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From the Editor's Desk



2026 is the Semiquincentennial of our country. I can't think of a more exciting way to start the celebration than with Artemis II, the first manned mission to the moon since Apollo 17 in 1972. Fireworks are a nice idea, but how about

launching a 322-foot rocket (17 feet taller than the Statue of Liberty) and four astronauts out of the atmosphere instead? That's the American way.

In this issue, we have several articles to mark the 250. Erwin Brauer, an eager history buff, contributes "Unknown history of the signers of the Declaration of Independence." He reminds us that the signers didn't just sign a political document, they signed away their lives. Many signers paid an incredible price for their courage. He also informs us of what we can collect from this period, including colonial currency signed by people who would later sign the Declaration of Independence. Continuing my series of collecting coins from momentous periods in US history, I write about America's "Second War of Independence" with "A quick guide to coinage of the War of 1812."

It's always edifying when another interest or hobby intersects with our coin collecting. Classical music was my first passion before coins, and a quick peek at my catalog shows my CD collection currently contains over 7,400 sets



and 11,179 discs! In February, I was at Heinz Hall reading the program book. The Pittsburgh Symphony and its music director, Manfred Honeck (pictured, left), were to perform Anton Bruckner's Symphony No. 8. Honeck and the orchestra's performances and recordings of Bruckner have been critically

acclaimed, and they were recording the Eighth Symphony. Lo and behold, Honeck was also receiving the Bruckner Society's Kilenyi Medal of Honor. Kilenyi was a notable medalist whose pieces I have collected and whose work has been featured in numerous Clarion articles. Clarion stalwart and Kilenyi authority Harry Waterson had of course already researched this medal, and he contributes "The Bruckner Society of America Medal of Honor." The medal wasn't just another commercial commission for Kilenyi; he was devoted to Bruckner's music and the medal was something of a passion project.

Rob Throckmorton has been collecting Lincoln cents for years and has quite a collection. But he showed how gratifying it is to still "read the book," as seasoned collectors always exhort when giving advice, in his article, "The Enigmatic Lincoln Cents of 1922: Book Review." Rob learned a lot about the 1922 cent and shares just a bit from Tom De-

Lorey's new book from Whitman. "Buy the book first" is the kind of sage numismatic advice Michael Panza gives in "Advice for the new coin collector." Michael gives us the trees, and Jeff Garrett gives us a view of the whole coin market forest in "Where have the rare coin investors gone?"

Greg Magee wrote a popular article last year on biblical coins, and in "Thirty pieces of silver" he identifies for us the silver shekel that would have been the coin central to many stories in the bible. This Tyrian shekel would also have been used for payment to betray Jesus.

Frequent contributor Mark Benvenuto writes about Seated Liberty proof coins and investigates why these rare coins are much more affordable than their mintages would suggest. Also on US coins, Owen Seymour, a former PCGS grader and PAN lecturer, gives us "The mysterious micro O Morgan dollars" – what an interesting story!

Michael Greenwood, president of BAC grading, a new grading service for vintage and modern bullion, will present a lecture Friday, May 29 as part of the Stack's Bowers Richard C. Jewell Lecture Series. He furnished an article, "The rise of vintage poured bars," to fill us in on a unique area of numismatics.

Last summer, my brother-in-law's aunt passed away at 83. She had become a coin collector the last few years, and I had the honor to sell her collection over the fall and winter of this year. She was a variety and error hunter, and she had bought hundreds of original rolls of BU Lincoln cents from the 1950s onward to search. She also hunted through rolls from banks, and we returned dozens of 50-roll boxes of pennies and thousands of dollars in quarters to the bank. Her biggest find in the wild, pictured below, was indeed a 1972 DDO, which I had slabbed by NGC (it garnered an AU-58) with a custom pedigree including her name. This coin will remain with the family. She was also a beneficiary of the rapid rise in gold and silver prices, doubling and tripling on many of those purchases from just a few years ago.



Matt Campbell





The Bruckner Society of America

Medal of Honor

by Harry Waterson PAN L 149

Julio Kilenyi is known to collectors for his prodigious output of medals, usually the result of commissions to commemorate events, commercial enterprises, and contemporary figures. But the medal of honor Kilenyi produced in 1933 for the Bruckner Society of America to honor Austrian composer Anton Bruckner (1824-1896) is not only a work of art, but also a passion project for Kilenyi, who was immersed in classical music and helped champion the music of Bruckner through his long association with the Bruckner Society beginning in the 1930s and lasting through his death in 1959. While Bruckner's music may have been misunderstood and not entirely accepted during his lifetime, his reputation grew steadily throughout the 20th century. Kilenyi would surely have been pleased with 2024, the bicentennial year of Bruckner's birth, which saw the world's finest conductors and orchestras pay tribute with performances and recordings of Bruckner's nine monumental symphonies.

