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Regional Oral History Office  
The Bancroft Library

University of California  
Berkeley, California

Edward Gans

BERLIN BANKER TO CALIFORNIA NUMISMATIST, 1887-1987

With an Introduction by  
Wolfgang J. Heimpel

An Interview Conducted by  
Ora Huth  
1983-1987

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*Spirit removed my shell, and I became I  
This Spirit is giving me a wondrous, peaceful end.*

*Edward Gans, 1887 - 1991*

*Edward Gans, our father, died peacefully in his home on February 13. He was 103 years old.*

*His wish for the world was that all people learn to communicate and to listen.*

Lydia Gans and Lucy Kaplan

*We will have  
an informal memorial gathering*

*Sunday, March 10  
10 Rock Lane, Berkeley  
at 2:30 in the afternoon*

*1991*





EDWARD GANS

March 1982

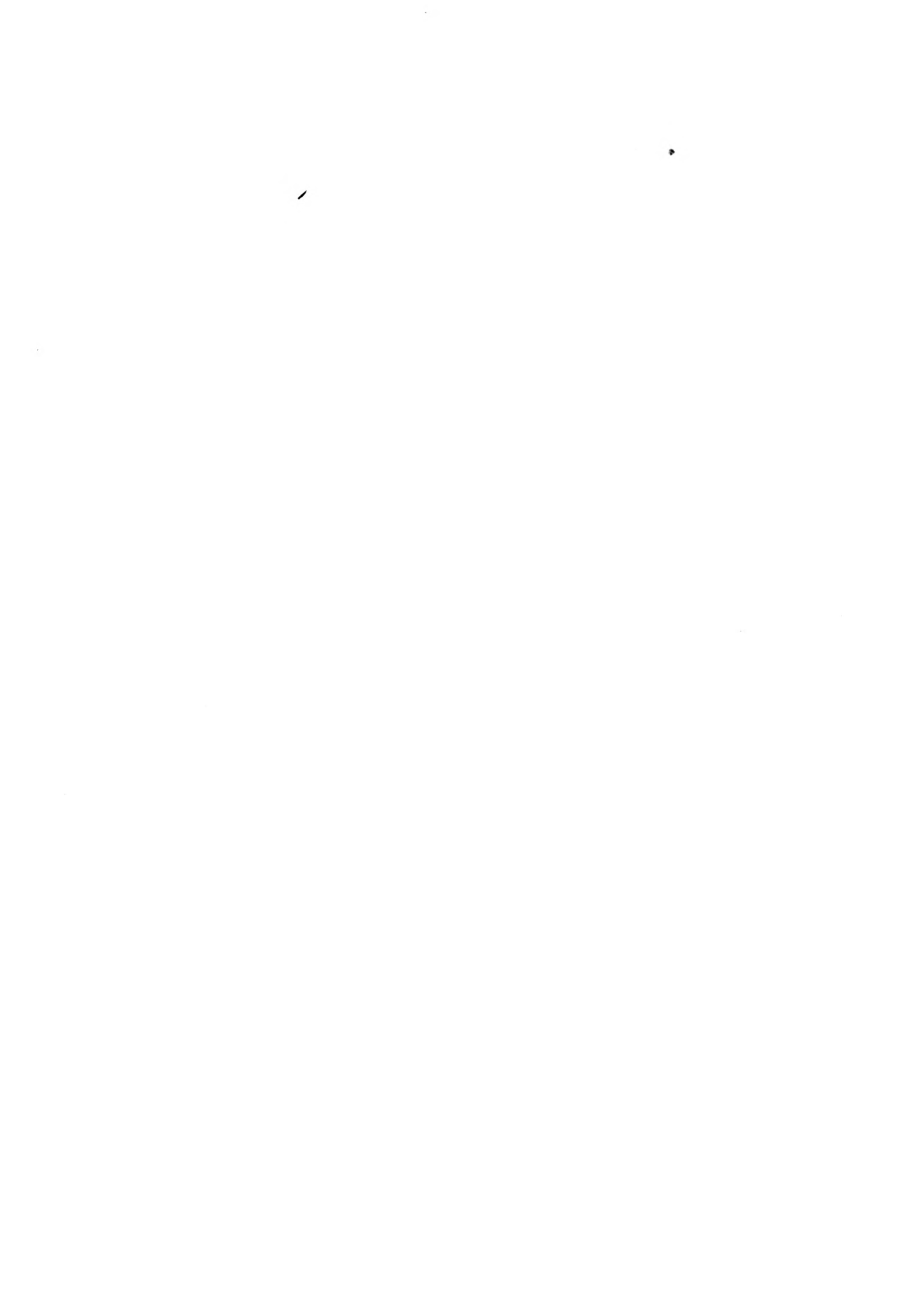


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## PREFACE

One morning in the spring of 1978, at my bus stop in downtown Berkeley, an elegant elder couple, unmistakably European, caught my attention. As we rode the bus up the hill together, I discovered that Edward and Asya Gans, my new acquaintances, had known my father, Alexander Borovsky, in the early thirties in Berlin. They had heard of me and my long illness through mutual friends.

This chance meeting was the beginning of a friendship "which only grew the more close and precious after Asya left us," (in Edward's words), in August 1979. Not only did Edward become involved in my personal concerns--my children, my new husband, my house, my health--but he participated actively in my professional life as poet and novelist. He attended poetry readings, read my proofs, was the first to hear a fresh poem, the first to buy a copy, or indeed several, of my novel. I drew freely on his German recollections for my current work in progress. He was both witness and instrument in the dramatic improvement that my personal as well as my professional life underwent over these past seven years.

To know this extraordinary man has also been a privilege in a larger sense. Not only is he the storehouse of a century of history, a repository of culture and knowledge, but someone with the capacity both to expand outwardly and grow inwardly. I watched him grapple with and finally embrace radical new concepts in poetry and art as in human relations. I saw him acknowledge the spiritual dimension.

Although Edward Gans no longer rides the bus due to his falling eyesight, he still walks past my house on the hill every morning. A little more bent, not quite as dapper perhaps, he is still essentially as I described him in the following poem. Only the title is in error. "The Crowning Hour" was not on his ninety-third birthday. The crowning hour is yet to come.

Natasha Borovsky

July, 1987  
Berkeley, California

## THE CROWNING HOUR\*

## A VILANELLE

*Three years and ninety have not bowed his frame,  
the dapper gentleman in silk cravat.*

*His nimble mind and legs put youth to shame.*

*He proudly bears an old Hebraic name.*

*His age with recollections rich is packed.*

*Three years and ninety have not bowed his frame.*

*In all his dealings, scrupulous of blame.*

*His native Hamburg ethic kept intact.*

*His nimble mind and legs put youth to shame.*

*From dilettante collector to just fame,*

*The world of numismatics doffs its hat.*

*Three years and ninety have not bowed his frame.*

*His heart, by grief unhardened, grows humane.*

*No pleasure charms him like a kindly act.*

*His nimble mind and legs put youth to shame.*

*He still brings verve and vigor to life's game.*

*He overrides five generations' gap.*

*Three years and ninety have not bowed his frame.*

*His nimble mind and legs put youth to shame.*

To Eduard Gans upon his birthday,  
August 27, 1980

\* Borovsky, Natasha, Drops of Glass: Poems in Major and Minor--New Forms and Old. Tabula Rasa Press, Pasadena, California, 1981.

### ACKNOWLEDGEMENTS

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Professor Wolfgang Heimpel, Near Eastern Studies

Professor David Stronach, Near Eastern Studies

Professor Ronald Stroud, Classics

Professor Emeritus W. Kendrick Pritchett, Greek

Professor Emeritus Darrell A. Amyx, History of Art

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Edward Gans for his extensive time and attention in recording and reviewing the transcripts, and his additional financial support to allow for more detail and illustrative materials;

His daughter Lydia Gans, for her assistance in the editing and for her financial support;

His adopted daughter Lucy Kaplan for her ongoing encouragement and assistance in the oral history.

Willi Baum  
Division Head

August, 1987  
Regional Oral History Office

## INTRODUCTION

It is not common that a person receives the first copy of the story of his life on his 100th birthday. The bystanders will inevitably speculate about Edward Gans' secret of longevity and many of them will have an idea about it. In one of the interviews, Lydia says about her father: "He's so strong in confidence, and in his giving support and positive reactions to people's work," and Ora Huth, the interviewer, comments: "That's probably been his approach through his lifetime, and one reason why he's lived to age ninety-eight." I can only contribute my belief that his diet does not seem to be a reason because it consists to a good part of chocolate cake.

It is, of course, not the number of years that counts in a life but their contents. Also, it is not the number of pages and cost of their printing that counts in a biography but the frankness of its words. It will not take the reader much reading to discover that Edward Gans' life is rich and varied, and that he tells about it frankly. As a consequence, his history has acquired that property that he holds in highest esteem: a continuing value (einen bleibenden Wert).

From my particular point of view, I want to indicate just one element that contributes to this value. Historians, when using the kind of objects that can be found in Edward Gans' seal collection as source material, throw up their hands in frustration if the object comes from the antiquities market. For them it means that the findspot is not known--and the findspot is for them almost as valuable as the object. They will want to trace it through that market in the hope to discover the findspot after all. Then they will be frustrated a second time because there is usually no record of the circumstances of acquisition. In the case of Edward Gans' collection there is this oral history, containing, as it does, a wealth of information about just that.

I am sure that the reader, whatever his, or her, particular inclination might be, will find other elements that are meaningful to him and thus reveal themselves as part of a continuing value.

Wolfgang J. Heimpel

July, 1987  
 Department of Near Eastern Studies  
 609 Evans Hall  
 University of California  
 Berkeley, California



## INTERVIEW HISTORY

Edward Gans was asked to do an oral history because of his distinguished career as a renowned numismatist who collected and studied ancient coins and seals; as a preeminent collector of Classical, Hellenistic, and Roman jewelry; and as an esteemed donor of rare seals and books to the University of California at Berkeley (UCB) and Los Angeles (UCLA). Remarkably, many of these achievements took place in the second half of his long, eventful life, after age fifty, and many of his seals were acquired after age ninety. His gift of his collection of over one thousand ancient seals from many cultures, worldwide, and his valuable library on seals to the Department of Near Eastern Studies, UCB, is the basis for scholarly research already underway in comparative sigillography. Because of his reassuring and caring ways, his warmth and understanding, and the support he gives to family, friends, and acquaintances, he is treasured and much loved as a father, grandfather, friend, and associate.

Born in Hamburg, Germany, on August 27, 1887, Edward Gans was the youngest of five children, four sons and a daughter, of a cigar merchant and an actress-housewife. His mother was widowed when an Influenza epidemic was fatal to his father and a brother. Supported by a banker uncle who lived in Berlin, he had private schooling and pursued his interests in chemistry, music, and tennis. He did well in school, sang, played the violin and viola, and acquired the ethics and attributes of a "Hamburg boy" such as reliability, truthfulness, and promptness that remained as lifetime traits. He was apprenticed to an export house at age seventeen. With the help of his brother, Robert, at age nineteen he moved to Berlin and began a new lifestyle as a representative for a firm dealing in stocks and bonds. It was fortunate that during World War I a clerk gave him the title "banker" because it gave him office rather than frontline military duty.

In 1912 Edward Gans met Paula Muller, also from Hamburg, as they traveled over a holiday to visit their mothers. They married and "the best two years of his life" followed. Through her work for a Berlin firm dealing in fine art objects, they began collecting artworks. Moreover, because of his wartime connections, Edward became a director for the Deutsche Landerbank. Paula managed the flourishing art shop, and through it they enjoyed friendship with Berlin's leading musicians, writers, and artists. She died tragically in 1926, and for Edward the art collecting ended. Soon, through friends, ancient Greek and Roman coin collecting began, and he got back into music. He hired Asya Marshack, a Russian music student, to accompany him as he practiced his violin, and within two years they married.

During the Berlin years, Edward Gans made many close friends, many of whom were prominent in the cultural life of the city and Germany. He tells us that as he pursued his varied interests, including coin collecting, he never made a friend "for business reasons." As a Jew when the Nazis came, he could not be a bank official, but he continued working in stocks and bonds. Finally, aided by a banker friend, he left Germany with Asya, six-

year-old daughter Lydia, and his art and coin collections--arriving in New York City in late 1937. Finding suitable work was difficult, until he met the man who became his partner in an ancient coin dealership--as the Numismatic Fine Arts (NUFINA) firm was born. When his partner left, he continued alone, and the firm prospered in New York, then in California when the family moved to Berkeley in 1953 while Lydia was a student at UCB.

A letter sent by Edward Gans in March 1942 to museums, colleges, and universities led to close connections with scholars, increasing business for NUFINA, and leadership in several professional numismatic organizations. From 1958 to 1971 there was less business in the coin trade and increasing interest in seals.

In 1979 when he was ninety-two, Edward's wife Asya passed away. He tells of the deep depression that followed and how, slowly, the void that was left with her death began to be filled by his family and new friends who came into his life, including Lucy Kaplan, who became his adopted daughter.

In his oral history Edward Gans tells about the gift of his library on ancient coins to UCLA. He describes how the seals collection grew as a close connection was made with the Department of Near Eastern Studies (UCB), and important acquisitions were made with the assistance of Professor Wolfgang Helmpel. He tells how he and Professor Helmpel jointly proposed the comparative sigillography study, research and compilation of a catalog, and the gift of the seals and accompanying library to the university.

The Department of Near Eastern Studies suggested the Edward Gans oral history proceed with the assistance of an illustrious Berkeley campus advisory committee composed of Professor Helmpel, and professors David Stronach, Near Eastern Studies; Ronald Stroud, classics; W. Kendrick Pritchett, (Emeritus) Greek; and Darrell A. Amyx, history of art. With the advice of the committee and research on Edward Gans' background, career, and interests, an outline was prepared, approved, and used in interviews that were recorded on forty-one tapes on the following dates:

Interview 1	September 22, 1983	Interview 11	December 14, 1983
Interview 2	September 28, 1983	Interview 12	January 4, 1984
Interview 3	October 3, 1983	Interview 13	January 25, 1984
Interview 4	October 10, 1983	Interview 14	February 9, 1984
Interview 5	October 31, 1983	Interview 15	May 6, 1984
Interview 6	November 7, 1983	Interview 16	July 18, 1984
Interview 7	November 14, 1983	Interview 17	December 20, 1984
Interview 8	November 23, 1983	Interview 18	January 8, 1985
Interview 9	November 30, 1983	Interview 19	August 28, 1985
Interview 10	December 7, 1983		

Interview 10 was videotaped by Chuck Leighton, program producer for KTVU Television, Channel 2, Oakland, to be used for a program series on the values to society of the elderly. Mr. Gans received a copy of that videotape which we hope he will present to The Bancroft Library.

The interviews took place in the book-lined study of the beautiful home of Edward Gans designed by his Berkeley friend, the late renowned Hamburg architect, Oscar Gerson. The rooms were tastefully decorated with many fine furnishings, including Asya's grand piano, and artifacts acquired in the Berlin years. Mr. Gans was comfortably seated in a chair facing the interviewer next to a picture window overlooking his well-kept garden. He often got up to walk around the room as he talked or retrieved resources pertaining to the interviews. He spoke slowly, pausing often, with his thoughts following logically, and with clear and vivid recall, even of events of over eighty or more years before. Some tapes were self-recorded by Mr. Gans without the interviewer present, as he thought of more he wanted to say, and he expressed the hope he would not be adding too much to the costs of the oral history.

As the project began, Edward Gans spoke of his deep depression following the death of his wife, Asya, and thoughts that there was nothing of interest left for him because of his poor hearing and falling eyesight. As the interviews went along, he would telephone the interviewer to say he had "so much to tell," and that he had difficulty waiting until the next scheduled session. Often he was asked if he was tired and if he wanted to rest or quit after two or three hours of taping, and he would say he was so involved and he had so much to say that he "could go on for hours." When the interviewing seemed to be complete but several months had passed, he would call to say he had more to add and ask the interviewer to come again with the tape recorder.

The transcribing and editing processes were more than ordinarily time consuming and difficult. The tapes were hard to transcribe because of Mr. Gans' unusually long pauses on the tapes while he collected his thoughts, his heavy German accent, and the fact that he liked to walk around the room while he spoke--so some words were unclear or not on the tape. Professor Heimpel's help was sought to fill in specialized words or words of German derivation on the rough transcript. The editing also was more elaborate than usual in that Mr. Gans requested that his German syntax be revised to proper English. The editor tried to retain the very sparkling, lively and descriptive essence of Mr. Gans' conversation and still adhere to his wishes.

Because of his poor eyesight, for his own review Mr. Gans had to depend on his daughter Lydia, a professor of mathematics at Cal Poly in Pomona, when she came up to visit her father. Together they carefully reviewed the edited transcript for repetitive material, errors, and to provide valuable additions. Considerable time was spent by the editor, working with Mr. Gans and his daughters, in selecting and preparing photographs, including translations from German to English, and other supplementary illustrative material. Materials not included in the volume are deposited in The Bancroft Library for research reference.

The oral history, here presented in the order in which it took place, is not only a record of a remarkable career but also of the lively life of the mind of a creative individual approaching his hundredth year. The

Interviewing became a continuing part of Mr. Gans' life as he found a need to enhance, modify, or augment what had been recorded in preceding sessions. Vivid impressions of events as a young man were primarily on his mind, but he also had present day experiences to relate. During the four years that he worked on his oral history, he was involved in significant activities, came up with imaginative ideas, and new friends entered his life, particularly after he acquired a powerful radio and an exceptional hearing aid.

Throughout the interviews Edward Gans would comment that each major event he spoke of was the result of a "miracle" that just happened without input on his part. However, Lydia says he is so open and supportive of everyone around him that he causes the miracles to happen. He continues to find new things to do, for example, taking piano lessons and composing music. Recently, with his powerful hearing aid, he is able to listen to books on tape. His current reading project via taped books is Professor Page Smith's Trial By Fire. It is volume five of seven volumes on the History of the Civil War and Reconstruction. When he had finished the first two volumes, he was so impressed by the author's writing that he wrote a letter to tell him about it, noting that he will be one hundred years old on August 27th. Professor Page Smith, of U.C. Santa Cruz, was so amazed at the letter he received that he called Mr. Gans and came to see him. Now they are friends, he comes often, and he brings his wife.

A telling quotation from Edward Gans' oral history was this comment about the work of his adopted daughter, Lucy, and his daughter, Lydia:

Lucy is working at the jail in Martinez. That's one of six jails in this country in the modern style. She is teaching painting and she brings them music, and now she brings them photography and encourages them. They try to help the inmates. So every one of my children does something for mankind, and that is what I'm proud of. Lydia is teaching mathematics in China. I don't do anything; it's Lydia's idea to do all this. It's not the case that she would take more care of her father. No. It is all for mankind. But that is, on the other hand, helping people, and I am happy about it, and I like to encourage it.

Ora Huth  
Interviewer-Editor

20 July 1987  
Regional Oral History Office  
486 The Bancroft Library  
University of California at Berkeley

BIOGRAPHICAL INFORMATION

(Please print or write clearly)

Your full name EDWARD GANS

Date of birth Aug 27, 1887 Place of birth Hamburg Germany

Father's full name Jakob Gans

Birthplace Hamburg Germany

Occupation merchant

Mother's full name Carlene Gans nee Singer

Birthplace Vienna Austria

Occupation actress - later housewife

Where did you grow up? Hamburg

Present community Berkeley

Education normal

Occupation(s) banker - numismatist - retired

Special interests or activities art in all forms



## I EARLY CULTURAL AND BUSINESS LIFE IN HAMBURG: 1887 TO 1909

[Interview 1: September 22, 1983]##

The Early Years

Huth: Mr. Gans, will you please begin with your recollections of your earliest years, beginning with some background about your family and when you were born?

Gans: My father was born in 1840 in Hamburg and my mother was born in Vienna in 1844. My mother was an actress--in Krefeld, Hamburg, and at the Burgtheater in Vienna. Her maiden name was Caroline Singer. I still have a well preserved poster noting her guest appearance there in 1869. She evidently preferred marriage to my father to continuing her career. My mother was a very loving person. Her main interest was literature and she was a talented pianist. She instilled in me my love for music. In later years, when I took up the violin, she accompanied me.

My parents married in 1870. Their first child was a daughter, born in 1871. She had a slightly malformed back and remained at home as a companion to my mother until her death in 1930. From 1872 to 1875, three sons were born: Alfred, in 1872; Sigmund, in 1874; and Robert, in 1875. (Sigmund died in 1894). I arrived twelve years later.

I was born in Hamburg, Germany on August 27, 1887, as the sixth child and as a Nachkommer [latecomer]. My brothers were from twelve to sixteen years older than I. The closest in age was twelve years older.

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##This symbol indicates that a tape or a segment of a tape has begun or ended. For a guide to the tapes see page 203.

Gans: My father died in 1894 when I was six. I had virtually only women around me, because I was brought up primarily by my mother and older sister. This sister was slightly disabled because of the trouble with her back, and as such, was a problem for her three younger brothers. She always dealt with us in a not too friendly way, and never married. She died in Thressionstatt in 1942.

The difference in age between me and my brothers meant I had little contact with them. Besides, both left Hamburg at an early age. It is true that "a Hamburg boy" wanted to see the world. In his eyes, Hamburg was a provincial town.

My older brother, Alfred, went to Berlin, where he had a job in a bank. He soon established himself at the Berlin Stock Exchange. At the exchange and in related circles were mostly young men whose style of life was "Wein, Weib und Gesang" [wine, women and song].

My younger brother, Robert, went to Paris. There, he was the contact for his company. His Hamburg boss was the owner of a Paris firm. Robert transferred to the Paris business. He married, had two children, and probably would have led a happy life to his end, had the war not come. Later, I also left Hamburg.

### Schooling and Future Prospects

Gans: There is very little to say about my youth and schooling. My education lay entirely in my mother's hands. I went to a private school.

Huth: Do you remember the name of the school?

Gans: Yes. I went to the private school of Dr. Theodor Wahnschaff. When a special examination was passed, the military duty was only one year, instead of two or three years. This was important for the future of any German, and particularly for any Hamburg boy. I passed the examination.

I was fifteen years old at that time, and my mother asked, "What do you want to become?" I said, "I want to be a chemist." My mother said, "I can't say anything about that. I have to ask the friends of your father, who always advise me on what should be done." When the friends heard that I wanted to be a chemist, they laughed and said, "A chemist? That's not a Hamburg profession. Any decent Hamburg boy has to be in a Hamburg business. All other stuff is nonsense. We will ask one of the big Hamburg export houses whether they will take your son as an apprentice."





The Gans family (*left to right*): Edward Gans' brother, Alfred; his sister, Therese; Edward at age 27; his mother, Carolina; his mother's sister, Mathilde Broda; his sister-in-law, Berthe (his brother Robert's wife); his nephew, Jacques (Robert's son); his brother, Robert; and his nephew, Francois (Robert's other son). The occasion was the celebration of Carolina Gans' 70th birthday at her apartment in Hamburg, Germany, on July 28, 1914, the day the world burst asunder with World War I.



Gans: So it happened, three days later I was ordered to start my apprenticeship at the export house of Simon, Israel and Company, one of the four most important exporting houses in Hamburg.

### Hamburg and Its Business Classifications

Gans: Speaking of the exodus of my brothers and I from Hamburg makes this an appropriate place to say a few words about the city. Hamburg was founded by Charlemagne in 800 A.D. as an Imperial Free City, and throughout the nearly 1200 years of its existence it remained independent and free. It was never subject to any other country, ruler or city, with the exception of the few years under Napoleon. When navigation of the seas began, the Hansa\* was founded and Hamburg was its leader. Thus when trade began some six centuries ago, the Hamburg port was the greatest in Europe. The basic rule, valid for centuries, was engraved over the portal of the city hall. It read: "Navigare Necessesse est; Vivere Non" ("Trade is necessary; Life is not.")

Speaking of my time in Hamburg at the turn of the century, the new part of the city was beautiful, and the old part, ugly. As to the citizens of the city, may he be a big industrialist or a shopkeeper, everyone was striving to be called "honorable." One's word could be relied on. A large transaction on the exchange was closed with a scrap of paper, and a promise to deliver bread at 6:00 a.m. would be kept at 6:00 a.m. But who you were was important. The tennis court or the skating rink belonged to a group of people who called it a "club." If you wanted to skate or play tennis, you had to become a member. You might be rich or poor. That didn't matter, but when you were a shopkeeper, you could not be a member if you could enter the shop directly from the street. If you had to climb a few steps to enter the shop, you could get a membership card.

Bankers and owners of export and import houses belonged to the top class. When they happened to be from a foreign country (especially England), and, if they wore a high hat, they were especially esteemed.

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\* Hansa: Hanseatic League,--a mercantile league of medieval German towns. The league was never officially dissolved, and Lubeck, Bremen and Hamburg are still known as the Hanseatic cities.

Gans: There was no set number who would attend, but one thing did happen that was very amusing. Dr. Niemeyer made a bet with his cellist that he would learn the viola within three months in order to play a quartet from Haydn. He won the bet and was so happy about it that he called on his brother to take over his piano playing. Incidentally, he was an old-fashioned general practice doctor.

#### An Amusing Event for Dr. Niemeyer

Gans: There is one amusing thing that I can mention now in connection with Dr. Niemeyer. We were leaving one night around twelve o'clock midnight when the telephone rang. Niemeyer came back from the telephone with a rather unfriendly face. It was winter, and he said, "Now I'm forced to drive to the Veddel." The Veddel is very far outside Hamburg, at least one hour by buggy. We didn't have cars at that time. That was in 1902.

Naturally, the next Sunday we talked about his trip to the Veddel, and asked him, "What was so important that you had to go to the Veddel?" Then he smiled and said, "It was very important. At the door, the young husband told me, 'Doctor, Doctor, something terrible has happened here. My wife has swallowed a Dutch Kientja.'" A Dutch Kientja is a very large bon-bon candy of the size of a potato. He told us he asked the man, "She swallowed it?" He said, "Yes, Doctor, she swallowed it." Dr. Niemeyer told him, "That is a very serious affair. You have to go to the pharmacy right away. Buy a rubber bag and ice. Fill the bag with ice and renew the ice pack every half hour until tomorrow morning." That was his treatment.

Huth: [laughs] That's an interesting story.

#### Singing with the Euthymia Club

Gans: Another activity was singing. I had quite a good voice as a boy. There was the Euthymia, a singing club in Hamburg. It was also called the Bieber Club, because of the conductor and founder, August Bieber. This singing club sponsored three activities. One activity was that once a year we gave a concert for men and boy's voices. For the men there were two classes for baritone voices and two classes for bass and tenor voices. For the boys there were classes for alto and soprano voices.

Gans: Once a year a very entertaining concert was given, and that was an event for Hamburg, because the members of the choir were very often members of the so-called society. Very wealthy members supported the club. I was around twelve years old at that time. The second activity was the so-called Pfingsten [Whitsuntide or Pentecost] Tour, celebrating the big holiday, held seven weeks after Easter. Tour means an excursion. We made excursions in the neighborhood of Hamburg and serenaded some well-known musicians who lived close-by, and we had a good time for two or three days.

### Cultivating a Love for Bach

Gans: A major activity was participation in Bach's St. Matthew's Passion. The boys' choir sang solos and participated in the chorales. Dr. Bieber used this performance to cultivate a love for Bach in the singers.

During the intermission, the boys roamed through the big concert building, but when they heard Dr. Bieber at the piano playing the beginning of the St. Matthew's Passion, they slowly came back and carefully listened to his wonderful playing of Bach. That impressed me as a boy.

I was an alto. Once I was supposed to get a solo, but it turned out that my voice was already changing, so I didn't get it. During that period I developed a love for music. I could tell a lot more about music, but I think that's enough--Niemeyer, Bach. The name Niemeyer is well-known in Germany, because his uncle was a very famous political lawyer. There were other musical enterprises in all parts of Hamburg, but always on a relatively high and dilettantic level.

### More on Music at Dr. Niemeyer's

Gans: One other story comes back that happened in connection with Dr. Niemeyer. There were always debates about the programs and unusual pieces of music were proposed. The first violinist was at the same time the concertmaster at the Hamburg Opera. He was requested to bring one of his colleagues from the opera, someone who played an unusual instrument such as a horn or flute.

Gans: One amusing thing happened when the Trout Quintet from Schubert was proposed to be played. This required a piano, violin, viola, cello, and contrabass. There was naturally no contrabass among regular dilettantes, and the concertmaster brought a Mr. Gaithe, who was the foremost contrabassist at the opera. He was a charming old-fashioned man. He took me aside, pointed to a place where I, as a viola player, had a few solo parts to play, and he said to me, "These measures you must play so fine, so fine as if you would slice with a knife through goose fat." That was, for him, the greatest degree of fineness--to "slice with a knife through goose fat." I know that as if I could see him before me. I remember--and that happened some eighty years ago. At that time I was maybe fifteen years old.

### Activities at Hamburg Sports Clubs

Gans: The main activity for me at that time was music, singing, Geige [violin], and viola. There were other activities, especially sporting activities, that were taken pretty seriously. We played tennis in summer and went skating in winter. All of these were engaged in from specific sport clubs, which were unfortunately also exclusive. For instance, people who owned a shop somewhere could not become members.

Huth: How did you become a member?

Gans: My mother was just a Rente [living from private income], living from some means without having to earn a living. She had a regular income that was not earned through an open shop. If my mother had a drug-store business, I would have been nothing.

Huth: Was she well-known as an actress at that time?

Gans: No. She was unknown. She was just at the beginning of an acting career and married early in her life.

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### Apprenticeship in a Hamburg Export House, 1902

Huth: Now, let's move on to a new phase in your life, when you became an apprentice at Simon, Israel and Company, the Hamburg export house.

Gans: I had to learn the most primitive things, how to add, how to paste a

Gans: stamp on an envelope, how to tie string around a parcel, and more advanced activities came later.

Huth: What were your earnings at that time?

Gans: My earnings were a hundred marks a year, as an apprentice with low earnings. The second year, I earned two hundred marks, and the next year three hundred marks. I got it in one payment, and nothing else--not even a Christmas present.

Huth: What were the rules of work--for example, as to time worked?

Gans: The normal rules were to work from nine to five, but very often more time was required. It happened that for months I worked until seven or eight o'clock at night, and sometimes until midnight. The principal rule, which could never be compromised, was that every Friday all of the mail had to be completed and on its way. No exceptions were allowed. That is the way of business for a reliable, honorable Hamburg Kaufman [businessman]. You cannot give any concessions in that respect. That is the way it has to be done. Each order was thoroughly checked, and when a reply was given, in one way or another, it was checked off as having been completed.

Huth: What can you tell me about your boss at that time?

Gans: My boss was not only a gentleman, and very good-looking, but he had the great advantage of having been born in England. An English merchant was even a little more important than a Hamburg merchant.

### More on Musical Activities and Friends

Gans: This brings me to another musical affair. At two different times, we young people had formed two orchestras, real orchestras. We gave one concert every year, and we had very nice and interesting comrades playing in the orchestras. One conductor, whose name I've forgotten, had a sister who was about to become a soloist. For our concert, we played one act of the Marriage of Figaro, and she was the soloist.

I remember one other very amusing conversation with one of my friends. His name was Franz Monckeberg, the son of a Burgermeister, the "mayor" (highest official) of the city. That is important. We were quite good friends, because he sometimes accompanied me on the piano. Once he said to me, "Do you know that our next-door neighbors are the Simons, your boss from the Simon, Israel company?" "No," I

Gans: replied. Then Franz asked, "Why are the young Simons so hochnasig [arrogant]?" This is what he said about the sons of my boss. This is so typical of Hamburg. He was the son of a Burgermeister, in other words, like being the son of the king of Hamburg. Yet he could complain that these sons from this other occupational category were hochnasig by saying, "Why are the sons so hochnasig?" This is a typical case for Hamburg, where an English export family could pretend to be hochnasig against the son of the mayor of Hamburg, a very famous mayor. I could be friends with the son, but I would never dare to see the Burgermeister, and that is so typical of Hamburg.

Here you see that the sons of a first-rate export house owner, who was born in Hamburg, considered themselves "finer" than a mayor's son. Laborer's don't count. At the low end are shopkeepers and any kind of laborer.

A Hamburg youth (those who really counted) had to learn the trade during the first few years as an apprentice or beginner. Then he had to acquire knowledge and experience from the other side of the world--where the products came from. It was best to learn local customs for those who were to receive income from home products. However, there were some young men who wanted to forget the dry Hamburg life, and so they went to London, Paris, and Berlin.

Hamburg was really dry, particularly for young people. This had nothing to do with its size, because it was the second largest city in Germany. The cultural aspect was sparsely represented and even less cultivated. So-called entertainment was non-existent.

#### Advancement In the Export Business at Age 17, 1904 to 1909

Huth: Now, we are ready for the story about your boss.

Gans: I was working one night. It was close to midnight when I heard footsteps, and my boss appeared. He asked, "What are you doing here so late?" And when I started to give him an explanation, he said, "Enough, enough, you will tell me tomorrow." He did, and I told him that the head of my department, a Mr. Vogelsang, had been sick, that he asked me to bring him all of the correspondence concerning our customers, that I was visiting him when he told details from this correspondence to some of his friends who were also visiting him, and that these persons were employees of our competitors. I also told my boss that Mr. Vogelsang knew very well that I worked during the night, and that he didn't even have a thank-you for all my work. My boss only replied, "Gans, take one lesson. In business life, gratitude does not exist."



Huth: How old were you then?

Gans: I was seventeen. I have always been a good, responsible employee. When I say I will come at one o'clock, I come at one o'clock. That is my way of life. I could succeed in all my endeavors--because I paid my bills on the day I got them. That's just the way I was--my Hamburg education, in that respect, was a part of me. But what was anti-Hamburg, the art, was also inside me. So I had the good side from both. That is why I wanted to talk about that.

Huth: We needed to hear about your life in Hamburg. Now, what happened as a result of that episode with your boss?

Gans: Mr. Vogelsang was dismissed. I got to try out in his position, and I could keep it. I worked in that job for another year or two. I was head of a department for trade with Morocco and the Canary Islands, and also for India and China.

In business as well as in lifestyle, there was a strict moral code and customs that governed. Here is an example: a newly established commodity firm grew very fast and was very successful. Then came failure, and there was an attempt to repair it unlawfully. The firm's owner appealed to his brother for help. The brother agreed and everything was settled, under one condition--the firm's owner had to shoot himself on his parents' grave, and his brother agreed he would take care of the widowed wife and the child for life. That is what he did, and then the firm's partner, who was of "Berlin" caliber, was sent to America.

#### Impact of Hamburg Expectations on Private Life

Gans: I have one more thing to tell about Hamburg. The private life was also typical of Hamburg. There is one event that is especially typical of Hamburg. My neighbors were a family of two or three boys, and one girl. It was a neighborly friendship. With the boys I played chess; with the girl I went dancing. I regularly met her at the city's official dancing events. We went dancing in the afternoons and in the evenings. Anyway, what was typical was that she was not among my closest friends. But when I moved from Hamburg to Berlin she was the only one who accompanied my mother and sister to the station and to the train for a farewell. This was the first and last time I got a kiss from a girl in Hamburg--not from any other girl or from her before this time. That was my first kiss. That is a "sketch" of life in Hamburg at the turn of the century. All that was part of the life as compared with today. That was a chapter on Hamburg.

Huth: Do you want to continue with the next events in your life?

Gans: I feel I can talk until tomorrow. [laughter] I'm happy to be absolved of all my other concerns.

Huth: I have some more time.

Gans: Good. You tell me when we should end for the day.

Huth: So, shall we move on to Berlin?

Gans: Now comes Berlin.

II LIFE IN BERLIN AS REMISSIER, HUSBAND, ARMY RESERVIST,  
AND BANKER: 1909 TO 1925

Move to Berlin in 1909

Huth: How did you happen to go to Berlin?

Gans: Many of the most important events in my life happened by chance, without the need for me to make any decisions or to influence what happened. This was one of those unusual events.

I got a telephone call from my brother in Berlin, who told me that he was going to separate from his partner, and that his boss, Mr. Oscar Rosenberg, owner of the firm O. R. Rosenberg and Company, London and Vienna, would be in Berlin the next Sunday. He said it might be a good idea that I meet him. At that time, my brother also represented foreign banking firms in New York and Paris.

Becoming a Foreign Bank Representative

Gans: When I met Mr. Rosenberg, he looked at me and asked, "Would you like to join your brother?" I said, "Yes." He said, "What do you earn at the present time?" When I said, "Two hundred marks," he replied that he would offer me three hundred marks.

Huth: That's per year?

Gans: Yes. Naturally, I accepted. And from a Hamburg exporter, I became a Berlin remissier, as the profession of my brother was called. It simply meant a representative of an auslandisch [foreign] banking firm.

Huth: How did your boss react?

Gans: When I informed my boss in Hamburg accordingly, he remarked that I should have told him before I decided. He said he had intended to send me to South America, but now it was too late. Naturally, my vacation was also cancelled.

Huth: Do you want to take a rest now?

Gans: I am agitated. I can talk for hours. As long as you can continue.

Huth: I'm all set. Shall we go ahead?

Gans: We can continue. Now comes Berlin.

#### Transition to a Berlin Lifestyle

Gans: The Berlin life was a 100 percent change. I did not live with my mother and sister any more. I lived with two Hamburg friends who had also moved to Berlin. One was a friend from the tennis club. We can pass over this period of my life easily. Nothing much happened about which I can be proud.

Huth: How old were you when you moved to Berlin?

Gans: I was twenty-two years old.

Huth: Do you remember what year you made this move?

Gans: It happened in 1909. What struck me mainly in the first few years was the unsolidity of the general life in Berlin. Everything was a gamble.

Huth: Not solid like back in Hamburg?

Gans: Yes. Hamburg was everything solid. In Berlin, everything was a gamble. The stock exchange was 100 percent a gamble, in any kind of shares, and so were the activities of my brother's and my business, except that the gambling took place in London or Paris or New York, or somewhere else.

### Teletype Connection Expands Business

Gans: We had the good luck to be the first to get in contact--with the fernschreiber.

Huth: What does that mean?

Gans: This is an instrument, similar to a telephone, through which we conducted business from our office--probably a form of teletype equipment. At the same time, we had an agent in the German city of Emden. They had the end connection of the first American-German cable. It was called the New York-Azores-Emden Cable.

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Gans: Our communications were much faster than the regular postal service. At the same time we were always in contact by telephone with our twenty customers, because we had twenty direct telephones, one for each customer. They were morally obliged to give their orders to us. By telephone or teletype we would buy five hundred steel, buy a thousand steel, or buy so-and-so in London, or buy this-and-that in Paris. It was all a gamble, and nothing but a gamble.

Huth: Was it all dealing in stocks or bonds?

Gans: Yes. Only in stocks, bonds, or whatever.

### Edward Gans, Registered Banker in 1910

Gans: Now comes a very funny story. At one time--I believe it was in New York--a law was promulgated that a representative of a New York firm could not represent any other firm. So my bosses said to me, "We will make an arrangement. You set up a separate firm to take the representation of New York, and our firm will keep all the European representation. But let us be on the safe side. You go to the respective German legal office to have your firm registered.

So far it was simply "Alfred Gans, Representative." Now it was ordered that every firm in New York have a different representative. So my brother Alfred said, "Edward is the representative in New York, and I will keep all the other ones."

Gans: So I appeared at the legal office and the old-fashioned fellow in charge there asked me, "You want to register your firm, Edward Gans? Okay. What are you?" I said, "I am a remissier." "What is that?" he questioned. "There is no such thing as a remissier. A remissier is a trader for a foreign Bankhaus [bank]. You are a representative or a foreign banker." He continued. "So you are either a representative or you are a foreign banker. Nothing else exists."

Huth: Nothing in between. [laughs]

Gans: Being well aware of the aversion to the word "representative," I chose the word "banker." And with this I was given the title "banker," which became extremely worthwhile, because after World War I it was extremely difficult to be registered as a banker.

My firm, "Edward Gans," was, as I proudly proclaimed, registered as a Bankgeschäft in 1910, four years before the First World War. Only because this idiot dared not put "remissier" down. "What's a remissier?" he said. That's the way I became a banker.

#### Trading In Foreign Securities Only, 1910 to 1914

Gans: I was never employed as a banker and never learned banking in all my life.

Huth: So even though you were officially titled a "banker," you continued to work in the trading of stocks and bonds.

Gans: Yes. I was only a representative. I sent a cable, "Mr. So-and-so buys 500 steel," period. Nothing more. I was a representative. This was in 1910.

I think that from then on, as far as my life was concerned, everything became art, and everything concerned with business was of no interest. I became a lover of collecting, and nothing else. I hated my profession, and today I hate it. This was in 1910.

Meeting First Wife, Paula, in 1912: the Real Story to Come Later

Gans: I met my first wife, Paula, in 1912. We were married for fourteen years and then she passed away. Then I felt as if my life was finished. The story is much too involved and too important to tell today.

Now, for the sake of continuity, I will continue to talk about business events until the end of World War I, and only incidentally tell about my first marriage.

Huth: We'll come back later to the period of your first marriage.

Military Reserve Service During World War I: 1914 to 1918

Gans: The war broke out in 1914. My military passport noted the fact that I needed a hearing aid and that my military orders would be delayed call reserve. The most qualified were called very early. I was not called for army duty until March, 1915.

Since I was never declared eligible for military service with any weapon, I was classified for active duty only with a shovel. I was immediately sent to a digging regiment in Glogau. With what turned out to be good luck for me, the regiment's pay master was sick. This led to the transfer of all money affairs to the top sergeant. Since the sergeant had no background in money affairs, on the first day he asked all newcomers, "What is your profession?" When I was the only one who could say, "I'm a banker," he immediately called me and said, "From now on your office is in the writing room." Because of this, during the war I never had a shooting instrument in my hand.

There were several colleagues working at a writing desk. All were former businessmen, all as qualified as I was for these writing jobs. We all worked very hard. I remember that there were nights when we worked all night, but it was still better than going to the front.

Huth: How many years were you in that office?

Gans: I worked in that office for one and a half years. Then I tried to get a different kind of duty. There were jobs available for limited service army personnel, because government controlled firms were

Gans: established for the manufacture of scarce articles. For example, there were companies for leather, for certain metals, and for all kinds of textiles. Luck brought me into contact with one of the officials of the government's textile company. He engaged me, and I was employed there for a year.

Huth: Were you still in the army at this time?

Gans: Yes. As the war progressed, there were military reverses and all of these government firms had to discharge some employees. One activity deserves notice. Naturally, this was a time when the government needed money.

#### Aiding Germany's War Loan Efforts

Gans: Germany's war loans were advertised through the press and other means. I was informed about it and thought of a way to help. I decided to write to the commanding officer, a General Von Brauchitsch. I suggested that all soldiers be informed about the importance of contributing to the war loan, and that I, as a banker, would know how to inform the soldiers about their opportunity to contribute. I also asked that I be allowed to offer a soldier participating in the war loan a couple days of furlough for his contribution.

Two days later the adjutant, a Lieutenant Findelee, called me to his office. I gave him a personal report about my suggestions. The next day he called me again to tell me the general had approved my idea and that every half-hour I could give my ideas about the war loan to a group of fifty or a hundred men. When I said, "If you sign a hundred mark loan, I can give you a three-day furlough," they all signed. The first time I brought three hundred thousand marks together, and the second time over a million marks. We did that every six months, and we doubled our receipts each time.

After the second great success, Lieutenant Findelee called me: "We would like to do something for you. Do you have a special wish?" I said I would like to have the Iron Cross, fashioned in white on black ribbon. The Iron Cross was usually fabricated with the decoration in black on white ribbon. But for civil purposes, the white on black ribbon was used. In other words, this had to do with turning the decoration around.



Gans: A couple of days later, the lieutenant called me and said, "I can understand your request, but I cannot ask the general to do it, because he himself doesn't have the Iron Cross. That would look as if he would also like to order one for himself. I will tell you something. Instead of the Iron Cross, you will be promulgated a "superluminary soldier."

Huth: And what did that mean?

Gans: That I was still a regular soldier, but instead of being an ordinary one I was a "superluminary." The description was printed in a passport that I still have which reads: uberzahliger Gefreiter.

Huth: So you were something special.

Gans: I was something special. That lasted a couple of months until I was assigned to a different city, the city of Gorlitz.

Huth: So you left Glogau, where you were stationed when you were doing all this illustrious work.

Gans: Yes. Now the situation became critical. Even the most crippled were called to the army.

Huth: Do you know what year this was?

Gans: That was in early 1918. It was very difficult to find any possibility to avoid dangerous service but I was offered one.

#### Service with the Blumenstein Firm in Berlin, 1918

Gans: I met a certain Mr. Blumenstein. He had one patent with which he could make sandbags out of paper yarn. These were used to replace all the millions of sandbags used for the protection of soldiers in the dugs.

Huth: In the trenches?

Gans: Yes, the trenches. Millions and millions of such sandbags were made and consumed, and Mr. Blumenstein had a monopoly, because he was the greatest maker of these bags. As such, he had a certain influence, and he was allowed to have five employees. Since he had only claimed four people when we met, he decided to hire me. I stayed with the Blumenstein concern until the end of the war.

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Huth: Was this in the same city of Gorlitz?

Gans: No, that was in Berlin. Blumenstein's central office was in Berlin, where I worked until the end of the war.

Huth: So you got back to Berlin again.

Gans: Blumenstein was an extremely smart industrialist, but when we met, he was nothing but a bag dealer, dealing with old bags. When I entered the Blumenstein firm, he had forty million marks lying in different banks without interest.

Huth: Did you help him do something with the money?

Gans: I told him what to do to get at least interest on it, and how to invest. From this point on, the Blumenstein firm grew and grew until the end of the war, when I suggested that he should buy a bank in order to invest all the profits.

#### Becoming a Real Banker: The Kolonialbank, 1918 to 1925

Gans: Blumenstein did indeed buy a Berlin bank called the Kolonialbank. This bank had only one director, by the name of Julius Hellmann. He made me co-director. But a week later Blumenstein had a terrific fight with Hellmann, and he decided to leave the bank. He gave me the choice of remaining in the bank or coming back into his concern in some other position. The whole fight was so unpleasant that I decided to choose the first alternative. I separated from Blumenstein, and I was now for the first time a real bank director.

Huth: Before you were a registered banker, but now you were really a banker.

Gans: Yes.

Huth: Do you think we should stop now and come back another day?

Gans: I will finish talking about my whole banking career until the end of the Kolonialbank--before I talk about Paula.

Huth: Yes, I think that's a good idea. That makes a lot of sense to put the banking experience all together, and if you wish, go on to your life with Paula. How do you feel? Do you want to take a rest now?

Gans: I can talk until tomorrow! I've never felt as good as I feel. Shall I continue then?

Huth: Yes, go right ahead.

#### Austrian Connection and the Deutsche Landerbank

Gans: The Kolonialbank was extending a loan. There was no money to finance it, and Hellmann and I were looking for people who would be interested in joining our bank. Through a mutual friend, we found the Oesterreichische Landerbank, NV, that bought shares in our bank and renamed it the Deutsche Landerbank. Oesterreichische means Austria. The Oesterreichische Landerbank had big plans, but none really succeeded, and they decided to sell their one quarter shares of the Kolonialbank, our bank, to one of their shareholders by the name of Oscar von Korner. Do you have time?

Huth: Yes.

Gans: Von Korner was a genial, enterprising person of the greatest style, but unfortunately, he also had a little bit of a gambling vein. The first enterprise that was under my supervision was the opening of a branch office in Hamburg. This worked out very well. I supervised it, and went to Hamburg every four weeks or so.

We planned a similar enterprise in Silesia, which did not work out, but it gave me the opportunity to meet a fellow who played a large role in my life by the name of Kurt Kruger. He was a kind of certified accountant, and brilliant.

The last enterprise, which did not succeed, was a branch office opened in Dusseldorf, in which a number of the great Rhenish industrialists intended to participate, but again, I did not want to go through with it.

Huth: Why not ?

Gans: Because behind the director of this branch, there was a lot of illegal gambling, which was detected at the right time.

## Acquiring Fine Banking Property

Gans: A great event also happened at that time, around 1921. The real estate agent in Berlin, who was supposed to be the leading one, told me under strict confidence that undoubtedly the finest property in the city was for sale. Everybody knows it. It is the corner of Unter den Linden and Brandenburger Tor [Brandenburg Gate].

Unter den Linden is like Market Street here. The most famous street in Berlin. [goes to get picture off his wall, which he describes] Here was the Brandenburger Tor, and here is the palace of the emperor. This street, Unter den Linden, connects with the palace. That is the building, and that's the French embassy, and that is the Pariser Platz (the Platz [place] of Paris). And this, together with the house there--actually, it's three houses--I bought all of it for ninety million marks. This block consists of five houses, situated at the corner of Unter den Linden and Pariser Platz, next to the French embassy. Four more houses are attached and located on neighboring streets. It was the biggest and finest deal, and probably the finest real estate property in Germany.

## New Location and Leadership, 1921

Gans: It was around 1921 when a new bank building was erected there. This put Deutsche Landerbank at the same level as many other banks, not a great bank, but like many other bankhouses.

Huth: Were you a director of this bank?

Gans: Yes, when von Korner bought the shares of the Landerbank, he also put his brother-in-law in as a director. His name was Mr. Hoffmann. So now there were three directors, Hellmann, Hoffmann and me. In this connection, I will mention that we had entered into a contract with Professor Nikodem Caro, who was the inventor of nitrogen. This relationship was a very friendly one, and later on Nikodem's brother also became a co-director. There were now four directors. All of this happened in a time of high inflation.

## Takeover by I. G. Farbenindustrie, 1925

Gans: The inflation ended in the fall of 1923. Unfortunately, in this year and in the next year following, 1923 and 1924, von Korner made a lot of unfortunate speculations and lost all of his money. He committed suicide and his shares came on the market. Now another person, who also happened to be a friend of my colleague, Hellmann, entered into action that brought the I. G. Farbenindustrie into our bank. To make a long story short, this concern bought the shares from von Korner, because they wanted to have this building.

Everything that was the business of the Deutsche Landerbank was liquidated, all plans were canceled, and the Deutsche Landerbank was declared to be the Hausbank of the I. G. Farbenindustrie.

Huth: What does Hausbank mean?

Gans: That means it belongs only to the one controlling house or business that has no other bank branches.

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Gans: The first to be dismissed was Hellmann, who had always been unpopular. The next was Hoffmann. After his brother-in-law's death he had nothing more to do there. Then it was my turn.

Here, I would like to make a few remarks. The main personality at the I. G. Farbenindustrie concern was Geheimrat Schmitz. Geheimrat--that's a title, privy councillor. I will use it, because he's always known by that. I wanted to arrange a meeting with him. But nothing came out of it until I met him one day at the front of the door of the business. I told him that I urgently wanted to talk with him, and he promised he would come to my office after lunch. After lunch, the discussion took place. I told him about our plans for a "real" bank. I explained we could have done this much earlier but that no one had ever discussed it. I said it was a crime to leave out such an opportunity. His reply was, "You are right, but why didn't you say this to me earlier?" I could only shrug my shoulders and say, "I could never reach you."

Hitler on the Horizon: Exclusion from I. G. Farbenindustrie

Gans: One added remark here. In reality we were now in 1925, and the Hitler idea had already taken hold. There were no Jews in the management of the I. G. Farbenindustrie anymore. Through my

Gans: friendship with Mr. Kruger, whom I mentioned before, they used me for secret business, which I did for the concern. But a Jewish official in the concern was impossible.

