



The E-Gobrecht

The Electronic Newsletter of the LIBERTY SEATED COLLECTORS CLUB

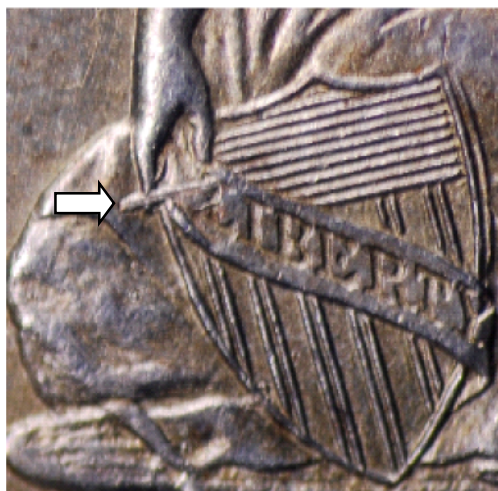
Liberty Seated Collectors Club

2009 Volume 5, Issue 5

May 2009 (Whole # 51)

DLRC Auctions 1857 “Smoking Liberty” Quarters

Four of the approximately 30 known 1857 “Smoking Liberty” Liberty Seated Quarter dollars were recently auctioned by numismatic firm, David Lawrence Rare Coins of Virginia Beach, VA. So-called for the cigar shaped die defect in Liberty’s fingers (see photo), this variety has received recent press in various numismatic publications. Most of these were encapsulated by the Dominion Grading Service including many belonging to collector, Saverio Barbieri, who spent 8 years searching an estimated 30,000+ Liberty Seated quarters of that date on eBay and at shows across the country.



After finding 28 examples, Barbieri asked PCGS, NGC, ANACS and ICG if they were ready to attribute this variety on the holder. None agreed but Barbieri approached DGS senior grader and well known variety specialist, Mike Ellis, if DGS was willing to attribute the coin as the “Smoking Liberty” variety. Having seen and attributed one already at DGS, Ellis examined all 28 of Barbieri’s specimens and, to date, has examined 29 pieces.

On April 30, 2009, four were auctioned by DLRC with the following results:

1857 25c Smoking Liberty DGS VF35 Ex: Saverio Barbieri (\$120)
1857 25c Smoking Liberty DGS XF40 (Cleaned) Ex: Saverio Barbieri (\$70.78)
1857 25c Smoking Liberty DGS XF45 Ex: Saverio Barbieri (\$345.78)
1857 25c Smoking Liberty DGS AU50 (Cleaned, Lightly Scratched) Ex: Saverio Barbieri (\$170)

Others are likely out there in collections or in dealers’ stock. Keep a sharp look-out and you may be able to cherry pick this variety.

(Editor: All of the information contained in this article was obtained directly from DLRC.)

What’s Inside this issue?

| | |
|--|------|
| Auction News by Jim Gray | 2 |
| Question of the Month by Paul Kluth | 3 |
| Upcoming LSCC meetings | 3 |
| Answers to last month’s Questions of the Month | 4 |
| 1849 Quarter Dollar date positions by Greg Johnson | 5 |
| New Half Dollar book | 6 |
| First Spouse Series by Len Augsburg | 6 |
| 1888 Clashed and Cracked Dime by Jason Feldman | 7 |
| Seated Liberty: Some Comparisons of Seated, Allegorical Figures From Christian Gobrecht’s Design To the Present by Mark Benvenuto | 8-16 |
| Rotated Seated Dollars 1859-S & 1865 By Paul Brill | 17 |
| Subscriber Correspondence | 18 |
| Information Wanted, Availability of Past Issues of the E-Gobrecht, and Advertisements | 19 |
| LSCC Information | 20 |

The E-Gobrecht is a twice award winning electronic publication of the Liberty Seated Collectors Club (LSCC). The LSCC is a non-profit organization dedicated to the attributions of the Liberty Seated Coin series. The LSCC provides the information contained in this email newsletter from various sources free of charge as a general service to the membership and others with this numismatic interest. You do not have to be a LSCC member to benefit from this newsletter; subscription to the E-Gobrecht is available to anyone. All disclaimers are in effect as the completeness and/or accuracy of the information contained herein cannot be completely verified. Contact information is included at the end.



Auction News

by
Jim Gray

The **Stack's** April Sale did not have a single coin of interest.

The **Heritage** Central States Sale had a number of choice and rare Seated coins.

An 1838-O half dime in MS64 with the V2 obverse and nice toning sold for \$9,775. Two 1846 half dimes, one in XF45 with marks on Liberty's face, and a dipped AU50 specimen did not sell. An 1849-O in MS66, and tied with two others as the best certified, was bright and softly struck but still realized \$9,775. An 1853-O no arrows in MS63 with speckled toning and very weak at the date still soared to \$16,100.

A bright and lustrous 1838-O dime with no rim cud and one of only two in grade sold for \$18,400. An 1844 in AU50 with some marks under nice toning hit \$2,070. An 1856-S dime in MS63 with a good strike, that had been dipped white, managed a strong \$15,525. An 1863-S dime in MS65 and one of two graded was also bright and well struck and rose to \$29,900. An 1872-CC dime in AU50 with nice toning and a good strike realized \$17,825 despite some marks. Two original 1873-CC dimes in VF35 and XF40 sold for \$13,350 and \$14,950, respectively. A deeply toned 1874-CC dime in AU50 went for a strong \$34,500.

An 1852-O quarter in MS63 that was dipped bright white and very weak on the upper obverse and lower reverse that sold for \$46,000 in January as the best certified. Apparently the coin did not find a home and this time only sold for \$35,938. Two 1854-O huge Os in original VF25 and cleaned XF sold for \$3,449 and \$2,588, respectively. An 1857-S in MS64 with dark mottled toning and well struck did not sell. An 1872-CC with XF details but cleaned and damaged eked out \$2,358.

A very nice 1872-CC quarter in XF45 with original toning sold for \$12,075. An 1873 closed 3 in

MS63 and the finest certified rang the gong for \$34,500.

