

THE PLANCHET

EDMONTON NUMISMATIC SOCIETY

May 2012
Volume 59 Issue 4

Medieval Serbian Coins Evolution of the Dinar??



Thasos Sex Staters

The Three Phases

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THE PLANCHET

Other Stuff

- 3 Message From
The President
- 3 Next Meeting
- 5 About Your
Society
- 26 ENS Membership
Application Form
- 27 Classified &
Coming Events

**ENS BBQ
July 8, 2012**

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ON THE COVER:

The Sopocani Monastery, an endowment of King Uroš I, was built in the second half of the 13th century, near the source of the river Raska in the region of Ras, the center of the Serbian medieval state. <http://www.sitiunescoadriatico.org/index.php?pg=695>
Coin: Coronation Dinar from the SERBIAN EMPIRE c. 1346 AD. This coin shows Stefan Uroš IV ~Dusan being crowned Tsar: www.coinnetwork.com

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Feature Articles

- 6 **A Penny's Worth**
Around the World in 80
Coins
Part I of the must haves halves in world coinage.
by Marc Bink
- 12 **Ancient/Medieval**
This Coin is Rated X
What people will put on their coins.
by Terence Cheesman
- 15 **What is a Numismatist?**
A new ENS member shares his thoughts on being a numismatist.
by Kayler Kutcher
- 16 **Serbian Coins from**
Medieval to 1917
Medieval Serbian coins and Serbian modern coins.
by Mirko N. Dumanovic
- 20 **Pro Dolecta Exonumiae**
L'ARC de TRIOMPHE de
l'Étoile'
L'Arc de Triomphe - Napoleon's ultimate monument to posterity!
by Pierre Driessen



Message from the President

David Peter 2010-13



The weather is getting nicer and people's attention turns from coins to gardens and patios. I want to remind everything that we continue running *The Planchet* publication through most of the summer. We are looking for content all year long and would appreciate submissions.

I have found the monthly meetings to be quite dynamic and interesting. We've had some new members join us and thus new opinions on numismatics. As always, I encourage all members to come out.

On a more personal note, I would like to thank the club and the membership on behalf of my family and myself for their recent support during the loss of my father in April. It was greatly appreciated. Thank you.

Finally, our annual BBQ will be on July 8, 2012 at Jeremy Martin's house - the same location as last year: 8510 - 10 Ave NW, Edmonton (Millwoods). I hope to see you all there. The BBQ is the club's recognition to its membership, with food and drink provided (BYOB).

David

@ The Next Meeting

Wednesday, June 13, 2012



Royal Alberta Museum, 12845 - 102 Avenue
Meeting Start Time 7:15pm

- society matters
- short videos about numismatic topics
- show and tell (bring your treasures to share with fellow members)
- silent auction
- door prize draws

For more information regarding these events, or to add an item to the agenda please send an email to editor_ens@yahoo.ca

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About Your Society

ENS April 11, 2012 Monthly Meeting

- 1) David Peter opened the meeting at 1917 hrs.
 - He noticed some new faces in the crowd and asked them to introduce themselves
 - Barry who collects silver coins and his son Trenton who collects whatever is thrown his way.
 - Helen and Keith who inherited some coins and are interested in their history.
 - David recently went to a coin show in Idaho Falls, Idaho that had about 15 dealers. It had mostly U.S. items, especially Morgan Dollars. It was run by a vibrant club and also had a kids table with Whitman folders and buckets of cents. He also noticed a lot of commemorative quarters on his trip to the US. He also said that there was a lot of coins from the 70s & 80s circulating. This is apparently because people are bringing their hoarded coins to counting machines placed in businesses such as grocery stores which are then put back in the economy.
- 2) Club Business:
 - Pierre Driessen confirmed we have show dates until 2014 at our current location. The contract still hasn't been signed but will be shortly.
 - Pierre also put on the board some e-mail addresses of club members that were not successfully delivered in the hopes that corrections can be made.
 - He also put a call out to the members asking for a volunteer to host our annual club BBQ. Jeremy Martin kindly stepped up and a date was set for July 8, 2012.
- 3) Roger Grove gave a talk called "Counterfeits, Replicas, Copies & Outright Fakes – A primer on what to look for when buying coins".
- 4) Door prizes were drawn.
- 5) Meeting was adjourned.

ENS meeting May 9, 2012

- 1) David Peter called the meeting to order at 7:15 pm and welcomed members.
- 2) Pierre indicated we had secured signed contracts for 2014. We are now booked from 2012 - 14, with a guaranteed show location for the next 2 years. We will keep the same space as we had at the past shows. This is great news for the club and the show to have long term stability. We can now focus on more marketing and promotion for these shows. Need members to help promote the shows to get more attendees in. The displays are very successful. They are getting better in quality and really showcasing how diverse we are.
- 3) For the November show, since it falls on Remembrance Day we are going to have a focus on military. We would like to have members put in more displays at this event with a tie to Remembrance Day. Terry, Wayne and Howard are the people to talk to in regards to making any display for the show.
- 4) David talked about the new loonies and toonies. Several have been spotted. Bob managed to obtain rolls of both and he passed samples around. These coins have anti-counterfeiting features and are made of a new composition. Potential for varieties since they are new. There is apparently a double date 2012 already reported. Watch out for old style 2012's they may be lower mintage.
- 5) Show and tell
- 6) Break
- 7) Three short videos were played, including a 1920 silent film about the minting process at the RCM in Ottawa.
- 8) 9:15 meeting adjourned and rendezvous to BP



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Around the World in 80 Coins

By Marc Bink



I've been reminded that I initially signed on to do some articles based on world coins. Thus far I've been concentrating on my passions; medieval coinage, American coinage, British hammered coinage and some modern world stuff centered primarily on Germany. So what about the rest of the world? If a person decided to build a world coinage set, where should he or she begin? How did I start? To be honest, I can't remember.

I think I got my first world coins from my parents whenever they went somewhere and have just been adding to them ever since.

In the late 70's I had the privilege of accompanying them all over the world and stealing their small change whenever I could, or whenever we crossed a border. So I do have a fair-sized world collection that every once in a while gets an interesting addition. Lately it's been Japanese coins, and for some unknown reason I've recently taken a shine to modern Austrian commemoratives. So with this article I've decided to try something different. This will be a takeoff on the old Jules Verne idea of "Around the World in 80 days", so let's take a tour of the world and do it in 80 circulation-grade coins. To start with, we'll need some rules; no commemoratives unless specified. The coins picked up on this tour should all be circulating legal tender and available at most coin shops for a few dollars at the most. What I'd like to see is a junior member or a first time collector assemble this collection and bring it to a club "show and tell" session. Some of the coins listed here will be a challenge to get; some of them are fairly common in their homelands but were never extensively imported. I've got most of the coins listed here

and may pick up the odd one that I find interesting while writing this article.

Hopefully someone will take up the challenge!



Where to start? Well, "A" would be a good place, and so we'll start with Australia. As with most world coinages the pre-war stuff made prior to 1939 is worth more, and the silver coinages are just that, silver. **1) Australian Penny.** No collection should be without the kangaroo penny. These were made from about 1938 until 1964. Also in that same run are the **2) Silver Sixpence** which features both an emu and a kangaroo and the Australian coat of arms. Both coins are fairly cheap and should be easy to get in high grades.