Huth: How long did you work for that firm?

Gans: I quit after seven years and reopened my Edward Gans--Bankgeshaft.

In my next interview--I will speak of my marriage and of my first wife, Paula.



Paula Gans, Edward Gans' first wife, ca. 1914.





III TWO MARRIAGES: LIFESTYLE CHANGES AND ANTIQUITY ART COLLECTING:  
1912 TO 1926

[Interview 2: September 28, 1983]## .

Huth: Mr. Gans, today we agreed that you would talk about your marriage to your first wife, Paula, a notable phase in your life, and the beginnings of your interest in antiquities and art collecting.

Meeting Paula Muller in 1912

Gans: I must go back to the year 1912. It was our custom that on holidays and birthdays we visited our mother in Hamburg. That year, on the return on the second day after Easter, I had a seat next to a young lady with whom I soon came to a nice talk. She had also visited her mother in Hamburg. She also worked in Berlin, and I think I will start telling a little bit about her life. Her name was Paula Muller.

She lost her father when she was a baby. Then her mother married a Norwegian professor, and while she was still a child of one or two years, she moved to Norway. Her stepfather had a little farm near Oslo. He was a close friend of such leading Norwegian poets as Ibsen, Bjornsen, and Strindberg, who were guests in their house. Unfortunately, her father had tuberculosis, and the tuberculosis was transferred to her eldest stepsister. Then followed three boys, who, strangely enough, were never infected by this illness and who died at advanced ages. The youngest one is still alive.

When the stepfather died, around 1900, they moved back to Hamburg, but Paula didn't find any adequate job. She moved to Berlin, where she found a very small job on the Unter den Linden, in

Gans: a small shop selling antique art objects and small luxury objects, including fine papers. The owner of the place, a certain Mr. Max Heppner, was a connoisseur of antiques, in particular Oriental objects. They soon added such articles, and eventually transferred the luxury business into an antiquity business. Paula and I talked about these antiques.

Now I will talk about things that I forgot to mention in my last interview.

### Love for Art in the Hamburg Years

Gans: It occurs to me that earlier I had an interest in art and antiques. When I went to my office in Hamburg, I chose a side road in order to be able to cast a glance into the gallery of Louis Bach, where modern paintings were exhibited. I still remember Bocklin's work exhibited there, especially his painting titled, Island of the Dead, that was much discussed in Hamburg papers and which made a great impression upon me.

On an entirely different level was a school comrade by the name of Herbert Hecht, whose father owned a big building in the city filled with so-called antiques. Once I was allowed to visit him in this house, I was much impressed by the wealth of paintings, furniture and other objects. In retrospect, I must say this house looked more like a junk shop than an art shop.

Anyway, in my heart there must have always been an inclination for and interest in art objects. And it came forward only when I saw the treasures at the Glenk Shop--Mr. Heppner's shop. Mr. Heppner maintained the old luxury business name for his firm. The shop was always under the name "Glenk."

### Changing Lifestyle and Trip to Paris

Gans: I slowly learned the differences in the quality of art objects. I also changed my lifestyle entirely. I took a new room near the zoo. Paula kept her modest apartment in the Tiergarten Quarter, I crossed the Tiergarten every morning, met Paula at the station, and we walked to our respective business quarters, which took us about three

Gans: quarters of an hour. For lunch we met at a vegetarian place. This was convenient, because business hours started at four o'clock in the afternoon, and lasted until about nine or ten o'clock in the evening due to the time difference between our New York firm and our Berlin domicile.

The weekends we could spend together, and occasionally my brother took over my business activities.

Huth: How old were you and Paula then?

Gans: I was twenty-five years of age and Paula was eight years older. The difference in age I really did not realize to be the fact, because the difference didn't matter.

In the same year, 1912, I made a trip to Paris, at the invitation of my younger brother who was twelve years older than I.

Huth: [laughs] Your younger brother?

Gans: Yes.

Huth: What do you mean, "younger brother who was twelve years older"?

Gans: My other brother in Berlin was my elder brother, who was fifteen years older.

Huth: Now I understand. This was your younger older brother!

Gans: On this trip, it was my ambition to show Paula what I had learned from her. So I went about shopping in Paris in the small, unusual places at the Quais, along the River Seine. Here, there were small boutiques where small dealers had their places of business. When I returned to Berlin, I was very proud because Paula told me that my purchases were not very important, but at least genuine.

These first two years of our friendship were probably the greatest of my life. After that, the First World War broke out, and everything changed entirely.

#### Wartime Changes, 1914

Gans: My job as a remissier changed because there was no contact anymore between Berlin and New York. Mr. Heppner, Paula's boss, was already ailing, and spent the next two years in the hospital. His antiquities business had undergone a major change shortly before his

Gans: illness. The business moved to a very large rental space to become a luxury store located on Unter den Linden Street. All of this was under the sole care of Paula.

I had a hearing deficiency and was called to the army a few months after the war began. For five years, Paula managed the big store alone. A few words about the antiquity business in Berlin might be in order.

### The Antiquity Business in Berlin

Gans: There were three leading places, the Glenk Shop, dealing mostly in Oriental art objects; van Dam, trading in European porcelain; and Heilbronner's, dealer in fine old furniture, classical, French and English pieces that were a hundred twenty or more years old. Besides, there were scores and scores of smaller shops dealing with objects of smaller importance and quality. To support his first-class quality business, Mr. Heppner made frequent trips to other capital cities in Europe, where he acquired objects worthy of his shop. It was a great honor for him to be appointed antiquarian for the court.

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Mr. Heppner died in 1915, and all the Glenk Shop's business was taken over by Paula until the end of the war. Paula had a heart ailment, which was a terrible strain for her. But with her energy, she managed to maintain her job until the end of the war.

There were no employees except a janitor. The clientele included people of great importance. The emperor himself [Wilhelm II] came once or twice. Other personalities who came were from the court, the police, the military, the theater, and naturally the leading scholars from museums in Germany and from neutral countries.

I visited the place as often as I could. I remember the designer, Faberge, who showed his latest creations there and who told about his latest acquisition of French paintings. There was also a Mr. Hanover from Copenhagen and the brothers Cassierer, who were renowned as art gallery catalog publishers. One brother was a philosopher, the other was an industrialist. They were all interesting persons, and it was a great honor to have a talk with Max Reinhardt and other well-known personalities. Mr. Heppner told an

Gans: amusing anecdote concerning one of these collectors. He was a high official of the police, a great connoisseur--and Kleptoman [kleptomaniac], or rather, a half-one. He took a little porcelain figure standing in the back of the room and put it in the middle of the room. At his next visit, the figure was standing near the exit, and finally, it disappeared. Evidently, his conscience won out, and the figure reappeared after six months or so.

Limited Military Service and Marriage, 1914-1918

Gans: A few months after the beginning of the war, I was inducted into the army, and Paula and I joined together in marriage, early in 1915.

My military duties lay mostly in the province of Silesia. Because of my hearing difficulties, I was registered in the last category of reserves to be called. It meant that I could not serve as a regular soldier, but only in civilian activities such as bookkeeping and working with military statistics.

Huth: How did this change affect Paula?

Gans: This meant that Paula and I were able to be together more often. I got a furlough every six weeks or so.

The policeman mentioned earlier was influential. He was able to get tickets for us for various cultural events. For example, he would telephone to the director of the opera house, and because everybody wanted something from the police, he could say, "I need two tickets." Through him we could get tickets to whatever we wanted to go to. Since he was a friend of ours, we only needed to telephone to ask for opera or play tickets.

We talked about the military stuff already, didn't we?

Huth: Yes. What we didn't talk about was how all of this related to Paula. We didn't mention her when we talked about the military last time, because we were going to talk about her this time. It would be appropriate to describe how the military life fit in with your married life.

Gans: I remember another amusing story. Among the customers of Glenk were a goodly number of higher military men. I remember a man whose name I do not want to mention because he was attached to the German military ambassador's office in New York. He needed the help of a certain soldier for some personal purpose, so he wrote, "Please give

Gans: this man a couple of days vacation." Such a letter, addressed to the commandant of a battalion in the regiment was enough to get the man furloughed.

Huth: So he had the power to do this.

Gans: You can imagine what happens when a general writes to a Hauptman. Paula always had a way to important persons, so letters were addressed to various commanders where I served in order to get furloughs for me.

During the last year or two of the war, Paula's heart started to give way, and only with the utmost effort could she carry on the management of the firm until the end of the war.

On the other hand, my activities for the Blumenstein Kunst [concern]--Blumenstein was the sack maker--for the paper bag concern I talked about last time--he gave me a decent income, so we could lead a decent life.

Toward the end of the war, and through my work for the bag concern, we earned a modest living, and we found a decent apartment on the Bismarkstrasse in Berlin-Charlottenburg, a section of Berlin. Inflation had already started.

The owner of the house on Bismarkstrasse, where our apartment was located, offered me the house for sale, and I could acquire it at a reasonable price. The apartment had two bedrooms, a dining room, a living room, and a library, and as an added amenity, a room for Paula's favorite collection, art from Africa and Polynesia.

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#### At War's End: Entering Banking and Modern Art Collecting

Gans: The First World War ended in 1918. About the same time Paula gave up her business and I entered my banking life. At this time, our lifestyle changed. Collection, as such, became less important. We bought objects needed in our household--for instance, here and there a piece of furniture or a carpet.

For Paula there was an urge to get into nature, after having been tethered to her art business for twenty or more years. She took trips to Switzerland. She loved the sea, and her favorite place was the little village of Keltum on the Island of Sylt, where she bought a little old cottage. Paula's ailing heart left her no peace, and

Gans: there was permanent unrest in her style of life. After dinner she rented an open cab, and ordered the driver to take her through the woods and lakes in the neighborhood, returning sometimes after three or four hours.

What had been an interest in antiquities and ancient art objects from all over the world suddenly changed into an interest in modern art. The art of the Berliner Seccession (1915) became our special interest. We developed friendships with artists Corinth, Trubner and Pottner, and particularly with Emil Pottner, the Graphica and Keramica (graphics and ceramics artist).

The art represented by the Brucke Gallery was favored by connoisseurs. Herwarth Walden, the director of the gallery, and his wife befriended Paula. I must admit that I could not follow her taste for modern art.

Paula also joined the circle of Rene Sintenis, whose charming work in small metal animals became the fashion at that time.

### The Art Object Collection

Gans: Considering our modest income, we tried to find a few nice things in small shops--sometimes successfully, and sometimes not. But naturally, all of these little pieces could not compare with the treasures you could find at the Glenk Shop. We especially admired one large Chinese vase at the Glenk. It still stands before my eyes today--a blue K'ang-Hse vase, which Mr. Heppner had priced at a hundred and eighty marks. At that time, this was quite unreachable for us. Mr. Heppner, who had observed our love for this object, said to me, "I will make you a price of a hundred and fifty marks. You can pay me thirty marks every month." He was a true gentleman.

We collected in periods. Most collectors, trying to improve their collections in a particular period, discover that the prices rise in comparison with when they began. Soon they are limited in the purchases they can afford and have to change to some other collecting category. This was the case for us in connection with our collections of Chinese art, and Greek and Roman classical art.

Huth: Were these pieces you were collecting at that time mainly large pieces? You mentioned the vase was a large vase. Did the Chinese and classical art objects tend to be big?

Gans: No. Classical art is mostly very small, and valuable Chinese art pieces are always quite large.

## Reflections on Collecting Quality Art Objects

Gans: Paula was acquainted with a Dr. Philipp Lederer, who was the only numismatist and dealer in classical art in Berlin. Once he showed me a necklace consisting of gold beads and gray faience, and a pendant with a little armor of gold. When he told me that this necklace was made by the Greeks in the third century B.C., I found it difficult to believe. I could not visualize that jewelry could survive thousands of years. I purchased it as my first Christmas gift to Paula, and I decided from then on my Paula should only wear jewelry that was unique. Any rich man can acquire a diamond at the jewelry store that weighs a karat more than a diamond another man gives to his wife. But this Greek necklace is art that cannot be duplicated.

Naturally, I experienced disappointments. I could find enough necklaces or rings, and sometimes even earrings that were not too delicate, but other kinds of objects that were called "gold jewelry" were unwearable. So we collected classical objects in general, some made of gold, but in the main, glass, terra-cotta, or other material. We called our collection "general objects." In all of Germany, there were only four collectors in this field: Baura Schiller, who had invented a glass machine with which he made a lot of money (he preferred large gold objects, such as diadems and belts); Oscar Wasserman, director of the Deutschebank, a collector specializing in the finest handicrafts; a Mr. Loeb in Munich, whom I never met; and our collection of unusual objects. This was how we got started in collecting.

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I went daily to my place of business, the stock exchange. It was a very uninteresting activity, and every word said about it is too much. After the exchange closed, I went over a bridge into the so-called museum quarter, bordered by one of the oldest streets in Berlin, called Der Kupfergraben.

## The Lederer Connection Leads to Significant Collecting

Gans: Dr. Philipp Lederer owned one of the oldest houses on Der Kupfergraben, a house that did not even have a bathroom. It was located opposite the Berlin coin cabinet [museum]. When I entered Lederer's apartment, I always said, "Here comes the camel going into the oasis. Please show me something to refresh my mind."



Gans: I visited him often, but one day I will never forget, a day when Dr. Lederer told me a story, saying, "There was a German professor who loved Egypt and who went to live in Egypt towards the end of the last century. He lived there for at least twenty or thirty years, and had to return to Germany with the outbreak of World War I in 1914. He died a few years later. Before his death, he brought back many things, among which were two most unusual items, which he offered to sell to me. The first object was a set of jewelry for a doll, including a miniature ring made of gold and two of the tiniest of earrings, also made of gold. The other part of the set was a necklace made of faience and golden links." [he shows picture of it]

Huth: And this is illustrated in this Summa Gallery catalog, isn't it?

Gans: Yes. That's an enlargement of the earrings.

Huth: It's very beautiful.

Gans: Fantastic. Lederer said to me, "You must dream about it." There must have been a father or a grandfather who loved his grandchild, who ordered his jeweler to copy, in the smallest possible form, a larger piece of jewelry belonging to his daughter for the child. The jeweler did this.

Huth: It's very beautiful. The photograph doesn't do justice to it, I'm sure.

Gans: I cannot give a name to the second piece he showed me that day, but I will describe it later. It is a story in itself. Now I must interrupt my story about the tiny objects.

#### Much Later, in 1940, in America: Confirmation of Quality

Gans: At this point I will tell about a related conversation I had in the year 1940 with Miss Gisela Richter, who was the curator of the Metropolitan Museum of Art in New York and recognized as one of the leading world authorities in jewelry from antiquity. When she saw the doll jewelry, she became very excited, she wanted to buy it, but she said my price exceeded the limit that a curator was authorized to pay. "I must get permission of my trustees," she said. "So please leave it here for a couple of weeks. Then I will give you a decision." When I saw her again, she made a nasty face, pointed her pencil to her head, and said, "You know what the trustees said to me? They said, 'Miss Richter, bring us red marble statues six feet high that everybody can see. These small things are lost on the museum's shelves.'" And she continued, "This fellow should know that there

Gans: are hundreds of marble statues in every museum. Our museum has scores of them. But in the whole world there does not exist a second set of ancient doll jewelry from Greece. I'm sorry, I have to give them back to you."

### The Boser Buben Ball; Paula's Sudden Fatal Illness

Huth: You mentioned that in the mid-1920's something significant happened about the same time that you and Paula were invited to a ball that was a big event in Berlin.

Gans: Yes, in 1925, I opened my new firm, Edward Gans-Bankgeschäft, as a small business. Many old customers went with me, which was considered desirable by the Deutsche Landerbank and its new owner, who wanted to do business only with my concern. It was an uneventful year in every respect. But then came the twentieth of February in 1926. We planned to go to a large fashionable public ball, the Boser Buben Ball (nasty young boys ball), when Paula suddenly said, "I cannot go. I have too much pain." We had no family doctor. We had only Professor Hirschfeld, who was a professor at the Berlin University and a specialist for heart disease. He came, he said, "it's nothing special. It's a heart condition. Take the same medicine I gave you the last time."

The next morning she felt worse. I called my friend, Dr. Ferdinand Mainzer, who immediately made the right diagnosis, saying, "It's a case of appendicitis that has to be operated on at once."

It was a Sunday. No reliable surgeon could be found until late at night. At one o'clock in the morning, the doctors told me the surgery was a success, but a perforation had already occurred. Five days later Paula closed her eyes forever.

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### Paula's Special Philosophy Remembered

Gans: That ends what I want to tell about my life with Paula. I want to quote some of her wonderfully written words but I don't want to be too personal.

Huth: Let's put that in. It sounds important.

Gans: I will read to you in German and then in English. Let me quote only a few words from Paula which she wrote in a book by Rudolf Herzog called Das Lebenslied. [he reads in German]

Zusammen marchieren,

Zusammen hoffen,

Zusammen ertragen,

um einmal, wann oder wie,

Zusammen das gemeinsame gluck

zu ersiegen, das da kommen muss!\*

Gans: Translated into English it reads, "Together march. Together hope. Together suffer. In order to reach a goal when and where--In order to reach together the mutual happiness which someday has to come."

That is written inside the cover of this book she gave me for Christmas in 1916, when I was so young. That was the life of Paula and one wonderful word from her. I want to include both of these versions. That is the true picture of Paula as it still lives in my heart after all these years.

Huth: How long was your married life?

Gans: Only fourteen years. But it still lives in my memory after fifty-seven years.

With her passing, I was alone. What to do now? To continue life as a collector of antiques was an impossibility, because there was only one advisor and helper for me, and that was Paula. Again, one of the miracles of my life happened.

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\* Zu Weihnachten im dritten Kriegswinter, 1916. [Written at Christmas, Winter, 1916]

Music, An Unusual Friendship with Asya in 1926, and Marriage in 1930

Gans: A customer and a friend was a Professor Zulzer. He invited me to a little party, and among the guests was a Professor Kreutzer, a Russian, who was one of the three pianist-teachers at the Hochschule fur Musik. After dinner, a little playing of cards was arranged, and it happened that he became my partner. Previously I mentioned that I have always had a special interest in music, and so it was natural that I consider resuming my musical activities again. So I asked Mr. Kreutzer, "Do you perhaps have a pupil who would be able to accompany me as I take up music in earnest?"

The next day he called to tell me he had talked to his three Russian students, Tamara, Vitya, and Asya and told them, "Yesterday I was at a party. There I met a banker who is looking for a teacher and an accompanist. Is one of you interested in this position?" Naturally all three needed money, and all three raised their hands. Mr. Kreutzer made a quick decision, saying, "I think you, Asya, are the right one. I will give you the address and you can write to Mr. Gans." That was it. Asya Marshack became my accompanist and, for the next two years, we had a very formal relationship. Asya came, and we played all the classical literature together. This lasted two years, until we got closer and closer together. Up to then, it had always been "Mr. Gans" and "Miss Marshack." Then it became a true friendship and four years later in 1930, we married.

In 1926, we made a beautiful trip by car through the whole of Germany, because I was eager to show her the beauties of this country, which she, as a student from Russia, naturally did not know. We visited one city after another, and we had a lot of luck on this trip. We saw Cosima, the widow of Wagner, in Beirut, at a performance of Tristan and Isolde. We sat next to Fritz Kreisler, the famous violinist, in Heidleburg, at a performance of "A Midsummer Night's Dream," and we were invited home with him as part of a group carrying torches. Another day, we were in Kevelaer and there was a procession, as in the famous poem by Heine, "The Procession of Kevelaer." Two years later we were married.

Asya was a wonderful pianist. Unfortunately she had poor eyesight and, throughout her life she was plagued by other ailments. She was a beautiful woman and a lively conversationalist. She entertained well, and when our child arrived, she was also a wonderful mother. I'll have more to say about that later.

*Right:* Asya Gans, Edward Gans' second wife, ca. 1932.



*Below left:* Lydia Gans, Edward Gans' daughter, before her graduation from Hunter College in New York, ca. 1946.

*Below right:* Lydia Gans the day of her graduation with a Ph.D. in 1978, with her parents, Edward and Asya Gans.





IV VALUED BERLIN FRIENDSHIPS, AND A PREVIEW OF THE STORY TO COME:  
1926 TO 1928

Meaningful Friendships

Gans: It is of great importance that I speak about a number of friends during my life in Berlin. They all played a role during my lifetime with Paula or with Asya.

I never made friendships with people only for business purposes. I had a number of close friends and I'll try to describe my relationships with them. There is one thing which was a principle-- never to cultivate any friendship for business reasons. With a kind of pride, I daresay I never invited anybody into my house for business reasons, not clients, not colleagues, nor members of the boards of the various companies with which I was affiliated.

Huth: Do you think it would be helpful if we used your scrapbook\* that you showed me the other day?

Gans: That I will do at the end, to see if I have forgotten anything.

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\* The Edward Gans scrapbook is to go to his heirs, until they agree that it should be deposited in The Bancroft Library as part of the supporting materials accompanying his oral history.

Die drei Schwaben

##

Gans: It is too difficult to talk about my friends in any kind of order. Let me first speak of Dr. Ferdinand Mainzer. He was a gynecologist. I will tell you about him in German first. He was a member of the three Schwaben. That's a German expression: "Die drei Schwaben." Schwaben is part of Germany. In English, I believe it's Schwabia. Maybe you'll find Schwabia in the dictionary. He was born in Stuttgart, and he was well known as one of the three Schwaben--"einer der drei Schwaben."

Huth: What does Schwaben mean?

Gans: That's what I want to explain. For a reason unknown to me, Schwaben is a word used for a large piece of land in southern Germany. There is a well-known German saying, "The Schwaben are comfortable, cold but nice and old." And then there is a German story with the title, "Die drei Schwaben." I don't know the story, but I know that there is one. And the title of this story is often applied to Mainzer and two other people who also were my friends. So for this reason, I don't want to translate it. It is understandable for somebody who is really familiar with Germany. I will just say that he was born in Stuttgart, and he was "einer der drei Schwaben," period. He is also in this scrapbook. [flips through scrapbook] Here he is. I cannot read what is printed here.

Huth: It reads, "Dr. Ferdinand Mainzer, the story of his life is best told by Dr. Frederick Erxleben's article on page two of this scrapbook."

Gans: Dr. Erxleben does not belong to these "drei Schwaben." But he was a very famous Catholic clergyman. He was in the German army, and was the highest clergyman of the whole army. He was in the trenches and was wounded nineteen times. Imagine that. He was a close friend of mine.

The three Schwaben were described here. That's an article written by Dr. Erxleben. At one time, Theodore Heuss, one of the three Schwaben, was a high government official of Germany, comparable to the position Chancellor Adenauer held. That's why Dr. Erxleben wrote especially about him.

Dr. Erxleben was a Catholic clergyman. We were very close friends and he honored me and my wife by speaking at her funeral. And Erxleben wrote this article for the seventieth birthday of Theodore Heuss. In it, he mentions the friendship of the three Schwaben. I am also mentioned, because I belonged to his circle of friends. We played music together. The article ends with a quotation from Goethe. Here you can see a little poem from Goethe in English.



Dr. Ferdinand Mainzer: A Renaissance Man

Gans: Dr. Ferdinand Mainzer was one of the three Schwaben. In Berlin, he was one of the best known gynecologists, a man of great humor and probably, from the medical point of view, the leading authority. When photography became fashionable, he was the first to make distance photography. For example, he made renowned photographs of the temple in Paestum in southern Italy, from a great distance. In connection with it, he wrote a book of little stories about Sicily, titled "Sicilia." The photograph of the temple in Paestum is in this book.

Another important book by Dr. Mainzer is titled Claudia, a book that caused a furor in Berlin. It is a book about one of the most famous Roman girls from one of the leading families in Rome, the Claudia family. She was nicknamed, "the three-dime whore," meaning "prostitute."

Alfred Kerr, the famous "malicious" reviewer, wrote a brilliant review of this book. Then Mainzer became more and more classic and wrote another book entitled, The Battle For Caesar's Mantle.

Huth: Perhaps we should note that in German it's Der Kampf um Caesar's Erbe.

Gans: Another book by Mainzer, on Tiberius, was written in the Nazi period, and it was never published.

Chamber Music at the House of Mainzer

Gans: The house of Mainzer was a well known house of music. He had regular chamber music sessions in his house. The first violin chairs were occupied by friends and connections of Karl Flesch, the famous soloist in Germany. Sometimes Flesch, himself, played the first violin. The second violin was played by Dr. Mainzer, the viola by me, and the cello by Otto Mockel. He was probably the leading German maker of string instruments.

Huth: It was an illustrious group, wasn't it?

Gans: Yes.

Huth: How often did these concerts go on?

Gans: It was sometimes every Sunday, and at other times every month or so.

Huth: Did people come to hear this?

Gans: Once in a while there were guests. Everything was going on. If I would tell you about the other things, I could go on and on.

Famous guests were invited, but I will mention only one, and this is Professor Robert Zahn, who was the third of the three Schwaben. He was a director of a museum in Berlin and a leading world authority on everything classical. Mainzer, himself, could form a very fine collection of classical art, including numismatic collecting, with the help of this friend. Mainzer wrote an article on the Athenian dekadrachm, which, although published fifty years ago, is still quoted and of importance.

At one evening concert, Mainzer dropped his bow.

Huth: While he was playing the violin?

Gans: Yes. He only said in all quietness, "I know what it means. I am sorry, this is our last quartet evening." He recognized the sickness.

Huth: What sickness did he have?

Gans: He never named the illness. All he said was, "I know what this means." I am sorry to say that was our last quartet evening.

Huth: So you didn't ever go back again?

Gans: Never. Socially, we gave quartets. It was our last quartet-playing evening.

Huth: Was he ill then afterwards?

Gans: He had just one kind of illness. He could not hold the bow.

#### Mainzer's Clinic, the Nazis, and His Later Years

Gans: Mainzer had his own private clinic, together with a colleague by the name of Dr. Hollander. Hence the nickname--"cheese clinic."

Huth: Cheese clinic?

Gans: Yes. Because of Hollander cheese and Mainzer cheese.

Huth: [laughs] Was Dr. Hollander a friend of yours?

Gans: No, Dr. Hollander wasn't important. What did I say?

Huth: We just talked about Dr. Mainzer not being able to hold a bow and then you said he had his own clinic. You also mentioned his interest in coins. Did he help you with your coin collecting?

Gans: No. When the Nazis came, there were difficulties with the clinic.

Huth: What year would this be?

##

Gans: I don't want to say the year because I don't know this part very well, I'll just say, when the Nazis came, there were difficulties with the clinic and when Mainzer gave up the violin, he concentrated on translating Hesiod from Greek into German. Later, he had to leave Germany, but he was so well-known at the American embassy that he got an honorary visa to come to this country. He arrived in the United States in 1938. He did not fail to visit with me in New York before he continued to California, where other relatives lived and where he closed his life.

Huth: Were there other friends in Berlin that you want to move on to?

Gans: Yes.

#### More on Dr. Lederer and Coin Collecting

Gans: In connection with Mainzer I will mention Dr. Philipp Lederer. I spoke of him earlier, when I talked about my life with Paula. He helped us with our jewelry collecting and he was a numismatist. He dealt not only in coins but he was also an authority in archeology.

Huth: The two fields go very well together, don't they?

Gans: Yes. Coins were a specialty. I have already described his apartment on the Kupfergraben, located opposite the Berlin coin museum, where he spent most of his time.

After Paula's death, jewelry of all kinds was out. That was Paula's domain. But coins were a different story, and now I started the serious collection of Roman coins. I was not ripe yet for Greek coin collecting, because I had never learned Greek.

Huth: Did you have a knowledge of a language that helped you with the Roman coins?

Gans: Yes. They were written in Latin, a language familiar to me. My friendship with Dr. Lederer became ever more intime in the year after Paula's death. We made a trip together to Scandinavia, and later the friendship with his sister and niece continued here in America.

#### Friendship with Clergyman Frederich Erxleben

Gans: I would like to mention Professor Doctor Frederich Erxleben. He was often an intimate guest at the Mainzer household. He was gracious enough to extend his friendship to me. He joined me occasionally for dinner and, when I asked him to say a few words at Paula's cremation, he was forced to refuse because the Catholic faith prohibits attendance at such an event. "But," he continued, "I will telephone the cardinal in Munich. Perhaps he will find a way for me to attend." He was able to come and speak a few warm words but not as a representative of the Catholic faith. Later, he was pursued by the Nazis and tortured. After having been promised that he would be made a bishop, he finally ended his life, his health completely destroyed, as a modest priest in a small village in the Mosel area of the Rhine country he loved so much.

#### Museum Director, Professor Robert Zahn

Gans: Now I will talk about Professor Robert Zahn.

Huth: Was he the third of the "drei Schwaben?"

Gans: Yes. The third of the Schwaben.

[Interview 16: July 18, 1984]##

Huth: As we begin with your recollections of Robert Zahn, what do you remember about him?

Gans: Once Professor Robert Zahn was a guest for dinner in our house, and we spoke about leaving our Egyptian jewelry collection at the museum, under his supervision. I wanted to make a gift of one piece to the

Gans: Berlin antiquarium museum and my name appeared as a donor in the official publication for the year 1926, or 1927. I was surprised that he chose something very modest appearing. It was a tiny little bronze figure. I do not remember whether it was a representation of a god or goddess. Robert Zahn described it in one of his publications. It was a piece done in a mold, over which gold leaf was hammered for a result like these earrings. [refers to a photograph of his Egyptian earrings].

Huth: For an object, would that be like these earrings?

Gans: Yes. Wonderful.

Huth: Then could we say that these are the earrings?

Gans: No, no, no! Now sixty years later, I cannot say whether it was like these earrings proper, or any other figure, or a few other pairs of earrings in other museums. But for Professor Zahn, it was very interesting and important, because it illustrated the type of workmanship. [Mr. Gans asked the interviewer to help him check the dates and names of directors of the Berlin museum, from Zahn's directorship up to now. "Greifenhagen II"--in the description of Mr. Gans' jewelry refers to the name of the man who was once here at Gans' home. He may have been the successor of Robert Zahn at the Berlin museum.]\*

I heard that this Berlin museum was very smart in hiding all their precious things when World War II broke out.

Huth: What did they do with these valuable things when it broke--?

Gans: They hid all the precious things in the museum that could be hidden. They buried them somewhere. When the war ended, and the treasures could be excavated again, it turned out that the museums proper were in East Berlin, in the Russian zone. But, fortunately, the artworks were buried in the western zone. I myself saw treasures from the first Gans collection in this museum.

Huth: The Berliner Museum.

Gans: And now I look back to the past. What I want you to do is to get information on this museum, in Charlottenburg, [a section of Berlin] once called the Berliner Museum. What is it called now? Is it located now in Charlottenburg near the Castle Charlottenburg? [they look at pictures in Gans' scrapbook.]

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\*The interviewer, through research in Doe Library, University of California at Berkeley, was able to confirm that Dr. Greifenhagen succeeded Robert Zahn as director of the museum.

Huth: Here are three men in a photograph. Below a note states that one man is Dr. Greifenhagen.

Gans: I took that picture without thinking anything about the future, when I was in Berlin in 1961. That was over twenty-one years ago. Okay, now comes the story of Dr. Greifenhagen. Greifenhagen was here in Berkeley with a health problem. But in my black scrapbook I have a postcard from Greifenhagen in which he thanks me profusely for a second gift I made to his museum. So, in other words, that is a postcard very profusely written--noting that this gift was important--for the museum and so on. So I gave the first gift when I was the youngest of givers, in 1927, and then as the oldest giver, in 1966, or whenever the card was written. On his visit here, Dr. Greifenhagen expressed the request that if I should ever sell the small gold earrings, I should offer them to his museum.

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#### Another Close Friend, Kurt Kruger

Gans: I must now come to an entirely different category of friends from those I have mentioned already. That is Kurt Kruger. I said above I met him on our first trip to Breslau, where we decided not to buy the bank in Silesia. But he was so efficient that I insisted on bringing him to our bank as head of the legal department.

Huth: What was the name of your bank at this time?

Gans: It's always the same bank under two names at two different times. Originally, it was the Kolonialbank, and after 1920 the Deutsche Landerbank, when Kurt Kruger was there. In the Nazi era, Kurt Kruger, being Gentile, was able to continue as an employee when the bank was taken over by the I. G. Farbenindustrie. Eventually he obtained the second highest rank at this institution in its legal department. He was a brilliant legal authority, but would never sell his character for personal advantage.

Later, he was called to Washington to be a witness for the United States in its lawsuit against the I. G. Farbenindustrie. He was a witness for the American government. At that time, we were living in New York, and I had an opportunity to see him for the last time. I gratefully acknowledge his help with my emigration.

Huth: He helped you leave Germany?

Gans: Yes. He bought things which I had and arranged for the sale of my house. I gratefully acknowledge his help in many ways.

Huth: Is he still living?

Gans: No, he died two or three years ago. He had one weak spot, and that was the ladies. [laughter] I believe he would have occupied a high post in the German government if that had not been the case. Perhaps he did become a Nazi in the last days, but that was only in a formal way. I know for sure that on the first of May he always traveled to Vienna or Budapest in order to avoid being present at the Nazi festivities in Berlin.

### Violin Maker, Otto Mockel

Gans: Another close Berlin friend was Otto Mockel, a cellist. It would be ungrateful if I omitted the violin maker Otto Mockel. He built a violin for me and inscribed it, "Built by Otto Mockel, Berlin, after the model of Giuseppe Guarnerius del Gesù, con amore, for Edward Gans." Later, when he died, the Berlin newspaper announced his death by noting: "Germany's Stradivarius died," and at his funeral they played on instruments made by Otto Mockel.

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When I left Germany, I paid a good-bye visit to his daughter, who asked me to consider buying an Antonius and Hieronymus Amati three-quarter sized violin, which her father wanted me to have. So I bought it.

Huth: Were Antonius and Hieronymus Amati famous violin makers?

Gans: Yes. Antonius and Hieronymus Amati were said to be the first real violin makers. That was around 1600. I bought it for its numismatic value. No artist plays a three-quarter violin, because it's too small. It's only for a child prodigy, who can play it in their first few years when very small.

### Importance of Friendships

Gans: I have had many, and currently have, a great number of friends. Most are Jews, and there are a few Gentiles.

Huth: Would you have some general comment to make about the influence of your friends on your life, and what they meant to you?

Gans: I have always taken the word friendship very seriously. In fact, I had only one close friend as a school friend, with whom the connections for a variety of reasons did not continue. He also came to America at a very late date. I visited him in a hospital in the state of New York, where he died soon thereafter.

When I visited Germany again in 1961--it was the day before the Berlin wall was erected--I visited the cemeteries in Berlin and also in Hamburg. There, on grave markers, I found scores of names of persons who were close to me, but I did not find any living friends.

Huth: In 1961 you were in your seventies?

Gans: Yes. In this connection, I can add that I now have only one real American friend. There are a few others in this country that I will mention later.

#### Looking Ahead to Future Interviews

Gans: In future interviews, I will discuss the activities of a banker from 1930 to 1934, and our emigration to the United States. I want to have it in my mind.

Huth: Also, at a later time, we should talk some more about your second wife.

Gans: Oh yes, that comes. I will begin with my life in 1930, because businesswise, as a stockbroker from 1926 to 1930, this time period was absolutely unimportant. There is nothing to say. My activity went down, down, down, businesswise. But in banking circles, I became important in Germany. The Reichbank--that is like the federal reserve here--gave me the right to sign my name together with the others required. My signature was the third needed for the Reichbank to finance the government's operations. That's the only German pride I had.

The Depression was in Germany also, and in Germany there was a general scarcity of money. The Reichbank created more money and had only one agent. They wanted someone with financial assets to be the second agent. There were not many who were not broke, but I was not broke, and consequently I was named. And when it was necessary to leave banking, and I told the director of the Reichbank, "Today I sold my business," he said, "How can you take the liberty to sell your business? You are our agent," I could only answer him, "I prefer to maintain my friendships and lose my business."



Gans: This was a turning point in my life. It was the close of my German activities. We made several attempts at a second life during emigration that failed. During one period in Israel, I attempted to found a Jewish musical publishing house with the help of the Max Warburgs.\* Then my brother-in-law in the United States said, "Come to America. I give you my word you will find something." Nothing worked out for a year. And then came my emigration to the United States. That was the beginning of my second life.

We arrived in 1938, and I started the coin business in 1939. The year 1938 to 1939 was a catastrophe, financially. I was a banker, and my means of survival as a banker is money--but I had no money. I came here with three thousand dollars. My house and everything in Berlin was taken over by the Nazis. My wife and I gave violin and piano lessons. That first year here, I was the representative for a firm in West Virginia, and my product was a coffee machine. That was difficult. I am not a salesman. I am a buyer. The ability to buy--that's my product. And I couldn't sell. People want salesmen who can talk others into buying, but I am not suited for that.

You have to go. I am so happy that I am in good humor again. Please keep me in your thoughts; it's so wonderful to talk with you. And help me decide how I should talk about my life. I do not know how I will do it.

Huth: I think we're doing very well.

Gans: But my biggest problem is with my eyes; I cannot read. I will not be able to read what I have written.

### A Look at the Story of Numismatic Fine Arts

Gans: Then comes the most important part of this history. Do you have five minutes?

Huth: Yes.

Gans: I will tell you. I founded Numismatic Fine Arts in 1939. I gave up my coin business slowly, slowly. I always worked together with the University of California at Berkeley or UCLA. There came a fellow who I thought could be my successor, but I found out in time that he

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\*Max Warburg, Hamburg banker, discussed on page 57 of this oral history.

Gans: was a cheat and a crook. Behind my back he sold my business name, "Numismatic Fine Arts," to someone else. Today the buyers of my name are the biggest people in the business in this country. A representative of that business will visit with me next week, if he keeps his word. If they agree that they are really continuing my business, Numismatic Fine Arts, they will celebrate their fiftieth anniversary in 1989. Then it is as if it continued in one line, that Numismatic Fine Arts goes on, and that I am a silent partner in the new firm since 1970, including the last ten years, when I devoted my time and resources to the work associated with the gift of my collection of seals to the University of California here. That would be wonderful. By becoming a coin firm that has existed for fifty years, they are bigshots. So I think that he will say "Yes." If he agrees, we will have to write an entirely new chapter, to include my last few years of work as if it were connected with Numismatic Fine Arts.

If he says, "No," we will have no interest in any continuing firm. Then I will say, "I give up. Thank you." That is the question that will be decided by representatives of that firm. Here is the Summa Gallery catalog based on their numismatic contracts. They have contracted to sell my collection. Here are photographs of my jewelry and an accompanying story about it.\* Have you read the story about the jewelry?

Huth: Yes, I have a copy and I read the story about the jewelry. I also looked at the photographs of these beautiful things. They're gorgeous.

Gans: That's a million dollars' worth.

Huth: I would think it must be extremely valuable.

Gans: That's my idea. Now comes the follow up with what I am establishing in California. Here in California I sold the coin collection of the Grand Duke George Michaelovitch of Russia, first cousin of the Emperor Alexander III. This was eventually purchased by the Duponts and was given to the Smithsonian Institution. That's what I have done. So it is an absolutely normal course for a numismatic firm.

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\*"The Edward Gans Collection of Ancient Jewelry, No. 111-No. 140," in the Summa Galleries, Inc., Auction I sales catalog (Beverly Hills, California) September 18, 1981. The catalog is deposited in The Bancroft Library as part of the supporting materials accompanying this oral history.

Some Thoughts on This History and Life's Miracles

Gans: Naturally, as to my physical condition--I am all and all a healthy man, but I have difficulty with hearing. Soon, in further treatments, I will see whether my vision will be restored or not. And if not, I do not know how I can view the edited versions and proofs and all of these things. But it has to be done.

Huth: We'll find a way.

Gans: And for that reason, I must appeal to you for your help, not only with your mind, but if you allow me, I appeal to your heart that you feel what I mean. I don't care whether you spell Jesu with a 'G', but I appeal to you for assistance with what I should say. I was never a very religious man--you can believe me. But the diversity and how my life was dictated by miracles is amazing. Wasn't it a miracle that Kreutzer sent Asya? I think that's a miracle. And forty-nine years we were married. She was the best comrade that I could have had. Now this oral history is a very interesting event in my life. I remember that everything was a miracle. I can tell you all of the stories about the important events--how close everything was to being a miracle. And believe me, I have no idea about what is in the many oral history books that you published.

Huth: Well, there are many volumes. I don't really know how many, I have heard there are over five hundred.

Gans: It is very interesting, because everything was a miracle. Why should my brother call me to Berlin? That a Hamburg boy became a Berliner, that is a miracle. And it is miraculous to me that Paula and I were on the same train, because we both wanted to see our mothers at Easter. I should have written much more about our visits to all the theaters, and all the many things we did.

Huth: We did talk about how you got many tickets to the opera.

Gans: But have I told you that we saw all the Shakespeare plays, all the Schiller plays. And I couldn't always participate, when, after these events, in the next day or so, the persons who played this or that role came to the Glenk Shop and talked to my wife about related topics. It was one hundred percent true. That was her life; that was my life. And then when she stopped, I stopped. I bought a castle that saved my life. Frederic the Great built this castle for a famous general in the year 1776, and I bought it, but I lost it in a lawsuit. There was a swindle made in the way the transfer was made from one party to the other. It was eight acres of land in the city of Berlin. And it saved my life! Otherwise, if I had still owned it--would you think anybody would leave such a property?

Gans: As to my hearing problems, as soon as you say a whole sentence, and I miss one word, the whole contact is lost. That's one problem. When we talk alone here, I can understand you absolutely. When you speak with me now, I can follow you. But as soon as a car goes by or someone comes in--it changes. It is very, very difficult for me to read a proof. But otherwise, I am the best proofreader in the world. But a proofreader, not a hearer. And now in addition, I have this eye trouble. It's too long a story.

This is a set of books, four volumes, written by Natasha Borovsky. She lives on Acacia Street here in Berkeley. She asked me to read her proofs, and I read these six volumes of proofs. I found everything other readers missed. Proofreader, yes, but with this problem with my eyes I don't see how we can manage. That will be a big problem. I can't read and I cannot follow what we will write together.

Huth: We will work around that.

V ENTRY INTO NUMISMATICS, PARTIAL LIQUIDATION OF ART TREASURES,  
AND STORIES ABOUT RAREST OBJECTS: 1926 TO 1928  
[Interview 3: October 3, 1983]##

Huth: We are ready to begin our discussion of your early coin collecting, your continuing interest in small classical art pieces, and the impact of the Depression and the Nazis on your life and work.

Moving From Classical Art Collecting to Numismatics:  
Dr. Lederer's Influence

Gans: It became clear to me that my collector's life had ended. But only in a limited way. For me, Paula was the only authority, and I did not want to add anything that was not approved by her. But there was one exception. There was our friend, Dr. Philipp Lederer, who was a numismatist, and this is a science in itself. He visited universities in Germany and Italy, got his doctorate, and was recognized as an authority all over the world. But in addition, he was an honest man. When he had any doubt about the quality of a piece, he had it authenticated by the German authorities. This was no problem, because their material and numismatic literature was located across the street from his home, in the state coin museum.

So I decided to start collecting coins, covering more or less the period that my classical art collection represented. It became fascinating for me, while, when looking at the jewelry, I felt oppressed.

Paula always used to say, "Artworks have to wander." I gave away one little bronze figure to a museum, a piece our friend, Professor Robert Zahn, wanted to own. This piece will play a certain role in something I will discuss later. It was given to the Berlin Museum. With this one exception, I put the whole collection on auction at the leading Berlin house, the firm of Paul Cassirer and Hugo Helbing.

Auction of Antiquities Objects Collection in 1928

Gans: The auction took place in December, 1928. I had made an agreement with the auction house that I would have the right to buy back any items I wanted to keep, as usually happens between auctioneer and seller. In retrospect, I believe there was a premonition. Almost everything I treasured, that is, objects made of ceramic, wood, etc., I let go. But when any object was made either in part or completely of gold, I bought it back. There were, altogether, one hundred twenty-five pieces, and after the sale I still owned seventy-five. I did not know these objects would keep me and the family alive many decades later.

Huth: Otherwise, you might have kept everything?

Gans: Yes.

Soaring Values of Rare Gold Objects: Discovering the Usefulness of One Piece

Gans: Here is a list of some of the gold pieces. In 1978, some were sold. You see, here I sold fifty pieces for twelve thousand dollars, and here is one piece left that's worth a million dollars--that piece is the one I said Robert Zahn wanted.

One of the pieces I bought back was described in the Summa Gallery catalog as the "Griffelformiger Kettenanhänger." When I showed this object to Miss Gisela Richter of the Metropolitan Museum of Art, she said, "That is not an Anhänger [pendant]; it is a cosmetic tool, the rounded end of which was used to rub Kohl into the eyebrow."

Huth: Was she right? Was that what it was?

Gans: That is my story to come. Some years later, I met a German professor who looked at it, and he said, "I do not believe it is a cosmetic tool or pendant. You see, its other end is crushed. It was used as a stylus, a writing instrument."

Now, I had three descriptions of an unusual object, and I became really curious to know what was really right. There was my friend Josef Ternbach, in New York, who was acknowledged to be the best art restorer in the country, and an old friend of mine. I told him, "Look here, the other end is crushed. Can you bring it into its

Gans: original shape?" This was a bagatelle [simple] job for him. He sent it back after a few days, and wrote to me that it's neither a pendant nor an eyebrow pencil, nor a stylus. He decided it is an applicator. He wrote, "The golden part, which I have now opened, is hollow and is about ten centimeters long. It could have been filled with some precious perfume applied by an Egyptian beauty." There is no question in my mind, nor in the minds of others I showed it to, that now we had the right solution.

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And with it, I come back to my old professor friend, who had acquired this applicator and the doll jewelry, perhaps a hundred years ago in Egypt. There is no question in my mind that only the pharaoh, or another high personage at the court could have the intelligence and means to order costly jewelry for a doll. And for me there is no question that a princess had ordered the golden applicator. The few applicators known to exist are of base metal. I considered it to be a good possibility that the luxury loving Cleopatra had once been the real owner. Nice story?

Huth: Very nice. I like that.

#### Other Unusual Pieces in the Gold Jewelry Collection

Gans: Another discovery I made concerned an "ordinary" necklace with a yellowish colored glass bead. Under a magnifying glass I discovered a crack in the glass, and underneath was a gold bead. So we had here a gold bead covered with glass. This is something that is known now but had not been known for some two thousand years.

On another necklace was a small gold bead covered with granulated gold beads of really unbelievable smallness, that could not be imitated nowadays, and which was fabricated originally by the Etruscans in the fifth century, B.C.

I will mention one other story. There is a type of fibula called a crossbow fibula, which was usually made during the period of the wandering of the people. We got it from our friend, Professor F. R. Martin, and I still preserve a piece of a note from Paula where she writes, "Found on the Isola San Bartholomeo." I had never heard of the Isola Bartholomeo before. I somehow thought it was a very small island in one of the northern Italian lakes. When I met my old

Gans: friend Ernest Nash in Rome, he told me that I was mistaken. In Rome, in the Tiber River, there is a tiny island called Isola Tiberina, which is sometimes called Isola Bartholomeo. On this island there existed a temple dedicated to Aesculap, the god of healing, and holy to Aesculap is the serpent. When, at a time of the migration of the people, the temples of the heathen gods were destroyed, they were replaced by a church structure dedicated to a saint, Saint Bartholomeo. The ruins of both temple and church are still preserved on the island, and you can see that the same serpent that is on my fibula is also in an illustration in this book depicting the temple, the bow of a ship with a bull's head and the snake of Aesculap. The holy serpent that adorns my fibula adorns a part of a ship, as illustrated in Ernest Nash's Pictorial Dictionary of Ancient Rome, v.1, p. 509, pl. 627 (published by Frederich A. Praeger, N.Y.).

Huth: Your friend Ernest Nash compiled this. [looking at the book by Nash]

Gans: Yes.

Huth: It's plate number 627 in this book published by Praeger in New York, in 1961.

Gans: The German government considered this work so important that the German text was translated into English and Italian, and all costs were paid by the government.

For me, the best in every respect is the only thing I want--with human beings, with art. Not with eating--I can eat hamburgers, but they must be the best hamburgers. [laughter]

We can speak about coins much later when we come to America. That is the most important story, that comes at a later time. Paula was art, and with her cremation that was done; now comes Asya.



VI LIFE WITH ASYA, THE REICHSBANK CONNECTION, THE NAZIS, AND  
EMIGRATION TO THE UNITED STATES: 1929 TO 1938

Huth: You've told me how you met and married Asya. The last time we talked about your friends in Germany, and how they affected your life. Today we will get into more about your life with Asya.

Gans: My life with Asya started and ended with music. Businesswise, everybody still remembers the Crash in 1929\*, which was followed by hard times in Europe in the following years. My tiny banking firm suffered like the big banking firms, but only in a tiny way. This was my good luck.

Important Affiliation with the Deutsche Reichsbank in the Nazi Era

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Gans: My only great pride during all my banking career, next to the purchase of the building on Unter den Linden, was that sometime in 1931 the Deutsche Reichsbank published a notice that one more dealer with Privatdiskonten (prime bank acceptances) was required. (The Reichsbank was the equivalent of the Federal Reserve Bank in America.) I submitted my application, and it was the only one that was accepted. In practice, it meant that when one large bank borrowed a certain amount from another bank, the Reichsbank demanded a third signature in order to provide the requested money. It meant in practice that my signature was considered equal to those of the large banks. It gave me considerable prestige among large insurance companies, and for me, any transaction connected with speculation ceased to exist. From a financial point of view, the few years until the advent of Hitler were the best of my life.

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\*Crash in 1929--bank failures at the start of the Depression.

Gans: Asya very quickly recognized the establishment of the Nazi regime, since she had learned much from her Russian experience. She advised me, "Let's live modestly somewhere else, but not among the Jew-beaters." I asked my friend Kurt Kruger, who meanwhile had a high position at the I. G. Farbenindustrie, what he thought we should do. He replied, "I mean it to go well with you. Leave Germany, and I will help you wherever and however I can." It was good advice, and I followed it.

To find a buyer for my banking firm was an easy affair, and I still remember how I informed the Reichsbank of my decision. On that particular day, I left the stock exchange building with Director Hoppe of the Reichsbank. I told him that I had sold my business as of April 1, 1935. He grabbed me by the shoulder and in an angry tone demanded, "How could you do that without my permission?" I simply replied, "I prefer to lose my business and remain a good friend of yours. And that was it."

More on the Trip to Israel: Decision to Emigrate to New York, 1935 and 1936

Gans: Our first try was Israel. In 1935 we went to Israel, where Asya's brother and wife, both doctors, had lived since 1932. Soon after our arrival in Tel Aviv, while standing in front of a hotel, two cabs arrived with their interiors covered with blood. We were told that the Arabs had attacked a group of cabs and killed a few people. Asya cried out immediately, "We don't go to a country where such things happen. I want to keep my child alive." (In April, 1931, our only child had been born.)

Huth: A boy or a girl?

Gans: A girl. Our only daughter.

Deciding Not to Found a Jewish Music Publishing House

Gans: Naturally, because of our interest in music, most of the people we met in Israel were musicians. All of a sudden the idea was born to found a Jewish musical publishing house, an idea that pleased everybody. There was enough classical music and still more classical musicians all over the world. I traveled for many weeks, to Paris



Edward Gans's bank, the Deutsche Landerbank, Unter den Linden 78, Berlin. Erected in 1920. Drawing by Wilhelm Wagner, Berlin, 1932.



