorded as either OS (old style date) or NS (new style date). It's simpler than fixing the records the way the decrees required.

The recording of new events was better synchronized, but still there were outlanders — those who just would not keep up — clear into the 20th Century.

The London Olympics

In 1908, London was the site of the fourth modern Olympic Games. Unlike the televised versions in later years, these games were scheduled to last several months, beginning in the Spring and running through October. London was a late relocation because Rome, the host city originally selected, cancelled due the eruption of Mount Vesuvius.

The Russian team arrived nearly 2 weeks late for their first scheduled event due to a simple error — Russia was still on the pre-Gregorian calendar, and they hadn't allowed for the difference in dates. The Olympic events went on without them. Russia still took part in later events, winning some medals, but this error alone wasn't enough to get them to adopt the modern calendar. Their revolution of 1917 brought a lot of changes, including the adoption of the new calendar by Russia in 1918.

Among other latecomers to the modern calendar were Greece and Turkey, coming around in the 1920s.

Figure 7
Program Cover design for the London 1908 Olympic Games

The Common Era

Because most of the world now uses one calendar without regard for religious orientation or local traditions, the Gregorian Calendar or AD (Anno Domini) is now often referred to as the "Common Era" or CE for short. In keeping with this secular naming tradition, the period the Pope recognized as BC for Before Christ, is called BCE for "Before the Common Era."

Summary and Final Shrug

The process of moving from regnal years and consular dates written in archaic numeral systems to modern 4-digit dates has been long and slow, with some curious side-steps along the way, including a time when modern AD dates were written in Roman Numerals on coins.

Just remember, when you see a Russian coin dated 1908, it wasn't necessarily struck the same year as a 1908 USA coin. And good luck picking a birth-year coin for George Washington; authorities were actually striking coins dated 1731 when he was born, which the history books now tell us was in 1732…(shrug).

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Sin-Muballit
Venerable Bede
1908 Olympics

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Frisco's Old East Street:
Sailor Saloons and Little Brass Checks with side trips to Jackson Street and the Cliff House.

Jerry F. Schimmel, *PCNS Fellow*
2nd place 2019

"*As the city changed shape, so did East Street, but always it remained the waterfront ... laced throughout its irregular length by saloons, business houses, crimping joints and restaurants. Soon it became the most dangerous of thoroughfares on stilts as its worm-eaten piles crumbled sending huge loads of lumber into the Bay. By day it was crowded with people of the sea; at night criminals worked from its shadows.*"
– Felix Riesenberg, Jr. describing East Street of the 1860s.

Nowadays we know East Street as *The Embarcadero*, a name assigned by San Francisco Supervisors in 1909 sixty years after the Gold Rush. The four-and-a-half mile, often gridlocked boulevard is divided these days by light rail tracks and features a scenic promenade by the water. Locals and visitors can bicycle, scooter, walk, or linger where sailors and stevedores once belayed windjammers to bollards, off-loaded bales of jute, and went three sheets to the wind when enough silver jingled in their pockets.

The word "Frisco" in the title is an oft-scorned alternative to the city's official name. Its mention during present-day conversations can bring forth an energetic and often irksome disapproval of the speaker. During the 19th Century and a decade or two after, the word was common among the working classes and sailors who couldn't get their mouths around the official name.

Saloons on East Street were profoundly affected by two major events: The Earthquake and Fire of April, 1906, which destroyed the northeast section of the city, and the National Prohibition Act of January, 1920, which shut down sales of alcoholic beverages. Historians might include a third, the Valentines' Day, 1917, closing of the city's brothels. Even though the main red light district was a dozen blocks from East and Market it was always happily patronized by mariners after months at sea.

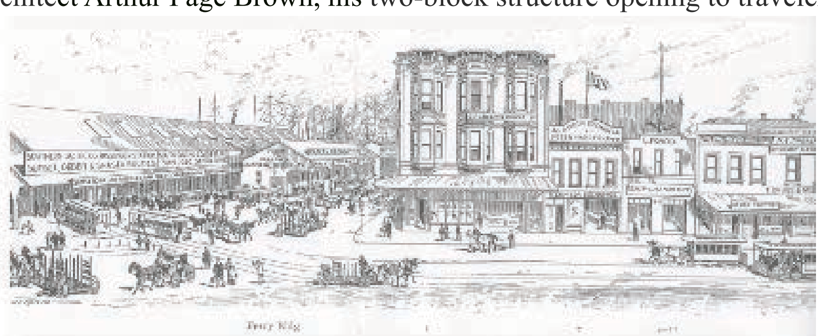
Brass Checks

East Street's saloonkeepers were ready users of brass checks though some employed tokens struck in other metals. These "pledges of value" served as credit pieces when dispensed by bartenders and proved first-rate for dropping into bartop slot machines as well as the other new technology, telephones. Sometimes customers forgot to redeem them the result of which was extra income for saloonkeepers. By the 1890s metal checks were employed nationwide by thousands of enterprises, their heyday in California lasting until Prohibition. A few are described here accompanied by noteworthy accounts of their circumstances.

(Note the letters "mm" in reference to the tokens discussed below. They stand for "millimeters" and in this case refer to the diameters of tokens.)

The Ferry Building

San Francisco's Ferry Building and clock tower were planned by architect Arthur Page Brown, his two-block structure opening to travelers



The Ensign, 1 Market Street

in 1898. The new terminal soon turned into one of the world's busiest transit centers with upwards of 50,000 commuters a day until the vehicle bridge to Oakland opened in 1936. Today modern ferries shuttle back and forth from San Francisco serving a dozen communities around the bay. There was only one token I located with a Ferry Building address, an aluminum piece with a 24mm diameter announcing **Nicholas Bros., South End Ferry Bldg.,Good For Five Cents**. Phone books for 1928 show "William and J.J. Nicholas Brothers, newsstand." A year later only "William Nicholas, cigars" was listed through 1946.

South Side Saloons

South of Market Street East Street was given even-numbered addresses; north of Market they were odd. Saloons clustered on the southern landward side between Market and Howard streets. Saloons north of the Market Street cable cars were located one-by-one on the corners of East Street or farther up major streets like Washington, Jackson and Pacific. A few set up shop as far south as Mission Creek near Berry Street where marine repair shops and smaller dry docks were situated. The tokens described here are from south of Market.

The *Ensign Saloon* opened in 1892 at the southwest corner of Market and East streets remaining in place for 28 years until Prohibition brought about its end. Owner names recorded were *Schwartz, Husing & Meyer*, though nothing is known about them except that after 1906 Husing vanishes from the listings.

In 1896 *The Ensign*'s doors opened at ground level facing Market Street. Post-1906 photos show The Ensign on the second floor of a three story structure, same address, though its entrance was up a staircase accessible only from East Street. In later days the Ensign was a commuter's "happy hour" stop before the last boats left for Oakland and Berkeley.

Underneath the Ensign in deep mud lay the rotting hulk of the Rome, a three-masted windjammer abandoned by its crew in 1849, a fate shared with dozens of other vessels when sailors jumped ship and headed for gold country. Nowadays thousands of subway riders unwittingly zip through a tunnel carved in the Rome's still entombed hull.

The Ensign issued a number of different 21mm brass tokens, all inscribed with **Ensign Saloon, 1 Market Street**. Shown is one used for outgoing phone calls and labeled **Telephone Check** on the back. The other is a credit piece, its reverse adorned with a simple **5**, exchangeable for a glass of beer or shot of house whisky. The tiny diesinker signature **c.a. klinkner & co s.f.** indicates it was struck between 1892 and 1898.

A few saloons like The Ensign provided temporary storage for sea bags while sailors waited for the next ship out. For this service brass tags were issued in pairs, usually odd rectangular shapes like the one shown, size 36x41mm. Like tokens the tag displays the words **The Ensign**, **1 Market St.**, **S.F.** with a serial number and blank reverse. One tag was affixed to the bag as it went into the locker and the other kept by the sailor. Woe to the man who lost his tag: no brass check, no sea bag.

The Arrival, Mission and East Streets

In 1902 Fred and Henry Kistenmacher opened *The Arrival* at 2 Mission Street on the northwest corner of East and Mission. *The Arrival* was one of few saloons surviving 1906 and continued whetting whistles right up to 1920. Its token was slightly different from most others being struck in a nickel alloy (21mm). Its inscription reads **The Arrival**,**Kistenmacher Bros.**, **East and Mission Sts.**, **Good for 5¢ In Trade**, words typical of bar credit pieces.

Fred and Henry dispensed a “bawdy” pocket mirror with a 10¢ cash value, presumably exchangeable for a shot of better whisky than that given in exchange for a token. The mirror is 45mm in diameter with wording printed in black around the main image: **The Arrival Bar, cor. East and Mission Sts. S.F. Cal.**, **Good for 10 cts. at the bar**.

The ribald part is in the center showing the head of a middle-aged bald man in an early 20th Century shirt collar. When examined closely the face of the head is seen to be the outline of a nude young woman bending backwards. *The Arrival* like all East Street bars was totally male-oriented where women were often not allowed, not even prostitutes. Sailors seeking an evening’s escort had to walk up to Pacific Street with its raucous side alleys and infamous title, the Barbary Coast.

The Bulkhead, Mission and East Streets

The *Bulkhead Saloon* occupied the ground floor of the *Audiffred Building* at 1 Mission Street directly across from *The Arrival.* A mechanical draftsman named Alpheus Bull launched the saloon weeks before the 1906 fire which it survived and stayed open through 1916. Bull passed away in 1914 and his widow, Daisy, took charge until she could manage a sale.

The actual meaning of "bulkhead" in old time Frisco referred to the seawall along East Street. Sailors rarely used the word, their customary epithet being "bulkhead" which Alpheus wisely appropriated for his drinkery. Two 21mm brass tokens are known showing the single word **Bulkhead** on the front and **Good for 5¢** and **10¢ in Trade** on the backs. The 10¢ token has a tiny diesinker's signature, **moise-klinkner, s.f.**, used briefly around 1912. The 5¢ token sports a design common before 1906.

Old Kirk Whisky

The Audiffred Building was erected in 1889 by Hippolite D'Audiffret, a Frenchman who settled in Mexico after the failed French occupation of the 1860s. Rescued from the fire of 1906 Hippolite's building stands today as *San Francisco Landmark #7*. Some distance behind the Audiffred and deep in the mud lies the hulk of the Othello, like the Rome another ship forsaken in the scramble for shiny yellow stuff.

As legend has it when the 1906 'quake hit and flames moved too close, firemen were preparing to dynamite the Audiffred to keep the oncoming inferno from spreading. On receipt of this appalling news the head bartender promised two quarts of whiskey to every fireman and a cart of wine if they saved the building.

While this might sound like a sailor's yarn, similar acts of alcoholic generosity were reported in connection with other bars and their suppliers. Best known of all was the legend of the Hotaling warehouse with its huge liquor inventory. In this case firemen and sailor volunteers had to drag the hose from a Navy fire boat eleven blocks across Telegraph Hill to Jackson Street.

Shown here is a curious brass 39mm star-shaped advertising piece which was made to hang on the neck of an **Old Kirk Whisky** bottle, *Old Kirk* being Hotaling's principal brand. The tag's wording reads: **A.P. Hotaling & Co.**, **429-439 Jackson St.**, **S.F. Cal.** and was struck sometime between 1910 and 1915.

"If as they say, God spanked the town
For being over-frisky,
Why did He burn His churches down
And spare Hotaling's whisky?"
- Charles Kellogg Field (1873-1948)

L F, 128 East Street

The initials on this uninspired 21mm brass disc stand for Louis Fiedler a waiter, steward and caterer who for a short time in 1909 opened two cigar stands, one at 128 East Street and another on the corner of Fourth and Folsom streets. The interesting parts of this section are not about Fiedler, but the owner of 128 East Street.

Jerome Bassity

Jerome Aloysius Bassity (1875-1921) was proprietor of 128 from 1908 through 1910 and one of San Francisco's street level scoundrels from the late 19th and early 20th centuries. He was born on the East Coast and grew up on Frisco's streets with little or no education, a limitation mattering less at the time than it does now. In a few short years he went

from being a sixteen year old elevator boy to saloon keeper, brothel owner, and eventually to a wannabe race track owner in Baja California. His political and criminal influence in the city was widespread especially during the mayoralties of Eugene Schmitz (1902-1907) and Patrick McCarthy (1910-1912).

Bassity's bar at 128 was *The Mohawk Saloon* though you won't find the name in directories where it is listed as *Bassity Mercantile Company, liquors*. Between 1900 and 1906 records show that Bassity owned or ran at least four saloons at one time or another mostly on Market Street and in the Tenderloin. Later he invested in brothels, especially those on the 700 block of Commercial Street noted for architect-designed bawdy houses. With all of his business success few associates would have called Bassity a great guy.

Two of his earliest saloons began business in 1905 at 1100 Market Street and 1 Turk Street, both within the same building. *Galt House* opened at street level and Bassity's favorite, the *Tamale Cafe,* was in the basement. The two lasted until April 23, 1906, when they went up in smoke along with nearly everything else of local importance.

With the closing of brothels in 1917 and introduction of Prohibition in 1920, Bassity turned his attention south across the border to horses and race tracks. He died alone in a San Diego hotel though not without leaving behind a well-designed 29mm aluminum token which was not from the waterfront: **Jerome Bassity**, **10¢**, **1100 Market St.**; **Tamale Cafe,J.B. No 1 Turk St.**

In 1909 Bassity was close to unloading the *Mohawk* on Col. James M. Wilkins, the respected former proprietor of the third Cliff House whose career began there in 1887. and remaining with Adolph Sutro's "gingerbread palace" until it was reduced to fire-blackened ruins in 1907. Before the Mohawk deal was to be signed Wilkins - with payment in hand but wary of Bassity's shady reputation - dropped by the Mohawk to double check the bar's receipts. It was just as well he did because Bassity had been lying. The *Mohawk* was in serious money trouble. Wilkins cancelled the deal which led to legal battles over which he prevailed.

Two brass tokens Wilkins issued for the Cliff House are shown here, the first carrying the legend **Wilkins & Pearson 5**, **Cliff House**, **c.a.klinkner & co. s.f.** (21mm) issued in 1895. The other name on the token was for Richmond C. Pearson, a short-lived partner.

The second token (18mm) shows a remarkable image of the third Cliff House and the inscription **Good For 10¢ Trade**, **Drop in Orchestrian** (sic). The "Orchestrion" is described in Wikipedia as "a complete wind orchestra with kettle-drums, side drums, cymbals, tambourine and triangle." As a small child I was dragged to the Cliff House by my grandparents and was so scared by the

noise that I put hands over my ears and hid my face against my grandmother's overcoat. A sensitive child.

As concerns Fiedler Bassity's bulldozer-style, doubtful management skills and notoriety must have made him a problem owner. We can guess with some certainty that Fiedler's cigar stand was not making money either and that perhaps Fiedler just walked away. By 1910 he was back at his old catering business.

What happened to *The Mohawk*? Directories show two new proprietors, Joseph T. Ryan and Alfred J. Vlautin as partners for 128 East Street in 1911 and 1912 directories, after that to Vlautin alone.

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San Francisco Remembers the Franco-Prussian War

William D. Hyder, *PCNS Fellow*

3rd place 2019

Drawn by the lure of gold and driven by the poverty of economic hard times, emigrants from France and Germany made the long journey to San Francisco in 1849. Many went on to the gold fields in search of fortune, while others saw promise in the mud and filth of the shanty town that sprang up around the abandoned schooners clogging the waterfront. Those who stayed behind or abandoned the hard labor in the Sierra foothills and returned to the growing community established the businesses and built the homes that would come to be known as San Francisco.

The Germans assimilated into the many neighborhoods that spread across the growing core of the city. The French tended to cluster into an area that would become known as the Paris of the West. Their names would become famous in the history of the city and their fledgling business endeavors would survive well into the Twentieth Century.

Comfortably settled into their new homes and adopted country, many immigrants retained the customs, culture, and ties with their homelands while becoming Californians in heart and San Franciscans in their souls. The onset of the 1870 Franco-Prussian War tested their weakened allegiance to their countries of origin and then rekindled bonds with the families they had left behind,

Two medals designed and struck in San Francisco recall the early history of the German and French expatriates who helped build San Francisco. France declared war against Prussia in a dispute over the succession to the Spanish throne. The specifics of the war are not of much interest here except for the details that relate to the purpose and symbolism of the two medals.

Prussian Chancellor Otto von Bismarck inveigled France into declaring war believing it would bring the independent southern German states into the conflict on Prussia's side. His instincts were correct, and the Prussian victory led to the unification of Germany. The French defeat sparked further internal upheaval leading to the creation of the Third French Republic, the loss of much of Alsace and Lorraine, and one billion dollars in war reparations to be paid in three years. The combatants ratified the Treaty of Frankfort formalizing the end of the war on May 21, 1871.

An article in the *Daily Alta California* asserted that:

> The Germans in the United States cannot be indifferent to the great triumph of their countrymen in Europe without exposing themselves to the suspicion of lacking not only proper pride of race, but even the spirit of free men. He must be a degenerate peon of noble sires who takes no interest in the successful and final termination of a national contest that has been in progress for centuries. For more than a thousand years the Germans have been fighting at frequent intervals for the privilege of managing their own affairs without the interference of the Latin powers.

As one might expect, the German community in San Francisco was the first to react and celebrate the German victory. France capitulated to Prussia months before the treaty formally ending the war was signed. The princes of the German states convened outside Paris in the Hall of Mirrors at Versailles in celebration to proclaim William I of Prussia as German Emperor. The German army marched triumphant through Paris, the streets empty and draped in black flags. All in advance of the treaty.

San Francisco's German community timed its celebration for the 74th birthday of William I. The Peace Festival was billed as a celebration of peace not victory, a hand extended to the French people arguably deluded by their defeated leaders. The *San Francisco Examiner* reported that the day before the celebration an unknown Frenchman circulated a flier reminding the new citizens of America that the country did not worship royalty such as the newly proclaimed emperor.

The *San Francisco Chronicle* noted that the German community prepared for the Peace Festival as Germany prepared for war, well in advance with attention to detail. The festival began with a parade through San Francisco to the City Gardens. A four-wagon float represented the Rhine with Germania sitting over the scene with shield and drawn sword. A banner read— fast and true, the watch on the Rhine— a German anthem to the ongoing conflict between France and Germany over the Rhineland.

Figure 1: Silver German Peace medal. (30.1mm)

15,000 celebrants assembled at the City Gardens for food, beer, and Rhine wine. Entry fees and proceeds were earmarked for the German Sanitary Fund (medical help for the war injured). Organizers originally intended on selling badges for entry and it seems participants did receive some sort of ribbon to indicate payment. But, the planned badge with attached medal was likely reserved for festival officials. Instead, the planning committee authorized selling the white metal badge elements for 25 cents each with a limited number of silver medals to be sold for one dollar each.

Albert Kuner (George Ferdinand Albrect Kuner), an 1848 immigrant to San Francisco from Bavaria, engraved the medal. The obverse features Germania with a shield on her right, a sword in her right hand, and a laurel wreath of victory in her left hand, GERMANIA inscribed on the pedestal below. The flags of five German states and the United States are arrayed behind her. The inscription, "ZUR ERINNERUNG A.D. DEUTSCHE FRIEDENSFEIER / IN SAN FRANCISCO," translates as "In memory of the German Peace Celebration in San Francisco." The medal is signed "KUNER F." below the pedestal.

Figure 2: White metal German Peace medal. (30.2mm)

The reverse design features a sword and the German flag crossed over a wreath of oak and laurel. The inscription, "EINIGKEIT MACHT STARK. DURCH KAMPF ZUM SIEG," translates as "In Union is Strength. Through Strife to Victory." The date, "D. 22. MAERZ / 1871," (March 22, 1871) appears in exergue.

White metal examples were struck with an integrated loop and were likely struck after the silver medals as the Kuner signature is nearly gone on the obverse.

The French response was necessarily subdued. After all, the war was a disaster for France. The government had collapsed, and no one wanted to form a new government lest they carry the stigma of defeat.

Alexander Weill, one of the early leaders of the French and Jewish community in San Francisco, immigrated from Phalsbourg near the German border in northern France. The onset of the Franco-Prussian War hit close to home and his brother, Leon, returned to France to fight for their homeland. His brother Raphael became prominent in the dry goods business, while Alexander rose in the banking business. The brothers helped organize the French Benevolent Society in 1860 and Alexander became president and treasurer in 1866. The end of the Franco-Prussian War prompted many French Jews in Alsace-Lorraine to immigrate to America rather than become citizens of Germany. The loss to Germany struck deep at the heart of the Paris of the West.

The *San Francisco Examiner* reported that many in the French community met on March 7, 1872 at the call of the French National Subscription Fund to launch an effort to help pay off the French war debt. The Weill's were among those stepping forward to contribute and help raise funds for the effort. The president of the fund encouraged generosity from the crowd:

> History will judge that she will grant at the same time rewards to those who have been devoted to their country, and she will leave to the execution of posterity the traitors and the cowards who have caused these disasters.

