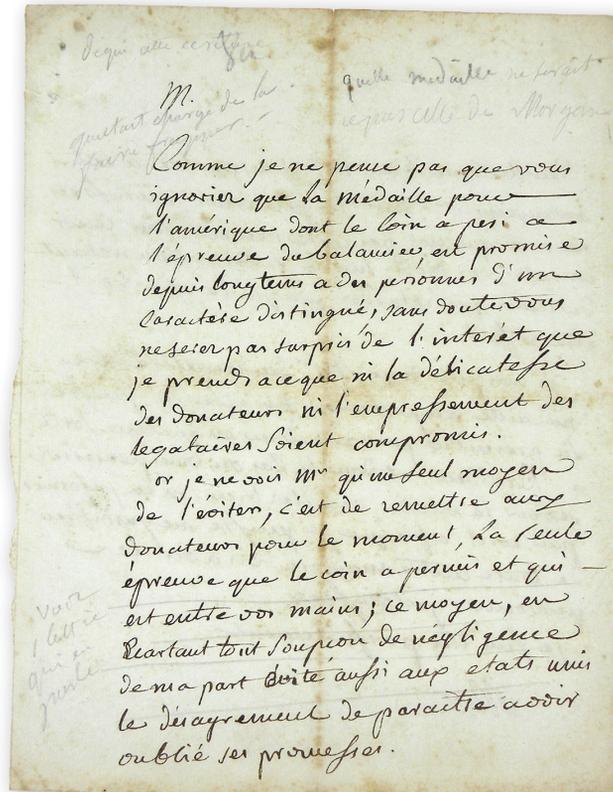


From the Augustin Dupré Archives

In conjunction with our sale of the Richard Margolis Library, Kolbe & Fanning are proud to team up with John Kraljevich Americana to offer a select number of items from the archives of the illustrious French engraver Augustin Dupré, whose works include the famous Libertas Americana medal, the new decimal coinage following the French Revolution, the Diplomatic Medal, and Comitia Americana medals for Nathanael Greene, John Paul Jones and Daniel Morgan. The following items are for sale at the fixed prices indicated.



William Short Letter to Augustin Dupré on Delayed Diplomatic Medals

Published in *Loubat's Medallion History of the United States of America*

DI William Short, Charges d'Affaires of the United States in Paris. AUTOGRAPH LETTER, UNSIGNED BUT IN SHORT'S HAND, TO AUGUSTIN DUPRÉ. Undated (September or October, 1791). One leaf, no cover, written on both sides. 21 by 17.5 cm. Some pencil notations, likely by Narcisse Dupré. Folded, ragged at left margin, once pinned at upper left corner; near fine. **\$3500**

The Diplomatic Medal was conceived by Thomas Jefferson as one of his first acts as Secretary of State in the administration of President George Washington. Deeply steeped in the traditions of the European diplomatic corps, Jefferson sought to have the nascent United States recognized as an equal, with all of the trappings of sovereignty. The medal he created remains a historic classic, one of Augustin Dupré's best known and most avidly sought

works—and one of the rarest. When Jefferson left Paris, he left the project in the hands of William Short, whose appointment as his replacement was Washington's first—and, thus, the nation's first ever—Presidential appointment. On April 30, 1790, less than a month after officially taking the job as the first Secretary of State, Jefferson wrote to Short, stating that “it has become necessary to determine on a present proper to be given to diplomatic characters on their taking leave of us; and it is concluded that a medal and chain of gold will be the most convenient.” Jefferson described the legends and motifs that should be on the medal and left the rest to Short, noting “Duviver and Dupré seem to be the best workmen, perhaps the last is the best of the two.”

Short apparently wasted little time inviting Dupré to perform the commission, with the idea that two specimens would be struck in gold, one for the Marquis de la Luzerne, who served as France's minister (later, ambassador) to the United States from 1779 to 1784, the other for the Count de Moustier, who served as ambassador to the United States from 1784 to 1790. Jefferson, in typically overzealous fashion, told both Luzerne and de Moustier to expect their medals soon. Meanwhile, Short had to deal with the practicalities of procuring them, a process beset with delays, including “the dies for the medal [being] retarded in a most unexpected manner on account of the engraver [i.e., Dupré] being employed here in the new coinage” (Short to Jefferson, September 25, 1791). Dupré's preoccupation with the new French coinage was perhaps the least of the problems, as die after die for the Diplomatic Medal failed before any medals could be struck. Soft medal trials or splashers survive from those dies, struck in the summer and fall of 1791.