Next we skip across to the South American continent and go to Argentina. Most of its stuff is made of nickel, some being nickel-clad-steel which would be interesting. So here I'd pick up a **3) Argentinean Peso** from the late 50s. It would be the last time a peso was worth anything in that country. Coins from Brazil have the same problem; the issues were rather short in duration, because the currency had to be constantly revaluated.

A nice early piece would be **4) Brazilian 5000 Reis** (KM #543), made around 1936-38. For those on even more of a budget the **5) Brazilian Cruzeiros**, struck between

1970 and 1978, would do the trick. Paraguay made some interesting coins, and the commemoratives they produced in the 70s in silver are pretty neat. However, for just a representative sample

a **6) 10 Paraguay Peso** coin struck in 1939 will probably do. Moving west we come across Chile, where the "defiant condor on a rock" looks at us from the **7) Chile 1932 Peso** or the later devalued 1933 version in cupro-nickel. It has to be the ugliest bird ever created besides the buzzard.

Head north, and we come into the Panama isthmus, where we find the **8) Panama 1 Balboa** of 1982.

Recently the Edmonton Numismatic Society came across a sack full of these things, all looking better than they should, considering they were made from cupro-nickel. So I took out a scale and found out why. The Sherritt Rolling Mill replated this sack full of coins, adding a layer of pure nickel to them. Probably the nicest way to honour General Omar Torrijos, who had died in a mysterious plane crash the year before this coin was issued.

Costa Rica is next, and it is constantly devaluing its currency. Recently it's used the colon, and it has devalued from something useable to something farcical inside 15 years. The **9) 100 Colones** made in 1995

and the subsequent issue in brass which looks exactly the same is indicative of what inflation does to currencies when left unchecked. Move further north, and then we get to Mexico. Here again is another lesson in how not to let a currency slip in value. Start off with **10) 1 Peso** in the late 60s, go to **11) 1 Peso** in the 70s and 80s in cupro-nickel and progress to the **12) 5000 pesos** of 1988. Then pick

up a couple of current examples of the newer bi-metallic **13) "Peso Nuevo"** of 2000 or later.

Mexican coins are all pretty elaborate, and the ones made prior to 1965 do have some silver in them. The stylized eagle is common to all Mexican coins past and current and a good way to quickly identify them.

Moving on into the Caribbean, we find the island of Cuba. There are two types of Cuban coins, the tourist issue which is based on the American dollar and convertible

supposedly, but I've yet to see anyone actually succeed in pulling dollars out of them and the local

currency which is not convertible and not available to foreigners. One thing that is unique about Cuban money, I obtained more of it outside of Cuba that I was ever able to get while I was there. As a foreigner I was required to have a large supply of American dollars to use, as the Cubans would accept nothing else. I was only permitted to go into tourist shops and could not go to any local markets or shops. There was nothing to buy at any of these anyway, unless one liked sautéed cat. I

tried to exchange some of these into local currency but was emphatically told that it was "forbidden". So I was given useless convertible notes or old series American stuff instead.

I had to do a clandestine deal in the dark to get a unique **14) Cuba 3 Peso** coin which featured Che Guevara on it.

When I got back here to Canada, I bought a whole whack of dirty old American Indian-head nickels which had spent 40 years in the ground. And I was able to get all denominations of local Cuban currency from the expatriate Cubans that Sherritt had employed on a contract basis. And yes, I've got a few of these 3 peso coins now, 2 in cupro-nickel and one in "nickel-bonded-steel", a process which the Sherritt Mint sold the Cuban



government on. It's kind of funny to realize that I probably helped make the blanks for all of the tourist currency and those 3 peso coins.

Jamaica made some interesting stuff. Prior to 1969 it used the same system as the British, a confusing system of shillings and pence which added up to pounds if the moon was right, and one knew the secret number. After 1970 it switched to a decimal coinage and promptly decided that the Queen of England had no place on its currency anymore. The sitting Prime Minister was put on it instead. Replacing a neat Latin legend, most of these coins now bear "The Right Excellent ____" and an effigy of the man. I would think if one asked any of the locals as to who was excellent or not, one would probably get a dismissive gesture and snort, plus an utterance about "too much ganja" or something to that effect. All the **15) Jamaican Dollar** coins feature Prime Minister Bustamante on them, and the series starts off as a large nickel dollar sized coin, eventually devaluing to a small multisided thing that is about the size of a Canadian nickel. Moving further to the east, the British Virgin Islands makes a lot of coins, and I'm sure they keep the Pobjoy Mint running with all of the issues they make. Every one of these coins is intended for collectors, and I'm sure that most are not even available on the islands themselves but through mail order. **#16** will be anything from the British Virgin Islands.

This brings us to the United States. US coins have been struck since 1793. Not many of us can afford a chain penny, so we are left to make do with something a little newer. One thing about US coins is that they have all been circulated to absolute blanks. They are for the most part

readily available anywhere, and they have a huge collector following. The downside is that higher grades are fairly expensive, and lower grades are generally hard to read, or the date has been eroded off.

My collection of US coins is fairly extensive, but I still tend to look for representative examples of certain types of coins or denominations rather than trying to form a date collection. My favorite series has to be the "standing Liberty" quarters, followed by the "walking Liberty" halves and the "Mercury" dimes. Coincidentally these coins were all made and issued in the early 20s and into the 30s. The subsequent issues feature dead presidents on them and

aren't very interesting in my opinion. Since there are still a lot of them around, my next choice would have to be a **17) Type 2 "Standing Liberty" Quarter**. I personally prefer the type 1 (full-nipple), but it is very scarce and was only issued in 1916-17 before public outcry had it changed. Too bad. It was a very pretty coin which unfortunately had the tendency to wear out remarkably fast. So finding a good example is tough. If dead presidents are more your style, then the **18) 1964 to date "Kennedy Half"** would

be your cup of tea. This is a gorgeous coin, the portraiture is striking, and it features the Presidential Seal on the reverse. Of course it strikes up better in silver, so try to find a nice proof 1964 issue. The coin the US is most associated with by the majority of foreigners (particularly European) is the silver dollar. The funny thing is that these coins were reviled by the locals and not used very much. At the time they preferred gold. This leads us to our next coin, the **19) Morgan Dollar**. This was made from 1879 until 1921 and can be readily had for a few pennies over melt for the more common dates.

Most of these coins spent time in vaults and have never seen the light of day. They didn't start getting circulated until the Las Vegas



gaming industry bought the surplus from the US mint back in the 1970s. Most of the ones I've seen at the appraisal tables I run at our club shows are usually inherited and in close to mint shape. It seems that a lot of these coins found their way up north here to Canada in exchange for our gold. It also appears that they were interchangeable in some areas with dominion dollars or chartered bank dollars, because there are more circulated examples here in Canada than there are in the US. I wouldn't be surprised if more of these coins were circulated in foreign areas along with the more scarce trade dollars than were ever used in the lower 48. It's a topic that I'll probably look at for a future article.