An attractive 1852-O half that was original and problem free in VF25 sold for \$518, whereas an 1855-S half in AU58 did not sell. An original 1870-CC half in VF 35 with a little weakness on the E went for \$11,500 and a duplicate in XF45 with nice surfaces and toning back from a dipping hit \$16,100. A spectacular AU58 specimen of the same date that was lightly toned and very nice went to a happy collector for \$48,875. An 1874-CC half in MS64 with slightly impaired luster because of dipping still realized \$43,125, whereas a decent 1878-CC in G6 did not sell. An 1878-S in MS64 with lovely toning and a little jewel from the Pryor collection went for an incredible \$184,000.

An 1851 original dollar in MS62 with dark mottled toning and not very attractive went for \$34,500. A cleaned 1852 original dollar in AU55 did not sell but an MS62 with some dark toning managed \$32,200. An 1870-S dollar in XF40 was the fourth best of the nine known. This coin had strong detail and nice color and was impaired by an obverse rim chink. This coin had formerly been in the collections of Bolender, Ostheimer and Richmond went for a strong \$503,125.

An 1871-CC dollar in XF40 with nice toning realized \$12,650 and an AU55 duplicate, formerly in my collection, was well struck and nicely toned but was impaired by a scrape between stars 5 and 6. This coin sold for \$18,400, which was the exact price paid at the sale of my collection.

An 1872-CC dollar in XF40 with attractive toning realized \$8,050. A nicely toned and well struck AU55 example hit \$12,075. An 1873-CC dollar in AU58 that was well struck but slightly subdued from dipping sold for \$37,375. An attractive 1878-CC Trade dollar in AU50 that had been lightly cleaned still managed \$5,462.



Question of the Month

Topic for e-Discussion by Paul Kluth

Courtesy of **Joe Brame**: Without taking into consideration mintmarks or 1859-1860 transitional patterns, there are at least four one-year type coins in the Liberty Seated series. Can you name them?

All responses are welcome! Please consider taking a few moments and sending in your thoughts and opinions. Send your reply to the *E-Gobrecht* editor at wb8cpy@arrl.net.



Upcoming LSCC Meetings

LSCC Western Regional meeting, Los Angeles, CA, Long Beach Coin Expo, Saturday, May 30, 2009, room 102A.

LSCC Annual meeting, Los Angeles, CA, 2009 ANA World's Fair of Money, Thursday, August 6, 2009, 9 AM, room 510.

Many other club activities - see Club calendar on page 20.



Answers to Last Month's Questions

Topics for e-Discussion by Paul Kluth

What or where are your favorite Coin Shows to attend and why? Do you prefer the larger national shows or the local shows close to home?"

Answers:

From **Ron Feuer, Charlotte, NC:** Writing in response to your question about whether I would like to be at larger coin shows or smaller ones, I would answer as follows: Going to coin shows for me is a situation where attendance of each type, large or small has certain endemic advantages found at each. I would prefer a large show at times, when I have pre-prepared a list of certain dealers some of which are from distant locales that will be at the show in question. Those dealers might be specialized in one area of numismatics that I could not find at a smaller show. Also, I might wish to leave coins for slabbing whereby the representative from the particular slabbing service would be in attendance at the large show and not at a smaller local one.

On the other hand, the smaller show is not as overwhelming to me as the larger ones, and I can visit each dealer and more than likely "dicker" a price on a certain coin or coins that the small show dealer has that he might not be so "easy" to give in to, if he had a larger scene of buyers affordable to him at the larger show. There are other reasons; however, these would be most important to me.

From **Keith Scott:** I'm fortunate to live in the south SF bay area where there are 7 shows per year with a maximum distance of 40 miles away. 4 small Club Shows - Feb, June, August, and November (2 within walking distance) allow very small Dealers an option to Ebay. The Santa Clara Show (April and Nov) seems to be having problems which may be due to the Economy and a few other causes. The San Jose Show has struggled the last 2 years due to a change of venue to the fairground (third world environment)

that has discouraged both Dealer and public attendance. As a Board member of SJCC, I am relieved that next years show will be located in a much nicer location, and hopefully will have cooperation from the Economy. Both large and small shows are enjoyed equally since socialization and helping with the Youth activities takes more time than just looking for coins.

From **Barry Stallard:** Hi, Bill, I enjoyed Gerry Fortin and Paul Kluth's suggestions for increasing LSCC membership. Not mentioned was something else that could be done that I think could produce substantial results. It is to have one or more expert members in one or more series (such as yourself) to give a course at the ANA summer seminar. As you know, a large group of YNs, young collectors we're trying to reach, attend each year.

A new wrinkle added this year is to have 2 day courses as well as the standard 5 day. Either of these might work and the 2 day course would require less effort and, if successful, might be extended to 5 days in following years. The trick is to get someone(s) to do the work.

Just a thought but maybe worth 'running up the flagpole'.

From **Michael Luck:** Excellent newsletter as usual BUT THE MOST IMPORTANT THING I HAVE EVER READ IN THE *E-GOBRECHT* WAS THIS!!!!!!!!!!!!!!

HOW TO INCREASE COLLECTOR AWARENESS AND THE JOINING THEREOF TO THE LIBERTY SEATED COLLECTORS CLUB

5. Get the major coin grading services to mail a simple circular describing LSCC whenever they return a Liberty Seated coin to a submitter. NUMBER #5 IS THE KEY

6. A small paid ad in *Coin World*, *Numismatic News*, and *Coin Values* on a quarterly basis might be worth a try to spread awareness of the Club and name recognition.



1849 Quarter Dollar Date Positions

By Greg Johnson

I purchased an 1849 quarter in November of 2006 that I was, at the time, unable to attribute using Briggs' "Comprehensive Encyclopedia of United States Seated Quarters" (Lima, OH 1991 ISBN 1-880731-05-3). A short article by John McCloskey in *The Gobrecht Journal* (Issue 98, pages 35-36) published the following March described in detail a coin from the same die pairing as the coin in my possession. During the past two plus years I have examined every 1849 quarter that I could find, whether in auctions, at bourse tables, or on eBay (when photo quality permitted) in an effort to complete the puzzle. I now own four distinct business strike die marriages of the 1849 quarter and though there is not yet a definitive conclusion, I do have what I call a working hypothesis.