By the fall of 1791, more than a year after the project was first undertaken, Short was fed up with the Diplomatic Medal program. Jefferson had extended early assurances to the would-be recipients that their medals would be coming quickly, yet left Short holding the bag. One of the recipients died before he ever saw it. The other rattled Short's chain enough that he lost all patience with Dupré, as witnessed by this letter. One wonders if it was left unsigned in the hopes that history would forget about it:

As I do not suppose that you are ignorant that the medal for America, of which the die was broken in the coining press, has been for a long time promised to distinguished persons, you will no doubt not be surprised at the interest which I take that neither the delicacy of the donors nor the desire of the legatees should be compromised. Now, Sir, I see only one means of avoiding this, that is to give to the donors, for the time being, the only proof which the die has permitted and which is in your hands; this, while removing all suspicion of negligence on my part, prevents also the United States from occupying the disagreeable position if appearing to have forgotten its promises. ... I beg you therefore, Sir, to hand the medal to the bearer, so that I may present it to remedy, in some degree, the accident; and in case you think you ought to retain it, be kind enough to inform me thereof in writing, so that I may justify myself in every way to the interested parties. [translation in Loubat]

Short eventually got gold medals for de Moustier and for an assignee of de la Luzerne in February 1792. Six bronze medals were also struck, and the four that survive today are among the most prized of all American medals. A fairly substantial number of tin splashers or épreuves of the sort Short hoped Dupré would deliver also survive, though the historical record is mum on whether Dupré answered this frantic letter with a proof that Short could use to demonstrate to de Moustier that he was not a lazy good-for-nothing. This letter was published in Joseph Florimond Loubat's 1878 *Medallic History of the United States of America*, while this original document was in the hands of Dupré's son, Narcisse. It appears, in full, on pages 122 and 123, both in the original French and in translation. It was later cited in Carl Zigrosser's study “The Medallic Sketches of Augustin Dupré in American Collections,” published by the American Philosophical Society (*Proceedings*, Volume 101, Number 6) in 1957.

Count de Moustier Inquires About His Diplomatic Medal Published in Loubat's *Medallic History of the United States of America*

D2 Elénor-François-Elie, Comte de Moustier. AUTOGRAPH LETTER, SIGNED, TO AUGUSTIN DUPRÉ. October 25, 1791. One page with integral cover and red wax seal. 33.5 by 21 cm. Some pencil notations (likely by Narcisse Dupré). Folded, torn at seal when opened; overall fine. **\$4500**

Written by the only man to ever receive a Diplomatic Medal while alive, the Count de Moustier served as France's ambassador to the United States from 1787 to 1790. He and George Washington spent time together at Mount Vernon, and when de Moustier was recalled to Paris in 1790, Washington moved into de Moustier's former New York home. Washington also acquired his furnishings, some of which remain at Mount Vernon today. Jefferson intended gold Diplomatic Medals to be awarded to the ambassador from the Netherlands, de Moustier, and the Frenchman who preceded him, the Marquise de la Luzerne. De la Luzerne died in September 1791, having never received his medal. Jefferson's early assurances of the medal's creation did not anticipate the lengthy delays William Short faced in getting Dupré to create usable dies. It's apparent that the pressure on Short rose as de Moustier continued to request his. Having received no satisfaction from either Jefferson or Short, de Moustier directed his letter of October 25, 1791 directly to the artist:



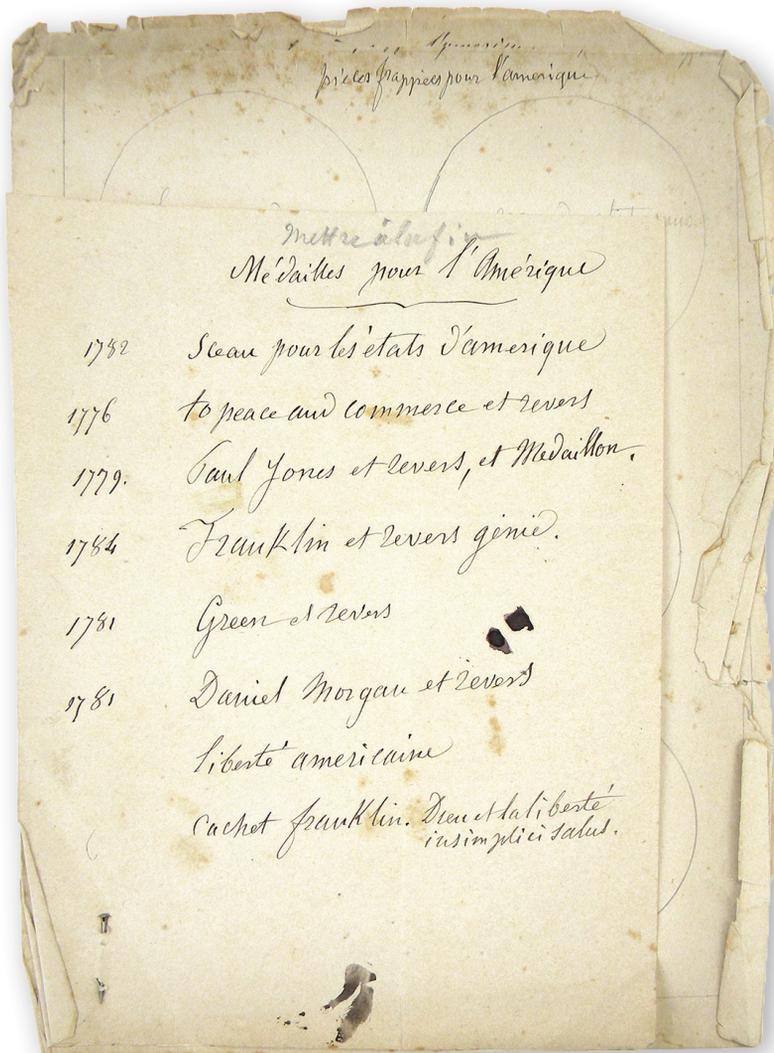
I have had the more regret, Sir, at the delay which has happened to the execution of the medal destined for me by the Government of the United States, since I have learned that it was due to causes which have been annoying to you. I hope that a third trial will prove a complete success. I desire it the more ardently since I have seen by the impression in metal at Mr. Short's how gratifying its exhibition will be for a Frenchman abroad who loves to do honor to his compatriots. When it shall be finished I will be much obliged to you if you will please have it sent to me, since Mr. Short is about to leave. [translation in Loubat]