And now we make it to Canada for a short while. What Canadian coins do you think are indicative of what it means to be Canadian? Would it be the beaver nickel? The caribou quarter? I would tend to pick the voyageur dollar, the earlier the better. **21) 1935 Voyageur Dollar.**

The reason I pick this one is because it describes what formed Canada, a bunch of crazy Europeans chasing all over for a couple of beaver pelts. This coin has all the elements, the Aborigines and the canoe, the French voyageur and the beaver trade of the Hudson's Bay Company. Add to that the obverse on the coin in commemoration of George V's 25 year jubilee, and one has a pretty and very unique coin. The nice thing about this dollar is that it is readily available in high grades for a reasonable cost. As we all well know, it was



also the first dollar coin released for circulation in Canada. This leads me to the next Canadian coin, the **22) 1987 Loon Dollar.**

We all love the looney, and it has become indicative of Canadian currency.

Just last week I saw an article in a German newsmagazine which featured a picture of our loon dollar in an article about inflation and how we've fared better than the US or Europe. We can't forget that Newfoundland was once separate from Canada and had its own currency until 1949. Therefore, **#23** would be any **Newfoundland**

coin. Now here's an interesting

one for Canadian collectors out there - what set of islands that sits off the coast of Newfoundland still belongs to a European power and uses a totally different currency? If you answered Saint Pierre and Miquelon, good for you. Not many people know about this place. Of course French francs were used there up until the introduction of the euro, and currently French euros circulate now. In

1948 the Paris mint issued a 1 Franc and a 2 Franc coin explicitly for St. Pierre and Miquelon. These are coins **#24** and

#25. Good luck finding any. The mintage was only 600,000 and 300,000 respectively.

The Krause catalog has them listed as pretty cheap, but I've never seen any before. The next stop is Europe, and there are going to be a lot of coins from there.

We start off in Greenland. Yes, it surprised me too that there are actually coins made for Greenland. I assumed that since it was a Danish protectorate, regular Danish coinage would be used there.

I guess it is now, but it did have its own unique coins prior to 1979. There was the colonial issue



of 1926-44 and the state issue of 1953-79. The only issue that would be affordable for those on a budget would be the more recent

26) Greenland

Krone issue of 1960-64. As one can imagine, most of the other issues had low mintages and probably are still up in Greenland. I can't imagine that a coin shop would do particularly well up there, so the coins are probably scarce. I know I've never seen one.

From Greenland we progress to Iceland, another former Scandinavian colony. Iceland was tied to the Danish Crown until a plebiscite was held on independence in 1944. This was kind of a case of "we took a vote and you lost", because the Danish government was in no position to protest. It seems at that particular time the Danes had a bit of a German problem. Like houseguests from hell, the Germans had just shown up in 1940 and refused to go away until they were driven out in 1945. More about that later. Icelandic coinage is for the most part pretty cheap, so the majority of those on a budget can collect some of it. The first Republican coinage looks a lot like the earlier colonial issues, except that the Danish king's titles and monograms have been removed. There was a currency reform in 1981 where 100 old kronur became one new krona. However, with the recent world market collapse, one is left to wonder if this won't soon happen again, because Iceland mortgaged itself to bankruptcy. The only ace-in-the-hole it has is a few very active volcanoes with unpronounceable names that shutdown transatlantic flights every once in a while. If the Icelanders could ever harness this, they could literally hold the western world for ransom and maybe get their money back. I'm sure someone is negotiating with some of the old Nordic gods over this idea as this is written. In order to commemorate this event, the silver **1000 Kronur**



coin of 1974 would probably be appropriate. It will be coin #27.

And now we proceed to the British Isles. Our first stop will be Ireland, which was part of the British crown until 1922. The obverses of Irish coinage are simple enough; they usually always consist of the Irish harp followed by "EIRE" and the date. The reverses are a veritable barnyard of animals. I'm not sure I'd like the idea of carrying a whole pocket full of sow half-pennies. People might begin

to assume things about me that may not be true. Just because it has

a pig on it, I'll call the **Irish Halfpenny** from the pre-decimalization era coin #28. I also like the pre-decimal **Halfcrown** or the modern **20 Pence**, either one will be coin #29. Surprisingly the Irish never minted many commemoratives considering their rich history. Then we go on to Great Britain. I like British coins. I'm not sure why, but I do. It probably has a lot to do with history. The British Isles have in my opinion a very interesting one, so I would assemble a few coins from here in my "80 day" collection. First off is the **30) Penny**. Now that Canada has gotten rid of its cent coins, no collection would be complete without its namesake. I would try to find a nice "bun" or later Victorian penny. A "cartwheel" would be nice and historically important as the first copper penny issued, but it tends to be expensive in good shape (VF or better). Next, I would find a nice **3 Pence**, or "thripney-bit". The small silver ones are easy to confuse with Maundy money, so I would go after the multi-sided thick brass piece issued from 1937 to 1967. The earlier ones feature a "thrift plant", while the Elizabethan ones have a portcullis on the reverse. This will be coin #31. After that, I would find a **Shilling**. The earlier ones are nice, but they can get pricey. So a nickel shilling issued after 1948 will have to do. There are a couple of reverse choices, a Scottish one and an English one. Either

is nice. This is coin **#32**. Cap it off with a nice **Crown**, the earlier the better, and one now has a nice English set. Early crowns are pretty coins and can be very expensive. For those on a budget a high-grade **33) Churchill Crown** from 1965 will do. Prior to 1971 a gold sovereign was technically one pound sterling. In reality the last war ended any chance of a sovereign ever being on par with the pound ever again. After decimalization the pound went from a note to a thick brass coin. This **1 Pound** coin is coin **#35**.



Next, we'll hop across the pond, but first we'll take a quick stop at the Isle of Man. This island earns a lot of money from coin collectors. It seems it's issued a commemorative coin for just about every event under the sun. So pick one. It'll be coin **#36**.

Our first European stop will be in Norway, the westernmost part of the Scandinavian Peninsula. Renowned for its fjords and incredible scenery, Norway is a fairly new country, only gaining its independence from Sweden in 1905. Prior to Sweden's having possession of it, the Danes "owned" it up until 1814. Negotiations for Norwegian independence were tough, and in order to keep the peace between the two interested Scandinavian kingdoms, the Norwegians chose a Danish prince to rule the new constitutional monarchy that was created. Since independence there have been only three reigns, so there is a bit of variety in the coinage. The Norwegian mint has had a propensity for making coins with holes, and I'm not sure why. Whatever the reason, it has made for some interesting looking coinage, as just about every denomination went through a "holey" period since the 1920's. Zinc coins were issued by the German-backed Nazi-puppet government during the Second World War. Although these coins bore the Norwegian coat of arms, they did not bear the titles of the King who was in exile during the war. The Nazi supported "Minister President" Vidkun

Quisling, was never depicted on the coinage and was not mourned by most Norwegians after he was shot for treason in 1945. His legacy to the world was that his name has since become synonymous with treachery and treason. After the war King Haakon resumed his reign, and new coinage was issued. The older zinc coinage did circulate until the late 60s, which might actually be a record for longevity of any wartime occupation currency. Most countries in Europe had pulled and buried their embarrassing occupation issues by 1950 at the latest.