I believe that the "unknown" obverse is actually obverse 3 in the Briggs Encyclopedia and that there are a couple of typos in the description that have caused some confusion. First, the date location of "just right of 5" is in error and should read "6/7". *Note that date position is determined based on an imaginary line drawn along the right side of the upright portion of the "1" in the date. The date position number then references where this line intersects the shield above with respect to the shield lines numbered from left to right.* Second, instead of "slopes up left to right" it should read "slopes **down** left to right." I've noted that the distance measurements from digit to rock provided in the book read 0.5 – 0.5 – 0.5 – 0.6 indicating a downward slope from left to right, though the text says "up". Figure 1 shows three dates of 1849 seated quarters, the top is obverse 2, the middle is obverse 3 (or the unlisted obverse if the hypothesis is proven wrong), and the bottom is the proof obverse (obverse 4, from the Heritage online archive, Lot 2390, Auction 1104, April 16, 2008). It should be mentioned here for completeness that obverse 1 has a date that is much further to the left than any of those shown.

So the question remains, "Is the middle date pictured here Briggs' obverse 3, or a new unlisted obverse (which incidentally is the obverse die of Briggs' plate coin even though it does not appear to correspond to any of the four obverse dies described in the text)?"

Based on two years of not finding any obverse dies other than the three pictured (and obverse 1) I suspect that the date pictured in the middle is, in fact, obverse 3. However, the fact that I haven't found another obverse die does not prove that another obverse does not exist. Can anyone produce an 1849 quarter with a date that slopes up left to right? Or that has a date position that is "just right of 5?" You can contact me at greg.johnson56@verizon.net.





New Half Dollar Book
A Register of Liberty Seated Half Dollar Die Varieties
Volume I
San Francisco Branch Mint
By Bill Bugert

- With Special Edits by and Consultations with Randy Wiley
- Details all known San Francisco Branch Mint LS Half Dollar die marriages (228) with narratives, photos of diagnostics, rarity ratings, background information, etc.
- Includes nearly 1,400 photographs
- Has 313 pages in 8.5 by 11 inch size
- Printed on high quality 100# anthem gloss paper
- Available in 3-hole punched format (ready for your binder) or plastic comb binding format
- \$45 plus \$5 postage (Specify which format you desire)
- Shipment date is late-May 2009. Order directly from the author at

Bill Bugert
1230 Red Rock Road
Gettysburg, PA 17325
(717) 337-0229

First Spouse series by Len Augsburger

The First Spouse series, more popularly known in gold, are also available in bronze medal format. The recent Van Buren design, featuring a Liberty Seated obverse, can be purchased from the mint for the bargain price of \$3.50. The half ounce gold version, available in proof or uncirculated, costs about six hundred dollars. Here's the link on the internet:



http://catalog.usmint.gov/webapp/wcs/stores/servlet/ProductDisplay?catalogId=10001&storeId=10001&productId=14686&langId=-1&parent_category_rn=21239



1888 Cracked and Clashed Dies Dime

I wanted to share what I believe is a late state of a known variety. Clearly this coin was noticed by at least one other collector as the bidding was much stronger for this NGC coin than a nicer PCGS coin in the same sale.

Jason Feldman





Seated Liberty: Some Comparisons of Seated, Allegorical Figures From Christian Gobrecht's Design To the Present

by Mark Benvenuto

Recently, there have been articles in the *Gobrecht Journal* about the artwork, design, and history of the seated Liberty figure, and about how far back in history some figure of that sort goes. It has been easy to establish that the seated, female figure extends back into the coinage of the Roman Empire, with a seated figure issued for Roman Britannia. From that time, bound, seated figures represent allegorical illustrations of a captive people. In this latter case, the Judea Capta pieces from the Empire come quickly to mind.

It doesn't seem though that we have looked in the other direction yet, meaning from Christian Gobrecht's design to the present, to see what sort of flowering of the seated figure may have occurred. Yet it seems that since the unveiling of the seated Liberty design there have been a profusion of seated figures, often classical in many of their design elements. Their presence is not automatic proof that the Gobrecht design was their inspiration. But it seems likely that there must have been some cross seeding of artistic ideas as these coinage designs came into existence.

A brief table has been assembled, using the Krause "Standard Catalog of World Coins," for the nineteenth and the twentieth centuries, to give us some view of where seated figures occur in that span of time. The table is perhaps not as detailed as some would like. Researchers who wish to delve deeper into the subject can however simply go to the catalogs themselves to tabulate all the denominations, inclusive dates, and possible mints for each coin. The last time the catalog treated both centuries between one set of covers was in the late 1980's, but whether a person uses the older catalog, or two newer volumes, each treating a single century, the information is there.

United States Trade Dollar

We will begin our survey of seated figures right in the United States, not with Mr. Gobrecht's design, but with the trade dollar. This heaviest of U.S. silver dollars is the work of William Barber, and was minted from 1873 - 1878, and from 1879 - '85, but only as proofs. Most readers of the *Gobrecht Journal* are familiar with this design as well. In its most literal interpretation, a woman wearing classical drapery and a tiara is seated on what appears to be a bale, grains form something of a small back rest for her, and in her right hand she extends an olive branch.

Is she a representative or allegorical figure of Liberty? Almost all collectors will agree that she is. The tiara or coronet she wears says "Liberty," or does if you are looking at a well-preserved specimen. The olive branch, although not a plant native to North America, when offered in the right hand is a symbol of peace (the olive branch as a symbol of peace finds its first written mention in the Book of Genesis, when a dove Noah has set out several times reappears holding the branch in its beak). The bale upon which the woman sits and the grains behind her represent trade goods. Taken as a whole, Mr. Barber has done an excellent job of representing in one complex symbol the idea that the United States, a nation that values liberty above all else, wishes to trade peacefully with others.

Did Mr. Barber's design owe anything to the Gobrecht design? Without doing a shred of research at all, it seems impossible that one official Mint Engraver could produce a design first released in 1873, the last year of the Gobrecht dollar, without any influence from it. This connection seems obvious.