Julio Kilenyi had deep roots in the musical community in New York City. He arrived in Hoboken, NJ in December 1915, at the invitation of his brother. He had been in Buenos Aires, Argentina previously. He lived with his brother, sister-in-law and nephew on East 90th Street in Manhattan for the next ten years. His studio was also in his brother's apartment.

Julio's brother, Edward Kilenyi, Sr. did post graduate studies in the School of Music at Columbia University. He wrote his masters dissertation on "The Development of the Violin Music Up to the 18th Century" in 1914. Even though Columbia has no record of Edward Kilenyi attending the School of Music, he is recognized as having both a Masters and a PhD from Columbia in 1915. Edward Kilenyi famously taught harmony to George Gershwin. He was the Musical Director at the Cameo Theater on 42nd Street just west of Broadway. The Cameo was a first-run movie palace in the 1920s and Kilenyi composed the sync-sound orchestrations that provided the live underscore to the silent motion pictures that played the theater. He also conducted the live orchestra for these screenings.

Julio Kilenyi was welcomed into the musical circles occupied by his older brother. I know this because Julio Kilenyi did bas-relief portraits of some of the luminaries of this world. He did a plaque of Prof. Dr. Cornelius Rybner, the head of the Columbia School of Music, in 1920. He did a plaquette of S. L. Rothafel in 1922 when Rothafel, known as Roxy, was Musical Director, Orchestrator, and Conductor of the symphony that played the live sound track to silent films that opened at the Capitol Theatre on Broadway. I have an undated one-foot plaster Julio did of iconic conductor Arturo Toscanini.

In 1925 the Kilenyi establishment on E. 90th St. started to

break up. Julio's nephew, Eddy Kilenyi Jr., was 15 years old and a bit of a piano prodigy. His father arranged for Eddy Jr to audition for Erno Dohnanyi who was in the US on tour. This resulted in an invitation for Eddy Jr to go to Budapest to live with Dohnanyi and attend the Franz Liszt Academy of Music. At this time Julio did a portrait plaque of Erno Dohnanyi and Elza Galafres. And, just to put a cherry on top, the Kilenyi file at the American National Sculpture Society contains a black & white photo of a plaque depicting Anyja Dohnanyi, mother of Erno Dohnanyi.

In 1926, Eddy Kilenyi, Jr. sailed to Europe with the Dohnanyis and became part of their household in Budapest. He entered the Liszt Academy. Eddy's mother Ethel Kilenyi followed shortly afterward to keep an eye on her son. Julio Kilenyi moved across Central Park to West 67th St. He lived and worked in the Hotel des Artistes for the rest of his life. Edward Kilenyi Sr. did not last long on the upper East Side either. Talking motion pictures arrived in 1927 and Edward Sr. found himself one of the leaders in the transition from silent to sound. He understood how to score motion pictures and he became a Musical Director at Fox Films in Los Angeles. He had been MD on 40 films when he retired.

The 1920s were a great decade for Julio Kilenyi. He was a prolific medallist during those years and he benefited from the patronage of Whitehead & Hoag. The roaring 20s came to a grinding halt with the Great Depression. 1930 saw just a trickle of commissions and Whitehead & Hoag stopped using him almost entirely. With his time no longer in demand, Kilenyi became an early member of the Bruckner Society of America, joining in 1931. He contributed The Bruckner Medal of Honor to the Society in 1933.

This is a struck example of the medal awarded to Efrek Kurtz in 1948. The medal is bronze, 76.2mm wide (3-in.) and edge marked WHITEHEAD-HOAG.

Conductor Efrek Kurtz (1900-1995) was Music Director



of the Houston Symphony from 1948 to 1954. On Dec. 14, 1948, after conducting a superb performance of Bruckner's Second Symphony at Houston City Auditorium, he was awarded The Bruckner Medal of Honor. On behalf of the Society, the presenter was Dr. E. W. Doty, dean of the school of fine arts at the University of Texas.

Anton Bruckner (1824 - 1896), pictured below, was an Austrian composer known for his symphonies, masses, Te Deums and motets. The first are considered emblematic of the final stage of Austro-German Romanticism because of their rich harmonic language, strongly polyphonic character, and considerable length. Bruckner's compositions helped to define contemporary musical radicalism, owing to their dissonances, unprepared modulations, and roving harmonies.

Unlike other musical radicals, such as Richard Wagner or Hugo Wolf who fit the *enfant terrible* mold, Bruckner showed extreme humility before other musicians, especially Wagner. This apparent dichotomy between Bruckner the man and Bruckner the composer hampers efforts to describe his life in a way that gives a straightforward context for his music. His works, the symphonies in particular, had detractors, most notably the influential Austrian critic Eduard Hanslick, and other supporters of Johannes Brahms (and detractors of Wagner), who pointed to their large size and use of repetition.