The music room in Edward Gans' home from 1919 to 1937, in the Charlottenburg section of Berlin, ca. 1925.



Gans: and London, to establish connections, which was an easy matter. But I had to establish as well connections with money, and that was not so easy. I discussed the matter with a banker, Max Warburg, in Hamburg, who considered it important to first settle a number of legal questions. And in this respect he helped me with good advice. But when it came to money, he said, "With German money this can never be done. I will give you an introduction to my brother, Paul, in New York, and to my nephew, who is very much interested in music." With this connection established, Asya and I traveled for a one-month visit to America.

Huth: What year was that?

Gans: In 1936. Rabbi Wise of New York, and other Jewish clergy and musicians were very interested in the publishing house idea. Our introductory letter from the Warburgs was delivered the first day. But we did not get a reply and invitation, which we eagerly awaited. It came the last day of our visa. Naturally we could not accept at that late date, and we had to leave without getting started with our real project. But we had success in deciding on our future with the words of a very close relative, Paula's brother, who was also a brother-in-law who was close to me. He said, "I will give you my affidavit. I will help you as best I can, but New York is the center of the world, and you will certainly find a new life here." So we decided to come to America.

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#### Final Weeks in Germany: Late 1936 and 1937

Gans: The last month of 1936 and the year 1937 were used for liquidations of property in Germany, and preparations for America.

I will mention here only the help which the Reichsbank gave me in depositing an important part of my collection in London.

Huth: Only the coin collection--you didn't deposit the jewelry in London?

Gans: Other valuable objects were already deposited in earlier years, but permits were not required then.

Huth: Were those deposited in London, too?

Gans: All over. Moneywise, I had no problems.

Gans: Two things I will tell. I only want to mention a funny thing. (In the book I gave you, you will find many things that I will not discuss in these interviews.\*) In the very last days of my stay in Germany, I got a visit from a friend who wanted to say good-bye, and who by chance brought an American friend who was a dentist, a Dr. Sexton. When Dr. Sexton heard that I had a collection of jewelry that had come from Dr. Lederer, it did not interest him at all. But when I mentioned that Lederer had told me that many of the objects came from a Mr. Mavrogordato, he was wild. "That man was a good friend of my parents, and I have to see these things!" he said. I told him, "I am sorry that is not possible now, but I am sure you will also go back to America and that you will visit me over there."

In the last days of December, 1937, I went to Copenhagen and to London to collect deposited artifacts. Asya went with our daughter to Scheveningen, a resort town near The Hague, [Holland] where we met at the house of our friend, Felix Tikotin, on the thirtieth of December, 1937. Tikotin was an old, good friend of mine. He was the major dealer in Japanese art I discussed earlier, and as I said, had no interest in China. With me it was just the opposite, so we could always stay good friends. His wife was pregnant, and they had asked Asya to buy windeln [diapers] and other things for a baby, expected in a few months. At the end of the year, there was a big festivity at his house, which he called Unter den Windeln. It was a play on words: instead of Unter den Linden, Unter den Windeln [under the diapers]. We danced nicht under den Linden; we danced under den Windeln. The next day we went to Paris, and then we came to America.

[Interview 4: October 10, 1983]##

Huth: Mr. Gans, tell me a little more about your daughter. Then perhaps we could include a discussion of your last visit with your brother, and your emigration to New York City, where you began a new life as a numismatist.

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\* Edward Gans, What I Remember, photocopied transcription of lifetime recollections, undated, with red hardcover, 98 pages. Part of the materials accompanying this oral history deposited in The Bancroft Library.

### Concern and Preparation for Border Crossing

Gans: Now I will tell you about our daughter Lydia, who was born in 1931. I'll begin with when she was six years old. It was for her and for my wife and me, the first time that we all had crossed the German border to enter another country. My wife instructed our daughter that when border officials from the Nazi government entered the railway car, she should not make any remark which could become suspicious. Our daughter behaved wonderfully. She followed the instructions of her mother, who had bribed her with the promise of a piece of candy in America for every time she kept quiet in the presence of an official.

### Journey to Paris to Visit a Special Brother

Gans: Now came the next crossing of a border to France. This was the last crossing out of the old country. We arrived in Paris on the first of January, 1938. It was to be a farewell, not only from Europe, but also upon leaving my brother and his family.

This brother was the closest to me of all my family. He had lived in Paris since 1898, and we had visited each other frequently. During the Nazi era, he was allowed to take a number of valuable pieces from my collections to Paris. I had deposited my musical instruments--my violins and certain jewels with him. All of these things I picked up now. These were the only valuable possessions that I was able to take to the new country, since all other property--real estate, stock shares, money--had been retained or confiscated by the Nazis.

The farewell from my brother was a very quiet one. We looked into each other's eyes, knowing that we would probably never see each other again. And so it happened, because he died shortly thereafter, in October, 1938.

Huth: What was this brother's name?

Gans: Robert. He died in 1938 in his sixty-third year.

Arrival in New York City in January 1938

Gans: After a quiet voyage, we arrived in New York on the tenth of January, 1938, a memorable date for us. We got a pleasant impression immediately upon our arrival at the customs house. When the customs official saw my four violins, etc., he got the impression that they were being brought in in place of a money transfer. But then I played for him at the customs house, and he believed that I was a musician and not a dealer. [laughter]

We had a relative in New York. He was a step-brother of my late wife, Paula, and he proved to be helpful in every respect. He lived on Staten Island, and, after we stayed with him a few days, we found a very modest, small but comfortable apartment of two and a half rooms.

Huth: Do you remember his name?

Gans: Waldemar Muller. He was Norwegian. He had three children, a boy and two girls, the youngest one being about the same age as our daughter.



VII NEW LIFE AND CAREER AS A NUMISMATIST IN NEW YORK CITY: 1938 TO 1942

Getting Started with the Help of Friends

Gans: We soon made a few friends. There was a doctor from Frankfurt who had arrived a year earlier who proved to be a friend to all incoming immigrants. I also remember his friend, a dentist, whose daughter had just married an American teacher. They became our closest friends. And after an interruption of more than a few years, we met them again--about thirty years later, in Berkeley, together with their famous son, Stevan Schroeder, who has become one of the most famous medical authorities in this country.

The German authorities had allowed us to take a few thousand dollars with us (if I remember correctly, the sum was three thousand dollars.) So it was important to earn money for our daily living.

Huth: How old were you at that time?

Gans: I will mention that later. It was no problem for my wife, who was a professional pianist. I, as a dilettante, found by chance one or two students of the violin. But this latter was, of course, no profession.

What could I do? The merchandise of a banker is money, and money I didn't have. By nature I am a good buyer, but a very, very, very poor salesman. Office jobs were practically unavailable at this time of the Depression, and my few attempts as a salesman of insurance and similar endeavors failed.

Miraculous Meeting with Coin Dealer, Mr. Metal

Gans: The good spirits of my wife kept me upright at a time when it seemed likely that only a miracle could help. This miracle happened, and it was the strangest thing, practically unbelievable but true. One nice day, I got a telephone call from the dentist, Dr. Sexton, who had visited us in Berlin a few days before our departure. He reminded me that I had promised to show him the classical jewelry, part of which had once been the property of Mr. Mavrogordato.

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Gans: I remembered his previous visit, of course, and I was pleased to meet him again. We made an appointment for the next Sunday at three o'clock. The Sunday came, three o'clock came, but no guest. It was four o'clock, and then it was five o'clock. At five-thirty the doorbell rang. A stranger was standing at the door. He introduced himself, saying, "My name is Julio Metal. I have had a toothache all day. I am a patient of Dr. Sexton, and I don't want to be incapacitated in case the toothache should come back. Please accept me as your guest also." Which of course I did. Dr. Sexton arrived later.

It became a very pleasant afternoon and evening. Both guests admired my jewelry, and Mr. Metal told us about his activities as a real estate broker in the heart of New York City. Then I mentioned, just by chance, my violins and my coins, and when Mr. Metal heard the word "coins", he was absolutely ecstatic.

"You have coins also!" he cried out. "I also have coins. I have sixty kilo of gold coins in Spain, ten kilo of gold coins in Berlin, and five kilo of gold coins in Vienna. For several years I was the agent of the Bank of Spain, and I am sure I bought some three hundred million dollars worth of gold coins for that bank."

Then the discussion continued about coins, but in my mind, all of these stories seemed a little mysterious, since I had never heard anyone speak of gold coins in terms of kilograms. Before the guests left, Mr. Metal urged me, "Let us do something together with our coins. There is certainly some possibility available. Visit me at my office on Columbus Circle. You will always find me there."

Gans: At that time, I had a job, if it could be called a job. I was not paid in money, but I got paid with a coffee machine. I still remember, when I walked in all despair along the sidewalk next to Central Park on Central Park South. I saw the round building on Columbus Circle, where the strange Mr. Metal had his office, and I thought a visit couldn't do any damage.

I entered the building. Then I saw on the directory that a Mr. Metal had not one or two rooms, but eight or ten rooms, with several firms. When I entered his office, he rather joyfully greeted me with the words, "You come at the right moment. Here you see the declaration from customs. My coins have arrived from Germany. They will allow me to import them all, except for a one-dollar gold coin. I have here another letter from my son in London, who wants me to find a job for him. Wouldn't it be a nice idea to put our coins together? My son could join you as a partner in a new coin firm. You can have this empty room next-door to me, and you don't need to pay any rent for it. I will also give you five thousand dollars so that you have money for the start-up."

Huth: Most miraculous!

Gans: Yes.

### Beginning Business as a Numismatist in 1939--At Age Fifty-Two

Gans: I didn't need much thinking. Now, here in America, in a minute, the decision was made to make a profession out of a hobby that I had enjoyed for several decades in Germany.

In the year 1939--it was my fifty-second year of life--I became a coin dealer. Or to use a more favored word, I became a numismatist. The trade in classical coins, in use especially up to the Middle Ages and a little beyond that, is done by serious scientists who call themselves numismatists.

### A New Partnership: Numismatic Fine Arts

Gans: Mr. Metal and I pondered about the name of the new firm. We used "Numismatic" for both of our properties as the first word, and "Fine Arts," thinking of my classical jewelry, as the second and third word, adding both our names.

Gans: The second task was finding a heavy steel vault. This was no problem. I found one right away. More difficult to find was a mechanic who could make about a hundred drawers of half an inch height out of steel. These had to fit into the already purchased vault. Such a man was eventually found. These some ninety drawers were mounted into two steel cases and fitted into the vault. This part was settled. Next came a stationer who could supply coverless boxes in several sizes for each separate coin. Now came the real job. There were well over a thousand of my coins and another thousand of Mr. Metal's--close to two thousand coins, altogether.

Huth: Were all of these very old coins?

Gans: Yes. They were classical, Greek, Roman, etc., coins of gold, silver and copper, the latter being mostly mine. Exclusively, the gold coins in all sizes, from the seventeenth, eighteenth, and nineteenth centuries were Mr. Metal's. For each one, a description label had to be written, and a file card made out for keeping a record of the inventory. For this purpose, I engaged the help of a friend, Theodore Front, also a recent immigrant, to help organize the business. He worked for me perhaps three or four months for very modest pay. He soon found another place where he got a higher salary, and later he established a successful music literature business. From then on, for thirty or more years, all of the work in the firm was done by me. I was my own typist, my own office boy, and my own buyer and seller. But I always had the invaluable help of my wife, who shared everything with me.

#### Valuable Connection with the German Numismatist, David Nussbaum

Gans: While busy with these preparations, a second miracle occurred. A Mr. David Nussbaum appeared. Mr. Nussbaum was one of the three owners of the three leading numismatic firms in Germany, all located in the city of Frankfurt. About the turn of the century, Frankfurt was the center of the numismatic business.

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Huth: Worldwide or just in Germany?

Gans: In Germany. The firm of Mr. Nussbaum was called L. L. Hamburger (Ludwig Leopold Hamburger, who, I believe, was his father-in-law.) Then he bought the firm of the brothers Cahn, which still exists in all its glory in Switzerland in the second generation of Cahns, and the firm of Hess.

Gans: Mr. Nussbaum told me at the beginning of the Nazi period his son, Dr. Hans Nussbaum, had established a branch office in Zurich, Switzerland. I visited him once and bought a few coins from him. David Nussbaum, as an old man, wanted to spend the rest of his life in Frankfurt. On one of his business trips, his son Hans, when flying to Paris, crashed with the plane, and now the father was forced to take over the business in Switzerland. He did not want to do it, because he had a daughter in Los Angeles he wanted to be near. He discussed the problem with his old friend, Dr. Philipp Lederer. Dr. Lederer recommended that I be selected to take over the stock and sell it on a commission basis. He recommended me warmly as having been his friend for many years.

In order to facilitate this transaction, Dr. Lederer declared that he was willing to write a complete detailed catalog for all of the stock. Mr. Nussbaum continued, "Here you have the story in nuce [in a nutshell]. I want to interest you in the sale of the whole collection on a more than fair commission basis. And I will grant you this high commission, because I want you to sell my coins first, and then yours." Naturally this was a wonderful offer which I immediately accepted.

Subsequently, Mr. Lederer compiled the catalog. Mr. Nussbaum added, "For twenty or more years I have had an old friend, Mr. Wormser, of the New Netherlands Coin Company, and I feel it my moral obligation to make him this offer first."

This was a big disappointment for me because, to get the stock of one of the leading European firms on a commission basis is the ideal of any freshling in the coin business. But of course I could say nothing against it, because such an offer from Mr. Nussbaum to Mr. Wormser was logical.

Huth: So he offered all of this to Mr. Wormser?

Gans: Yes. The next day Mr. Nussbaum gave me a ring and said that he had talked to Wormser, but Mr. Wormser had said, "The offer is flattering, but I also have material, and there is very little business. Give me a week's time to think it over."

Three days later, Mr. Wormser died. Isn't that a miracle--not his death, but the way things worked out?

Huth: Yes, that was amazing.

Gans: A contract was made in an hour. Everything was cleared. The coins were on their way from Switzerland to me, and what was perhaps even more important, the whole numismatic library was handed over to me. The work connected with Mr. Metal's coins and my collection had to be repeated now with Mr. Nussbaum's about two thousand coins.

Huth: What kind of coins were these?

Gans: All the same kind as mine. All of this required preparatory work that took months to complete. During the first year, there was virtually no real business, much to the disappointment of my friend Metal.

#### Closing the Partnership with Mr. Metal in 1940

Gans: I must insert here a few words about Mr. Metal's other activities. He was not happy with real estate transactions. He saw the war coming, and he nurtured bigger ideas concerning the national interest.

He bought a fur coat, traveled to Newfoundland, and studied several aspects of this island. After a month, he returned. He requested an audience with President Franklin D. Roosevelt, which was granted. He said to the president, "I have two problems. First, I see the war coming, and for security purposes, the United States should buy the island of Newfoundland from Canada. My second interest is to find a way to help the Jews in Germany. You, the president, should come to an arrangement with Hitler and grant a portion of the United States to the Jews, such as a state." I believe he named one of the Dakotas or Utah.

The president received him very kindly, but as history taught us, nothing came of it. But Metal's veneration for the president continued. He ordered a well-known artist to devise a medal in honor of President Roosevelt, which he inscribed with the words: "To a humanitarian." He dedicated a set in platinum, gold, silver and bronze to the president. A small number of these medals in silver and bronze are even available in the trade.

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Gans: A close friend of Mr. Metal was Stadtrat [town councillor] Breitner, a man who had worked to rebuild part of Vienna. At about the same time Mr. Metal presented his medal to President Roosevelt, Breitner and Metal discussed all kinds of new plans, including where they should settle. They finally decided to move to California.

Huth: When they discussed these new plans, what were they for?

Gans: For a new city. That means that Mr. Metal gave up his interest in Numismatic Fine Arts. He accomplished the separation in a most generous way and we parted as friends.

One bon mot was reported to me from Mr. Metal at that time. An agent came to him and offered him timber to build a new town, and he replied, "Do you think I buy timber when I am in evening dress? I buy the whole woods."

That ends what I have to say about Metal. I had kept my nice, cheap, little apartment on Staten Island all this time. Daily, during this preparatory work for Numismatic Fine Arts, I traveled by bus, ferry, and subway to the office. The word "daily" is not an exaggeration. I worked seven days a week, learning numismatics from all the books that had arrived from Nussbaum.

There was an additional positive factor at that time. In New York City, the American Numismatic Society (ANS), was an institution equal to the coin cabinets of the British Museum in London, in Paris, or in Berlin. I had already subscribed to a membership in 1938, soon after my arrival.

When the president of ANS, Mr. Edgar T. Newell, and the curator, Mr. Noe, heard of the establishment of Numismatic Fine Arts, they promised their help. Later, I will explain how they helped.

#### Some Further Thoughts about the Story to Come

Gans: My seals, collected in those early days of business, are now a permanent loan to UC Berkeley. With them, we want to create a new discipline. It must be of a suitable style for the university.

Now comes the story about how I first met Professor Wolfgang Heimpel, curator of my collection of seals at UC Berkeley. By chance, I met Ann Kilmer. She is still associated with the University and was, at that time, a young girl, and we spoke about my collection. She said, "You should meet my friend Heimpel." So it's about ten years or longer that we have been friends. The wonderful thing is that everybody at the University--Ann Kilmer, Heimpel, and other professors are all so happy with the whole development. There is no competition. There is no unfriendliness.

Huth: None of the things you run into in business?

Gans: No. None of that. It is an educational center, so it should be nice.

Huth: Yes. Because it's a university.

Gans: There is no avarice. They do everything together. They are all nice. In every business there is competition, but with me there was no competition for thirty years. I am only a giver of a new thing with my gift of seals. I am helping to create something. That's the idea. Here we give. It's all give.

Huth: Yes, it's a different approach.

Gans: It's all nice. And amusing things always happened along the way.

Huth: And unusual things, too. Your miracles came along the way.

Gans: I call everything a miracle. Later on, I will tell you how I got my seals--that was also a miracle. My first acquisition of seals, my second seals--everything a miracle. My next story will start with our move to--Do you know New York?

Huth: Yes, I know New York.

Gans: We moved to Madison Avenue. We moved to the corner of 95th Street, into what had been a doctor's apartment with two entrances. I will tell you about a man who drove by my corner in order to come to the front of his own house on Fifth Avenue. He was a Frenchman, and the richest man in New York City, who became my regular customer, all because he saw a new sign, "Numismatic" --he said to himself, "I will go and see what it is." Everything was a miracle! I have so much to tell!

[Interview 5: October 31, 1983]##

#### Professional Affiliations Begin in New York City, 1938

Gans: My passion for collecting remained unchanged. A few months after my arrival in the U.S. In 1938 I joined the Archeological Institute of America and the American Numismatic Society (ANS). The latter (ANS) had a real museum in the same style as the great, leading European societies. I also had the privilege of meeting the ANS president, Mr. Edward T. Newell, who on occasion showed me unusual coins or collections. Particularly impressive was an afternoon when he showed me part of a collection of Near Eastern seals, something I had never seen before.



Gans: The Archeological Institute of America has branches in many leading cities in this country. When I moved to Berkeley in the early 1950's, the San Francisco branch held most of its meetings at the University of California at Berkeley [U.C.] There were usually half a dozen meetings during the season, and a special business meeting, always in connection with a lecture by scholars, mostly American, and others who came from all over the world.

At one time, for the customary period of two years, Professor W. Kendrick Pritchett of U.C. and I were president and vice president, respectively, of the San Francisco branch. These meetings were usually very interesting, because one could meet local as well as foreign scholars, who were usually not easily accessible. But there was virtually never any business conducted at these sessions.

In New York in 1938, at the time I'm speaking about today, the ANS had only an occasional lecture where one could meet a serious collector of classical coins. I remember the first such meeting, when Mr. Newell spoke about the coins of the Greek islands, and then he asked another well-versed collector to continue this topic, that person having just returned from a visit to all these islands. This was Professor Arthur S. Dewing, who, in a humorous way, spoke more about the different kinds of wines of these islands than about the coins he saw and collected there. Mr. Newell introduced me to him, and a kind of friendship was established. At this point, we were unaware that a business connection would be founded later.

#### 1940 Move to Madison Avenue and 95th Street; A Growing Business

Gans: Coming back to the farewell with Mr. Julio Metal, it became necessary for me to find a new business location in 1944. My wife and I decided that the way our friend, Dr. Philipp Lederer, had conducted his business in Berlin, was the most practical and also the least expensive for us in New York. We looked for an apartment, and found one that was relatively close to the Metropolitan Museum. It was on Madison Avenue on the corner of 95th Street. It had been a doctor's apartment with two entrances, and the rooms located at the 95th Street entrance were planned to use in my business.

At that time in New York there were scores, if not hundreds of dealers in antiquities. There were also dozens of coin dealers who dealt in American coins. But there was no dealer who specialized in classical coins.

- Gans: As I said earlier, the first year was filled with preparations. A few minor coins were sold, but that was insignificant, and the first year ended with a loss, due to normal expenses but little income. Now in 1940 the serious business began. The first customer was Mr. Newell, who had never before seen an American dealer with such a rich collection of Greek coins.
- Huth: Was he pleased by your background and your knowledge?
- Gans: I had a background in coins, but little knowledge of antiquity. That I will mention later. He made it a point to come at regular intervals, and when he saw my collection of Roman gold coins, he was very much impressed. One result was that he called up a Mr. Bliss\*, who was responsible for the Dumbarton Oaks collection, to tell him about my collection.
- Huth: Was he the curator at Dumbarton Oaks?
- Gans: No, the owner. He was a former ambassador. He married a woman who was very rich. Mr. Newell told Mr. Bliss about the newly established firm, Numismatic Fine Arts, which had a wonderful collection of a hundred Roman gold coins. He recommended that Bliss add them to his collection, the Byzantine series. But Mr. Bliss had no interest at that time, and that business deal failed. It was about this time that the tragic event of Mr. Newell's death occurred, and I lost a good customer and friend.

#### An Interesting Friend and Customer--Maxime Velay

- Gans: As I mentioned earlier, there are miracles scattered throughout my life. Another one was the following. It was the start of a friendship that lasted until I moved to California--my friendship with Maxime Velay. He was a gentleman of taste who never argued about price and who had a sense for quality. He always wanted the very best, and his usual reply when he was not completely satisfied was, "C'est un peu fatigue," meaning: "Those coins are a little tired."

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\* Robert Woods Bliss: Diplomat; former counselor of the U.S. embassy at Paris, ambassador to Argentina (1927), and co-founder and administrator of the Dumbarton Oaks Research Library and Collection, Washington, D.C.

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Gans: Velay had an unflinching taste for everything small. In his collection, I saw Greek and Roman coins, French coins, Renaissance medals, and small artwork of the finest taste from every country. Once in a while he invited me for a cup of tea and a look at his new acquisitions. I believe 95 percent of his collection came either from Dr. Jacob Hirsch or from me. Dr. Hirsch was perhaps the best-known coin dealer in the world.

I said before that he always wanted the best. There was one exception, and I believe he would still laugh about it. I had a beautiful Sicilian coin--with the usual head of the nymph surrounded by four dolphins. He fell in love with it, but that was the only coin he was interested in. The next day he came back laughing, saying he had seen exactly the same coin at Dr. Hirsch's place. He said, "I would like to take yours to compare the two specimens." The following day he came again and said, "It is the identical coin, the same condition, but centered slightly differently. On your coin, the end of the tail of one dolphin is missing. On Dr. Hirsch's specimen, the coin is fully centered. But your coin costs three hundred dollars, and Dr. Hirsch wants six hundred. To pay three hundred dollars for a dolphin's tail--that's too much for me." [laughter] "I'll take yours."

### A Third Organization: The American Numismatic Association (ANA)

Gans: I still have to mention the third coin organization, the American Numismatic Association (ANA). It is by far the greatest but interested almost exclusively in American coins.

My friend, Edward T. Newell, was the president of the American Numismatic Society, and this is the American Numismatic Association.

Huth: Oh, they're entirely different?

Gans: Yes. There are scores of "daughters" of the ANA. In New York alone, there was the New York Numismatic Association, the Brooklyn Association and another in the Bronx.

Huth: Are they branches?

Gans: Yes. There were branches all over the country--In New York, Brooklyn, the Bronx. There were meetings every month, and Mr. Newell paid them the great honor of visiting a number of these monthly meetings, speaking a few words about classical coins, having most probably in mind to also interest collectors of American coins in foreign and ancient coins.

I think that I should also mention a companion of Mr. Newell, Professor Thomas Oliver Mabbott (he usually called himself Tom). He was a professor at Hunter College in New York, and an editor of Edgar Allen Poe's works for Harvard University. He had a charming personality. He was helpful to everybody and interested in the poorest littlest ancient coins. He had limited means and very often made valuable discoveries. I also became a member of some of these branch associations, trying to find customers for my lower-priced ancient coins. But I had limited success.

#### The Well Published Classical Jewelry Exhibition, and Personal Business Style

Gans: I became a friend of a number of art dealers who tended to look down on the coin trade, and they wanted me to do something with my other collections, especially the jewelry. My so-called exhibition room was decorated nicely with showcases. In November, 1940, a great exhibition was arranged. The press took much notice of it. Local scholars and even some from other cities--lots of interesting people came, and the guest book is preserved. Everything was perfect, except the financial result. But, at least my name became somewhat known.

Let me mention that I like everything small and modest. As I said earlier, in thirty years, I never had an employee. I was my own buyer, seller, office boy, and typist. Only my wife was my true comrade and helper, always ready to be at my side. I have never applied for credit at any bank in thirty years, always feeling I would rather sleep well than eat well. In the first ten years of my activity in New York, I did not miss a single day and let only my wife and child have a deserved rest.

Huth: You didn't take any vacations?

Gans: No. I didn't take one for ten years. From the beginning, I had a relatively large inventory, which I augmented with only occasional purchases through the auction sales of Mr. George Bauer, who once was a very rich and knowledgeable collector, but now was forced to dispose of some material. He was in Rochester, New York. People got to know me and came to me when I had something to offer.

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More on Family Background

Gans: I will mention one more person, my cousin, Mrs. Olga Bischoff, for whom I could send my affidavit and thereby I saved her from Hitler's murder. She was married to Legationsrat [legation councillor] Fritz Bischoff, of the Auswertrige amt. Olga had to get a divorce on account of Hitler's laws. She came on the last boat from Europe. At first, she lived with us. Later on she found several jobs. She helped us with the bringing up of our daughter, who loved her very much. She was well educated, and in Germany she had many friends in modern German literature--poets, etc. Bischoff had promised to marry her again after the war--but he did not keep his promise. He married again in Germany. My cousin was deeply disappointed, tried to commit suicide, but was saved in time. I mention this story because later on she went to California, where she had a number of friends, and she was instrumental in bringing us to California. More about that later.

Establishing Close Connections with Two Renowned Dealers

Gans: Working alone, there was not much reason to cultivate business with other dealers. And there were only two whom I saw regularly.

Dealer Jacob Hirsch

Gans: The first was Dr. Jacob Hirsch, who let me have numismatic material at very reasonable prices or for auction, which I regularly conducted. On a consignment basis he also let me have anything I wanted. Dr. Hirsch was what one can call cavalier--helpful whenever the help was deserved, of great knowledge, and particularly during his European time he was probably the greatest dealer ever in archeological material. In Europe, he had places of business in Munich, Geneva, and Paris. When the war broke out, he had his

Gans: domicile in New York City, at 54th Street, in a hotel which I believe was called the Hotel Windsor. He had rented a flat of a number of rooms, and he kept the finest and rarest items there, not only from classical times, but also from the Renaissance.

Huth: What kinds of things were these?

Gans: Paintings, sculptures, bronzes. He was a great scholar with a tremendous amount of knowledge in many fields--a "Renaissance man" in the best sense.

Dealer Joseph Brummer

Gans: The other dealer I saw regularly was Mr. Joseph Brummer. He was an entirely different type person. At 57th Street in New York City he had built a huge building for his treasures. He had once visited with me in Germany some twenty years earlier, and the friendship was soon re-established. He used to call me to invite me for a glass of wine in the evening. We sat in his basement, where he cleaned certain antiquities with a toothpick and water. He would tell stories about former business dealings, such as what he had done with Hearst, that he had just bought one room filled with antiquities from a "Mrs. Walter" in Baltimore, or about his purchase of a Mexican jade mask. Finally, one evening, he asked me whether we could do business together. I knew that classical things were not for Brummer. But what did I have that was unusual? One thing came to mind. It was a Germanic gold jewel, perhaps a fragment from a bracelet. And the interesting part is that it was published as the last item in M. Rosenberg's book, Geschichte der Goldschmiedekunst auf Technischer Grundlage. I bought the piece from a Dr. F. R. Martin, of Setignano, near Florence.

Huth: Was that documentation many years before you had bought that piece?

Gans: Oh yes, twenty or thirty years.

Brummer was interested and he offered me, as an exchange, a pair of gold Greek earrings as they appear on a certain Syracusan Tetradrachm now in the museum in Seattle, as the gift from Norman Davis. More about him later.

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Gans: In addition, he offered me a beautiful Etruscan fibula, which is now in the Cleveland Museum. Brummer looked at me, and noted that my face looked sad. He asked me, "Isn't it enough?" And I had to reply, "I need money." "Okay," he said, "I will add five hundred dollars." And I was the happiest man.

Brummer had a wonderful feeling for art. He had a feeling in his fingertips for art. Numerous unusual pieces in American museums, we owe to him. At Brummer's auction, after his death, the fibula was bought by Mr. Melvin Gutman.

Huth: How much of Mr. Brummer's collection did Mr. Gutman buy?

Gans: There are three volumes listing the collection. But Gutman only bought the fibula. Gutman collected only jewelry. This piece reappeared at the sale of Melvin Gutman at Parke-Bernet Galleries on December 5, 1969, as Number 159.

#### Friendship with Art Restorer, Joseph Ternbach

Gans: I owe to Brummer one more of my friends--Joseph Ternbach. Ternbach was a medalist in Vienna. In New York he became an art restorer, and he always stressed the fact that it was Brummer who taught him how to do repairs. I believe he was the best known authority in his field and he also became a benefactor for the museum at Queen's College. Actually, I met Ternbach much earlier, but I mention him here in connection with Brummer because he spoke about him so much.

#### Move to 101 West 55th Street, Tenth Floor, in 1942

Gans: In retrospect, I cannot complain about the start of my business at Madison Avenue. But my family complained bitterly. It was dark, dull and dirty.

Huth: You mean the area where you lived?

Gans: Yes. The whole neighborhood was unattractive. I think after a year and a half or two, we moved farther up to 101 West 55th Street, in the fall of 1942. It was wonderful for my wife, because now we lived between Carnegie Hall and Radio City Music Hall, and my daughter's school was only a few blocks away. It was a modern building. The

Gans: apartment was on the tenth floor. We had a beautiful view overlooking Central Park, and nobody could visit me without being announced by the porter. The house was as elegant as any of the good hotels, and the price was tolerable.

Huth: You didn't have two entrances any longer, then?

Gans: No. One entrance.

The 1942 Letter on Numismatics to Universities, Colleges, and Museums

Gans: Would you please read that? It is a letter that was important for my business.

Huth: [reading] "Honored member of the faculty, you are aware of the close connection between numismatics and your particular branch of learning. Is your field art, history, theology, mythology, architecture, botany, zoology, law, medicine, economics?" You had some connection that you made with all those fields in your letter?

Gans: [laughs] That was my greatest success, this letter.

Huth: You said here, "We have chosen just a few examples to show the close connection between numismatics and practically every science or branch of our daily life. To facilitate a selection for building up a school collection, or for any purpose whatsoever, we have decided to make a catalog of our large stock. Part one of it is just issued, and we are sending it free of charge to anybody upon request. For further information contact Numismatic Fine Arts, Edward Gans." And your address was 30 East 95th Street at that time--May, 1942. The letter was sent to universities?

Gans: All universities.

Huth: Only in New York?

Gans: All over America. It would have been wise, had I announced my move in that letter.

Huth: But you didn't.

Gans: No.

Huth: You moved about that time to 55th Street?



NUMISMATIC  
FINE ARTS  
EDWARD GANS

May, 1942

Honored member of the faculty:

Are you aware of the close connection between Numismatics and your particular branch of learning?

Is your field:

- Art? The great creations of die cutters like Euainetos, Kimon, Phrygillos and others are masterworks in themselves. Greek coins of Athens, Elis and many other cities as well as Roman coins show masterworks of sculpture known only by these coins.
- History? The precision of chronological, geographical and linguistic knowledge rendered by numismatics is an invaluable help for history. Sometimes coins are the only proof of the existence of certain emperors. The 12 Caesars, indeed the portraits of practically all Roman and Byzantine emperors are splendidly illustrated on coins.
- Theology? The coins of the Bible, the portraits of Christ and the Apostles and other scenes are graphically presented.
- Mythology? All the gods and goddesses of the Olympos as well as the heroes, nymphs, muses, monsters, etc., are found on coins.
- Architecture? We find the labyrinth and the temples, the statues and bridges, arches and herms on numerous Roman coins.
- Botany & Zoology? All kinds of plants and animals are depicted on Greek and Roman coins and interesting books and pamphlets are written on this subject.
- Law and Medicine? Numerous allusions to these important sciences are found on coins, as for instance voting scenes or pictures of Asklepios and Hygieia. Thousands of medals exist with portraits of famous scholars from all periods.
- Economics? The huge series of Roman gold and silver coins teaches us strikingly the "inflation" of the first centuries of our era. The first coinages were of full weight; soon started a diminution which was later on accompanied by a debasement of precious metal. Finally the coins contained only a small percentage of precious metal at all, the weight was reduced and even the art is not worth mentioning.

We have chosen just a few examples to show the close connection between numismatics and practically every science or branch of our daily life. To facilitate a selection for building up a school collection or for any purpose whatsoever, we have decided to make a catalogue of our large stock. Part I of it is just issued and we are sending it free of charge to anybody upon request.

Any further information or suggestions will gladly be furnished.

Very truly yours,

NUMISMATIC FINE ARTS  
EDWARD GANS.



Gans: I was there on 95th Street for two more months. The necessity of the move was dictated by a business fact, in May of 1942.

Huth: You moved in the fall of 1942?

Gans: Yes. And in May of 1942 I sent this circular letter to a great number of universities, colleges, and museums all over the country. I advertised the necessity of showing coins, because coins are related to so many different fields. And from then on, the real business started. It will not be necessary to write about particular business deals, but what I will say about my friendship with faculty members and future faculty members will follow later.

[Interview 6: November 7, 1983] ##

#### Good Response to the Circular Letter

Gans: I have reported about the preliminaries, but the real business activity comes now. I remember the Hamburg lesson: The ability of a merchant is measured by the fact that he does not fill needs, but that he has to create needs. My purpose was not to fill the needs of any ordinary person. My appeal went to learning institutions and the people around them. As I said earlier, I sent a circular letter addressed to universities and museums, stressing the many connections their professions have with what we encounter on and with coins. First of all, the economic and historical connections. But then come so many other connecting points: art, art objects, botanical, animal, and so on.

And I daresay that the response was remarkable. I was able to make many contacts with professors and teachers at universities, colleges, and high schools, who borrowed coins for their teaching projects, and eventually they could establish funds for forming new collections for their institutions.

A consequence of this was that the collecting spirit that exists naturally in students' minds brought some of the younger generation to my place. I liked to talk with young people, and they in turn started further accumulations, too.

One point I stressed from the beginning: "When you pay me five dollars for a coin, do not think that you pay it for the coin as such. In reality, you paid me only one dollar for the coin and four dollars for the accompanying label, because of the knowledge you picked up with your purchase, which you find expressed on the label paper. That is what counts in reality."

Establishing a Connection with Istanbul Dealers for Valuable Materials in 1942

Gans: It was strange--at about the same time that I really started doing a good business, another connection was established. I really do not know how it came about. I made the acquaintance, by way of correspondence, with a Turkish dealer in Istanbul, who offered me lots. I could buy hundreds of practically identical or similar coins, from localities such as Tarsus, Persia, Aspendus, and many other places. Besides, from friends I also got coins from such European places as Athens and Sicily. I will mention more about that later. This was the time of World War II and shortly after.

In those countries, they all wanted dollars. Practically all my colleagues were interested in American coins, and these lots were priced at a few dollars each. This made it possible for me to have more sellers and collectors.

Huth: Was this about the time you wrote that circular letter?

Gans: Yes, this was all about the same time, about 1942.

Huth: So this is where you got a lot of the coins that you could use for these new university and college connections.

Gans: Yes. While I will try to refrain from using numbers, I'll just mention something I find humorous now. I once bought a lot consisting of many coins from Persia and Croesus at a price of less than one dollar, and some from the Sasanians for even less.

VIII EXPANDING IN NUMISMATICS THROUGH CONTACTS WITH SCHOLARS:  
1942 TO 1951

Gans: As far as my memory permits today (I'm speaking of a time forty years ago and more), I remember conversations with scholars that took place from time to time. I learned from them and now I had new tasks that I tried to fulfill.

Connection with Dr. Karl Lehmann-Hartleben

Gans: For instance, there was Dr. Karl Lehmann-Hartleben. He was the excavator of Samothrace, where the Temple of the Dioscuri was located.

Huth: [reading] "The seat of the famous mysteries of the Kabiri. The coins of this island seem to be all subsequent to the death of Lysimachus."

Gans: It was a fun task for me to locate, here and there, specimens from this island, and I admired Professor Lehmann's energy to secure, not only payments for what I could offer him, but also his zeal in searching for artifacts that had been sold and taken from the island.

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Gans: Each and every specimen I located was restituted to the Island of Samothrace, where they found a place in the local museum. Professor Lehmann belonged to the avant garde of scholars who wanted to be certain that art works were preserved where they were created, a fight that has continued to this day with growing energy, and will continue for many years to come.

Gans: I feel eventually a consensus will be found, and my personal attitude is that learning institutions deserve the vorrang [come first], and museums should be considered when beauty and size of items meet their demands. Unfortunately, Dr. Lehmann passed away at an early date. I believe Mrs. Lehmann is still teaching at a university in the East.

### Another Friend, Scholar David M. Robinson

Gans: Another scholar, whom I believe I can count among my friends, was Professor David M. Robinson from Johns Hopkins University. He excavated Olynthus, Macedonia [shows copy of Robinson's book. See D. M. Robinson, Excavations at Olynthus]. I don't have his other book, which he has written together with his partner--Jones and Robinson.

Huth: This second book is titled The Manual of Greek Numismatics.

Gans: He liked to acquire any available specimens of coins for his personal collection. He collected Greek jewelry, and by chance, we found in our collections one single identical earring.

Huth: So that made a pair?

Gans: Yes. It made a pair, because I let him have my specimen. This strengthened our friendship.

In later years, he moved to Mississippi, and when I informed him of my intention to move to Berkeley, California, he replied that I should seek a connection with Professor Darryl Amyx, who he said will be "the coming man" [leading scholar].

All his prophecies came true. I had the privilege of establishing closer relations with Professor Amyx over the years, and now Professor Amyx is retired and I am a very old man of ninety-six who is reviewing the past.

A Story About Authenticity of Coins and  
Professor Agnes Baldwin Brett

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Gans: While speaking and thinking about coins, an eternal problem for the collector comes back to my mind, and it's the problem of genuineness. In this connection, I will relate an interesting story. When Mr. David Nussbaum gave all of his collection to me, he instructed me with all decisiveness, "There will never be a fake coin sold by the Nussbaums. And I will not allow you to sell this coin," pointing to a gold stater (ten dollar piece) from somewhere. This was supposed to be a forgery. It was a beautiful coin, and considering the prevailing story about it, I had it mounted later as a brooch for my wife, which would be considered a criminal act by numismatists were it genuine. The greatest authority on coinage from [the area of the supposedly false coin] is Professor Agnes Baldwin Brett, who wrote the book on this coinage, covering each item minted. She once visited with me. I showed her the coin, and she said, "Yes, this is a forgery." A few months later she visited me again, asked to see the coin again, and said, "I don't know why, but today I like the coin much better than the first time. But still, I can't declare that it is genuine."

And again, months later, at her third visit, and her third examination, she just shrugged her shoulders and said, "It is a strange specimen. It could well happen that a new specimen is discovered that was struck from the same die, and thereby prove it to be genuine. So I can only say, I do not know."

When I told the story to one of my leading numismatist colleagues, he agreed with Mrs. Baldwin and said, "I would gladly include it in one of my auctions, but I simply want to avoid trouble. As you know, our International Association of Professional Numismatists has a strict ethics rule that any forgery acquired in an auction may be returned, and has to be refunded by the auctioneer. Why should I expose myself to all these business risks?"

I personally feel that there are not only genuine or fake coins, but there is also a small category of questionables, as this experience shows. And by all ethical considerations, this problem should be reconsidered and rediscussed by the IAPN (the International Association of Professional Numismatists), the trade, and collectors in general.

Professor Alfred Salmony--Friend and Art History Scholar

Gans: I will briefly mention Professor Alfred Salmony. There was no business connection whatsoever. His field was Steppe art from Russia and Oriental arts. He's with the New York University Fine Arts Department. Oriental arts interested us as erstwhile collectors in this field; and the literature on Steppe art was, to a great extent, written in Russian. Since my wife was Russian-born, she could help him with difficult translations.

Professor Ernst Herzfeld--Excavator and Coin Collector

Gans: Now, I will talk about Professor Ernst Herzfeld.

Huth: Was Professor Herzfeld also at New York University?

Gans: No. He was not in New York.

I think I met Professor Herzfeld at Joseph Brummer's. He had an interesting collection of coins, mostly from the Persian region. Herzfeld had excavated in Persia for about twenty years. He had excavated Pasargade [also Pasargarda], Samarra, in present-day Iraq, and Susa. Most of what he brought home he had sold to Brummer, and the remaining objects--all small in size and of no importance--he left with me on consignment. I put his coins in a special coin auction, for which Herzfeld wrote a statement explaining some doubtful historical problems.

He became a friend of the late Kaiser in Deutschland, whose autographed photo was standing on his piano. And the late Shah of Iran used his excavated ruins at the place (a place name I can't remember now), for his Thousand Years Celebration a couple of years ago.

In the last few years while we were living in Germany, we became close friends, and Herzfeld and his sister were frequently my guests. His literary work was of great importance to science, and he is generally acknowledged as one of the leaders in his field.

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Gans: When he came to America, he gave some lectures at Harvard or Princeton--I don't remember where. I believe he had his home at Princeton before he closed his eyes in Switzerland.

One of his pupils was Professor Richard Ettinghausen, from the Smithsonian Institution. In the same circle was a Dr. Miles. He was a curator for Oriental and Egyptian art.

Huth: Was he a curator for the American Numismatic Society?

Gans: Yes. And he belonged to the circle with whom I had an occasional connection.

Professor Guido Kisch, Margareta Bleber, Gisela Richter, Homer and Dorothy Thompson: Scholars and Collectors

Gans: In New York City, I happened to meet Professor Guido Kisch. I do not remember details about his activities. He collected Jewish antiquities, and was, by profession, a law professor in Halle, Germany, and perhaps also in New York. I met him only occasionally as a collector of Jewish coins. With the Nussbaum collection, I acquired a curious medal which intrigued me. I remember visiting a scholar at City University of New York who led me to the correct interpretation, which I followed. For hundreds of years, this medal was described as the Canbyes Justice Medal. Professor Kisch gave his explanation, from a legal point of view. And the whole article was published, as you can see here, in the Art Bulletin of June 1947.

Before, I mentioned Agnes Baldwin Brett. She was usually accompanied by Professor Margareta Bleber, who specialized in female costumes of the Classical Greek period and of the time of Alexander the Great. I told you about Miss Gisela Richter, the world-renowned curator of the Metropolitan Museum of Art, whom I met again at a reception she gave in honor of an antiquities congress in Rome in 1961. I feel honored to have maintained regular contact with all three ladies.

But in this connection, I must mention the names of Homer and Dorothy Thompson, whom we met in Athens, literally excavating and screening shards and pebbles through a big sieve. For quite a time we observed their activities, and were honored by an invitation to lunch.

Huth: You mean your wife and you?

Gans: Yes.

Huth: And you were on vacation there?

Gans: Yes. This was our first vacation. We visited Athens, Greece, and the Greek islands. That was in 1948.

The Largest Privately Owned Numismatic Library:  
Transfer to UCLA through Professor Milton Anastos

Gans: I have to close with a report about Milton Anastos.

Huth: He's at the University of California at Los Angeles (UCLA).

Gans: Yes. These scholars come to my mind now, and I will close this list, though others might follow. One more was Professor Anastos.

Huth: What is he a professor of?

Gans: I believe Roman or Byzantine literature.

Professor Anastos had the great gift to convince me that my great numismatic library belonged at his university. This was a difficult decision for me, but, in a way, he was right, because a number of books and issues of all the international magazines were stored in my garage. It was undoubtedly the largest such literary collection in private hands. I was sad to part with my books but happy that it went to an institution of learning.

[Interview 7: November 14, 1983]##

The Dumbarton Oaks Connection: Scholars and Numismatists

Gans: So far I've spoken about university professors and other scholars with whom I had regular connections. In addition, a number of smaller coin collectors came to me, and made regular additions. But now, after thirty or more years, I've forgotten their names, and I remember only places--like Albany, New York, Kansas City, Mississippi, Berkeley, and others--places with which I had regular correspondence.

Gans: But mainly on my mind now is Dumbarton Oaks, where the relationships were diversified in a strange way.

Earlier, I mentioned the introduction from Mr. Edgar T. Newell. At my first visit in Washington [D.C.] I met Mr. Thatcher, who was the director of the museum there. At that time, the museum stressed the Byzantine culture, and the head of the numismatic division was Professor Whittimore. He was my first connection, so that goes back maybe to 1940, or perhaps 1942 or 1943. He had already built up a remarkable series. He always carried a list of Byzantine emperors for whom he wanted representative coins.

I mentioned before that I had established a connection with a dealer in Istanbul who proved to be very cooperative and efficient. Practically every time he sent me his regular consignments of smaller or greater lots, he added a few--mostly solidi [gold coins]--of our desiderata (a list of what we wanted). This was much to the delight of Mr. Whittimore, whose list shortened and shortened, and eventually there remained two or three extremely rare coins which my friend in Istanbul could not provide. Intermittently, I could offer the Dumbarton Oaks museum objects of art, and one or the other was accepted.

Huth: This was the museum at Dumbarton Oaks?

Gans: Yes, their coin department.

I became acquainted with many scholars who worked at Dumbarton Oaks. There was, for instance, Professor Freund, from Chicago. Professor Freund had a special taste for unusual variations of the Byzantine series. He formed a splendid collection in this field, but unfortunately he died at a relatively young age. He left his collection to Dumbarton Oaks, and I was asked to evaluate this collection for tax purposes.

On another visit to Washington I met, just by chance, the just-mentioned English scholar, Whittimore, who showed me the newest acquisition. If I remember correctly, this was a certain kind of solidi that was used by the emperor at the court in Istanbul as seals. For me, my last deal with Dumbarton Oaks was the saddest one. I was entrusted with the sale of the duplicates of the Byzantine coins in the museum. I believe today, after twenty-three years, I am allowed to disclose the name of the museum as the source.

Years later, I met Mr. Robert Woods Bliss at his club in New York, in connection with an important work of art he was interested in. Then later, when he died, I would express my condolences to Mrs. Mildred Bliss at the museum, where she spent her time. At one time, Mr. Bliss was a U.S. State Department official in France. I have talked so far about museums and numismatic scholars.

Numismatic Fine Arts and New Friendships with Collectors  
of Ancient Coins ##

Gans: I have to mention a number of persons who considered the collection and study of coins a very serious and, at the same time, pleasant hobby.

Arthur S. Dewing's Remarkable Collection and his Frugality

Gans: The first one, Mr. Maxime Velay, I have already mentioned. But at that time I had also met Professor Arthur S. Dewing. Was it at the time when I had already established Numismatic Fine Arts, or was it even earlier, when I was still a dreamer? I honestly do not remember. Anyway, we talked very often, and he invited me to his place in Boston to show me his collection. It was a remarkable event in many respects. It showed a kind of character trait which I could not take really seriously, but which had an effect on me. When in the following lines I tell some unusual stories, the reader will understand why I simply could not take them seriously.

One day I rode to Boston by train. Mr. Dewing met me at the train station. At his home, I sat down at the table and he brought out tray after tray of the most precious coins. He spoke of a man in Cambridge from whom he had gotten these extremely rare coins, which, for the first time, showed an inscription in letters. He gave me numerous explanations, which I did not understand. I had begun the study of Roman coins, but Greek coins were an enigma to me. Only in later years would Greek letters and Greek coins become a science that I tried to learn. I spent several hours at his house, where new trays of coins came one after the other. Finally he said, "Now it's enough. I'll take you to your train." En route he asked me, "Can I buy you a glass of beer?" which I refused. When we came to a toll bridge, he mentioned, "This I do not cross. It costs a dime. I'll take the next one. That costs nothing." [laughter]

At a later time, at another visit to my house, I offered him a Syracusan coin for sixty dollars, which was too much for him. At another visit at a later date, he stumbled over the same coin, which now cost ninety dollars. In all friendship I could tell him, "You could have gotten this coin for sixty dollars at your last visit, but then it was too expensive for you."

Gans: Mr. Dewing had studied law in Munich, and he used to address me in German when he telephoned. Naturally, I recognized his voice at once. When he called me one afternoon he said, "Can I see you tonight?" He came, and from a handkerchief he unwrapped a dekadrachm of Agrigentum. He said in an angry voice, "This I have bought from Dr. Hirsch for seven thousand dollars." This was one of the rarest of coins, and I was very much interested in seeing it. That same evening he bought a small group of Greek coins from me, among which was also a dekadrachm from Naxos, for which he paid three or four hundred dollars. This sale happened prior to our move to California. I needed money, and I got a good deal. During that evening, my wife came in with a bottle of wine, and he told her, "I have just come from Ohio, where I have bought four candy factories." Interrupting himself, he stepped out to get a box of candy. He opened it with trembling hands, and offered it to my wife, Asya. One piece of candy fell on the floor. He pointed to it and said to my wife, "That you can have," closed the box, and that was it.

At that time, we lived a few blocks from Central Park, on Sixth Avenue, between 56th and 59th Streets. It was close to midnight when Professor Dewing left. He had two big suitcases. He asked me how he could get to the home of his daughter, who lived at Madison Avenue and 82nd Street. I told him to take a taxi from in front of our house, and his reply was: "Do you think I would spend money for a taxi? I'll walk from 56th to 59th, and take a bus crossing over to 59th and then transferring to Madison Avenue." This after he had spent ten thousand dollars for coins the same evening! He visited me also in Berkeley. When he visited me in Berkeley, it was only to talk, because the prices were too high.

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Dr. J. Hewitt Judd, Omaha: Greek and American Coins,  
and a Burglary Loss

Gans: Another person with whom I maintained friendly relations over many years was Dr. J. Hewitt Judd, an eye doctor who lived in Omaha. He was a professor at the university there. He had a beautiful house, with something I had never seen before--a steel cabinet encased in cement, for his coins.

Huth: Would that be like a big vault?

Gans: Yes, a kind of vault. He had a vault in his house with a steel door,

Gans: which he had acquired years ago from a bank that had gone broke. In his early use of the vault, on one side he had Greek coins, and on the other, American coins. Both sides were of the highest quality.