Alexander Weill assumed the role of president of the National League of Deliverance with the aim of assisting the patriots of Alsace and Lorraine. Under the motto, "All for the Fatherland," they raised funds to aid those displaced. In time, the organization transformed itself into the French National League working for the good of all French citizens and immigrants to California. Similar groups formed throughout California to help raise funds to alleviate the financial burden placed on France.

The French Ladies of San Francisco held the Grand National Fair in Union Hall from May 6 to May 11, 1872. Billed as "Tout Pour la Patrie," the six-day event was held for the benefit of the French Ransom Fund. Mrs. Alexander Weill, the president of the fair, received a gift of the pen used by the natives of Alsace and Lorraine to sign a statement of their allegiance to their homeland in the San Francisco office of the French Consul. A donor paid $500 in auction for the privilege of presenting the pen to Mrs. Weill in commemoration of the event.

In keeping with practices of the time, a medal was struck as a thank you to donors. I have not found actual records of who authorized or ordered the medal, but it is signed V. & CO, the hallmark of the W. K. Vanderslice & Co., a silver manufacturing firm in San Francisco. Founded in 1860, Shreve & Co. acquired the firm in 1908.

Figure 3: French National Subscription medal. (30.1mm)

The obverse of the medal features the head of Ceres, the symbol of liberty in the Third French Republic. “CONCO” on her head band stands for Concordia symbolizing harmony among the people, nourished by peace. The legend, “TOUT POUR LA PATRIE,” translates as “All for the Fatherland,” the motto of the National League of Deliverance. The year, “1872.,” appears below the bust.

The reverse wreath of laurel and oak encloses the text, “QUI DONNE / A LA FRANCE / PRETE / A DIEU.,” or “Who gives to France, will be repaid by God.” The legend above, “SON NALE DE CALIFORNIA,” translates as the “National Subscription of California,” which suggests the medal was commissioned and awarded by the Central Committee of the National Subscription in San Francisco. The coordinating group collected the proceeds from Ransom Fund events held around the state for transmission to the French government. The hallmark, “V & CO,” appears at the bottom.

Other “Tout Pour la Patrie” events were held, usually in coordination with the Central Committee itself, so I cannot attach the medal to any specific event. Most likely, it was presented to those making significant donations or committing to monthly donations.

Gold drew immigrants to San Francisco from around the world. Some made their fortune and returned home. Others made new lives in their adopted home land, while their devotion remained true to the nationality of their birth. The two medals presented here are testaments to the ties that bound the early residents of San Francisco to the homes they left behind.

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What We Owe to Rome Modern Coinage Features, Ancient Ideas

Mark A. Benvenuto

There is an old joke that the first coins ever made in the world were coined at 8 a.m. on a day in about 800 B.C. somewhere in modern Turkey – and that the first counterfeits were produced by noon that same day. We can laugh at the apocryphal nature of such a jest, yet by the time Rome rose from a republic to an empire, there had been enough counterfeiting among the ancient city states that Rome took in hand the idea of minting a uniform coinage, something that would help commerce in what would ultimately become a vast empire. Perhaps oddly, we still have some of the same features in our coins today that the Romans used so long ago. A full list of them goes far beyond counterfeit prevention, but let's start there as we make an informal list of what we might claim we still owe to the Romans.

The edge

For those aficionados of the coins of the Greek city states, a common feature we might notice for its absence is what gets called the third side of the coin – the edge. These are absolutely beautiful coins, and it's tough not to find them attractive, whether we are conspiring an Athenian owl or a Corinthian stater. But virtually all of these earliest coins are devoid of anything we might consider a clear and defined edge. Perhaps because of this, collectors today do find oddly shaped ancient coins from the Greek city states and elsewhere, sometimes on what might be called oblong or oval planchets. Some scholars debate whether or not this is the way the coin was made, or whether we are seeing through the lens of history a coin that has had some metal shaves from its side.

Rome appears to have been the first coin-issuing nation to make a serious attempt at putting a halt to the shaving of a bit of metal from a coin. There are numerous Roman coins – even some of the base metal pieces – which have small V-shaped cuts at regular intervals around the edge, something we might consider a precursor to the reeded edges many U.S. and foreign coins have today. Yes, these ancient pieces would have had such a feature cut in painstakingly, by hand. Yet this feature remains visible and even prominent today.

Plenty of Roman coins also have what can be called a beaded edge. This means that the rim of the obverse and reverse, not the actual edge, had a line of beads in place. Again, this easily functioned as an indicator as to whether or not someone had shaved off a bit of metal from a specific coin. Once again, specialists could argue that the mint workers may have struck a coin off-center, which translates to a piece that is missing part of that beaded edge. But again, Rome seems to be the first coin-issuing authority to have tried this idea out on a large scale. And both means of guarding the edge of a coin, as it were, are still with us today.

Pushing lettering to the rim

This may seem like an incredibly common feature on modern coins – simply because it is! Certainly, there are still coins and tokens in which some of the lettering is written in straight lines across the field of either the obverse or the reverse, but more often than not, the lettering on either side of a coin is written in arcs pushed up against the rim. Who managed to think this up? Once again, yes, it was our Roman friends of so long ago.

While it may be hard to believe that the mint masters of the Roman Empire came up with this now-common idea, look again to the only coins that are as old or older than those of Rome. The Greek city states tended to write on their coins, when they wrote anything at all, in straight lines. Often, a king's name is written, then the word ΒΑΣΙΛΕΟΣ, the Greek for "Basileos" – king (also the root word for an ancient name for a dragon, a basilisk). At times, the words ΒΑΣΙΛΕΟΣ ΒΑΣΙΛΕΟΝ or some variant are written after the name, meaning king of kings. This is a title later attached to Jesus.

Much like the Greek coins, the coinage of Parthia routinely has written words on the coin always in a straight line. The Parthians were located east of Rome, and certainly had more direct interaction with the smaller city states of Greece than with the westerners who would eventually ascend to empire.

Finally, at roughly the same time that coinage came into existence in the West, it appears to have come independently into existence in China. But in China, coinage evolved from small metal objects that were traded to small metal images of those objects. Thus, the earliest Chinese "coins" tended to look like knives or hoes. When characters were used – since Eastern languages were written in character bases as opposed to letter bases – the characters tended to read from top to bottom. There was no real advantage to pushing them to the edge of whatever surface upon which they were portrayed.

Latin

It is probably obvious to many people today, whether they are coin collectors or not, that Latin was the official language of first the Roman Republic, and then the Roman Empire. But this simple idea, one language for all peoples under Roman rule, united disparate peoples who lived far from each other. In a day and an age when the fastest a person could move was a horse, if on land, and a sailing ship, if at sea, an important way to pass on any central idea was one unified language. There is probably a book's worth of examples of how the Latin language made a difference in one specific situation or another, but one famous one remains the letter written by a Roman authority when Paul of Tarsus – better known as Saint Paul – was sent from the East to Rome, because he appealed to be tried before the emperor. The Acts of the Apostles details this rather well.

Today we still use Latin in numerous professions, including law, medicine, and the sciences. For United States coins, we now put the three words "E PLURIBUS UNUM", meaning "from the many, one," on them so often that no one living remembers a time when this wasn't a symbol of U.S. coinage.

Much like coin in the U.S., indeed, before them, Great Britain has used Latin wording on its coinage, which means that Latin has truly been spread around the world. Many of the nations that were once colonial holding of the British Empire had Latin on them to some extent. Some of the independent nations that are part of the Commonwealth continue to do so. And those lands that are still colonies will still have the monarch's face on them. Queen Elizabeth's royal image is still often surrounded by wording in Latin.

Abbreviations

We live in a day and an age in which scientific jargon and terminology permeates almost every aspect of our lives. The process of describing some specific thing, some instrument, or some procedure very often means that we need to abbreviate, so we don't spend all day trying to say something. Ever seen a scuba tank? The word "scuba" is the acronym abbreviation for "self-contained underwater breathing apparatus." Have you known anyone who had to have an MRI of some part of their body taken? Those three letters stand for "magnetic resonance imaging," an effective way to see internal parts of the body. Chemists and other scientists routinely measure out fine chemicals in what are called "moles," short for "molecular weight" (or its German equivalent, Molekulargewicht). All these shortened versions of longer words, and many others, have their origin all the way back in Rome.

We've already discussed Latin a bit, but we haven't really discussed how the language was put together. For those of us old enough to remember what can be called school boy Latin, there may be some good or bad memories called up of having to memorize the endings on what are termed declensions. The Latin word "Rex" meant king, but the ending changed as it was used in a sentence. For example, "Regibus" meant "of the kings." And while we change the endings of some words in English – think "actor" and actress" – we don't appear to do it with the long ending Latin often seems to have used. Thus, shortening Latin up became important when there was a limited space upon which to write, such as a coin.

Collectors of coins of the Roman Empire usually note the image of an emperor, then his name starting at the lower left of the obverse, which usually continues to the top, and maybe farther on to the right. Often, the last letters in this inscription will be AVG. That is the abbreviated version of the word AVGVSTVS, meaning Caesar Augustus. Each emperor wanted to be sure his connection to the founder of the Empire was well known.

When it comes to modern coins, we use abbreviations in English, and to an extent in Latin. Many U.S. coins have some abbreviation of the word "dollar" on them; certainly, those of the nineteenth century do. Likewise, the "E pluribus unum" we have already mentioned is actually a one-letter abbreviation of "Ex pluribus unum." And those British coins we just made mention of? Well, the queen remains "F.D," meaning "Fidelis defensor," or "Defender of the Faith." In sort, there are plenty of abbreviations on coins today, and in other places as well, that have their roots all the way back in Roman coinage.

Curiously, what most of us think of as the single most famous abbreviation of them all is indeed Latin and has on occasion appeared on coins and medals throughout the ages: "INRI." It's the Latin abbreviation for what was nailed to a crucifix above Jesus' head, and the full wording is: Iesus Nazarenus Rex Judaeorum. We all probably know its English: Jesus of Nazareth, king of the Jews.

The portrait

This feature of our modern coinage is one that serious collectors may wish to argue about, at least as far as to whether or not the Romans came up with it first. Yes, there were heads of important folks on coins prior to those on Roman pieces, but not many. Those Greek city states tended to use the image of something sacred to their city, like a sea turtle, or an eagle. Admittedly, Athena is prominently featured on the coins of Athens, but she is a goddess, and not some person who actually lived at any time. One can argue that Alexander appeared on the coins made as he ascended to his power, but the counterargument can be made that he ensured his image was blended with that of the demigod Herakles, also known as Hercules. This might just be considered a case of an enormous ego – a man taking the place previously reserved for a god or legendary hero.

By the time Rome had become an empire, the image of the emperor was a common one on the coinage. The emperor was often shown wearing a laurel wreath, an ancient symbol for a hero. Later, some are portrayed wearing a crown with straight ray-like points on it, the symbol of them being a divine being as the emperor. And while putting a real human's image on a coin was bold when the first Caesar's did it, it had become common as the Empire expanded. And this idea of putting the image of kings, queens, or in the case of the U.S., presidents, on the obverse of coins is clearly still with us today.

Interestingly, any student of history can make the claim that the U.S. has borrowed from both the Greek and the Roman influences before us, as we used a female personification of Liberty on many of our coins before the twentieth century. The idea behind this was that our nation had no king; rather the one symbol we venerated above all others was our liberty. But when we did start putting portraits of real people on our coinage, we often picked what we might stretch to call our "elected emperors," meaning our presidents. Presidents are much more like emperors, and less like gods and goddesses.

Positive propaganda reverses

The city of Rome was considered the center of the world for many people within the Empire, and the heart of it all needed to have a periodic dose of pomp and circumstance. This meant that Rome was big on gladiatorial games, festivals, and military parades. But while such spectacles were great for the folks who were there to see them, what was a way to get people all over the empire to recognize how great their emperor was, how powerful? One was to use the reverses of coins as a form of positive propaganda. Military conquests could be in some way displayed on the reverse of coins and seen by anyone who used the coin. This meant folks far from the battle, or from Rome, would know about it. It also meant that victory would be remembered for as many years as the coin was in use. Perhaps the most famous of all of these were the Judaea Capta coins issued by Vespasian, letting the world know that he had taken Jerusalem and put down the revolt in the East.

We can make the rather solid claim that our state quarter reverses are a modern-day incarnation of this Roman idea of positive propaganda. After all, each broadcasts some highlight of a specific state. Some of them do have a theme related to ne past war or another. Others commemorate some other, often peaceful, accomplishment or natural feature of the land.

In conclusion?

The Roman Empire has been gone for centuries – since 476 A.D. for the Western Roman Empire and the year 1453 for the Eastern. Nations have arisen, borders have been redrawn, languages have evolved, and an entire scientific age has dawned since this political colossus faded away and was extinguished. Yet there are remnants of Rome in much of what we do even today. We have seen that our modern coins, and those of other nations as well, carry quite a few features or remnants that we can easily attribute to the Romans of this ancient empire.

Roma Pacifica- The Phoebe A. Hearst medal

Michael F. Wehner

The University of California, with ten separate campuses and the management of three national laboratories, is the largest post-secondary academic and research institution in the world. Established in 1868 by the State Legislature, its origins trace back to the College of California, founded in 1855 in Oakland. The Berkeley campus was opened in September 1873 on the site of a farm in the foothills of the coastal range. Other campuses were either established or merged into the University over the course of the 19th and first half of the 20th century. However, until the 1950s with the establishment of a true university *system*, the President and Board of Regents, located in Berkeley, exercised tight control of all the campuses.

Mrs. Phoebe Apperson Hearst

UC Bancroft Library via Wikipedia. While the date of this photograph is unknown, the dress, necklace and tiara are similar to Roty's medallic portrait.

When George Hearst married the young schoolteacher Phoebe Apperson in 1862, he was already a successful and wealthy miner. Later a U.S. Senator, his large fortune was left to Phoebe upon his death in 1891. Mrs. Hearst focused much of her generous philanthropy on education. While not exclusively directed at the University of California, it is the Berkeley campus where her legacy is most apparent, with the Hearst name prominent throughout.

By the 1890s, the Regents ambitiously wished to expand the scope and reputation of the University and it was realized that the Victorian structures on

The silver Phoebe Hearst medal (late 1899 or 1900)

Obverse: (Encircled portrait bust of Phoebe A. Hearst with flowers below) / LAUDENT EAM / IN PORTIS OPERA EJUS / O ROTY
Reverse: THE INTERNATIONAL COMPETITION FOR / THE PHOEBE HEARST ARCHITECTURAL / PLAN FOR THE UNIVERSITY OF CALIFORNIA / (busts of five men) / J. BREINSTEIN / PAUL WALLOT / JL PASCAL / R. NORMAN SHAW / WALTER COOK / MEMBERS OF THE JURY / TROS TYRIUSUE MIHI NUELO / DISCRIMINE AGETUR / (scene from the plan) / FIRST PRIZE / E BENARD ARCHITECT
Bottom edge: (Cornucopia) ARGENT
0.834 fine silver 80x62 mm (picture actual size)

campus did not encourage this ambition. Architectural instructor Bernard R. Maybeck began to investigate the development of a master plan to build a physical campus suitable for a great university. In 1896, at his encouragement, Mrs. Hearst proposed to the Regents that she would support an architectural contest at a level to encourage the best international designers to participate. A panel of international experts in design and architecture would judge “The International Competition for the Phoebe Hearst Architectural Plan for the University of California” with the following dispensation from the contest prospectus:

> The purpose is to secure a plan to which all the buildings that may be needed by the University in its future growth, shall conform. All the buildings that have been constructed up to the present time are to be ignored, and the grounds are to be treated as a blank space, to be filled with a single beautiful and harmonious picture as a painter fills in his canvas.

The preliminary part of the contest, judged in Antwerp during fall 1898, drew one hundred and five entries from all over the world. As might have been intended, most of the twelve finalists, if not actually from the *École nationale supérieure des beaux-arts* in France, were heavily influenced by the then current *Beaux Arts* style. The final part of the contest was judged in San Francisco in September 1899, after at least eight of the finalists had visited the Berkeley site at Mrs. Hearst's expense. The winner of the contest was declared to be Monsieur Émile Bénard of Paris who quickly came to California to claim his $10,000 prize and actually examine the planned location. To commemorate the successful completion of the architectural design contest, Mrs. Hearst commissioned the renowned French medalist, Oscar Roty, to create this silver plaquette medal.

Perhaps because of the artist's persona, the professional relationship between Benard and the University and even Mrs. Hearst herself was doomed from the start. By 1901, at Mrs. Hearst's urging, the Regents hired the fourth place winner, John Galen Howard to develop a new plan based on Benard's concepts. Supported financially by Mrs. Hearst, Howard founded the university's architecture department. Not surprisingly, Howard's interpretation of Benard's plan eventually became his own and the current Berkeley campus bears little resemblance to Benard's original drawings. University House, the Chancellor's official residence, is the only building from Benard's plan to actually have been built. Howard went on to design eighteen buildings and direct the design of other edifices by other campus architects. His notable structures include the Greek Theatre, the Sather Campanile, the Hearst Memorial Mining Building (in memory of George Hearst) and his masterpiece, the Doe Library. Following Mrs. Hearst's death in 1919 and Howard's retirement in 1927, her son, William Randolph Hearst, commissioned Bernard Maybeck and Julia Morgan to design several other campus buildings in honor of his mother.

That Phoebe Hearst would commission Oscar Roty to design her *Beaux Arts* medal was no coincidence. She was one of the wealthiest women in the western United States and conscious of her social standing as such. By 1899, Roty was likely the most famous of the contemporary French medalists and his medallic portrait of her was certainly a sign of perceived prestige and expense. The Latin phrase under her portrait on the obverse “Laudent eam in portis opera ejus” is a not so subtle reference to her philanthropy, translating as “Let them praise her in the gates because of her work”. The other Latin phrase on the reverse “Tros Tyriuse mihi nuelo discimine agetur” ensures that the contest would be fair as it translates to “Trojan and Tyrian will be treated by me with no distinction” and is a quote from Dido, queen of Carthage in Virgil’s epic poem, *The Aeneid*.

The rectangular format of the Phoebe Hearst medal is characteristic Roty. For it was twenty years earlier that Roty realized that rectangular plaquettes struck on both sides would be a popular and lucrative medallic variety. This design is one of many that he produced over the course of his long career.

The original silver version pictured is marked with the typical cornucopia mintmark and “ARGENT” indicating that it was struck at the Monnaie de Paris. This silver medal is very rare as I can only trace three examples in auction records plus two in the holdings of the Bancroft Library at the University of California Berkeley. It is unknown at this time how many were struck and to whom they were presented. It seems unlikely that such a private issue would have been offered for sale to the public.

Roty would have designed the medal in a larger format using a soft material. At least three bronze castings in larger formats exist. A uniface reverse casting (Baxter 38) of 140X108mm was donated by the collector and author Robert J. Eidlitz to the holdings of the American Numismatic Society in New York City. A uniface obverse casting of the same size was offered on ebay recently and a 137X103 two sided casting sold in the October 28, 2000 sale of the Presidential Coin and Antique Company for $600. That pattern has three differences from the medal as actually released in addition to the large size. First, to the left of Mrs. Hearst’s portrait is her name in three lines, MRS. / PHOEBE / A. HEARST . Second, FIRST PRIZE is misspelled as FIRST PRICE. Third, E. BERNARD ARCHITECT is spelled in French as E. BERNARD ARCHITECTE and is in a very sloppy font, as if it had been hastily added after the winner had just been announced.

In 1990, as part of the "Keeping the Promise" fundraising campaign of the University of California at Berkeley, the Hearst medal was reissued in an antique bronze-like fabric and given to supporters of the $470M campaign. The reissues are about 5%

The Phoebe Hearst medal recast (1990)

Same as the 1899 medal except 76x59mm, oxidized bronze and no edge marking (picture actual size).

smaller on each side than the original silver medal at 76x59mm and came in a custom blue case with a logo on the front depicting the landmark Sather Campanile on campus. A printed insert tells "of a limited edition of 2300 which has been specially minted from the original". The insert goes on to erroneously describe the original as "cast in silver", when it was, of course, die struck by Monnaie de Paris. However, close examination of reissued medals reveals a high amount of surface porosity, suggesting that they were in fact cast rather than die struck. However, casting shrinkage of the metal itself would only be about 2% and does not account for all of the size difference between original and reissue. Hence, it is difficult to say for certain how the reissues were manufactured without documentary evidence.

Today's campus of the University of California at Berkeley is a mix of architectural styles, ranging from the very modern to century old buildings in Howard's interpretation of the *Beaux Arts* style, many of which are listed on the National Register of Historic Places. Capital fundraising appears to be a continuous activity as many of these older buildings are somewhat worse for wear. Additionally, seismic standards are much stricter today and retrofits of historic buildings are very expensive. Although most of Monsieur Benard's winning master plan was never implemented, Phoebe Hearst's architectural contest did result in a campus suitable for a world class university and her name is permanently associated with the University of California at Berkeley.

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The Sather Campanile and Doe Library.

Some of the many Beaux Arts building on the Berkeley campus. Designed by John Galen Howard. (Photo by the author).

