

# THE LIBERTAS AMERICANA MEDAL

and

## JOSEPH WRIGHT

By Karl Moulton

History is strange indeed. People, events, and purposes become misinterpreted, distorted, forgotten, and recreated into what we think we know today.

In my 2007 book *“Henry Voigt and Others, Involved with America’s Early Coinage”*, p.31, I wrote about the Libertas Americana medal: *“The original concept for this medal was Franklin’s, the obverse design by Joseph Wright, the reverse design by French painter Espirit-Antoine Gibelin, while Augustin Dupre of the French Mint was merely the engraver and has been given most of the credit because his name appears on both sides”*.

For 225 years the creation of the beautiful and historically significant Libertas Americana medals has been attributed to Augustin Dupre. Based on more extensive recent research, I believe Dupre only did what he was paid to do – which was to engrave the dies. He did superb work, but Dupre apparently did not have anything to do with creating the designs. This article attempts to bring into focus the background realities of this interesting piece of Americana.

Benjamin Franklin was the person responsible for the Libertas Americana medal; it was not commissioned by Congress as part of the Comitia Americana series. Neither was it an official French Mint creation even though the medals were struck there in April of 1783. Therefore, the formal process of French governmental authorization was not rigidly enforced in order for Franklin to have them prepared. In a March 4, 1782, letter to Robert Livingston, the Secretary of the Department of Foreign Affairs, Franklin wrote, *“This puts me in mind of a Medal I have had a Mind to Strike since the late great Event you gave me an Account of; representing the United States by the Figure of an Infant Hercules in his cradle, strangling the two Serpents, and France by that of Minerva, sitting by as his Nurse with her Spear and Helmet, and her Robe Speck’d with a few Fleurs-de-lis.”* This was soon after the news of Cornwallis’s surrender at Yorktown had reached France. These elements became the reverse design.

Livingston responded on May 30, 1782, *“I am charmed with your idea of the medal to perpetuate the memory of York & Sarayoga the design is simple, elegant, & strikingly expressive of the subject.”* So it is clear that Franklin already had the basic reverse design in mind. This is further evidenced in an April 2, 1782, letter that Ben Franklin wrote to George Washington, *“The Infant Hercules has now strangled the two Serpents that attack’d him in his Cradle, and I trust future History will be answerable.”*

Sometime during the summer of 1782 a French intermediary entered into the process for this particular medal. His name was Alexandre-Theodore Brongniart, and he was an influential member of the Royal Academy of Architecture. On September 22<sup>nd</sup> he wrote to Franklin, *“Sir, I have finally received two sketches of rather large medals from the sculpteur I had the honor of mentioning to you. I have also asked a friend of mine who is a painter to draw the same subject and I think he has done rather well. On which day do you wish us to go to Passy to have the honor of presenting the works to you? Or if your business calls you to Paris and you took pains to come to my home, you would find everything assembled for you by giving me a day’s notice. The only favor I ask is that you embarrass yourself in no way, too happy that I am if I have helped your ideas in any way.”* (Thanks to Francois Velde for the translation of all the Brongniart letters used herein.) Thus, we can presume that the two sets of different obverse and

reverse designs (one from Brongniart's painter friend Espirit-Antoine Gibelin) had already been submitted and were awaiting approval at a visit with Franklin.

It is unfortunate that Brongniart did not mention any names (or nationalities) in his letters. If he had, there would be no reason for my assertion that Joseph Wright created the obverse design seen on the Libertas Americana medal because this would have been previously known. Brongniart is mentioned in numismatic texts such as the 2007 John Adams/Anne Bentley "*Comitia Americana*" book. However, Brongniart's three letters to Ben Franklin were first mentioned in the 2004 book "*Ben Franklin's Vision of American Community*" by Lester C. Olson, pgs.147-151 (thanks to fellow numismatic researcher Len Augsburg for the citation).

Previous numismatic texts in books (eg. Cornelius Vermule, 1971, "*Numismatic Art in America*" p.27) and various auction catalogues describing the Libertas Americana medal were limited, with nearly all comments extolling Dupre for creating them only because his name appears on both dies. There was no differentiation between the designing and engraving.

So, who was the "sculpteur" mentioned by Brongniart? I believe it was Joseph Wright, and will present background evidence to support this assertion.