(Continued from page 8)

Peru

Another coin and design familiar to many collectors is the Peruvian Sol. The obverse is dominated by a seated, female figure wearing classical drapery, holding in her left hand a pole with what appears to be a Phrygian cap on the top, and holding in her right hand a shield with a radiant sun as its design. Partially behind her legs is a short column topped with a laurel wreath, wrapped with a banner or sash that says, "libertad." The cap and pole, as well as the wording on the banner, clearly indicate that this is an allegorical figure of liberty.



But, is this figure and design influenced by the Gobrecht design, or is it the reverse? The answer to this would seem to lie in the dating. Like the Gobrecht seated Liberty, the Peruvian design was used on several different denominations; so it is worth checking the catalogs for any and all start-of-issue dates. Here we find that the sol and 1/2 sol were first issued with the design in 1864, but the 1/5th sol came out a year earlier, as did an even smaller coin, the dinero. A transitional coinage though, used to ease the people of Peru from the older "reales" system to a decimal system, also used the design in 1858 and 1859 on four different denominations. Taking all this information and adding to it that several South American and Latin American countries have had some of their coinage produced at the U.S. Mints in San Francisco and Philadelphia; it appears that there was most likely a direct influence from the

Gobrecht to the Peruvian design. But there is a further factor to consider here.

Going back to the first year of issue of the Peruvian coinage of the republic -- as opposed to Peruvian coinage that was Spanish colonial -- almost all denominations are dominated by what appears to be a standing figure of Liberty. The woman wears classical drapery, holds a shield in her left hand, and the cap and pole in her right. There are many minor alterations of the design over the decades from 1826 to the 1860's, where on the 10 soles it seems to make its final appearance. But overall, it appears safe to say that those responsible for issuing coins in early, republican Peru were as enamored of showing off their love of liberty as were their counterparts in a young U.S.

It's tough then to determine with certainty whether or not the Gobrecht design influenced the Peruvian design, although it does appear probable that this is what occurred. Interestingly though, this design far outran the Gobrecht seated Liberty, in that its last use was on a 100 soles gold coin of Peru, issued from 1950 - 1970.

Guatemala

Like the Gobrecht design and the Peruvian design, there is a seated, female figure on many of the denominations of the coinage of Guatemala that goes back at least as far as 1873, and that remained in use almost until the turn of the century.

As with all designs, the figure is best seen on the largest denomination, which is the Guatemalan peso. She is seated facing left, again wearing classical drapery, which in this case leaves the right shoulder bare. In her left hand she holds a large bouquet, in her right she holds what appears to be a staff, although there is no cap on it. That arm leans on a block that states, "30 de Junio de 1871." The date is important in Guatemalan history as the date of a major agrarian revolt and reform.

Asking the same question here that we are posing throughout gives us no quick, clear answer. The figure doesn't bear any design device that indi-

(Continued on page 10)



(Continued from page 9)

cates she is representative of Liberty, and that is a logical link to whether or not this design is influenced by the Gobrecht design. Indeed, the inscription, "Libertad 15 de Septiembre de 1821" is on the reverse of the coin, not the obverse. But the dates for this design alone argue that it may have been in some way influenced by Mr. Gobrecht's.

Curiously, whether this design was influenced by any other or not, it was evidently important enough to the Guatemalan government (and, one would think, to the people of the country) that in 1894 a smaller version of the design was used to counterstamp any foreign coins in use in the country. By 1894 there was enough foreign coinage in Guatemala, and enough lack of domestic coinage, that large, silver coins of any nation were counterstamped with a 1/2 real value, which continued to use this seated, female figure. The persistent and patient collector today can even find coins such as the Peruvian sol counterstamped with it, thus giving a seated figure design counterstamped with a second seated figure design.

Mexico

There are a number of parallels between Mexico and the U.S., the first of which is arguably that both are called "united states." The United States of America is the dominant power on the world stage today, but the Estados Unidos Mexicanos, or the United Mexican States, is a legend that has been found on various Mexican coins for decades.

To say that the coinage of Mexico from the time of declared independence in 1810 until the "United States" in the first decade of the 1900's is complex is something of an understatement. We have only briefly summed it in the table, below. There were numerous counterstamped issues as well as a variety of state issues, especially the minor coinage, that used a wide variety of designs. Some of the earliest that employed a seated figure pre-date the Gobrecht design. For instance, a 1/4 real from Guanajuato was minted in 1828, as were two from Jalisco, and one from Sonora, to name a few. The seated figure holds a pole and Phrygian cap in her

right hand, and has a cornucopia at her feet. One can argue that because of the date, this design could have been an influence for Mr. Gobrecht.

By the late 1850's though, after decades with either no minor, state coinage, or with other designs, that seated figure design returned on several state coins. Now one could claim that the Gobrecht seated Liberty design could have been the inspiration for a return of the Mexican design.

But before making such a claim however, we should also take note of a second, seated female figure on Mexican coinage, one that appeared on several different minor coins from the 1840's through the 1860's. This figure is seated facing right, and like all the others wears classical drapery. She holds a spear in her left hand however, and a fasces rests behind her. Clearly, this figure does not have the emblems of liberty about her, although the timing of the design is such that again one could make the claim that the Gobrecht design served to at least influence it.

Brazil

Perhaps oddly, Brazil never seemed to adopt an allegorical figure for use on its coinage in the 1800's. It's sole entry in our discussion here has to be the 1000 reis pieces of 1924 - 31. The figure could be ignored completely, in that she might be considered a kneeling as opposed to a seated figure, but based on the position of her legs it is possible that she sits on some unseen object. She holds a cornucopia and wears classical drapery. As for the design being inspired by the earlier, Gobrecht design? This one is separately by a wide span of years. It is a possibility, but not much more.

Overall, it seems obvious that there are numerous seated, female figures on the coinage of various Central and South American countries. A few pre-date Christian Gobrecht's design, but several were first minted well after it. The connections to the concept of liberty are often obvious, and it appears that it is fair to say the Gobrecht seated Liberty could have been an influence for several of these other designs. But what of the rest of the world?