The Kashu Hotel

Jerry F. Schimmel
PCNS Fellow
(Non-competitive)

Sakutaro Nakano (pronounced sah-KOO-tah-ro nah-KAH-no) appeared neatly dressed in Federal Circuit Court on June 29, 1918, charged with "unlawfully, willfully and knowingly keeping a house of ill-fame at 1019 Stockton Street known as Hotel Kashu." San Francisco Police Officer Patrick Walsh testified that he visited the Kashu frequently as part of his duties and had seen women in and around the premises who, when questioned, "had no occupation." Lieutenant Charles Goff of the Morals Squad declared that he knew "the general reputation of the place. It is a house of prostitution." Nakano denied that he received money from anyone except legitimately registered occupants, though further testimony suggests he was present on some occasions when women brought in non-registered male visitors who were visible through a small window.

The hotel was situated at 1019 Stockton Street between Washington and Jackson streets on the west side and opened first in 1913. The structure extended in the rear to James Alley and counted 75 rooms, 60 upstairs and 15 on the mezzanine. A single room cost $1.40 a day and meals could be included for an extra charge. A space on the mezzanine was occupied by a cigar and candy stand. Four retail shops unrelated to the hotel occupied the ground floor. The original building still stands with slightly different street numbers but remains identifiable with its dark brown brick facade. Today it serves as single resident occupancy apartments. The brass token shown was used to pay for a meal and obtained at the front desk. Its legend reads **Kashu Hotel**, **1019 Stockton St.**, **Good For 50¢ In Trade** and has a 28mm diameter. No other denominations are known.

The Kashu was located on what was then the western edge of San Francisco's Chinatown. Chinatowns of the West often provided lodging for others of East Asian ancestry like Japanese, Koreans and Filipinos. African-Americans and Latinos as well who could not find rooms in white districts often stayed in these ethnically mixed hostelries which were scattered all over the country.

Nakano was the hotel's founding owner, a Japanese immigrant who owned 140 acres of tomatoes and corn in Contra Costa County and served as a part time shipping agent for the *Toyo Kisen Kaisha Oriental Steamship Company*, later becoming president of the Japanese Hotel Association in San Francisco. He came to California around 1900 and married 18-year-old Matsuye Isoda in 1910. The couple lived with their children in the Kashu alongside the culturally mixed clientele. Given Nakano's wide responsibilities his time spent in management of the hotel must have been minimal.

From my own studies the Kashu could not have been remotely compared to the cribs and parlor houses existing prior to 1917, not with several families in resident, children running loose in the halls and a fair number of older single men and women of all backgrounds coming and going at all hours. So, it seems a few rooms were informally commandeered for adult fun and games. Court testimony suggested there were other hotels in the area operating under similar circumstances.

Nakano was largely affected by two events: San Francisco's closing of the city's brothels on Valentine's Day in 1917, and the U.S. entry into World War I on April 6 of the same year. The declaration of war included an executive order stating there be no prostitution within five miles of any military installation. The Presidio, Fort Mason, Fort Winfield Scott, Fort Baker, Fort McDowell, Hunter's Point Naval Shipyard and the Yerba Buena Island Naval Training Station were among those affected.

In Nakano's case three enterprising African-American women having lost their base of operations the year before moved to the Kashu immediately posing as normal guests meanwhile letting old clients know they were still in business. They took to leaning out windows and calling to men on the sidewalk that is when they weren't out walking the pavement.

Nakano was found guilty as charged but appealed and was exonerated. It was not clear what happened to the day-to-day hotel managers who no doubt received cash tips when the ladies brought their companions upstairs. He became a leader in San Francisco's Japanese community with close ties to Japan's embassy and consulate and with them sponsored local Japanese cultural programs. In 1928 he moved the Kashu name to Japantown which he gave to a corner building at 1701 Laguna Street, later demolished during the 1960s Fillmore District redevelopment.

Within weeks after the bombing of Pearl Harbor in December 1941, nationwide arrests of Japanese-Americans began with President Roosevelt's Executive Order 9066 requiring that all Japanese-ancestry residents, citizens or not, be removed from Pacific coastal areas and relocated farther inland forcing them to abandon property and careers. The edict did not apply to Hawaii. In the process of relocation, the lives of all evacuees were ruined. Nakano and his family were among them.

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The Monarch Card Machine Company - and A Bit of The Beach

Jerry F. Schimmel, *PCNS Fellow*
(Non-competitive)

The **Monarch Company** lasted two years from 1896 through 1897. It built slot machines. The owner and manager was Charles L. Leonhardt, Jr., a man who led a diversified business career from 1891 through 1908 and probably earlier. His Monarch Company was eventually absorbed into the **Reliance Card Machine Company** for the years 1899 and 1900, a venture managed by Moses Gunst and Benny Wertheimer of *Gunst Cigar Dealers*. Why didn't it keep going? Very likely the card machine business in 1900 was losing out to fancier contrivances which paid out in cash, not cigars.

Though Leonhardt was listed as president for The Reliance, Gunst was the real owner with broad and often shady political connections throughout San Francisco. Even though slot machines brought extra tax money to the city they were outlawed in 1909 by the Board of Supervisors because of increased pressure by civic reform movements.

The "card machine" was an early slot machine with playing cards mounted on a spinning rack. What a player might win - mainly cigars - was based on the poker hand appearing after the handle was pulled. A typical rewards list is shown elsewhere.

Leonhardt began his career in cigars and tobacco, moving to a variety of activities including slot machines, saloons, opera halls, a tamale shop and “oriental grottoes, ” the latter an exotic form of saloon. For two years Leonhardt and a Robert D. Hagerty ran a beachfront resort at the west end of Golden Gate Park called **Golden Gate Villa** on the corner of Ocean Boulevard (now called The Great Highway) and Fulton Street. Like many others Leonhardt’s downtown businesses were lost in the Earthquake and Fire of April, 1906, but within five months Leonhardt and a Harry V. Pointer opened another “grotto” at 1334 Fillmore Street which remained in place through 1908. After that year Leonhardt was no longer listed in the reference books

Two tokens are shown here. The first is brass with a 21mm diameter, its legend reading **Monarch Card Machine Co.**, **200 Sutter St.**, **S.F. Cal.**, **klinkner s.f.** Its reverse is blank. The second was made for the beach resort and struck in nickel alloy with a 25mm diameter. Its legend reads **Golden Gate Villa**, **Leonhardt & Hagerty**, **Ocean Beach**, **Good For One Drink**, **j.c. irvine s.f.** The first was for card machines. The second was a bar credit chit.

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The Crimean War medal of San Francisco

Michael F. Wehner

First place 2020

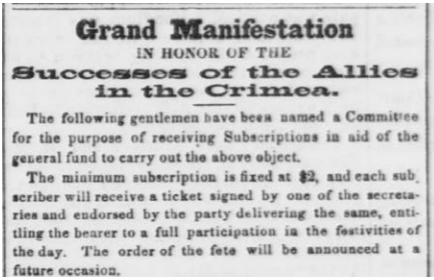
The Crimean War (1853-1856) is not something that most of us would have learned much about in high school history. Like all wars, it was a tragic series of events with causes and outcomes that seem irrelevant or even petty today. Ostensibly driven by religious differences between the Roman Catholic and Orthodox faiths, it was really about perceived power and influence of the major European powers. In a nutshell, the allied British and French powers did not want Russia to gain territory and power as the Ottoman empire declined. Not natural allies, the French, British, Sardinian (part of modern Italy) and Turkish troops eventually prevailed over the Russians. Although not yet a fully mechanized conflict, munitions technology had advanced the art of killing to unprecedented levels. This, combined with an unusually high amount of ineptitude on the part of the Allied commanders, made this conflict extremely unpopular at home, particularly in Great Britain. Alfred, Lord Tennsyon in his poem “Charge of the Light Brigade” evokes the fate of the foot soldier and the incompetence of their commanders:

“Forward, the Light Brigade!”
Was there a man dismayed?
Not though the soldier knew
Someone had blundered.
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.
Into the valley of Death
Rode the six hundred.

The Gold Rush of 1849 brought people from all over the world to California. This amalgam of different backgrounds and cultures laid the foundation for the marvelous diversity that is our state today. Many of these “Argonauts” were from Great Britain, France and Italy. And while the horrors of war and the substantial Allied casualties lead to unpopularity at home, in California the story was told differently, at least in the *Daily Alta California*, where the newspaper’s editorial slant was decidedly aligned with the British and French sides.

In October 1854, British, French and Turkish troops began a lengthy siege of the port city of Sevastapol. Strategically located on the southern part of the Crimean peninsula, the siege was lengthy and costly to all sides. It would not be until September 9, 1855 that the Russian city would fall to the allies. Weary of war, the parties signed the Treaty of Paris on March 30, 1856 ending the conflict and returning the allied occupied territories to Russia.

Back in California, world news arrived slowly. It was not until October 30, 1855 that the steamship *Sonora* arrived in San Francisco from Panama with the news of the fall of Sevastapol. Reprinting accounts from the British, French and Russian sides, the news was received in San Francisco with great joy. So much joy in fact that a massive celebration "to celebrate the triumph of the Allies in the taking of Sebastopol" was announced in the November 6th edition of the *Daily Alta California*. Tickets to a "Grand Manifestation" were to be $2 with proceeds going to the widows and children of soldiers who had lost their lives in the war.



Grand Manifestation
IN HONOR OF THE
Successes of the Allies in the Crimea.

The following gentlemen have been named a Committee for the purpose of receiving Subscriptions in aid of the general fund to carry out the above object.

The minimum subscription is fixed at $2, and each subscriber will receive a ticket signed by one of the secretaries and endorsed by the party delivering the same, entitling the bearer to a full participation in the festivities of the day. The order of the fete will be announced at a future occasion.

Announcement of the "Grand Manifestation" in the Daily Alta California.

The date chosen for the fete was Monday November 26, beginning with a parade at 2nd and Market Streets in San Francisco. A large tent, measuring 227 feet long and 104 feet wide was constructed at South Park with five long tables to accommodate the banquet. Demand for tickets was high, thus the admission price was raised to $5.

So on the warm and beautiful day of the celebration, 5000 San Franciscans gathered to parade around, listen to patriotic speeches and music and enjoy the feast. What could go wrong?

The *Daily Alta California* on November 27 details the success of the party and extols what a grand time was had by all:

> "It was purely Californian, and as such, should be noticed by those who participated in it."

But the newspaper also contains an apology from the organizers for the "untoward occurrence which compelled them to break up the banquet". What could this untoward occurrence be? Well, you must remember that this was 1855 San Francisco and that most of the partiers were young men. And also that vast quantities of English ale and French wine were consumed. The newspaper goes on to report:

> "A general scramble ensued around this arena of confectionary, from which our reporter escaped with great

> difficulty. At the same time the air became filled with showers of biscuit and loaves of bread pelted from all directions. This novel bombardment was kept up for some time, and seemed to be participated in by the representatives of all nations. As a sort of variation to this performance, a trussed turkey or roast crackling might be seen describing erratic courses across the pavilion. Greasy pieces of pork came in violent contact with bald uncovered pates, the flying edibles being in some instances caught in their career, and the missiles returned in like manner with an unction truly refreshing. All this, however, was given and received in good part. Wine flowed freely…"

In other words, they had a food fight. Amidst all this fun, someone was selling souvenirs.

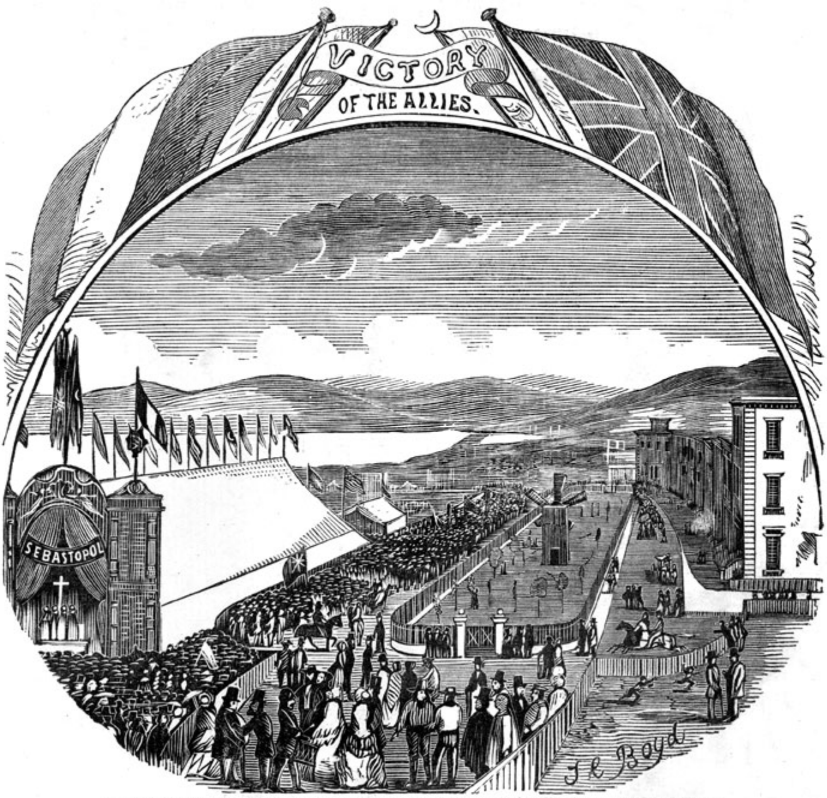
This medal commemorating this Grand Manifestation, often but not always, is holed for suspension for use as a badge. In English on one side and French on the other, it is signed "V&G" on the obverse. The imagery illustrates the victorious allies crushing the Russian Empire.

"V&G" is the signature of Achille Vachon and Marc Giron, partners in San Francisco, who arrived in San Francisco by 1852. In our research of the 1861 California Union medal, Bill Hyder and I learned that both partners tragically drowned on June 21, 1858 in British Columbia while being ferried to a steamship.

The only other documented medal by Vachon and Giron is the more famous 1856 membership badge for the Second Committee of Vigilance in San Francisco. But this medal for the Crimean war victory celebration in San Francisco has the distinction of being the first commemorative medal to be designed and manufactured in California.

The Crimean War medal is likely as rare as the Vigilance medal. It appears several times in early auction records only as white metal and a few have surfaced recently. At the 18th meeting of the Pacific Coast Numismatic Society in October 1916, a Mr. A. Reimers exhibited an uncirculated gold example. He believed it to be unique and to have been presented to Mrs. George Gordon by the event organizers as her husband was the developer of South Park. Its present status is unknown.

Vachon and Giron's medal is a remembrance of a party in San Francisco celebrating the conquering of a distant city by foreign powers in a war without any direct connection to California. To modern observers, the event seems to be more in the spirit of a sporting event victory celebration. Perhaps a Rose Bowl or similar championship. One wonders if, in their exhuberance, the celebrants reflected on the consequences of the Crimean war.



Engraved, Drawn, and Published, by T. C. BOYD, N. E. corner of Clay and Montgomery Streets, San Francisco.

GRAND MANIFESTATION IN HONOR OF THE SUCCESSES OF THE ALLIES IN THE CRIMEA,

GIVEN AT SOUTH PARK, SAN FRANCISCO, NOV. 26TH, 1855.

This lettersheet of T.C. Boyd depicts the Crimean war celebration. It is mentioned the following day in the report of the *Daily Alta California*. South Park is still part of San Francisco today and is a quiet little neighborhood. Picture credit: San Francisco Maritime National Historical Park (A11.19,318n) via the FoundSF website.

Description of the medal

Obverse: MANIFESTATION IN HONOR OF THE SUCCESSES OF THE ALLIES IN THE CRIMEA / (the British lion trampling the Russian Imperial flag and instruments of war / sailing ship in background) / SAN FRANCISCO / 26 NOVEMBER / 1855

Reverse: MANIFESTATION EN HONNEUR DES SUCCES DES ALLIES EN CRIMEE / (French fasces with phrygian cap, flags of the four allies, Great Britain, France, Sardinia, Turkey / an eagle trampling the Russian Imperial two headed eagle)

White metal, 38mm

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Mayhem At An Elko Brothel

Jerry F. Schimmel *PCNS Fellow*
2nd place, 2020

WOMAN WOUNDED IN ELKO FEUD
Elko, Feb. 22 . - A feud in the restricted district came to a disastrous end last night when Maxine La Fond, proprietor of the Classy Inn, shot Ollie Day, proprietor of the Day House, wounding her seriously. When placed under arrest the La Fond woman appeared to be in a stupor and was unable to make any statement.

The woman who was shot, is said to have a fair chance for recovery. It is said the women have been enemies for some time. The shooting occurred about three o'clock this morning. Witnesses say that the La Fond woman came into the Day House and began shooting without warning. She fired four shots, three of which took effect.
Reno Gazette-Journal, Reno, Nevada, February 23 1927

Ollie had to be in serious condition after three rounds at point blank range. Lost over the years are the followup stories, if any, covering Ollie's condition or action by law enforcement. At the time Ollie was 46 and Maxine 32. Well before the 1930 Census both had returned to their houses, Ollie with a complement of five harlots and Maxine with four.

Census data 1910 through 1930 show that Elko was lively with brothels. In 1910 Ollie Day's, Jean Field's and Annie Handlon's were listed; in 1920 Ollie Day and Olive Wright; and by 1930 Ollie Day, Maxine La Fond, Gladys Collier, Maud Rogers and Irene Walker. No doubt there were others. Today Elko has four legal bagnios: The Desert Rose, Inez's D&D (dancing and diddling), Mona's Ranch and Sue's Fantasy Club, all described on the internet.

Few towns are as isolated as Elko. Nearly mile high it lies about 250 miles from Boise, Reno, and Salt Lake and more than 400 from Las Vegas. The town's current population is about 20,000, but in Ollie's time it was more like 3,000. The city is the seat of sparsely inhabited Elko County, which covers a territory of sagebrush flats and jagged snow-capped peaks in the northeast corner of the state. Rhode Island, Delaware and Connecticut would easily fit into Elko county with space leftover for Hawaii.

With the arrival of white men in the decades after the Civil War, mining emerged as the county's chief occupation. Their task was the grueling and often dangerous work of extracting gold, silver, copper, lead and zinc from the county's rugged territory. Nearby

settlements acquired names like Bullion, Gold Creek and Midas. After a week of pickaxes and stubborn ore carts, most of the miners could descend on Elko for cheap booze, faro tables and wild female companionship.

The companionship was already in place by Ollie's time. The California Gold Rush of 1849 was the starter, bringing men with money from everywhere on the planet. Women from the East and South had been

arriving first by ship and then by transcontinental railroad after 1869. Major gold and silver strikes in Montana, Alaska, Arizona - and Nevada since the 1860s, guaranteed that the houses would always be fully staffed.

Women of minimal or non-existent education soon learned that you made lots more money as a hooker than a maid or washerwoman. French girls were trafficked to the West Coast by a sort of mafia. Chinese girls were essentially slaves. By and large, non-Chinese women were free to come and go, and the houses worked best with women staying for a time and then moving on, ad infinitum. A few like Ollie had a knack for running a house and getting rich.

If the number of "brass checks" issued by Elko's madams are any indication, more brothels existed there in the early 20th Century than almost anywhere in Nevada. My token collection includes 17 bits of stamped metal dispensed by ten Elko houses between 1900 and 1940. Shown here are images of four issued by Ollie, Maxine (The Classy Inn), Jean Field and Maud Rodgers. Tokens were always paid for in advance by men and handed over at the point of assignation. Later they were turned in for the girls' cut, usually 50 or 60% of face value. The term "brass checks" was commonly used in the West for a variety of tokens of different metals employed in stores, saloons, dance halls and brothels. What services were provided in exchange for these small pieces of metal can only be imagined.

In the 1900 census Ollie was registered as 19 years old, born in Nevada or North Carolina (The census listing for that year is garbled). By 1910 she was 29 and operating a house staffed by four women and a Japanese cook. Next door another madam, Jean Field, also 29, ran a two girl shop. The typical contingent in most Western bordellos was five or six.

Ollie had a bad year in 1916, a foretaste of the 1927 affair. As stated in the *Elko Independent*, she paid a midnight visit on April 17 to Elko Hot Springs not far from town, accompanied by a young woman named Lizzie and saloonkeepers Frank Turner of Elko and Frank Golden of Lovelock. At about 2 a.m. as they headed back to town in Ollie's new Overland sedan they found the way to Bullion Road blocked by a big log. Turner, the driver, got out to move the barrier when two armed masked men in overalls scrambled down the bank from above, one in front of the Overland and the other behind.

At gunpoint they ordered Ollie and her guests out of the car. The taller of the two took their cash and jewelry nervously waving his gun. The smaller bandit "continually clicked his pistol and vilely cursed," according to the newspaper, "commanding him (the taller of the two) to 'bat Miss Day over the head.'" Then they shoved the log aside and drove off in Ollie's car, later found abandoned a half mile north of town.

The article went on "From remarks passed, it was evident they (the brigands) knew Miss Day, as she was most thoroughly searched and was the object of most of the abuse." The revelers admitted "they feared that they would be commanded to jump into the big hot springs." One of the springs was hot indeed - 150 degrees Fahrenheit!
After a hike back to town, Ollie gave police a detailed account of her stolen items "Five solitaire diamond rings, the stones varying from two to three and one-third carats; one cluster ring of twenty diamonds; one ring set with turquoise surrounded by diamonds; a pair of earrings, each set with a one and a half carat diamond; one fleur-de-lis pin set with three diamonds; and a diamond-set gold watch." Overlooked were two bracelets and $35. An earring was later found on the road, dropped by the highwaymen. Lizzie lost a turquoise and diamond ring, Golden a diamond ring and $135, and Turner, a gun he never fired with a small amount of cash. All told, the take was worth about $4500, in today's money perhaps more than $100,000. "It is evident that the robbers knew of their plans and followed them," the article declared. "From remarks passed it is evident that they knew Miss Day."