## THE CASE FOR JOSEPH WRIGHT

Most people involved in American numismatics have minimal knowledge about Joseph Wright. He was at the first U.S. Mint for a few months in 1793 and then died. Unfortunately, that is about all to be found in numismatic texts. However, if one goes beyond numismatics, there is background to be discovered. There was a book published about him by Monroe Fabian in 1985, titled "*Joseph Wright – American Artist, 1756-1793*".

When Wright finished his six years of study at the Royal Academy of Arts in London, and was becoming independent of his mother, he was known primarily as a sculptor, having received a "Best in Class" silver medal (in a yearly exhibit of the works of the Royal Academy's students) for his model of a plaster cast of an "Academy Figure" in 1778. In order to even be considered for admission to the Royal Academy, an applicant had to provide two separate drawings or models from some plaster cast. Wright had a strong background in this field as his mother Patience Wright was a renowned sculptor of wax figures who had shops in New York, London, and Paris. Patience had gone to London with a cordial letter of introduction from her friend, Mrs. Jane Mecom of Cambridge - Ben Franklin's favorite younger sister.

The most significant point to validate Joseph Wright as a sculptor can be found in the fact that he was the first of just two artists, the other being French sculptor Jean A. Houdon (along with three assistants in October 1785), ever to make a plaster mold of George Washington. This happened in August 1783 after Wright had returned to America. Charles Thomson, the Secretary of the U.S. Congress, wrote a letter of introduction for Wright to Washington, who had recently arrived at Rocky Hill, NJ. Part of Thomson's letter reads "...*The Bearer, Mr. Wright, is recommended to me as an Artist skilled in taking Busts...requesting the favour of your Excellency to admit him to try his talents.*" With this, Wright directed the future president to lie down on a table so he could place Plaster of Paris over Washington's face. Unfortunately, the mold wasn't completely hardened and broke when it was removed; but Wright was able to repair it and make a bust of Washington's features. This bust of Washington was finished, put on display at the State House (Independence Hall) in Philadelphia, and promised to Congress in December 1784. Wright had also painted Washington's portrait and sold him the original that May.

Wright had gone to Paris in December of 1781 to be with his mother who had been there since the summer of that year, and to further his study of painting. When he, accompanied by his mother, visited with the Franklin family (Benjamin and his grandson William "Temple" Franklin) at Passy, Joseph

Wright quickly formed a bond with Temple (they were both 25 years old). Temple was instrumental in developing Wright's career as a portrait painter by providing a direct introduction to a patron of the arts, and Parisian salon owner, Madame Charlotte de Cheminot. At this time, Brongniart and Gibelin were friends, and the Wright and Franklin families were friends.

This brings up the question - did Benjamin or Temple Franklin recommend that Wright submit designs to Brongniart for Benjamin Franklin's proposed medal? It would be logical to assume that a fellow American friend and artist would have been asked to do this; however, there is no written evidence, but it is probable. Excerpts from an August 1782 letter from Joseph Wright to Temple reads, "*I return my sincere thanks for this continued instance of your Grandfather's kindness...I could wish my situation here had put it in my power to shew you that I had a sence of his friendship I have received from him and yourself, but I find I have only more favours to ask...I may be in some measure troublesome, and he must be tired of seeing me so constantly.*"

On September 4, 1782, official notice from England to Richard Oswald, the head British peace negotiator in Paris, stating, "**...that the King has consented to declare the Independence of America...**" reached the Franklin residence in Passy. Wright was probably there (along with the two sons of Robert Morris) having been delayed in leaving France at Nantes and returning to Paris in mid-August. This was glorious news. American independence was finally a reality! Franklin's proposed medal could now be finished. Since there are no extant letters regarding the selected obverse design, I suggest the two sketches could have been done by Wright rather quickly, like those of the Morris boys (which are no longer extant) – possibly during the few weeks after he returned in August during that joyous time for Americans to be in France when the British peace delegation was in Paris. Unfortunately, Wright's activities are mostly undocumented during this brief three-week period.

The main design theme that Franklin came up with in March was already known. The figure representing LIBERTY was not. If Wright did this, he would have used his New York City girlfriend (Sarah Vandervoort) as a model, drawn from memory, and made sure the important pole and cap design element was included in the background. That's all that would have been needed for a sketch of LIBERTY. Regrettably, we don't know for certain what the other sketch presented to Brongniart depicted; however, a possibility is presented later.