Bruckner also had a propensity to revise many of his works, often with the assistance of colleagues, and he appeared indecisive about which versions he preferred. On the other hand, Bruckner was greatly admired by subsequent composers, including his friend Gustav Mahler, who described him as "half simpleton, half God." In the painting to the left, Bruckner is wearing his signature bow tie and the badge of the Imperial Order of Franz Josef.

The Bruckner Society of America was formed January 4, 1931. The aim of the Society was to develop in the music loving public a greater interest in and appreciation of the works of Bruckner and Mahler and such modern compositions as are the outgrowth of classical traditions. The Society proposed to further this aim by lectures, publications of articles and books, and by encouraging performances of these composers through existing musical organizations.

The Society published *Chord and Discord, A Journal of*

Modern Musical Progress beginning in February 1932. It was a rare combination of scholarship and fan magazine published mostly at irregular intervals through the 30s, 40s and 50s. Julio Kilenyi designed and sculpted The Bruckner Society of America Medal of Honor to be awarded to outstanding conductors and other individuals and organizations whose promotion and performance of the works of Bruckner was worthy of recognition by the Society. It was first awarded in December 1933. Bruno Walter was the first conductor to be a recipient. In 1935 Kilenyi designed a companion award, the Gustav Mahler Medal of Honor. Both medals were exclusive to the Society and the Society always identified Kilenyi with the medals.

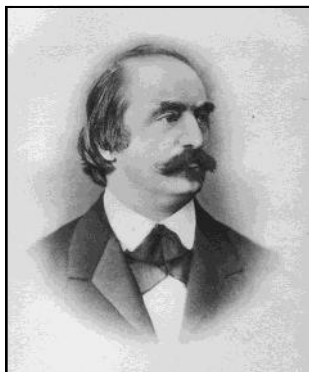


Kilenyi was elected a member of the Executive Committee in 1934 and served the Society for the rest of his life in various capacities. When he died in 1959, he was Vice President of the Society. By this time the Society was publishing *Chord and Discord* on a very intermittent basis and Volume 3, No.1, the 21st issue, was published in 1969. Volume 3, No. 2 was published 29 years later in 1998 and it was subtitled The Final Issue.

[*Chord and Discord hasn't been heard from recently, but that may be because the war in which it enlisted has been won. Bruckner and Mahler are now almost inescapable.*]

Donal Henahan wrote a *Music View* column in the NY Times in 1976 about music societies. He used as his springboard an article by John R Douglas, a librarian and coordinator for the performing arts at California State University, San Jose. He had cataloged more than 100 societies and published his findings in the *Bulletin of Bibliography* (Spring, 1976). Most publish newsletters or magazines and act as clearing houses for the faithful. Henahan wrote that "Some associations attract both fans and scholars, of course, one of the better examples being the Bruckner Society of America, whose irregularly published review, *Chord and Discord*, became one of the most powerful forces in the public acceptance of Bruckner and Mahler. *Chord and Discord* hasn't been heard from recently, but that may be because the war in which it enlisted has been won. Bruckner and Mahler are now almost inescapable."

Critic Eduard Hanslick was merciless in his derision of Bruckner. He wrote of Bruckner's Eighth Symphony in 1892: "Also characteristic of Bruckner's newest symphony is the immediate juxtaposition of dry schoolroom counterpoint with unbounded exaltation. Thus, tossed about between intoxication and desolation, we arrive at no definite impression and enjoy no artistic pleasure. Everything flows, without clarity and without order, willy-nilly into dismal long-windedness. ... there are interesting passages and flashes of genius - if only all the rest were not there!"



Charles Eble, the last editor of *Chord and Discord* and President of the Society died in 2009. At that time the Society had been inactive for many years. After reading about the death of Eble, John Berky, editor of www.abruckner.com initiated a plan to re-activate the Bruckner Society. Filings with the State of Iowa and the Internal Revenue Service allowed the Society to be re-activated while maintaining its non-profit status. The Bruckner Society is now active once again with an internet presence, a monthly newsletter, musical events and concerts and an ongoing awards program.

Since 1933, the Kilenyi Bruckner Medal of Honor has been awarded 79 times with 29 being awarded since 2010 under the auspices of the re-activated Society. This is the count as of February 2026. Each medal presentation is a singular event. The award to Radio Station WNYC is especially relevant to this story because Kilenyi himself was a participant (see below).



Mayor Vincent Impellitteri receiving the Bruckner medal on June 13, 1951, on behalf of the Municipal Broadcasting System (Station WNYC). Left to right, Seymour N. Siegel, director of Municipal Broadcasting System, Mayor Vincent Impellitteri, Harry Neyer, and Julio Kilenyi.