The story was picked up by the *Goldfield News and Weekly Tribune* for July 22, 1916. Added at the end of its version, "The robbery is generally thought to have been a frame-up." This unattributed assertion implied that Ollie may have had a hand in promoting the holdup. Maybe the reporter mistakenly confused "frame up" with "inside job." Maybe he had a bad time at Ollie's.

In the same issue *The News and Weekly Tribune* published the following account of another horrendous event occurring five days later:

$65,000 FIRE IN ELKO
Two big houses in the red-light district of Elko, said to have been among the finest in the west, owned by Jean Field and Ollie Day, have been completely destroyed by fire which started from a short-circuited wire. The Field place was valued at $30,000 and the Day house at $35,000. There were 20 women in the two houses and all lost their clothes, jewelry and personal belongings. Miss Field stated that she had lost over $2,500 in jewelry. One woman was badly burned while trying to rescue her dog.
The News and Weekly Tribune, Goldfield Nevada, July 22, 1916

By 1920 Ollie, then 39, seems to have recouped her losses and was managing a new house of six women. Among the personnel was Maxine La Fond, age 25. The overwhelming events in Ollie's life leave questions that may never be answered after a century. What drove Maxine, at that moment, to stagger out of her house in a "stupor" and nearly bump off her former boss? Why did Ollie carry that seriously expensive jewelry to the hot springs? How did the holdup men find out about Ollie's excursion - and the jewelry? Were they ever caught?

From the Census sheets Ollie must have been "the" senior madam in Elko, a kind of "mother superior," so to speak, with twenty years plus among Elko's brothel women. I suspect she knew everyone else as well. Perhaps she knew too much about people, more than someone could tolerate. Maybe the gunmen had been ejected from her house for 'drunk and disorderly'. Ollie and Maxine likely had a falling out when Maxine worked at Day House.

There was no listing for Ollie in the 1940 census, at least not for Nevada. A search made by my old friend Lynn Ludlow and his associate found no death notice after 1930 and nothing in Nevada newspapers. Ollie just vanished. My pal said to me:

"I imagine she changed her name at some point, possibly through marriage or a desire to lead a normal existence. She would have been about 50 in 1930. It's not uncommon for madams and sex workers to change names, especially if they want to get out of the Life."

Nothing more was found about Maxine.

My thanks for editing and suggestions go to Lynn Ludlow, retired Op Ed Page Editor for the old *San Francisco Examiner* and his associate, Maureen Mroczek Morris, who liberated much Ollie and Maxine information from the internet "cloud".

Text Descriptions of Ollie's, Maxine's, Jean's, and Maud's Tokens

Aluminum 28mm beaded borders, Hoskins et al #Ec-16e.
O: ··· / Ollie / -·- / Day / ··· / s.l. stamp co.

R: Good For / (orn.) / ★ 50¢ ★ / (orn.) In Trade

Brass 24mm line border obv., plain rev. Hoskins et al #Ec-28d.

O: (orn.) / Jean Field / (orn.)
R: Good For / 25¢ / In Merchandise
Aluminum 30.5mm beaded borders, Hoskins et. al Ec-42b.

O: Maud Rogers / ★ 25¢ ★ / Cents / Elko, Nevada

R: Lucky / ★ 25¢ ★ / Cents / Strike

Bronze or copper 24mm beaded borders, Hoskins et al #Ec-8b.

O: - The - / Classy / - Inn - (Maxine LaFond)
R: 12 ½
Other women's names found on Elko tokens include Nan Raymond, Dixie Stevens and Jessie Ward.

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Foreign Coins Minted in San Francisco

Paul V. Turner

Third place 2020

When I collected coins as a child, in the 1950s, I was fascinated by several Philippine coins that been given to the family by a relative, which bore the "S" mark of the San Francisco mint. (Fig. 1) Recently, having taken up coin collecting again, I became interested in coins produced by U.S. mints for foreign countries, and I decided to focus on those produced in San Francisco — in order to make the project easier to manage, and because I have a special interest in San Francisco's Old Mint.

1. Philippines, 50 centavos, 1907-S.

A U.S. Congressional act of 1874 authorized the Bureau of the Mint to strike coins for foreign countries, and from 1876 to 1983 the U.S. mints produced coins for about forty countries (with only one produced since then, for Iceland in 2000). Most of the coins were made by the Philadelphia mint, but many were minted in San Francisco — for over twenty countries. There were various reasons why countries contracted with a U.S. mint to produce coins: either a country didn't have the facilities to produce its own coins, or a particular type of coin; or a country needed more coins, for a particular year, than it could produce itself; or a country was at war or occupied by an enemy force, and a government-in-exile wanted to produce coins. As a result, there were a large number of these situations during, and just after, the Second World War.

There were also several different scenarios for how the process of minting foreign coins worked. Sometimes the dies were provided by the foreign countries, sometimes by the U.S. mint; and the dies might be made in San Francisco, or in Philadelphia and sent to San Francisco. The design of the coins might be done by the foreign country or by the U.S. mint. And sometimes three (or more) countries might be involved in the process, in various capacities.

The first challenge for me was simply to identify which coins had been minted in San Francisco. For this I used several publications: *Foreign Coins Struck at United States Mints*, by Charles Altz and E. H. Barton, published in 1964. Various editions of the Krause catalogs. The annual reports of the Director of the U.S. Mint. A Bureau of the Mint publication of 1981, *Domestic and Foreign Coins Manufactured by Mints of the United States*. And various lists and articles I found online. But these sources differ in the types of information they provide, and in some cases they disagree on which coins were produced by which mint. As a result, determining exactly which foreign coins had been produced by the San Francisco mint turned out to be more difficult than I had expected.

The annual reports of the U.S. Mint might be assumed to have the definitive information. But these reports can be inconsistent in the data they provide, especially in the late 19th and early 20th century — sometimes noting, for example, only that the U.S. mints produced a particular coin for a foreign country, but not identifying the mint or mints. Moreover, these reports do not indicate cases where a foreign coin produced by one or more U.S. mints was also minted at the same time by the foreign country (or a different foreign country) — information which naturally is essential if one wants to be certain that an individual coin was in fact minted in San Francisco. The Krause catalogs generally provide this kind of information, but there are many cases where they neglect to specify that a coin was produced by a U.S. mint. Altz and Barton's book seems to give the most complete information, both about which U.S. mints produced foreign coins and which of the coins were also produced by foreign countries; but since the book was published in 1964, the situation after this year is less well documented, with more uncertainly about which coins were minted where.

2. Australia, florin, 1942-S.

3. El Salvador, 1 centavo, 1928-S.

The easiest cases, of course, are those in which coins that are said to have come from San Francisco also bear the "S" mint mark. (It should be pointed out that the "S" alone is not necessarily sufficient evidence; in Australia, for example, it has been used by the Sydney mint.) Of the roughly 370 coins minted in San Francisco for foreign countries (counting each year as a separate coin), about 120 have the "S" mint mark. Examples

4. Fiji, 1 penny, 1942-S.

5. French Indo-China, 20 centimes, 1941-S.

6. The Netherlands, 10 cents, 1944-S.

7. Netherlands East Indies, 1/10 guilder, 1942-S.

include the following: Australia: 3 pence, 6 pence, shilling, and florin, 1942-44. El Salvador: 1 centavo, 1928 (the only Salvadoran coin to bear a U.S. mint mark). Fiji: half penny, penny, 6 pence, shilling, and florin, 1942-43. French Indo-China: 10 and 20 centimes, 1941. The Netherlands: 10 cents, 1944. Netherlands East Indies: 1 cent, 1/10 guilder, and 1/4 guilder, 1941-45. (An unusual characteristic of the Netherlands and Netherlands East Indies coins is that the "S" is placed at a 45-degree slant.) Peru: 5, 10, and 20 centavos, and half sol, 1942-43. The Philippines: 1, 5, 10, 20, and 50 centavos, and 1 peso, 1908-20 (when the Philippines were a U.S. terrritory); 1, 5, and 50 centavos, 1944-45 (the Commonwealth period); and the General McArthur commemorative 50-centavo and peso coins of 1947 (the Philippine Republic). (Figs. 2-9)

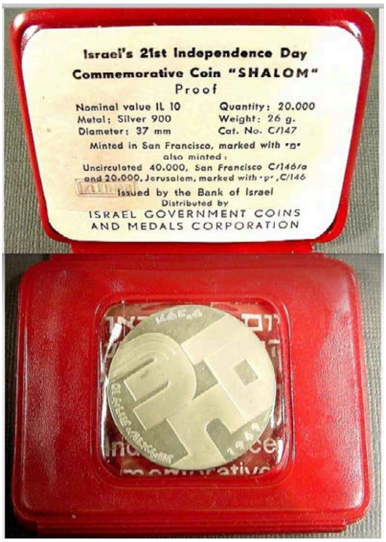
8. Peru, 1/2 sol, 1942-S.

9. Philippines, peso (Gen. McArthur commemorative), 1947-S.

In most cases, however, the San Francisco-minted coins do not bear mint marks. And here there are various ways of knowing (with different degrees of certainty) where they were minted. First, there are well documented cases, such as the Hawaiian coins of 1883 bearing the image of King Kalakaua (the first foreign coins struck in San Francisco), where the facts are well known, with details such as the role of the sugar-magnate Claus Spreckels, who acted as an agent between the Hawaiian government and the San Francisco mint (Fig.

10. Hawaii, dollar, 1883 (S).

10). Or the coins may have been issued with the information of where they were minted — for example, an Israeli 10-lirot coin of 1969, which came in a packet identifying it as having been "Minted in San Francisco." (Fig. 11) Or a Panamanian 1-balboa coin of 1971, which came with a card saying "Struck at the U. S. Mint, San Francisco." (Fig. 12) Or a group of three Haitian coins, of 1976, which were issued with a Treasury-Department certificate saying they were "Struck at the United States Assay Office, San Francisco." (Fig. 13)



11. Israel, 10 lirot, 1969 (S), in original packet.

Another scenario is that all the sources simply agree that a coin was minted in San Francisco. Examples include several Colombian coins of the 1930s and 1940s; two Guatemalan coins of 1944; and several Costa Rican coins of the 1960s. But there are quite a few cases where, as mentioned earlier, the

12. Panama, 1 balboa, 1971 (S), with information card.

13. Haiti, 3 coins, 1976 (S), in original packet.

14. **Liberia, 1 dollar, 1969 (S).**

sources do not agree. This is found especially after 1964 (the year the Altz and Barton book was published), when the Krause catalogs and the Bureau of the Mint's 1981 publication often have differing information, especially with the coins of certain countries, such as Liberia, Haiti, and Nepal — the Mint publication saying that many of the coins were minted in San Francisco, while the Krause catalog doesn't specify the mint. (Figs. 14-16) This is perhaps not surprising, as the Krause catalogs often omit details simply to save space. More puzzling are cases where it is the 1981 Mint publication that leaves out information. For example, it doesn't mention a 10-lirot Israeli "Pidyon Haben" coin of 1970, although the coin was issued with a card stating that it was minted in San Francisco. (Fig. 17) (In this case, however, the coin did appear in the Mint's annual report of that year.)

15. **Haiti, 50 gourdes (Holy Year commemorative), 1976 (S).**

16. **Nepal, 1 rupee, 1972 (Nepalese year 2029) (S)**

A different scenario is that a foreign coin was minted by more than one U.S. mint, or by one or more U.S. mints and also by the foreign country (or occasionally a third country) — and therefore it is impossible to know which mint an individual coin came from. Examples include several Mexican coins of 1906-07, minted both in San Francisco and in Mexico City and

17. **Israel, 10 lirot (Pidyon Haben), 1970 (S), with original packet and card.**

18. El Salvador, peso, 1908 (left) and 1909, with lines showing differences in the image.

bearing the "M" mint mark because the dies were supplied by the Mexican mint.

In some of these cases, however, there may be slight differences between the coins minted in the foreign country and in the U.S. An example is a one-peso coin of El Salvador, which has two nearly-identical varieties — one of the differences being in the width of Christopher Columbus's shoulders in the obverse image. (Fig. 18) One of the varieties was struck in San Salvador and three European mints; the other one (with wider shoulders) was struck in San Francisco in 1904 and 1909, in Philadelphia in 1914, and in both San Francisco and Philadelphia in 1911. (Fig. 19) One can therefore determine that an individual coin was struck in San Francisco only if it is of the U.S.-minted variety (with the wider-shouldered Columbus), and is of 1904 or 1909.

19. El Salvador, peso, 1909 (S).

20. French Indo-China, 1 centime, 1920 (S).

Several French Indo-Chinese coins provide further examples. A one-centime piece of 1920 was minted in both Paris and San Francisco, with the French version bearing the "A" mark of the Paris mint, and the San Francisco version having no mint mark. (Fig. 20) A one-piaster coin of 1921-22 was minted both in Heaton in England (with the "H" mint mark), and in San Francisco with no mint mark. (Fig. 21) And a 1940 ten-centime coin, according to Altz and Barton, was minted only in San Francisco, although "it bears the Paris mint mark A, since the dies were sent from the Paris mint to San Francisco." (Fig. 22) This is

21. French Indo-China, 1 piastre, 1921 (S).

22. French Indo-China, 10 centimes, 1940 (S).

23. French Indo-China, 10 centimes, 1941-S.

not quite accurate: the coin does not bear the "A," but it does have Paris privy marks — a cornucopia and a wing symbol. The following year, these Paris marks were replaced by the San Francisco "S." (Fig. 23) Apparently the San Francisco mint was using the Paris die in 1940, but in 1941 had a new die with the "S" on it.

24. Panama, 1 balboa, 1934 (S).

A somewhat different case is a one-Balboa Panamanian coin of 1934, which both the Bureau of the Mint publication and Altz and Barton's book say was minted in San Francisco. (Fig. 24) The Krause catalog doesn't specify the mint, but it has a rather cryptic note in the listing of another Panamanian coin (a 50-centésimo piece of 1904-05), saying, "One million of both the 1904 and 1905 dates were melted in 1931, for the metal to issue one-Balboa coins at the San Francisco Mint." The catalog does not specify that this was the one-Balboa coin of 1934, but it no doubt was.

Finally, another intriguing case is a 1949 restrike of a Mexican peso of 1898. (Fig. 25) According to Altz and Barton, the restrike was produced by the San Francisco mint and was identical to the 1898 original, "with one small difference. On the pesos actually struck in 1898, there are 139 denticles in the border on the reverse, while the 1949 restrikes have only 131 denticles. This is the only U.S.-struck coin of Mexico which can be identified without doubt as originating in the United States." The Bureau of the Mint publication states that the San Francisco mint produced a Mexican peso in 1949 but doesn't specify that it was a restrike of an 1898 coin. The Krause catalog for the 19th century, in its listing of the 1898 peso, notes that there was a restrike of it in 1949, "with 134 beads" on the

25. Mexico, 1 peso, 1949 restrike of 1898 coin.

reverse (not the 131 stated by Altz and Barton), but doesn't say where it was minted. The story, in fact, is a good deal more complicated than any of these contradictory sources suggest.

As described in an online article on the BrianRxm website, the 1949 restrike was accomplished at both the Mexican and San Francisco mints, mainly with the purpose of supplying silver coins for the Nationalist government of China, which needed them to pay its soldiers fighting the Communists. The Mexican mint could not produce enough of them; with the approval of the U.S. government, it arranged for the San Francisco mint to strike two million of them, using the new dies that had been made in Mexico. The restrikes could be distinguished from the originals, but not by the "denticles" or "beads" around the border (since these apparently varied, both in the originals and the restrikes). The difference was in the "Mº" mintmark — the "o" being placed higher in the restrikes. (Fig. 26)

26. Mexico, comparison of mintmark of 1898 peso (left) and 1949 restrike (right).

Many of the coins restruck at the Mexican mint were sent to China, but the San Francisco restrikes had a different fate. According to the website article, "Two million silver pesos were struck at the San Francisco mint from June to August 1949 and were taken to the vaults of the nearby Bank of America, to await shipment to China. [But] China fell to the Communists and the pesos were no longer needed, [so] the coins were sold back to the San Francisco mint, melted, and recycled into American coins. No San Francisco pesos were saved."

When I presented this information in a talk to a PCNS meeting in February, 2020, one of the attendees said he knew that a few of the San Francisco restrikes did, in fact, survive. It appears, therefore, that none of the published sources of information about this coin is entirely accurate. This is another remarkable twist in the story of foreign coins minted in

San Francisco. The subject is indeed more complex than most people might imagine at first.

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Athenian Owls, Corinthian Staters: the First Trade Coins

Mark Benvenuto

A person getting off a plane today can be pretty well assured that in large parts of the world, a United States twenty dollar bill can be exchanged for local currency, or even used for money right on the spot. U.S. currency is not designed to be a trade currency, yet the confidence people have in it is such that probably hundreds of millions of dollars circulate outside the U.S. borders. If we could dial the clock back a century or so, a traveler would be getting off a boat, as opposed to a plane, but could probably use British gold sovereigns in the same way. The British Empire was at its height as the nineteenth century turned to the twentieth, and worldwide there was high faith and confidence in the coinage of Great Britain.

Before the rise of the British sovereign, we could make another, similar claim that our traveler, debarking from some ship into a port somewhere on the shores of the Indian Ocean could probably use a Maria Theresa thaler with confidence. Always dated 1780, and produced long after that date, people had (and still have) faith in the value of the coin. Many collectors who have an interest in modern bullion coins make the claim that the MTT, as it is sometimes known, was the first trade coin – especially when compared to those of the nineteenth century. We'll beg to differ, as we go back much farther in time, back to a point very close to the origin of coinage.

We mentioned that when it came to coins accepted throughout large parts of the world, to use them a person would most likely be getting off a ship. Sailors are a pretty brave bunch today. How much more so they must have been in ancient times, when weather was something you could measure no farther than your own gaze, when the depth of seas could only be guessed, and when getting your cargo in later than the next guy, the competition, could mean that all your hard work and looked-for profit was gone and for naught. Yet men have gone to the sea for millennia, made their livings as fishermen or traders, and in all that time traded and shipped goods from one place to another, sometimes hundreds or even thousands of miles away.

Also in ancient times, what we consider coinage appears to have developed independently in two places: Central China and modern-day Turkey. In China it appears that actual objects of some use and value, such as hoes or knives, eventually became smaller representation of that thing, and the smaller item was carried, used, and traded. In Turkey, it appears that electrum lumps found in rivers (a natural mixture of silver and gold) were stamped with an official image, and then accepted as a medium of exchange. From this practice would come the coins of the rising Greek city-states.

Rise of Athens

Many towns and cities rise because they are located close to a water source. Athens is not quite located right on the sea, but it is close enough that its rise would correspond to the ease with which it could trade with its neighbors. But it also is located where it is because of silver. Athens is close to a silver source that was mined for generations.

What is often called the *Athenian owl* because of its design is sometimes also called an Athenian stater, although it is more properly a di-drachm (fig 1). The weight for these coins is generally 8.6 grams, although over the course of millennia it is not uncommon to find underweight specimens, simply because someone, at some time in the past, shaved off a bit of the coin so they might steal a bit of silver. The design is fairly simple, with the helmeted head of Athena on the obverse, and an owl on the reverse. Perhaps obviously, Athena was the patroness goddess of the city. The names of the goddess and city are not just a coincidence. As well, the owl was an animal sacred to her. The precise reasons why Athena and the owl were related might be lost to history, but one legend that remains is that since Athena was the goddess of wisdom, her animal was rightfully one that could see much better than others. The owl's keen night vision became an analogy for Athena being able to observe what others were unable to.

Figure 1: Athenian-style *owl,* an ancient Arab imitation from an area where Athen's owls circulated freely

As far as legends go, there is not much on the Athenian owl. On well-centered pieces that have not been shaved down over time, the Greek letters ΑΘΕ can often be seen. In western lettering, this is "Athe," short for the name of the city. But this brevity of writing speaks to two major points of the ancient world and the Greek city-states. First, not many people in the society could read. They didn't really need to, at least not to do their job. The second is that this coin and these images were so well known that they didn't need any explanation. Whether it was in Athens and its environs, or anywhere that ships from Athens put in, these coins were well known and well accepted.

The Athenian owl was used for such a long period of time that we might say the design was upgraded. The earliest owls have a rather primitive or utilitarian image of the goddess. Those made decades after the first issues sport a much more detailed, artistic version, a very noble looking Athena. A bit like the British sovereigns we have mentioned, all of which were equally acceptable no matter which monarch graced the obverse, both versions of an Athenian owl were accepted, whether it was the older or the newer design.