Joseph Wright left once again for the French coast the following day (September 5, 1782). Two weeks later Brongniart's letter to Ben Franklin was written regarding the proposed design selection. It is currently unknown how the sketches from this "sculpteur" arrived in Brongniart's possession. Perhaps some future researcher will be inspired to search the papers and records in France to uncover further documentation.

## THE LIBERTY CAP AND POLE

Although the Liberty Cap and Pole theme can be traced back to ancient times, the idea of the French creating the pole & cap elements to depict Liberty in the late 18<sup>th</sup> century is preempted by the 1763 sketch of Englishman John Wilkes. Wilkes had been a Member of the English Parliament until he was ousted and arrested because of his defiance of the new King George III and his Prime Minister. His strong opposition to the King, and later support of the American Revolution, made him a popular figure in both England and the American colonies. The town of Wilkes-Barre, Pennsylvania is named in his honor. John Wilkes and Isaac Barre were both members of the English Parliament who vigorously opposed the British monarch. The sketch of Wilkes shows a rounded, hard skullcap centered on a pole with the word LIBERTY displayed prominently across the front.

In the spring of 1768 Wilkes was again elected to Parliament and then promptly re-arrested. He was taken to King's Bench Prison. The next few weeks saw an ever-increasing throng assemble outside

the prison walls. On May 10, 1768, a crowd of approximately 15,000 chanted, “Wilkes and Liberty”, “No Liberty, No King”, and “Damn the King! Damn the Government! Damn the Justices!” Fearing an attempted rescue, the deployed troops opened fire killing seven civilians. This caused uprisings all over London. Wilkes was eventually released from prison in April 1770. As it turns out, when Patience Wright moved to London in 1772, after visiting first with her new friend Benjamin Franklin at his residence on Craven St., she became acquainted with both John Wilkes and Isaac Barre, of whom she made wax bust sculptures.

In the summer of 1773, because of her sculpting talents, Patience was commissioned to make life sized wax figures of both the British King and Queen, whom she referred to merely as “George” and “Charlotte”. Patience was often seen coming and going in the Royal Palace on her own terms, needing no formal invitation as she was a favored guest, at that point. She even had lengthy, private discussions with the King, and was always honest and quite frank in her dialogue – a true women’s rights advocate.

John Wilkes was elected the Lord Mayor of London in 1774 and became a devoted friend and ally of Patience Wright during her later protest against King George III. Then the American Revolution began. Patience acted as an American spy after the war started, sending plans of troop movements, and other information, to America for Congress contained in wax heads and figures. After she fell completely out of favor with the British monarchs, she posed for a sketch in the fall of 1777 that defied the occupation of Philadelphia by the British forces. This took a tremendous amount of courage for any woman to do, particularly an American woman in London. Much more about Patience Wright and John Wilkes can be found in the 1965 book *“Patience Wright – American Artist and Spy in George III’s London”* by Charles Coleman Sellers, who also wrote *“Benjamin Franklin in Portraiture”* in 1962.



JOHN WILKES

William Hogarth’s popular caricature, “drawn from the life” in 1763, brought Americans a glimpse of the stormy figure who was to become Patience Wright’s friend and ally in London.



PATIENCE WRIGHT, 1777

Drawing by John Downman, A.R.A., whose drawings of Benjamin West, “my most beloved teacher,” date from the same time.

As can be seen in the images, Patience had copied the Wilkes protest theme by using a symbolic pole and hard, centered Liberty cap in her 1777 sketch “*The Personification of Liberty*”, which read “Liberty I am, and Liberty is Wright; and Slavery do I disdain with all my Might”. Joseph Wright was there when all of this build up to war took place. His deep feelings for Liberty were reflected in his later designs – the first being sketches submitted for the Libertas Americana medal in 1782. Notice that there is a small, hard, centered cap on the pole (which seems to defy gravity) and is similar to the earlier Wilkes and Patience Wright sketches. Interestingly, there are other contemporary sketches known for the reverse; that are similar in design; but very few, if indeed any, for the obverse portrait. Could it be because the model wasn’t in France?

Wright knew the Liberty cap on a pole was a powerful and popular image in defiance of tyranny. The main reason there is no physical evidence to support Wright as the designer of the Libertas Americana obverse is because Wright was returning to America (when the Libertas Americana designs were being reviewed and selected by Franklin, Brongniart, and probably Gibelin), and the ship he was on ran aground in a snowstorm off the coast of Maine. The only items he salvaged were a few diplomatic letters, which he eventually delivered to prominent Americans. The rest of his personal belongings including papers, letters, paintings, and other sketches he did in France were apparently lost and washed out to sea. By Christmas 1782, he was visiting Jane Mecom’s residence at Cambridge near Boston. His next stop was New York City.