If there are any collectors of World War II occupation issues, then zinc Norwegian coinage should be on the list. I for one am not too keen on black coins, although I have quite a few of them. For our world list I would add any of the holed Norwegian coins as **#37**. The Norwegians did issue some nice commemoratives, but these are mostly numismatic grade coins and as such fall outside this collection.

Moving further east, we find ourselves in Sweden. Modern Swedish coinage is quite boring outside of the commemoratives. Some of the earlier pieces from the turn of the last century are very pretty but can be fairly expensive. The most common Swedish coin I've seen has to be the 1 Krona coin, either the late silver one or the subsequent nickel issue of the same design. This is coin **38) 1 Swedish Krona**. The **2 Kronor** piece from 1921 is a neat looking coin. I don't have one yet, so I'm going to call this one **#39**. For **#40** I think the modern **10 Kronor** piece will do. It looks like it would be fairly easy to get, considering it's still current.

Here is where we will end part one of this journey, essentially halfway around the world. Next we'll proceed to Denmark and retrace the Viking invasion route of Northern Europe, before heading south and tipping into Africa and the Middle East. From there we will head up into the old Soviet Union and then east to China and the Far East, ending our trip where it began in Australasia.

Stay tuned!





This Coin is Rated X

By Terence Cheesman

Some months ago what appears to be a hoard of staters from the city of Thasos appeared on the market. Thasos, which is the largest city on an island of the same name, is located just off the coast of Macedon in the northern Aegean Sea. Thasos was a city that became very wealthy, not only because of the gold mines within its territory but also the quality of its wine, a commodity that the city exported throughout the ancient world. Needless to say the wealth of this city aroused the interest of her neighbours, the most important of these being Athens which conquered the city probably in 463 B.C. The defeat of Athens by the Spartans during the Peloponnesian War (431 to 404 B.C.) loosened the grip that the Athenians had on the island, and the city began to mint coins (again??).



Stater from the Early Classical Phase

The reason for this uncertainty is that the coin that I am about to discuss cannot be absolutely proven to be minted by the citizens of Thasos. This is perhaps surprising, given that the coins are rather common, and the type seems to have been minted for over a hundred years starting circa 520 B.C. and probably ending some time circa 450 B.C. It seems likely that it was revived circa 411 B.C., and it could have continued as late as 404 B.C. The main problem is that the vast majority of the coins are not marked with an inscription that could be used to identify the city where they were minted. While this is not uncommon in very early Greek coins, it is very uncommon during the fifth century B.C. Some do have the Greek letter Theta Θ. This would represent the first letter of the city name

Thasos. However some coins have other letters and symbols, which tends to cloud the situation. The types placed on the coins, while exhibiting the change in artistic style from the very stiff archaic period to the much more naturalistic classical style, seem remarkably static. Unlike many of other cities minting coins during this period the officials in charge of this coinage appear to have made no effort to utilize the reverse of the coins, continuing with a simple square design. The main reason for assuming that the coins are minted in Thasos is simply that the city was rich, and this coinage is plentiful. Thasos has a long history of minting coins, and that would explain the lack of an identifiable civic coinage prior to 404 B.C. Thus most of my analysis is based on the premise that

the satyr and nymph coinage was minted by the Thasians.

The obverse features a naked ithyphallic (you get to look that word up yourself) satyr in a running-kneeling pose facing right. He is carrying in his arms a nymph who is raising her right hand in protest. To understand this imagery one has to understand something of the Greek view of the world. Greeks believed that the natural state of the world was chaos. Civilization in the form of cities built order out of chaos. However chaos was never far from the surface, and it had to be respected and guarded against. Women, according to Greek thought, were particularly susceptible to falling into a state of animalistic madness and had to be protected from their natural urges. This bestial state was represented by the satyr. Though well-muscled and strong he was totally a worthless being, completely useless for any kind of work. Satyrs are considered subversive, dangerous and cowardly. They were always ready for any physical pleasure and are particularly fond of wine, music and the pursuit of women, all of which they do to excess. In short the satyr was a complete slave to his animalistic nature and thus was the complete opposite to the Greek ideal of a civilized man which was someone who did all things in moderation.

The nymph in Greek mythology is a minor female nature deity, usually associated with a particular place, such as a woods or a spring. Nymphs are usually depicted as beautiful young women who love to sing and dance. They are not immortal but are extremely long lived and can give birth to immortal children if they mate with a god. They are the frequent target of satyrs who are obsessed with them. Unlike satyrs they are not seen as completely negative. Both satyrs and nymphs are associated with the worship of Dionysus. Satyrs are fond of wine, and Dionysus is the god of wine. However Dionysus is also the god of chaos, of unreason and of the unexpected dangers that can only be explained as the will of the gods.

It seems puzzling that a city would choose a design based upon this imagery. A satyr carrying off a nymph would seem to be the complete antithesis of what would be considered to be civilized behaviour. While Thasos is on the fringe of the Greek world, Greek cultural norms dominated. It is likely to be an advertisement for the wine that Thasos was famous for, as most of the subsequent coinage from that island featured the image of the god Dionysus. It must be pointed out that wine was the crack cocaine of the day, and much of the vintage produced in Thasos was sold outside the Greek world to what would be considered barbarians. The coinage may also emphasize that Thasos was truly on the edge of civilization, beyond which only animalistic barbarians live. By advertising the bestial nature of its surroundings,

Thasos may be celebrating its claim to be Greek and therefore civilized.

Any coin series lasting over a hundred years can be expected to undergo a series of changes, though the main design concept remains intact. This coinage is no different and can be divided into three distinct phases.

The Archaic Phase



The first two groups, which were minted from 520 to 510 B.C. and from 510 to 480 B.C., have most design features in common, and thus I will treat them together. The satyr is depicted with a flat nose and a short pointed beard. His hand, which is holding the nymph's torso, usually looks like a mitt. His feet look very much like the hooves of a goat. The nymph's left hand is frequently seen on edge, and thus only the thumb and one of the fingers is visible. Her nose is larger and pointed. Both individuals' hair is depicted as long strings of dots. Often both are smiling, however this is not unusual, as most archaic Greek art features this same odd smile. The reverse punch is often well struck, forming a complete square in four sections.

The Early Classical Phase

The next group, usually thought to be minted from 480 to 450?? B.C., sees some changes in the design. The satyr's beard is longer and fuller. On both individuals' heads the hair is a series of long straight lines. The satyr's hair additionally has a set of short spikes on the top of his head. Individual fingers can now be made out on the hand of the satyr holding the torso of the nymph as well as her outstretched left hand. The faces on both individuals are grim, with that of the satyr looking particularly determined. It should be noted that this period was one of experimentation, and some coins will have design elements from the earlier archaic phase alongside elements associated with the early classical phase. In an earlier article in *The Planchet* Wayne Hansen pictured a coin in which an effort was made to show the eyelids rather than leaving the eyes depicted simply as dots. The reverse punch is often poorly struck and usually resembles a swastika.