Rise of Corinth

Unlike Athens, ancient Corinth is on the sea, and is almost perfectly positioned to be a trade city within greater Greece. It sits between ancient Athens and the equally famous Sparta, on the thin isthmus which connects the Peloponnesus with mainland Greece. Not being all that far from Athens, and being well located as a trading city, it isn't much of a surprise that Corinth too produced a silver coin that became known far beyond its own borders.

Figure 2 — Corinthian *stater*

The Corinthian stater (fig 2) is perhaps as simple in design as the Athenian owl. What is called the 'heads' side of the coin is actually the tail, as it were. A winged Pegasus dominates the heads side of the Corinthian stater, while a helmeted image of Athena graces the reverse. The citizens of Corinth recognized the Pegasus, as it was associated with and sacred to the god Poseidon, an important deity for those living so close to the sea.

Much like the owl, the Corinthian stater weighed in at close to 8.6 grams, and had minimal lettering on it. The single Greek letter "qoph" is often seen below Pegasus' belly. It is an ancient version of "kappa," the first letter of the name Corinth in Greek. Once again, it didn't really matter that the entire name was not spelled out on the coins. It was the images that people knew, and that inspired confidence in the coins.

Curiously, Corinthian staters were so well accepted and so popular that they were sometimes not even minted in Corinth! Since the city-state had colonies of its own, cities like Ambracia and Anactorium, among others, produced staters that looked just like the originals. These were not counterfeits, fakes, or copies. Rather, they were an extension of the commercial power of the mother city-state of Corinth. Groping for a modern analogy, we might claim that these were the branch mints of Corinth.

Collecting Today

Both Athenian owls and Corinthian staters are available to collectors today, and even though the third party grading services have made attempts to standardize and slab such coins, this remains an area of numismatics in which the buyer and the seller basically have to agree on the condition of the coin, and thus the price. The absolute best versions of each coin, with well-executed designs, high detail, no wear, and no shaving of silver from the edge, will usually cost in the low thousands of dollars. Those with some wear and tear may cost far less. Both are available to the patient collector.

Great Britain and France each produced what can be called a big, silver trade dollar back in the nineteenth century. The United States was also in that fray, as it were, with our own trade dollar, issued for circulation from 1873 – 1878. All three of these were attempts to match the popularity of the Spanish colonial 8 reales in the port cities of the Empire of China. Likewise, the Maria Theresa thaler was a big, silver piece that claims to be one of the oldest trade coins out there, being accepted far from Austria. But going back much, much farther in time, we have seen that at least two Greek city-states produced a standard coin – a stater or di-drachm – that circulated far from their own lands, and that were accepted widely by sailors, merchants, traders, and most likely the everyday folks of their time.

We Don't Trust Our Doll-ar:
The Standard Theatre Souvenir

William D. Hyder, *PCNS Fellow*

We Don't Trust Our Doll-ar. As a collector of *so-called dollars*, not to mention California tokens and medals from the 1800s, that inscription caught my eye. The 1885 dated medal itself was fairly well beat up being a soft white metal, perhaps even a lead alloy of some sort, and crudely holed in the distant past. The 2x2 in which it was stored said the Standard Theatre named on the obverse was a San Francisco establishment. A quick Google search confirmed the presence of a Standard Theatre in San Francisco (despite the British spelling of theater). The lure of a possible story was too good to pass up and I managed to acquire it for my collection.

The obverse portrait of a well-groomed, mustached gentlemen in the typical business dress of the day with the high collar, likely a silk ascot, and a high button Morning Coat. While it appears to be a dapper stereotypical figure of a theater manager, the image is likely that of Charley Reed who is named on the reverse. The legend arched above in two lines reads, STANDARD THEATRE SOUVENIR / CHAS W. CORNELIUS. MANAGER. Seven stars border each side of the date, 1885, below.

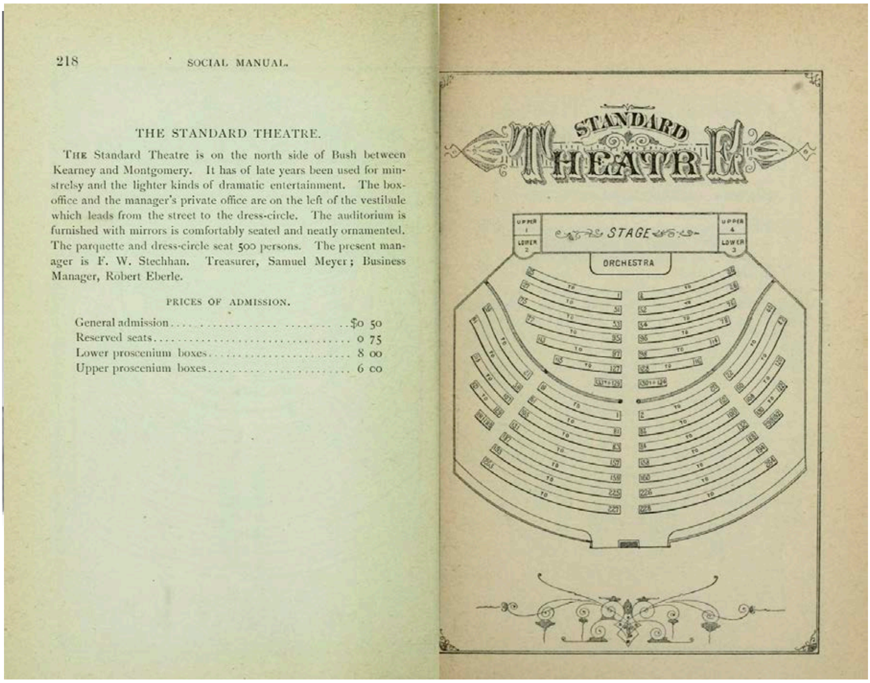
The Standard Theatre souvenir.
White Metal, 38mm

The reverse statue of an apparent thespian with raised right arm and script in left hand stands atop a pedestal with rays of light fanned out behind him. The legend above in two lines reads, CHARLIE REED'S MINSTRELS / WE DON'T TRUST / OUR DOLL-AR (the intriguing legend continues below the pedestal).

The San Francisco Theaters blog reviews the history of the city's many theaters and opera houses including the Standard Theatre. The building opened in 1865 as the Congress Hall followed by multiple closings, re-openings, remodels, and further business failures. The last iteration of the opera/minstrel venue, the Standard Theatre, reopened on October 28, 1878 under the management of M. A. Kennedy. The theater building burned in 1889 and was not rebuilt.

Many theaters devoted their shows to minstrels combined with a healthy dose of burlesque. What might be called an opera typically combined music and comedy with fancy, albeit scantily clothed women. By the beginning of the 1880s, the shows had become stale and interest was waning. Attempts at revival of audience interest ranged from improving quality of the humor and music to exposing more female skin.

A May 21, 1884 ad in the *San Francisco Examiner* for Emerson's Standard Theatre lists F.W. Stechhan and C.W. Cornelius as managers. Ownership, lease holders, and management appears confused as names


218 SOCIAL MANUAL.

THE STANDARD THEATRE.

The Standard Theatre is on the north side of Bush between Kearney and Montgomery. It has of late years been used for minstrelsy and the lighter kinds of dramatic entertainment. The box-office and the manager's private office are on the left of the vestibule which leads from the street to the dress-circle. The auditorium is furnished with mirrors is comfortably seated and neatly ornamented. The parquette and dress-circle seat 500 persons. The present manager is F. W. Stechhan. Treasurer, Samuel Meyer; Business Manager, Robert Eberle.

PRICES OF ADMISSION.

General admission	$0 50
Reserved seats	0 75
Lower proscenium boxes	8 00
Upper proscenium boxes	6 00

The Standard Theatre floor plan as published in the 1884 San Francisco Social Manual.

change, manager designations change, and different owners are indicated in newspaper articles. It seems financial problems produced turmoil and churn in financial backers. For example, popular San Francisco minstrel star Billy Emerson transformed his run at the theater into some form of ownership, leasehold, or other financial involvement with the theater. An *Examiner* ad on June 9, 1883 lists Emerson as the sole proprietor and manager of the "Coolest Theater in the city." That same ad notes that the Standard Theater would close while Emerson leased the Bush-Street theater and performed there with his minstrel company.

The Sacramento Daily Union reported on January 13, 1885 that the Standard Minstrel Company filed incorporation papers for the purpose of conducting, managing, and controlling the Standard Theater in San Francisco. The directors included John J. McBride, Frank W. Stechhan, Charles W. Cornelius, Samuel Myers, and William P. Adams who divided 15,000 shares of capital stock valued at $1.00 a share among themselves.

A month after filing the incorporation papers for the Standard Minstrel Company, Cornelius was in Portland, Oregon. He was born on the outskirts of Portland in North Plains on October 11, 1856 making him a native Oregonian. *The Morning Oregonian* reported on February 23, 1885 that Cornelius was visiting from San Francisco with a "great scheme for the establishment of a new and thoroughly first-class theater in this city."

The National Register of Historic Places nomination form for the Cornelius Hotel in Portland includes a brief biography of the man who built it, and for which the hotel is named (Tess 1985). Before his involvement with the theater business in San Francisco, he ran a drugstore in Spokane, Washington returning to Portland in 1882 to purchase and run the Cornelius Bros. Drugstore. In 1886, a Portland City Directory listed his profession as an actor. After a brief stint gold mining in southern Oregon, he enrolled in medical school, graduating in 1889. In addition to his medical practice, Cornelius travelled to Alaska to mine gold and later managed the Cornelius Hotel while maintaining his medical practice. He died on November 2, 1923 after leading a full and varied life.

In the August 2, 1885 issue of the *San Francisco Examiner*, a theater reviewer panned a Standard Theatre's minstrel troop's performance of "A Cold Day When We Got Left" writing,

"Worse companies and worse pieces have been seen here and some of them have made money, but the day for this sort of thing is passing rapidly."

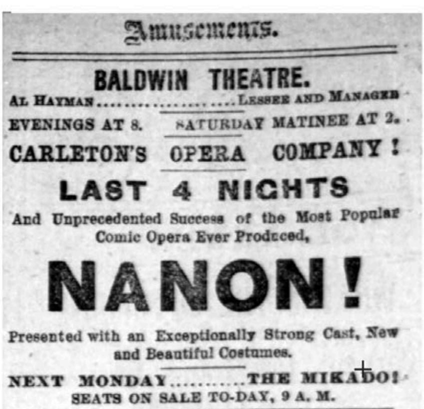
In the same issue they noted that "Charles Cornelius left for New York on Tuesday to engage a first-class minstrel combination for the Standard Theater." The plans were for the new company to open in Portland on August 31 while in route for a San Francisco debut on September 12. Later in the same article, it was noted that the longtime treasurer Sam Meyers of the Standard Theatre would be leaving August 10. The August 9, 1885 *San Francisco Examiner* theater review reported that F.W. Stechhan had retired from the Standard Theater management and would be replaced by Messers. Cornelius and McBride.

Cornelius and McBride apparently made plans to revitalize the Standard Theatre and those plans attracted the interest of the venue's stalwart performer Charley Reed. The Examiner's September 20, 1885 theater column reported that Reed would not move to the East with a new minstrel troop, opting instead to become involved with Cornelius and McBride in managing the theater.

Charley Reed—Just the Plain Comedian—as he was known, was born in New York City on May 22, 1858 and died in Boston on November 21, 1892. Rice (1906) summarizes Reed's biography in an early book covering the minstrels. Charley Reed began and ended his career in white-face. His performances as a comedian and minstrel took him to San Francisco in 1872 with side trips to Cincinnati, Australia, and Philadelphia before partnering with Emerson's Minstrels at the Standard Theatre. He later appeared under his own name as Charley Reed's Minstrels and headlined at the Standard Theatre until April 10, 1886. He then moved back to the East coast for the remainder of his career.

The October 11, 1885 issue of the *Examiner* noted the Standard Theatre was being redecorated and painted under the direction of Reed and McBride in anticipation of the the reopening featuring new acts brought in by Cornelius from Chicago. *The Daily Alta California* October 19, 1885 issue carried the announcement of the grand re-opening of the Standard Theatre featuring Reed's Minstrels among other acts.

It seems from my reading of the theater reviews that Charley Reed in his new headline status applied his comedic skills to spoofing the headline performances at rival theaters. For example, the Baldwin Theater was performing a European comedy opera, Nanon. Nanon, the Mistress of the Golden Lamb was a revival of a comedic opera set in 1685, the time of Louis XIV, the Sun King (Traubner 2003). Nanon is the pretty hostess of the Golden Lamb Inn, made famous when the king praised her wine. She becomes the lover of a member of the royal court posing as a simple drummer boy. When Nanon insists on marriage, her lover arranges to have himself arrested at the altar since he is promised to another member of the royal court. The two women appeal to Louis VIV in scheming to have their shared suitor released not knowing they are both betrothed to the same man. As with any comedy, all ends well.



Theater ads from the November 5, 1885 Daily Alta California.

Competing ads in the November 5, 1885 *Daily Alta California* highlight Reed's comedic strategy. As the Nanon is ending its run at the Baldwin, Charley Reed's Nan-off is opening at the Standard Theatre. Somewhat later, while Macbeth is playing at the California Theater, Reed counters with McBreath.

So, what does all this have to do with the Standard Theatre souvenir? As the November announcement states, Nan-off opened on Saturday, November 7 with a "Grand Doll-ar Matinee!" Each "Lady attending will be presented with OUR—DOLL—AR." Matinee prices were 50¢ and the evening performances were 75¢, so it appears the souvenir was a special issue for the Grand Doll-ar opening matinee. No doubt the French dolls revealed an abundant amount of skin in their scandalous French costumes. Why do they not trust "our doll-ar?" I suspect the "dolls" at the center of the Reed's story engage in some underhanded feminine antics in their pursuit of the same beau. And, I suspect the rays behind the pedestal are an allusion to the excesses of the royal court of the Sun King.

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The Generals of the Mexican War

Michael F. Wehner

1st place 2021

Dictionaries define history as "the study of past events, particularly in human affairs". But because it is humans who do that studying, history varies according to their perspective. The war between the United States and Mexico is a prime example of how perspective varies between the winners and the losers. This armed conflict from 1846 to 1848 was the principal event leading to the expansion of the United States into what is now its far west. Although largely forgotten in the United States, it is usually referred to there as the Mexican War of 1846. In sharp contrast, this conflict is often referred to in Mexico as the "*primera intervención estadounidense en México"* (first intervention of the United States in Mexico). The difference in perspective between the two sides is made clear just by considering these two descriptors alone. Indeed, American students learn how their country's early history was shaped by the Revolutionary War, the War of 1812 and the Civil War but learn little about the Mexican War. On the other hand. Mexican students learn that their country's history and even its territory was dictated by this first conflict between our two nations.

The root causes of the Mexican War were complex, of course. Manifest destiny, the belief in a god-given right of the United States to expand all the way to the Pacific Ocean was one factor. Slavery, an issue dominating U.S. politics during this period also played a role in setting up the conflict. The status of Texas, which had itself fought a rebellion to declare itself independent of Mexico in 1836 was still very much disputed in the mid 1840's. Its annexation by the United States and the granting of statehood in 1845 raised tensions between the two nations to dangerous levels. U.S. President James K. Polk attempted to settle by sending a delegation to Mexico to buy Texas and California for up to 30 million dollars. The Mexican government, despite significant political divisions, generally agreed that such a sale was not in the country's interest and the offer was never seriously considered. Rather Mexico, even more forcefully reaffirmed, its claim to Texas.

Zachary Taylor and the Battle of Buena Vista

President Polk responded to this increase in tensions by ordering Major General Zachary Taylor (1784-1850) to move his army of 3400 troops south from the Nueces River to the disputed Texas boundary of the Rio Grande. A Mexican attack on a small US patrol followed by the bombardment of Fort Texas near Brownsville marked the beginning of hostilities. However, the Mexican army was no match for Taylor's well equipped and trained troops. With its superior artillery, the American army defeated General Mariano Arista’s *Ejército del Norte* ("Army of the North") at Resaca de Palma on May 8, 1846 and the US Congress approved a declaration of war shortly thereafter on May 13. Ulysses S. Grant, at the time a Lieutenant in Taylor’s army, scathingly wrote in his memoirs that Polk’s orders were intended to provoke the outbreak of war without actually attacking first.

A series of land and naval battles during the following months generally resulted in American victories. Following the battle in the streets of Monterrey, Taylor negotiated an armistice allowing the Mexicans to retreat in exchange for the surrender of the city. President Polk, a Democrat, felt Taylor had missed the chance to end the war. Wary of Taylor’s growing popularity, and perhaps cognizant that the Whig Party was considering him as a presidential candidate, Polk ordered Taylor to

"FROM A SKETCH TAKEN ON THE SPOT BY MAJOR EATON, AID DE CAMP TO GEN^{L} TAYLOR. LITH. PUB. & PRINTED IN COLORS BY H.R. ROBINSON, 142 NASSAU S^{T} N. YORK. BATTLE OF BUENA VISTA. VIEW OF THE BATTLE-GROUND AND BATTLE OF “THE ANGOSTURA” FOUGHT NEAR BUENA VISTA, MEXICO FEBRUARY 23RD 1847. (LOOKING S.WEST.)" New York: Lith. Pub. & Printed in Colors by H. R. Robinson, 142 Nassau St., 1847. Image credit: Library of Congress, Prints & Photographs Division, LC-DIG-pga-02525.

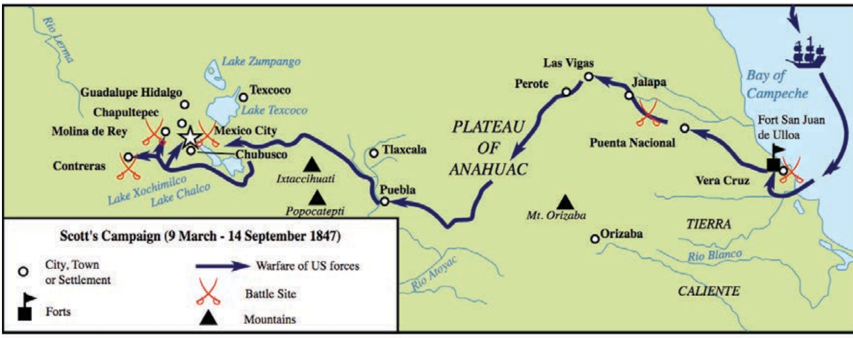
remain in Monterrey. In a change in strategy, he further ordered that the bulk of Taylor troops join the coastal assault at Vera Cruz to be led by Major General Winfield Scott (1786-1866). Taylor, now in a defensive mode, proceeded south taking a position near Buena Vista, a village in the state of Coahuila. Known locally as *La Angostura* ("the narrow place"), their chosen location was indeed well defensible.

Meanwhile in Mexico, General Antonio López de Santa Anna returned from exile in Cuba by promising Polk that he could settle the disputes for the original 30 million dollar US offer. Instead, he proceeded to raise an army of over 20,000 soldiers. He became aware of the plan to transfer the bulk of Taylor's troops to Scott by the capture of an American courier carrying messages to that effect. Despite being aware of a potential American amphibious assault on Vera Cruz, he decided to march his Army for 21 days and 240 miles across remote desert to confront Taylor's seriously outnumbered force of less than 5000. On February 22, 1847, Santa Anna, prepared for battle, demanded that Taylor surrender. Taylor refused and the Battle of Buena Vista began that morning.

The defensive position of the Americans forced the Mexicans to engage their enemy up a steep ravine who were forced to retreat to their original positions in the evening. The following day, the Mexicans made some progress but suffered heavy casualties from the superior American artillery. When they were able to engage the Americans in hand to hand combat, they inflicted heavy losses. By the end of the day, it was clear the mostly volunteer American force might not survive a prolonged battle, as they were so badly outnumbered. Much to their surprise, on the morning of February 24th, Santa Anna troops, low on rations and depleted from the march across the desert, had been withdrawn and the battle was over. Both sides claimed victory, as the Americans had held their position and the Mexicans had captured cannon and arms. This was the last major conflict in Northern Mexico and the war was all but over in this part of the country.

Winfield Scott and the capture of Mexico City

Shortly after the Battle of Buena Vista, on March 9, Scott began his amphibious invasion of Mexico at the port city of Vera Cruz. Full-scale naval bombardment by the US Navy began a few weeks later and the city was surrendered shortly thereafter. Santa Anna allowed Scott to move his army inland before engaging, gambling that the harsh tropical climate would weaken his opponent. Indeed, yellow fever and other diseases claimed the lives of many American soldiers. However, Santa Anna's engagement at Cerro Cordo, near Xalapa, the capital of Veracruz state, was a disastrous defeat for the Mexican army. Both sides suffered heavy casualties but Scott proceeded to head toward the capital city. A series of



Major General Winfield Scott's southern campaign.
Image credit: https://commons.wikimedia.org/w/index.php?curid=20360333

battles followed with the most notable occurring at Chapultepec, a Spanish colonial castle being used as a military academy. For it was at Chapultepec, where the *Niños Héroes*, 6 young cadets, refused to retreat and fought to the death. Their sacrifice, celebrated by a national holiday on September 13, is a reminder of this chapter in Mexican history.