(Continued on page 11)



(Continued from page 10)

French Indo-China

Another seated, female figure that is prominent on coinage is that of the “seated statue of Liberty” design on the coinage of French Indo-China. This design is one of the few that has been used both on bronze coins -- the 1 cent of French Indo-China issued during 1885-95 -- and on silver. The French used the design on the silver 10 cent, 20 cent, 50 cent, and 1 piastre denomination, leaving only the 5 cent denomination devoid of it.

The seated, female figure faces slightly to our left, rests her left arm on what appears to be a draped object, perhaps the arm of the seat, holds a fasces in her right arm, has plants growing at her feet, and an anchor partially occluded by the object upon which she sits.



The apparent reason this design is labeled a “statue of Liberty” is none of the above, but rather the radiant headpiece she wears. While some will point out that her clothing is essentially the same as that on the Statue of Liberty in New York, we have already shown that virtually all the figures discussed here wear what is called, ‘classical drapery.’ That is not any different here, and thus gives no credence for or against the design being the Statue of Liberty. Indeed, one item that argues strongly against the connection is that on the coinage design, the figure holds what appears to be a fasces, the ancient Roman symbol of the discipline of law, an item the actual Statue of Liberty does not hold.

The radiant headpiece has a long history to it,

and along with that an ancient symbolism. But it doesn’t necessarily mean or imply liberty. In general, Roman emperors appeared on coins with a laurel wreath as a head piece, indicating their prowess in battle. When the emperors appear wearing a radiate head piece, like the Statue of Liberty, it implies godhood. The emperor proclaims his divine radiance through that particular head wear. One can thus make the argument that the embodiment of Liberty has become a goddess through the wearing of such headgear.

But, whatever the head piece of the French Indo-Chinese design, is it taken from or inspired by the earlier Gobrecht design? It seems far more obvious to think that the design was taken from the Statue of Liberty than from the Gobrecht design. But it is also fair to say that artists of the day who resided in Paris and in the United States had each seen at least some of the work of their overseas counterparts. Perhaps the idea of seating a Lady Liberty inspired by the statue was the result of seeing the Gobrecht design.

Philippines

Slightly after the introduction of the French Indo-Chinese coinage that was just mentioned came the minor Philippine coinage of the United States administration. The U.S. was awarded the Philippine archipelago after the brief Spanish - American War of 1898. In 1903 a series of coins were introduced for the new U.S. territory that utilized two different designs. While the standing, female figure on the larger coins is probably more familiar to collectors, the seated, male figure on the bronze 1/2 and 1 centavo coins, and on the copper - nickel five centavo pieces is the design that could have some link to the Gobrecht seated Liberty.

The Krause catalog as well as Yeoman’s “Guide Book of United States Coins” are silent on details of this figure -- the only male figure we have seen thus far. However, various internet sources indicate that the designer was Melecio Figueroa, and that the man, seated at an anvil and holding a hammer, is an allegorical figure of the people of the Philippines working towards their future (one they

(Continued on page 12)



(Continued from page 11)

probably hoped would be an independent future).

Even though there are very few design elements here that are parallel to the Gobrecht design, it's probably fair to say that the one influenced the other. After all, the earlier coins of the United States had to have some influence on personnel when the Mint went to work producing circulating coins for the newly acquired territory, even though Christian Gobrecht had passed away decades before these Philippine designs were unveiled.

After a look, it does seem that there are some similarities between the French Indo-Chinese coins and the Philippine designs on the one hand, and the Gobrecht design on the other. Unfortunately, it's difficult to prove beyond a reasonable doubt.

It is also worth examining the coins of Europe in the mid-nineteenth century, to determine what similarities to the Gobrecht seated Liberty are evident.

We have mentioned in an earlier article that the seated figure of Britannia goes back well before the Gobrecht seated Liberty design, and that it's almost certain that the Britannia design had an influence of some sort or another on Christian Gobrecht. That Britannia design has been seen throughout both time and the world. Obviously, it is on the coins of Great Britain, but it also occurs on several denominations of the coinage of the Ionian Islands of Greece for instance, during the nineteenth century, as they were then part of the greater British Empire. As well, the design has graced the British 50 pence coins of much more recent days. But since we are looking at coins and designs issued after the Gobrecht seated Liberty, let's look elsewhere.

Italy

After the First World War, the economy of countries like the United States took off, while the economies of countries like Germany and Italy took turns for the worse. One indicator of that for Italy is that the 1 Lira coin, which had been silver for decades prior to the war, ceased production in 1917, then resumed in 1922 as a coin made from a non-

precious metal, nickel. It is this nickel piece that is of interest.

The Italian 1 lira of 1922 - 1935 saw all of its circulating mintage in just four years, with several years of proof only issues. The seated figure that dominates the obverse is a woman who holds an olive branch in her left hand and a small figure on a globe in her right. She wears classical drapery, and seems to be seated on a box, crate, or block, as opposed to a chair. The figure on a globe that she



holds is generally considered to be victory, and probably alludes to Italy's role in the war. That image of the figure of Victory on a globe is a modern rendition of an ancient design seen many times on coins of the Roman Empire.

Was this design influenced by the Gobrecht design? Even though it does seem to be an allegorical figure for the nation of Italy, we've already mentioned that the artists of Europe knew of and at least considered and appraised the artistry that came out of other nations at the same general time, such as the United States. The connection isn't solid, but it's a possibility.

It's something of a surprise that this is the only seated figure on an Italian coin from the nineteenth or twentieth century. After all, when we think of classic designs, that generally means Italy -- or the Roman Empire -- and Greece.

(Continued on page 13)



(Continued from page 12)

Greece

Unfortunately, Greece doesn't provide us with many seated, female figures either on their modern coinage. A common design for the 1 drachma of 1910 and '11, and 2 drachmai of 1911 are the only circulating examples we have that can be compared to the Gobrecht seated Liberty. The seated figure faces left, and appears almost to be leaning against a horse while examining a shield. While the timing of the issue puts these two coins within forty years of the last issue date of the seated Liberty image, it doesn't seem that there's much by way of parallel between these two resulting images.

Greece did reprise the seated figure on a commemorative, gold 10,000 drachmai piece in 1979. The figure however, seems to be that of one of the ancient philosophers, perhaps deep in thought, and not particularly connected to the seated Liberty image.