Some of the coins have a lower silver content than the rest. These coins, which have silver contents between 88 and 89 %, may be associated with the siege of Thasos by Athens and the massive indemnity imposed by Athens after Thasos surrendered. The coinage likely ended sometime in the 450s B.C. The Athenian Coinage Decree, which restricted the coinage within the Athenian Empire to coins minted in Athens, is thought to have started some time during this decade.

The Later Classical Phase

There is some debate over the resumption of the coins of Thasos. Some suggest that the coinage resumed sometime around 435 B.C. and continued till 411 B.C., when Thasos managed to successfully revolt against Athens. The other theory is that the coinage resumed as a result of the revolt and lasted until 404 B.C., when it was replaced by new types. On the whole I prefer the later theory, but I have to be careful, as the evidence is weak. The coinage of Thasos was popular and it has been found as far away as Egypt and Italy. This could

have prompted a revival earlier than 411 B.C., as the people who traded with the citizens of Thasos may have preferred the satyr and nymph coins. This conservatism is not unknown elsewhere in the Greek world, and many states copied the successful coins minted by others long after the original issue was struck.

The basic design is very similar, except that the satyr seems to be kneeling on one knee. His head appears to be balding, and the beard is long and flowing. His feet look more human. The outstretched left hand of the nymph is now behind the satyr's head. The faces of both individuals are much more relaxed. In fact the whole image seems much less agitated and more at ease. The satyr appears to have won his prize and is now ready to reap the rewards with the willing cooperation of the nymph. The quality of die engraving is actually quite good. Because of the apparent gap between those coins minted earlier and this issue, there do not seem to be any points where the two styles overlap as happens earlier. Nor is there any evidence of the trial and error that is a part of the early classical phase. Even the reverse is more often better struck, though that part of the design does not change at all.

The study of the early coins of the Greeks often poses more questions than answers, and often long held assumptions are just that, assumptions that have held because there is no evidence to challenge them. However it must also be said that the coins are often the only witness to a time of profound change in politics, economics and art. It makes their study both rewarding and fun.



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What is a Numismatist?

By Kayler Kutcher



A numismatist is someone who dedicates his/her life to assembling a wide array of coins and paper money, in whatever area of interest. If you're not passionate about collecting coins, then you're not a numismatist. Passion is what drives numismatists and with this passion, acquiring coins from one end of the grading scale to the next is a commonality. Everyone who collects coins will tell you "you can never have enough." Numismatists must have an appreciation of beauty (or else what is the point of collecting). Some numismatists appreciate beauty so much that they will pay hundreds or even thousands of dollars more for a coin just because of its toning, or just because the lustre is much more vibrant than its counterpart. Eye appeal is paramount when assembling a decent collection, but even some lower graded coins can have gorgeous eye appeal. Generally speaking, the nicer a coin looks, the higher the collector value. Most people would rather buy a coin with attractive surfaces and raised fields than a coin that is so badly worn that you can hardly tell the date. Many collectors prefer higher graded coins, but there are a good handful of numismatists out there who only or sometimes specialize in lower graded coins.

Numismatists collect coins because they enjoy collecting coins. A potential profit margin isn't even considered most of the time, it's just another perk. Looking at all the different currencies from around the world is a lifelong endeavour. There is so much diversity on this earth and so much excitement to be found. The mints of countries all over the world grab peoples' attention by producing new and different coins open to the public. This is how many collectors start out – with "collector coins." All it takes is one ad in a magazine to catch your eye and you're on your way.

The thing about coins is that they seem to stand the test of time. As technology advances and humanity pushes forward, the art of producing coins and paper money advances as well. Back in the day, few resources were at hand, so they had to use what they could. In early coinage, coins tended to be irregular shaped and off-struck. Many coins, even coins from as early as the first century, have been well preserved enough to be collected today. But, without a doubt, the vast majority of coins that are collected span from 1800-present day. This is because only after the 17th century did a much more productive method of making coins come about. We've most certainly come a long way since then and technology is rapidly increasing. An example of this great advancement in technology is the Royal Canadian Mint's effort of producing a 1 oz pure gold coin available to the public with a purity of 0.99999. This is 5 nine's pure (the finest known) and it has stretched technology's limits. In fifty or a hundred years, who knows what humanity can accomplish.

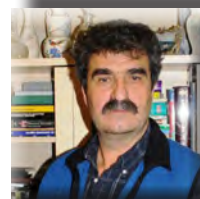
The only thing it takes to be a numismatist is PASSION. Although an appreciation of the hobby can not be passed down genetically, sometimes all it takes is a little inspiration. Say the right words to the right person and you may give someone the nudge they needed to join the hobby. If the passion is there, and you leave a little room in your wallet, the sky's the limit when it comes to collecting coins and currency. Good luck, a lifetime of opportunity awaits!





Serbian Coins from Medieval to 1917

By Mirko N. Dumanovic
M.Sc. P.Eng. Mechanical



The fundamental symbols that characterize the origin and nature of a medieval European state are far better encapsulated through an analysis of its art forms than one of its legislative proceedings. Some of the strongest of these basic national attributes can be found in a nation's coins and can give valuable insight into its political, culture, economic, and military history and traditions.

Of early medieval Balkan societies, it was only Serbs, along with Bulgars and the Byzantine Empire, that took part in the creation of their own metal currencies. While this practice would become far more standardized in the periods to follow, some Balkan societies would wait as long as the early twentieth century before fully engaging in it.

Throughout the middle Ages, several distinct Serbian states were formed. Some coexisted during similar time frames, while others existed exclusively on their own. Among the longest lasting and most influential of these states were: Duklja (Zeta), Travunija, Hum and Zahumlje, Paganija, Raska, Bosnia and Srem. Byzantine coins were used and present in many of these territories; a common regional phenomenon considering the long held dominance of the Byzantine Empire throughout most of the Balkan Peninsula.

Historically it was assumed that the smelting of domestic metal currency began in Serbia during the reign of its first king, Stefan II Nemanja, sometime in the very early 13th century. Recent research suggests that the process of making a unique domestic currency did not begin until the reign of his son, Stefan Radoslav, somewhere between 1227 and 1234.

Looking towards to the Byzantine Empire for example, King Radoslav of Raska began the creation of the first silver and copper coins. These early coins were concave in shape, had text in Greek (rather than in Serbian, which was still literarily young at the time), and remain today only in incredibly small quantities. Interestingly, they are also the only medieval Serbian coins ever made from materials besides silver alone, namely copper and gold. A high regional abundance of silver ores forced subsequent monarchs through this transition.



***Coin of King Stefan Dragutin
(1276-1282)***



***Dinar of King Stefan Uroš II Milutin
(1282-1321)***



***Coin of Imperator-Czar Dušan
(1331-1355)***



***Coin of Prince Lazar
(1371-1389)***



Serbia, King (1331-1345) and Czar (1345-1355) Stefan Uroš IV Dusan, AR Dinar (Matapan), 1345-1355

Depending on the state in question and time period, Serbian coins throughout the middle ages went by two different names: the Dinar and the Perper. The former has its origins from the old Roman coin, the "Denarius", meaning "Tenth", whilst the perper is of Byzantine origin. While the dinar remains a traded currency to this day, the perper ceased to be produced with the dissolution of the Kingdom of Montenegro in 1918.