With the occupation of Mexico City, it was clear that Mexicans would not be able to expel the American forces. Negotiation of a peace treaty was complicated by many factors. While some American politicians argued for the annexation of all Mexican territory, other objected on racial grounds due to the largely non-Caucasian population. Although the US negotiator Nicholas Trist had been officially relieved of his duties, he nonetheless persuaded the Mexican government to sign the Treaty of Guadulupe Hildalgo. Despite Trist's status, President Polk accepted the treaty and sent it to the US Congress where it was ratified in March 1848. The terms of the treaty were harsh. Mexico gave up all claims to Texas and more than half of its remaining geographical territory including all of California, Nevada and Utah and most of New Mexico, Arizona and Colorado as well as parts of what are now other US states. Mexico received about 18 million US dollars in cash and other forgiven claims, substantially less than the original offer prior to the conflict. This treaty gave the US most of its current western territory along with its rich fortunes.

The medals.

Both Generals Zachary Taylor and Winfield Scott were presented with several medals for the victories in this war. While we will focus on only the last two of them, it is worth mentioning that Taylor was presented with two similar gold medals by the US Congress for the 1846 battles near the Rio Grande (Julian MI-22) and for the taking of Monterrey in 1847 (Julian MI-23). Restrikes were struck at the Philadelphia mint and

Obverse: MAJOR GENERAL ZACHARY TAYLOR / (undraped bust facing right) / (C.C. WRIGHT F. beneath bust) / (intertwined branches of oak and laurel) / RESOLUTION OF CONGRESS MAY 9, 1848 / (S.ELLIS DEL. at lower rim)

Reverse: BUENA VISTA FEB. 22 & 23,1847 / (detailed battle scene in center) / (two snakes forming a cartouche above sprays of cactus and laurel or oak) / (F.A. SMITH DEL. lower left) / (C.C. WRIGHT SCULP. at lower right)

Julian MI-24, bronze, 90mm, 318 grams. (photo by the author).

are readily available to collectors in both original 19th century chocolate bronze and later 20th century golden bronze medals. Also, Taylor was presented with a large medal by his home state Louisiana (Julian MI-25) and a similar large medal was presented to Scott by his home commonwealth of Virginia (Julian MI-27). Bronze copies of these local medals are available but somewhat more difficult to locate. Scott had previously received a Congressional gold medal for his role in the War of 1812 (Julian MI-20).

After Mexico approved the Treaty of Guadulupe Hildalgo in May 1848, the US Congress voted to give both Taylor and Scott gold medals in recognition of their roles in the US military victory over Mexico. Later that year, Taylor was elected President as a Whig. While the government would have preferred to have awarded his medal prior to the inauguration, it was not struck until nearly five months later in July 1849. Taylor's original gold medal was kept by his descendants until it was sold at auction in 2006.

Following a bas relief portrait by Salathiel Ellis (1803-1879), the obverse die of Taylor's medal was cut by the prolific Charles Cushing (C.C.) Wright (1796-1857) and signed by both men. The reverse die, featuring an intricate scene of the Battle of Buena Vista, was also cut by Wright and further signed “F.A. Smith, Del.”. (Del. is an abbreviation for delineavit., or Latin for “drawn by”). While Ellis and Wright had worked together on many medals, it is not clear who F.A. Smith actually was. J.F. Loubat, in his 1878 book, *Medallic History of the United States*, credits a Lieutenant Frederic Augustus Smith with the medal’s reverse design. However, this F.A. Smith was stationed as a recruitment officer at West Point during the war and did not see action. Furthermore, there does not appear to be any evidence that he was artistically talented nor anything more than a bureaucrat. On the contrary, Major Joseph Horace Eaton, *Aid de Camp* to General Taylor himself, sketched the battle scene on site. Contemporary lithograph engravers used this sketch as the basis for several popular prints. One of the more widely circulated ones, by Henry R. Robinson and shown below, bears a strong resemblance to the design on the medal and may have been the inspiration for F.A. Smith, whoever he might have been.

Obverse: MAJOR GENERAL WINFIELD SCOTT (on a banner) / (undraped bust facing left) / (C.C. WRIGHT F. beneath bust) / (15 stars around on each side of the bust) /RESOLUTION OF CONGRESS / MARCH 9, 1848. / (S.ELLIS DEL. at lower rim)

Reverse: (Six wreaths of laurel and oak intertwined; in each the name and battle scene of one of the Scott’s, clock wise from the top) VERA CRUZ, CERRO CORDO, CONTRERAS, SAN ANTONIO AND CHURUBUSCU, MOLINO DEL REY, CHAPULTEPEC / (center with depiction of Scott on horseback inspecting the scene) CITY OF MEXICO / (G.C HUMPHRIES DEL. lower left) / (C.C. WRIGHT FECT. at lower right)

Julian MI-26, bronze, 90mm, 318 grams. (photo by the author).

Dies for Scott's medal were completed shortly after Taylor's and the gold medal was struck in late August 1849. Both sides of this medal were also engraved by Wright with the obverse bust again following a portrait by Ellis. The reverse, depicting seven of Scott's victories, bears the signature of G.C. Humphries as the artist. G.C. Humphries was indeed a military artist having produced drawings of the barracks at Fort Washington in 1849 and 25 illustrations of uniforms printed by P.S. Duval in a rare 1851 book. Loubat reports without documentation that Humphries died in London but little else is known about him. According to Julian, these two medals are the only medals involving Scott and Humphries produced by the US Mint and it is likely no others were produced elsewhere. Scott's medal and its elaborate case permanently reside in the National Numismatic Collection at the Smithsonian Institution in Washington, D.C.

The impressive size of both of these Mexican War medals permitted Wright to produce highly intricate designs. The obverse portraits of both Generals are high relief and equally well executed. The reverse of Taylor's medal is arguably the more artistic of the two as it focuses on a single theme, the Battle of Buena Vista. The reverse of Scott's medal, although engraved with the same care and skill, is busy and details of each battle lost in the confusion. There is rich symbolism on both medals, especially Taylor's. The oak and laurel branches and wreaths on both medals are classical symbols of victory. The thirty stars on the obverse of Scott's medal represent the number of states at the time of engraving (although one more than at the time of the Congressional resolution). The prickly pear cactus on the reverse of Taylor's medal probably represents Mexico but it is not entirely clear what the other branch is or represents. The leaves are long and slender like laurel, but the seeds look like oak acorns. However, it is the pair of snakes that are most fascinating. Entwined at the tail, the rattlesnake on the right is attacking the snake on the left. Could it be that the rattlesnake represents the dominating U.S. Military attacking the less dangerous Mexican army represented by the snake on the left?

The 2006 auction listing for Taylor's gold medal notes in a letter from Mint Director Robert Patterson January 5, 1849 originally cited by Bowers that "the California gold reserved for the medals is from another deposit" than the gold for the famous 1848 quarter eagles with the "CAL" counterstamp. The day before the military deposit of gold used for the coins, David Carter deposited 1,804 ounces of California gold and the auction listing presumes that this was the source of precious metal for these two Congressional awards. Both of these medals were struck by the Philadelphia Mint in a deep brown bronzed copper alloy during the 19th century and restruck with the typical lighter golden bronze alloy in the

20th century. Lead filled electrotypes are known of Taylor's medal and have been found gold plated.

Conclusion

Although Zachary Taylor would leverage his popularity after the Battle of Buena Vista to become President of the United States, he would die in office shortly thereafter. However, the U.S. Mint did strike an Indian Peace medal with his likeness. His 1848 presidential campaign also produced numerous tokens and medals that are very collectible as their own specialty. Taylor Street in San Francisco is named after him. Winfield Scott would run for President in 1852 also as a Whig but would lose to his Democrat opponent, Franklin Pierce. His campaign also produced collectible tokens and medals. Fort Winfield Scott within the Presidio of San Francisco is named after him.

Antonio López de Santa Anna would receive no medals for his losing role in the Mexican War. He would return as Mexican President in early 1853 having previously served ten non-consecutive terms in that role. Despite declaring himself "Most Serene Highness" and president for life, he was deposed in 1855 over mishandling the Gadsen Purchase sale of yet more Mexican territory to the United States. Regardless of his outsized influence on 19th century Mexican history, only a pair of medals issued in 1842 and 1843 honor him.

The Mexican War of 1846 began as a conflict over Texas but became the most significant territorial expansion of the United States since the Louisiana Purchase. It was also a seminal event in the history of Mexico with its loss of what turned out to be a very valuable asset. At the time, the importance of this armed conflict was recognized in the United States and the flamboyant gold medals given to the principal victorious generals reflect that. Today, the acquisition by force of much of the western United States is largely forgotten by its residents. This is not the case in Mexico, where national holidays, such as that for the deaths of the *Niños Héroes,* remind Mexicans every year of the painful loss of most of their country's territory.

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A Snail Tale

Charles Catlett

2nd place 2021

I have a hunch that most numismatists, like myself, are true ‘collectors.’ Besides an area (or two or three) of special interest, if we see something compelling at a show, from a dealer, or at auction – we go ahead and buy it. After all, that may be our wonderful new collection of…. one item so far. This explains my snail.

Who could resist such a charming token? Even though it had traces of stable verdigris on it (as if left by a real snail), the country scene with the tree, bridge, and snail was appealing. And most intriguing was the motto “A Snail May Put His Horns Out.” But it gets even better, because the other side (the obverse) was an advertisement from a coin dealer, Thomas Spence.

I have to admit that I do have some other tokens made by Spence in the 1790s, but those tended to have a political nature. My snail did not seem to be political, but then, what did the motto mean?

Since this is an English token, it made sense to look at English literature for a clue. It turns out there are a number of nursery rhymes featuring snails. Here are three of them:

Snail, snail
Put out your horns
I'll give you bread
And barleycorns.

Snail, snail, shoot out your horns:
Father and mother are dead;
Brother and sister are in the back yard,
Begging for barley bread.

Snail! snail!
Come out of your hole,
Or else I'll beat you
As black as a coal.

There are variations on these rhymes from all over Europe, Russia, and China. Children played games of collecting and torturing the little critters while repeating the rhymes. Coaxing a snail to put out its horns was considered a good omen for health, the weather, and the harvest. But none of this seems typical of Thomas Spence.

What seemed perhaps more relevant is what is found in the margins of English, French and Flemish illuminated manuscripts toward the end of the 13th century. There are numerous colorful illustrations of knights fighting snails. And the snails usually have the upper….uh… horn. While no one knows with certainty what the scenes mean, one theory is that they reference the Lombards. The Lombards originated in Scandinavia and migrated south -- eventually ruling much of Italy. They had been known for their ferocity in battle until encountering Charlemagne in 772 AD, when they panicked and ran. In the 13th century they became known as usurers (lenders of money at an exorbitant rates) and pawnbrokers. They were quite unpopular and viewed as cowards – people who might flee the lowly snail. Literature of the time often interchanged the terms ‘Lombard’ and ‘usurer.’ Could Thomas Spence

have been exhorting the snail to fight usury?

We have a Lombard Street here in San Francisco. Most people have a ready image of tourist traffic winding down Lombard Street at a snail's pace. Unfortunately, the name Lombard has no link to San Francisco. San Francisco's Lombard Street was named after a street in Philadelphia. The Lombard Street in Philadelphia, which began as an alley in 1740, was named after Lombard Street in London. *That* Lombard Street was named after the Lombard moneylenders who occupied the street during the Renaissance.

As my theories about the snail's origin spiraled out of control, I decided to look for an original source. Thanks to Allan Davisson, whose auction included my snail token, I was able to get an image from the best source of information on the satirical tokens of Thomas Spence. It was a photo from a book by Arthur Waters in 1906 that culled information on eighteenth century tokens from then-contemporary literature. Regarding the Snail: "This curious design implied the snail can do as it likes; but the Englishman, under the powers that were, at the end of the eighteenth century, could do nothing without coming within the clutches of the Law and tyranny of the private owners of the land. This is another of Spence's hits at landlordism. The die is used but three times."

So, who was Thomas Spence? Spence's parents migrated from Scotland to Newcastle, where Thomas was born on June 21, 1750. His father Jeremiah, a poor hardware dealer, had nineteen children. His mother Margaret was his father's second wife. Thomas was only about five feet tall, had a limp and speech impediment, and was described variously as simple, sincere, single-minded, serious, odd, and querulous. He was married to Miss Elliott in 1781 and his son William was born later that year, but it was an unhappy marriage. His wife died, reportedly of cancer, probably before 1787. He remarried sometime before 1794, this time to a good-looking servant girl to whom he proposed at first sight when he saw her cleaning the steps of a house. She eventually deserted him. His son died in 1797, and he died unexpectedly September 8, 1814.

Spence first worked as a clerk, then as a teacher at two successive schools. He developed a new phonetic alphabet and pronunciation system to help the illiterate learn to read and write and pronounce words 'correctly' hoping to disguise class distinctions. It never took hold, but modern linguists have noted it would have been a very good system.

In 1775 Spence published a paper called 'The Real Rights of Man,' which predated Thomas Paine's 1791 booklet 'The Rights of Man.' Spence proposed the elimination of landlords and argued that all land should be owned by parishes (towns) and rented from the parish by its inhabitants. To help publicize his ideas he used a series of punches prepared by his friend Thomas Bewick to counterstamp slogans on circulating coins. The Newcastle Philosophical Society claimed it kicked Spence out *not* for holding his radical opinions *or* for printing them, but for 'hawking it about like a halfpenny ballad.' His unpopular views allegedly led to a rapid decline in enrollment in the school where he taught. He was fired, which, along with his first wife's death, perhaps prompted his move to London in 1787 or 1788.

In London in 1792 he opened a stall in Chancery Lane as a book and saloop (hot drink) seller. He began publishing political broadsides and selling radical pamphlets, which occasionally led to commotion around the stall between supporters and detractors. Late that year, he was arrested for the first -- but not the last – time for "seditious libel." Shortly after his release, his landlord (on Christmas Eve!) gave him three months' notice to quit the stall. Spence was soon arrested and released again, and in March 1793 he moved his business to a shop at 8 Little Turnstile, High Holborn, London- a short walk from where the British Museum was and still is located.

Spence called this shop "The Hive of Liberty" and from it he became a prominent radical bookseller and writer. Undaunted by the arrests, he started a penny periodical, 'Pigs' Meat or Lessons for the Swinish Multitude,' a reference to the working class, who had been dubbed the "swinish multitude" by the conservative politician Edmund Burke. He backed women's suffrage, wrote on the rights of infants, and held radical meetings in his shop. He spent a large portion of the 1790s and early 1800s in and out of court or prison. A 1793 report on sedition in London described him this way: "This man lives in the dirtiest poverty, but his shop is decorated with lines in prose and verse, expressing determination to carry on this traffic [political pamphleteering] in spite of the laws of magistracy." In 1794, the English crown, increasingly concerned about sympathy with the French and American revolutions, suspended habeas corpus. This time, Spence was held without trial for seven months.

Spence was born in poverty, struggled through life, and died in poverty -- but became one of the leading revolutionaries of the late 18th and early 19th centuries. His son was even jailed for selling his work.

It was at his shop at Little Turnstile that Spence latched onto the new craze for collecting privately issued tokens. These private tokens, now known as Conder tokens, were issued by merchants because of a chronic

shortage of small change. Spence now became a coin dealer and began minting political tokens and tokens advertising his shop. He published a handbill listing twenty obverse and twenty reverse dies that could be ordered paired in any combination. A correspondent of the ‘Gentleman’s Magazine’ wrote of seeing ‘many thousands of the tokens lying in heaps [at Spence’s shop] and selling at what struck me to be very great prices.’

Spence was fortunate to have the talents of Charles James as a die engraver. Spence had the ideas, the bitterness, the satirical imagination, but it was the vivid imagery of James that made these pieces stand out and led to the popularity that remains today.

In 1795 he published ‘The Coin Collector’s Companion being a description of modern Political and other copper coins.’ He supplemented this with an index listing many of his own coins, which were indeed made in large numbers. There were over 1000 types of Conder tokens produced around London, and thousands more throughout Britain. One of the most prolific issuers was Gilbert Pidcock who owned a menagerie located on a major London thoroughfare and minted tokens with a wide variety of animals -- imaginary and real. Peter Kempson in Birmingham and John Skidmore in London were also quite prolific in producing tokens -- also aimed toward collectors. They often portrayed famous buildings. But politics was also a common theme of their tokens. It is likely that the workshop that minted Spence tokens also minted tokens for others, as some planchets with edge lettering meant for Spence became tokens produced for others.

In late 1796, likely from the expense of large-scale token production and the costs of his frequent imprisonment, Spence went bankrupt. He sold his dies to John Skidmore, who continued the practice of combining dies at random, sometimes joining Spence dies (produced by James) with Skidmore’s dies (engraved mostly by an engraver named Jacobs). This sometimes made nonsense of the tokens’ political message. Spence moved to 9 Oxford Street in 1797, the year his son died. Government repression eventually stopped all ways for radicals to organize publicly, so they resorted to chalking walls, popping into pubs to sing subversive

songs, and continuing to countermark circulating coins. Spence continued selling his propaganda from a closed barrow which he pushed around the streets of London. At his funeral in 1814, many political admirers attended, and his tokens were given away in the funeral procession.

In 1969 the British Numismatic Society published an article by R. H. Thompson (available online) called *The Dies of Thomas Spence (1750-1814)*. It lists all his known and suspected die attributions and combinations, the three variations of edge lettering (when used), and even the twenty seven different counterstamps Spence used on circulating coins. It lists the snail die with four obverse combinations. A reprint of the 1906 Arthur Waters book on the meaning of the 18th century token designs, and reprints of Spence's 1795 pamphlet are also readily available for purchase online. Both of these have been ordered and were intended to be used for additional information in this article, but that may take a while - they were sent via snail mail :-/

ACKNOWLEDGEMENTS

I am grateful for the information provided by Alan Davisson and for permission to use photos for those tokens I do not own (the ones with the black background). Thanks to the British Library for specific permission to use images from their medieval manuscripts. The numbers on the tokens shown refer to the standard classification by Dalton and Hamer. And finally, thanks to my better half, Susan, for her encouragement and editing.

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The Little Rock Nine

Herb Miles

3rd place 2021

Bottom row (L-R): Thelma Mothershed, Minnijean Brown, Elizabeth Eckford, Gloria Ray; Top row (L-R): Jefferson Thomas, Melba Pattillo, Terrence Roberts, Carlotta Walls, Daisy Bates (NAACP President), Ernest Green, 1957.
(Credit: Everett Collection Historical/Alamy Stock Photo)

In 2007, fifty years on, the United States Mint struck a commemorative silver dollar and a bronze medal honoring and featuring the “Little Rock Nine,” a group of 14, 15, and 16-year old black* children tasked in 1957 with integrating one of the largest all white high schools in the Old South. Six girls and three boys entered into one of the defining moments of their lives. The world changed them and they changed the world.

Sometimes it is good to be first; the pioneer, pathfinder, discoverer. Accolades, awards, fame, money can be achieved, but often accolades and awards are elusive. Money never appears, and fame is a sharp sword that protects but also wounds.

The Little Rock Nine fit nicely into this narrative; Minnijean Brown, Elizabeth Eckford, Ernest Green, Thelma Mothershed, Melba Pattillo, Gloria Ray, Terrence Roberts, Jefferson Thomas and Carlotta Walls. Are these names familiar to you? Well, for history's sake, they were first, pioneers and pathfinders. If in 1957 there were 17 million persons of African descent living in the United States, 17 million were riveted to the television or the newspaper in September 1957. I lived in Wilton, Arkansas (about 160 miles from Little Rock) and shuddered thinking that could be me if only I were older. I was ten.

Jim Crow, circa 1850's (wikipedia.org)

Slavery was normal when the United States was formed; four score and five years later a Civil War was fought, partly to remedy this wrong, and Jim Crow followed on the heels of slavery, a bondage of a sort that was just as insidious and just as demeaning.

In the 1896 Plessy vs. Ferguson Supreme Court decision, the court ruled that it was perfectly legal for a "colored" passenger to be relegated to a separate railroad car because it was "separate but equal treatment." Then, finally, we arrive in 1954 and the United States Supreme Court decision in Brown vs. Board of Education which finally overruled **Plessy**. **Brown** stated that separate was not equal, but what to do in a nation that still legally separated people by race; white, colored, Mexican, Malay, Chinese, "Oriental" of various sorts, other?

Well, bowing to pressure from the NAACP (National Association for the Advancement of Colored People) the Little Rock Arkansas School Board determined to gradually integrate Central High School. The Capital Citizens Council and the Mother's League of Central High School formed the opposition. Even Governor Orval Faubus called in the state National Guard to stand in the high school's doorway to prevent entrance by the "colored" students.

On September 4, Elizabeth Eckford mistakenly arrived first; she was supposed to ride with the eight others being driven by NAACP President, Daisy Bates and others from the NAACP. A famous photograph of her being spit upon and jeered was distributed by the press bringing Elizabeth's horrible treatment to the entire world. Hazel Bryan, the 15-year-old student directly behind Elizabeth in mid-jeer later tried to make amends for this hateful conduct. For a while, as an adult she befriended Elizabeth, but this "friendship" frayed and dissolved after a time. There are very few happy endings after slavery and Jim Crow.

Elizabeth Eckford (Bettman/Getty Images)

Elizabeth suffered from depression and difficulty throughout her life and still lives with the memories of that fateful year integrating an all-white high school. Currently, she lives and works in Little Rock as a probation officer. But so far, she and Hazel have not reconciled a second time.