The address panel reads A Monsieur / Monsieur Dupré, Graveur / Place Dauphine, No. 10. The signature "Thibault" below the address is likely the name of the man who delivered it, by hand, from de Moustier to Dupré. Place Dauphine, facing the Pont Neuf in the heart of Paris, is on the Île de la Cité in the middle of the Seine, near Notre Dame.

About three and a half months later, in February 1792, Short finally advised Jefferson that he had delivered the two gold medals, one to a representative of de la Luzerne and the other to the Count de Moustier himself. Neither is known to survive. Four examples of the medal survive in bronze, from an original mintage of exactly six pieces. They are counted among the most desirable of all early American medals and are the final medals created by Dupré for the United States. This letter was published in Joseph Florimond Loubat's 1878 *Medallic History of the United States of America*, while this original document was in the hands of Dupré's son, Narcisse. It appears, in full, on page 123, both in the original French and in translation. It was later cited in Carl Ziegler's study "The Medallic Sketches of Augustin Dupré in American Collections," published by the American Philosophical Society (*Proceedings*, Volume 101, Number 6) in 1957.

This is the only letter from de Moustier to Dupré that was included in the Dupré archive and the only one noted by Loubat. It may be the sole correspondence between a live recipient of a gold Diplomatic Medal and the man who created it.

**Special Offer: the two Diplomatic Medal letters listed above,
both of them printed in Loubat, for \$7250**



Narcisse Dupré Begins a Catalogue of His Father's American Works

D4 Narcisse Dupré. MANUSCRIPT OUTLINE ENTITLED "MEDAILLES POUR L'AMERIQUE." Undated [c. 1878]. 4 pages, most approximately 25 by 18.5 cm. Pinned at lower left corner, some chipping and fraying. Good or better. **\$2500**

A fascinating document, one that suggests that Narcisse Dupré planned to publish a book or pamphlet on his father's American medals. The first page, all text, lists eight of Dupré's works, from the 1782-dated "sceau pour les états d'Amérique" to three medals dated 1781: Daniel Morgan, Libertas Americana, and a die for Benjamin Franklin that matches nothing we have encountered (possibly the unlisted piece in the collection of the Boston Public Library). The following three pages are mockups of plates, apparently meant to show the designs of each of these. This may have been produced to aid Loubat in his *Medallic History of the United States of America*, or have been intended as a stand-alone publication. Unique.



A Remarkable Augustin Dupré Sketch of “Droits de l’Homme” from 1793

Accomplished on the Blank Back of a 1792 Handbill for Engraved Fonts

D5 Augustin Dupré. SKETCH FOR “DROITS DE L’HOMME.” Undated [1793]. Pencil on paper, on blank verso of a 1792 printed advertisement from Jacob, of Strasbourg, for fonts. 13.5 by 17 cm. Stamped with Narcisse Dupré’s marks of ownership at upper left and right corners, at left “A. Dupré fecit” in imitation of the elder Dupré’s signature, at right the initials “ND,” each in blue ink. Fine. **\$3250**

A relatively crude sketch, an early form of the more finished drawing that appears on page 201 of the Musée Carnavalet catalogue (*Augustin Dupré, 1748–1833, Graveur général des Monnaies de France, collections du Musée Carnavalet*, by Rosine Trogan and Philippe Sorel, 2000) as Figure 49. According to Trogan and Sorel, “ce projet de médaille est connu sous le titre descriptif: «La Raison apportant au monde les Droits de l’Homme et mettant en fuite la Tyrannie et l’Obscurantisme.»” The point of this design concept was related to the finished design, used on coins beginning in 1793, of Minerva inscribing the Rights of Man on a tablet. Augustin Dupré’s pencil notes below the drawing describe the central figure as “la Verité, présipité du globe de la Terre.” Later, more finished, versions are found in the Bibliothèque Nationale and the Musée Carnavalet. An exciting and unusual rendition of one of Dupré’s most beloved concepts, one familiar in France and the United States alike.