Denmark

Slightly closer in time to the Gobrecht design are the gold 10 and 20 kroners of Denmark that were issued for a few years between 1873 and 1900. The seated, female figure faces to the left, holds a staff in her left hand, and appears to be seated amidst a bloom of plants. The first issue date -- 1873 -- is probably just coincidentally the same as the end of the Gobrecht design.

In 1903, Denmark again used a seated, female figure on the reverse of a coin, but a commemorative of the 40th year of the king's reign. In this design the woman reaches with her left hand, while a bird flies above it, and her right hand rests on a shield. In short, the design elements are very close to both the Gobrecht design and the Britannia design.

Spain

A series of minor coins, from 1 centimo up to 10 centimos were issued in Spain in 1869 and 1870 under what is sometimes called Spain's third decimal coinage. The seated, female figure appears almost to be seated on the mountains that make up the backdrop of the scene. She faces right, wears classical drapery, reaches with her left hand, and has a branch

either in her right hand or growing very near where her right hand rests.

This figure looks a great deal like the Gobrecht design, minus the cap and pole, as well as the shield. The timing of the two designs also overlaps.

Spain reprieved a seated, female figure in 1937, on their 50 centimos coins. Now the figure is facing to the left, and holds what appears to be an olive branch in her right hand. It would be logical to say that this design is connected to the earlier Spanish minors then to any other coin design, but there may be other explanations as well.

Portugal

Portugal's only land border is with Spain, yet the design continuity of Spain's seated figure never seems to have crossed over that border. Rather, Portugal's one candidate for consideration is a seated, female figure on a commemorative 20 escudos of 1953. According to the Krause catalog, the coin honors the "25th anniversary of financial reform." The woman, wearing classical drapery, appears to be reading from a book or ledger, while others rest at the base of her seat.

It would be a stretch to claim that the Gobrecht design had a direct influence on this coin. It's not as tough to believe a connection between this design and other, European coins of earlier decades though.

Switzerland

From 1850 - 1863, the Swiss used a common design for their 1/2 franc, 1 franc, 2 franc, and large, 5 franc silver coins. In 1873 and '74 -- ten years after the cessation of the design -- it was again used on the 5 franc pieces. The seated figure has a similarity to the Gobrecht design that goes beyond simply being seated and wearing classical drapery. Although she faces left, at her left hand she has a shield with the national coat of arms on it. Granted, her right hand reaches out with nothing in it, but the shield and its placement, coupled with the other elements, puts this design in the same general grouping as the Peruvian or Guatemalan designs we have already

(Continued on page 14)



(Continued from page 13)

mentioned. All seem very much like the Gobrecht seated Liberty. In this case though, it is fair to say the figure represents Switzerland, or Helvetia, to use the name in an “official” language.

In addition, we should mention that the Swiss shooting commemoratives, sometimes called shooting talers, have a long, if patchy, history of employing seated female figures, either alone or with another figure. Some of these simply use the same design that was just mentioned. Others are entirely different, with the exception of the ever-present classical drapery.

This has become quite a “laundry list,” has touched on the coins of four continents, has not touched on any form of seated figures in sculpture, and yet may still not be complete. For example, we have not looked at tokens or medals of the mid-nineteenth and early twentieth centuries, and have omitted some entries from the Krause catalog that definitely pre-dated the Gobrecht design. In looking through this many countries though, one comes to the realization that while it is difficult to say with certainty that one coin or one design had a definite influence on another, it is quite easy to say that some international exchange of ideas must have occurred. The seated, female figure as an allegory for an idea or a nation definitely flowered in the nineteenth century. That flowering continues even today; and it may lead to new and more impressive designs in the future.

Europe

Denmark

| | | | |
|-----------|--------|---------------------------|----------------------------------|
| 2 kroner | silver | 1903 | 40th anniversary of reign commem |
| 10 kroner | gold | 1873-77, 1890, 1898, 1900 | |
| 20 kroner | gold | 1873-77, 1890, 1898, 1900 | |

Great Britain

| | | | |
|----------|---------------|----------------|--|
| 50 pence | copper-nickel | 1969 - present | |
|----------|---------------|----------------|--|

Greece

| | | | |
|----------|--------|---------|-----------------------------------|
| 1 lepton | copper | 1834-62 | Britannia reverse, Ionian Islands |
| 2 lepta | copper | 1819-20 | Britannia reverse, Ionian Islands |
| 1 obol | copper | 1819 | Britannia reverse, Ionian Islands |
| 2 oboli | copper | 1819 | Britannia reverse, Ionian Islands |
| 30 lepta | silver | 1834-62 | Britannia reverse, Ionian Islands |

- these five coins share a common reverse, that of Britannia. The Ionian Islands were holdings of Great Britain at the time of this issue.

| | | | |
|-----------------|--------|---------|---------------------------------|
| 1 drachma | silver | 1910-11 | |
| 2 drachmai | silver | 1911 | |
| 10,000 drachmai | gold | 1979 | Common Market membership commem |

(Continued on page 15)



(Continued from page 14)

Italy

1 lira nickel 1922-35

classic drapery, holding olive branch in right hand.

Portugal

20 escudos silver 1953

commem., silver anniversary, financial reform

Spain

1 centimo copper 1870

figure facing right, extending left hand.

2 centimos copper 1870

figure facing right, extending left hand.

5 centimos copper 1870

figure facing right, extending left hand.

10 centimos copper 1869, '70

figure facing right, extending left hand.

25 centimos copper 1937

figure faces left, holding olive branch.

Switzerland

1/2 franc silver 1850, '51

1 franc silver 1850, '51, '57, '60, '61.

2 franc silver 1850, '57, '60, '62, '63.

5 franc silver 1850, '51, '73, '74

- Several shooting festival commemoratives sport a lone seated figure, or multiple seated figures.

Asia**French Indo China**

1 cent bronze 1885-95

seated statue of Liberty

1 cent bronze 1896-1939

new design

10 cent silver 1885-1937

seated statue of Liberty

20 cent silver 1885-1937

seated statue of Liberty

50 cent silver 1885-1936

seated statue of Liberty

1 piastre silver 1885-1905

seated statue of Liberty

- this is a common design to five of the six denominations, above. Only the new design 1 cent piece use a different seated figure.