## VISUAL EVIDENCE IN WRIGHT’S LATER CREATIONS

In 1793, Joseph Wright was given the title of “*First Draughtsman and Diesinker*” at the United States Mint. He designed and created the dies for the first United States Half Cents and Liberty Cap Large Cents, both of which depicted a pole and a soft cap in the background design. Some past researchers suggest he copied this from Dupre – I suggest Wright copied from himself.

A family portrait, completed in 1793, of Joseph and Sarah Wright with their children shows a striking resemblance between Sarah and the portrait seen on the Libertas Americana medal. Others might disagree that they are the same person, indicating there could have been thousands of young women that were used as the model for the Libertas Americana medal, yet they offer no names or specifics.

It needs to be pointed out that Dupre never met Sarah Vandervoort (later Wright), who lived at 11 Queen St., a block away from Patience Wright’s shop at 100 Queen St. in New York City, and it is extremely doubtful that he ever saw the 1777 Patience Wright sketch done in London. Only Joseph Wright knew them both, having first met Sarah sometime between the beginning of 1770 and the latter part of 1771 when he lived at 100 Queen St. in NYC with his family.

After a small fire broke out in the Wright wax shop (accidentally started by one of the children), Joseph went back to Philadelphia in late 1771 to further his studies; but after a few months, he returned to New York City, and ended up going to London with his two sisters Phoebe and Betsy. Patience Wright wanted her children to be with her.

But the evidence does not stop there. The 1792 American Dimes and 1793 Half Cents depict the same model, which I contend is Sarah Wright. Notice the long, thick strands of unbrushed hair, the long neck, and the distinctive straight sloping nose and high cheeks.

## SARAH WRIGHT - 1793



From family portrait on the front cover of  
“Joseph Wright – American Artist 1756-1793”



1783 Libertas Americana Medal



1792 Disme



1793 Half Cent

Joseph Wright was involved with the beginnings of American coinage designs and die sinking. This is evidenced in a letter by Thomas Jefferson, then Secretary of State and the governmental person responsible for the U.S. Mint, when he wrote about an overlooked Comitia Americana medal for Henry Lee, “*After I returned to America, Genl. Lee applied to me for the medal voted him by Congress, which Mr. Morris’s list had by mistake omitted, and producing to me the resolution of Congress for the purpose I put it in hand with Wright to be executed in Philadelphia. Wright, as well as I recollect, would not agree to warrant against the quality of the steel. His dies broke after they were executed, so that this matter was not concluded when I left Philadelphia*”. Jefferson left Philadelphia for the summer on July 13, 1792. He had given the commission to Wright who was there working as an engraver, and had already created designs and dies for the new United States coinage.

## WHO WAS AUGUSTIN DUPRE?

In 1782, Augustin Dupre was the *assistant engraver* at the Paris Mint. Dupre, along with Chief Engraver Pierre-Simon-Benjamin DuVivier and medallist Nicholas Gatteaux, executed several Comitia Americana medals during the last part of the 18<sup>th</sup> century; Dupre having engraved six such pieces. On one of these, the 1781 Daniel Morgan medal, Dupre signed in Latin at the bottom “Dupre Inv.Et.F” – meaning “Dupre created and made” (F standing for Fecit). In the case of the Libertas Americana obverse, there is only “Dupre” and nothing more. That, in itself, is a strong indicator that someone other than Dupre created the portrait for the Libertas Americana medal when compared to his previous work. It has been presumed, based on a later claim, that Espirit-Antoine Gibelin (Brongniart’s painter friend) created the design that was chosen for the reverse, even though Dupre signed that working die with his last name

followed by “F”. This is rather puzzling in that the “F” is found only on the reverse, but it’s probable the “F” indicates Dupre “made” (engraved) both dies rather than creating the actual designs, especially since the main elements had previously been outlined by Franklin (Minerva and infant Hercules) and Gibelin (leopard with a crown). Interestingly, Franklin never mentioned anything about a leopard in his 1782 letters. Although the feline depicted has been called a lion by modern day American writers, this is not an accurate label based on the original 1783 French description of Franklin’s medal.