The years went on, and he decided to give up the American series and concentrate on Greek coins. He always gave a party for ten to twelve people when we came. My wife and I stayed at his home. The director of the Omaha Museum was always invited. Relationships with the museum were soon created. I had a few Renaissance busts and other Italian art works which I gave to the museum. So I could, in a way, repay Dr. Judd's kindness to me.

Dr. Judd had an extremely fine eye and could detect details which even numismatists could not recognize. He assembled a beautiful collection of perhaps five hundred items. And strangely enough, he had some one hundred gold coins which were extremely rare, and four hundred silver coins.

I remember the 15th of May, 1975. The Judds came to my home here in Berkeley for a cup of coffee. At that time, their only daughter was married and lived in San Francisco. Dr. Judd selected ten Greek coins which he believed were not represented in his collection and which he wanted to take home for checking.

Ten days later I got a call from him in Omaha. His vault had been broken into and all the coins stolen. My own ten coins had also been taken, but I was insured, and so that was negligible. But his own coins, which were also insured, he had handled in a negligent way. They were insured, but he had believed in his vault. He should have raised the insurance value to a multi-dollar figure.

A catalog of the inventory could be made, and a year or two later a group of coins appeared somewhere in Europe which were suspected of being Judd's coins. I was the only one who really knew Judd's collection. I was invited by the INA to examine them in Chicago.

Huth: What's the INA?

Gans: That's the name of an insurance company--INA. I was invited to come to Chicago to examine the recovered lot. One single item I could prove to be Judd's, which proved that the owner, the dealer, had more stolen items. Many months later I was invited again to examine the second lot, which consisted solely of Judd's coins. The second invitation I had to refuse. I was already over eighty. The coins were in Montreal, and the judge would not allow them to be sent to Berkeley. From then on, I lost track of the coins. I heard later that the majority of the silver coins (which are very important in the Greek series) were recovered. But not a single gold coin was retrieved.

Gans: Later I had a card from Mrs. Judd that reported her husband was very sick and that they had left their home. This was a tragic end for charming people and a beautiful collection, for whom I will always have the utmost affection.

Burton Y. Berry, Istanbul: Collector of Phillip and Alexander Coins

Gans: Now I will talk about another person from an entirely different circle, Mr. Burton Y. Berry, who worked for the State Department. His address was the University Club in Washington, D.C.

Huth: Was he a coin dealer?

Gans: No.

Huth: Shall I read this note you wrote about him for your scrapbook?

Gans: Yes.

Huth: [reads] "We met soon after our move to the United States. I think he must have found me. I remember smallish transactions and mailing to the University Club, a place about which I formed some strong ideas. When he invited me to visit him there, I eagerly accepted his invitation. I remember him picking me up and showing me the club, his big gym, the many bathrooms, and finally his room."

Was this the point at which he invited you and you flew to Washington?

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Gans: Yes, he invited me one day, and I flew to Washington. He showed me the University Club, which had a very large and practical gym. His room was very modest and it contained little more than an iron bedstand, a little cabinet, and a washstand. I was very surprised that a high official with the State Department would live in such primitive surroundings.

But then he brought out little boxes that contained 100 gold staters from the time of Phillip and Alexander, which made everything all right, with each more beautiful than the other. Such beauty in such quantity I had never seen before.

Gans: A kind of friendship was established, and from then on, I got a call relatively often from Washington with such comments as; "Tonight I'm leaving for the Near East. Can I see you around eight o'clock?"

He would come. We had a pleasant talk, a bite to eat, a glass of wine, and he left in the early hours of the morning. Berry always had interesting stories to tell.

Sometimes he found one of my coins that he wanted, but very rarely. But on the other hand, I had much better chances to find coins I wanted. He brought hoards of coins from the Near East, and was generous enough to part with a few pieces. I am convinced it was never a business deal for him, but an act of friendship. When he retired, he built a nice house on the campus of Roberts College in Istanbul, having made an arrangement with the administration of the college that it would become the property of the college when he left or died.

In 1958 we visited Istanbul. He invited us for lunch and drove us around the neighborhood for hours. I remember we came close to the Black Sea, and he said to Asya, "In that direction lies Odessa, where you were born."

To my surprise, I heard not too long ago that he left Istanbul and moved to San Diego. We correspond once in a while. There was no business deal since our 1958 visit, but he never failed to send me a complimentary copy of his books about his collections, and about life in Turkey and so on, which are all well written and interesting.

One nice idea was that he never sent Christmas cards but instead he sent calendars in July, which always had numismatic references. They are all in my scrapbook, which includes a number of photographs taken here and there from his surroundings.

#### Friendship with Hans von Aulock, Istanbul

Gans: I must now speak of another person who was in every respect Berry's contrast. He also lived in Istanbul. His name was Hans von Aulock. He was a representative of the Dresdner Bank, Germany's second largest bank. He had a fantastic personality. I called him "the hunter." For years we had a nice correspondence. He got a card from me; I got a card from him--nothing exciting. But there was a feeling on my side that this was an interesting fellow with whom I must form a closer relationship. He was a banker, as I had been for thirty years. We both were collectors. The word "hunter" was symbolic--



Gans: while I had my specialty in certain antiques, coins, etc., he was a universal collector. One year in the wintertime, he flew to South Africa to hunt lions or crocodiles, and in the fall he flew to Hungary to hunt stags, and in between he had a hunting lodge in Anatolia, where he hunted for I don't know what. He had a mansion on the Bosphorus Strait with a big garden, which was almost like a park. I remember a lunch where some roasted birds were served, and he said, "These birds are now the hundred twenty thousandth animals I have shot."

I don't know, of course, of his business dealings, but I remember the day of our arrival when he picked us up at the airport, and suddenly said, "I have to go into this store. He has called. He has something for me. So please wait here. I'll come out right away." He did not come out right away. My wife and I waited for one and a half hours in the sun. When he finally appeared, with a red face and shaking hands, he only said, "I bought the finest collection of coins of an unknown country, which are the most beautiful pieces I have ever seen in my life." So we had to excuse it.

##

In the evening, he had a big party. The German ambassador appeared, and I don't remember who else. In between, he took us to a special room with a wonderful carpet, and a kind of porcelain service, the manufacturer of which was completely unknown, and which he later sold at a big price.

There is another important story concerning von Aulock which, however, I will leave out here and talk about later.

Since then, we had an occasional exchange of letters. With his help, I could secure a small number of important coins, but no real business was ever transacted, and I got the news perhaps a year ago that he and Mrs. von Aulock perished in a car accident.

#### Leopold Cansio, Washington, D.C.: A Special Friend

Gans: In this connection, I will mention another friend of mine, Leopold Cansio. He occupied an important post in the World Bank. He was located in Washington, D.C. He is an important numismatist and a collector in the best sense of the word. He knows coins, he knows history, he has good taste and a keen eye. About the time I stopped

Gans: numismatic activities, he did also. But he studied Anatolian coins in detail, and dedicated his articles to the memory of von Aulock, whom he held in high esteem.

Maybe it's vanity, but I would like to repeat a paragraph from a letter von Aulock wrote me in August, 1970: "Of all the great numismatists--all older than I--there were three which were closest to me in a human way: E. S. G. [Edward Sigmund] Robinson, Henry Seyrig, and Edward Gans. The last one I have met too rarely. With this latter person, a rare sympathy has developed. And not only that, but a kind of soul friendship."

IX CHOOSING CALIFORNIA AS THE PLACE TO LIVE: A NEW BERKELEY HOME  
AND NEW CONNECTIONS, 1951 TO 1957

[Interview 8: November 23, 1983]##

Deciding Where to Settle: Tour Around the United States in 1951

Gans: We lived in New York for about fifteen years, but were not really very happy with this noisy, dirty city, and the terrible climate. Finally, we decided to make a trip around the country by train, visiting our friends en route, starting in Boston, then Chicago, Omaha, Denver, Salt Lake City, and all over California, back to Arizona, New Mexico, and home. It was an all-purpose trip, sightseeing, etc.

Huth: Do you remember the year?

Gans: That was in 1951. The main purpose probably was to see our daughter, who was studying at U.C. Berkeley, where a number of friends and relatives also lived.

Decision to Move to Berkeley, California, and to Build a Home, 1952

Gans: To move to the West was always in the back of my mind, particularly looking toward life in a small city, because of the poor vision of my wife, which was constantly diminishing.

The year 1952 was supposed to be an eventful one, because it was the fiftieth jubilee of the ANA (American Numismatic Association). Four dealers, including me, were invited to arrange an important auction sale. Our work started in January. The sale was held at the end of August, and included some five thousand coins. For the customers and collectors, it was a great event. We, the auctioneers, were disappointed—we just broke even.

Gans: When we told our friends about our trip and what we liked best, we always said Berkeley or Santa Barbara. In Berkeley, we had even bought a small piece of land, simply for investment purposes. So I said to my wife, "In order to just break even, we don't need to live in New York. We have a piece of land in Berkeley. Why not build a little house there, live in a place where the word "snow" is unknown, where we meet kindly drivers, [laughter] and live in the atmosphere of a great university. Our good friend in Berkeley, Mr. Oscar Gerson, is a famous architect. He will build a house with our cousin's assistance, and we can end our life in pleasant surroundings." We decided to move to California in 1952. We actually moved in 1953. I have lived here ever since. Our hopes were fulfilled. Twenty-five happy years were granted us here, by gracious fate. I myself, twelve years older than my wife, had to survive her, and I write this in my ninety-sixth year.

#### Continued Contact with New York Customers, in Berkeley

Gans: The friendship with my New York customers continued unabated, and when they came to the West, they dropped in at my place.

#### More on Professor Arthur S. Dewing

Gans: In this connection, I remember Professor Arthur S. Dewing, whose last visit had a pathetic character. There was no talk of buying coins, but intimations about what to do with his old collection. He had brought his daughter with him, for the purpose of establishing an acquaintance, asking me to advise her when she called me. Later, I was able to help her. The rest was tragicomic. I asked about Mrs. Dewing, and he replied, "I left her in the car outside, and I am now going to San Diego to see the zoo and the animals. I like them better than people." Those were the last words we ever had together.

Some of his character traits may have been disagreeable. His avarice was disgusting. But I simply have a feeling it was a make-do. But in spite of all this, I liked him. There must have been something in his life that made him that way. There was gossip that, as a young man, his family lost their whole fortune, and it was his ambition to reestablish himself. It is just gossip. I know nothing about it.

Huth: Did you think it unusual that his wife stayed in the car?

Gans: Yes. He was here with his daughter for one and a half hours and left his wife in the car.

Huth: Do you think he was embarrassed by the way she looked?

Gans: I don't know. I liked this person, but I should have given him a slap when he said to my wife, "That's for you," referring to the piece of candy that fell on the floor. But I was laughing. It was tragicomic.

#### Alfred Schoenlicht and the Jade Buffalo

Gans: Another name comes to my mind--Alfred Schoenlicht. He was the owner of the oldest Dutch banking firm, Teixeira de Mattos. He was respected as an international banker and a collector of Chinese art.

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The banking connection with Schoenlicht goes back to Berlin, where I simply saw him, but never exchanged any words. His business activities were conducted by a colleague of mine. Ten or more years later, I met him socially in New York. He addressed me with the words, "Your colleague was a crook. But your reputation here is good, and I believe we could become friends." And so it was.

He was only slightly interested in coins, but brought friends who became good customers. We got together socially, but I feel our friendship is best proved by the following story.

In younger years, his firm was the leading one in a consortium that built a railway somewhere in Southeast Asia. In digging for it, they discovered a resting buffalo made of jade. He considered it the pride of his collection.

Once, he had to go to Europe for a number of months. He brought the buffalo to me for safekeeping purposes. He considered it dangerously exposed in his own house, among his other treasures. When he returned to New York, he said to me, "You can keep it for the time being, since I know you enjoy it as I did for so many years."

Gans: After a year or so I returned it to him. He had moved to a new apartment in New York, and it should be included when the Schoenlicht collection came on the market. His generosity was a noble act of friendship.

Kenneth Richmond and the Connection with Colonel Dykman, Princess Xenia, and Dr. Hermann Feith

Gans: Another pleasant customer in New York was Mr. Kenneth Richmond, treasurer of the great department store, Abraham and Strauss, in Brooklyn. "Each Greek coin was an art work"--words he repeated in every conversation a thousand times. And he treated them also as art works. His decorator staff made nice boxes to order for these coins. He always said, "Art works must be in art works."

It was shortly before our move to California that he told me the following story. One day he had lunch with his firm's attorney, a certain Colonel Dykman. He said, "While I was reaching in a breast pocket, a coin fell on the table, and Mr. Dykman asked me, 'What is it?' Then I told him about my Greek coins, my collection. Then he told me about one of his clients, the Princess Xenia, the daughter of the Grand Duke George Michallovich [first cousin to Emperor Alexander III], who was the uncle of the Tsar."

Before I continue with this story, I must interrupt and tell another story. Earlier, I mentioned the name of Dr. Hermann Feith, whom I met in New York City soon after our arrival. This Dr. Feith was a well-known numismatist in Germany.

His specialty was coins of the Neuzeit period, beginning with the year 1600. He was a good raconteur and practically our daily guest for lunch. He told us of a friendship with the Grand Duke George Michallovich of Russia, who had undoubtedly been the greatest Russian numismatist, had built a numismatic museum for everything having to do with Russian numismatics, and had written a work which originally comprised twelve volumes--a thirteenth volume never got to publication. The set showed every Russian coin, every Russian ukaz [decree] connected with coinage, and it was considered the master work of publications on this subject.

Continuing my story about Mr. Dykman, here again, fifteen years later, the Princess Xenia told him that when her mother needed money, they had removed all the gold and platinum coins from their collection and had sold them by way of an auction in London.

Gans: She further told Dykman that the remaining silver and copper coins had been tremendously devalued in the sale, that they were estimated as having a value of five or ten thousand dollars, and now the two surviving daughters needed much more than this amount of money. Dykman asked Mr. Richmond, "Do you think your friend Mr. Gans could give us any advice?"

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So all four of us had a very nice meeting--Princess Xenia, Mr. Dykman, Mr. Richmond, and myself. In effect, the story was as I explained above, with the exception that the collection was in two giant cases and that there existed only the crudest inventory. This meant that the inventory only noted that package number one contained twenty rubles and thirty copper coins and so on, up to a thousand or more packages. I explained that, in this form, no coins could be sold. Coins have to be described exactly--for instance, one ruble from the year so-and-so made at that-and-that mint, and described under number so-and-so in the father's catalog, of which Xenia still had eleven or twelve volumes. So the first job would be to produce a complete and correct catalog, and then to find a customer for the whole collection. Without a catalog the whole collection was only an accumulation of metal.

Fortunately, my wife was Russian, and I considered producing the necessary catalog. But it was a tremendous job, and I could not say how much time would be consumed. That was it.

Huth: Did you make the catalog?

Gans: No.

Cataloging and Sale of the Grand Duke George Michailovich's Great Russian Coin and Medals Collection--For Princess Xenia

Gans: I then moved to California, and Mr. Richmond visited me here or called me. I've forgotten the details, but the essential points were the following: Xenia's cousin advised her that an obscure coin dealer in California would not be interested in such things. "You should go to the leading art firm in New York, the Wildenstein Gallery." So Xenia saw the manager of the gallery, who only smiled: "We only sell paintings of the great masters--nothing else. The greatest numismatic dealer fortunately lives in New York. Ask him. He is Dr. Jacob Hirsch, who lives in the Windsor Hotel on 54th Street."

Gans: Princess Xenia went to Hirsch, who smiled and said, "I know a little about classical Greek or Roman coins, but I don't touch modern coins. I know only one coin dealer who might undertake the job. You must ask him. He is the only one whom I could recommend. Unfortunately, he just moved to California. But maybe you can get in touch with him. That is a certain Mr. Edward Gans." [laughter] So the whole thing came back to me. Colonel Dykman asked me to come back to New York to make the final arrangements, which I did, and in a few hours everything was settled.

A couple of weeks later, two giant boxes weighing perhaps a thousand pounds were stored in my garage, and I had a headache over how to start the job. In these new Berkeley surroundings were two people who were supposed to know Russian coins. One was a professional, rather unpleasant person who wanted payment for each item. The other was an enthusiastic collector of Russian coins, who had spent two decades in the Caribbean with his father, who had been a teacher and a leading patent lawyer for one of the big oil companies. He was selected. It was for him a work of love, and I soon became known as the expert for Russian coins. Later, my friend, a certain Mr. Todorovic, was pleased that he was able to pick up some of these coins at original prices. After two years the catalog was finished. Each coin was correctly described. And through the Grand Duke's notes, we had learned which was rare and which was common.

I believe that each rare coin was represented in the catalog. I have spoken about coins; there were some ten thousand of them. But there were also medals, five thousand medals. There was practically no printed material available about Russian medals, neither in Russian nor in any other language. So my wife and I spent almost every evening for a year writing a first draft about the five thousand medals. It includes every necessary detail. With it another numismatist would be able to put them in the right order.

Finding an Appropriate Buyer for the Medals, in 1957

Gans: The new job was to sell the medals. I decided they should belong to the American Numismatic Association. I went to New York to talk to the president. In my mind, I thought of a price of \$125,000 to \$150,000. The president, whose name I don't recall, talked it over with the trustees, who considered the figure exaggerated and offered fifty thousand, which I considered extremely low.

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Gans: The second should-be owner, in my mind, was the Smithsonian Institution, whose curator was a good friend of mine, and who agreed with me. He spoke with the secretary of the Smithsonian Institution, a Mr. Carmichael, who gave me a wonderful letter expressing the great importance of making the Smithsonian Institution the owner of this unique collection.

With this impressive letter, I went to New York and was introduced to the people at the Ford Foundation, whose first reaction was very understanding. This was the great malheur [misfortune]. At this time the Ford Foundation had never given a contribution to a museum. Unfortunately, from now on the matter became a business affair, and I must admit that I am not a good businessman. I may be a good buyer, but I am certainly a poor seller. I asked my friend, Abe Kosoff, in Palm Springs, for his help. He in turn found his friend, Saul Kaplan, in Cincinnati, who was willing to form a consortium for the purchase of the collection.

The deal was closed in Cincinnati, and later on the collection found its place with a member of the Du Pont family, and it became, in the end, a gift to the Smithsonian Institution. I believe I had a little influence in this last transaction.

Huth: What year was this?

Gans: About 1957.

I could never forget the blindness of the approach at that time of the ANS, who had the first chance. I also had the feeling it would not have been the case if Mr. Newell were still alive. I was able to render a great service to Princess Xenia and her sister, and their gratitude was expressed in a nice letter they sent me. Mr. Richmond gave up his collecting for reasons of his own. But he visited with me once in California.

Gifts of Appreciation to the American Numismatic Society (ANS)  
and President Franklin D. Roosevelt

Gans: At about this same time I wanted to express my feelings by making a gift to the ANS in memory of Mr. Edgar T. Newell. I gave the organization a unique gold wreath with the impression of the Roman emperor, Gordianus III. There are only one or two other such gold wreaths in existence, in the Hermitage in St. Petersburg (Leningrad). This honor that I expressed for Mr. Newell made me a benefactor of the ANS.

Gans: Since I am speaking of gifts, I remember another gift which I took the liberty of offering to President Roosevelt, expressing my thankfulness for becoming a citizen of this country. It was intended as a gift from my collection of gold jewelry. Of course, the president himself could not make the selection but he sent his cousin. His choice was a so-called bulla, which was generally given to Roman aristocrats when they reached a certain age. The piece is now on exhibit in his library at Hyde Park.

#### Friendship with Writer Louis Zara

Gans: Naturally, many close relationships were formed over the years, but one which still exists today and which is considered close by both parties is a friendship with Louis Zara. He is a well-known writer, and a man interested in everything and always helpful in every way. When I lived close to him it was interesting to discuss problems with him, and he always found a solution.

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Huth: He sounds like a nice friend to have. Do you still see him sometimes?

Gans: Yes. He calls me from New York to ask me how I am and so on. He was a collector of coins but he gave that up--

Huth: What kinds of coins did he collect?

Gans: He was a collector of ancient coins, and he once served as a trustee for the ANS. He was a great traveler and always open to anything new.

[Interruption]

Remembering a Thirtieth Birthday Gift from Paula: The Lapis Lazuli "Gans" Ring

Gans: On my thirtieth birthday my [first] wife, Paula, presented me with a ring. It was made in Germany by a certain Professor Lowenthal, from Prague, a famous sculptor who had worked in Germany for, among others, the Krupp family. Later, when he moved to England, he made the first medal for Winston Churchill. The stone in the ring my wife gave me was a lapis lazuli with an engraved standing goose--our family's coat of arms. I could wear it as long as my arthritis permitted it. Then my [second] wife wore it, until her passing.

Huth: What year was that?

Gans: That was in 1979. My daughter Lydia asked me to let it be worn now by her only son, who in turn has also adopted our family's name and goes under the name of Gregory J. Gans Moore.

Speaking of Gans, it means "goose." In my bank I was known as the "blue bird"--the "blue bird" from the famous Maeterlink play.

Huth: Professor Amyx told me you have a sculpture of a goose in your front yard, but I couldn't find it.

Gans: I will show you.

Unchanging Life Philosophy and Business Style

[Interview 9: November 30, 1983]##

Gans: All my life I loved everything small. In my banking firm in Berlin I had three employees, and when I established Numismatic Fine Arts in this country, I was my own office boy, typist, buyer, and seller. My only and also very important helper was my wife. We both liked to work, to share everything, and we both preferred to sleep well and have modest meals. In the same sense--it may sound ridiculous but it is perfectly true--in those thirty years that I was in business in Numismatic Fine Arts, I never applied for and never used a bank loan.

Affiliation with the International Association of Professional Numismatists (IAPN)

Gans: At some point, I have to insert an event that touched the whole coin business and which, in my way of thinking, affected me considerably at a later time. It must have been in the early 1950's that a few farsighted colleagues in Europe conceived the idea of founding the International Association of Professional Numismatists (IAPN). Whatever the actual purpose was at the moment, this action became of the greatest importance in the course of the following decades. A serious and comprehensive code was created and in the course of years, expanded, which demanded the highest qualities in every respect from its members.

If I remember correctly, the earliest activities of the IAPN were limited to Europe, but soon American colleagues were asked to join. Naturally the qualifications required by the bylaws were valid worldwide. It became customary that the president was a European, and the vice president was a U.S. citizen. I occupied this latter position at a rather early date, for the usual term--two years.

Huth: Do you remember when that was?

Gans: It was in the early 1950s.

With one stroke, two classes of coin dealers were created. I feel I can say that in the circle of art and science, the International Association of Professional Numismatists (IAPN) occupies its proper place. Art and science are the two qualifications for the IAPN. In the other classes are the small dealers who deal with American coins, such as nickels, dimes, and other coins.

I gave up my membership when I liquidated my last coin, but a few years later my colleagues made me a permanent corresponding member, and I feel honored to belong again to the IAPN.

X TRAVEL, NEW AND RENEWED FRIENDSHIPS, AND THE MOVE FROM COIN TO  
SEAL COLLECTING: 1958 TO 1971

The European Adventures, Israel, and Attendance at an International  
Association of Professional Numismatists' Meeting, 1958 and 1961

Gans: The closing of the Russian coin and medal affair for Princess Xenia opened up the natural question, what to do now? And we decided to fulfill a dream we had for years and years. After my wife's surgery in 1957, we went to Europe for five months in 1958 to attend a meeting of the IAPN, which took place in Vienna.

Our first stop was Paris, where we visited my brother's family for the first time in twenty years. He had already passed away in 1938. From there we went to Vienna. I had known Vienna very little, but I had a sentimental attachment to the city since it was the birthplace of my mother.

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Developing a Close Friendship with Dr. Robert E. Gobl, Israel Visit,  
and Meeting Hans von Aulock

Gans: In another respect, Vienna became a city of great importance for me, because I made the acquaintance of Professor Dr. Robert E. Gobl, and this acquaintance grew with the course of years. Out of this acquaintance grew an intimate true friendship that lasted to this day. I've received handwritten letters of as much as sixteen pages from him. And his interest was not only a professional one in coins and art, it also extended into drawing and painting, music, singing, nature, etc.

Gans: We saw Israel and my wife's family residing there. For the first time we met Mr. Hans von Aulock in person. I have already mentioned him several times. At this moment, I will mention only one event that was of importance at a later time. He showed us his mansion. The living room on the short side comprised his tremendous library, and on the long side, maybe twenty coin cabinets housing his Anatolian collection, which was probably the largest one in existence. The German government financed a catalog which, at the time, consisted of sixteen volumes. There were probably more later.

He showed my wife and me a number of artworks. Then he asked, "Do you want to see my seals?" I said of course, "Yes." When I saw them, the majority of the seals reminded me of what I had seen twenty years earlier in the Newell collection. When I asked him if he would sell the seals he replied, "Yes," and said he would let me know when the time had come.

My wife and I followed this with a cruise through the Greek Islands, which impressed us both. Our next stop was Germany, and then England.

Huth: Your trip was over a period of several months?

Gans: I mixed up two trips. In 1961 we went again.

Canadian Travel, 1960 Sale of the George Bauer Collection,  
and Personal Illness

Gans: From then on we decided to take life easier. We made several trips through Canada, and several illnesses reminded us of our age.

Huth: Did you do any collecting on that trip?

Gans: No.

The start of the 1960s seemed to inaugurate a boom. Together with a colleague of mine, I bought the collection of Mr. George J. Bauer of Rochester, New York, which we put on sale in April, 1960. George Bauer was a remnant of the few older real collectors, and the coins were the best quality that he had saved throughout many years. I believe he was well over eighty when this took place. I was blamed for my high estimates, but nevertheless, the results were good, inasmuch as I had borrowed a number of real gems from my own collection.

Gans: The second part of the sale comprised the duplicates of the Dumbarton Oaks collection, and that was the end. Another sickness forced me to spend the end of the year in southern California.

Huth: Were you ill or was it your wife who was ailing?

Gans: That was me.

The Rome Trip in 1961: Combined Meetings of the IAPN and the International Numismatists Congress

Gans: An invitation to attend the next meeting of the IAPN in Rome, which was combined with the Congress of the International Numismatists, tempted us too much, and in August of 1961 we flew to Rome. The meetings of the congress were of great interest, as well as the coin shows in various museums.

The Vatican Coins

Gans: Of special interest was our visit to the coin collection of the Vatican, and I remember their charming director--unfortunately I have forgotten his name.

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He asked us what we wanted to see, and we were able to admire the fantastic Hadrians, Caesars and so on. I was especially pleased when we went through this tremendous hall, and passed a little table on which I saw, en passant, perhaps twenty dinare of the Cornelius family. I told the director, "I see you have a beautiful selection of the Cornelius coins." And then he laughed and said, "Yesterday Charles Hersch was here and looked through our Cornelliuses. These twenty or so pieces are those that he has selected, and all are unpublished." Charles Hersch is a collector.

Huth: Is he related to the other Hirsch?

Gans: No, he is H-e-r-s-c-h, not H-i-r-s-c-h. He was just a collector, as I was or many others were, but his specialty was Roman coins.

#### Visit with the Ernst Nash Family

Gans: Another meeting was with my old friend, Ernst [Ernest] Nash, and his wife Irene. Irene had watched our house three years earlier while we were in Europe for five months. And now we reciprocated with a visit. This one took place in the hospital, where she suffered from cancer, to which she succumbed a few months later. Her husband, Ernst, who was also a friend of ours in New York, and who had married her in the meantime, had been in the legal profession in Germany, was a photographer in New York and later, in Rome, he became the authority for what was left of classical Rome. He wrote a book, in two volumes, that was published by the German government in three languages--Italian, English and German.

#### From Hobby to Investment Only: Coin Collecting in the 1960s and 1970s

[Interview 10: December 7, 1983]##

Gans: We have arrived to the events in the 1960s. It was a crucial time. I was already in my mid-seventies, at times not in good health, and the vision of my wife, who had always been a wonderful help to me, reduced constantly until it finally reached practically zero.

Retrospectively, let us contemplate the coin market. When we began, for the dealer's counterpart--it was a hobby. When a collector could pay three dollars for an Alexander tetradrachm, it was a hobby. And it remained so when the collector had to pay five dollars, or even ten dollars. But where is the limit? That is a question I ask myself almost daily. I have already mentioned that my principle regarding investments is to collect only things of lasting value. These two words, "lasting value," accompanied me throughout my life. Naturally, for daily living, one needs money, and the time came to consider when and how to separate art from money.



Gans: Before I continue, a few words about the coin market. To say it in a few descriptive words: The market had always set "extremely fine" (e.f.) for especially nice-looking and well-preserved items, or "fine" (f.) for less good-looking pieces. Naturally there were a lot of other grades in between and beyond these two descriptions. Simply said, the price difference between one and the other was, very roughly, 100 percent. But, during the 1960s and 1970s, out of normal movements of the market we encountered rising jumps--1000 percent, and occasionally even much more. Such jumps became events which were not too rare.

Huth: How could museums add to their collections when the prices were so high?

Gans: They couldn't.

A good customer of mine--a Mr. Velay--could afford to go up to a thousand, five thousand, or ten thousand dollars a coin. But only one man, Mr. Hunt, has paid one million dollars for one coin. I believe it was in 1978 that a coin sold for three hundred thousand dollars. Earlier, I had bought a coin for two hundred or three hundred dollars. Later, the same coin sold for a hundred and fifty thousand dollars. That was two years ago.

#### Disappointing Experience with a Major European Dealer

Gans: From here on, I prefer to talk anonymously, leaving out the names of the people involved. There were several dealers in this country, and also in Europe, who asked me for consignments. In certain cases it meant that they simply couldn't afford to pay cash but would pay for the coin immediately when it was sold.

I had stopped publishing catalogs and price lists, and I relied on liquidation of my stock by this detour--by using colleagues in other places, such as Europe.

Throughout my whole activity as a professional coin dealer, I had only pleasant experiences and feelings of friendship toward colleagues. But twice I experienced disappointments that I must at least mention, since every rose has a thorn and every business has experienced disappointments. Maybe my account would not appear believable. Here is one case.

Gans: A leading European dealer picked out four hundred coins from my stock—naturally, the best. We made a written agreement that he could fix the price at his discretion, that I wanted to receive a certain amount of money every year, and that he should start with the sale of the most common pieces, leaving the gems to the end. But the first piece sold was one of the gems.

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I considered this a mistake and did not say a word. But it happened again in the second and third years, and I was forced to demand my coins back. For me it was a broken agreement, and a great disappointment from one of the leading firms in the trade.

Huth: Do you want to give the name of the firm?

Gans: No.

But half of the coins were sold, and another colleague took over the same agreement, with a slight variation, that being that the coins could be sold only by way of auction. So the choice of the coins to be put on auction had to correspond with our agreement. This worked fine, and I still owe my thanks for the gentlemanlike handling of this. Naturally, in an auction sale, a few coins always remain unsold, and I will add another story about this later.

#### Questionable Activity by an Unnamed American Dealer

Gans: As I mentioned before, the value of a coin depends upon its condition. These two European dealers (in the story I have just reported) had naturally selected the best. But in my stock there were a great number of less fine specimens that still were desirable for the average trader. Several American dealers had consignments from me that were settled in a correct way. There was one dealer who also settled correctly, whom I liked, and to whom I gave certain advantages. He was young, enterprising, and knowledgeable—all qualities I cherished. He was eager to get business from me. Once in a while, the thought went through my brain as to whether I should offer him a limited partnership. Strangely enough, neither my wife nor customers to whom I had recommended him liked him. But I continued helping him, because consignments of good merchandise, without investing money, is a desirable thing. My consignments to him were less successful than my European experiences. The time came when, with his help, I could sell some of my coins which, to my mind, had a high value. In fact, they reached prices three times as high as he accounted for. At that time, there were price differences in

Gans: the leading markets in Europe and America, so I accepted his accounting. But my inner feeling towards him became cooler. He traveled regularly to Europe and to England to attend the regular auction sales in London. At this time, I was already interested in seals, and I gave him instructions to buy certain items, including a particular seal, at a forthcoming sale in London. It was a shock for me when I detected something that I can at least describe as an incorrectness. The London auctioneers print realized prices with the addition of the name of the buyer. I found his name next to the price paid for the seal, but the seal was not delivered to me according to my order. He had kept it for himself, and probably sold it to somebody else. I never saw this man again. I felt a great disappointment, but that was it.

Unauthorized Sale of the Edward Gans Firm Name: "Numismatic Fine Arts"

Gans: When I gave my coin consignments to this unnamed American dealer, I allowed him to tell the source of the coins, which made it easier for him to sell them. It is always easier when the origin is well-established as a renowned firm. In one case, he must have sold a coin together with the sale of the name, "Numismatic Fine Arts." I was not informed about that. In a piece of printed matter, years later, I saw that, all of a sudden, there were two Numismatic Fine Arts. I never was asked for a permit. It was a great surprise. What should I do? I always hated involvement in legal questions. Many years ago, I had to engage in two legal matters concerning the equivalent of the IRS [Internal Revenue Service] but none in this country.

Had my erstwhile partner made a registration of my firm's name? All these questions went through my head. And in addition, should I, as an octogenarian, start a lawsuit over such a ridiculous affair? It had meant, for me at least, a no money affair, and as it was so often in my life, fate managed something without my free will, which eventually turned out to the good of all parties. Au fond, it was a highly unimportant affair, not worth any headache.

Fair Dealing by the New Numismatic Fine Arts

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Gans: By chance, there came an opportunity for me to evaluate the way of doing business by the new owner of Numismatic Fine Arts. As I mentioned before, a few coins remained unsold from the Swiss consignment mentioned above. I gave these altogether fifty coins to the other Numismatic Fine Arts, and their sale was handled in the fairest possible way. During my discussions with the present president of Numismatic Fine Arts, my jewelry collection was mentioned, and also this oral history project. Now I am talking about the interests of the sister firm of Numismatic Fine Arts, called Summa Gallery. And also in this respect everything was done in a fair and correct way.

Are there two Numismatic Fine Arts--mother and daughter--or two sisters? This is a question which I confidently expect will be settled in a friendly way.

More on the Gift of the Numismatic Library to UCLA

Gans: There is another story. Speaking of the liquidation of my coin stock, there is another element of great importance to me and that was close to my heart--my numismatic library, which I believe was the largest one in private hands. It was my desire to see it in the hands of U.C. Berkeley, but this campus was of the opinion that their collection of numismatic literature was sufficient, while there was a dearth at other campuses.

I got acquainted with Professor Anastos, professor of Byzantine art at the University of California at Los Angeles, who like Julius Caesar, came, saw, and acquired the whole library for UCLA.

Huth: Did they catalog that library as a separate collection?

Gans: No, but at least they felt that they should do an "ex libris" notification in all the books that came from me. Whether that will be done, I don't know.\*

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\* Interruption: to wait for the arrival of a Channel 2 videotaping crew that recorded a portion of the interview. The videotaping was part of a series of television programs on the elderly. As of the date of publication of this oral history, this videotaped segment has not been televised.

Acquiring Significant Seals from Hans von Aulock in Istanbul,  
and Professor Edith Porada's Six-Year Evaluation of the  
Collection, 1961 To 1968

Gans: Now I come to my first visit to my friend, Mr. Hans von Aulock, in 1961. I already mentioned him two or three interviews ago, but I purposefully left out one very important event, because it comes at the end of my story about my coin collection, and we have now reached the end. It was in 1961 that I visited him in Istanbul for the first time. As I mentioned, he was a representative of one of the largest German banks, searching for everything—in art, animals, and whatever. He was a charming host. Naturally our mutual interest was in coins, and he started to show me his coins. He had about twenty thousand Anatolian coins. His collection is the largest in existence, and the German government paid for writing the catalog of about twenty volumes (still more will be published). He showed me other objects, and finally he also showed me a collection of seals.

Seals always had a certain attraction for me. These were some that I had never seen before, so I took the courage to ask him, "Would you ever be likely to sell the seals?" If we had been speaking about coins, I would never have dared to say a word. But seals--it was an outside object for him, so he very generously said, "Yes, I might. Are you interested?" I said, "Certainly I'm interested." He said, "Okay, I will give you the privilege, if I ever sell the seals, I will let you know, and you will be the first to hear about it." Then we had a wonderful dinner. The ambassador from Germany--everybody was there.

One year later, in 1962, when I came back to Istanbul I called him up, was his guest, and just by chance I asked him, "How about the seals?" "Oh my God," he replied, "I had completely forgotten you and my promise. I sold them this January. I'm so embarrassed. How can I make it up to you?" Then he went around in his really tremendous house, and all of a sudden I heard, "Hurrah! Hurrah! I have to show you!" He showed me to a cabinet full of seals, and he said, "You can have these. You can pay me any price you want--five dollars a piece. It doesn't matter. I don't care." So I acquired about a hundred and fifty seals that seemed to be both valuable and interesting. He got a few cigar boxes, put the seals in them, and that was it. I brought them back to Berkeley, and here at this place, a year later, Professor Edith Porada visited me.

Now I must tell you a few words about Edith Porada. Edith Porada was an old friend of mine. At that time she was a professor at Columbia University, and she was generally considered the greatest authority on the art of Persia, on seals, and for everything Persian.

Gans: She had written a book--I think it was published in 1950--  
The Corpus of Near Eastern Seals: An American Collection. This first volume was on J. P. Morgan's collection of cylinder seals. It's the very famous book. She often said, "In coming years I will write a next volume." That time never arrived.

By chance she visited me, and I told her what happened with von Aulock, whom of course she knew very well. She said, "Don't ever underestimate what you bought here. You bought the finest seals that have ever been in a European collection. They are the earliest. They go back to the fifth millennium B.C. [4500 B.C.]. And I'll write the second volume; this time on these seals. Would you allow me to publish them?"

Of course, I said yes. That was in the year 1962. And believe it or not, I got them back in 1968. It took her six years to write the draft about these approximately one hundred fifty seals for her forthcoming book.

Huth: Could you tell me something about the seals--how old they were and where they came from?

Gans: That was what she did in her draft volume. She described the seals. And now I can tell you about it.

The first seal could be dated between around 500 B.C. and 2500 B.C.--before Christ. And then came a number of very, very interesting items from the third millennium, second millennium and ending with a few pieces from the earliest centuries A.D.

Huth: So they were all very old seals.

Gans: Yes. They were almost all stone seals, and a few were metal seals of all sizes, which made the collection extremely interesting.

Edith was always being asked, "Where is your second volume? We're waiting for it. We need it." And a few years ago she got the gold medal from the Archeological Institute here as the most knowledgeable person in the field. She said, "I know that you're all bothering me to write the second volume. But give me a few more years. I can tell you this much--the draft is already finished, and I have started a revision. It will take a few years more before it comes out."

Huth: Is she doing a study of the history of these seals?

Gans: She is taking all the seals from my collection, her collection, and from a few other sources that belong in these time periods--of between four or five thousand years. I think the earliest date is somewhere between 4000 to 5000 B.C.

Acquiring Professor Grosse's Oriental Seals and Jade Objects from Tikotin in the Early 1970s, and Na Chi-Liang's Description

Gans: Now that I had the seals and knew what they were, I became a fool in collecting seals. One day, about 1970, the last day of the year--I heard from my friend, Felix Tikotin, an old Berlin friend, who at that time had to dispose of the collection of a Professor Grosse, in Freiburg, Germany. Before the First World War, from 1907 to 1912, Grosse had lived in Japan. He had married a Japanese girl and had accumulated a collection of everything--paintings, ceramics, seals, jade, whatever objects of Oriental art. Then came the war. A few years later this Professor Grosse died, and the widow entrusted my friend, Tikotin, with the sale of the great things, some of which we purchased, and they went into our small house. He was asked to get rid of all the paintings, scrolls and so on. That's when and how I heard the name Grosse. At that time, most of these Oriental pieces were out of my line. Now Tikotin told me, "You know, Gans, just before I left, Grosse's daughter came to me. She wants to move again. And there is a little collection of seals and small pieces of jade. Do you want them?"

I only cried, "Yes. I want them. Send them." I didn't ask the price. "I'll buy every seal." So I got a collection of Japanese seals.

Next came a disappointment. Where were the notes about the seals from Mr. Grosse? Who could read Chinese, Japanese? Tikotin said, "I will ask Grosse's daughter for them, but I am afraid everything was lost during the war." And it was lost. I'll have more to say about the Grosse collection later.

Now comes another unusual story. I have a cousin here in San Francisco whom I visited sometimes, and who just by chance mentioned, "I got a letter from my nephew from Taiwan." It occurred to me that, at the house of another friend of mine, I had seen a catalog of a collection of Chinese seals--a description of some thirty or forty pieces--written by a Chinese man, and I read the bibliography. In the bibliography the name of the author, Na Chi-Liang (a wonderful Chinese name) was mentioned. He was the curator of the Taiwan Museum. Tikotin said, "Now, do me a favor. Forward a letter from me to your cousin. I don't know your cousin, but I know his father was a famous professor in Germany. I'm sure he will do me a favor if you back me up."

Gans: So I wrote him, "Dear Unknown Cousin: Please be so good as to visit the Taiwan Museum and try to find out what they know about Mr. Na Chi-Liang."

Promptly, I got a letter stating, "I was at the museum. Mr Na Chi-Liang is more or less the curator of our museum, and he knows everything. I talked to him. He will help you, but not now, because he has been invited to write the catalog for the great Chinese collection in Minneapolis. He will be there at the end of August, and he will get in contact with you."

That happened after every so-called Chinese authority in this country was a failure. Then I got an answer for one seal every six months.

I don't want to bother you with all the details. Mr. Na Chi-Liang got my collection of altogether seventy or eighty Oriental seals, and he sat down and described them in Chinese and in poor Chinese-English. What should I do now? I had a catalog and the pieces were described. Fantastic pieces. They were all collected before the First World War, and they were authenticated by an authority. He had taste and he knew what to write. But the language he was using was important.

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So next came the third event. Before his return from Minneapolis to Taiwan, Mr. Na Chi-Liang was sitting on this chair [Edward Gans' chair], Mr. Max Knight was sitting on that chair [another of Mr. Gans' chairs], and they translated Chinese-English into American-English. So I now have a perfect catalog for the perfect collection. Everything that happened, as I showed you with these two examples, were miracles. Everything came to me. I was not chasing any of these things. But where any help was necessary, it came to me.

Miracle Acquisitions of Seals from England, Thailand, Mexico and Ecuador Lead to the Concept of Comparative Study of Seals--  
Sigillography

Gans: I got my English seal from London. That's the finest seal from their historical period under Rome. And, only recently, there was a seal I acquired from a new culture found in Thailand, in the northern part of Thailand, and evidently it is older than the Chinese culture. It's estimated it dates from between 1500 and 2500 B.C. It was only



Gans: found five or ten years ago, and nobody knows anything about it. A friend of mine at the museum in Thailand collects these things. It's all a miracle. The friend is Dr. Heinzer, who has lived in Thailand, who has collected Thai art, who visited with a peasant there, and she bought a lot of artifacts from that peasant. She had a very bad toothache when she was here. She needed a lot of money, and she offered me two seals from the collection from Thailand. So I bought two.

I've got a book from a friend connected with the museum in Milwaukee--I am a friend of one of the trustees, who is a coin collector, who introduced me to one of the curators, who was a Dr. Bulrally, who is only interested in Latin American art. We immediately were good friends. I saw his Mexican seals, and I asked him, "Where can I get Mexican seals?" He said, "I won't give you my sources, but when I go to New York, I will make arrangements with a firm that deals with these things and they will send you a consignment. There you can buy seals." Then comes another wonder. Later, he sent the seals and I bought them. So I have a few Mexican seals.

Now, in connection with this comes the other thing: A jeweler dealing in gold in Mexico was supposed to buy these. I don't want to say his name. He is supposed to be the greatest collector of Mexican art, from all over that country. Dr. Bulrally had fourteen thousand items for sale, and the jeweler took everything except the seals. Since we are friends, it was a courtesy gesture for him to send me the seals.

Now, I will come back to the jewelry collection in Milwaukee, and something that happened just before Dr. Bulrally died. He wrote me a nice letter: "If you are interested in seals, we've got something new--seals from Ecuador. When you pay for all of the seals in the lot, we'll share them." So I got seals from Ecuador.

Huth: Will you please tell me what some of these seals were used for?

Gans: Yes. There are varied uses. I have a friend, Dr. Wolfgang Heimpel.

Huth: Yes. He is a member of the illustrious advisory group for this oral history.

Gans: Yes. We were sitting together, as you and I are sitting here, and he saw all of these seals. He said, "They are of great interest to me. Generally, my interests are the very early ones you mentioned first, but as you know, I'm interested in everything." So we said together, "Let us write a book or a catalog--Comparative Sigillography." We will compare a seal that is made in Mexico with a seal in Persia. And for what purpose? On one seal is printed in Greek letters, "It's good for belly ache." And in Tibet, "It's good for your heart." Is that a medicine for the heart? Perhaps that's how they were used.

Beginning a Friendly Long Term Relationship with the University of California at Berkeley's Department of Near Eastern Studies

Gans: The more I studied these things, the more I used the help of U.C. Berkeley's Department of Near Eastern Studies. All of the members of the department are so charming, so helpful in every respect, that I decided that the whole collection should eventually go to the University here in Berkeley. They will write a catalog, so my name will be perpetuated for some years. And that's all I want. I don't need the money.

Huth: Will your seals be used for future studies?

Gans: Only for their study. There is a special room for them. The seals are already in four big cabinets at the University in room 770. The case is available only to Dr. Heimpel and to me. We both go out and try to find new seal sources, and many, many students who study them make their descriptions about them on file cards, so each and every seal is described. It reminds me of my quite, quite, quite earlier experience, when students came to me with coins. They bought a coin for five dollars, and I told them, "You pay five dollars here, but four dollars is for the label, and one dollar is for the coin." The science--that is what counts.

XI RARE COINS SOLD, SEALS ACQUIRED, UNUSUAL FRIENDS AND EVENTS:  
1951 TO 1978

[Interview 11: December 14, 1983]##

Salman Schocken's Acquisition of a Rare Greek Coin, His Berkeley Visit, and the Introduction to Norman Davis

Gans: My thoughts wander back to New York, and a rather important event. I received a telephone call from a Mr. Salman Schocken, who asked whether he could see my coins. We made a date to meet a few weeks before my move to Berkeley in 1951. Mr. Schocken was a very well-known wealthy person, and I regretted only that my acquaintance with him started at the moment I was leaving New York.

Among my coin stock was only one which excited his curiosity, and which, indeed, was not only a very interesting Greek coin, but also a particularly well-preserved and beautiful one. It was a tetradrachm of Demetrios Poliorketes [the city destroyer], King of Macedon, 337 to 283 B.C., which, on the reverse side, had the relief of Nike blowing a horn and standing on a ship's prow. It was generally assumed that the coin was a copy of the famous bronze statue in the Louvre, called the Nike of Samothrace, or conversely, that the statue was a copy of the coin. I bought this coin many years before. I sold it three times and repurchased it, always at advancing prices. Mr. Schocken was a careful man, and I, unknown to him, showed the specimen to Dr. Hirsch, who not only confirmed its authenticity, but praised it as the finest specimen he had ever seen. When closing the final deal, we had already become a little bit more familiar, and Mr. Schocken told me that he loved coins and that he always carried a few with him. Out of his pocket he pulled a little leather and velvet box containing perhaps a dozen coins, in the center of which was the famous dekadrachm made by the master medalist, KIMON. On the reverse it showed the victorious quadriga, and below the exergual line were the group of weapons that constituted the prize for the victor in the Olympic Games. The remarkable thing was that the letters "KIMON" were easily legible on the exergual line.

Gans: That was already a farewell, and I never expected to hear from Mr. Schocken again. I left for Berkeley a few weeks later, and suddenly two or three months later, I received a long distance call from Schocken telling me that he was on a visit with his brother in Seattle. There he had met an old friend, a certain Mr. Norman Davis who, he said, was probably the brightest man he'd ever met in his life.

Among other things, Mr. Davis was (and is) a coin collector. Mr. Schocken said I should meet him and that he might become a good customer. The introduction was made, and a few weeks later during a visit in San Francisco, Mr. Davis met with me and a connection was established. In the thirty years since then, this business connection became a slowly developing, deep-hearted friendship.

I will mention Norman Davis' name in the future several times, but now let me only mention that he has a comprehensive collection of exclusively Greek coins, which he gave to the museum in Seattle, whose vice president he became.

In the museum is a large room filled with a number of other antiques which constituted his gifts to the museum. In other rooms were perhaps one hundred paintings, graphic works, etc., that he donated to the museum.

Mr. Davis was not only a great collector, but he also studied his coins and wrote two books on this topic. These were praised by serious numismatists, and they experienced the rare fate of being reprinted after the first edition.

His coin collection, containing a number of great rarities, was described in a volume published by the American Numismatic Society (ANS). In 1962 he became the art director of the Seattle World's Fair. For a simple merchant who had begun his career in England and moved to the United States in 1958, this was quite an accomplishment. One other thing I would like to mention is that when he traveled in Greece, he did not travel as many people do, but rented a car and guide, and he followed the tracks of Alexander the Great and his army into Persia.

I knew of the connection between Davis and Schocken, so I recently asked Mr. Davis to write a letter with a few details about Schocken. I'm asking the editor of this oral history to reprint the letter and to feel free to edit it or not use it.\*

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\* See Appendix.

Gans: Mr. Davis wrote at least five more books about his activities and thoughts of a more personal nature. Schocken was also a poet and painted when the whim touched him.

Keeping Business Going After Age Seventy: Life Challenges and Problems Liquidating Coins

Huth: Now, will you please talk about your recollections of the 1960s and 1970s, and about your growing interest in seals, while liquidating your coin collection.

Gans: Now we are in the 1960s and 1970s. Neither my wife nor myself were in the robust health that we enjoyed in younger years. When one is in his seventies one thinks of the business future, particularly when one has a wife who is twelve years younger. There were the very fine coins from Switzerland that I already talked about. There were a large number of other coins--decent, but not extraordinary--and the stock of Numismatic Fine Arts which had to be liquidated in the markets. I purposefully say markets in plural. It might have been possible that the markets in Europe were different from the American markets. I always dreamt of finding a successor for my Numismatic Fine Arts, but I explained earlier what happened to this dream.

##

I must honestly confess that my memories toward more recent times are less vivid and more awake as to the earlier years of my life. One thing is sure, that my interest in those more recent periods tended more toward purchases at London auction sales in seals than in the liquidation of coins anywhere in the world.

Working with Professor Wolfgang Helmpel on the Comparative Study of Seals, and More on the Second Numismatic Fine Arts

Gans: Independent of other things was the controversy between museums and learning institutions. This had an influence on the price development of coins. With advancing age I got tired, and leaned toward the scientific aspects of collecting. I had the great fortune to find in Professor Wolfgang Helmpel an ideal study companion whose opinions on the subject paralleled my own. As I said earlier, it was at some point in our discussions that we mutually fell upon the idea

Gans: of pursuing "comparative sigillography." That provided a new task for me. This idea came naturally, because there was good study material in the von Aulock collection, which contained specimens dated between 4500 B.C. and 700 A.D.

##

There was a void to be filled in the Mesopotamian era and besides, specimens from the whole world stand open for study. At that time we had only the von Aulock collection, but from now on I could look for seals from other countries and periods. I daresay that luck was on my side, and I was able to acquire other material which brought us closer to our goal of acquiring a complete collection.