Philippines

1/2 centavo copper 1903 - '08

1 centavo copper 1903 - '36

5 centavos nickel 1903 - '35

(Continued on page 16)



(Continued from page 15)

Americas

Brazil

1000 reis aluminum-bronze 1924 - 1931

Guatemala, Republic

medio, 1/2real silver 1879-1901

1 real silver 1879-1912

2 reales silver 1879-99

cuarto, 4reales silver 1873-94

Guatemala, Decimal

25 centavos silver 1881-93

peso silver 1872-89

- counterstamps on silver, 1894 the counterstamp includes the seated figure.

Mexico

1/16 real, medio octavo copper 1860 figure has staff, cap in right hand

1/8 real, octavo copper 1829-30 Estado Libre de Guanajuato

1/8 real copper 1828-34, 56-8, 61, 62 Estado Libre de Jalisco

1/8 real copper 1841,42,50,61 Libertad

- there are several other coins that may be considered state issues as opposed to federal. The enthusiast should consult a reference, such as the Krause catalog.

Peru

transitional coinage (to decimal)

1/2 real silver 1859-61 pole and cap in left hand

1 real silver 1859-61 pole and cap in left hand

25 centavos silver 1859 pole and cap in left hand

50 centavos silver 1858-9 pole and cap in left hand

4 escudos gold 1863 seated figure faces forward, pole, cap in right hand

8 escudos gold 1862-3 seated figure faces forward, pole, cap in right hand

dinero silver 1863-1916 pole and cap in left hand

1/5 sol silver 1863-1917 pole and cap in left hand

1/2 sol silver 1864-5, '86, 1908-35 pole and cap in left hand

1 sol silver 1864-1935 pole and cap in left hand

5 soles gold 1863 seated figure faces forward

5 soles gold 1956-69 pole and cap in left hand



Rotated Seated Dollars 1859-S & 1865

By Paul Brill, LSCC #749

I have recently started to collect liberty seated dollars after nearly completing my seated half dollars except for two coins. I purchased an AN-CACS AU Graded 1859-S in 2008 and noticed that the reverse was significantly rotated. Upon review of past LSCC articles, I found that Lawrence Rogak reported four different dollars with a 15 degree or more rotated reverse in Issue #48 (July 1990). The author examined 154 dollars and listed one counterclockwise rotated example found from 5 different 1859-S coins. His conclusion, based on the low mintage (20,000) and estimated 2% survival rate, was that this coin is very rare.

I purchased Leroy Van Allen Rota-Flip Die Rotation Device to measure my coin and found that it was 22 +/- 2 degrees rotated counterclockwise.

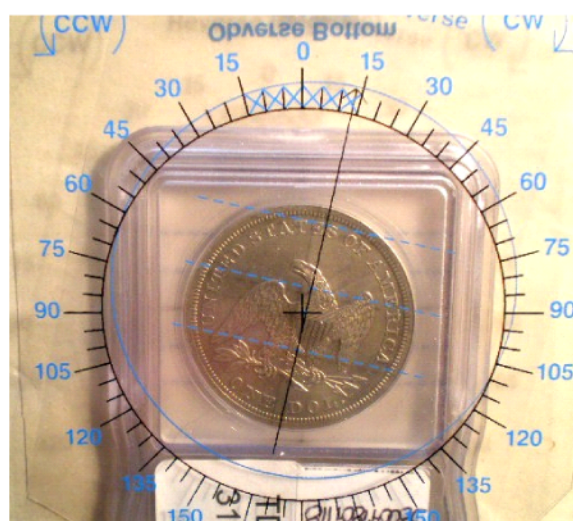
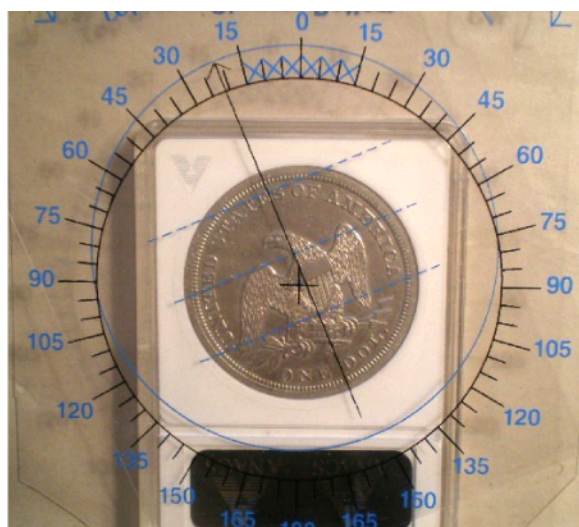


In *Gobrecht Journal* Issue #87 Weimar White profiled an 1859-S dollar and reported a 10 degree counterclockwise rotation. He also stated "examination of other examples of this variety will reveal how many more were struck with a rotated reverse." My coin confirms a second significant variety exists.

I also purchased an 1865 ICG AU details dollar, and using my measuring device determined that it has a 14 degree clockwise rotation. In the Rogak article, five 1865 coins were examined, but none had a rotated reverse.



I have not found another reported example of 1865 through my review of past LSCC literature. The 1865 seated dollar had a mintage of 47,000 so rotated reverse examples may also be very scarce to possibly rare. I would be interested if any collector has seen an 1865 with a ~14 degree or more rotation.