On June 13, 1951, it was awarded to New York City's Municipal Broadcasting System for WNYC's efforts to create a greater interest in and appreciation of Anton Bruckner's music. Over time every available Bruckner recording was on the air at regular intervals enabling listeners of

WNYC to become familiar with the music of the Austrian master.

When John Berky took up the Bruckner flame in 2010, he hit one stumbling block. The die for the Bruckner Medal of Honor was not to be found. It was not in the effects of the estate of Charles Eble. Or the estate of Julio Kilenyi for that matter. Whitehead & Hoag was purchased by Bastian Brothers of Rochester, NY in 1959. The first thing they did was scrap all the W&H hubs, dies, galvanos, die shells, medals, medallions, plaques and plaquettes that W&H had amassed over the years. Everything metallic went to the salvage yard. It was a great loss to collectors and researchers.

John F. Berky, Secretary, The Bruckner Society of America acquired a Bruckner Medal of Honor. That medal was engraved on the back: TO / STATION WEFM / 1960. This medal was presented to the Chicago radio station on March 11, 1960. This medal became the master from which John Berky had a new die made by Franklin Bronze of Franklin, PA. All the current Bruckner Medals of Honor are copies of the WEFM medal. I think of them as second generation Kilenyis with excellent detail. This Kilenyi copy has a few telltales to identify it. The copy is 2mm smaller than the medal struck with the W&H die. It also has a polished rim and edge. My thanks to John Berky for his many contributions to this article.

An Appreciation

Most of Kilenyi's commissions were done to make a living. He was a medalist-for-hire. Rarely did he work to his own inspiration. Within the sculptural community in New York, he was considered a workhorse. He could execute medallic commissions quickly and working closely with the buyer's instructions, his medals would represent exactly what the buyer wanted. Often better. Yet he is one of the few major sculptors in New York who never got a commission from the Society of Medalists. There was serious doubt that he could create a medal on his own that was a work of art. The Anton Bruckner medal is proof the doubters were wrong.

This commission Kilenyi executed to express his great love for Bruckner's music. When asked for the source of his inspiration, Kilenyi made the following interesting reply: "Listening to Bruckner's music has always seemed to me like reading Dante's poetry. There is in the work of these two great geniuses the same grand spirit; It is this conception that I sought to portray on the Society's new, exclusive Medal of Honor. It only requires a single glance to discover the Dantesque expression of my Bruckner."

The editor of the Journal commented on this reply in a



later issue of *Chord and Discord*:

“Although the portraiture of old age with its dangerous tendency to emphasize physical and spiritual decay, had invariably cast the shadow of failure over the conceptions of Bruckner by foreign sculptors, Mr. Kilenyi unhesitatingly chose to use the same baffling theme as the only logical one for his medal. During two years he strove repeatedly, but in vain, to reveal the giant soul beneath the disfiguring wrinkles. Often he felt tempted to abandon once and for all, the disappointing venture. And then, suddenly, came the revelation – Bruckner and Dante! Twin souls, if there ever were such! Quickly he set to work and now it required only moments to reveal what two years of sporadic groping had failed to achieve – the spiritual deathlessness transfiguring the moribund body.”

The silhouette next to the title of this article is Anton Bruckner at the Organ by Hans Schliessmann. Here is an appropriate silhouette composition by Otto Bohler to end with. This is Bruckner’s arrival in heaven. He is welcomed into the pantheon of great composers by (from left to right) Liszt, Wagner, Schubert, Schumann, Weber, Mozart, Beethoven, Gluck, Haydn, Handel and Bach. Amen.

What better way to conclude this ascent into heaven than with a final AMEN from the Master’s Hand. Below is the original manuscript of the last six bars of Bruckner’s Mass No. 1 in D minor. It is the closing AMEN of his mass and is signed in the lower right—Anton Bruckner. This sheet music was curated by Jay Daversa and is a fitting underscore to Otto Bohler’s silhouette. Amen.



- i Biographical details from the Anton Bruckner Wikipedia entry. A well documented entry. Accessed 3/15/2026.
- ii *Activities Of Musicians Hereabout*; The New York Times, The New York Times Company, New York, NY Feb.1, 1931 p115
- iii Henahan, Donal - *Music View: Fan Clubs for Bartok, Bruckner, Even Nelson Eddy*: The New York Times, The New York Times Co., New York, NY July 18, 1976 p60
- iv For a complete list of the musical luminaries awarded the Medal of Honor see the Bruckner Society website <http://www.abruckner.com/thebrucknersociety/kilenyimedal/>
- v *Chord and Discord*, Vol.1, No.4, The Bruckner Society of America, New York, NY Oct.1933 Inside front cover.
- vi *Chord and Discord*, Vol.1, No.6, The Bruckner Society of America, New York, NY Oct. 1934 p22