In the course of approximately ten years I collected in the neighborhood of a thousand seals. This is a respectable number, considering the difficulty in getting valuable material from other countries and periods.

In the following lines, I will report what happened to the second Numismatic Fine Arts. But first let me close with what I have to say about coins. Thousands were liquidated, but I still have six coins in my possession. I was essentially out of the coin business when I got a circular saying that somewhere a new business using the name Numismatic Fine Arts had appeared.

As I said earlier, legal affairs are entirely alien to me, and I was not in the mood to approach this matter with the aid of a lawyer. In fact, at the time, the use of my business name had no meaning to me. When two Numismatic Fine Arts can exist, why not a third or more? In fact, similar feelings might have prevailed on the other side, because soon thereafter I received complimentary copies of their catalog, nicely bound and printed, from the other Numismatic Fine Arts.

I tried the sale of a small group of coins, as mentioned above, that was handled in a completely fair way from the affiliated firm, the Summa Galleries. Moreover, my antique jewelry collection was offered in an auction sale in the finest possible way on September 18, 1981. Apparently this new Numismatic Fine Arts has increasingly expanded as a business. Is the Summa Gallery at the same location, and associated with Numismatic Fine Arts, growing in the same way? While I feel a kinship with these two enterprises, I have been inclined toward the scientific aspects of collecting with the express notion of mutual work with the University of California--at the moment specializing in seals.

More on Felix Tikotin's Visit, and Acquiring and Cataloging Professor Grosse's Seal Collection, about 1970

##

Gans: Now I would like to say a few more words about my friend, Felix Tikotin. Over the years, I was only a friend and onlooker, and I enjoyed Tikotin's successes in his businesses. Mr. Tikotin, as a specialist on Japan, enjoys a world reputation. He founded the Japan Museum in Haifa and lives now in Switzerland—retired, as he says, but still a little bit active.

As I said, it may have been ten or fifteen years ago that I got a call from him on a New Year's Eve. He said that he was in California just for a day and would like to see me. I told him that we were celebrating an anniversary that night and that he should come, which he did. He mentioned that he had recently met Professor Grosse's only daughter who wanted to sell the seals and jade objects. I asked that she send everything immediately, and said that I'd buy everything. He sent the collection.

Professor Grosse was one of the best experts in Oriental art. To acquire a collection of one hundred Oriental seals, brought together by an expert while living five years in China and Japan was a great case of luck. But equally so was the following story.

More on the Connection with Na Chi-Liang, Taiwan, for Cataloging the Grosse Collection

Gans: As I said earlier, all documenting papers prepared by Professor Grosse were lost, and I was faced with the question: What to do with Oriental objects when you cannot describe them, and you cannot read the language? I also told you that I visited a cousin of mine one day in San Francisco, who told me she had just received a letter from a nephew in Taiwan. So I wrote a letter to my cousin's nephew, who got in touch with Mr. Na Chi-Liang, and he wrote the catalog.

Friendship with Fred Stross, and Acquisition of Valuable Egyptian, Mexican, Guatemalan, Ecuadorian, Cretan, Persian and Indian Seals

Gans: Another friend of mine is Fred Stross, a chemist born in Egypt. He worked for years for the Shell Oil Company, and in more recent years he has worked at the University of California's Lawrence [Livermore] Laboratory. When he arranged to visit his parents in Egypt, I asked for him to look for some Egyptian seals. He knew one of the foremost collectors, and when he went to visit him, he learned that he had died a short while before, and that his widow wanted to sell the collection. So a second collection was acquired easily, and what is more important, material of authenticated genuineness.

Another old acquaintance lives in Mexico. He is supposed to be the greatest collector of Mexican art; I believe his collection now numbers about forty thousand pieces. He specializes in vases, figures, tiles, and similar objects, but he is not interested in seals. So it is natural that he would arrange to have his friend [Mr. Gans] acquire these seals. Professor Helzer from U.C. asked the Mexican friend to describe the seals. My friend, Fred Stross, who was also a friend of Professor Helzer, extended his work and field to Mexico. So I have two authorities for the correct descriptions of the Mexican seals.

##

In looking in other South American countries for seals, I found only specimens from Guatemala and Ecuador. At the moment it appears improbable that seals were used in other South American countries, but that is still open to speculation.

At a special sale of Cretan seals I was able to acquire some twenty specimens, including one of the rare obsidian seals which have no pattern. It is practically impossible for me to go out and get Greek, Roman, and Etruscan seals now. I have a small number, including a beautiful one from the collection of Sir Otto Evans, but the prices for these classical seals were affected by the rise in prices for Greek and Roman coins. This is unquestionably beautiful material, but not offering as much study opportunities as are needed for students from other countries.



Thoughts about this History, Personal Philosophy, and the Miraculous Additions to the Seal Collection

Gans: Quite recently, I had the good luck to add a collection of well over three hundred Sasanian pieces [from Persia].\* I also added some seals from India and found there were some amusing pieces in this collection. These were collected from a place named Mohenjo-Daro. These latter collections are going to be discussed in the next interview. Later, I'll also talk about my connections with Helen Stross and about Alexander [Sascha] Liebermann, who was my friend for thirty years, and who died a couple of years ago. I'm also going to give more information about my daughter, her studies leading to a doctorate, the sickness of my wife, and how I arrange my life now.

[Interview 12: January 4, 1984]##

Gans: Maybe I began to speak about seals too early. We are now in the 1960s, and I earnestly had to think of ending my career as a numismatist. In my mind, I fixed my eightieth birthday as the closing date. The necessity for doing so was forced by a few illnesses of my own and the vanishing vision of my wife. In addition, there came to the foreground a number of contradictory developments in the business world. I must admit that I did not feel up to following the general trend. First of all, for me art is not merchandise. Besides, I judge myself to be a good buyer, but a miserable salesman. The development of a major business and collecting corresponded directly with my dreams. The new Numismatic Fine Arts was brilliant, and in a few years it joined the few leading enterprises in art and numismatics, being en par with the greatest European houses.

On my part, I used to say that everything that happened was a miracle. I believe it was a French philosopher who said, "A real collector does not hunt for his objects, but the objects come to him." Let me give you a few examples:

---

\*Sasanian--having to do with Sasanidae, the dynasty that ruled Persia from 226 to 651 A.D.

### The Valuable Mohenjo-Daro Seal

Gans: Some fifty or sixty years ago a new culture was discovered in the northern part of India. One of the main places was Mohenjo-Daro. An Egyptian dealer who happened to visit with me showed me a few Egyptian objects. He also showed me a little velvet box inscribed as coming from an English collector and containing a seal from Mohenjo-Daro. He had picked it up somewhere in London, and I bought it because I liked the velvet box and also the seal--without knowing the slightest thing about it. Now it belongs to the great rarities because none of the ancient discoveries are allowed to leave the country. In a recent large exhibition of seals I saw only two specimens--both in poor condition. The seal proper was considered worth being described in a publication by Professor G. F. Dales in the Kramer Anniversary Volume dated 1976.

### Rare Seals from Thailand

Gans: A comparable event happened quite recently. There was a scholar from Europe who, throughout her lifetime, made many, many travels all over the world. She is now working at UC Berkeley. She spent a number of years in Thailand, and she accumulated a number of art works there, which she showed us two years ago at a party in our home. Among them were two seals. When asked if she would part with them she only laughed. A short time ago she had a toothache and needed money for the dentist, and offered me the two seals. We found out that they belonged to a culture only discovered about ten or fifteen years ago in the northern part of Thailand, and which is probably older than the Chinese culture. The name of the culture is Ban Chiang. I am probably one of the few happy persons who were able to secure an item from this culture because Thailand does not allow export of such pieces.

### Two Unusual Seals from China

Gans: My greatest love was the Chinese culture. I mentioned the above story of the acquisition, but I would like to stress that the Chinese culture is equal to, or even beats, the European culture in a number of respects. There is, for instance, an object which has no name but deserves a description here. It is a round bamboo disc of about two inches in diameter, neatly decorated with a landscape, of which one quarter is removed. Into this removed quarter fits a square seal, and the disc is used for the purpose of putting a seal straight on its object (a painting or whatever else). Where else is such respect

Gans: shown for at art work? Another object in my collection is a piece of ivory--very solid, and perhaps eight inches long, half an inch thick, and an inch and a half wide. It also has a very charming flower decoration. What is the purpose? It is just a wrist rest. The owner uses it when he is writing or painting.

##

Huth: So the owner uses a work of art just to rest his arm?

Gans: Yes. When he is writing it is flat.

Huth: Maybe it makes it easier to accomplish finer writing.

Gans: Naturally. That's the whole thing. Where else--? Well, in Europe they don't write with a brush, naturally.

Friendship with Professor Hempel; Lodging the Seal Collection at U.C. Berkeley

Gans: Here I would like to insert a few words about Professor Wolfgang Hempel. We have been friends for a long time. He observed my activities and encouraged me whenever questions arose. I still remember a luncheon together when we observed that simple decorations on seals appeared in such diverse countries as Mexico, Greece, and Persia--in different eras, but not too far distant from each other. Whenever we got together, a lot of new questions and problems turned up--but very few answers could be elucidated. Very often we said a seal is not a seal--but maybe a calendar or a medical instrument. And so the idea ripened that the collection belonged in a learning institution, and that there is none better than the University of California at Berkeley.

So for the last five or ten years the collection has been on permanent loan to the University of California, and we dream--or more than dream--of writing a complete catalog justifying its title, Comparative Sigillography, hereby creating a new discipline. I believe the transfer of property (the seal collection) is not the job of a near-centenarian, but of his daughter who is eager to follow the request of her father.

New additions come from time to time, and I hope to make further additions such as the one made quite recently--namely, a collection of well over three hundred Sasanian pieces originally assembled by an English lord many years ago. I venture the hope that other collectors affected by this story will enrich the University.

Huth: Has anyone else given seals as you did?

Gans: No. Naturally, in the Lowie Museum there are a lot of seals, particularly seals from Mrs. Phoebe Hearst. But otherwise not; this is a new thing and I don't know how they will handle it. It is a good contribution for the study of activities in other countries, as I have already observed over the last few years.

More on the "New" Numismatic Fine Arts

Gans: The "new" Numismatic Fine Arts is not confined to numismatics but includes fine arts as well. But they conduct the "arts" under the name of Summa Galleries, Incorporated. In an outstanding way they have arrived at the top and they are one of the few leading firms in the world. The close cooperation between myself and my successor is illustrated by a recent Summa Gallery catalog which enclosed a little story of the Gans collection. I believe I do not disclose a secret when I say that there were coins previously in my collection which appeared in a catalog of Numismatic Fine Arts.

## XII LIVING WITH ASYA AND MUSIC: 1939 TO 1979

Gans: I am asked to say a few personal words about my personal life in my evening hours. As I said earlier, my wife Asya was a professional pianist with a degree from the Hochschule Fur Musik, in Berlin. After our marriage in 1930 she stopped playing professionally, but our active life was filled with music of every form--with both of us playing together or with others when we played chamber music.

Musician Friends and Music in New York City and Berkeley ##

Huth: Did you have friends come to play chamber music?

Gans: Yes. In Germany the best known first violinist was Hugo Theorell, a Swede, who in later years became a famous professor and physicist in Sweden who was awarded a Nobel Prize. He was a polio victim, but that did not hinder him from visiting every country. He was invited to Berkeley by U.C. in 1956. His wife was Margit Theorell. He did not fail to visit with us, and he wrote in our guest book these typical words: "Words without Song."

Huth: Where did you meet him?

Gans: In Berlin. He was studying in Berlin.

Huth: Was he part of your chamber music group?

Gans: Yes. He came every week to play with us. The Hitler era came in 1933-1934. At that time our daughter was three or four years old, and we lived on the Bismarckstrasse in Berlin, the most frequented street in the city. All that happened politically went through this section. The Kaiser's residence was there. So we didn't want to stay there, and we moved to Dahlen--that's one of the suburbs of Berlin. There we had a beautiful apartment--only four rooms, but they were the four guest rooms of the leading banker in Berlin, in

Gans: his house of twelve to fifteen rooms. There we had a beautiful music group. Then we moved again. Annie Victorius was the sister of the cellist--she gave us this book. [shows interviewer the guestbook] And the first concert was in March of 1934.

Huth: This guest book lists what you played--three Brahms selections.

Gans: Yes, three Brahms, and the pianist was always either Mrs. Theorell, my wife, or Mrs. Victorius--the sister and wives of the players. And here you see the name, Hugo Theorell.

Huth: And Asya signed it.

Gans: Yes, Asya signed it here. Here were the players, and here were the guests.

Huth: Did you play about once a week?

Gans: Once every week. Theorell was our first violinist as long as he lived in Berlin.

Huth: You signed it, too. So six people played.

Gans: Yes. The three pianists changed for each of the three Brahms pieces. And the first violinist, Theorell, and I, and Mrs. Victorius--played first violin, second violin, and viola, respectively. It was always the same.

Huth: And you played viola?

Gans: I played the viola.

Huth: It is clear the chamber concerts were very important to you.

Gans: Yes, at that time.

Let me move to our life in America. First we lived on Staten Island. I had no work, and to pass the time we occasionally played music with friends and dilettantes we happened to meet.

During the fifteen years we lived in New York there was no time for the practice of music, but we lived between Carnegie Hall and Radio City, so Asya had the opportunity to attend many concerts and operas.

In 1953 we moved to Berkeley, and our first step was to find musicians who could fill the seats of the first violin and cello. Very early we had the great fortune to meet Helen Stross, who was a member of the San Francisco Opera orchestra, and a most charming friend throughout our thirty years of friendship. Her husband, Fred Stross, also a close friend, was a chemist born in Egypt, who

Gans: mastered many languages, and who was at home with virtually anything concerning art and science. In the last ten or so years he has worked as a scientist with the Lawrence Berkeley Laboratory and at the same time he managed to work for UC in excavations in Mexico. He was also a guide for museum travels to Egypt. He published many of his experiences in the chemists' magazine, Vortex.

Asya: Her Music, Falling Health and Passing in 1979

Gans: The other friend I must mention is Alexander Liebermann. Did I mention Asya?

Huth: Yes. In her signature in the book it looked as if she spelled it A-s-s-l-a.

Gans: Yes. Later on we changed it. Instead of two s's she made it one s, because she said, "I don't want Assla with two s's because it looks like 'ass.'" So we decided on the general Russian way, with A-s-y-a.

As I was saying, the other friend whom I must mention is Alexander "Sascha" Lieberman. Alexander was always called Sascha. Sascha and Asya studied together in Berlin at the Hochschule. Sascha's teacher was Egon Petri; Asya's teacher was Leonid Kreutzer. They both came together on occasion, but the real friendship developed thirty years later. Sascha went to Paris, became a concert pianist, and after the war his former teacher, Petri, invited him to join him in Berkeley where he taught at Mills College. He was very well known.

##

Sascha's wife, Steffa, was his wonderful comrade. When we moved to Berkeley in 1953 we immediately renewed the old friendship, which became most intimate, and lasted until his death in 1978. Asya's death followed a year later, and Steffa suffered a terrible stroke over four years ago and is still alive [as of January 1984]--lying in a coma in a rest home in Orinda. For four years she has been artificially fed. Isn't that terrible!

During all these years of friendship we made trips together. We also attended his lectures and his pupils' concerts, where we made many acquaintances. The two ladies telephoned each other almost

Gans: daily, and what annually became a pleasant celebration was the Liebermanns' anniversary on New Year's Eve in our home. The Liebermanns did not have any children.

Those are the real friends, the Strosses and the Liebermanns. All of the other ones were just acquaintances by comparison.

Huth: And they were all music related and not related to your coins.

Gans: There was one other couple we met because of coins, with whom I had broken up because the woman was too terrible, and he died long ago. That was the one who helped me with the Russian collection.

Fred Stross was invited by Professor Helzer of U.C. Berkeley to help with excavations in Mexico. Professor Helzer and others from the Metropolitan Museum of Art invited him to go with them to Egypt. He speaks Arabic. He was the one who got me the Egyptian coins and seals. They have two children who have caused them much worry.

Huth: Are both of the Strosses still living?

Gans: Yes. Both are really the finest human beings.

Toward the end of the 1960s Asya was forced to give up the piano--but certainly not the music. Friends of ours loved the opera, and these friends, together with Helen Stross, encouraged her to participate in going to or listening to what was going on in San Francisco. There were interesting lectures on the radio about music, and none was missed by Asya. And now began my job--I read books aloud to her concerning music, whether they were Sascha's lectures or the correspondence between the composer Strauss and the text writer, Hoffmannsthal, Stravinsky or others. The year 1978 brought us our greatest satisfaction--the graduation of our daughter, Lydia, from U.C. Berkeley. She is now a professor of mathematics at California Polytechnic University in Pomona. That summer, for the first time, we met relatives from Buenos Aires, and shortly afterwards Asya's suffering started. I will not talk about the failings of the doctor. I can only say that Asya carried her pain like a hero for practically a full year. She had a radio at her bedside, and I can still hear her words, three days before her passing: "I don't want any more music." On August 15, 1979, she closed her eyes, and I was--and I am--alone.



XIII MIRACULOUS EVENTS, NEW TASKS, PAST REMEMBRANCES, LOVING  
FRIENDS AND FAMILY: 1979 TO 1984

[Interview 13: January 25, 1984]##

Expanding the Seal Collection: A Special Location on the UC Campus

Gans: I want to try to analyze my feelings over the past twenty-five years. It will be understandable that I got tired of the business, being already in my seventies. I had no heir in my family for Numismatic Fine Arts. I could not follow the development of the coin market with my brain and my heart.

I carried out the liquidation of my coin collection over the years and concentrated on seals. I was encouraged by Dr. Heimpel as we formulated the new idea--"comparative sigillography." As I mentioned earlier, I think it was the saying of a French philosopher that, "A serious collector will experience that the things he loves come to him and that he doesn't need to hunt after them." Exactly the same thing happened to me. The von Aulock and the Grosse collections came to me. The same was the case with the Cretan, Mexican, Ecuadorian, and Egyptian collections. A good many I encountered in London auction sales.

Huth: Was there any one catalog that was better than another in London?

Gans: No. They were similar and came regularly every six months or every six weeks.

Huth: That wasn't just Christie's?

Gans: It was Christie's, Sotheby's and other English catalogs. And occasionally--from Paris, and other places.

Wied erwas haben! ab Thingel bis Pafanz,  
fird ulla Hintra des Pafellab,  
Gut der d' Markt mir in einig Gatz  
Und nicht der ~~fin~~ fird ulla!

So ist mein Gatz (Wilt, ages)  
so soll den die mein Ed'lein - f' h' b'  
auf die - so bleib mir du mein gut - dank  
20/9 1920  
Hinner Mutter

Die Götter

oder

# Mythologie der Griechen

und Römer.

mit Einfuhr

der Aegyptischen, Arabischen und Indischen

## Götterlehre.

zum Selbstunterricht

für die erwachsene Jugend und angehende Künstler;

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A. S. Petrus.

Zwölfte verbesserte Auflage.

Mit 67 erläuternden Zeichnungen in Holzschnitt.

Leipzig.

O. B. Neumann's Verlag.

(Erlaubt. Neudruck von.)

1870.

Vier arme Saiten! es Klingt wie Scherz  
frale Wunder des Schaes,  
Hat doc der Mensch nur ein einzig Herz  
Und reicht doch hin fur Alles Alles!

Grillparzar

so ist mein Herz voll von Dir,  
Mein Eddi, so Liebe ich Dich - so bleib aucg  
Du mir got Danke meiner. Deiner Mutter

20. Sept. 1920

English translation: Translated from Franz Grillparzer (Austrian  
poet, 1791-1872) by Natasha Borovsky

Just four poor strings! it seems a joke  
for all the wonders of the sound,  
So has man but one heart alone  
Which yet suffices him for all!

And so, too, is my heart full of you,  
My Eddy. Be good to me always.  
Remember me. My love asks no more than  
this.

Your Mother  
September 20, 1920

Gans: For six or more years the whole collection of seals was deposited at the Lowie Museum. A year or two ago it was moved to Evans Hall on the U.C. campus to a special room dedicated to house all of it, including the library. It is located in the Department of Near Eastern Studies, where, naturally, all scholars take an interest in the material and encourage their students to do the same.

Another miracle happened again only last year when I was able to acquire the collection mentioned earlier of over three hundred Sasanian pieces, all seals, and even last week [January 1984] other very exquisite material was added.

Recalling 1979: Asya's Passing, a Loving Mother, and Events From Long Ago

Gans: I feel I must return to the last months of my life with Asya. It had never occurred to me that I would be the survivor. I was not mentally prepared for this. When, during her last few hours, I kissed her hand and promised her that I would follow soon, I decided to pass on of my own free will. But in my heart I had always some disdain against suicide, and even more impressive were the words of my good friends Norman and Millie Davis, who called me once or twice every day, warning me not to commit any stupidity, and telling me that I still had duties to fulfill. But strangely enough, in those days I had the picture of my mother before me. If I did not say it in the beginning of this interview, I will mention it here. In all of her married life she lived in Hamburg together with her only daughter, until her end. When the conditions of the inflation in Germany became too hard, we took her to Berlin, got a nice apartment for them (my mother and sister), and took care of them. My mother and I were very, very close.

Let me mention only one story. When I was a boy of perhaps four years old I played with a book on classical mythology. I scribbled all over its pages. She gave me this book together with one other book thirty years later and inscribed it just as if I was still her baby. I still have these books and cherish them. [Gans shows the interviewer the book.]

Huth: This one has beautiful illustrations.

Gans: This could be where my love for classical art started. I really love this book. It is called Der Olymp Ober Mythologie der Griechen und Romer, by U. H. Petiscus [Leipzig, 1980]

And this is the other book. [shows interviewer a second book]

# Sakuntala.

Indisches Schauspiel

von

Kalidasa.

Deutsch metrisch bearbeitet

von

Edmund Lobedan.

Zweite Auflage



Leipzig:

J. A. Brockhaus.

1861

Was soll dem Gmüth des  
 Königs gefällig,  
 Doch geht nicht über in den  
 Mann?  
 Großmuth das ganze  
 Leben ist,  
 Auf Leben das ist das und Homer.  
 Die hat der Gmüth glänzt,  
 Die nicht in dem Gmüth sein zu  
 lassen,  
 Das ist die Gmüth immanen  
 nicht zu  
 Das ist nicht die Gmüth zu dem  
 Mannes tag.  
 den 4. Nov. 64 in Frankfurt  
 A. Adolph



Gans: For the other book I have to explain that my mother was an actress in her younger years in Krefeld, in Hamburg, and at the Burgtheater in Wien [Vienna]. I am proud to have a poster from the year 1869 from the Burgtheater in Wien, and a book given to my mother by a friend of her parents. This book is called Sakuntala, by the Indian writer, Kalidasa [Leipzig, 1861]. A Dr. Adolph Stern has written the following dedication, which Max Knight translated for me. The translation of Dr. Adolph Stern's dedication follows:

"That which the genius of art has hallowed  
will never perish, will forever thrive.  
Though generations fade, whole nations vanish,  
Homer and Kalidasa are alive.

The gracious genius cast a smile upon you,  
he touched you with his wand a special way;  
that he may shine upon your face forever,  
this is my wish on this, your festive day.

Is it the blossom of earlier years or the fruits  
of old age you desire,  
is it what challenges, that which delights or  
nourishes, gives satisfaction,  
heaven and earth--do you wish to embrace with one word them,  
I'll name Sakuntala, you, and all that needs saying is said." \*

But the main reason for mentioning my mother was to talk about her literary interests.

##

Her daily saying over many years was, "I pray to my God" (she had her own private God) "Gesund und Tod" (meaning in good health and death), and her good Lord fulfilled her prayer one afternoon, on January 24, 1930. She came home from her daily walk and said to her daughter, "I do not feel so good. I believe I'll go to bed." Half an hour later when my sister went into the bedroom, Mother was lying peacefully dead. I cannot help but think that my mother's blessing will extend to me the same kind of passing.

---

\* Translation by Max D. Knight, Berkeley.

Natasha Borovsky: Author, Poet, Translator, Friend, and Helping to Proofread her Manuscript--at Age 92, 1979

Gans: Now I have to report a strange event and even stranger miracles to follow. While Asya was suffering in the hospital, mail arrived from our friends, the Liebermanns, who we knew very well. They inquired about our health and activities. These letters were written in Russian and French with which I was not at all, or very little, familiar. Asya immediately told me to call up Natasha, saying she would certainly do the translation. Natasha is the daughter of the famous concert pianist, Alexander Borovsky. As a child of twelve years Natasha had studied piano in Paris with Liebermann, and resumed the friendship after both had moved to Berkeley, where we--and especially Asya--met her frequently. She is an extremely gifted person, speaks six languages fluently, and writes poems in four languages. She is also the author of several interesting prose stories. Upon Asya's advice I approached Natasha and she readily took over translation of our correspondence. Our contact with her became closer, and she had the kindness to present us with her latest oeuvre, which she called Ten Poems for Framing [published in 1979].

I saw Natasha a short while later and told her, "I was very much impressed with your work, but there was a printing error in one poem." This she considered impossible, having asked four people to proofread her work. But when I showed her that in her poem, "The Last Supper," the word "socialite" was spelled with one "i" too many, she had to agree.

Then she asked me to proof her just-finished prose work, a roman [novel], a story in four volumes followed by another story in two volumes.

Huth: Were these fiction or real-life stories?

Gans: It's a roman, a novel--like War and Peace by Tolstoy, and it deals with the same kind of things, but a hundred years later.

Huth: Is it a real-life story?

Gans: It's a historical novel. When she asked me to proof it, I wholeheartedly agreed to it. What better thing could I do in the evenings, when I left Asya in her hospital room? So I worked on this. When I started the job I became so engrossed in it that I cried out, "Natasha, I love you." I got up from my chair, went into my chapel (as I call the corner of my room, where I have the photos of my two late wives), and they (my wives) answered me, "You love her work, and not the person." And that is true, Natasha was and remained my true friend. She married, but never forgets her friend, and she has called practically daily for the last five years.



Gans: Natasha's novel reminds me of Tolstoy's War and Peace, and I particularly admire her wonderful language. This job took me many months, and our practically daily meetings gave us enough opportunity for conversation. I acted as a critic.

Meeting Artist, Lucy Kaplan, Through Natasha; The Adoption, and Lucy's Daughters ##

Gans: Coming back to Natasha's Ten Poems for Framing, she told me that five of these ten poems were dedicated to the batiks of Lucy Shapiro (now Kaplan). Naturally, I asked her about Lucy, and she told me that Lucy had been a friend of hers for ten or more years and that she was a very gifted painter who, in her feelings and expressions was similar to herself. Natasha wanted to introduce me to her, and on one nice day we dropped in at Lucy's place, a charming place, decorated all over with her work and with plants. Lucy showed her present work which was, to say quite frankly, alien to me. Upon my question as to what she wanted to express in her work, she replied with the word, "abstract," which, like lightning, cleared up for me the whole of modern painting. Lucy said, "I wanted to paint silence. My problem was how to express it. Here you see how I arrived at it." It was a shock for me. Something new was opened before my eyes, and I simply had to follow into this opening. It became a new art for me. Now I understood the painting, and I understood Natasha's poem, "Silence in Yellow."

Huth: That was the title of one of the poems?

Gans: Yes. Now I understood Natasha's poem and the painting, "Silence in Yellow." [see text on next page]

## *Silence in Yellow*

silence in yellow	stillness aglow
nothing is stirring	no green things grow
house in the desert	flat-roofed and square
austere habitation	monastically bare
suggestion of Mexico	siesta and heat
aloof yellow hermitage	radiant retreat
brown windows and doors	what lies behind?
mysterious corridors	into the mind?
the straight and the arched	symbolic asymmetry
compositional riddle	secret dichotomy
brown tendrils creeping	fissures on cloth
relievers of monotone	softening flaws
house in the desert	enigmatic yet known
numinous haven	spiritual home
stillness in yellow	silence alight
luminous solitude	my soul's delight

Natasha Borovsky-Hidalgo\*  
*on the batik by Lucy Shapiro*



\* Borovsky, Natasha, *Ten Poems for Framing* (Berkeley, California, 1979). self-published.

Gans: The artist applied maybe a dozen different kinds of yellows. I was able to acquire it and bought the painting, which together with the poem hangs over my bed. And silence is floating like an imaginary conception of peace when I am resting in bed.

In a second visit I saw another batik called, "The Beginning." It showed the archangel Michael, and in the foreground, Adam and Eve. But here the artist's conception shows Michael, not with a finger threatening Adam and Eve with expulsion out of paradise, but instead, guiding them into the world and protecting them with outspread wings. I feel this peaceful representation is much more impressive than the rather cruel, older, more generally accepted idea. From then on I saw Lucy more and more, and I was able to acquire a number of graphic pieces. And when she started painting in oil I got her first landscape, and particularly important for me, her self-portrait made from a photograph taken when she was twelve years of age.

#### Lucy--An Adopted Daughter

Gans: Lucy is separated from her husband. She has two wonderful children, two girls who are both students at the present time. She has gone for years under her maiden name, Lucy Kaplan. From the beginning I was attracted to her, because she reminded me frequently of my first wife, with whom she has many similarities. These similarities induced me to ask her if I could adopt her as my daughter. She agreed, and so I now have two daughters and five grandchildren. Lucy's daughters are named Justine and Meagan.

And the wonderful thing is that both my daughters, Lydia and Lucy, as well as the three children of Lydia and the two children of Lucy, love each other so closely that Lydia considers the adoption as the best thing that I ever did in my life. She says she always wanted to have a sister. And all the children are as close to each other as could be.

Huth: That's very fortunate that it worked out that way.

Gans: I cannot close today with better words than these, and with the reproduction of Lucy's work that first impressed me so much, and does so even now--every day.

I can only speak of my personal feelings. This was the first time--perhaps not even the first; I contend it was the first, and Lucy says it was the second time that I ever saw the archangel. And I see silence floating. Silence. Peace. That is what I wanted to write. When I am in bed every evening, particularly in the night, I see something floating, silence floating.

## Origins

*when man derived  
from passing things the concept time  
sorrow arrived*

*love was born  
when man of loneliness felt in his flesh  
the thorn*

*in the throes  
of pain  
fear arose*

*with pleasure anguish came  
desire with despair  
with striving, strain  
loss with gain*

*evil of will and violence  
not of the wily serpent sprung  
guilt of right  
not wrong*

*of sin the seed  
in greed*



*Natasha Borovsky-Hidalgo\**

\* Borovsky, Natasha, Ten Poems for Framing (Berkeley, California, 1979), self-published.

Huth: That's a very good time to have that happen.

Gans: Yes.

Huth: It sounds like a meditation.

Gans: And I do my meditation very often. That's about all that I have to say today. I have two more close friends. I didn't mention Carol Eisenberg—she is a pianist—and I didn't mention Roslyn Jamleson, she is studying art. It's not the same intimacy of feeling.

Huth: Are these like members of your family?

Gans: Lucy is like my real daughter, really. And, as to Natasha--always when we were together during the first two years, I wished to marry her. And she said, "I wish to call you my father." I said, "I can't call you my daughter." It's a different feeling.

Lucy is very much like my first wife. And what happened--I showed you my scrapbook--I have maybe five or six literary scraps from the hand of my wife, my first wife. I remember that we went for a walk, Lucy and I, and we talked about everything, and finally she said, "In everything in life you should decide what the heart wants you to do and not your brain." And that day I came home and I was just looking through my scrapbook, and there I stumbled over a note from my first wife, a quotation from Goethe's Faust with the words "gefuhl ist alles," meaning "feeling is everything." Exactly the same words as Lucy used, "feeling is everything." The heart is everything, not your brain. So Lucy is like a daughter would be [of his first wife, Paula]! They are so similar. On that day the idea of adopting came to me.

#### More About Natasha, Lucy, and Lucy's Daughters

Gans: I consider that my two closest women friends are exceptional. I have two women who are close to me, who will be something more than the ordinary in their fields--Natasha in literature and Lucy in painting.

Huth: I think that's very obvious in their work. It's very beautiful.

Gans: They are not the usual writer and not the usual painter. Natasha's novel will work out to be something great, like Gone With The Wind, like War and Peace.<sup>\*</sup> And when I could in one small way help a little bit through friendship, I have done what I could.

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<sup>\*</sup>Natasha Borovsky, A Daughter of the Nobility. New York: Holt, Rinehart, and Winston, 1985; London: Viking/Penguin, 1986.

Gans: Lucy is now forty-five. I'm sure she will create more paintings. When she first met me she told me, "it's my ambition to create something for posterity." When I met her she had a very nice house on Marin Street, and she was doing all these things in her terrible garage. Can you imagine it? Ordinary garage, small, dirty--

Huth: Probably very dark.

Gans: Without heat, naturally, and everything. That's where she worked, where she did these batiks. And she supports her two children only with her painting. I don't know whether the father gives something for the kids. The oldest, Justine, is now twenty years old. She will be an actress. She is so wonderful--I can't tell you.

Huth: She wants to be an actress?

Gans: Not only acting, everything in the theater. She refused to take a vacation last year, and she went to the theater school in Peterboro, New Hampshire, to learn lighting and directing. She wants to be a director--to do everything.

Huth: Where does she go to school?

Gans: Tufts College. Tufts College is supposed to have the best theater school. And the youngest one, Meagan, probably wants to be a writer.

Huth: Is Meagan about eighteen now?

Gans: Yes. I don't mind showing you a letter I got yesterday from her. [Gans shows the interviewer the letter.]

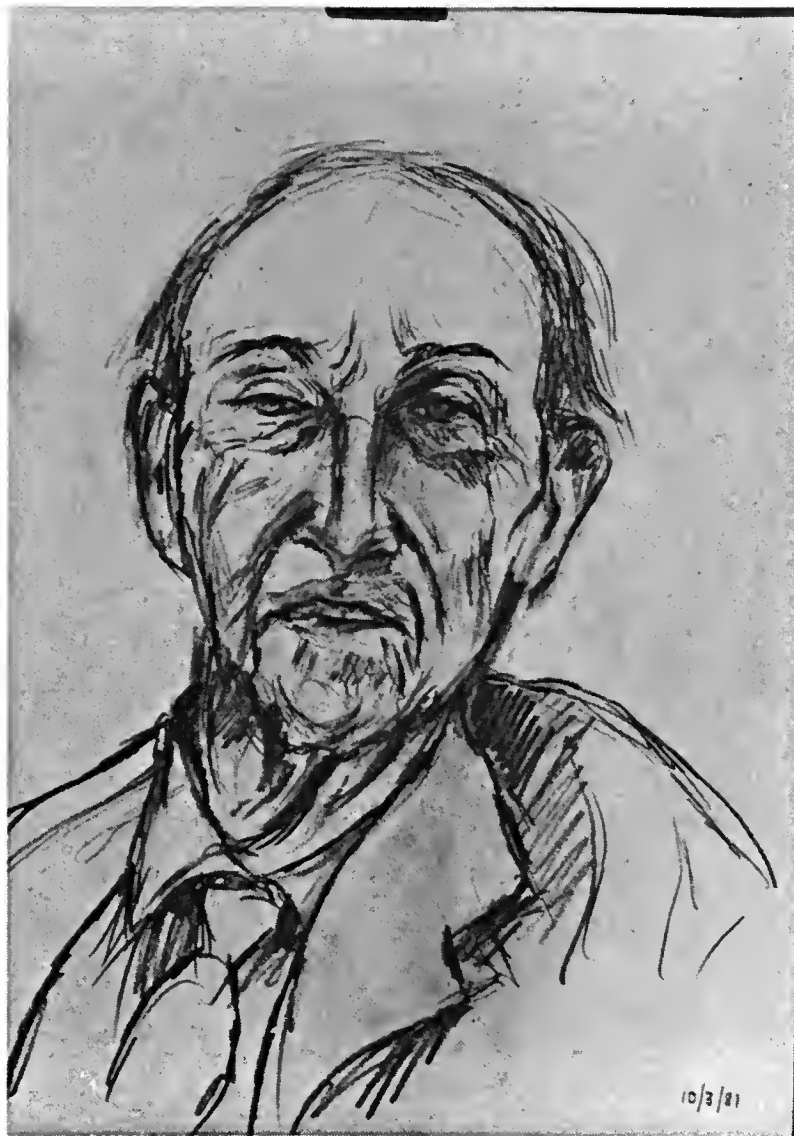
Huth: And she wrote it with writing big enough for you to read! That's nice. [reads letter] She says she's studying German literature and reading one of Goethe's novels. Do you have any more to say about Lydia's children?

Gans: Lydia's children are all grown up now. Laurie is a musician. She plays viola in the Santa Rose Symphony orchestra and gives chamber music concerts. She lives in a house that she built in Forestville. Gregory is a doctor. He is just finishing his residency in family medicine in New Jersey. He is married and has two children. Nina lives in San Francisco. She is studying for her Master's degree and dances ballet, and her husband is studying for a Ph.D. in anthropology at U.C. They have one child, so I have altogether three great-grandchildren.

##



Lucy Kaplan (Edward Gans' adopted daughter), as a teenager, ca. 1951. Drawing by South African artist Edgar Toussait van Hove.



Edward Gans recovering from a long depression. Drawing by Lucy Kaplan after their second meeting in 1981.







Lucy Kaplan (Edward Gans' adopted daughter), with her two daughters (Edward Gans' adopted grandchildren), Justine and Megan, ca. 1982.





Lydia Gans' three children (Edward Gans' grandchildren): Laurie, Gregory, and Nina, ca. 1977.



## A Need to Be With People

Gans: Don't forget, I was together with Asya twenty-four hours a day for thirty years in this house, and fifteen years before that, in New York—a total of forty-five years. We were here in the U.S. since 1938. For a year we were on Staten Island. I had an office with my partner on Madison Avenue from 1940 to 1954, some fourteen years.

Huth: That's a long time.

Gans: Yes. And for that reason I cannot be alone. Alone is terrible. All the friends, they all come. Lucy works over there [points to studio/workshop in his yard] and takes care of the garden. One interesting point I want to make is that when Natasha says she is coming in half an hour, she may arrive in an hour. When Lucy says she is coming at 4:00 and she can't make it she calls at 3:55 and says, "I will be there at 4:10." That is the difference between these two. [laughter] All people are different.

Huth: That's right. Does Lucy use the studio? You constructed a studio here on your property.

Gans: Yes. Practically every day.

## More on Lucy Kaplan's Work and Daughters: Meagan and Justine

Gans: Now Lucy is working at the jail in Martinez. She has a job there.

Huth: She's teaching art?

Gans: She is teaching the inmates, and she even remembers to bring her music. And the people are so converted now. They say, "We don't want rock-'n-roll, we don't want jazz. Bring us Beethoven; bring us the classics."

Huth: She plays the music while they work with their painting?

Gans: Yes, while they work. That's only been done recently--a new idea.

Huth: And that's in Martinez?

Gans: In Martinez, yes. She works in Martinez four days a week.

Huth: And is that all day?

Gans: On Monday, Tuesday, and Wednesday for half a day. She is also working in a hospital as a therapist. Before I met her she was a therapist for five years at the Kaiser hospital in Martinez, from three o'clock until midnight. Terrible hours. She had a very poor father, and no real family. Then she had the disappointment with her marriage. So I was able to give her a lot of love. That's all. And the children and mother--you can't believe how wonderful it is. All these three together, it's absolutely wonderful! So she has that love of her children as a substitute for many other things. Both children are absolutely exceptional.

Huth: Is Meagan in college yet, or is she still in high school?

Gans: She is a student in Santa Cruz.

Huth: At the University of California?

Gans: Yes. For half a year now. Justine is now in the second year at Tufts College.

Okay, so, in other words, I feel justified that I left Asya waiting for me [meaning that he continued to live a meaningful life], because I did something useful for six new people. And that's good. I don't have any regrets. And I can do a little bit for the University of California.

#### More on the Berlin Years and the Summer House for Bank Employees

Gans: Oh. I have to show you my letter. [goes to find letter] When I talked about my banking affairs I could have said that we were interested in real estate, that we had the important bank property, but that's absolutely unimportant. What is important is that I bought in a suburb of Berlin, Saarow, a vacation spot, a recreation place for the employees of our bank, where they could bring their families. I also had a confidential doctor [psychiatrist] engaged, where they could go. So I had my employees' welfare in mind.

Huth: That's very progressive.

Gans: In Saarow, I bought a big house. I think it had twenty-two or twenty-five rooms, where the employees could spend their summer vacation according to a reservation schedule.

Huth: And did they use it a lot?

Gans: Yes. And they went to the confidential doctor.

Lydia Gans--A Remarkable Daughter

Gans: Now I will talk about Lydia, my daughter. She is a late-bloomer. When she was young she was very politically minded. She married a Negro. She was always for the underdog in every respect. She was her own person. She didn't want to be guided by her father's influence.

Huth: A lot of young people are that way.

Gans: She is crazy for travel. She was in China, in the Himalayas, in Spain, in Egypt, in Cuba. Every year she goes once or twice to foreign places. She likes to make new acquaintances. If I die tomorrow, you have enough! [laughter]

Lydia is a professor. Now she is a senator. She is getting ready for that. Now she is getting mature.

Huth: You said she is a senator?

Gans: In the university.

Huth: In the academic senate?

Gans: Yes. California Polytechnic University. Her mother and I were more for art and the humanities, and she is strictly for science. Then Lucy and Natasha are both in the humanities. That's fortunate.

XIV THE STORY ABOUT THE SASANIAN SEALS, THE NEW NUMISMATIC FINE ARTS, PAST COLLECTING, AND THE RENAISSANCE MEDALS

Acquiring the Sasanian and Portrait Seals, 1984

Huth: I see you have some clay there. Are you working in clay?

Gans: Yes. I am making impressions of the seals I've got.

Huth: Are these seals on this tray that you've brought out?

Gans: Yes.

Huth: Do you want to give me any details about the seals?

Gans: Yes. I will tell you the story just for your amusement. It's a long story. It started with Dr. David Stronach. Do you know Stronach?

Huth: Yes. Did he help you with this acquisition?

Gans: He came to the Berkeley campus as a newcomer, and he got a letter from Christie's in London that they would have a collection of Sasanian seals in their next auction. Since he was not interested, he left it lying on his desk. When Helmpel came into his room by chance, he said, "I have a letter here, they're having an auction." Helmpel naturally came and told me about it, because there we could buy seals. Then I said to Helmpel, "With my hearing problem and all that, it's better if you make the telephone call. I can't hear so well." And he telephoned Christie's, and Christie's told him that the collection belonged to Lord so-and-so, and that he died, and that his daughter will sell them. They were particularly interested in having their collection remain intact, in one group. We said, "Yes, we will buy them, and what will the price be?" I think it was valued tax-wise at five-to-eight thousand dollars, or something like that. "All right," I said, "I will pay five thousand dollars and the rest we will see." We were also to get the cabinet in which they were





Edward Gans in his 100th year with his daughters, Lydia and Lucy, in 1987.



Gans: stored, and a catalog that the owner had written. Okay, now the auction came, and we got four lots of three hundred twenty-nine seals. But there was a fifth lot with portrait seals, and a dealer in Hollywood bought that. Naturally, Heimpel and I were very disappointed, because I have enough Sasanian seals, but portrait seals I have never seen. But we couldn't do it. It was done. What could we do? Then they didn't want to give us the cabinet, so we put the seals in our own cabinet. So that was a disappointment.

#### Louis Pappas and the Portrait Seals

Gans: The other day a friend of mine, a Mr. Louis Pappas,\* an art dealer and a wonderful businessman--visited me.

Huth: Is his business in San Francisco?

Gans: Yes. In San Francisco. He was going to Los Angeles, and he said he would try to see this fellow and try to find out about the portrait seals. I paid fifteen dollars apiece for the Sasanian seals, and he paid a hundred dollars. So the portraits are more valuable. We hoped Pappas could persuade him to give these up at the original price. Then I would have bought one or two of the portrait seals. I was aware he may have already sold them. Everything was possible.

Huth: But perhaps you also thought he might like to have some in this collection go to the university.

Gans: Yes, for the university.

Now, I have another story about portrait seals. A Mr. Carravache, or something like that, a collector of seals, approached Getty with his collection. Getty\*\* sat down and picked out--from over one hundred seventy pieces--these nine portrait seals, which I later acquired from Getty. And then Getty said that maybe the Lowie Museum could buy the other seals. So I called Lowie, and Lowie people also came. The Lowie Museum bought some one hundred forty other seals, and I bought these seals. So the fellow is happy that he got rid of all of them. Lowie is happy that they got seals, and I am happy for the university that I got another thirty-one seals, which just filled in the gap of the three hundred twenty-nine we had. I don't need the one hundred forty acquired by Lowie. I have them already. So everybody is happy now. And that is the story.

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\*Louis Pappas passed away in 1983.

\*\*Officials at the J. Paul Getty Museum, Malibu, California, on the estate of J. Paul Getty who died June 6, 1977.

Gans: Anyway, now I have three hundred twenty-nine, plus thirty-one--three hundred sixty seals, and Wolfgang Helmpel is so happy, because before, I had only fourteen Sasanian seals in my big collection.

Huth: As to the Sasanian seals, where are they from in Persia?

Gans: From the Acamanian dynasty, from the time of the Persian Wars, Darius and Xerxes and all of those people that went back to about two hundred B.C. Then came the Parthians, and then came the Sasanians, and then came the--in between are always the battles between all of these peoples and Rome. And then came the Arabs, who chased out the Sasanians.

#### Obtaining Clay Impressions of the Seal Collection

Huth: Will these seals be catalogued along with the others at the university?

Gans: Yes. We also got impressions for the three hundred Sasanian seals.

Huth: I saw those in Helmpel's office.

Gans: Now, I will try to make an impression here, if I can do it--

Huth: The impressions help you to study the detail?

Gans: Yes. [Gans goes about making an impression]

Huth: Were the ones that were in Professor Helmpel's office also cast? They were white. They looked as if they might have been plaster of Paris.

Gans: They were white. That was the old-fashioned way, with chalk and so on. Then this was invented.

Huth: And it stays soft?

Gans: No.

Huth: It gets hard.

Gans: That is the wonderful thing. I make a plate out of it. I use a rolling pin. [he continues to work]

Huth: And you roll it out flat.

Gans: Yes. And then I press it, as I did here. Then I put this piece in my oven, and warm it up to one hundred fifty degrees for thirty minutes. Then it is hard, and I can send it out.

Huth: It's probably more permanent than plaster, stronger.

Gans: Yes. And that is now my job for the next days.

Huth: Until you do all thirty of them?

Gans: Yes. That is the most unpleasant thing--to make these impressions. These four here are made out of Vinegel. It comes like that. And I believe I have a big supply. I once bought twenty kilos, and the firm that made it in England doesn't exist any more. So it is valuable.

Huth: What is it called?

Gans: Vinegel. I got it from Edith Porada. The firm that made it, Vinetex Ltd., in Surrey, England, doesn't exist any more.

More on the New Numismatic Fine Arts: Bruce McNall's Successful Dealership ##

Gans: This book is about the work of Numismatic Fine Arts. It describes the ancient coin collection of the Hunt brothers. That coin dealership has a million dollars alone from the Hunt brothers' business. [shows a book on the collection]

Huth: And that's all put out by this firm?

Gans: Yes, all put out by this firm.

Huth: That's spectacular. The name of this book is, The Wealth of the Ancient World. And this is the Hunt collection.

Gans: That's the Hunt collection.

Huth: And they have that collection in Beverly Hills at the Summa Galleries?

Gans: They assembled it. They stand behind it. When they have a big deal they can go to Mr. Hunt for help. I would never have had such a connection as Bruce McNall had, never this way of handling things. I am not a businessman. I am more for university-related works, and he is for big money and the investment. For that reason, it is important for him to say, "I am the owner of an old firm." And, if

Gans: he has Numismatic Fine Arts and continues the story, then he is the new owner of an old established firm. And I feel he should acknowledge that, and that was what I wrote in my letter to him, but I didn't send it.

Bruce McNail is a very, very smart businessman. He started out small and now he works with the Hunts. Now he has married a lady who was a professor at USC, she also wrote the catalog, and we are all friends. Lydia is a friend of Jane and Bruce McNail.

Huth: How old is Bruce McNail?

Gans: I would guess under forty.

Huth: There's a newspaper clipping about him in your scrapbook that somebody sent you.

Gans: Yes. A friend of mine in Los Angeles sent me that.

Sigmund Morgenroth and Son: Source of Useful Coins

[Interview 14: February 9, 1984]##

Gans: When one enters his seventies, one is prone to look back to see what happened in the past and what has been accomplished, and at the same time, make plans for the future. When looking back, there is one event which I purposefully did not mention at the time, because it ended with an affair which was of great importance for me personally.

I have mentioned the name of Dr. Lederer frequently, as a close friend and a purveyor of most of my antiquities and coins collected in Germany. Philipp Lederer was born in Bamberg, a medieval city in southern Germany famous for the Bamberger reiter. That's a sculpture. Another Bamberger family was the Morgenroths. One member of this family, Sigmund Morgenroth, became a wealthy industrialist in Frankfurt, and an ardent collector of Renaissance medals, archeological objects, and many other things. Probably prompted by his friend, Lederer, Sigmund Morgenroth visited me in New York City during the early period of World War II. He offered me a collection of perhaps five thousand coins--I should not have said "collection", perhaps "accumulation" is better. It was possibly the stock of a firm given as collateral for a financial affair, and now Mr. Morgenroth wanted to get rid of it.

Gans: Mr. Morgenroth's son, Charles Morley (all the sons of Mr. Morgenroth had changed their names), was an art and coin dealer in a style similar to mine, except that he was wealthy and more inclined to deal with substantial art works than small coins. He had refused his father's coins because he considered them junk that was unsaleable. My attitude was different. Having my own German collection and the Nussbaum collection as fine material, this addition might serve now or at some later time as material for the beginner. It contained many unpopular items, and was the source of pleasant studies in the evening hours. When my student collectors came and paid five dollars for such items I told them explicitly, "Never forget that you paid one dollar for the coin and four dollars for the label."

Not too long ago, erstwhile students--and now professors at universities and curators at museums--confirmed to me personally that they never forgot this lesson.

My relationship with Charles Morley was very friendly, but he moved back to Europe at an early date. He was, by heart, more a sportsman, and he enjoyed his life and sports in Switzerland. His father had moved to California and had a beautiful home in Santa Barbara. I was able to renew the relationship when I also moved to California. More about that later.

#### The Decision to Move from Coin to Seal Collecting at Age Seventy-Five

Gans: When I was seventy-five years of age there were fleeting thoughts of the past. My main concern was how to handle the future. My only daughter, Lydia, had become a professor of mathematics at the California State Polytechnic University. I had no other heirs to continue my business. As I said earlier, for a short while I considered a newly established dealer in southern California to become my successor. I let him sell some of my coins and even trusted him to buy some of my seals at the London auction houses. But soon, I found that some of these activities were manipulated--to say the least--incorrectly. I completely discontinued any relationship with him.

This was the time of ever-rising prices in the 1960s and 1970s. It was easy to dispose of my coins over those years--in Switzerland, Germany, and England, and through some dealers here in this country. Naturally, this tendency of the coin market was as pleasant as it was unexpected. At the same time, it became food for thought. Coins became an investment material, an idea which was alien to me and which I was unable to handle mentally, and I say it quite frankly, financially.