Denied entrance on the fourth of September, the nine attempted again three weeks later. But a white mob and the **Arkansas National Guard** denied entrance for a second time on September 24th. President Dwight Eisenhower finally called in the 101st Airborne to maintain order and guarantee their entrance to the school and they did finally enter on September 25, 1957. The nine had been chosen wisely and counselled on what to expect, the poor treatment, racial slurs, and physical intimidation, so they were expected to endure without complaint or retaliation. And of course, they did, at least most of them did so for that year.

Ernest G. Green was the first of the Little Rock nice to graduate from Central High in 1958. He has had a distinguished career after graduating. Attending Michigan State University on a scholarship by an anonymous donor, he graduated with a bachelor's degree in 1962 and a masters in sociology in 1964. That anonymous donor happened to be the president of Michigan State! Green has held numerous positions in business and was Assistant Secretary of Labor during President Jimmie Carter's administration. An Eagle Scout as a youth, he received the Distinguished Eagle Scout Award, given to only a few scouts of the many thousands who attain Eagle. And he has had his share of difficulties throughout his life despite or perhaps because of that early notoriety, pleading guilty to tax evasion, being accused of mismanagement of a charter school, etc.

Melba Patillo, another of the nine, was the daughter of an educated black woman, her mother had a PhD. from the University of Arkansas and taught middle school English. Melba, therefore, was expected to be an outstanding student. She was only 14 when volunteering to integrate Central High so she could receive a better education that than offered at the all-black Horace Mann High School. Because Governor Orval Faubus closed all Little Rock High Schools for the following 1958-1959 school year, Melba with help from the NAACP moved to Santa Rosa, California to finish her education.

She attended and graduated with a bachelor's from San Francisco State, then earned a master's in journalism from Columbia. Melba has worked as a journalist since her teen years; she is chair emeritus of the journalism department at Dominican University of San Rafael, California.

She has written several books, notably, *Warriors Don't Cry: A Searing Memoir of the Battle to Integrate Little Rock's Central High*, based on diaries she kept during that tumultuous year.

Jefferson Thomas, named after President Thomas Jefferson, was the last of seven children born to Mr. & Mrs. Ellis Thomas. Despite the difficulties encountered, he graduated from Central in 1960, attended Wayne State University in Detroit for a short time, then transferred to Los Angeles where he attended Los Angeles State College (now California State University, Los Angeles) obtaining a degree in business administration.

He served in the military in Vietnam as an infantryman. He has been a frequent speaker, especially on his experiences during the Central High period, narrated an Oscar-winning United States Information Agency film, *Nine From Little Rock,* and lived in Columbus, Ohio until his death from pancreatic cancer at age 68, the first of the Little Rock Nine to die.

Thelma Mothershed is oldest of the nine students who integrated Central High. She was born in Texas to parents from Little Rock and had 5 siblings. All of the Little Rock Nine had been recruited by the NAACP because they were not only resilient but were excellent students, top of their class, as this requirement was necessary to show they could compete with the white students at Central, the top high school in Arkansas and one of the best in the nation at the time. Thelma was no different so when the lost year of 1958-59 occurred, she took correspondence classes in order to graduate and, indeed, received her degree from Central in the mail.

She attended Southern Illinois University Carbondale, received a master's from Southern Illinois University Edwardsville, and taught Home Economics for many years in East St. Louis, retiring in 1994. She received many awards due to her service to her community, the Outstanding Role Model of the East St. Louis chapter of the Ladies of Distinction and other awards showcasing her humanitarian instincts. Moving back to Little Rock in 2003, she still lives in her adopted hometown.

Minnijean Brown seemingly was the rabble rouser of the nine, at least from her experience as detailed in the history. She was the first suspended from Central and the only one expelled completely. She was expelled for 6 days for spilling chili on 2 male students. On returning to school after the suspension, soup was spilled on her, but that student was only suspended for 2 days. The incident which led to her expulsion was a group of girls throwing a purse filled with combination locks at her after which she called them "white trash."

She finished her schooling in New York, living with Dr. Kenneth B. and Mamie Clark, psychologists who had assisted attorney Thurgood Marshall in the Brown vs. Board of Education case. Minnijean has been a speaker for minority rights throughout her life and continues her advocacy to the present.

Gloria Ray was 15 when she entered Central High. She graduated from the Illinois Institute of Technology in 1965 with a degree in chemistry and mathematics, became a public school teacher for a bit, and worked as a research assistant at the University of Chicago. In 1966, she married a Swede, Krister Karlmark and worked for IBM in Stockholm. In 1976 she cofounded the journal *Computers in Industry* and served as editor until 1991. Gloria graduated from Kungliga Patent & Registreringsverket in Sweden as a patent attorney and worked in this field from 1976 to 1981 at IBM. She also worked for Phillips Telecommunications and Phillips Lighting in the Netherlands. She has two children and still resides in Sweden.

Terrence Roberts was born in Little Rock and attended all black elementary, junior high and high schools before volunteering to integrate Central High in 1957. As did several of the other nine, he left Arkansas for California, finishing his high school in Los Angeles. He obtained degrees from California State University, Los Angeles, and earned a

PhD. from Southern Illinois University Carbondale. He has taught at Pacific Union College in Napa, California and at Antioch University in Los Angeles. After a distinguished career teaching and serving as faculty member at several institutes of higher learning he is now retired although he still consults and engages in speaking events.

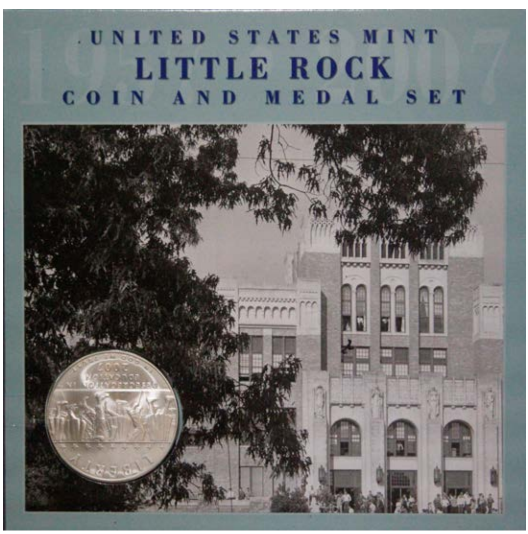
Carlotta Walls is the youngest of the Little Rock Nine but she was the first black female to graduate from Central High. Her parents were surprised to learn she had volunteered to integrate Central High after finishing at Dunbar Junior High. After graduating from Central, she attended Michigan State for two years, but was unable to continue as her father could not find work. The family moved to Colorado where she graduated from Colorado State College (now University of Northern Colorado). She has worked for the YWCA and as a real estate broker. Currently she lives in Englewood, Colorado.

Nine children, nine adults, nine stories, nine memories, all featured on a piece of metal no larger than the yolk of a broken egg. The coin features the half torso of the nine with feet striding purposefully toward that fateful encounter. One lone paratrooper accompanies them in solidarity and protection, his combat boots jarringly different than the Mary Janes, flats and loafers of the students. Only the butt of his M-14 shows. Nine stars above the figures honor the nine individuals. "Desegregation in Education" the date (2007) and "In God We Trust" grace the bottom of the coin. Designer and sculptor initials complete the obverse, (Obverse was designed by Richard Masters and sculpted by Charles Vickers, reverse was designed and sculpted by Don Everhart). The reverse features the façade of Little Rock Central High School, "One Dollar," "Little Rock Central High School," "E Pluribus Unum," "United States of America," and the mintmark "P."

2007 Little Rock 9 Commemorative silver dollar

The bronze medal (a copy of the gold medal awarded by President Bill Clinton to each student in 1999) illustrates the first day the students entered the school, September 25, 1957, climbing the main steps of Central High, accompanied by the 101st Airborne paratroopers. Obverse inscription reads “The Little Rock Nine 1957.” Reverse lists their names and the inscription, “Courage Bravery Justice Opportunity” and “Act of Congress 1998.” Designers’ initials appear on obverse and reverse as appropriate (Obverse was designed by James Ferrell and sculpted by perhaps Matt Swain, whose initials appear; reverse was designed by John Mercanti and Matt Swain also had a hand in this scene.)

2007 Little Rock 9 Commemorative bronze medal



The Nine received the Spingarn Medal in 1958 (awarded by the NAACP) for their courage and perseverance. And in 1997, 40 years after integration, President Bill Clinton, another Arkansas native, welcomed the nine on the steps of Central High and escorted them into its historic halls.

From National Museum of African American History & Culture

Spingarn Medalists: Awarded the 1958 Spingarn Medal during the 49th annual NAACP conference in Cleveland, the nine Negro students who made history by integrating Little Rock's Central High and Arkansas NAACP President Daisy Bates display their individual medals.

From National Museum of African American History & Culture

Some of us meet the moment and become a part of history and some of us do not; another student, Jane Hill, had volunteered to integrate with the original nine and had accompanied the group on that first day, September 4, 1957 when they were all turned away. But Jane, for her own reasons, declined to return 3 weeks later on September 25th when the nine officially integrated the school. Thus, there is no Little Rock Ten, only nine, who live within history, while Jane lives in obscurity.

*Many different names have been attached to those descended from Africans including, Negro, African, African American, Afro-American, colored, person of color, colored person, ebony, mulatto, octoroon, quadroon, mixed, dusky, darky, creole, black, Sambo, sepia, kaffir, Ethiopian, Moor, nigger, and others.

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Canada's Silver 50-Cent Pieces, Big Silver With A long History

Mark Benvenuto

The collector love and affection for big silver certainly centers on the silver dollar denomination, or other "crown-sized" coins, when we speak about and include the silver of European countries. Curiously, the silver dollars of Canada only had their start in 1935, and lost their silver in 1968, when they became a nickel coin. While it makes them a neat series with a set beginning and end, it makes one wonder a bit about just what sort of silver was used as modern Canada took its shape. It is easy to make the claim that U.S. coins crossed the border, or that British coins came across the ocean. But that explanation might be too easy and simple to hold up under scrutiny. Let's look at another piece of big Canadian silver, and see how it unfolded. Let's examine the Canadian 50-cent piece.

Canada got into the business of fifty-cent pieces in 1870, and right at this get go we should make a note about the similarities and the differences between them and their U.S. counterparts. The similarity is the obvious value of each, fifty cents. The differences might be subtle, but they are significant. In this first year of issue, and all the way up to the year in which silver vanished from these big coins, the wording on the reverse was "50 Cents," not "half dollar." Classic U.S. pieces had the value evolve from "50 Cents," on the Capped Bust halves, to "Half Dol." on the Seated Liberty halves, to "Half Dollar" on the Barber halves. Also, the Canadian pieces were made from 0.925 fine silver, a higher fineness than that used in United States silver coins.

A significant difference between the Canadian 50-cent pieces and their U.S. siblings is that the 1870 coins, the first year of issue, saw a mintage of only 450,000, and all the years up to 1901 saw even lower mintages, sometimes much lower. In this time frame, for example, two key dates will always be the 1890 and the 1894, with mintages of 20K and just over 29K respectively. Canada did not have an enormous population then – approximately 3.6 million in 1870. But still, this means that the key coins from this time frame could not have been particularly common even in their own day. One can imagine that they probably all saw use in what is now sometimes called the Quebec City – Windsor corridor, where the population density is the highest both then and now.

One of the easiest ways to collect any Canadian coinage is by monarch, which is why we began our discussion with the 50-cent pieces of 1870 to 1901. These are the years that show a young Queen Victoria on the obverse, with the rather simple legend, "Victoria Dei Gratia Regina Canada" around the image, meaning, "Victoria by the grace of God queen of Canada." A date run is an obvious goal to aim at, yet a quick look through any world coin catalogue will show us that there are several years in which no 50-cent pieces were issued. In the thirty-one year span, there were only twelve in which more of these big coins were added to the circulating coinage of the growing nation, although a few varieties make a complete collection somewhat larger.

Queen Victoria passed in early 1901, and her son Edward properly and officially became Kind Edward VII at his coronation on August 9th, 1902. The first Canadian 50-cent coins to bear his royal image are dated that year, and saw a rather modest output of only 120,000 pieces. Actually, each year for which 50-cent pieces were made bearing Edward's royal face can be considered modest, although the final year, 1910, saw two varieties and a total of 649,521 pieces. This is definitely large enough to satisfy the collector base today, but again could not have been all that much in its own day. In the year 1900 the population of a still-growing Canada was at approximately 5.5 million.

While 50-cent pieces were produced for nine straight years during Edward's reign, his reign was itself disappointingly short. That's probably to be expected for someone who had to wait in the wings for sixty years while his mother held on to power. On May 6th, 1910, the king passed away after suffering multiple heart attacks, which doctors today might link to his heavy smoking habit. This also brought a close to coinage throughout the British Empire that bore his image.

King George V, the son of Edward, took the royal reins upon his father's death, and had the formal coronation on June 22nd, 1911. In an interesting twist for collectors, the Canadian 50-cent pieces issued in 1911 are often referred to as "godless," since the inscription around the king's image is,"Georgius V Rex et Ind: Imp," and for all the later years the legend is, "Georgius V dei gra: Rex et Ind: Imp." This does not make them any more or less expensive than the other years, but makes for a one-year type.

King George V had a considerably longer reign than his father, but when it comes to the 50-cent pieces we are discussing, there is no such thing as a complete date set we might put together. Several years saw no issue at all, although the year 1919 had an official tally of over 1.1 million, making it a very common piece today. Examples with some wear on them, but that still have some eye appeal, can be very affordable.

The next monarch to grace the coins of the British Empire, Canada included, is George VI. People familiar with the history of the British monarchy know that George's older brother reigned as Edward VIII for much of the year 1936 – for 326 days, officially. However, Edward's insistence on marrying Wallis Simpson, and opposition to such a marriage among leaders in Britain, meant that he abdicated. George took over on December 11th, 1936, and had an official coronation on May 12th, 1937.

The 50-cent pieces of George VI span from 1937 to 1952, and are noteworthy to collectors for two differences from all those which came before them. First, the new king is portrayed without any crown or other trappings of royalty. His is a portrait that stands alone. Second, in this stretch of years are several that jump up over the million mark, with the 1943 and its 3.1 million being at the top of the chart. There are also some key dates nestled in among these years, namely, one variety of the 1947, as well as the 1948. Despite the low numbers though, even these key dates can be relatively easy to find.

The Canadian 50-cent pieces that are made of silver started with one tough lady, and ended with another – Queen Elizabeth II. The first of this set of 50-cent pieces is dated 1953, and shows what collectors usually call the "young head" on the obverse. In 1965 a more mature portrait was unveiled, yet the two have one important thing in common, high mintages. Virtually all of the 50-cent pieces of Elizabeth are available today, often in very high grades.

The year 1967 was the final one in which Canadian silver coins were made from silver metal, and in an interesting coincidence was the same year as the centennial of the formation of the Dominion of Canada. Each denomination had a special reverse that year, with a howling wolf on the 50-cent coins.

This commemorative honoring the Dominion brings us to another aspect of these 50-cent pieces that relates to Canada's growth. From 1870 all the way to 1919 there is a parallel set of 50-cent pieces that most of us today would consider Canadian. These are the 50-cent pieces of Newfoundland.

Today we think of Canada much as we think of the United States – a country with defined borders that is not really going to change all that much. In the U.S. there has been some talk of DC or of Puerto Rico becoming a state, but that's about it – meaning talk, and little else. Most people alive today do not remember a U.S. flag with less than 50 stars. In a similar way, most people think of Canada as not having any changing borders, even though Nunavut was carved out of the Northwest Territories in 1999. So it might be a surprise to know that Newfoundland was considered a colony of Britain, and more recently a dominion of Great Britain, at least until it became a province and part of the Confederation in 1949. As part of its history, there is an entire series of coins from one-cent pieces as old as 1865 all the way up to 2-dollar gold pieces issued only from 1865 to 1888.

The just-mentioned Newfoundland half dollars issued first with Queen Victoria on them, then with Edward VII, and finally with George V have pretty low overall mintages when we look at the Victoria years. Each of the four years of Edward's image on the obverse at least hopped up over the 100K mark. As well, the four years in which George graced the front of these colonial pieces the mintage were in six figures, and comfortably so. Finding them is usually more of the challenge for any interested collector than the prices.

Yes, we in the collecting community do tend to have something of a love affair with big silver, which often takes the form of silver dollars. But long before Canada pounded out a single silver dollar in 1935 there were some big, silver "half dollars" – fifty-cent pieces – circulating. Their numbers may not have entirely satisfied the needs of the population at the time they were issued. But based on the number that can be found today with some wear on them, it is fair to say that these handsome pieces did indeed circulate quite a bit. Additionally, despite a rather thin collector base for Canadian coins, at least when compared to United States coins, these 50-cent pieces are still firmly in demand.

The Swiss Hotel: Hospitality for Swiss Immigrants in Santa Cruz, California

William D. Hyder, *PCNS Fellow*

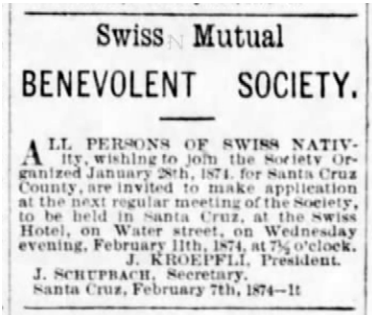
I do not know when the Swiss Hotel was originally built, but development on the property bordered by the western bank of the San Lorenzo River, Bridge St., and the eastern edge of the nascent city Plaza began in 1851. The first documented Swiss (Italian-Swiss) families settled in the Santa Cruz area in 1868/69 and the Swiss House or Swiss Hotel likely followed not long thereafter.

Nearly 30,000 Swiss-Italians immigrated to California from the Ticino Canton in the 1860s and later, driven from their homeland by poverty. Ironically, better health care meant more children survived to be young adults without economic futures due to over population. Many were attracted to the dairy farming and vineyard potential of California's sparsely populated coastal region. Others followed to provide labor for the new enterprises. The latter were typically young single men seeking to establish new lives before they were followed by the young women they would marry, women they often grew up with and courted before leaving for America.

Souvenir medal distributed to representatives from all the Swiss colonies in California at the August 1, 1891 picnic held near San Rafael celebrating 600 years of the Swiss Republic. The organizing committee sought to "reawaken the patriotism of their own countrymen and command the respect of all liberty-loving Americans." (White metal, 34mm)

As with most immigrant groups, they congregated in familiar cultural communities. In Santa Cruz, young single, male laborers needed lodging and the Swiss Hotel was an obvious choice. Another, the Swiss Union Hotel, was located nearby next to Chinatown on the east side of the city plaza, but it did not survive the fires that plagued poorly constructed wood buildings in the late 1800s. The Swiss Hotel catered to the social needs as well as housing for the Swiss nationals who relocated to Santa

Cruz. In addition to the Swiss aptitude for dairy and wine production, they also had a reputation for being good hoteliers and the Swiss Hotel lived up to that reputation.



Swiss Mutual

BENEVOLENT SOCIETY.

ALL PERSONS OF SWISS NATIVITY, wishing to join the Society Organized January 28th, 1874, for Santa Cruz County, are invited to make application at the next regular meeting of the Society, to be held in Santa Cruz, at the Swiss Hotel, on Water street, on Wednesday evening, February 11th, 1874, at 7½ o'clock.

J. KROEPFLI, President.

J. SCHUPBACH, Secretary.

Santa Cruz, February 7th, 1874—1t

Santa Cruz Weekly Sentinel,
February 7, 1874

The original hotel structure was raised to add a second story in August 1873. The *Santa Cruz Weekly Sentinel* reported on August 23 that the expansion was needed to accommodate increased business and to make other improvements. An announcement in the February 7, 1874 *Santa Cruz Weekly Sentinel* instructed all persons of Swiss nativity in the county to apply for membership in the Swiss Mutual Benevolent Society at the Swiss Hotel.

The proprietors, Bartolemeo Biarini and Palo Mozzini, were growing tobacco on their property using seeds imported from the Swiss Alps. The leaves were said to be large and of a standard color, but the report of the quality of their plants does not mention whether they were making cigars or pipe tobacco from their crop. It appears to have been a short-lived experiment across the Salinas Valley region to maintain the habit for a familiar weed only to be replaced over the next few years by superior Cuban tobacco.

The hotel lot, close to the San Lorenzo River, bordered on Bridge (later Water) St. adjoining a marsh area behind China Town on the eastern edge of the early town plaza and commercial district. The hotel proprietor went before the city council in May 1876 asking that some action be taken to stop the St. Charles Hotel and the Pacific Ocean House from draining their sewers into the open lot behind the Swiss Hotel. The boarders at the hotel, primarily ex-patriot Swiss and Italian-Swiss laborers, were experiencing unusually high rates of illness that were likely caused by the effluvia emanating from the "pestilential quagmire."

The hotel went through several different proprietors (lessees as Paul Mozzini maintained ownership of the property) in the 1870s and 1880s as the city grew. Even though it later thrived, membership in the Benevolent Society declined to the point of temporary suspension in 1877 as hotel management changed hands and attention to maintaining the society waned. In 1886, the building was moved seven feet to the side to make space for an expansion to the building adding a hall and four additional rooms. It was also raised two feet and eight inches to bring the structure to the level of the street.