Records tell us that King Stefan Uroš Dragutin, in 1276, near an old mining town in what is now northern Montenegro, produced an unusually pretty silver coin that resembled the Venetian Matapan (a form of Venetian currency). As more of these Serbian "Matapans" entered production and circulation, they quickly became a popular coin, seeing trade all throughout the Mediterranean, and as far away as mainland Spain.

The usage of these coins became so widespread, so as to cause one of history's earliest negative demand shocks to competing currencies. Venice, which was a dominant trading Republic of the time, was especially unsatisfied with this arrangement, and in a bid to eliminate Serbian coins from the international market, decreed their use illegal and undertook significant measures to see the destruction of these coins. This early Serbian currency posed enough of a nuisance, even threat, to the Venetian authority that it receives mention even in Dante's *Divine Comedy*, "And Portugal should be held in blame, with Norway and the Rascian who laid his eyes on Venetian coins and forged his own ill-fame." (Dante Alighieri, *Paradise*, Canto XIX, Eagle speaking)

It is of particular interest that Dante placed this detail in the realm of heaven.

Legend has it that the source of many early Rascian coins, the town of Mojkovac, got its name from an amalgamation of three words: "Moj" meaning "My", "Kovani" meaning "forged",

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**1 Para Copper Prince Mihajlo Obrenović
(1868)**



**10 Para Copper Prince Mihajlo Obrenović
(1868)**



**5 Para Nickel Kingdom of Serbia
(1884)**



**20 Dinara Gold Miland'or
(1882)**

and "Novac" meaning "coins". While never truly verified, the likelihood that this is the authentic origin is rather high, especially considering the close proximity of several old silver mines and mints. Indeed, the practice of naming location based on their service to the king is not exclusive to this location. The

monastery "Naupare" in central Serbia was once the king's own treasury and money vault. On way to combat enemies in the area, it is said that Czar Lazar (1329-1389) looked in the direction of the monastery and proclaimed that "they [the enemy] have arrived 'Na um pare', 'to our money' ".

of laws in Europe following the collapse of the Western Roman state. Casually translated, the first law pertaining to the smelting of coins stated: "Those involved in the minting of coins in the dukedoms and lands that belong to the Czar may only do so in those cities which the Czar has assigned for this purpose".



Although early ventures into domestic minting were very conservative, borrowing heavily from Byzantine and Venetian models, later Serbian coins would be shaped (literally) to best suit the needs and demands of the domestic economy and authority. Rulers and Saints were the most common depictions on these coins, while accompanying texts were done in a variety of languages including Latin, Italian, Greek, and old Serbian .

The minting of coins in medieval Serbia was first set to written law as part of a much larger codex in 1354. This codex is one of the earliest attempts at a universal and an all-encompassing list

The creator of the aforementioned law codex, and the most notable of medieval Serbian autarchs, Stefan Dušan, holds particular importance to the evolution of Serbian currency. Throughout his reign as king (1331-1346) and later as Czar (1346-1355) the production of currency in Serbia would surpass even that of its strongest neighbors. Whether in terms of number, variety, or aesthetic beauty, this period in the development and production of medieval Serbian coins is regarded as the greatest. The minting of domestic money was continued in Serbia by subsequent leaders right up until the fall of the despotate in 1459.

Following the Turkish conquest of the Serbian state in the 15th century, the production of domestic currency ceased. Instead, Ottoman currency prevailed, and remained as the sole legal tender of Serbian lands until well into the later half of the 19th century.

The First Modern Dinar

Following Serbia's defacto independence in the early 19th century, and in the time preceding the foundation of a single national currency, a wide variety of European and Turkish coins were used in domestic commerce. Records indicate that at least 43 different forms of foreign currencies were employed in Serbia, 10 of which were gold, 28 silver, and 5 copper. At a conference held in 1868, in the city of Kragujevac, it was decided that a new, exclusively Serbian currency would be formed. These early coins were minted in Vienna, Austria and came in copper divisions of 1, 5, and 10 "para". They featured the image of prince Mihajlo Obrenovic; the head of state at the time. What makes these early Serbian coins especially unique and collectible is the appearance of an occasional spelling mistake. Some coins, of the 1 Para denomination, featured on their obverse side the correct phrase "Obrenovic III Serbian King", while others featured the same phrase with an incorrect spelling of the word "Serbian"

The "dinar" was chosen as the national monetary unit while the "Para" was designated a subunit, in much the same way as the cent to the dollar. The name "dinar" was chosen for its obvious historical significance to medieval Serbian states. This position was advocated by the minister of foreign affairs, Cedomir Mijatovic, who is consequently regarded as the godfather of the early dinar. The first silver dinars were minted in 1875, whilst the first gold domestic coins were minted four years later, in 1879, and came in denominations of 10 and 20 dinars. The 20 dinar coin was nicknamed the "Miland'or", after king Milan Obrenović, Mihajlo's successor. The 5 and 10 Para coins were also colloquially (and respectively) nicknamed "Marijash", and "Gosh".

The last coins to include the image of a head of the Obrenovic dynasty were minted in 1897. They featured the image of King Alexander I Obrenović and came in 1 and 2 dinar denominations. A violent change in dynasties in 1903 brought with it a change in the appearance of the domestic currency. From 1904, onward to the dissolution of the Kingdom of Serbia in 1918, all domestic coins were minted with the image of the successor king, Peter Karađorđe.



50 Para King Petar I (1904)



1 Dinar King Petar I (1913)



5 Dinara Silver King Petar I & Karađorđe (1904)

In 1904, a silver 5 dinar coin was minted in celebration of the 100 year anniversary of the First Serbian Uprising. The obverse of the coin featured King Peter I (the reigning monarch) and Karađorđe Petrovic (leader of the 1804 rebellion against the Ottoman).

Silver coins minted in the image of King Peter I continued to be made until 1915. The last Kingdom of Serbia coins were minted in 1917, one year prior to the establishment of the Kingdom of Serbs, Croats, and Slovenes. This marks the end of a violent and tumultuous chapter in the history of the Serbian nation and its national currencies.





L'ARC de TRIOMPHE de l'Étoile'

By Pierre Driessen



The city of Paris is home to some of the world's most iconic architecture. Its palaces, museums and monuments are justly celebrated. The fact that we can gaze with wonder upon one of the city's most iconic, the Arc de Triomphe, is a true miracle. Its very construction and continued existence was subject to the ebb and flow of the changing climate of the volatile political landscape of early and mid 19th century France.

Triumphal procession ways have an ancient history. Built in one form or another by the ancient Egyptians, Chinese and most notably the Romans, they celebrated in stone their victories and military might. Some of the most famous ever constructed are the arches of the Roman emperors Titus, Septimius Severus and Constantine I.¹ In Western Europe, following the collapse of the western Roman Empire in 476 A.D., triumphal arch construction all but ceased. It was not until the Renaissance that the concept and use of the triumphal arch was truly revived.²

The vast majority of triumphal arches built during the Renaissance were temporary structures, made of wood and plaster.³ France was one of the first states in early modern Europe to again start building triumphal arches in stone. During the era of Louis XIV (1643 - 1715), French royal architects combined the city gate and the concept of the triumphal arch, transforming the simple gate from a mere entryway into a 'gate of honor'.⁴ This new conceptualization deviated from the classical tradition of free standing arches located in the center of a city. By combining the two elements, the arch became an even more powerful propaganda tool; every time a person passed thru such a gate, he would be reminded of the king's power, majesty and glory.