Subscriber Correspondence

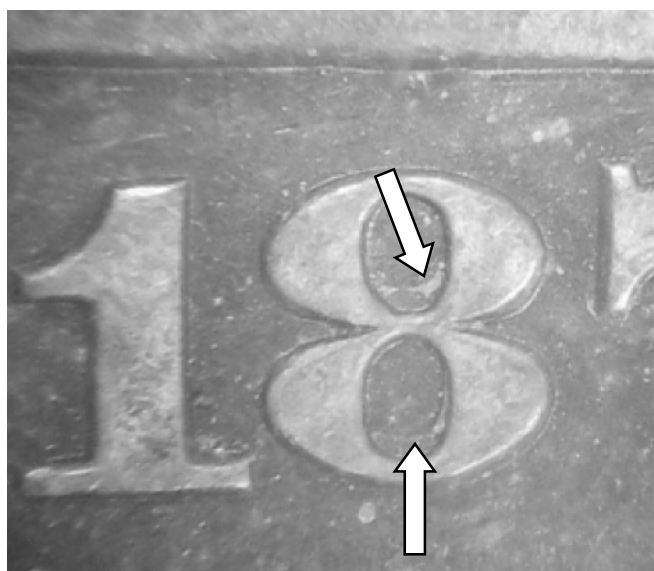
From **Wayne Homren**, Editor of the E-Sylum: (Concerning subscribing to the Numismatic Bibliomania Society's electronic newsletter) I know it can be confusing, but esylum@binhost.com is reserved for the outgoing newsletter only. Incoming mail to that address goes into a holding pen. People can reach me faster at whomren@gmail.com.

From **Don Bennett**: My sister sent me some jokes that are a play on words. While this one is not the best joke in the world, it'll do and though it might be enjoyed by *E-Gobrecht* readers:

A small boy swallowed some coins and was taken to a hospital. When his grandmother telephoned to ask how he was, a nurse said, "No change yet."

Have you seen this coin?

A well-known club member reported this 1877 half dollar with a recut 8. Have you seen one of these?





Information Wanted on Half Dime Errors

I'm currently working on the large task of cataloging the known seated half dime errors known to collectors by date/mintmark. If you own any seated half dime errors, please send me an e-mail at the address below and provide the following information to make this survey as accurate as possible:

- Date and Mintmark of coin
- Type of error
- Grade
- Certification service if graded
- Photographs of both sides of the coin (if possible)

Information about any known errors including blank planchets is welcomed. The results will be published in an article at the end of this year. Dennis Hengeveld, Hengeveld.dennis@gmail.com

Notice: Availability of past issues of the E-Gobrecht

Through the generosity of Gerry Fortin, the previous issues of the *E-Gobrecht* are readily accessible on his seated dime web-site at <http://www.seateddimevarieties.com/LSCC.htm>

Advertisements

Rare Coins for Sale: Since 1979, David Lawrence Rare Coins has specialized in Seated and Barber coinage for collectors. Please visit our web site for 6,000+ offerings of U.S. & World coins, currency, and stamps for sale and auction. We are also interested in buying or selling your coins at auction. <http://www.davidlawrence.com> or phone 1-800-776-0560, members: PNG, ANA (life), FUN, CSNS

Liberty Seated Quarter Cuds & Rotated Dies

Wanted: Other U.S. series of interest as well. Please reply directly to Paul Kluth @ pcmdmp@msn.com or to the e-mail address of the *E-Gobrecht* newsletter.

Rotated Reverse Seated Dimes Wanted: I am

looking for rotated reverse Liberty Seated dimes. Any interested parties can email Jason Feldman at jason@seated.org

Wanted to Buy: Nice, problem-free bust and seated material. We specialize in affordable collector coins. Puro's Coins and Jewelry, web: www.vtcoins.com, email: puro@vtcoins.com, phone: 1-800-655-1327.

Seated Dime Die Varieties Wanted: I am paying high prices for Seated Dimes with major cuds, die cracks, and rotated reverses. Contact David Thomas at davethomas333@hotmail.com or 1-949-929-2830.



Liberty Seated Collectors Club

Contact Information:

**President and
Editor, *Gobrecht Journal***

John McCloskey
John.McCloskey@notes.udayton.edu

**Vice President and
Editor, *E-Gobrecht***

Bill Bugert
(717) 337-0229
P.O. Box 3761
Gettysburg, PA 17325
wb8cpy@arrl.net

Secretary / Treasurer

Leonard Augsburger
(847) 816-1649
P.O. Box 6114
Vernon Hills, IL 60061
leonard_augsburger@hotmail.com

LSCC website:
<http://www.lscweb.org>

Mark your calendar !

- Deadline for submitting articles for *Gobrecht Journal* issue #105 - May 15, 2009.
- Deadline for voting for the 10 Greatest Seated Half Dimes - May 27, 2009.
- Deadline for submitting ads for *Gobrecht Journal* issue #105 - May 29, 2009.
- LSCC Western Regional meeting, Long Beach Expo, CA, May 30, 2009, room 102A.
- Deadline for advanced orders for the *Gobrecht Journal* Collective Volume #5 - June 1, 2009.
- Deadline for nominations for LSCC officer election - June 1, 2009
- LSCC Annual meeting, 2009 ANA Convention, Los Angeles, CA, August 6, 2009, 9 AM, room 510.

LSCC Pledge

To encourage, promote, and dispense numismatic knowledge of the Liberty Seated coins; to cultivate fraternal relations among its members and all those interested in the science of numismatics.

LSCC Membership Information. Dues are \$20 per year and include three issues of the *Gobrecht Journal*, an award winning numismatic publication. To join the Liberty Seated Collectors Club, for *Gobrecht Journal* mailing address changes, or for other membership questions, correspond with the LSCC Secretary.

Articles, comments, or advertisements for publication in the *Gobrecht Journal* may be addressed to the LSCC President.

Information, input, comments, or suggestions for improvements to this *E-Gobrecht* are actively solicited from anyone and may be sent to the Editor, *E-Gobrecht*.

To be added or removed from the *E-Gobrecht* mailing list, send an email message with the words "Subscribe/Unsubscribe" in the subject line of the message to: wb8cpy@arrl.net.

Wanted: Material for this newsletter!

Please consider submitting something for print. It need not be elaborate; it can be something as simple as a short note on your favorite variety, neat find, nice cherry pick, happenings at a coin show, rare Liberty Seated coinage coming up for auction, etc. If you are interested in it, rest assured, others will be too! Sharing information is a goal of this newsletter and you need not be an experienced or famous writer to submit something. This is a continuing plea.

*The *E-Gobrecht* is not copyrighted; use its content freely but please be sure to quote the *E-Gobrecht* and the Liberty Seated Collectors Club.*