A stylized sketch of the reverse design with a noticeably different display of the main characters and lettering, dated 1783, is located at the American Philosophical Society in Philadelphia. This is signed “A. Dupre fecit” in a circle on the lower left and is pictured in the “*Comitia Americana*” book, p.185. However, there is also an earlier sketch by E.A.Gibelin, much closer to Franklin’s original concept with an actual cradle near the infant, located in the Musee de Blarencourt in France. There is further evidence in Brongniart’s two January 1783 letters to Franklin. The January 23 letter reads, “*I have the honor of sending to Mr. Franklin two new proofs of the medal, noting that the head is not quite as perfect as it should be, that the serpents held by the child will be larger and better drawn; moreover the engraver put “intans” instead of “infans” and this spelling mistake shall be corrected. I have the honor of reminding Mr. Franklin that he had promised what he shall have inscribed on both sides at the bottom of the medal, and this matter alone prevents its completion.*” Brongniart mentions at the end of his January 31 letter, “*The engraver who desires to finish this work...*”

Since we know that Dupre was the engraver (because his name is on both dies), he must be the one that is referred to as the engraver in Brongniart’s letters. It would have been incorrect for Brongniart to refer to Dupre as a “sculpteur” in September and an “engraver” four months later. As far as can be determined, there is no direct contact or communication whatsoever between Franklin and Dupre regarding the design, engraving, manufacturing, or distribution of the Libertas Americana medals. Benjamin Franklin’s remarkable lifelong body of correspondence (published and unpublished) can be viewed online at [www.franklinpapers.org](http://www.franklinpapers.org). It is also mentioned in the Adams/Bentley book regarding the Libertas Americana that they were unable to find a contract with Dupre for this medal. Did one ever exist?

There are few, if any, sculptures in plaster, wax, stone, terra cotta, or any other material actually confirmed as being done by Dupre. The “*Comitia Americana*” frontispiece displays a large terra cotta model somewhat similar to the Libertas Americana reverse, which is currently attributed to Dupre. However, this was originally attributed as the work of Clodion and is only a similar design, not the actual one used; additionally, and this is significant, it is unsigned. There were various renditions of this design made in France, as the American victory was just as much a French victory as it was ours. The first terra cotta medallion ever made in France in 1777 honored Benjamin Franklin (ref. Betts 548). It was designed and created by Jean Baptiste-Nini, who signed it “Nini F. 1777”. There were many different sizes of this and other, later terra cotta pieces that were made to fit snuff box lids and rings (ref. Stack’s 1/16/2001, lots 317-319). Benjamin Franklin became a popular figure for various French artists after he arrived in 1776. He was portrayed in unglazed porcelain, terra cotta, and even a two and a half inch plaque was made from an ivory tusk.

Based on the contents of Brongniart’s letters, we now know the completion of both the obverse and reverse dies was waiting for Franklin’s input. Note, also, he mentions the misspelling of “Infans” by the engraver implying Dupre copied incorrectly from the Gibelin sketch of the reverse design. That the dies weren’t completed, along with a misspelling, should justify that Dupre did not create the designs or they would have been finished and ready to have medals struck; there would have been no reason for Brongniart to be asking Franklin what he wanted to be engraved on both sides.

## WHAT HAPPENED AFTERWARDS?

To add to the background knowledge, I'd like to offer some post-striking information. On March 31, 1783, Abbe Andre Morellet, a long time friend of Ben Franklin wrote, "*Here is, my dear and respectable friend, the explanation for your medal. I think I have accomplished your mission that was, according to what your son told me, not to announce your freedom, your political existence as entirely and completely established, but simply the events indicated on the medal.*" The text (translated into English by those involved in publishing the Benjamin Franklin papers) reads:

### **"EXPLANATION OF THE MEDAL MINTED BY THE AMERICANS IN 1782**

*The head represents American Liberty with her hair floating backwards to show that she is marching forward. She is holding her usual emblem, the cap mounted on a pike. Underneath is engraved the date of the 4<sup>th</sup> of July, 1776, the day that the United States declared themselves an independent, sovereign country.*

*On the other side, the United States are symbolized by a young Hercules getting up from the shield which, in the version of Theocritus, serves as his cradle. He is smothering with his hands two serpents, emblems of the two British Armies captured at Saratoga and Yorktown. A leopard, representing England, is springing upon the child. Minerva, armed with a shield bearing the arms of France, is coming to his rescue. She symbolizes the generous protection that the King of France offered to America.*

*The inscription consists of a verse from Horace whose meaning is the following: 'It is not without help of the Gods that the child displays such Courage.'*