More on the Sasanian Seals, U.C. Berkeley, and the Propriety of  
Importing and Exporting National Treasures

Huth: Will you please tell me more about the acquisition of the Sasanian seals and how they will be studied?

Gans: I think it was natural that I decided to limit my interest to seals, and I have mentioned that this splendid material came to me with the support of Professor Helmpel. He became a close friend and we shared ideas. I remember a moment of a conversation where we, almost at the same moment, said we had to compare the products of one country with those of another.

##

And, at that moment, the term, "comparative sigillography" was born. Since then I centered my attention on individual pieces of unusual origin, but this does not exclude the purchase of individual collections from one country or another. So, as I have explained, I have recently acquired a group of about three hundred fifty Sasanian [Persian] seals representing all known types and of special interest to scholars in the Department of Near Eastern Studies at the University of California at Berkeley. Professor Gobl in Vienna, who is my close friend, has written a book on Sasanian seals. All of this brought me to an ever closer connection with U.C. Berkeley. The collection is now housed in a special room next to the Department of Near Eastern Studies. It is and should remain on permanent loan to U.C. Berkeley. My daughter, the real owner, will, I assume, carry out my request to make a gift of it to UC, and I assume Professor Helmpel will fulfill his intention to write a catalog for it.\*

This brings me logically to a topic much discussed in recent years. The promulgation of laws in many countries prohibits the export of excavated material. And the corresponding laws in receiving countries prohibits purchases by museums and collectors, and demands the return of such goods. It is a difficult controversy to decide--which side has the more important rights.

Huth: How do you feel about it?

Gans: I personally side with the university because every bit of knowledge extracted from the object proper needs all of the information possible about the surroundings in which the object has been found.

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\*The catalog is being researched and compiled by Professor Guitty Azarpay, of the U.C. Berkeley Department of Near Eastern Studies.



Gans: Worthwhile objects are kept in the storerooms of the museums. I have heard a figure of ten times larger than the exhibited objects. Why not arrange loans or travel agreements with other museums inside and outside the proper countries? And on the other side, travel to other countries is now so facilitated that visits to those local museums have become a new attraction.

### The Study of Renaissance Medals

Gans: While the liquidation of my erstwhile stock continued automatically, as mentioned before, the growth of my seals collection also continued automatically.

### The Impressive Morgenroth Collection

Gans: There is one event that took close to five years of my time. This happened in a strange way. We were visiting our daughter in Los Angeles. On the way back to Berkeley we stopped in Santa Barbara, after having reestablished the connection and I daresay friendship, with Sigmund Morgenroth, as I mentioned earlier. He was an interesting personality. His collection of Renaissance medals was really outstanding. He had it on exhibit at a museum in Chicago, hoping the museum would acquire it after their curators wrote a catalog, but nothing came of it. At some point he withdrew the collection, and at each visit he showed me some of the individual items. While I knew the Dreyfus/Kress collection in Washington and individual items from Dr. Jacob Hirsch, the Morgenroth collection was still impressive. It was housed in a glass case so that it could be admired from all sides, and Mr. Morgenroth's personal stories were very enhancing.

##

It prompted me to learn more about Renaissance medals. In my library at that time I had only Georg Habich's The Story of the Italian Medals. It's all in this book. [shows a book to the interviewer]

## The Gans Study of Goethe's Renaissance Italian Medals

Huth: That's your book on Goethe's Italian medals.

Gans: Yes. This is Goethe's original, and here is Max Knight's translation.

Huth: And it's illustrated with old drawings. Where were they taken from?

Gans: They are from Goethe's original plates. I got photos of every medal Goethe owned. Anything you want or that the Bancroft Library would consider of interest you can request. We can always talk about it, and there is good will on my side.

In Habich's short preface he quotes a beautiful saying of Goethe: [paraphrases] Everybody should on every day read a little chapter from the Bible, listen to some beautiful music, and look at a few medals. And later on he remarks that Goethe himself wrote a very interesting article on his own collection. I had never heard of it. I had never read it. In my edition of Goethe's complete works, they did not show any title referring to it, and I couldn't find any reference to it. From then on my curiosity was aroused. I did not cease until everything was cleared up. I think it was Habich himself who mentioned that Goethe's article had appeared in the *Jenaische Allgemeine Literatur Zeitung vom Jahre 1810* [General German Literary Magazine of the City of Jena, Jan/Feb/Mar edition], and it was signed "W.K.F."—Weimarer Kunst Freunde (Weimar Friends of Art). For many, many years Goethe had a friend, Heinrich Meyer (the Saxonian description of this person was *Der Kunscht*--that's the dialect, not *Kunst* but *Kunscht*), whom Goethe often consulted in questions of art. Naturally, this was not unilateral information, but a real conversation where often Goethe's observation, even though he was a layman, had more importance than Meyer's contribution. Goethe's friendship with Meyer--or you could call it "general politeness"--led him to sign the article, not with his name, but with W.K.F. This is not the only article with this signature. There are a number of others. Those I found are of little importance.

I started correspondence with libraries and universities in this country. Some had a few issues of the *Jenaische Allgemeine Literatur Zeitung*, but there was not a single institution that had the desired issue from 1810.

Then, in Germany, I started with Habich's working place--Munich. There was no copy of this issue. Finally, I located a scholar in Germany who drew my attention to an institute in Weimar, the city where Goethe had lived most of his adult life, and where his house still exists. There I found perhaps the only surviving issue from 1810. (Weimar is located in East Germany.)

Gans: I started my correspondence here and I was very happy that I encountered a willingness to cooperate.

Huth: That was a major research effort. How did you proceed after that?

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Gans: First, I got a microfilm copy of Goethe's article, and that was the basis from which to proceed. Then I inquired as to whether I could get photos of Goethe's collection, and they were readily supplied. For Renaissance medals, the exact size is of great importance, and in any scientific catalog, the diameter is given in millimeters. Unfortunately, the photos sent first were of incorrect size, and the whole photographic job had to be redone in exact size. The bureaucratic handling of this matter in Weimar was excruciatingly painful. They did not have airmail. Everything went by ordinary post. Even the smallest postage had to be paid in advance according to special instructions.

It was rather time-consuming, but at the same time, I was able to observe a willingness to help. So the whole matter was completed in a pleasing way.

Now I had to work on the material proper, and I had to establish the usual "notes" that are important for a scientific catalog of Goethe's medals. Next came the problem of translating Goethe's German into English, and for the translator, Max Knight, it was a problem as to whether this should be done in Goethe's style or a modern style. Max Knight chose the latter way because he believes the book is addressed to the American reader who should get acquainted with Goethe. Unfortunately, the German reader is not acquainted either, and in a short introduction I tried to explain the reason. Now, fifteen years later, I must admit to some bad luck with this translation of Goethe's work. In spite of the fact it has been honored with praising words from the greatest numismatists, Habich in Germany, and Hill in London, the deserved esteem and general knowledge of this work's value has not arrived in Germany.

Huth: When was it published?

Gans: This book was published in 1969. About one hundred copies were sold in the first month, very few in the next year, and thereafter I heard that the publishing house had been sold. I considered my duty to Goethe was fulfilled. I was not interested in any material follow-up. At some later time gossip had it that two more publishing houses became the owners and that the last one went broke. What happened to the unsold copies--I do not know. They may still exist. I personally feel that the numismatic content has a certain value that was recognized by Professor Schwabacher, who reviewed it in the Hambergersher (the most renowned German paper), July 20, 1978.

Gans: Some five years were filled with this pleasant activity--Goethe was always close to my mind through my early learning from my mother and my first wife Paula. Goethe was also the first ever to write in a scientific form about the medalists of the Renaissance period. It is natural that scientists one hundred years later arrive at different attributions--but whether these new attributions will still be recognized a century from now is an open question. We still should respect the attempts of a first-comer, Goethe.

XV MORE ON SEALS COLLECTING AND VIEWPOINTS ON THE PAST AND FUTURE,  
1983 TO 1985

[Interview 15: 6 May 1984]##

[Edward Gans made several additions to this history without the interviewer interjecting questions.]

Thoughts on Deteriorating Eyesight Following Surgery, and the Last  
Trip with Asya in 1961

Gans: In August 1983, I had my second cataract surgery, which unfortunately developed into a degeneration of the retina and I am now partially blind. Fortunately, the good God allows me to see my neighbors, my family, the green gardens and woods and streets. I cannot see my own fingernails and I cannot read or write. I have to do with what is left and I have to be thankful for it, although I must do without the usual things I was accustomed to doing.

Earlier, I talked about the second trip to Europe in 1961 that my wife, Asya, and I undertook. The reason for the trip was to participate in the Numismatic Congress in Rome and the meeting of the IAPN in Rome at the same time.

It was a pleasure to meet old friends again, and three particularly lively events are still in my mind. One was a dinner given in honor of the IAPN by the Santa Maria brothers in the Castle of the Angels--I don't remember the Italian name. The second was an afternoon reception held by Gisela Richter, the former curator at the Metropolitan Museum of Art in New York City. The third was a visit with our old friend, Irene Lande, a writer. She died tragically a few months later in a hospital. With Irene and her husband, Ernst Nash, we really saw Rome. He is probably the best connoisseur of the old Rome, and he is the author of the great book mentioned earlier

Gans: and titled, Pictorial Dictionary of Ancient Rome. It was the book I described as having been published by the German government in three languages: Italian, German and English.

As I said earlier, our trip also took us to Istanbul where we met with our old friend, Hans von Aulock, who at that time sold us what was left of his great collection of seals, which fortunately turned out to be the best part.

More Recollections on Moving to Seals Collecting and Problems  
Liquidating the Coin Dealership

Gans: An old saying comes to my mind. It must have first come to me in Germany seventy years ago when, at a funeral, a rabbi said the words, "The life of men lasts seventy years, or it goes to more, perhaps eighty." That is the period in my life about which I will now report.

It was time to think about what to do with the rest of the years ahead. Observing the early 1960s I could see the constant rise in prices for ancient coins. Also, one does not buy "for sale" material when one is about to give up any kind of a business.

What became clear to me was that slowly but surely the coin business would take on a different shape. It would not be the friendly leaving of a good piece with someone. It would become an investment with business chances in every direction. And that is contre coeur [against, or opposed to the heart] .

It became clear to me I had to liquidate my material and retire from any kind of business dealings. In retrospect, it was not so easy.

As I said earlier, I had met a new dealer who I believed was understanding and capable. He had been a teacher, and he was familiar with history and the old way of life. I gave him a few pieces for sale which he disposed of quite decently. Strangely enough, while I had some liking for his way of dealing with a coin, neither my wife nor several of my friends liked him. In an earlier interview I gave a short report about him in which I left this gentleman nameless. I already told you that his services were not very satisfactory. He not only sold coins for me, but he also bought seals at London auction sales which were very frequent at that time.

Gans: Later on I had sales in Europe, which for one reason or another were not completely satisfactory. Somehow, on the face they were destined for unpleasant actions. It was not a sale but an unpleasant liquidation of material, and it gave the appearance of not being a pleasant coin deal but an unpleasant investment affair for gamble and speculation. I had to take it in, but at the same time I couldn't sit still. Now I started to replace my coins with seals which still had a decent market.

More on Sources for Seals

Albert Baldwin

Gans: I entertained a friendly relationship with the London firm of Baldwin. Mr. Albert Baldwin, who I dare say was a friend, bought seals in various auctions in London over the years--interesting materials from the same sections I bought from, and which fit very well into what I had already assembled. I remember a very fine group of Cretan coins from a specialized collection of a London collector and former consul in Crete, which he selected with great taste and understanding.

Fred Stross

Gans: Another friend I told you about in another interview was Fred Stross, who was originally a chemist, and familiar with virtually everything in the line of science. He works now at the University of California at Berkeley's Lawrence Laboratory. I told you he was born in Egypt. Through him I acquired a very interesting group of Egyptian seals which were of especially good quality.

More Thoughts on the Changing Coin Market

Gans: I would like to start this new chapter in a different way, so I will begin as follows: As I said earlier, in my youth I often heard the saying, "The life of men lasts seventy years and in rare cases it may extend to eighty years." Now I was already in my middle seventies and I thought I should concentrate on the idea of my passing away in the future. I had only two heirs--my wife and my daughter. It was relatively easy to make my disposition of my assets in my will. First would come Asya--and after she passes--Lydia. I should talk principally about coins, because all of my collection was already in the name of Asya and myself. The main problem was what was happening to coins. When we came back from Europe, at that time and in the following years, I observed a constant rise in prices. Nothing could be objected to in that, but I thought, "How does it happen, how long will it last, and what will happen in the future?"

As a former banker, I soon recognized that coins were following the general art market which had become simply an investment, and not a hobby any more. For me, the conception of coins as an investment was and is disgusting. I love coins; I love each individual piece. I've had personal contact with each of them. Their history meant a lot to me. And now I was being asked to consider it (my collection) like an old Ford, or like Ford or General Electric stock shares. It simply went against my grain. I had to find individual dealers here and in Europe who took over part of the collection on consignment for auction sales or for individual sales or what not. To tell the truth, my experiences in many cases were not pleasant ones. It is not only the coin market that has completely changed from a loving hobby to an investment. Even the persons connected with it have changed--their character has changed. It had become simply a business for them, and all means to a desired end were accepted by them. Our old fashioned moral-ethical ideas didn't always find a place. In order to make money with this new material, everything was considered ethical.

All my life, especially my life in this country, I considered as a very pleasant activity. I do not want to tell too much about what happened in this respect, and I leave this section anonymous from A to Z.



Another Miracle--The Seals Collection

Gans: Finally, whether a few dollars more or less were left was not so important for my estate, as such. Much more important for me was the other side of it that I call seals. I simply couldn't sit still. I had to have a new occupation. It started with the seals I got from Hans von Aulock. Edith Porada gave me her great help. Somehow, one seal came after the other, and I must say that I can almost call the growth of the seal collection a miracle. Later, I will give the story about how these seals came to me, and the reader will also perhaps believe that a miracle was working and an outer force wanted me to go in this direction.

I will start with the following story that began with coins and ended in seals. There was a certain Mr. Otto Frank who was a great industrialist in Milwaukee. He was a serious collector of coins who had good taste and a great interest. Mr. Frank was also a trustee of the art museum in Milwaukee, and his interest in the arts was widespread. From me he got impressive Greek and Roman coins, and once he asked me to assemble a complete set of Roman cast copper coins--the first Roman coinage consisting of six items from an "s" down to an ounce. After a number of months I could offer Mr. Frank this complete set, and he sat down to write an article about it. This article was published in the magazine issued by the museum (the name slips my mind at this moment). Mr. Frank kindly mentioned my name in his articles. Another article in the magazine concerned a series on seals. It was written by the director of the Milwaukee museum, a Dr. Borage.

Dr. Borage mentioned a number of different issues of seals and, to my great surprise, I learned that seals had been made and issued in Mexico. That was completely unknown to me, because until then I thought seals were confined to Europe.

I asked Mr. Frank to put me in touch with Dr. Borage, which he kindly did. Dr. Borage reacted in a most friendly way--promising me that the next time he went to New York he would try to find some Mexican seals. He stuck to his word, and a few months later a firm in New York sent me eighteen Mexican seals on consignment. These seemed to me to be worthy of collection and very attractive. However, I thought they had very little in common with European seals.

More on the Comparative Collection with Wolfgang Heimpel

Gans: I will interrupt this train of thought now and mention a personal connection with Professor Ann Kilmer, who I know from the U.C. Berkeley Department of Near Eastern Studies. She brought me together with her colleague, Professor Wolfgang Heimpel. He is of German origin so we have much in common, and a friendship between Mr. Heimpel and me developed very fast. One time, while sitting together we talked, saying, "Here are seals from Mexico. Here are seals from Egypt. Here are seals from Mesopotamia. Evidently seals are known the world over, so shouldn't we try to compare them?" We decided that from now on I would look for countries and cultures that might have issued seals in a certain historical epoch. Wolfgang encouraged me and helped me every way possible.

In the early years of our collaboration I got catalogs mainly from London and Paris dealers. I very often found coins that fit into the series from Mr. von Aulock. These were somehow related with Near Eastern seals as they were represented in the von Aulock collection. Once in a while exceptions came.

Seals from Crete and Ecuador

Gans: I had to thank Mr. Albert Baldwin, from the London firm of Baldwin and Sons, for one exception. An English consul from Crete had died. He had a collection of Cretan seals. Cretan seals were much earlier--all of the second millennium--and Mr. Baldwin said the collection contained a lot of interesting pieces. Eventually, he picked out about twenty seals which he assembled and bought for me in one or two auction sales. So a new country, Crete, was represented and there was one particularly rare item.

The connection with Dr. Borage in Milwaukee lasted for a couple of years. Once he wrote me a letter stating that he could get a small set of seals from Ecuador, but unfortunately he had no money to pay for it. So I made him the usual proposition that I would pay for the whole collection, and that Borage could divide it into two shares--one for the museum and one for me. Naturally, that was agreeable for both parties, but unfortunately, not much later, Mr. Borage passed away in a car accident. Later I will mention Borage's successor in another connection.

More on Felix Tikotin and the Grosse Collection

Gans: Now I come to the most pleasant story of all. I want to add more about buying the Grosse Collection. It concerns our most intimate friends here in Berkeley, Professor Alexander "Sascha" Liebermann and his wife. They were married on the last day of the year 1920, and they always celebrated their anniversary at our home. Every year it began with a very pleasant dinner that started at eight o'clock and ended at midnight.

I have already said that in the year 1965 I got a call from an old friend, Felix Tikotin. I explained that there was no competition between us and everything could be good friendship. He informed us shortly after we became good friends, perhaps in the next year, that in the year 1928 he would have a great exhibition of the collection of Professor Grosse in Freiburg and in Breisgau southern Germany. Now I will tell the expanded story of Professor Grosse. As I said, his specialty was Oriental china made in China, Japan, and Korea. He had one benefactress who collected objects of art from these countries and who asked him to get the finest and the best for her collection.

In the year 1907 she even asked Mr. Grosse to go to the Orient. His first trip was to China (it may have been to Japan). Anyway, in that same year he married a Japanese girl, and he stayed over there until 1912. He came back to Germany with objects of art of all kinds from all of these countries. His Excellence von Bode, so to say, the "emperor" of all art in Germany, asked him to become the director of the Chinese Museum in Berlin, but he politely refused. He replied, "I will gladly collect for you. You can always have a choice of what I consider valuable, but I am not the kind to be an employee."

The war came in 1914, and after the war he decided to go back to the Orient. I don't know the date of his return, but he brought back many objects of art. A few years later he died and his widow approached my friend, Felix Tikotin (we always called him "Tiki") to ask him to arrange an exhibition and a sale of the art treasures, mainly the large ones, because she had to find a smaller home. So the art pieces were arranged in his exhibition rooms on the Kurfurstendamm [a major shopping street] in Berlin, a magnificent exhibition of perhaps thirty or forty paintings, screens, and similar art. This was a very good transaction for the widow, as well as for "Tiki." I almost bought a beautiful winter landscape, but it was beyond my means at that time.

Gans: We met regularly, and the good "Tiki" had another collection, too--a collection of wine bottle labels. For every good wine he drank he loosened the label and put it on the wall of his kitchen. Incidentally, he was proud that he was born in the year 1893, the best wine year in the whole century.

Tikotin recognized Hitler's coming. Because of this, he went to Holland, to Switzerland, and to America. He escaped everything--and finally, he was the founder of the Japan Museum in Haifa, Israel, to which he gave a great part of his art object stock and his own collection.

It was, as I told you before, the 31st of December in 1965 when I got his telephone call. He said, "I am here. I have come from Japan. I am on my way to Switzerland and Israel. I want to say 'hello' and hear what you are doing." I told him that we were just celebrating our friends' anniversary and to please come over to celebrate with us, which he gladly did. During the evening he told me about the small objects and seals to be sold. There were two jade objects. There were Netsuke. There were seals and a little bit of porcelain. "Tiki" said he kept the Netsuke and the porcelain for himself, leaving the seals and jade. I cried out, "And that is just what I collect. Send everything there is." So all of a sudden I got probably the finest collection of seals anywhere, and it was collected by an expert before the First World War. One can imagine what quality this collection comprised. In time the collection came. Then I had to work out the descriptions. I wrote back to "Tiki", asking if he had some documentation that described all of these things. I was aware that he could read Oriental languages. As I told you earlier, I got a reply that stated that during World War II the daughter had lost all of the descriptions--a great loss.

#### Problems with Documentation of the Chinese and Japanese Seal Collections

Gans: A year or two later I came back to the museum in Milwaukee. Earlier in this taping I mentioned the death of Dr. Borage in an auto accident. After his death, the new director came from a Chinese museum in Chicago. I wrote to him and asked whether he would be willing to describe the Chinese objects, and he--perhaps without full awareness of the task--answered, "Yes."

So my collection of Chinese and Oriental seals was deposited in Milwaukee. By chance, I had to do business in Chicago, and I used this opportunity to drive over to Milwaukee, where I got personally acquainted with Dr. Starr (that was the name of the new director).

Gans: Starr was a very nice man. In his office I saw my collection on the table. Starr explained to me, "You see, I personally cannot evaluate Chinese objects, but I always get visits from former colleagues and I show them these objects. I find that one colleague describes this and that item, and eventually your collection will be readily described—although in some time." It was a great disappointment for me. This "time" could be fifty or a hundred years until everything would be described. But I couldn't say anything. I said, "All right. Try to get it as fast as you can. Perhaps you will be able to at least get some of it described."

A year later I happened to visit one of my cousins who lives in San Francisco. By chance she mentioned she had received a letter from her nephew who was then in Taiwan.

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#### More on Na Chi-Liang's Catalog

Gans: I have already told you about how I got a catalog for the collection of Chinese seals. But now I want to add more to the story.

By chance I heard about a Mr. Lee, a jeweler in San Francisco with a small collection of Chinese seals, who had asked a Chinese friend to write a catalog. I saw it and discovered that the friend was called Na Chi-Liang. He was the curator of the Palace Museum in Taiwan. I wrote to my relative asking him to find out if this Mr. Na-Chi-Liang, who some fourteen years earlier had written this catalog, was still alive and around, and I was told he would be coming to Minneapolis and that he would write a catalog for my collection.

That was a very pleasant surprise. I telephoned Dr. Starr in Milwaukee and told him of the upcoming visit, and he laughed over the telephone, "Oh, I know Mr. Na Chi-Liang very well. I visited with him four years ago and we have become friends. I will invite him to come to Milwaukee over a weekend. He will be our guest and I'm sure he'll arrange everything."

And so indeed it happened. Over a week end, Mr. Na Chi-Liang described the whole collection of Chinese and Japanese seals in the Chinese language, with a few English notes. That was at least a step closer to what was needed because the English explanations that he got out of the dictionary were pretty clear.

A few months later, the collection was returned to me by Dr. Starr. I had a meeting in Berkeley with Mr. Na Chi-Liang, and at the same time I invited Mr. Max Knight, who was an editor at the University of California Press. I brought these two gentlemen

Gans: together at my home and from ten o'clock in the evening on, they argued together about the correct translation of certain Chinese words into the English language. At the very end I had a wonderful catalog for the whole Chinese collection--in Chinese as well as in English. Thus ends the story of the Chinese seals, which probably includes the finest possible specimens of various metals and of great taste. I remember Na Chi-Liang, who as the late director of the Palace Museum, really knew what quality was. In some instances he described these items as extremely rare and unusually beautiful.

More on the Mohenjo-Daro and Thailand Seals, and Exporting Treasures

Gans: Having the Far East very well represented, I looked for other seals. As I told you earlier, by chance I got one of the rarest seals of India from Mohenjo-Daro. It is dated around 1500 B.C. Incidentally, it came from a very fine London collection and it still has the name in silver on the box it came in.

I also described how, quite recently, a new culture was discovered in Thailand. From there, I got a few specimens from a former collector who had lived in Thailand for a number of years where he had studied the Thai language.

That brings me to a different point that I would like to mention. These countries, such as north India, where Mohenjo-Daro is located, and Thailand, are eager to retain their excavated findings in their own country. For that reason, all objects excavated had to go into the local museums. They are extremely rare in foreign countries. Now, that is the "fight" between a museum and a university. Both want to have such objects exhibited in the museums and the university doesn't allow these to be taken out of the shards and other surroundings where they have been found.

One can understand both sides, but I think that science, represented by the universities, comes first. Hence the fight. There should be the possibility of an understanding from both sides. Nowadays, the directorship of a museum lies in the hands of administrators who want to show things--show pieces. They don't care so much for the science. In years gone by, fifty years or more, the directorship of museums was in the hands of experts for whom science was the most important part. Let's hope that some understanding can be found between both groups.

More on Acquisition of the Sasanian Seals

Gans: Years went on and on and no seals showed up. The end of the life of my wife and the story afterwards have already been reported. I never thought that I would ever hear the word "seal" again, but I did. That happened in 1983, when my friend, Professor Helmpel, told me that he had heard that a big collection of Sasanian seals would come on auction in London. These were once the property of a London lord. Helmpel said this would be a great enrichment for our collection, and since this collection consisted of about three hundred fifty seals, probably nobody would try to buy them and there was a chance of getting a bargain.

Helmpel telephoned the London auctioneer and I approached my old friend, Albert Baldwin, to do the buying. Finally, we submitted our bids to the auctioneer via Baldwin and Son. We had half luck and half mis-luck, because we got four lots of altogether three hundred thirty pieces, while the fifth lot, consisting of only fifteen pieces--all of which were important portrait seals--we did not get. A representative collection of Sasanian seals was something we wanted. It was important for the university, and particularly for Professor Helmpel, to get an entirely different aspect when we got over three hundred thirty seals from one country to add to the ten or fifteen seals that were already in my original collection.

These seals are important historically because the Sasanian Dynasty was the last dynasty in Persia. It ended in about 625 A.D. It was succeeded by the Arabs. So historically, this period is of great interest. But our luck continued this year, 1984, when another native of Persia, a Kurd, viewed the political situation over there in Iran, and came with another collection of seals from northern Iran. He showed it to Professor Gultty Azarpay, herself of Persian origin, who could easily discuss every problem of an importer. She is a great expert on this kind of art. She had the chance to see this new collection consisting of one hundred seventy pieces, and to look through it very carefully.

I had a chance to buy the thirty-two best seals. Again, through our good luck, this included ten portrait seals, including a female portrait, which is extremely rare. When Professor Helmpel comes back (he is at the moment out of town), he will have the pleasure of seeing a great collection of some three hundred fifty seals from this Sasanian Dynasty in Persia. Being myself close to ninety-seven years old, I think this will be our last acquisition of seals. More and more I have felt a closeness with the University of California. Now, my planned gift of the seals will be one thousand or more in number. They are securely stored in a university building--Evans Hall, and all of my library on seals is close-by and connected with it. It is now more or less agreed upon between Professor Helmpel and me that

Gans: all of the catalogs that exist (for those that don't exist--they will find a new expert) will be collected and combined into a new catalog, to be known as "The Collection of Edward Gans and his Heirs." The heirs who will inherit the collection will leave it as a gift to the university, where it belongs. I consider this an adequate closing for this part of the report.

Some Thoughts on the IAPN and Collecting Seals

[Interview 16: August 9, 1984, no tapes]

[Mr. Gans spoke without questions from the interviewer, Ora Huth]

Gans: A few words about my health. My eyesight is worse. Recently, I have been thinking about the letter written to the IAPN [International Association of Professional Numismatists] officer in Paris, Michel Kampmann.\* Perhaps I should write him, asking for information on the IAPN.

I am at the end of my activities now, and I want to write about truths. I could sell part of my coin collection at high prices. I feel I should not criticize the current boom in prices. Therefore, what should I do? One thought is to admit everything, and to write about the exaggeration of everything. You should write that I am blind and cannot write. What should I do?

I ask that you write a letter to the man in Paris, Michel Kampmann. [Addressing interviewer, Ora Huth] Tell him about my having been a vice president. Check on a few important data about Abe Kossof as president, at that time. Tell about the need for a guarantee of genuineness and other rules being conceived. State that I am blind and cannot review what will be included in the oral history. Ask him to check and perhaps add to the information already given on the IAPN.

Coins from ancient times have now become an investment for the wealthy. Acquisition is only limited by the size of the pocketbook. Collecting has been ruined by this change. I will not be able to write an ending about the economy and its effect on collecting.

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\*Assistance with funding Mr. Gans' oral history was sought in a letter to Mr. Kampmann. No contribution was made.



Gans: The IAPN could write the final conclusion. I left out the liquidation of my stock and the end of my business because I recognized that old fashioned coin dealing and collecting was now an investment and gambling business. I abhor the economic developments as to coins and the value of the dollar. The enthusiastic collector of art and coins must abhor this development. Where we had wool and silk--we now have polyester. Much has been lost. If the IAPN president shares the same view he should please express it. It could be in letter form.

Ask him if he shares my opinion. If he does, he could write a letter to be included in the manuscript. I can't do anything now but sit. Be sure to underline "investment" and "speculation." I hated these. They have honored Dr. Jacob Hirsch as the inventor of numismatics. Later, it was always the price that mattered. You don't hear anything about beautiful style any more. My friend, Velay, always protected his coins because of their beauty.

As to my seals collecting, I'm ending with the seals already collected. But yesterday a dealer was here with seals from Turkey, Israel, Egypt, and Iran--with smuggled seals. Now the years of liquidation of my coin collection brought some pleasures and a few aggravations. I want silence to prevail--it was the time I enjoyed growth of the seals collection.

The cataloging will take at least ten years more. Professor Helmpel is cataloging the Sasanian seals.\* Professor Helzer will catalog the Indian and Thailand seals. All of this is part of the comparative sigillography that will take ten years.

One thing that has happened recently is that I have begun taking piano lessons. Jane Kolley is the university professor who is married to Bruce McNall of the Summa Gallery. The gallery lost a six-page article by Robert Zahn, an English translation. There is a yearly account of the Berlin Museum. This was the account of the year 1927. Four things bound together are lost.

When the war [World War II] broke out, I took my jewelry out of Germany for safekeeping. It helped me get into the coins and seals and other collecting.

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\*The comparative sigillography catalog is being compiled by Professor Gultty Azarpay.

More on the Move to Seal Collecting

[Interview 17: December 20, 1984]##

Gans: I told you earlier that in the middle of my seventies my health, in general very good, began to suffer, and eye surgery became necessary. This led to blindness. Now I cannot read and write any more. This changed my life entirely. I have to thank the Lord that I can still see the trees and the street. But I cannot see my own fingernails, and I cannot read anything. At that point, as I said earlier, I had to decide what to do with my great stock of coins. Let's go on now to the seals.

I had compensation for my troubles when I switched to the seals. My experience in this field was literally miracle after miracle. And the reader may enjoy a rather detailed story about it in this respect. And for me it is a wondrous experience to reawaken all these facts. It had started with the von Aulock collection, which I have discussed. The story was followed with my discussion with Professor Edith Porada, which I have also mentioned.

My great interest in the von Aulock Mesopotamian seals, the value of which was stressed by Professor Porada, was later shared with Professor Ann Kilmer, who in turn introduced me to the Near Eastern studies department's specialist, Professor Wolfgang Heimpel. Professor Heimpel immediately encouraged me to follow up by adding to the collection. Fortunately, in the 1960s and 1970s some of this material appeared in London auction sales.

Huth: Which London house was that?

Gans: I will tell you about that shortly.

Earlier I told you about my friend, Albert Baldwin, who was a great help. He followed the auction sales at Sotheby's, Christie's, and other auction houses. We both perused the catalogs, and at my request, over the years he bought a great many seals of similar character. Most notable was a collection of seals from Crete that came on the market, from which Mr. Baldwin picked out some interesting material. One encounters Cretan seals rarely.

Fred Stross

Gans: Another close friend of mine whom I told you about in another interview is Fred Stross. He was born in Egypt and is an expert on all Egyptian art. Also, together with Professor Helzer, he was on excavations in Mexico. He currently works at the Lawrence Laboratory of the University of California. Helzer died a couple of years ago. At the time, he was a leading professor here at the university in American and Mexican archeology.

Fred told me once that he was going to Egypt and I asked him, "If possible, will you buy some seals for me?" On his return his first meeting was with an old friend, a lady who had just lost her husband--who had been a collector of seals. She asked him whether he could help her liquidate her husband's seal collection.

He found additional material for me through an Egyptian dealer in San Francisco. I had the good luck that one of the earliest seals was included, dating from the Fourth Dynasty.

More on Acquiring Oriental, Mexican, Indian, and Sasanian Seals ##

Gans: For me, every coin, every art object had to have a label with a notation of everything that was known about it. I have told you in detail about the second miracle that happened; securing a catalog for the Chinese seals collection, written by a noted Chinese authority, Na Chi-Liang. Mr. Na Chi-Liang finished the catalog, with the complete Chinese text translated into English.

Later, I could enlarge this Chinese seals collection with the help of a local friend, Louis Pappas, a well-known art dealer and expert in many fields. He, in turn, had a friend, an old collector of Japanese art pieces, who liquidated his collection of seals and allowed me to pick out a number of the best (according to Na Chi-Liang) pieces.

As I said before, the next miracle, in an entirely different field, occurred when Mr. Otto Frank in Milwaukee, Wisconsin, a trustee of his local museum, sent me a copy of the museum magazine. In glancing through this magazine, I found an article in which seals from Mexico and other countries (but mainly Mexico) were mentioned, and I was able to acquire a number of Mexican seals.

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Gans: While this was already a kind of miracle, the miracle continued. An old acquaintance from Germany had emigrated to Mexico, established a jewelry business, and by that time he became a collector of Mexican art in general. His name was Mr. Stavenhagen. I had heard somewhere that he had some fourteen thousand items. The old acquaintanceship with this person developed into a real friendship. He evidently had collected every kind of art piece except seals. I do not know why.

The most famous collector of Mexican seals was a Mr. Field. Whether a friendship existed between them or not, I do not know. Anyway, my friendship with Mr. Stavenhagen grew. Here and there I got small parcels from him which were most welcome material. For some reason unknown to me, his attributions and descriptions of the seals were scanty. Then along came Professor Sziggy Heizer to help. He contacted a Mexican authority and supplied a number of details with which, finally, my friend Fred Stross was also of help.

I mentioned a number of miracles when I spoke about whole collections. Similar miracles happened when individual or several items were acquired. I have already mentioned the Mohenjo-Daro in India, the late acquisitions from the newly discovered Thailand culture, and some other places. The reader of this oral history may want to look through the catalog being developed by Professor Heimpel [now Azarpay] to note the diversity of origins of the collection.

I think I should close with more on the most important miracle that has happened. About ten years later, in my ninety-sixth year, Christie's wrote a letter to Professor David Stronach of the Near Eastern Studies Department, U.C. Berkeley, about a forthcoming auction of Sasanian seals. He showed it to Professor Heimpel, who was immediately interested because there had never had an offer of a big collection of these seals from a relatively small but interesting Persian dynasty. Wolfgang Heimpel convinced me that we should try to buy it. We succeeded. But there was a misunderstanding. Christie's spoke about a complete collection, but it was not complete. One whole series of portrait seals was missing.

Several months later a Kurd came to Professor Guitty Azarpay (Near Eastern Studies Department, U.C. Berkeley), and showed her a another collection of Sasanian seals (of only a hundred seventy pieces). Professor Azarpay knew, of course, of our collection and had the great kindness to help us by influencing the owner of the collection to show it to her. She picked out some thirty interesting pieces, which included ten portrait seals which we had missed buying in the previous purchase. All parties were happy. We had our portrait seals, making a really complete collection. The original owner got a fair price. The remaining one hundred forty pieces or so were bought by the Lowie Museum.

Gans: Now, I promised that this was my last purchase, but it is my intention that eventually the whole collection will go to U.C. Berkeley, to the Near Eastern Studies Department.

Later, I will write more about my disgust concerning speculation and investment. Originally, I should have said that there are two kinds of coin dealers. One is the kind like Jacob Hirsch, interested primarily in the art value. The other kind are the thousands of others who are members of the IAPN.

I'm afraid seals may go the same way, become mean and subject to speculation. I'm the last of the old school. I have told the story of NUFINA and the IAPN.

XVI MORE RECOLLECTIONS ON A LONG LIFE AS COIN DEALER, COLLECTOR,  
FRIEND, AND FATHER

[Interview 18: January 8, 1985]##

Gans: I have not quite finished the story of my life. To reawaken old memories is a great pleasure for me. Since I can still speak, the story has not quite ended. And I feel an "afterword" should be added.

We have entered a new year [1985] since I spoke the last words. [The last interview was on December 20, 1984] I am now blind. In my mind, I constantly review the last half-century. I arrived at a not-so-pleasant result. It is the economic development, the events of the dollar, that changed the aspect of art.

More on Collecting as an Investment

Gans: A few words about the coin trade: Around the turn of the century, the coin trade was an amiable affair between collectors and dealers. The leading dealers were recognized experts and could advise their collecting friends, taking a reasonable profit. Before the First World War, I believe it was in 1909, Dr. Jacob Hirsch in Munich started to give his auction catalogs a broader scientific content. After World War I, this was followed by his colleagues in Germany and other countries. In following years, Dr. Hirsch moved to Paris and Geneva, constantly refining his catalogs. Coin auctions became more and more popular. With this came a stabilization of the coin market on a reasonable basis.

After the Second World War a revival started slowly in Europe, and the leading dealers recognized the necessity of an organization. This led to the foundation of the International Association of

Gans: Professional Numismatists. When I arrived here in 1938 there was no organization in the U.S.A., and the coin business in this country was almost entirely limited to coins produced in this country. I was the only one who limited his activity to antique coins and coins struck prior to 1500 A.D., including Renaissance medals.

In the fifties and the sixties coins followed the art market and prices skyrocketed. These coins became an investment. For example, in 1952 Professor Arthur Dewing, Boston, purchased from Jacob Hirsch a rare Agrigentum decadrachm for \$7000. The Hunt brothers bought the same coin a few years ago for one million dollars. On the same evening Professor Dewing bought from me a beautiful Naxos tetradrachm for \$300. At an auction in the 1980s the same coin reached over \$150,000.

The old fashioned relationship and actual friendship between dealer and collector has vanished. It has been replaced by an advice given to an investor.

For myself, I discovered the seal, having been guided in that direction by Hans von Aulock and later by Professor Edith Porada. For the last twenty years it was a great enjoyment that I could share with the members of the Near Eastern Studies Department of the University of California, and here especially with Professor Wolfgang Heimpel. A new source for learning has been opened, and I expect that this now rather comprehensive collection will become the property of the university.

I know it is vanity, but I cannot suppress the fact that I could acquire and include in this collection a group of three hundred fifty Sasanian seals at my age of ninety seven. May other acquisitions by other peoples in behalf of science follow.

I am pretty sure that the gamblers [speculators] will, in due course, develop the science of sigillography into their new field. But this is a game between science and businessmen.

Reflections on Lifestyle and the Need to Listen to the Heart

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- Gans: My friend and interviewer, Ora Huth, asked me on behalf of some U.C. students how I could accomplish all of this. The only answer I can give is, "Ask the good Lord." I lived my ordinary life and tried to do everything in an ordinary, uncomplicated way. I myself did everything in a simple way, and I didn't exaggerate anything.
- Huth: One of the questions they asked had to do with your diet. Are you a vegetarian, or do you follow a special diet that is different from what you had in the past? You told me you do have a gymnasium where you exercise.
- Gans: I ate and drank everything. I believed in vitamins. I believed, in the last years, in meditation. And most important of all, when I had important decisions to make--in any way--I followed my heart and not my brain. Only this gave me peace of mind, and that I considered most important. I was never, in reality, driven by my conscience--period. I asked my friend, Norman Davis, about this, and he said the same to me. "When I made a mistake when I followed my heart, then it was all right. But when I followed my brain and made some mistake, then I blamed myself for not following my heart." I think that is the main thing in life for everybody. Follow your heart and you will always say to yourself, "You did what you did," then forget it.

I had--I don't mind telling you and you will understand that I will leave out details--three, four, five weeks ago, when I had my eyes and my dizziness, and everything business-wise was more or less settled, I wanted to end my life. I telephoned my doctor, Dr. Micco, to come to our regular lunch meeting and bring me my prescription so I could take my pills, so I could take my life. The next day, I was asked, "Did you call your doctor?" And the doctor had said, "Let's talk it over before you do anything." That first made me almost blame myself, "You change your mind every five minutes." And then I said only that it was finally a decision that life was not easy for me. And with my brain, here on this earth I have done enough. With my heart, I have somehow a feeling there is something left to do. And so it was.

Dr. Micco and I had a wonderful understanding--what do you know? If I had not worked a year with Natasha on her book--that will now be the greatest success that has ever been made--a book like Tolstoy's War and Peace, and that has been taken now for a year of promotion in New York, Paris and London. She wrote it in English and translated it herself. She speaks six languages. It is called Lost Heritage,



Gans: and there are four volumes.\* And the main characters are Princess Tatiana and her Prince Stephan. The good Lord gives us what we have, therefore I will continue to live on.

Recalling a Close Connection with Michael Sloan, in Postwar New York

[Interview 19: August 28, 1985]##

[Edward Gans' daughter, Lydia Gans, was visiting and present during the interview].

Gans: Today is August 28th, Goethe's birthday.

Well, here in my library the other day a little book fell into my hands; old memories became awakened, and this is the story of the book. It happened after World War II, probably a year or two later. A young boy came into my place of business.

Huth: Where were you located?

Gans: At 101 West 55th Street in New York City. His name was Michael Sloan. He was the grandson of Thomas A. Edison. He told me he was interested in ancient history, the art of the Greeks, and Greek philosophy. The history of the Greeks fascinated him, and we had a very pleasant conversation. A personal contact was established right away.

He mentioned that his interest extended to coins, and he asked whether he could also see some coins. A few days afterwards, his mother visited with me. She asked me to support her son's interest, saying that the parents wanted to encourage his coin collecting activities, and that I should advise him in this respect.

From then on Michael visited me regularly, perhaps once or twice a year, and in the course of a few years he had accumulated a nice coin collection.

His interests widened into politics, not only in this country, but in places all over the world that deeply interested him. It was a few years later, in summertime, that he suddenly told me that he was going to Europe, that he wanted to see Russia, that he was eager to find out for himself what was going on in Europe. When he arrived

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\*Natasha Borovsky, Lost Heritage. Four volumes. Scheduled for publication in late 1988.

Gans: In Vienna he visited the mountains nearby, and he went skiing. Suddenly an avalanche came down, and he was buried under snow. A valuable life had been extinguished.

Several months later I had a call from Michael's mother. She told me that she had found a number of poems in Michael's desk. It was a surprise for her because she didn't know anything about their existence. The parents decided to collect them into a little book and she had brought me the copy. Here it is, and you can take it home and use it [gives the book to the interviewer] for this history. The story I told you she has written here in the preface, and that's him [pointing to a page in the book].

Huth: That is a photograph of him, and he must have been about the age of that picture when he died.

Gans: I thought as a grandson of Edison it might be of interest.

Huth: Yes, we can easily include it in the supporting documents. According to the story written here he died in 1949, and they published this in 1951. That's interesting. Would you like to say something else?

### The Important "Lucky Seven" Women

Gans: The "something else" I have to say is maybe the key to my whole story. It was a "lucky seven" of my mother that has carried over to me. These are the seven important women in my life in recent years. These are the persons who played this distinctive role: Lydia Gans, Natasha Borovsky, Lucy Kaplan, Roslyn Jamieson [naming the first four of the seven].

Huth: Who is Roslyn?

Gans: I never mentioned her, did I?

Huth: No.

Gans: Her husband is a Dr. Jamieson. They are my neighbors. She is just getting her Ph.D. in art history degree from Stanford. She is the authority on Rodin. At the beginning of her study I translated a number of German authorities into English for her, and she discussed her research with me.

Then comes Carol Eisenberg, who gives me my piano lessons. She is not an average pianist, but a great musician. Her gift is fantastic. She teaches once a year at UC.

Huth: Are you saying that you think she has a special gift for teaching?

Gans: For teaching and for dancing and for improvising and for a feeling of music. She is really extremely gifted.

Huth: You said that along with your piano that you are studying composition. Is that with her?

Gans: Yes.

And then comes Julie Provost, who is working as a secretary at the eye clinic here at U.C. Berkeley. She has helped me so much. In a moral sense she helped me get over my troubles. She is a devout Catholic, and she is for peace, for helping, helping, helping.

The seventh one is Polly Horn. She is a specialist in holistic medicine, in preventing sickness. That is my entourage, that is my life since Asya left me. That's the last one, I hope, at least.

Huth: Now as to Polly, you need to say just a little bit more about who she is.

Gans: Polly Horn. In her early years she lived with her mother and grandfather. She lost her father when she was two years old. Her grandfather was a professor at Harvard, and that's a very well-known family in the East, on both her father's side and her mother's side.

Huth: You said that she has been helping you here--that she has been a great help to you since she moved in with you.

Gans: Absolutely. I couldn't exist without her.

Huth: In what way is she helpful?

Gans: Dr. Micco wanted me to have somebody around and the good Lord brought Polly here to me. She takes care of me in the best way--incredibly. So I am surrounded by females who are between ages forty and sixty years.

Huth: That's right, these are all women!

Gans: But that's not to forget the daughters of Lucy, who are not forty--who are twenty.

Huth: We had some additions we were going to make to your oral history as we conclude our interview sessions. Shall we get into that now?

The Life-Fulfilling Events to Come: Request to Postpone This Oral History's Completion

Gans: Well, let us postpone everything because I hope that six months from now everything will be more speakable. I expect Natasha's success, I expect Lucy's success, and I expect, in the order of happening, Lydia's success. And Roslyn's book on Rodin will come out and all the other things that can happen will be known. On all of that depends when I will close my life story.

Huth: You said Roslyn's book will come out.

Gans: Yes, she has written what was supposed to be her doctoral thesis, but it will be the book on Rodin.

Huth: Will it be published by Stanford University?

Gans: By Stanford, I hope. It's not ready yet, and for that reason I don't want to speak about hopes until it really has happened.

Huth: I don't think we can postpone completing this oral history. Do you think you will want to add something else in six months?

Gans: Yes, to finish the story.

More on Natasha's Novels

Gans: I would like to wait until the book by Natasha comes out and has, I hope, lots of success. It has already been accepted in England, France, Germany, Scandinavia, and Italy.

Huth: In all of those languages, too?

Gans: The book, or books, will be translated in all the languages, yes. She will probably translate the French edition herself. But it is all in the making. The publisher is Holt, Reinhart, and Winston.\* [Mr. Gans' daughter, Lydia Gans, brings in a copy of the book and says, "That's a prepublication copy."]

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\*Borovsky, A Daughter of the Revolution.

- Gans: That is one of the prepublished three thousand copies, only for distribution among all the book dealers in this country.
- Huth: Obviously, it's to promote the sale and to get orders. I didn't know they did it that way. That's a good idea for a book like that.
- Gans: It will not only be this book, it will be a trilogy. She is writing now on the next one. It will comprise over a thousand pages, so it will be two volumes. Then she is writing another one based on the Russian and Polish revolutions and it is a companion, so to say, to War and Peace, by Tolstoy. To my mind, it is as great or greater than Tolstoy's work.
- Huth: The book's jacket has a little article on the back about the author. [Lydia Gans comments, "I think that's for reviewing, isn't it?"] Yes, it's probably what they do, so they can give it a review.
- Gans: She has created characters who behave as human beings should be.
- Huth: It has a very nice illustration on the front, too. Well, she must be very happy with that, and you had a lot to do with this.
- Gans: We worked together for several years. She was sitting here every evening, and I read the draft version. Then I commented on it, and I asked Natasha to explain it to me and so on. It was not really that I assisted in actual writing, but in discussions about it. And when we get together now, it's to discuss only what did Stephan say to Tatiana and so on, in connection with changes for the published versions. In Natasha's novels Tatiana is a woman who is the ideal of a real princess, who becomes a medical doctor, and who is finally murdered or tortured by Russian people working for the revolution.
- Huth: Is a lot of it based on fact--on actual history?
- Gans: Every historical event is 100 percent truth, but the characters themselves are fiction. For all of the history of what takes place in the novels, she collects every material fact needed and establishes the truth of it.

#### Remarkable Care From Polly Horn

- Huth: One other person whom you mentioned today and the last time I was here, and that it would be very nice to have something more on the tape about--is Polly Horn and what she has done for your health. You told me that she has helped you.

Gans: Yes, with diet and with movement, with massage, and with going for a walk, and with the way she encourages me and says, "Don't eat that," and "Don't be worried," and "I will take care of that," and "I will bring you today to an outside area," that I had never seen before in Tiiden Regional Park. She fixes me my nightcap, and she knows how the nightcap should be composed—what special ingredients it should have.

#### Daughter Lydia's Invitation to China

Gans: Now comes Lydia. She has been invited to go and teach mathematics in China.

Lydia: That's something I've wanted very badly to do.

Huth: Where will you teach?

Lydia: At Sheljiang University. I don't have it in writing yet. I just spoke to the man a couple of weeks ago. He was here in California. It's in Sheljiang Province in Hangchow, which is not too far from Shanghai. It's a gorgeous city. Do you know Hangchow? That's one of the top tourist places.

Huth: I have heard of it.

Lydia: Yes, it's lovely. And it's supposed to be a very good university.

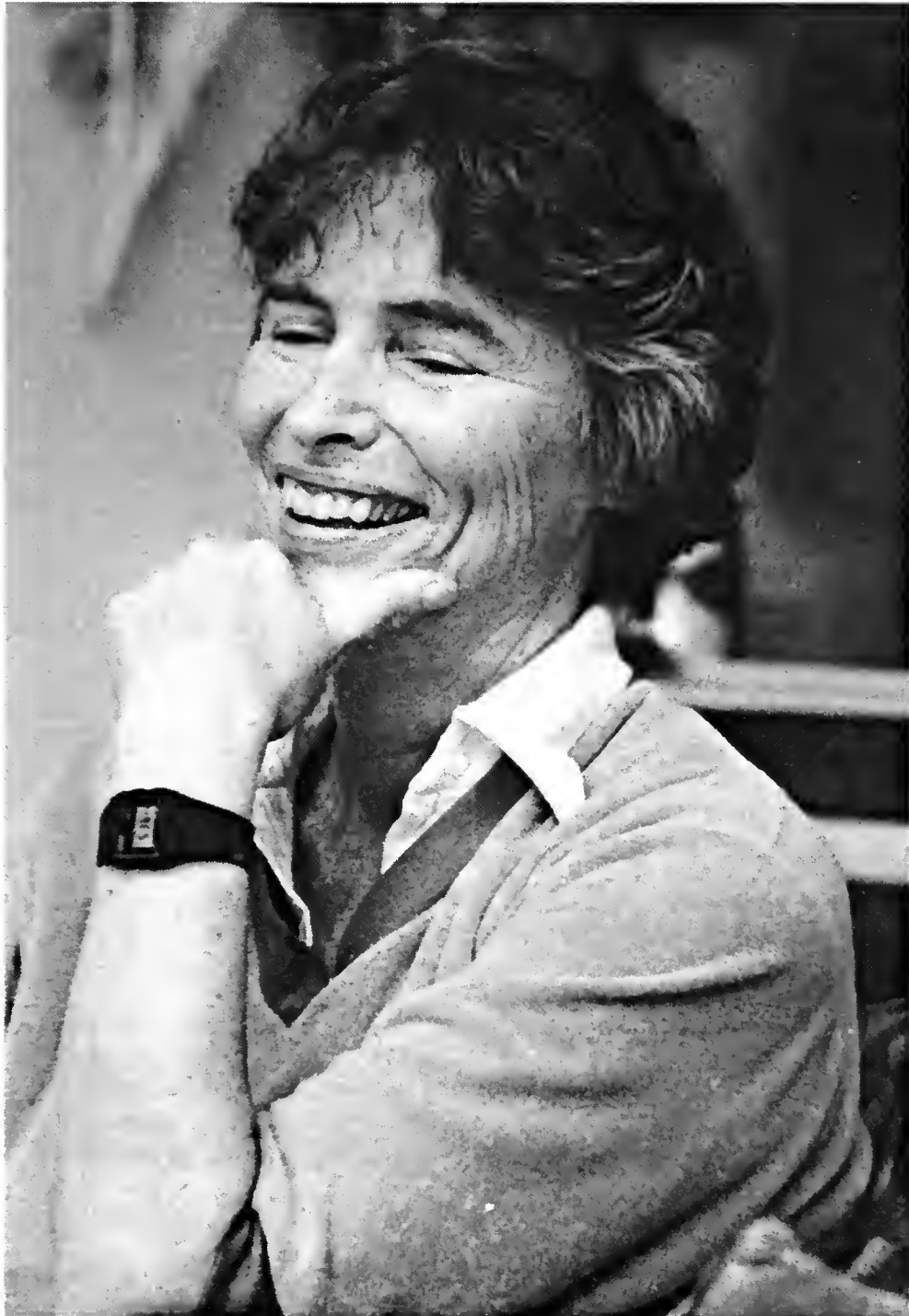
Huth: Will it be for a year?