To commemorate his military victories, Louis XIV ordered triumphal gates built all over France, including two in Paris

- the Portes St. Denis and St. Martin. He also had the Porte St. Antoine remodeled. During the reigns of Louis XV (1715 - 1774) and Louis XVI (1774 - 1792/93†), the building of triumphal gates continued throughout France, with notable exception in the city of Paris.⁵ It was not until the reign of Napoléon Bonaparte (1804 - 1814/15) that Paris would again see them built. Napoléon, his ministers, architects



Figure 1: l'Arc de Triomphe de l'Étoile

and engineers set about to recreate Paris. The city was to be transformed into a capital worthy of being the centre of the vast new French Empire, which dominated Europe after the spectacular victory of the Grande Armée over the Austrians and Russians at the battle of Austerlitz in December 1805.

Paris was to become the new Rome.⁶ A vast building program was ordered, which included the building or refurbishment of bridges, aqueducts, roads, churches, palaces and other public buildings and structures. While meant to beautify the city, to provide services and employment for its citizens, they were also intended to awe and inspire, promoting the power and grandeur of the new imperial order, both domestically and internationally. As Napoléon's rise to and his maintaining power were largely dependent upon his abilities as a victorious general and the loyalty of the army, the army figured prominently in his building program.

In 1806 the construction of two triumphal gates was ordered.⁷ The arch known today as the Arc de Triomphe du Carrousel, completed in 1808, was built in classical Roman style with pedestal and column construction, three passageways and topped by the famous horses of Saint Mark's Cathedral, taken by Napoléon from Venice.⁸ This arch conformed perfectly to the style of the new regime known as Neoclassical Empire, a stylish mixture of ancient Egyptian and classical Greek and Roman symbols and design elements. The Empire style was developed to provide the new regime with the aura of permanence and respectability through the use of ancient symbols of power.

The story of the second arch, ordered built at the same time, is very different. This arch, often simply referred to as the Arc de Triomphe, is today the most famous arch in the world, yet its very existence, let alone its completion, was uncertain during much of the time of its construction. It was not finished until 1836.

Construction of this arch, officially titled the Arc de Triomphe de l'Étoile on the Place Charles-de-Gaulle, provides a fascinating insight into the politics, architecture and art of turbulent 19th century France. The arch was officially dedicated to the Grande Armée and French Empire soldiers who had died in the service of their country. The Arc de Triomphe from its inception was envisioned to be much more than a typical arch or gate; it was meant to encompass all the concepts and ideas associated with a triumphal arch and gateway. It was to be a memorial, a monument, a place of reverence and a brilliant tool of political



Figure 2: Arc de Triomphe du Carrousel designed and built by architects Pierre Léonard Fontaine and Charles Percier between 1806 - 1808, on the orders of Napoléon I, to celebrate the victories of 1805. Its original purpose was to serve as the triumphal entry gate into the grounds of the Tuileries palace, Napoléon's official residence in Paris. Its present isolated location results from the fact the Tuileries burned down in 1871⁹ and was demolished in 1883¹⁰.

propaganda. Its location, design, scale and decoration had to function in harmony for this arch to accomplish its difficult multi-faceted purpose.¹¹

First came the search for the perfect location. After an exhaustive effort, weighing the suitability of each site, Place de l'Étoile was chosen. Located near the tollbooths at Paris' western outskirts, once completed the Arc de Triomphe would become part of a gateway complex. According to Champagny, Napoléon's Minister of the Interior, the area was one of the most beautiful public places in Paris and visited by Parisians of all classes for leisurely strolls in the Bois de Boulogne nearby. It was also connected to the broad Champs-Élysées promenade, allowing for military parades. The area was large enough for this scale of construction and would do justice to such a grande monument. Once finished, the arch would paint a majestic view from the Tuileries Palace, and Napoléon could pass through the arch when travelling from Paris to his country estates at Malmaison, St. Germain and Versailles.¹²

Furthermore, due to its height and size, it would be visible from all over Paris and to visitors from a

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great distance away, long before they would reach the city. Although the foundation stone was laid on 15 August 1806, the Emperor's birthday, the pace of construction would prove to be very slow.¹³

The commissioned architects, Jean-François-Thérèse Chalgrin and Jean-Arnaud Raymond, were given the basic ideas and purpose, outlined in broad sketches by Napoleon and his chief advisors, such as Denon and Fontaine. The intent was a structure with simplicity and clarity of design, so that it could communicate the regime's message clearly.¹⁴ Napoléon wanted an arch which would overshadow all others built before, honor the Grande Armée and all French soldiers fallen in battle and show his power and grandeur for posterity.

The designs submitted by the architects show that they were unable to translate these ideas into stone. They were constrained by traditional ideas and could not easily think beyond classical examples. This was not the only problem; Chalgrin and Raymond were also unable to agree on the use of columns, the nature of the decoration and the use of statuary.

It was Napoléon's chief architect, Pierre Léonard Fontaine, who translated Napoléon's ideas and purposes into architectural form.¹⁵ He suggested an arch with four equal sides, openings in both



Figures 3 and 4: Medal struck to commemorate the completion of the Arc de Triomphe. Obverse shows the truncated bust of Napoléon I, as a Roman imperator. Reverse shows the front of the Arc de Triomphe. Bronzed copper, 25mm, struck in 1836, original strike. There are many varieties of medals commemorating the Arc's completion. Struck in lead, tin, bronzed copper and silver, ranging in diameter from 15mm to 53mm. Some, as this example, show the single bust of Napoléon I, or the facing busts of Napoléon I and Louis-Phillippe I. B - see end note.



directions, a minimum of decoration and no columns. The project's height and size would be the main features providing its beauty.¹⁶ Napoléon agreed. In early 1808, Chalgrin and Raymond jointly submitted new plans incorporating most of Fontaine's suggestions. Soon after, their feuding started anew, and ultimately in late 1808, Raymond resigned. His designs, although altered, continued to champion more classical forms, which for a monument of this scale were deemed inappropriate and too expensive.¹⁷

Chalgrin's plan had won Napoléon's backing. His ultimate design was able to express, through the plainness of the heavy walls, elegance of lines and minimal decoration, the simplicity and clarity, which would convey the Arc's power and majesty.¹⁸

The Arc de Triomphe would be a uni-arch, truly monumental in scale, 49.54 meters tall, 44.82 meters wide and 22.21 meters deep and built of uniform coloured stone. Its sheer massiveness can be seen when compared to its sister, the Arc du Carrousel, which is 14.62 meters tall, 17.87 meters wide and 6.54 meters deep. No other structure in Paris at the time was taller, except the towers of Notre-Dame, which are 69 meters tall.¹⁹