*The two dates of October 17, 1777, and the 19<sup>th</sup> of the same month, 1781, indicate the respective capitulations of Burgoyne and Cornwallis.*

*This medal is to serve as a lasting reminder of the events represented as well as a sign of recognition from the United States towards their powerful and generous benefactor."*

There were 300 copies of this single page description of the Libertas Americana medal made by Printer to the King (1779) Philippe-Denis Pierres on May 5, 1783. The document was printed in French. This serves as an approximate mintage figure for the original production run of the Libertas Americana medals, which was paid for by Ben Franklin (restrikes being made later). There is a woodcut of both sides of the medal displayed at the top. A dead leopard skin (signifying a defeated England) scroll type border holds the entire wording on the inside surface of the hide (see illustration in *Comitia Americana*, p.193). Pierres also printed copies of the American Constitution (which was translated into French) as a follow-up piece. Both of these important papers were presented around the first of June to Charles Gravier, *le Comte de Vergennes*, whose title was Chief Council of Finances and French Minister of Foreign Affairs. His charge was to distribute a copy of these papers to those who had received a medal. One such medal, and description of it, was received by Baron Joseph Bon Dacier, one of the deputies of the Academie de Belles-Lettres, who wrote back on June 6, 1783, "*M.M. Dacier, Le Roi, Desormeaux and Dusaulx have come, as deputies of the Academy of Inscriptions and Letters, to thank M. Franklin for the medal he conferred upon the institution. They are sorry not to see on the medal the name of the first and true author of the greatest and the most admirable revolution of modern times.*

*All the same, they are convinced that this medal will not fail to conjure up his glorious name for centuries to come."*

After receiving one of the very first medals to be distributed, Jean-Baptiste Le Roy (mentioned directly above as Le Roi) had written to Ben Franklin on April 15, 1783, "*Please allow me, my illustrious doctor, to thank you individually and as a member of the Club for the beautiful medal which you presented to us. I was witness this evening to the enthusiasm with which it was received, and there was a*

*unanimous request that I express to you, when I had the honor of seeing you, the extent of the Club's gratitude for such a flattering gift on your part."*

Remarkably, there is a previously unlocated item, which is a lead trial Libertas Americana medal. This did reside in the New York State Library collection in Albany, but there was a devastating fire there in 1911 that probably destroyed this piece (thanks to my friend Eric P. Newman for offering this information based on his research visits there in the 1970s). This lead trial was catalogued in 1856 immediately after a complete and different description of a bronze Libertas Americana medal (acquisition No.39). The NYSL catalogue description, p.153, for the lead trial piece reads, "*Face (obverse), A Figure of Liberty; Libertas Americana, 1783 – Reverse, A Figure Representing the American Union, with these words: Communi Consensu. Lead. No.46*". This could represent the other 1782 sketch by Wright.

The author re-discovered this citation in 2007. The lead and bronze Libertas Americana pieces may have come from a donation from, or a direct sale by, Richard Wistar Davids, an early Philadelphia collector who had been commissioned by the NYSL in 1853 to catalogue their numismatic material. Ben Franklin had given away the other lead trial piece to his friend Sir William Jones in England on March 17, 1783 (ref. Franklin to Jones letter of that date). These lead pieces would be the two that were mentioned in Brongniart's January 23, 1783, letter. Assuming that Franklin brought this one back when he returned to Philadelphia in 1785, that would explain how it came to reside in America.

One final point I would like to add to the background regarding the Libertas Americana medals has to do with the two original gold examples that were presented to King Louis XVI and Queen Marie Antoinette of France. These were most likely melted. The intent of the French Revolutionaries was to take away the King's wealth (gold, jewels, silks, and even Royal Medallions were confiscated). For those interested, they can check the 1981 English version "**Marianne into Battle: Republican Imagery and Symbolism in France 1789-1880**", by Maurice Agulhon, a French historian and author of several books who wrote specifically, "*Medals and Coins, made from the molten remains of Royal Medallions, were struck within days*". In any event, the two original gold Libertas Americana medals no longer are known to exist.

Perhaps some other researcher will delve deeper into this area and locate as yet undiscovered, and most likely still existing, documents that will validate the persons who actually created the designs used for this historically important and beautiful Libertas Americana medal.

Thanks are extended to Roger W. Burdette, Eric P. Newman, and Jenifer Moulton for their assistance in editing this article.