Lydia: No, I'm only going for three months. I didn't want to get that far away for that long from my father. It's too hard to telephone to China, so I said for just one quarter.

Huth: So when will that be?

Lydia: A year from now. Fall quarter. Where I teach, we're on the quarter system. I haven't told you all this either, Daddy. The way it's arranged I would go there and spend a week or two getting adjusted and then teach an eight-week seminar. Then they will allow me to travel around the country, which is what they do with their guests over there, so I would get a chance to see other parts of China. I've been there before, on a tour, and it's something that I wanted very much to do—to go back and teach there. I'm excited about that.

Gans: I'm sure she was recently in Western Samoa for a month, and she was six months in Hawaii, and doing research in both places.



Polly Horn, Edward Gans' good friend, 1986.





Lydia: I travel a lot. We go through a traumatic thing each time I go  
[laughter] But I go all over the world and I travel often.

#### More on Adopted Daughter, Lucy

Gans: That's Lydia. Now her sister, Lucy, is working at the jail in Martinez. That's one of six jails in this country in the modern style. She is teaching painting and she brings them music, and now she brings them photography and encourages them. So every one of my children does something for mankind, and that is what I am so proud of. I don't do anything; it's their idea to do all this. [laughter] It's not the case that she would take more care of her father. No. It's all for mankind. But that is, on the other hand, helping people, and I am happy about it, and I like to encourage it.

#### Polly Horn's Special Care

Huth: Well, you obviously have good care here.

Gans: And for that reason now comes Polly. Now, I am a taker. As I see it, Polly gives me everything.

Huth: You said something about a problem you had, from when you were a little boy--a problem with your neck that she helped you with? You had a neck that wouldn't turn.

Gans: Yes, she was the "doctor." Polly brought me to her chiropractor and she is also encouraging the chiropractor in what she does. And the best help is massage for healing my neck. I lie down for the massage, and this she does in the other room, but when I sit here she comes and rubs me here, on my neck, and that helped me. The problem is gone.

Huth: Yes, you're able to move your head now. I noticed that.

Gans: And the trouble I had here [points to his shoulders], this has disappeared completely.

Huth: You're standing up straighter. I did notice that--much taller.

Gans: That's all encouragement and help from Polly. Physically and mentally I'm a different person. And thanks goes to all the seven in their own way.

Reflecting on Life at Age Ninety-Eight

Gans: I would like to have Lydia here every day, but I have to let her be away to do something for mankind.

Huth: That's right.

Gans: I have a connection with what she is doing. It is like an extension of me. That makes me happy, especially the satisfaction that I can be something at the end of my life.

Huth: You do have a connection with what she does.

Gans: We also are as close as can be. I am healthy again.

Huth: How old are you now?

Gans: Ninety-eight.

Huth: Ninety-eight. And that was yesterday on August 27, 1985?

Gans: Yesterday. Yes. Recently I went through my library and I found Michael's [Sloan] book, for the story I told you today. It came back to me.

Huth: Well, I'm glad we added that.

Gans: I think everybody might be interested in Thomas Edison and in his grandson.

Huth: Oh yes, I think so.

Gans: He was really a fantastic boy, and you will read what his mother writes here in the short foreword.

Lydia's Thoughts on her Father's Caring Philosophy

Lydia: Do you have a place for other people's comments? Is the oral history going to include an introduction or something?

Huth: It will have a preface and an introduction, and that would be the place for comments by other people. If you have something that you would like to put in writing, would you like to do that? Or do you want to put it on the tape by saying it now?

Lydia: Yes. I sort of generally thought about it and never formulated it too well, but the secret, or part of the reason, at least, for my father having all these people around him is because he's so supportive, you know. And he's so strong in confidence, and in his giving support and positive reactions to people's work. It's been a wonderful thing for me, and I'm lucky to have a father like that.

Huth: That's probably been his approach through his lifetime, and one reason why he's lived to age ninety-eight.

Lydia: Yes, because most parents aren't like that. Most parents tend to be critical. I noticed it with Lucy, he'd say, "Come on, you can do it, it's good," you know! He did the same with Natasha, and that's been a nice thing to have.

### Closing the Story on Seal Collecting

Huth: How are they progressing on the collection of seals at the university?

Gans: I just wrote the last codicil [to his will] the other day directing that the collection on my part is left to the university, and Lydia will also give her part, in memory of me, to the university. So the whole collection will be the property of U.C. Berkeley. Only the seals.

Lydia: That whole seal collection. Apparently part of it is in my name.

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Gans: My seal collection started out with five hundred pieces and now it has one thousand pieces, roughly speaking, of course. So Lydia had five hundred pieces. That was established at that time, and I've bought mostly Sasanian [Persian] and Indian seals since then. So it's now what Professor Heimpel and I intended it to be, and that's one of the requirements. It is given on the condition that a catalog be written on the topic: comparative sigillography, a book of knowledge about the seals. It's called The Collection of Edward Gans, Berkeley, 1887-so-and-so. And the catalog has to be a complete catalog, with illustrations and complete descriptions. And, happily, I agreed to make a gift of them. The collection is worth so-and-so much, I guess around \$300,000 to \$400,000. That has to be upheld by appraisal if the Internal Revenue Service wants it, or perhaps the university will want to verify it. It has to be established--the exact amount of value has to be estimated.

Gans: My idea is this. I have nothing in mind to work with museums, and I have everything in mind to work with learning institutions like universities. This is my wish, to help with what students will need to know about the seals for the next one hundred years, on the basis of the catalog that Dr. Heimpel will write.\* He is a great scholar and a great human being, far above average in knowledge and conception of what's going on.

Huth: Will it take several years to complete that catalog?

Gans: Yes. It will take about ten years until the catalog will be finished. That part of the collection coming from Lydia had an impression for each seal so you can see what is on the seal. Otherwise you can't see the detail. Any student or any dilettante cannot really conceive what is engraved into a stone. It has to be shown in an impression that can be studied. And then it has to be photographed in both ways, the original and the impression. And for many of the seals you want to establish the material, the geology. They're made of various kinds of stones, or ceramic. I don't know all of the materials, such as porcelain, glass, obsidian, and a hundred different kinds of carnelian--all kinds of stones. All of that has to be established. That's a great, great task, but don't forget that it provides study material for hundreds of scholars, and for the first time ancient seals from Europe can be compared with seals from Japan and Ecuador. In each country they have collections. For example, in Japan there are hundreds of collections of seals made, even in Rome, in Paris, in Munich. But there is no collection comprising comparisons of total specimens from one time period to another. There are seals from 500 B.C. and 1200 A.D. It will all be combined in one book.

It is the work of Wolfgang Heimpel to stress this possibility, and he will see to it that once the catalog is created, the university will find people who will enlarge this collection of one thousand seals so it will eventually comprise five thousand or ten thousand seals. It was always a miracle that these seals came to me. Whether Heimpel will write that, I don't know.

Huth: Well, if he doesn't write it, it's in your oral history! So it's there.

Lydia: [To her father] Well, you always talk about miracles, but I always say you make them happen yourself.

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\* The catalog is now being compiled under the direction of Professor Guitty Azarpay [May 1987].

Gans: There exists one set of books in my library, Minoan, I believe, about the seige of the time of the Trojan War and Greek seals. So that concerns seals only in these two cultures of Greece and Crete. The set had, I believe, six or possibly eight volumes, small volumes. It covers seals of these two cultures, located in collections in New York, in Paris, in Munich, and many other places. Three or four volumes were collected since, and I hope Helmpel will use your library to get them all. The cost of each volume at that time was two hundred marks. That was a lot of money. I spent a lot of money for my library. The library also goes to the university. I have the books written by Professor Fieftinger, which I originally bought for fifty or one hundred dollars, with the current value estimated at two thousand dollars for three volumes. So everything is crazy now for that reason.

This collection of seals that I bought last year, I bought for close to ten thousand dollars. That came out to about thirty dollars a seal. Who would have thought we could buy three hundred sixty seals from Persia for this amount, nearly ten thousand dollars? Actually, I could buy them for thirty dollars each at an auction at Christie's in London.

Huth: Because you took the whole collection?

Gans: I bought the whole collection. But Helmpel was interested because it was three hundred pieces. That gives the Department of Near Eastern Studies a look at the whole culture, with these three hundred pieces.

Huth: Would you say that only a university would be that interested?

Gans: Only a university, and I was there to buy it. The university wouldn't spend ten thousand dollars.

Huth: Or they'd have to have a lot of paperwork before they did it!

Gans: These seals that I bought would cost much more if purchased separately. I got fifty thousand dollars worth or more. I don't want to go into details. So now Helmpel has a complete collection from the Sasanian dynasty.

Huth: He must be very happy with that!

Gans: It's incredible. All of these seals came to me. I did not run after them.

Huth: But you knew what to do when you found them.

Gans: Yes, when they came. And this privilege that I had--call it a miracle--I want the university to have, because I love the university.

More on the Gift of Philosopher Felix Mautner's Works

Gans: There is one other little thing. Have you heard of Nicole who had the dress shop called Nicole's, on Telegraph Avenue?

Huth: Yes.

Gans: Nicole was a good friend of mine, and her husband, Dr. Alsberg, was the authority on Mexican art, but he died three years ago. At the funeral memorial event, Nicole invited me as an old friend of her husband, and she also invited a professor of philosophy at the university, her professor, because she herself was studying philosophy.

By chance I sat next to the professor. At the time I didn't understand the name, naturally. We came to talk about philosophy and he said he was Nicole's teacher. I mentioned the name of Fritz Mautner. Mautner's works were in my library, on the top shelf. So I mentioned that when I was twenty years old I collected all of the works of Professor Mautner.

Three years later Professor Hans Sluga, from the philosophy department, said to Nicole, his student, "At the funeral event at your home I met a certain Mr. Gans and he spoke about Mautner. Could you ask him whether he would sell me a ten-volume set of books that he has?" She asked me, and I said, "No, I won't sell them." It was only involving books I considered to be worth about five thousand dollars. I called Nicole up the following week and said, "Tell Mr. Sluga I will give him my ten volumes. I will give these three works from Mautner to the university." He said, "If you give them to the university, they will have it, but I want to have it. If you give it to them they will sell it again for whatever money it will be worth." I said, "I don't want them. Then I will do this. I will give them to you personally, and what you intended to pay, you will pay to Dr. Helmpel so Helmpel can buy seals. I do not want to sell the books for money."

So he will pay Helmpel a hundred dollars or a thousand dollars, whatever he thinks these books are worth. Maybe they are worth ten thousand dollars. I don't know. I don't want to have money for them. I want to make good what your chancellor did for you by paying for part of my oral history. That was my intention.

He now has the books, and he brought me to his study, and then he told me this: He especially teaches Professor Mitkinstein's philosophy here at U.C. Berkeley, and Mitkinstein always mentions Fritz Mautner in his own writings. So Sluga got interested in Mautner. These are fantastic works that I read when I was twenty years old. That was my interest. Then Professor Sluga got these ten

Gans: volumes from me and five others I also gave him, and Lydia has other volumes of Mautner's works.

Lydia: I have three volumes.

Gans: And the rest I gave to the Leo Baeck Institute. So when it comes to money--coin books I'll sell, that's business. But all of the other books have to be given away.

Professor Sluga is now the head of the philosophy department of the university. Naturally, I like to help U.C. Berkeley. I meant to help your department, but nothing came out of it. But anyway, Hempel will eventually have the privilege, whenever Professor Sluga sends the money for the ten volumes. Sluga said he had been writing all over the world trying to find the volumes I gave him. He wanted to purchase them, but he couldn't find them. Evidently, only the university and I had the books, and the Leo Boeck Institute. Leo Boeck got all of the first prints of the other books I gave them, but they already had Mautner's works. Mautner was a great, great philosopher. Fantastic.

Huth: Does the university already have that? Is that why he thought they would sell it?

Gans: That's what he said to me.

Huth: Because I think that would be very unusual if they would sell something that valuable.

Gans: And if not, they would be placed in the rare books department, and probably they could not be lent out permanently to the professor. And that is something that he had to have. Imagine it, ten volumes that belong to him. They are not translations. They're all in German. And Hans Sluga speaks German.

Huth: Was he from Germany?

Gans: No. I guess he's from Yugoslavia or somewhere near there.

Natasha's Second Novel: A Remarkable Romantic Story

Huth: Do you think we're going to have anything else to add today? [Gans shows a book] That's the book, Natasha's book?\*

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\*Borovsky, A Daughter of the Revolution.

Gans: That's the book. [by Natasha Borovsky] Here is the chronology and the map. The map of the whole revolution is 100 percent history. The revolution in Russia and the revolution in Poland. And this is the history of the time of the Nazis just one hundred years later. These characters that Natasha has created are absolutely the ideal you want to see in a woman and a man. These two and all of the other characters are perfectly genuine--the professor, a noble, big fellow, and his assistant, and all of the relations, the daughters and so on, fantastic.

Lost Heritage, that's the second book that will come out.\* In the story, what is so complicated is that the son of Tatiana is adopted by her former beloved friend who was in the war. He was supposed to have been killed in an airplane, and finally, after months, he was found alive. So in the meantime, she married this professor. How the love affair between these two people is continued is absolutely the ideal way of carrying on this story.

Lydia: It's a totally, absolutely romantic story, and he loves it!

Huth: Sounds great. Now, has that one been published?

Gans: That is going to be the memoirs of what happened before. She is now writing again, Lost Heritage.

Huth: Oh, she's writing that.

Gans: It was already written. I have the original draft of the four volumes here. Now the publishers say--not what all of the other publishers said--"Shorten it." They say, "We want to have it enlarged from five hundred pages to one thousand pages."

Huth: And it will be a sequel to this?

Gans: That is a sequel, chronologically speaking. In her writing, she wrote it the other way around. She wrote the story, Lost Heritage, first, and that later. But the publisher said we have to do this chronologically. The first volume will comprise the Spanish Revolution, Franco and so on. That's already been produced by Natasha, secretly preserved somewhere. That I do not know about.

Huth: Well, that is very interesting. So shall we end this interview now?

Gans: Yes.

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\*Borovsky, Lost Heritage



## XVII ADDENDUM TO MY ORAL HISTORY

[During the recording period and twice after the final recording on August 28, 1985, Mr. Gans would have thoughts he wanted to include. He self-recorded those thoughts, which are added here by date of recording as an addendum to his oral history.]

December 5, 1984

## Dealing With Dealers and Museums

Gans: How to write this last chapter I am not sure. No-one can advise me so I will do the best I can. In the past when I had unilateral correspondence with potential clients, Numismatic Fine Arts was at its height and I had better health.

As for my eyesight, for five years I suffered with only a slight visual conception. Now, from 8 a.m. to 8 p.m. I can do nothing. Last week, I bought a good radio that gives me something of interest from the outside world. Today, family and friends come and stay to visit about an hour. That is mine, but during the other hours I am alone.

Experiences during the last twenty-five years were the most unpleasant in my life. I need to find delicate words for ugly actions. My last words for this oral history will note that I despise the hunt for the dollar and the manipulations connected with artifact collecting. I will add a few words on this subject. On tape I will not criticize the behavior of others--through which I suffered. This was encountered through my colleagues.

Baldwin's (founded in 1800) and Spinks, both in London, and a Mr. Frank Kovacs in San Mateo, were and are the only dealers I trust. Kovacs is an expert in coins. He was employed by Leo Young in Oakland, where he handled classical coins. Then he opened his own firm. He also dealt with books on numismatics. I suggested he carry

Gans: out his business on his own, out of his home. Instead, he had his business on Geary Street. Later, he told me he was sorry he had not followed my advice. He recently bought a house on the Peninsula, in San Mateo, and he has just been married. He should come to talk to you [the interviewer]. Mr. Kovacs shares my opinion on the new Numismatic Fine Arts.

The art business, especially in antiques, coins, etc., has been a friendly kind of business, not the kind seen in Macy's and other similar businesses. Now there is chiseling for prices and on everything. I want to say that it is below my dignity to go into detail about the way business is done now. I don't want to have anything to do with it.

I like to support learning and teaching activities, and I have no desire to associate with the business of coin dealing now. The University of California's activities have spread in this more pleasant direction, while the museum administrators generally were able to get money for their pursuits through social connections, for publicity and financial gain purposes. The coin dealers stick together through the International Association of Professional Numismatists that has the power. They make rules. They meet in Singapore and such places.

Here is a book titled, Wealth of the Ancient World: The Nelson Bunker Hunt and William Herbert Hunt Collection, Kimball Art Museum, Fort Worth, 1983, published in association with Summa Publications. I suggest you ask the Hunts for money for my oral history. You must ask for more than four thousand dollars, otherwise it is like asking for pennies. They do good with their money, but in a clouded way.

I am old fashioned--from an older time. In German they have a term for it: "below dignity." The Summa Gallery can spend five thousand dollars for a dinner, but they cannot pay for the contribution to this oral history that I asked for.

As to the seals collection, it began with the story about Hans von Aulock--and Edith Porada, who encouraged me. Later, I talked about Otto Frank, a trustee of the big museum in the capital city of Wisconsin, a coin collector and a good friend. I visited him.

What has happened to collecting is so tragic. Everything is priced higher and higher. When the catalog on my collection is out, there will be a run on seals. It will show how important they are. I don't want one seal to cost \$20,000. This is terrible inflation. I don't fit into this time very well. I am too old for it.

My former friend in Europe, Herbert Cahn, disappointed me, too. I wrote to him about two of my gold medals. He said they were worth \$20,000 in French francs. Then, later, he said they didn't bring this price--that he only got an offer for \$10,000 francs, so he

Gans: didn't sell them. I wrote him agreeing that it was best not to sell them. Then, six weeks later I got a letter stating that an employee had sold the medals for \$10,000 francs. Herbert Cahn now says that was the right thing to do. All of this is ugly and not done in a moral way. Now I think Herbert Cahn would tell me I was being old fashioned. The old Hamburg way would condemn this--but not the new Hamburg way. Everything is liberalized. Decency in business is seen as a gentleman's activity. Ninety-nine percent of the others in the IAPN would call me an outsider. Professor Helmpel supports me, but he understands the other way of doing things. Mr. Mitchell, at Baldwin's, understands what I am saying.

The University of California should consider whether they want to go with modern times--or keep the old times going. It has to do with decency and noble old fashioned values, actions, and opinions. Among the university's trustees, you will find both kinds represented. There is a lady, Ms. Anderson, who is English and in the Greek Department, and who is trustworthy. Professor Darryll Amyx, in the Art Department, and Mr. Miller, the excavator, are gentlemen. The Hunts probably gave Mr. Miller five thousand dollars, and I gave him fifty dollars, for his excavating projects.

A lady named Charlotte called me about her husband's Japanese collection. She said she had seen Mr. Moulter, who was the new Numismatic Fine Arts (NUFINA) boss, but is now an employee.

June 18, 1985

More on Dealing with Dealers and Museums

Gans: There are a number of changes in my life. I now have Polly Horn living in my house and giving me holistic care.

In thinking about the oral history I dictated, we both worked hard, but I cannot read what has been said and translated. Therefore I want to end with a discussion of the last ten years. I now need to speak about the number of coins bought for three dollars and later sold for five dollars, and that are now selling for three hundred dollars and five hundred dollars. This is for the most common coin, the Alexander. Now, the most common gold coin sells for ten thousand dollars.

A normal dealer couldn't continue in business. He would need to have and use bank credit. I never had bank credit. I never said "thanks" to the purchaser, only "thanks" to whoever was selling a piece to me. They did a favor to my customers in selling to me.

Gans: After Lydia left I often helped others. Now Polly Horn is giving me back care--in much the same way that I gave to others.

Natasha Borovsky's book, to eventually be four volumes, Lost Heritage, is almost out to book dealers. It is fantastic. I read the proofs. I also went with her to Los Angeles to talk with the publisher. They said to shorten it. She is married to a man with connections to the San Francisco Chronicle. The book is about a Princess Tatiana and a Prince Stefan, the main characters. A second book will be based on the memoirs of princes. Holt, Reinhart, and Winston is the publisher. They're based in New York. The book is part of a trilogy, and it will be a selection for the Book-of-the-Month Club.

My adopted daughter, Lucy, has her painting work. She continues with her work at the Martinez jail, where she teaches painting. She is also studying psychology. I'll talk about my daughter, Lydia, as a postscript. Now, I will tell you about Lucy's daughters, Justine and Meagan.

Justine has graduated from Tufts College, Massachusetts, where she was a theater student. She graduated magna cum laude. She has had many roles in theatrical productions and has work performing in commercials. Now, she is going for graduate studies. This is in Boston. Meagan, the youngest, is spending eight months traveling in Europe, Africa, Egypt and Rome. Now she wants to go to Israel.

I am continuing my piano lessons on most Sundays, but sometimes on Monday or Saturday. Carol Eisenberg is my teacher. She teaches in the dance and music departments at U.C. Berkeley. I am also doing some composing. I wrote some music for a poem by Natasha. I play my pieces in all variations, although one finger gives me a problem.

I am also having chiropractic treatments with Ginny Howe. They are really helping me. When I was eight years old I got a stiff neck. This was in 1894, when my father and brothers died. The doctor came to our home and my mother said, "Please look at Edward. He complains of a stiff neck." I said, "Look at me. I can't turn my head." When the doctor tried to turn it, I yelled. The doctor said, "Your son is having a fantasy." In 1950 I still couldn't turn my neck. The chiropractor has relocated my neck bones and the muscles. I can use my neck now. [Demonstrates]

Polly is like a miracle. I am a different person. Everyone is now different, including what I have said about people in other interviews. What I said about Natasha and Lucy--you should change it and move it to the end. [This section was not moved.]

Gans: Earlier I told you about an important book that was lost in 1982 by the Summa Gallery. They couldn't find it, and it was almost as valuable as the jewelry. They found the book recently and returned it.

I had a deal for selling coins through a Swiss bank, Bank Leu. The director came here. He picked out four hundred coins. I sell about five thousand dollars worth each year, starting with the most common coins. They sold a gold coin from Egypt for a thousand dollars, although it is worth much more.

There are still some good coin dealers: Sotheby's, Christie's auctioneers, Spinks (general art--established in the year 1670) and their coin departments. Baldwin's is still good. These are the continental dealers. Coins became an investment material, growing in value from a hundred dollars to a hundred thousand dollars, even to two hundred thousand dollars. It is all speculation. Only a larger firm can do this kind of business. There are mostly merchant dealers now for investment purposes only.

Museum administrators have become a problem, too. For example, Mr. White, of the De Young Museum. Some of my worst experiences have been with museums.

As to my seals collection, the catalog will take ten years to complete. It takes about one month per seal.

Everything is going up in value. It is also changing with seals. Over the years, they couldn't be sold. Now they are selling for three hundred dollars to five hundred dollars each, where once they were considered valueless. If you put a high price on it, someone may want it.

As I said earlier, Polly is studying holistic medicine and diet at Kennedy University. She makes sure that I eat vegetables; no coffee, except decaffeinated; no sugar; no chocolate; and no alcohol, except a little wine on special occasions. Then we watch for the body responses. Every morning I go up and down eighty steps (actually four times up and down twenty steps). She has taught me how to breathe, lifting the rib cage.

Norman Davis calls me every week, as if we were brothers. His wife died one or two years after Asya died. He's ten years younger than I am, so he is eighty-seven years old now, and in good health. He gave his collection of paintings to the Seattle museum. Recently, he gave them a \$35,000 Greek vase, in what was a tax savings for him. He collected beautiful things and gave them to the museum. Now he is an honorary citizen of the City of Seattle. He flies to London twice a year. He was born in England and he came here in 1938. He settled in Seattle, where he went into the brewery business and became a

Gans: collector and a student. He was the director of the art exhibition at the Seattle World's Fair. He was also the author of eight books. I will make a gift of these books to The Bancroft Library.

As to my house in Berlin, called the Friedlander Fuld, it was the first house on Unter den Linden street. That is where my bank was located, the Deutsch Landerbank.

In the last ten to fifteen years I wrote a book on Goethe's medals. It took four or five years' work to complete it. Actually, it was like play. I also played with my seals, the Sasanian seals. Then Gultty Azarpay got the last thirty seals, the second batch. The first batch came from Christie's. The last batch came from the last Persian dynasty. I recently gave Professor Heimpel two more books and I bought him another ancient seal, also.

Now, as to the Fritz Mautner books--Mautner was born in Prague. He was the editor of the Berliner Tagblatt [the day's newspaper]. He wrote novels, poems, stories, and he was interested in philosophy. The Rich brothers built him a big house at Bodensee, on the border with Switzerland. He wrote three philosophical works: The Critique of Language, The Dictionary of Philosophy, and four volumes on Morganland (concerning Eastern Europe). They were written in plain German. I bought them when I was twenty years old. Die Futur, under Maximilian Harden, published political articles and excerpts of articles of interest, including six to eight pages on Mautner. It may be in the U.C. library. I had more books, but I gave a collection of the writings of Mautner to Lydia, and the others to the Leo Baeck Jewish library in New York.

Museums tend to forget you--after they have your valuable artifacts. For example, I gave the Palace of the Legion of Honor museum in San Francisco a Japanese scroll. I loaned them a letter by a friend, written in German, stating that the scroll was from the twelfth century to thirteenth century, Japan. It noted that the scroll was partly destroyed, but of great charm. Two years later they couldn't find these items.

Another time, the Palace of the Legion of Honor exhibited Greek coins, and a few years later--one hundred Byzantine coins. The director of an unnamed museum in Los Angeles asked me to lend them my gold coins. He said that if they were available to buy, he would buy them. I asked the Legion of Honor to send them to Los Angeles--by telephone. They were never on exhibit there. They were kept in a room, where they were stolen. I had another unpleasant experience with the Metropolitan Museum of Art in New York. It concerned prices set for medals.

The Dumbarton Oaks Museum was my only good experience. At that time there was no interest in the dollar value of things exhibited. Now they want to know about the future value.

Gans: I love the University of California--in the best sense of the word. My seals given to the university are worth at least \$500,000. I got mature at age ninety. It was at age ninety-two that I adopted my second daughter, Lucy.

October 20, 1985

### A New Scrapbook

Gans: Here comes a story on the scrapbooks.

I have to go back to the time of my immigration to this country in December of 1937. It was a very difficult decision to make, but we made it, and Asya particularly was a great help and support. Our great apartment in Berlin was full of all kinds of things. We knew how the situation was in this country, so everything bulky: big furnitures, carpets, pictures, had to be left, and had to be liquidated for a "song" in Germany. But still there were a lot of other things left, and only a few things we took with us. Here, my good relations with the German Reichsbank facilitated what we took with us. I could bring my coin collection out in a legal way. Nevertheless, there were two large Lit vans that had to be filled with small kinds of furniture and other things. It all had to be done under the supervision of officers from the Nazi controller. Each and every book was opened, whether or not there was money hidden, or there were other things which were not allowed to be taken out by the Nazis. A very unpleasant eight days, but finally everything was stowed away. What it was, very often I didn't even know. Old suitcases and so on.

When I arrived in New York, I found, fortunately, a nice landlord who allowed me to stow certain pieces of furniture, etc., in the basement. He even built a partition for that purpose. In New York we had three different apartments: first on Staten Island, from 1938 to 1940; from 1940 to 1948, on Madison Avenue in Manhattan, where I already had an office combined with my residence; and then we had a final apartment on 101 West 55th Street, equally for office and residence, and that was fortunate because it made life easier and cheaper.

In 1953 we moved to Berkeley where our house was built, and here I could finally easily store what was still left. Naturally, in the course of my New York times, the less bulky but still large things were liquidated.

Gans: Here in Berkeley I finally tried to find out what I really had. I found one black lacquer box, a small case in which I had collected all of my correspondence I had saved from Germany: my correspondence with Paula which was so close to my heart, letters from my mother, and other things. I just kept the box. I looked at it once in a while, and on one dreary evening—when Asya was in a concert—I opened it. All of the old memories came back.

It was wintertime. There was a fire in my fireplace, and the thought came, "What will happen with this correspondence when I go?" I was already nearly seventy, so I thought: "This correspondence was Holy to me. It should not be seen by strangers." At that time I decided, "Why should I bother Lydia, the only person who was really near to me. I will burn it up." So, everything was burned.

Retrospective, I see it with a sad eye. I believe I did the right thing, but I miss something that is gone forever. Then, years later, I found another suitcase filled with scores of photos, photo albums, and scraps of paper. And then I found in that suitcase one letter of my fathers, written to me when I was six years old. And that gave me the idea to make a scrapbook—a scrapbook simply for my family. I found among the photos one small photo of my father, and I found another small photo of my mother. I was looking: "Is there not a letter?", and I found a letter from my mother, too. I found a letter from my then already dead brother, Sigmund, who died in the same year as my father did. Then later on, when I looked at the scraps, I found a few notes which Paula had sent, so I had her handwriting again. It was scraps of paper, quotations she loved, which she had written, again in her own handwriting. It was, following up, inserted in my scrapbook, so I have something from Paula left. Again I looked, and I found among the photos from our house notes that needed to be in writing in the scrapbook. The scrapbook itself will tell it.

Now the idea of a scrapbook was established, and now came Asya, now came Lydia, now came everything. The photo albums are preserved independent from the scrapbook, and now Lydia has it. Slowly the scrapbook was filled, mostly with trivia, small memorabilia, old picture cards from friends, Christmas cards which were nice, our own Christmas cards which, so to say, accompany the story of Numismatic Fine Arts, and a second scrapbook became necessary. And here came correspondence from person important even for this country, which seemed to be worthwhile to keep, and that might be of importance for some later historian.

So the scrapbook includes personal loves and perhaps also a few important things from Germany, memories from my friend Karl Krueger, who played an important part in Germany with the I.G. Farbenindustrie, and also in politics—all are there. I really don't know now what is in there. There came things which were important for Natasha [Borovsky] for her writings. All poems which I loved I



Gans: preserved before some of them were printed. But anyway, they constitute, for the first two years of my loneliness [after Asya's passing], things of value.

Then my children started giving me pleasant things, and that was especially on my birthday when I was ninety-five. All that happened then and there was preserved in a third scrapbook, and I will keep that third scrapbook with some memorabilia in connection with birthdays and celebrations which might occur.

Monday, October 21, 1985

Gans: Now my life has taken a turn and a fourth scrapbook has to be done. This new scrapbook starts with Polly [Horn]: It starts with a new family. This new family, which is Lucy [Kaplan], who was moved closer, in the studio. I cannot include Lydia--Lydia again has to follow her spirit and her walk of life. She will go to China next year and I will see her even less than I have so far. But I realize the necessity. She is doing a lot for this country--for everybody--and that is her own life, which does not cause an impediment to our mutual love or feelings of togetherness. On the other hand, I am happy to say that Lucy has two daughters who have really become grandchildren, and the Kaplan family and the Gans family are one. I hope that it is the same way with Polly.

Saturday, October 26, 1985

Gans: They all shared with me their art, and they all gave me a share of their life. At my last birthday party Lucy found the words: "We are not only all the friends of Edward--we have all become friends with each other." I do not forget to write about Wolfgang [Helmpel], with whom we really have an equal share of my life with seals and my love for the University [of California].

Now let me say a few words separately about the scrapbooks proper. I think the decision should be with Lydia and Lucy. As long as both are interested in preserving them, they should keep them. But there will come the time when they will be worthless for Lydia's or Lucy's children or for anybody else--except a historian, who might find this or that of interest to him when he wants to be informed about life in Germany or in this country.

The Bancroft Library has expressed interest in the scrapbook. So let them decide and let Lydia and Lucy decide if they want it. I have no objection. I could well imagine that such remarks as I made and collected from Germany and from this country are of interest.

Gans: I also have a few words to say about my books. I had a very large, comprehensive library in Germany. What was to be done? All of the luxury bindings, all the valuable books, which were destined to be for a life of leisure after retirement, had to remain in Germany and were disposed of in Berlin. Everything else I took to New York. Very early I had to make room for acquiring numismatic books and new books I needed, so almost all classical literature had to be disposed of. As to the classics that had to remain, only Goethe, Heine, Shakespeare, and Ibsen were salvaged.

Then in Berkeley the real collection began here for numismatic material, and I have a very important library which was eventually acquired by a professor at UCLA. Additional acquisitions also later constituted gifts to UCLA. Then, when my interest switched to seals, I had to acquire a seal library, which includes, I believe, important items and it constitutes a part of my seal collection which also goes as a gift to U.C. Berkeley.

I had tried to bring smaller and also larger objects of my other collection of objects of art to this country. All of these had to be sold during the last almost fifty years in this country. What is left at this moment is a cabinet in which my valuable items were lodged. It is still for sale. I have a small cabinet to keep my glass objects in, which takes some space in my room, and a small round table and one chair--that's all. All of my violins and other instruments were sold or given away. A very large Chinese pot was a gift, together with many other things, to Mills College, because our friend there was Professor Alfred Neumler. Other items were a gift to the Museum in Omaha, because my friend Dr. Judd was a leading person in that city. And many other things were liquidated, just to make a living.

This year, 1985, is a turning point in my life. A retrospective summary of the past decade seems to be in order. During the last few years of Asya's life she was not well and blind. During the last year she was tormented by cancer. She passed away in August 1979, and I was alone--alone at ninety-two. My daughter Lydia lives in Pomona. She is a professor of mathematics at the California State Polytechnic University. She is deeply interested in her profession. She cares for the underdog. She fights for the liberation of women, and is a fanatic traveler--all over the world. Besides, she has three children in their late twenties. All three children are lovely persons. The eldest, Laurie, is a professional musician. She plays the violin and the viola, and is a member of the Santa Rosa Symphony orchestra. Gregory is a medical doctor on the East Coast. He is married and has three children. The youngest, Nina, is married and has one child. She works for the University of San Francisco and dances ballet. We all feel close to one another, but they have to lead their own lives. So I had to look for friends.

Gans: An old acquaintance developed into a close friendship--Natasha Borovsky. She had just finished her books, Lost Heritage and Memoirs of a Princess, and I was called to proofread and discuss these works. It was a pleasant task, requiring my attention for several years, and a warm friendship developed. The latter book was recently published under the title A Daughter of the Nobility, and her other books will follow in the years to come. Publishers and author expect world-wide recognition. This hope is naturally shared by me, and I do not need to add further words about her personality, or that I expect it to be known world-wide.

Natasha introduced me to her friend Lucy Kaplan. Natasha's dedication of a number of poems to Lucy had aroused my curiosity. When I first met Lucy I was struck by her art, by her personality, by her straightforwardness--not making any concessions. She could well have been a daughter of my first wife, Paula. Paula and I had the hope for an offspring, but did not fulfill our hopes. I found it natural to adopt Lucy as my daughter. Lucy has brought up two daughters, who promise to be her likeness, and our love for one another is mutual.

A short while later the family of my late brother, Robert, in Paris, brought me together with Dr. Tom Jamieson and his wife Roslyn. They live close-by. Roslyn is writing her Ph.D. thesis on Rodin, and at times we could discuss problems, and I could provide some translations. Here again, friendship has developed.

A casual meeting with Carol Eisenberg developed into another kind of friendship. Carol is a real musician in virtually every field. She improvises music when accompanying ballet students, she teaches piano, she cultivates classical music, and still is familiar with anything created in modern times. And what is the most important thing for me, is that she revived my old interest in music. During my life with Asya, music was for fifty years the main theme, but any activity in music had been abandoned for the last twenty years. Now, I have piano lessons with Carol, and with arthritic fingers, and without vision. I have even made occasional attempts at composing.

In this connection I must also mention Julie Provost, who happens to be the secretary at the Center for Reduced Vision at U.C. Berkeley. Julie helped me at a critical time, when I was losing my vision. In spite of being twice inflicted with cancer, fortunately now cured, she is a devout Catholic, only interested in helping people and organizations, and in this respect I learned a lot. Thank you, Julie.

When I lost my vision--I believe it was in the Fall of 1984--all of my aforementioned friends wanted me to relieve my being alone. After fifty years of happy married life, I had found living alone to be a devastating experience, in spite of the loving attentions of the

Gans: aforementioned people. Now I could not read or write, and I was more alone than ever. They made arrangements among themselves to render me company, and the love thusly expressed was enheartening. But they all had their work, their families, their duties, and it became necessary to find a companion. Here I can only say that the Good Lord went into action. On January 20, 1985, Polly appeared, and a companionship was arranged strictly on a professional basis. Polly's life is devoted strictly to holistic health, and I am the lucky one on whom her gifts are extended. Polly's time is divided between her studies at Kennedy University at Orinda, and at other institutions, and on me.

The word "alone" that had persecuted me for the last six years has now disappeared. Within a few hours there is always Polly who can actively help. I have become a taker, and a deep friendship has developed over the course of the last nine months, and Polly has become a member of the family. My two daughters and their children love Polly, and Polly reciprocates their love. I can repeat, "alone" is gone. The most wonderful thing is that Polly does not take care only of my physical necessities, but she shares all of my interest in literature, music, art, etc. Let her in the following write a few words about herself.

I have spoken here about my new life after Asya has gone, but I do not wish to leave out those who were old friends already during my married life, and who continue to be a source of pleasure in my life. There was Norma and Arthur Schroeder, whom we met within one month of our arrival, in 1938, in Staten Island, New York. Soon after their son was born (he is the well-known doctor, Steve Schroeder), they moved to Chicago and then to Berkeley, where chance brought us together again, and where the friendship was reestablished and is lasting even until today. Other friends are Fred and Helen Stross. Helen played the cello part in our regular chamber music evenings, since they started in 1953, until Asya's vision forced her to stop. With Fred I could share many mutual interests, and I daresay close friendship here is everlasting.

My profession and my collecting activities brought me together with a great number of scientists at the university here in Berkeley. I do not dare to give names because I am afraid I might omit one or the other, and I don't want to hurt anybody. Some have passed away. Some are retired. And among those who are still active there is one whom I have to mention. It is Professor Wolfgang Heimpel, whom I consider to represent his Department of Near Eastern Studies. A close friendship has developed during the last ten or fifteen years. I always admired the wide scope of his interests. Today we could converse on Sumer, and then on dogs, and on astronomical events, on Indian hieroglyphics, on Goethe, and on all of the seals in my collection. Wolfgang's interest prompted me to make my gift of my seal collection to the university.

Gans: I have previously mentioned my seal collection. That we named the collection "comparative" was an idea which was born and uttered at the same moment, mutually. It has grown and grown to nearly a thousand seals, and constitutes a gift to the university. It includes seals and books. Wolfgang takes care of the collection. Hopefully it will continue to grow and become ever more useful for teaching purposes. I had the pleasure recently to be present when Wolfgang conducted a three-hour seminar on these seals for a group of students. It was proof for me that my idea of assisting a learned institution is perhaps even more important than mere exhibition.

Let me end my story of my life for the past six years since Asya has left with these words: All of the foregoing—Lydia, Natasha, Lucy, and then Roslyn, Carol, and Julie, and finally Polly—all of them shared with me their art, their wisdom, and part of their experience, and all of them shared part of their lives with me. And here is my thank you.

### Two Stories

Fowler McCormack

Gans: In the nineteen fifties a friend of mine in Chicago introduced me to Mr. McCormack. Mr. McCormack invited me for supper at his club in Chicago. He had lost his pocket piece—an extremely rare Greek tetradrachm. His cherished pocket piece had been lost and he wanted to replace it. It turned out to be an impossible task. This particular coin had not turned up during the recent fifty years. I recommended other pocket pieces, and he found one. It was a beautiful Syracusan Decadrachm which only Dr. Jacob Hirsch could supply. On this particular evening our conversation went in all directions, and Mr. McCormack mentioned that he was leaving the next day for New York, by plane. This prompted me to ask him what plane he was using, and this prompted me to make a reservation for the same plane. We "met" and I asked him whether he would see some other coins. And indeed his answer was affirmative. I had a good selection with me, intended for an exhibit at a forthcoming convention, and the spark ignited. He selected ten or fifteen coins for the beginning. This was certainly the highest value deal I had ever made. The urge to collect coins faded, but we remained friends and he exchanged Christmas cards with me from his ranch in Arizona.

Dr. J. H. Judd

Gans: This is about a friendship that extended over several decades, always quite formal.

I met Dr. J. H. Judd probably a year after the establishment of my Numismatic Fine Arts firm. At that time his interest was centered on American coins. At his home in Omaha, Nebraska, he had reserved a room in the basement of his house for his coin collections. A steel door, which he had acquired from an insolvent bank somewhere, guarded this room. I cannot say with certainty whether he had owned at that time a few Greek or Roman coins, but one thing is for sure, that he had never before seen such an assemblage of interesting Greek coins as my stock formed. He started to buy a few Greek coins on every one of his visits to New York, and our friendship started to grow. After a few years had passed, he invited Asya and me for a visit at his home in Omaha, which turned out to be a warm affair. He had invited, among others, the president and the director of the Omaha Museum, and in turn I visited the museum during repeated visits in coming years. I remember I gave the museum two Renaissance terra cotta busts in appreciation of our friendship with Dr. Judd. During another visit with Dr. Judd at Omaha he brought me to the Omaha Library, pointing to a magnificent tetradrachm of Queen Cleopatra, which probably is a unique specimen, or at least of extreme rarity.

His coin room was changed and one side of the room was dedicated to classical coins and the other side for American coins. Dr. Judd's eyes were of extreme acuity. He could detect the slightest irregularity, which became important when he started to specialize in Greek coins which bore the signature of the artist who made the dies. In 1953, after we moved to Berkeley, it was a pleasant coincidence that his only daughter also had moved to San Francisco and was married in the Bay Area--which prompted Dr. Judd and his wife to visit the area at least once a year. Our friendship continued in the most pleasant way, and at his every visit he came to see me, too. By 1965 he had given up all American coins, and his interest was entirely devoted to classical coins.

This particular year, 1965, will always remain in my memory because it was the last time I saw Dr. Judd. At this visit he had selected ten coins "on approval." This was the usual procedure. About a week later I got a call from Dr. Judd. A robbery had been committed at his house. The whole collection was stolen, including the ten coins. My coins were covered by insurance, so I was not worried about the loss. Of incalculable importance was the loss for Dr. Judd. His antiquated insurance policy had never been brought up-to-date. A year later I had a letter from his wife saying that he had suffered an incurable brain illness. I have never seen any member of the family again.

Gans: It must have been in the early nineteen seventies that the insurance company contacted me and advised me that perhaps a part of the Judd collection had been recovered, and they asked whether I would be able to identify the coins. On my affirmative answer I was invited to Chicago where the FBI had the coins. The insurance company had reserved rooms for me at the same club where Mr. McCormack had taken me to lunch. There was a meeting with two officials from the FBI, from the police, and from the insurance company, together with my wife and me--also with the dealer who had kept these coins. There were perhaps some forty or fifty coins which the FBI had retained. Each one was shown to me, and each one I could identify as not being the Judd property. Finally there came a single Athenian drachm from the Archaic period, which I could identify with absolute certainty as being Judd's property. That was the clue. Where one coin is, there must be others. A year or two later more coins were found, this time in San Francisco. I was called again and this time they were Judd's property. Again some time later a third group was discovered in Canada, but this time I was close to ninety years old and I did not go. I have heard that most of the silver coins were now rediscovered, but the most valuable gold coins were still missing. The statute of limitations must have played a role, and I do not know how the matter was settled.

## XVIII POSTSCRIPTUM--WRITTEN IN MY HUNDREDTH YEAR

June 29, 1987

Gans: The above story was finished several years ago. Unfortunate circumstances delayed the print. Now I have to add:

I lost my vision some three years ago, and I cannot read and write. Fortunately, Lucy and her two lively and lovely daughters lived nearby. Natasha and Carol, a few blocks away. In other hours I had talking books with sometimes wonderful writers.

Then two years ago, again a miracle happened. I met Polly Horn, who is a student of holistic medicine, which she applied upon me, and now Polly has become an ideal companion. She made me aware that I have a soul, as all my beloved ones have; that I have a guiding spirit, a spirit which I used to call "miracles." And best of all, Polly removed a lock which was before my mouth for ninety-eight years. I learned to communicate. Now I can communicate with everybody, high and low, and even with my beloved father, who passed away ninety-three years ago. Thank you, Polly! God bless you!

Another Postscript

Gans: Albert Einstein left these words and Polly gave them to me. A reader of this story may stop to listen:

The most beautiful and most profound emotion we can experience is the sensation of the mystical. It is the sower of all true science. He to whom this emotion is a stranger, who can no longer stand rapt in awe, is as good as dead. That deeply emotional conviction of the presence of a superior reasoning power, which is revealed in the incomprehensible universe, forms my idea of God.

--Albert Einstein





*Left:* Edward Gans at age 95 in October 1984.

*Below left:* Edward Gans in his sixties, ca. 1947.

*Below right:* Edward Gans at age 25 in 1912.





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HERMAN AND SALMAN SCHOCKEN, by Norman Davis

My friend Edward Gans of Berkeley has asked for any recollections I may have of our mutual friend, Salman Schocken, for use in the recording of his oral history.

I begin with memories of Salman Schocken's brother, Herman, whom I first met in 1939, through the Federated Jewish Fund of Seattle. At the time, Herman was devoting himself to the task of meeting and placing within the community what became a consistent trickle of German Jewish refugees, coming to Seattle by way of Vladivostock. He would be down at the dock to meet every ship from that area, and take over the three or four people that came with most ships. He would help them through customs and immigration, then find them a temporary home, and later get local employers to find work for them. It was a task that required mountains of determination and goodwill. He had both.

Meanwhile, now and again, Herman would tell me of his life and family. There were three Schocken brothers, Salman, Herman, and a third whose name escapes me. Salman and this other brother were enormously helpful in building up a chain of large department stores in the major cities of post-First World War Germany.

But Herman wanted no part of the life that was entailed in this kind of business. He was the youngest of the three, and he left Germany for the American West. He worked for a while operating a small fruit canning plant in Yakima, Washington, and it was there that he met his wife and married her. She was a Quaker. She did not convert, nor did he. In due time he retired from business and came to live in Seattle in an apartment building on Boren Avenue. I would visit him from time to time, and we would reminisce. He was a quiet, gentle, and determined man, deeply interested in Jewish affairs.

He once told me a tale of his work for the Jewish children of Germany. During the almost famine which raged in Germany after the First World War, a plan was made to send children to live for three months at a time with the well-to-do farmers of the Italian Tyrol, where lots of food had been stored away. But how to get the Italians to agree?

Herman was asked to go to see the Pope and ask him to plead with Mussolini to help with these pitifully underfed children, Jewish and Gentile alike. He told of his conversation with the Pope, and I asked, "What did he look like?" Herman said he was short, gray-

haired, small, with rather distant blue eyes, and an air of great cleanliness. And looking at Herman, he was also describing himself, except that he had a smile. The Pope did help and many young lives were saved.

Another recollection of Herman Schocken was of the time of my brother Ellis's death, at age fifty-three, from a single massive heart attack. I had been with him at the time and, exhausted as I was, could not bring myself to go tell our mother of it. Instead--it was at about nine o'clock in the morning--I went to Herman Schocken, and sat with him for an hour, and so composed myself enough to tell her.

And here is a short anecdote of the three brothers. They lived in the Saxony town of Zwickau. It was a garrison town with stone walls around it, but by the last year of World War I, the garrison was largely of old soldiers, incapable of field combat, and the commanding officer, also a retired general. The third Schocken brother also was in uniform, a first lieutenant with duties as adjutant to the general. His principal task was to fill in the daily report on the strength of the garrison: how many sick, absent, etc. There were the usual routine salutes between the general and his adjutant, but hardly a word more.

At last, one day the General broke the stiff relationship that had lasted for more than a year, and spoke directly by looking up to his adjutant and saying, "Lieutenant, I have enquired about you, and know that you are the head of your Jewish community here, and well-versed in the principles of your religion. I have long wondered--I am an old man--at the Jewish attitude to life after death. What is your belief?" After a moment's thought, Schocken asked if he might have time to reflect, and asked if he could try to answer the following day.

So Herman Schocken described how, that evening the three brothers went for their customary walk together. The path around the city walls was only wide enough for two abreast, and he was in the rear as the three of them debated the answer and agreed on it.

The following day, after handing in the usual daily report, the general again looked up to his adjutant and asked, "What have you for me," to which Schocken replied, "We have discussed this at length, and have concluded that, in our belief, on death the soul returns to its maker." The general sat for a long time pondering, and then looked up. "Yes," he said. "That was my own conclusion."

A year later the general died. He was starvation poor because his retirement pension was worthless in the face of the enormous inflation of those post-war years in Germany. But he had one treasure, a large silver bowl presented to an ancestor of his who was in command of the Prussian force at the Battle of Waterloo, and who



turned a threatened defeat into a victory for the British, with whom Prussia was then allied. In his will the general bequeathed this bowl to the Schockens, but the advent of Hitler necessitated leaving it behind when Salman Schocken escaped from Germany to America.

I first met Salman Schocken in my own home. It was sometime after the end of the Second World War, and I was asked to lend our home for an afternoon meeting with the members of the board of the Federated Jewish Fund board, and to meet an eminent Zionist with a message from Israel to the Seattle community. He was the man who had bought a vital piece of the foreshore at Haifa Bay and given it to the Jewish National Fund—one of those German Jews, who had foreseen the future of Germany and its Jews under Hitler and had come to America with enough assets to leave him independent, and with sufficient coverage to continue to work for Jewish causes.

He had been asked to tell the tale of German Jewry to the American Jewish world. He had undertaken the task, but first had to learn English. He shut himself up for several months with an English teacher, and in his sixties had acquired a good measure of the language—enough to make a twenty minute address to our people at the meeting. He had really come out of his way to Seattle to visit his brother, Herman Schocken, whom I knew and liked.

The story that Salman Schocken had to tell was no different in substance from what one had heard many times before, but he spoke with a simplicity and directness that was quite moving. In a little conversation we had afterwards he told me he was interested in Greek coins, as I was, and we immediately had a special common interest. This was especially so after I had taken him to the Seattle Art Museum and shown him my modest collection of Greek and Roman antiquities.