With the location, architect and design decided, construction could finally begin. The foundations required were massive; they were to carry an unheard of load. Obtaining stone of a uniform colour, which came from the Château-Landon region, caused further difficulties. Progress was very slow, and by 1811, the project had reached 5.40 meters in height; by 1815, it had reached 20 meters.²⁰ In 1810, on the occasion of the entry of Napoléon's new Austrian wife, the Archduchess Marie-Louise, a full-scale wood and plaster model was erected. This model served to obtain Napoléon's final approval and as a construction template.²¹

In 1811, the architect L. Goust took over supervision upon the death of his teacher Chalgrin.²² Political and military events, and their subsequent economic implications, soon overtook the project. Work was suspended. By 1823, the work site looked like a ruin, and what had been built was in danger of being torn down.²³ Following Napoléon's downfall, the restored Bourbon dynasty attempted to change the nature of the Arc to suit its political ends. Many new designs were proposed, ranging from making the Arc into a temple-like structure dedicated to great kings and illustrious men, to making it a fountain.²⁴ Finally in 1823, Louis XVIII decided to dedicate it to the exploits of his nephew, the



Figure 5: Sketch of the wood and plaster model of the Arc de Triomphe built for the ceremonial entry of Napoléon's new Austrian wife, Marie-Louise into Paris in 1810, erected by Louis Laffite.

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Duc d'Angoulême, following France's 1823 intervention in Spain to restore the Spanish Bourbon king Ferdinand VII. Goust was reappointed as architect and ordered to change the iconography accordingly, yet keep the overall design of the Arc intact.²⁵

In 1830, following the accession of Louis-Philippe I the peoples king, the program was returned to its original intent under Napoleon I, with one notable change. Not only was the glory of the French armies of the First Empire to be celebrated but also the glory of the armies of the First Revolution.²⁶ With the placement of the Tomb of the Unknown Soldier there in 1922, this role came to include all French soldiers.²⁷

Today, it no longer serves as a gate, Paris having grown far beyond its western boundaries of 1806. The Arc de Triomphe has taken on far greater importance and serves as a French national symbol, a monument and memorial to the nation and service of its citizens. It continues to be used as a backdrop to celebrate and mourn great events and figures in France's public and cultural life.

The remains of Napoléon I, Victor Hugo and Marshal Joffre passed underneath its arch.²⁸ The victory parades for WWI and WWII were celebrated here, and the eternal flame burns here today. The official French national government celebration of Bastille Day and observance of the 1918 Armistice are held yearly in front of the Arc. This central role is due to its creators; their vision was so grande and timeless that, despite numerous obstacles and delays, their original intent became reality. They succeeded in creating a triumphal arch, monument, memorial and place of reverence, which speaks to eternity. When standing before the Arc de Triomphe d'Étoile, you cannot help but be awed and inspired by its size, simplicity and majesty.

On two occasions the Arc has escaped destruction at the hands of France's archnemesis, the Germans. The first was during the bombardment of Paris in the Franco-Prussian War 1870-71. The second was during the closing days of the Second World War, when the German military governor of Paris, General der Infanterie Dietrich von Choltitz



Figure 6: small silver medal showing on the obverse the facing busts of Napoleon I and Louis Philippe I who hoped to gain popularity by associating himself with the aura of glory of his illustrious predecessor. The reverse shows the Arc de Triomphe.

(1894 - 1966), refused to carryout Hitler's orders to level the city. He did not wish to be remembered as a cultural barbarian who destroyed the City of Lights.

NOTES:

A: The horses were plundered by the Venetians from Constantinople during the Fourth Crusade, and in 1797, they were sent to Paris as war booty by Napoléon. In 1815, Louis XVIII returned them to Venice. They were replaced by a quadriga, dedicated to the Restoration of the

Bourbons following Napoléon's final abdication, depicting Peace riding in a triumphal chariot escorted on either side by Victories.

B: No medals or jetons were issued during the reign of Napoléon I publicizing the Arc de Triomphe de l'Étoile, there was however a medal issued showing the Arc de Triomphe du Carrousel.

END NOTES:

1 - Thomas W. Gaehtgens, *Napoleons Arc de Triomphe, Abhandlungen der Akademie der Wissenschaften in Göttingen, Philologisch-Historische Klasse Dritte Folge*, Nr. 90, Göttingen, 1974, p. 35; **2, 3, 4** - *Ibid*, p. 14; **5** - *Ibid*, pp. 16 - 17; **6** - *Ibid*, p.23; **7** - *Dictionnaire des monuments de Paris*, editions Hervas, 1992, pp.48 - 49; **8** - *Ibid*, p.49; **9, 10** - Wikipedia, "Arc du Carrousel", "Tuileries"; **11** - Gaehtgens, p. 20; **12, 13** - *Ibid*, pp.31 - 33; **14** - *Ibid*, pp.39 - 40; **15, 16** - *Ibid*, p.40; **17, 18** - p.43; **19** - *Ibid*, p.41; **20** - *Ibid*, pp.55 - 57; **21** - *Ibid*, pp. 16, 44; **22** - *Ibid*, p.50; **23** - *Ibid*, p. 57; **24** - *Ibid*, pp. 57 - 58; **25** - *Dictionnaire*, p. 49; **26** - *Ibid*; **27** - Gaehtgens, p. 20; **28** - *Dictionnaire*, p. 49.

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- Thomas W. Gaehtgens, *Napoleons Arc de Triomphe, Abhandlungen der Akademie der Wissenschaften in Göttingen, Philologisch-Historische Klasse Dritte Folge*, Nr. 90, Göttingen, 1974.
- *Dictionnaire des monuments de Paris*, editions Hervas, 1992
- Wikipedia, "Arc du Carrousel", "Tuileries".



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New Membership Applications

No new members this month

These individuals have applied for membership into the Edmonton Numismatic Society. Pending any objections from the membership at large, these individuals will be accepted as "Members in Good Standing", effective this publishing date. Any objections to the aforementioned applications must be submitted in writing to the Secretary of the Edmonton Numismatic Society, and will be evaluated by the Executive Committee on a case-by-case basis.

Coming Events

June 13, 2012 - ENS June Meeting - Royal Alberta Museum, 7:15 pm start. Snacks provided.

July 8, 2012, 4:00 PM - ENS Annual BBQ 8510 - 10 Ave NW, Edmonton (Millwoods). Open to all current ENS members - food provided by the ENS. Bring your own drinks and a chair.

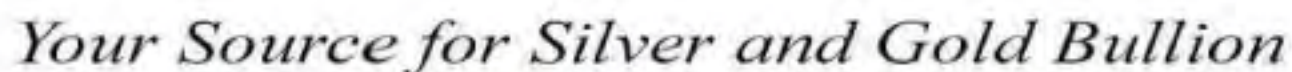
July & August 2012 - No Meeting - Have a great summer.

September 12, 2012 - ENS September Meeting - Royal Alberta Museum, 7:15 pm start. Snacks provided. ENS Annual Pizza Night.

October 10, 2012 - ENS October Meeting - Royal Alberta Museum, 7:15 pm start. Snacks provided.

November 10 & 11, 2012 - Edmonton's Coin Show and Sale, Edmonton Hotel & Conference Centre, 4520 - 76 Ave, Edmonton, Alberta, T6B 0A5, dealers wishing to attend call 780-270-6312.

To list your coming events - send them to editor_ens@yahoo.ca.



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