On May 30, 1887 a fire started in a Chinese wash house and quickly spread to the Swanton House hotel. From there it burned through the buildings between the city plaza on Front St. to the river including the Swiss Hotel. City fireman tried desperately to battle the flames, but low water pressure inhibited their ability to stop their spread. Wet blankets and carpets placed on roofs and windows prevented the flames from moving further into the commercial district. Some of the furniture of the structures destroyed was saved by moving the items into the street as the flames spread. Paul Mozzini had the Swiss Hotel building and its contents insured for $2,400, but the lease holders were not insured.

Martin Varozza, a boot and shoe maker, lived in a small cottage between the Swanton House and the Swiss Hotel. He lost approximately $400 worth of his household goods in the fire. Varozza was born in Switzerland in 1856 and emigrated to the U.S. as a young man first to Sonoma, then to San Francisco where he married in 1880. The couple moved to Santa Cruz and he opened a shoe store before being burned out in the 1887 fire.

Portending forthcoming changes when the Swiss Hotel was rebuilt, the proprietors at the time of the fire, Morasci and Dellamonica opened a saloon on the adjoining Front St. They apparently were unwilling or unable to wait for the hotel to be rebuilt.

Construction of the new Swiss Hotel commenced in the middle of August with plans for 22 guest rooms in a two-story building at a cost of $4,000. Occupancy was expected in the middle of October. Varozza had secured the lease and began advertising the opening of the new Swiss Hotel on November 22, 1887 in the *Santa Cruz Sentinel*. Rooms were available by the day, week, or month for 25 and 50 cents a night. Meals were available for 25 cents, and the bar offered the choicest wines and liquors.

Several newspaper articles in 1888 note that Swiss nationals living in the county would be taken to the Swiss hotel for medical treatment. Regular hospital care was not yet fully established in the county. Varozza's hotel was clearly a gathering point for the Swiss community in Santa Cruz. Indeed, in April 1893, the Swiss Mutual Benevolent Society of San Francisco ran ads noting that their agent in Santa Cruz had resigned and Martin Varozza, proprietor of the Swiss Hotel, had been appointed. All sick members should report to him and all members should transact all society business with him.

The great flood of January 1890 threatened the Swiss Hotel, undermining its foundation, as much of the city Plaza businesses were flooded. Not long thereafter, Martin Varozza and Joseph Rossi renewed the lease on the hotel from Paul Mozzini in early February and were granted a liquor


Swiss Hotel,
WATER ST., SANTA CRUZ, CAL.
VAROZZA & ROSSI, - - Proprietors.
jell-tf

Santa Cruz Sentinel, October 9, 1890

license on May 6, 1889. Whether recovering from the flood required additional investment or some other reason, the June 11, 1890 *Santa Cruz Sentinel* carried a small ad for the Swiss Hotel listing Varozza and Rossi as proprietors.

Perhaps Rossi ran the bar and restaurant while Varozza ran the business. The Rossi's were an extended family spread throughout the county. I have not managed to learn more about his involvement with the hotel. I do know his first name was Joseph and the only Joseph who appears in newspaper articles lived further up river in the mountains and is listed as a laborer. Perhaps Joseph Rossi's contribution was sweat equity and a guaranteed salary for running the bar and restaurant. The idea is not purely speculative. Two tokens from 1890/91 list Rossi before Varozza and are signed JACOB STRAHLE & CO. SAN FRANCISCO CAL.

Kappen Supplement 255

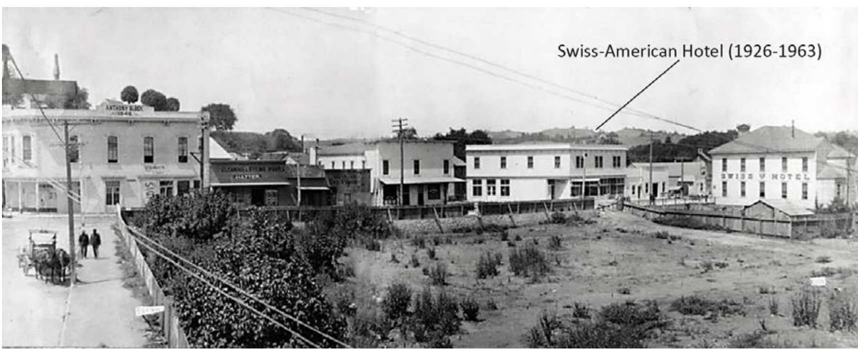
Unlisted by Happen

The hotel bar would have served as the social space for the borders and compatriots who might have lived nearby. Bar amenities at the time would have included billiard tables (Jacob Strahle tables of course), card games, and other forms of wagering. The tokens likely served as change at the bar, as chits representing pool table time purchased in advance, or as gaming chips purchased from the bar in the absence of a ready supply of small change in circulation. Tokens were also used by bars as markers when collecting the house share of gambling pots on each hand (i.e., the house might take 5¢ from a poker pot and replace it with a 5¢ token as an overhead charge for use of the table). Any of the uses would return a profit from the difference of the actual cost of serving a drink and the 5 or 10 cents charged for the drink when the token was redeemed.

Verroza's successful management necessitated the need to expand the hotel. An addition to the Swiss Hotel commenced in August 1894 and the hotel had to be raised about two feet in 1897 to bring it back to grade when Water Street was paved. The intent of the latter upgrade was to raise the grade above the level in danger of flooding in the winter.

The March 19, 1901 issue of the *Santa Cruz Sentinel* reported that Martin Varozza had sold his interests in the Swiss Hotel to John Berta and Ricardo Mattel. Rossi was not mentioned as being involved in the transaction leaving the question of when his involvement ended. Varozza was reported to have said that after fourteen years he was ready for a well-earned rest. Not long thereafter he became the proprietor of the Golden West saloon. He eventually retired in 1911 and passed away on May 20, 1913.

Mattel sold his half of the interest in the hotel to D. N. Codega in 1903 for $275. Remember that it is only the remaining time on the lease and



Two views of the Swiss Hotel circa 1906 to 1910 during Borradori'smanagement. The Santa CruzPost Office was built on empty lot next to the hotel in 1911. (Photographs courtesy University of California Santa Cruz Library Special Collections and Archives, Santa Cruz County Historical photograph collection.)

any assets such as fixtures and inventory that is being sold. The bar front was remodeled a couple of months later. Berta then sold his interest in the hotel to Quirico Borradori in late November 1903.

Quirico Borradori settled in Gilroy, California when he emigrated from Switzerland in 1898 to work in the dairy business. He then moved to San Luis Obispo where he ran a restaurant before moving to Salinas where he bought a ranch. Nothing seemed to suit him and he relocated again to Santa Cruz to run the Swiss Hotel in 1903. He actively worked to improve the hotel. In 1906 a stone foundation upgraded the earlier wood and pier substructure. Stone was replaced with concrete in 1910. At the same time, the hotel was moved south and west on the lot. Despite the upgrades, flooding in 1911 prompted the need for it to be raised another couple of feet.

Borradori was active in the Swiss community social events as Varozza had been before him. His hotel band often performed at events with Borradori on the accordion accompanied by drums and cymbals. Swiss and Italian-Swiss cultural identity remained an important component of the immigrant's identity as it continues to do so today.

The sole signed token from Borradori's tenure as Swiss Hotel proprietor is an octagonal 26.8mm brass unlisted GOOD FOR / 5¢ / IN TRADE. The token has been canceled with four drilled holes. I suspect it dates to pre-1910. The reverse resembles a Los Angeles Rubber Stamp die, but I cannot be certain. The die crack running horizontally across the reverse would indicate that it was near its end of life.

Unlisted by Kappen

The Swiss Hotel 21mm token likely dates to Borradori's tenure as well. The 21mm token is the proper size to work in the slot machines of the time. Despite being illegal, slot machines continued to be found in liquor and cigar businesses into the 1920s in Santa Cruz. The token is signed PATRICK & CO. S.F. Borradori was among 40 business owners signing a petition to the Santa Cruz city council agreeing to discontinue money-paying slot machines in their businesses by September 30, 1906. That did not include machines that paid out merchandise. The city

Kappen 156

continued to issue licenses for “merchandise” slot machines.

Santa Cruz Evening News, January 6, 1919

The *Santa Cruz Evening News* reported on December 3, 1918 that Borradori applied to transfer his liquor license to Giani and Giacomo Micossi. The Micossi Brothers began advertising that the Swiss Hotel was under new management and the Grand Opening would begin on Christmas Eve. On March 12, 1920, the proprietors of the Swiss Hotel were arrested along with the proprietors of two other hotels for possession of alcohol. The Micossi Brothers were each fined $25 after the judge determined no proof had been offered that they were selling liquor, rather he reasoned they were still learning to adjust to the new conditions under prohibition. The brothers were later arrested again following a raid that seized about 200 gallons of wine in bottles, jugs, and small barrels. They were acquitted in a jury trial after patrons testified that the brothers refused to serve alcohol to patrons. The confiscated wine was returned as personal property.

Despite the Swiss Hotel changing hands several more times, the hotel and several others catering to the Italian and Swiss communities continued to be raided and new stocks of wine confiscated. Reading the news reports of the day, the Swiss Hotel seems to have become more identified with the Italian as opposed to Swiss-Italian community with a hint of bootlegging activities.

Perhaps Borradori’s long involvement in serving the Swiss community brought him out of retirement. He opened a soft drink parlor across the street from the Swiss Hotel in September 1926. The April 29, 1926 *Santa Cruz Evening News* reported that Borradori purchased the business property on the corner of Water and Knight Streets from Alice Farnham for $13,000. He had sold his ranch outside the city, presumable to raise funds for the purchase that he intended to operate as a residence hotel as it became his place of residence. The building had three retail spaces on the ground floor, one housing a grocery and the other two empty. Twenty living rooms were on the second story. The building is visible in the wide-angle Swiss Hotel photograph above almost directly across the street.

Although he spent the next two years upgrading the second-floor rooms and building an annex for garage purposes, the business was renamed the Swiss-American Hotel while awaiting the building permits. In 1928, the soft drink parlor was one of eight hotels raided in search of bootleg liquors. No offences were found.

Kappen 155

Unlisted by Kappen *(Photograph courtesy SilverState via tokencatalog.com.)*

Kappen Supplement 254

Two 24mm tokens were issued for Borradori's new business enterprise. They most likely were used in the soft drink business which included cigars among its products. The 5¢ brass token is known in a second unlisted die variety with minor differences including toothed borders as opposed to beaded borders.

Quirico Borradori committed suicide in his hotel residence on May 3, 1948. His son Guido assumed management of the hotel following the death of his father. The building was demolished in 1963 to facilitate widening Water St.

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U. S. Grant's Farewell Dinner at San Francisco's Palace Hotel

Herbert Miles

The Palace Hotel in San Francisco, California, is a magnificent structure, opulent, exclusive, and home to many great stories. The first structure opened on October 2, 1875, a mere two months after the death (either a stroke or perhaps a suicide) of its owner, William C. Ralston, the founder of the Bank of California. It was outfitted with the finest materials from around the world and used the foremost craftsmen in the city. Cost was probably in the range of $5,000,000 and may have hastened the bankruptcy of Ralston's bank, and therefore his death.

Palace Hotel, opened October, 1875

The original hotel was the largest west of the Mississippi River for many years and its Grand Court allowed horse-drawn carriages to enter the structure from New Montgomery Street. Rooms of this seven-story edifice surrounded the courtyard, each equipped with an intercom to call room service, each room equipped with its own bathroom, and internal doors that opened to make suites.

Original Garden Court, allowing carriages to enter

There have been three Palace Hotels, the original built in 1875, the second constructed after the San Francisco Earthquake and Fire of 1906 called the "Baby Palace," and the current structure.

Burned hulk of the Palace after 1906 Earthquake & Fire

The Baby Palace was constructed at the corner of Post and Leavenworth as a temporary replacement for the 1875 original while the third hotel was under construction on the original hotel site. The baby Palace

Baby Palace

was used for only a short period after which the Hotel St. Francis was leased until the replacement Palace opened in 1909.

The building pictured below opened in 1909 and is the structure that exists today, earthquake retrofitted from 1989 to 1991.

The Palace has hosted presidents and kings and those of us who dared to buy a night of exquisite class (perhaps a month's salary, but who regrets that?!).

New Palace, constructed 1906-1909

King David Kalakaua of Hawai'i died in the Palace Hotel on January 20, 1891, after suffering a stroke in Santa Barbara and being returned to San Francisco for medical treatment. President William H. Taft stayed during his visit in 1911 when he broke ground for the 1915 Panama Pacific International Exposition. President Woodrow Wilson held a 1919 Palace luncheon promoting the Treaty of Versailles and the League of Nations. And President Warren G. Harding died at the Palace in 1923 after suffering a probable heart attack. Even Soviet premier Nikita Khrushchev spoke to a banquet held at the Palace during his 1959 tour of the United States.

One momentous, but not widely known, Palace Hotel event occurred as a dinner held to honor former president Ulysses S. Grant in October of 1879.

Key fob, circa 1920's

Ulysses S. Grant, eighteenth President of the United States, was born in Point Pleasant, Ohio, on April 27, 1822 and named *Hiram* Ulysses Grant, son of Jesse Root Grant and Hannah Simpson Grant. When he was nominated to the U.S. Military Academy in 1839, his patron listed his name as U. S. Grant, thinking his mother's maiden name, Simpson, was his middle name. Although he protested to the Academy, he was told he could reapply the following year under Hiram Ulysses. He declined their offer, enrolled and thereafter was Ulysses S. Grant, the "S" meaning nothing to him, but Simpson to all others. It is just as well because the initials H. U. G. probably would have led to unnecessary hazing by his fellow cadets. As it was, he was called "Sam" during his West Point tenure, "U.S." equated to Uncle Sam thereafter shortened to "Sam."

A bit over 5 foot-tall prior to entering the United States Military Academy (West Point), he grew another 6 inches during his four years and graduated in the middle of his Academy class, twenty-first of 39 students. Grant was an indifferent cadet, not prone to strict military discipline, but was a terrific horseman and used this skill while at the academy thinking it would lead to a commission in the cavalry. Of course, this being the military, he was assigned to the infantry and stationed at Jefferson Barracks near St. Louis.

While stationed there, he met his future wife, Julia Dent, sister to his West Point roommate. When war between Mexico and the United States erupted, he was assigned as a quartermaster (supply officer) to a company fighting in the Mexican War. He distinguished himself with his ability to supply materiel during wartime and even participated in several battles during the war. His memoirs written years after the war and his presidency offers pointed commentary on the Mexican War and on the generals, Zachary Taylor and Winfield Scott, who prosecuted it.

Grant considered himself a failure in all his prior endeavors, save his service in the Mexican War of 1846 to 1848. He tried farming, real estate, selling firewood on the streets of St Louis, even working in his father's tanning business, but nothing seems to have attached success to

U. S Grant Mint Medal

his name until his participation in the Civil War where he successfully captured Fort Donelson and Vicksburg, and had several other battles distinguishing himself with his relentlessness and guile. Finally, after becoming the commanding general of the entire Union Army, he secured the surrender of Confederate General Robert E. Lee.

Grant, after his two not entirely successful presidential terms, 1869 through 1877, embarked on a tour of the world that lasted two years and seven months.

During this trip, Grant was made an unofficial ambassador by President Rutherford B. Hayes, and when meeting with heads of state, kings and queens, premiers, and others of high station, he sought to enhance the stature of the emerging United States. He met Queen Victoria, Benjamin Disraeli, Otto von Bismarck of Germany, the Emperor of Japan, the young King Alfonso XII of Spain, and many others during his long back and forth sojourn in Europe and through the Far East. Accompanying Grant and his family was John Russell Young, journalist, who afterwards produced a successful two-volume account of the tour.

After two plus years travelling an exhausted Grant returned from his world tour sailing from Japan on September 3, 1879 and arriving in San Francisco on September 20. Crowds and officials awaited him and he was feted on an almost daily basis. Delegations from Oakland, Sacramento, Los Angeles, and other locations met the returning ex-president. Throughout the remainder of September through much of October, Grant visited sites around California, Washington and Oregon.

U. S. Grant arriving at Palace for Reception

He saw Yosemite, was hosted at the Belmont, California estate of Senator William Sharon where 2000 guests ate, drank and were merry. He visited Fort Vancouver, Oregon Territory (later Washington state) where he had been stationed prior to the Civil War, saw various localities in Oregon, Fort Humboldt Northern California where he had also been posted, and other sites around the Northwest.

Sterling Silver attendance card for W. S. Gage

Upon his return to San Francisco, the city prepared a farewell dinner in his honor to be held at the Palace on Saturday, October 25, 1879. More than 200 guests were invited, a magnificent multi-course meal was served, and the ex-president

Bottom of Sterling Silver attendance card for W. S. Gage

sat at the head of the overflowing table. Each male guest was identified by a silver rectangular name badge placed next to his spot at the banquet. The inscription reads: "Farewell Banquet for Genl U.S. Grant, *the invited guest's name,* Oct. 25, 1879." Grant's card was gold per the reports of the day. (See ThePalaceHotel.org for an anecdotal report)

The sterling card for W. S. Gage, Esq. weighs about 1.1 ounces, is approximately 2 ¼ inches X 3 5/8 inches and came with invitation #193 stating "Card of Admission." The silver card most probably was made by A.A. Andrews, owner of the "Diamond Palace," a fancy jewelry shop in San Francisco, located for many years at 221 Montgomery. Andrews' name appears on the lower right on the reverse of the silver card.

The invitation was printed by W P Harrison, Britton & Rey, the probable designers as those names appear in very small letters on the invitation, dated October 22, 1879, three days prior to the event. The original envelope to hold the invitation and silver card accompanies all.

Attendance card for W. S. Gage, Esq.,
printed by W. P. Harrison, designed by Britton & Rey

W. S. Gage was an attorney practicing with his son, also named W. S Gage. So far, I have traced five of the silver cards which have sold within the past few years and I am sure there are others which have yet to surface. If there were 200 plus guests and each received a card, more should appear in antique or political memorabilia sales because this was certainly a valuable memento for those who attended. Of course, after 140 years probably some have been lost due to carelessness, ill fortune, or inadvertence.

Although the sterling card is not quite "numismatic" in nature, that is, a coin, token, banknote, or other example of money or money substitute, it is a poignant and historic reminder of a little remembered event in the life of one of our Civil War heroes.

Andrew J Bryant, Charles Crocker, W. M. Bunker, Charles Kohler, R. P. Hammond, Charles Main, J. P. Jackson, D. F. Verdenal, George Houston, MD, and Col W. E. MacArthur were responsible for arranging the banquet. Andrew J. Bryant was the mayor of San Francisco and the others were prominent in San Francisco society of the time.

Dinner began at half past eight o'clock, guests seated at long rows with a sterling silver card for each placed at his assigned seat. The menu was printed on satin, but in French, in honor of the occasion. Grant, perhaps, did not imbibe much as he was thought to be an alcoholic or a binge drinker according to the newspaper accounts of his life. Wines came from local vintners and included whites, sherry, zinfandel, muscatel, brandy, and riesling. Mayor Bryant offered a toast at 10:15 and the ex-president responded in kind, thanking the banquet guests as follows.

> Gentlemen of San Francisco: the unbounded hospitality and cordiality with which I have been received since I put my foot on the soil of California, has taken a deep root in my heart. It was more than I could have expected, and while it has entailed a little fatigue at times, I assure you that I have been only grateful for it. I have previously been in California--upon the Pacific Coast--but I have been away a quarter of a century and a little over since I landed here the first time. I hope that another quarter of a century will not elapse before I am able to pay a visit to it again. I am sure as although I see no old men among the pioneers, that if I should remain away for another quarter of a century I might be compelled to confess that some of you had grown old, and I want to see you again in your prime and in your youth. Gentlemen, in taking my departure, I want to thank you for the farewell reception that you have given me this evening, and express the hope that whether or not I am fortunate enough to visit this Coast again, I shall meet you, one and all, elsewhere, and if it should not be in this life, that it shall be in a better country.

After the band played “For He’s a Jolly Good Fellow”, several toasts were given to honor California, San Francisco, the Press, the South, Nevada, the American Bar, and military volunteers.

Grant then prepared for his departure, and at 11:30, accompanied by Mayor Bryant. He and Mrs. Grant boarded a coach that delivered them to the Ferry Building. The ferry left at 11:50, arriving in Oakland a little while later where Mr. & Mrs. Grant boarded a train to Virginia City, Nevada, then on to Ogden, Utah. Senator Sharon accompanied them as far as Virginia City and J. A. Fillmore, Master of Transportation of the California Pacific Railroad, accompanied them as far as Ogden.

He was feted at many stops along the way prior to his return home to Galena, Illinois. His tour was the first where an American of stature visited the capitals of the world and became an emissary of the emerging United States. After his world tour, the United States grew in importance, prestige, and influence throughout the world, a fitting coda to a man who achieved brilliant military success and the highest office in the land.

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Postcard and Images are from the author’s collection

Images of the silver card and invitation are from the author’s collection.