A Finished Work by Augustin Dupré to Mark the Attack on the Tuileries, August 10, 1792

Concept Similar to, but Distinctive from, Those Illustrated in Trogan & Sorel

D6 Augustin Dupré. DESIGN TO MARK THE EVENTS OF 10 AUGUST 1792. Undated [1792]. Pencil on paper, blank verso. 21.5 by 17 cm. Stamped with Narcisse Dupré's marks of ownership at lower left and right corners, at left "A. Dupré fecit" in imitation of the elder Dupré's signature, at right the initials "ND," each in blue ink. Once framed, 19th-century paper tape remains at top margin, corners folded, with some splits at lower left corner along crease, foxed; very good or better. \$6500

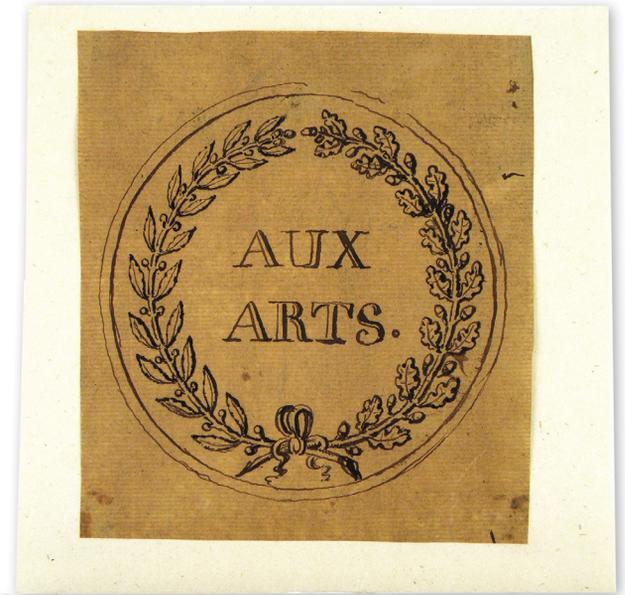
A fabulously detailed and finished design drawing, beautifully shaded and executed by the master himself. The design bears many similarities to those illustrated by Trogan and Sorel on pages 199–200, including the seated figure of Liberty, crowned and surmounted by a radiant Liberty Cap reminiscent of those common in early American numismatics. Trogan and Sorel identify the other figures as Hercules, God of War, and a goddess representing Tyranny. Other versions of this design include the legend "X Aoust 1792," allowing for a certain connection to the attack on the Tuileries, the mob action against the seat of France's monarchy and Legislative Assembly that marked the end of the Bourbon dynasty and one of the most violent days in French history. Elegant and attractive, with a medallion design exactly 6 inches in diameter.



**A Tiny but Sensitive Portrait
by Augustin Dupré**

D7 Augustin Dupré. PORTRAIT OF JEANNE LOUISE CONSTANCE D'AUMONT, FIFTH DUCHESS OF VILLEROY (1731–1816). Undated [c. 1790]. Signed “Dupré” at the shoulder truncation. Pencil on paper, pencil notations identify the subject on both sides. 8 by 10 cm. Stamped in green ink on verso, “A. Dupré fecit” in imitation of the elder Dupré’s signature, at bottom margin the initials “ND.” Fine. **\$1500**

An exceptionally well-executed portrait of the wife of Gabriel Louis François de Neufville, 5e duc de Villeroy. While the duchess survived the Revolution, her husband met his end at the guillotine on April 28, 1794. The size and shape of this tiny artwork recalls a baseball card, while the portrait seems intended for a medal that was never struck. Unrecorded by Trogan & Sorel; likely unique.



**A Complete Reverse Design
by Augustin Dupré**

For the Lycée des Arts Jeton of 1792

D8 Augustin Dupré. DESIGN FOR THE REVERSE OF THE LYCÉE DES ARTS JETON. Undated [1792]. Ink on dark laid paper, mounted to a larger sheet. 10.5 by 11.5 cm. Fine. **\$550**

An attractive, if basic, design for a known token, catalogued as Hennin 397. With only minor modifications, this original design is the same as the one that appeared on the jeton.

To inquire about availability, please contact the Kolbe & Fanning offices.



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