At that time I was still in business, which took me to New York several times a year, and, finding a kindred soul, he would lunch with me and then show me some of his Impressionist paintings that he kept in an apartment not far from Grand Central Station. He was in the process of disposing of some of them, and used the advisory services of a Mr. Rorimer of the Metropolitan Museum. I recall him showing me a charming Renoir painting of two women hanging out the wash, one stooping to a basket and the other reaching up to the line. I asked if it was for sale and he said, "Yes, at twenty thousand dollars." This was in the days when one did not smile at the thought of a good Renoir at that price. I asked for a day to think it over, and for another look, but when I phoned him, he said that Rorimer had urged that he keep that particular painting, so--

One time, he took me out to lunch at his home, about twenty miles north of New York City, a pleasant, modest house with one charming feature. This was the dining room, which was a little long and narrow, that had on one side a long window looking out on a

stretch of lawn bordered with silver birch trees, a charming scene. And along the opposite wall was a painting of that view from the window, "as consolation," he said, "for the dark hours."

In the same house, he had one room devoted to his collection of the letters and poems of Heinrich Heine. I have no knowledge of German, but hearing the snatches he read from the poems, all original manuscripts destined for his one-man museum in Jerusalem, was a most moving experience.

On one of his visits to Seattle he asked me to come up to his room at the Olympic Hotel because he had something to show me. It was a small case of twenty-four gold Greek coins, all beauties. He said that looking over and handling them before turning to sleep was the best sedative for him. He was, and looked to be, a demanding man, demanding of himself, as well as of others, and under his surface calm there was much tension.

On one of my New York trips he left a message at my hotel that a car would pick me up to take me to an artist's studio to meet him. When we arrived at what looked like a galvanized barn, the studio of the noted sculptor Jacques Lipschitz, Schocken took me by the arm, a little impatiently, to show me the head of himself that Lipschitz was just finishing. "What do you think of it," he demanded. And then, as I stood looking at it, he burst out, "I don't like it; I don't look like that man." I stood awhile and looked, and then I took off for a round of looking over what finished sculptures there were, stacked about the building.

I looked again and again. The skull, the shape and strength of the head and forehead were strong and right. But the face was a disaster. The eyes were small and rather protruding, the nose squashed and sideways, the mouth bitter and hard. And again Schocken said, "I don't like that man. What do you say?" I looked at Lipschitz, who turned away. He was not going to discuss his work with me. And finally, I said, "What God gave you, the bones, are strong and handsome. What you have done with the flesh--you or time--is your responsibility." Yet later, he did reconcile himself to the sculpture, and used it as an illustration in one of the books of the Schocken Press.

The next time I saw that Salman Schocken was in Jerusalem. I was there as a lay consultant in a dispute over the to-be-built Israel Museum. Eric Mendelsohn had designed a mansion in which Schocken's treasures--manuscripts, coins and the like--were to be displayed. When he asked me what I thought of it, I could only say that it looked rather heavy, and that perhaps a couple of bright Persian carpets in the main room would help. Later I heard that Schocken, that same day, got after Mendelsohn, who, at the time was also occupied with drawing up plans for the Hadassah Hospital in Jerusalem. The result was that Mendelsohn set off for Damascus and

brought back a quite magnificent mainly blue rug that made the room sparkle. Schocken was quietly proud of it, as if he himself had woven it.

Norman Davis  
December 1983  
Seattle, Washington



# LITILE SUMMA GALLERIES INC.

## AUCTION I

*featuring*

Ancient Greek, Roman and Byzantine Art

**Friday, September 18, 1981**  
**2:30 p.m. - 5:00 p.m.**

*at*

**The Beverly Wilshire Hotel**  
Grand Trianon Room  
Beverly Hills, California

*George Bennett: Auctioneer*



Telephone  
(213) 278-4434

P.O. Box 6428  
342 North Rodeo Drive  
Beverly Hills, California 90212

# THE SUMMA GALLERIES INC.



## AUCTION I

ANCIENT ART  
SEPTEMBER 18, 1981

\*The Edward Gans  
Collection of Ancient  
Jewelry, auction items  
nos. 111 to 140

## ESTIMATES

Lot	Estimate	Lot	Estimate	Lot	Estimate	Lot	Estimate
1	2,000	36	6,500	71	40,000	106	2,500
2	2,000	37	6,000	72	12,000	107	2,000
3	7,500	38	8,000	73	20,000	108	1,200
4	65,000	39	8,000	74	15,000	109	2,500
5	16,000	40	1,500	75	35,000	110	5,000
6	10,000	41	2,000	76	25,000	111	20,000 *
7	15,000	42	15,000	77	4,000	112	POR
8	15,000	43	20,000	78	1,500	113	12,000
9	20,000	44	5,000	79	4,500	114	5,000
10	40,000	45	2,000	80	10,000	115	POR
11	4,000	46	8,000	81	3,000	116	25,000
12	12,000	47	2,500	82	2,000	117	8,000
13	10,000	48	6,500	83	5,000	118	5,000
14	7,500	49	POR	84	800	119	15,000
15	8,000	50	7,500	85	600	120	4,000
16	30,000	51	15,000	86	600	121	1,500
17	3,500	52 a & b	10,000	87	800	122	POR
18	2,000	53 a & b	15,000	88	2,500	123	POR
19	2,500	54	3,000	89	500	124	7,500
20	1,500	55	6,000	90	1,500	125	5,000
21	3,500	56	15,000	91	1,500	126	8,000
22	3,000	57	25,000	92	1,500	127	5,000
23	POR	58	POR	93	2,000	128	8,000
24	8,000	59	POR	94	2,000	129	8,000
25	12,000	60	25,000	95	5,000	130	7,500
26	POR	61	25,000	96	7,500	131	7,500
27	8,000	62	15,000	97	2,000	132	3,500
28	10,000	63	8,000	98	10,000	133	25,000
29	25,000	64	10,000	99	20,000	134	POR
30	10,000	65	7,500	100	5,000	135	3,500
31	2,000	66	15,000	101	2,000	136	10,000
32	2,000	67	5,000	102	1,500	137	20,000
33	12,000	28	15,000	103	1,000	138	6,000
34	12,000	69	20,000	104	200	139	4,500
35 a & b	8,000	70	20,000	105	400	140	1,000

\*POR— price on request

THE  
SUMMA  
GALLERIES  
INC.



## AUCTION 1

ANCIENT ART  
SEPTEMBER 18, 1981

## PRICES REALIZED

Lot	Realized	Lot	Realized	Lot	Realized	Lot	Realized
1	2,400	37	6,250	72	9,500	107	1,450
2	1,700	38	3,000	73	16,000	108	925
3	4,200	39	4,500	74	10,500	109	1,000
4	90,000	40	800	75	55,000	110	4,500
5	18,000	41	1,500	76	28,000	111	-
6	12,000	42	16,000	77	2,800	112	-
7	14,000	43	15,000	78	800	113	-
8	18,000	44	3,400	79	2,000	114	-
9	12,500	45	1,650	80	6,000	115	-
10	55,000	46	7,000	81	1,800	116	-
11	4,200	47	1,300	82	1,200	117	-
12	10,000	48	3,500	83	3,200	118	3,750
13	10,000	49	75,000	84	480	119	15,000
14	4,250	50	8,500	85	350	120	3,150
15	9,500	51	20,000	86	600	121	1,100
16	36,000	52a/b	11,000	87	550	122	-
17	3,000	53a/b	8,000	88	1,500	123	-
18	1,050	54	2,500	89	300	124	7,000
19	1,550	55	2,500	90	900	125	-
20	850	56	15,000	91	1,400	126	5,500
21	1,800	57	18,000	92	900	127	-
22	1,500	58	18,000	93	1,250	128	-
24	10,000	59	30,000	94	1,450	129	-
25	5,000	60	39,000	95	3,000	130	5,250
26	60,000	61	25,500	96	8,000	131	-
27	8,500	62	15,500	97	1,250	132	-
28	10,000	63	8,000	98	8,000	133	-
29	30,000	64	4,000	99	22,000	134	-
30	9,500	65	6,500	100	3,750	135	2,600
31	1,100	66	23,000	101	1,450	136	-
32	400	67	2,000	102	1,500	137	-
33	12,000	68	23,000	103	725	138	4,600
34	17,500	69	12,000	104	150	139	-
35a/b	7,500	70	18,000	105	775	140	-
36	3,500	71	31,000	106	1,900		

# THE EDWARD GANS

## COLLECTION OF

## ANCIENT JEWELRY



It is indeed an honor to have this collection of ancient jewelry presented to the public. The collection consists of over fifty pieces in twenty-nine different categories. More important than the jeweler's art: there are a number of Egyptian pieces, pieces from the Near East and Greece and pieces from Rome and the West. A number of these pieces are of great importance, but the gold rosettes may be as early as the second half of the second millennium B.C. The broad chronological span of the collection is probably the most impressive geographical distribution. There are a number of Egyptian pieces, pieces from the Near East and Greece and pieces from Rome and the West. Together they are an exquisite monument to Edward Gans' fine taste and to his appreciation for beautiful and representative pieces of a wide variety of ancient and medieval cultures.



## THE STORY OF THREE GANS COLLECTIONS

by *Edward Gans*

While still active as a banker in Berlin in the early months of 1935, Ludwig Wilhelm von Gans from Frankfurt am Main came to visit me. He said that he came at the request of his very old uncle Leo Gans, who was a collector of Jewish antiquities and had commissioned a work entitled *Six Hundred Years of the Family Gans*. Since I also had ordered a family tree, I could be of some help in his genealogical studies.

A long conversation followed and he talked of his father Friedrich, who with Leo, had co-founded the international chemical combine I-G Farben. Finally the conversation came round to his collecting activities: In the years when I was still a baby, Theodore Wiegand had visited Friedrich and asked him to exhibit his collection of gold jewelry, marble sculpture, terracottas, iridescent glass and other objects in the Berlin Antiquarium. Wiegand, anxious to pursue his plans for excavation, was eager to impress the emperor. Friedrich at first refused, but eventually Wiegand convinced him that the pieces would be safe. The Gans collection was thus installed in a special large room in the museum. Wilhelm II was so impressed that he commanded "These things will never leave this room." He agreed to give Gans anything he wanted in return. The result was the title "von," the title "Excellence," and an honorary plaque in the museum room. The collection to this day is a source of pride to the Berlin Museum.

Friedrich was persistent. He started a second collection which was wider in scope and extended into the Byzantine and Islamic periods. He bought from the well-known art dealer Mavrogordato and was advised by Professor Robert Zahn who, after Friedrich's death during the First World War, wrote the famous three-volume catalogue that included the complete Gans collections (*Sammlungen der Galerie Bachstitz* 1921).

The third Gans collection, my own, was meant to become a collection of wearable jewelry (hence a number of pieces have modern end pieces and clasps) for my wife, who had been an art dealer and collector in her own right. In the early years of this century she became a junior partner and, later, manager of the firm of Glenk in Berlin, antiquary to the court of Wilhelm II. The idea of further collecting was abandoned in 1926 with the death of my wife.

I bought nearly everything in this collection from Dr. Philipp Lederer in Berlin and in later years from Professor F. R. Martin, Stockholm and Settignano. Several of the pieces originally were part of the second Gans collection. Some of my collection was sold in 1928 (R. Jaeger, *Die Sammlung Eduard Gans* [Paul Cassirer and Hugo Helbing, Berlin, December 1928]). But during the auction and on the spur of the moment I decided to buy back almost everything that was not fragile.



### 111 Rosettes

Diameter 6.5 and 6.7 cm.; height 1.7 cm.; weight 22.93 and 21.60 gm. Pair of gold foil rosettes with punched decoration. Each piece is composed of two superimposed six-petalled rosettes, the top one slightly smaller. Each petal is bordered by a double row of punched dots. The top rosette has a raised central element (one is ridged, one not) through which a two pronged clasp passes to hold the two pieces together. Intact and complete; excellent preservation of the foil. *Syrian, probably second millennium B C.*

Published *Sammlung Gans* no. 7 and R. Zahn, *Galerie Bachstiftz, S-Gravenhage II* (Berlin, 1921) no. 73, from which sale they were purchased by the present owner. These pieces were probably part of a hoard from Syria that is pictured in *Jewelry*, p. 15 but also see Zahn, *loc. cit.* who cites other parallels, and discusses the date at some length. The rosettes could have been intended as ornaments for a garment or a headdress. Similar pieces have been found together in large numbers in tombs.

## 112 Fibula

Length 10 cm.; weight 29.5 gm. Gold millwheel fibula. The semicircular bow is strung with five millwheel ornaments. On both sides of the hinge plate, stamped frontal female head. The bronze pin has been removed and in its stead there are two gold strings, each consisting of three twisted threads. The T-shaped catch is triple reeded; on the underside, acanthus leaf; on its upper end, a similar three part vertical moulding. On top of this between two large beads, Pegasus with a griffin protome between his forelegs. Complete and intact. *Greek (Macedonia), fourth century B.C.*

Published: *Sammlung Gans* no. 20. Quite a number of similar fibulae have been discovered in northern Greece: cf. G. Richter, "The Ganymede Jewelry," *Bulletin of the Metropolitan Museum of Art* 32 (1937) 290ff., especially 294 ff. (but note that she erroneously assigns the original ownership of the Metropolitan pieces to Eduard von Gans [p. 292], it belonged to Friedrich von Gans, not Eduard Gans) *Coll. Stathatos* 1, 53 ff. and 3, 204ff. (this piece illustrated on p. 208) and pl. XXXI; Becatti, *Orificerie* no. 396, P. Jacobsthal, *Greek Pins* (Oxford 1956) 207-208, especially fig. 650 for the motif on the catchplate; *Greek Gold* nos. 76-76; Greifenhagen II, pl. 165, 1-9 *Search for Alexander* nos. 54-55. This piece almost certainly belongs to the Ganymede fine, which Zahn described as "one of the most magnificent known in the whole field of classical jewelry (trans. from Richter, *loc. cit.*)." It is the largest and best preserved of the find's fibulae. The bronze pins on all similar known pins are missing, and it is assumed were intentionally removed. The piece here is the only one, however, with the "threads" added in place of the pin. Their function is conjectural (to imitate clothing to which the pins were attached by the living? to imitate chains that were hung from the fibulae?).



## 113 Earring

Length 5 cm.; weight 3.18 gm. Gold disc and pendant earring decorated with filigree. On the disc, beaded border within which scrolling foliage and central rosette. On the back of the disc, flat hook. From each side of the disc hangs a foil leaf. The pendant is an inverted pyramid decorated with filigree. From the two top back corners hang wrapped up wires joined by loops. From the bottom of the pendant hangs a seed pearl and foil leaf. Intact. *Greek, fourth-third century B. C.*

Published: *Sammlung Gans* no. 25. Earrings with inverted pendants such as this one became popular in the fourth century. Cf. *Jewelry* no. 239; Marshall, *BM* nos. 1662ff. On the type, R. Higgins, *Greek and Roman Jewelry* (London 1961) 126.



## 114 Disc

Diameter 2.35 cm.; weight (with modern attachments) 4.24 gm. Gold disc from a disc and pendant earring decorated with filigree in concentric circles. Around the outside, waves decorated with blue enamel; within this, eggs. In the center, frontal female head with long hair. Intact; modern mounting on the back. *Greek, mid-fifth-early fourth century B. C.*

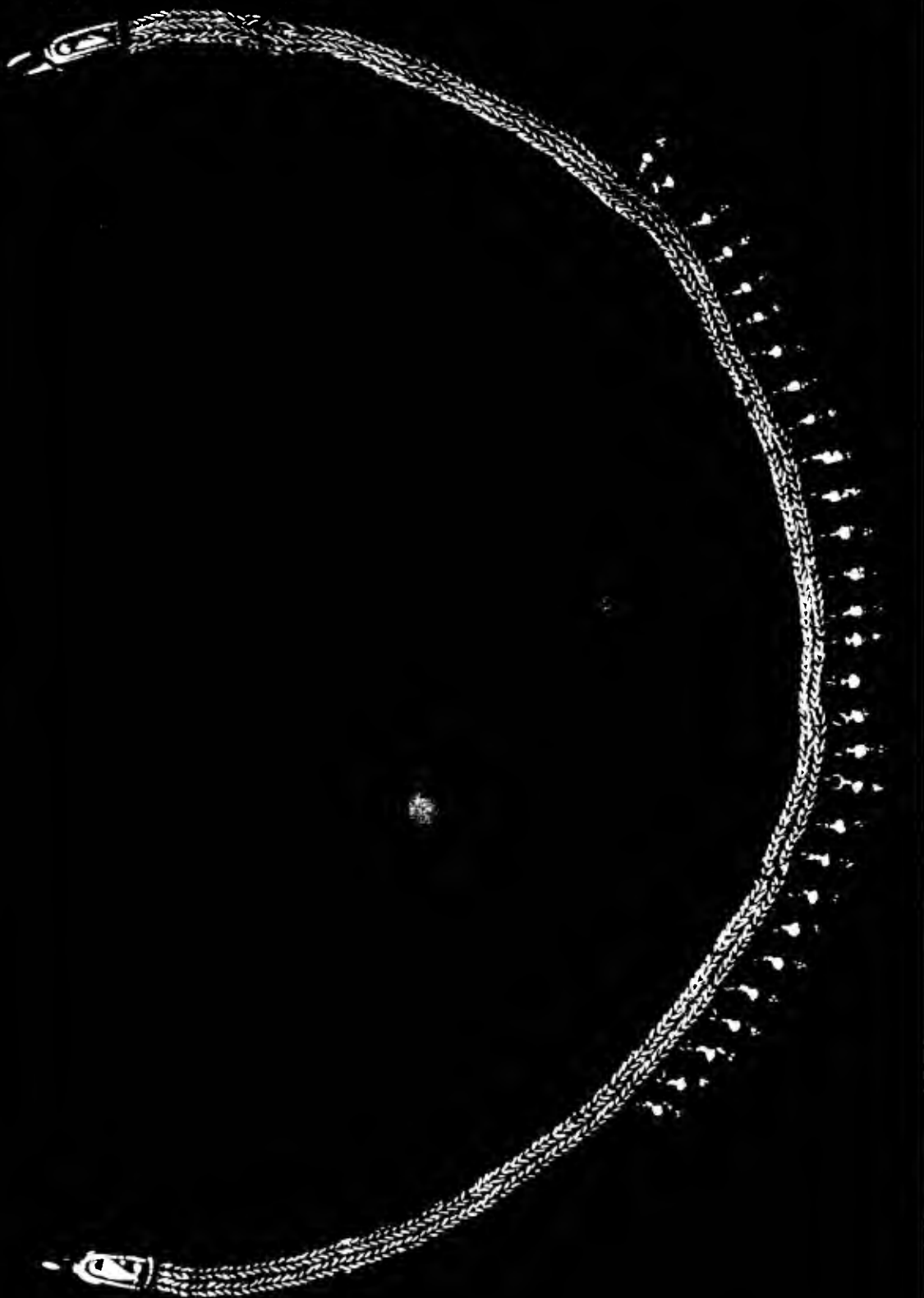
Unpublished. Very little Greek jewelry retains its enamel inlay; see Richter, "The Ganymede Jewelry," *Bulletin of the Metropolitan Museum of Art* 32 (1937) 292. It is difficult to identify the frontal head; it is perhaps Juno, a nymph or Medusa.



### 115 Earrings

Length 5.8 cm.; weight of both earrings 13.94 gm. Gold disc and pendant earrings with filigree and engraved detail. Above the disc, a palmette which supports the long hook. The disc is bordered with an egg and dart band. On the disc, plain and beaded filigree over which, a nine-petalled rosette. The disc is attached to the pendant by a loop and ring which are partially masked by two tiny ivy leaves. The pendant Eroses are mirror images of one another. The young god is naked with wings spread. In one hand, shell; in the other, alabastron. The Eroses stand on a small rectangular plinth. Complete and intact; beautiful preservation of every detail. *Greek, fourth-third century B.C.*

Published. R. Zahn, "Zur hellenistischer Schmuckkunst," *Schmuck-Festschrift* (Mainz 1930) 102ff. The earrings come with a signed typescript by Zahn bound with a reprint of his article. The earrings compare favourably with the Ganymede earrings for which the Ganymede jewelry (see no. 112, above) is named. For other disc and pendant earrings with Eroses, see *Jewelry* no. 242 and *Search for Alexander* no. 72, both with bibliography.



### 116 Necklace

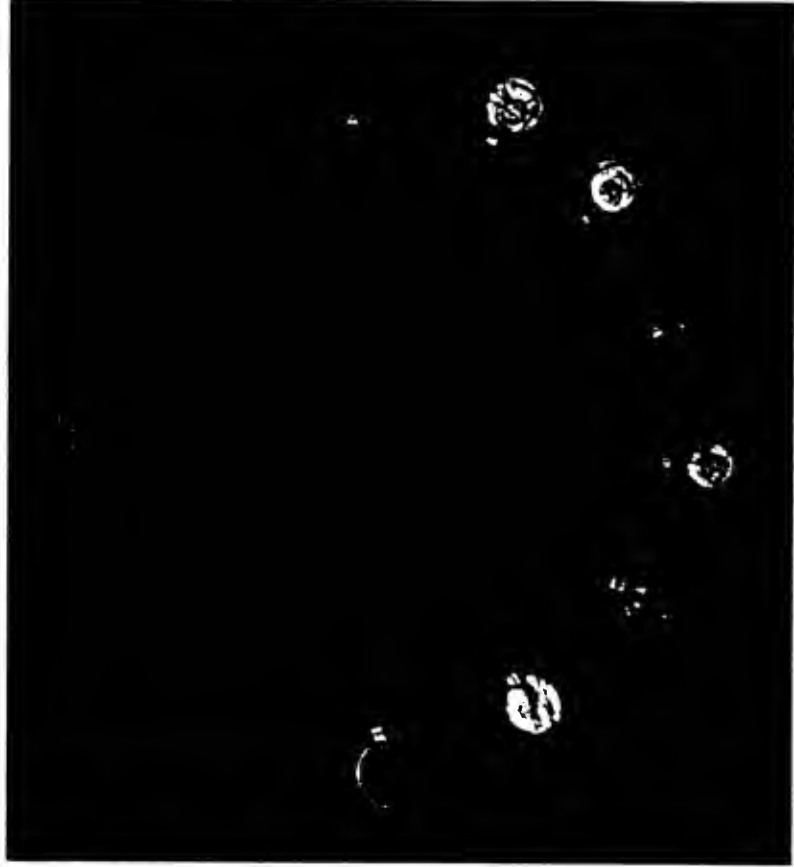
Length 34 cm.; weight 43.92 gm. Gold necklace with four strands of loop-in-loop chain and twenty-nine gold pendants. The pendants, amphorae with four gold beads at the pointed base, are attached to the chain by two rings. The two casket end-pieces are decorated on the upper side with a uraeus and end in a closed loop for attaching the necklace to a fibula. ( complete and intact. *Greek, fourth-third century B.C.*

Published *Sammlung Gans* no. 23. Such necklaces as this one were worn from shoulder to shoulder suspended from fibulae. The pendants are either lanceolate or, less commonly as here, tiny amphorae. Cf. Marshall, *BM* no. 2719; G. Richter, "The Ganymede Jewelry," *Bulletin of the Metropolitan Museum of Art* 32 (1937) 290; L. Breglia, *Catalogo delle officine del Museo Nazionale di Napoli* (Rome 1941) pl. XXI; D. Robinson, "Unpublished Greek (gold Jewelry and Gems)," *AJA* 57 (1953) 14; *Coll. Statthatos I*, 252; *Greek Gold* 5; B. Segal, *Zur griechischen Goldschmiedekunst des vierten Jahrhundert v. Chr.* (Wiesbaden 1966) passim. *Jewelry* no. 240

### 118 Necklace

Length 43 cm.; weight 13.50 gm. Gold loop-in-loop chain to which eight pendants are attached by triple reeded loops. From the left end: gold crescent, repousse medallion with frontal head of a god, cabochon garnet set in gold, repousse medallion with bust of Helios (?) set in a gold crescent, cabochon garnet set in gold, repousse medallion with head of Herakles set in a gold crescent, repousse medallion with head of Athena and gold crescent. The closing is hook and loop. Intact and complete. *Greek, second century B.C.*

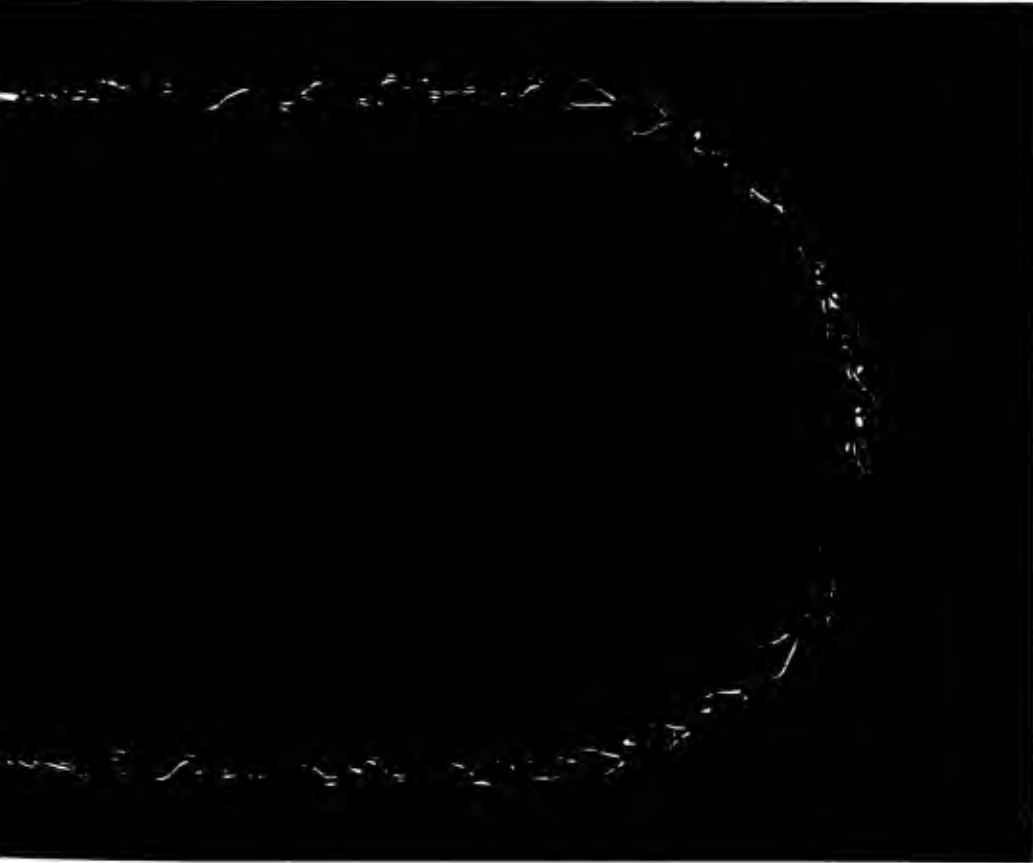
Published: *Sammlung Gans* no. 60. This type of necklace with medallions was popular in the Hellenistic period. See S. Miller, *Two Groups of Thessalian Gold* (Berkeley 1979) 28 with n. 161, where this piece is mentioned. Also, Marshall, *BM* nos. 2592 and 2921ff.



### 117 Necklace

Length 27 cm.; with modern end pieces, 60 cm.; weight 11.39 gm. Necklace of cornelian beads cut in the shape of the loops of the necklace chain and perforated at both ends through which they are linked together by a single gold chain in a figure-eight pattern. The ends are modern. *Greek, third-second century B.C.*

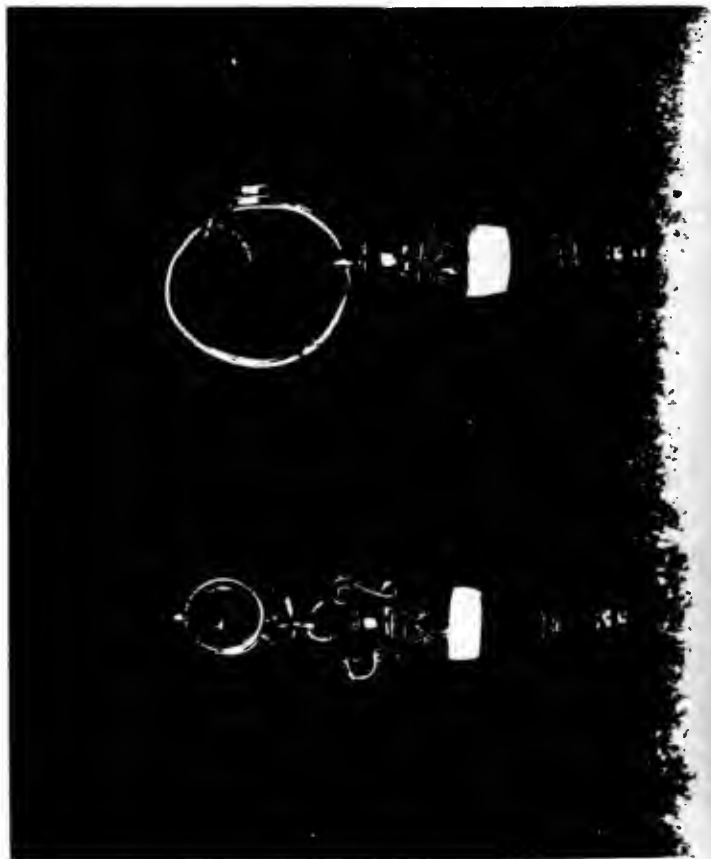
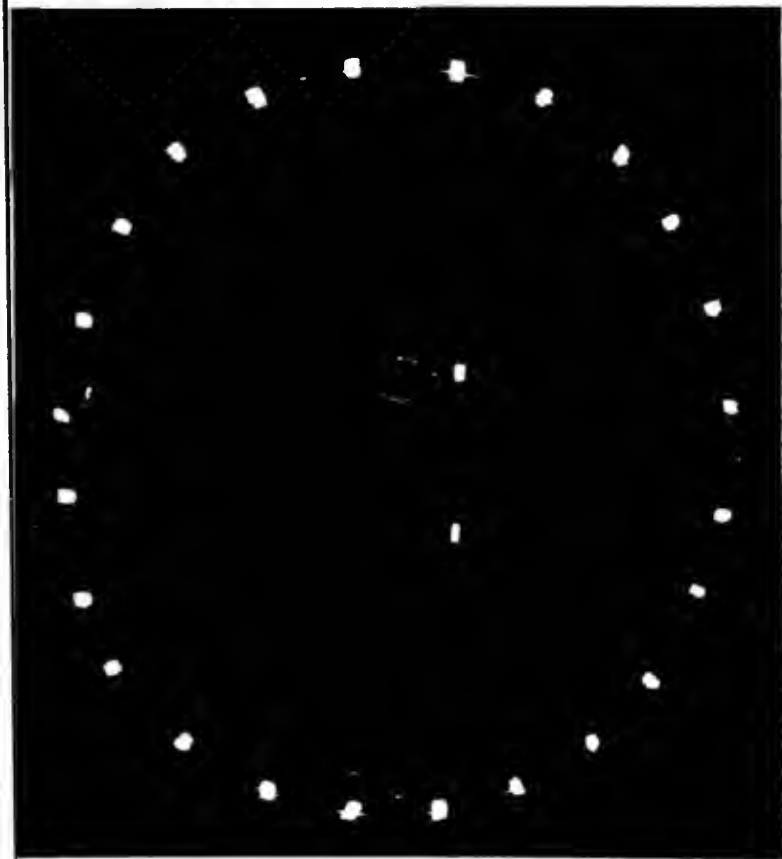
Published: *Sammlung Gans* no. 97. For comparable necklaces, see Becatti, *Orificerie* no. 434 (Naples); *Coll. Stathatos* 1, nos. 249 and 277; *Greek Gold* nos. 50 (Boston) and 126 (Swiss private collection; not a necklace); *Search for Alexander* no. 76 (Houston).



### 119 Necklace and earrings

Length of the necklace 62.5 cm.; length of the earrings 10.7 cm.; weight of the necklace 30.73 gm.; weight of the earrings 4.31 gm. Gold, onyx and garnet necklace and earrings. The necklace is composed of convex tubular beads of onyx; between them, as spacers, reels of beaded wire or beads of beaded and plain wire (the three central spacers). On the loops of the earrings, garnets set in gold. The pendants are amphorae, the bodies of which are onyx. The neck, shoulder and handles are gold with fine granulation on the top edge of the lip, the outside edges of the handles and the chevron-patterned shoulder. There is similar decoration at the foot; below, a green glass bead and a moulded gold terminal. The end-pieces and closure of the necklace are missing; the earrings are complete and intact. *Greek, third-second century B.C.*

Published: *Sammlung Gans* nos. 53 and 54. For two similar pairs of earrings, see *Greifenhagen II*, pl. 39, 1 (but with gold for onyx on the amphorae) and *Jewelry* no. 240 (but with a garnet and gold disc).





## 120 Necklace

Length 24 cm.; with modern end-pieces, 51 cm.; weight 6.11 gm. Necklace of blue faience cylinders between which, nine gold pendants. From the outside ends the pendants are: two stair amulets, two plain gold discs on three links of loop-in-loop chain and, in the center, a plain gold disc hanging from a repousse medallion with frontal lion head. The end-pieces and clasp are modern. One of the stairs is partially restored. *Egyptian, Ptolemaic period (probably first century B.C.)*

Published: *Sammlung Gans* no. 78. For similar gold disc pendants, see R. Zahn, *Sammlung Baurat Schiller* (Berlin 1929) nos. 135, 138 and 139. For the stair amulet, see W. Petrie, *Amulets* (London 1972 reprint of 1914) nos. 13-14.



## 121 Pin

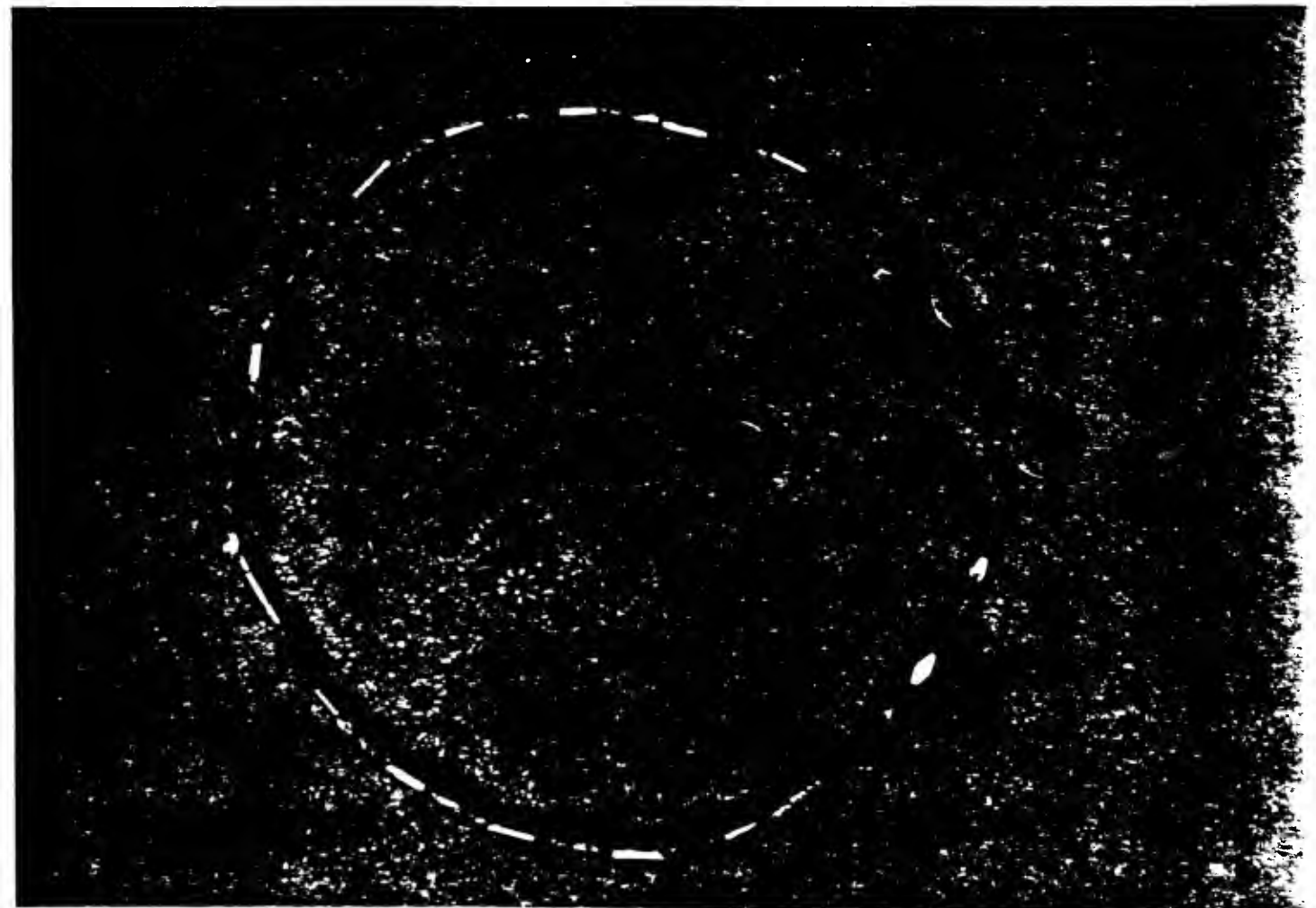
Height 2.9 cm.; weight 2.69 gm. Pin of hammered gold foil over a bronze core. The finial is Ptah Seker on a lotus capital. The dwarf-like figure is seated with his legs crossed in front of him. He holds a finger to his mouth and wears a crown (slightly a tilt) on his head. Most of the shank of the pin is missing; there is some damage to the gold foil on the finial. *Egypt, Ptolemaic period.*

Published *Sammlung Gans* no. 103. For this dwarf-like god of silence, see W. Petrie, *Amulets* (London 1972 reprint of 1914) no. 176e.

### 122 Necklace, ring and earrings

Length of the necklace 18 cm.; diameter of the ring 0.5 cm.; diameter of the earrings 0.6 cm.; weight of the necklace 1.62 gm.; weight of the ring 0.20 gm.; weight of the earrings 0.19 gm. A matching set of necklace, ring and earrings for a doll. The necklace is blue faience cylinders alternating with gold plain (outside) or polygonal (center) cylinders. The central plain gold disc pendant is attached to the chain by a loop. The closure is a loop and hook; behind the loop, a garnet set in gold. The gold ring has a plain bezel. The earrings are nine petalled rosettes with central gold beads; behind, a hook. All the pieces are intact and complete. *Egyptian, Ptolemaic period.*

Published: *Sammlung Gans* no. 31. Although much ancient jewelry for children is extant, this seems to be the only known doll jewelry. Its diminutive size and perfect workmanship make the set truly remarkable.

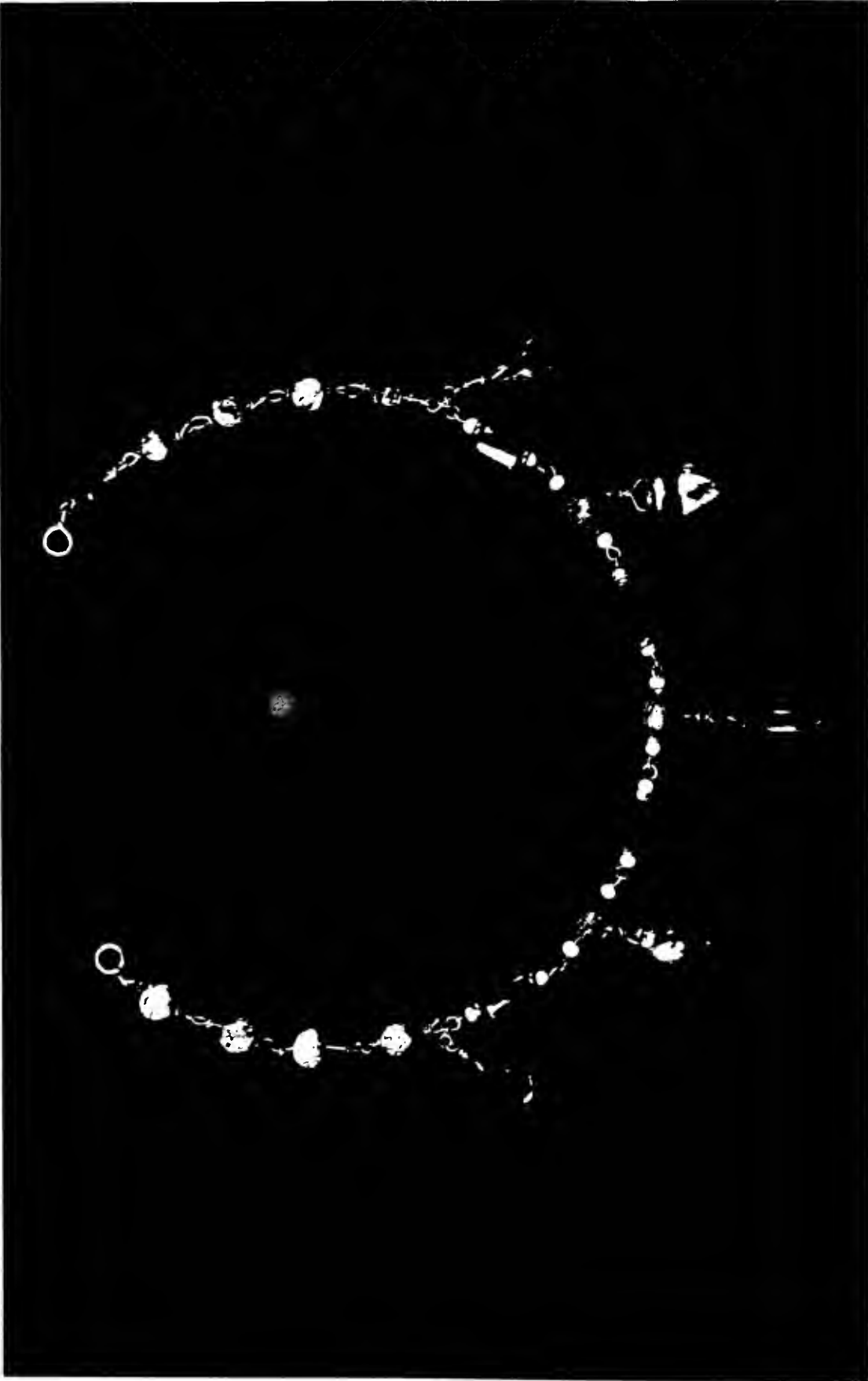




### 123 Cosmetic applicator

Length 10.7 cm.; weight 10.43 gm. Cosmetic applicator with a base in black and white threaded chalcedony; the upper end of the applicator is gold and decorated on the outside with knots or loops soldered onto the surface. Above the loops, there is a large moulded opening; the top ends in a small opening, perhaps for the insertion of a wick or small wood or ivory stick. Intact and complete. *Egyptian, Ptolemaic period.*

Published: *Sammlung Gans* no. 55. The use of this piece is not entirely certain. It has been variously identified as a pendant (*Sammlung Gans*), as a stylus (from the open tip) and as a cosmetic or perfume applicator. This last identification seems best. The open tip, in which a wick or small stick was perhaps inserted, could be used for perfume or for some liquid to dampen the Kohl. The chalcedony end could be used for applying the Kohl (there are many such Kohl applicators in glass extant). The expensive and highly decorative piece perhaps fits into a cosmetic jar, and a chain for securing it could be attached through the moulded holes. The decoration of knots and loops may possibly imitate the appearance of a towel, as "Turkish" towels are known from an early date (Metropolitan Museum 27.3.616; *The Private Life of the Egyptians. A Picture Book* (The Metropolitan Museum, New York 1935, fig. 14).



#### 124 Necklace

Length 23.5 cm.; weight 8.50 gm. Necklace of stones and beads linked by gold wire and loops. From the outside: five (on the right side, four) gray stones: chert made to look like "pearls"; a convex rectangular garnet flanked by seed pearls, between them, gold spacers; granulated gold biconical head flanked by seed pearls with cornelian spacers (the spacers are absent on the right side); polygonal cornelian (on the right side garnet) bead flanked by pearls and gold spacers. The central element is a granulated gold biconical bead flanked by seed pearls with gold spacers. From the central bead hangs a smaller granulated bead and a cornelian pendant in the shape of an alabastron. Two more vase-like cornelian pendants hang from the other two granulated beads, and there are two drop-shaped cornelian pendants between the garnets and the first stone "pearls." Intact and complete. *Etruscan, fifth century B.C.*

Published *Sammlung Gans* no. 14. The interplay of colors and textures on this necklace and the fine quality of the granulation are especially noteworthy

### 125 Medallion

Diameter 4.4 cm.; height 1.5 cm.; weight 7.94 gm. Gold foil medallion with central cameo. The medallion is dome-shaped and decorated with radiating ribs between which, semicircular raised pattern. The central cameo is secured below by a second piece of foil. On the onyx cameo, a couchant lioness. Around the edge of the medallion, four gold loops. Complete; there is some damage to the gold foil under the cameo. *Roman, second century A.D.*

Unpublished. There has been much dispute over the purpose of these medallions, and they are variously identified as pyxis lids, garment decorations and decorations for hair nets. See D. Robinson, "Unpublished Greek Gold Jewelry and Gems," *AJA* 57 (1953) 5ff; *Coll. Stathatos* 1, 89-105 and 3, 250-252; *Greek Gold* no. 90. For similar medallions (without loops, but with inset cameos), see J. El-Chehadeh, *Untersuchungen zum antiken Schmuck in Syrien* (Diss. Berlin 1972) nos. 36-39.



### 126 Earrings

Length 1.7 cm.; weight 2.28 and 2.37 gm. Pair of cameo and gold earrings. The onyx cameo with a frontal head of Medusa is set in a gold casing around which, a gold foil border decorated with a fan (or leaf) pattern. The S-shaped hook is attached to the back of the casing. Both earrings are intact and complete. *Roman, third century A.D.*

Published: *Sammlung Gans* no. 109. For similar Medusa cameos, see R. Steiger, "Gemmen und Kameen im Roemer-museum Augst," *Antike Kunst* 9 (1966) 47ff. (with bibliography): *Norddeutscher Privatbesitz* no. 437.





### 127 Ring

Diameter 2.1 cm.; weight 6.05 gm. Gold ring with engraved bezel: within a dotted border, Cupid left raises his arms to reach for the butterfly above; to the right, a goose.

Unpublished. For the subject, cf. Marshall, *FR* no. 181 and no. 104 above. Here Cupid anxiously reaches for his wife Psyche, who has already been transformed into a butterfly, a subject that has a long tradition in Western art.



### 128 Bracelet

Diameter 5.2 cm.; width 0.08 cm.; weight 12.41 gm. Gold bracelet with engraved design and a central medallion. On the entire length of the flat bracelet there are engraved geometrical patterns in imitation of filigree work. At the front, within a beaded border, repousse medallion with a frontal head. The closure of hook and loop is one piece with the bracelet. Intact and complete. *Roman, probably second century A.D.*

Unpublished. For a similar use of engraving from the Hellenistic period, see *Greek Gold* no. 63. It is possible that this piece is also Hellenistic, as medallions were much in vogue at that time.

**129 Necklace**

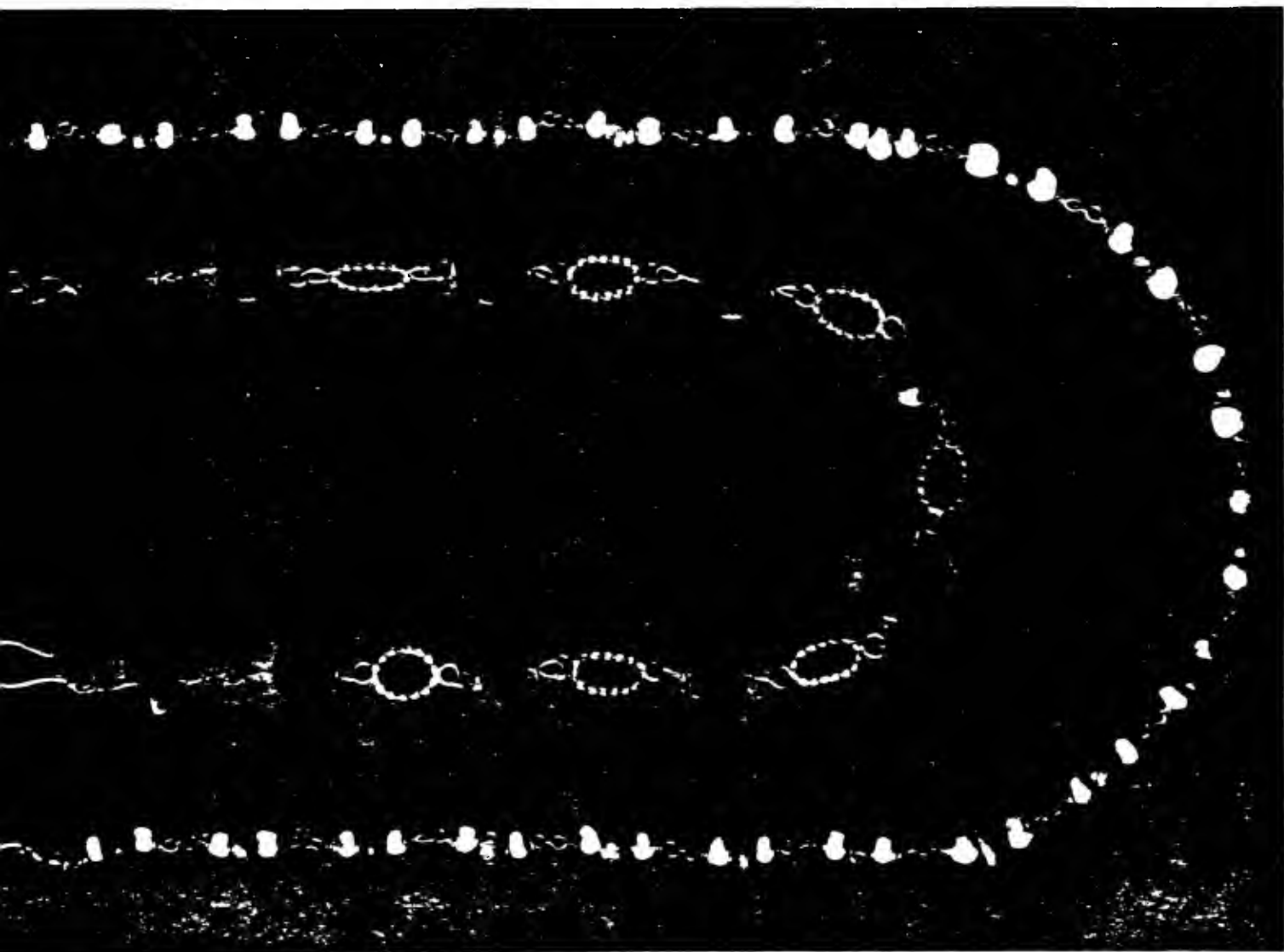
Length 27.5 cm.; weight 9.51 gm. Garnet and gold necklace. Round garnets alternate with open ovals of flattened beaded wire; between each, gold loops. The hook and loop closure is original. Intact; one of the garnets is chipped. *Roman, second-third century A.D.*

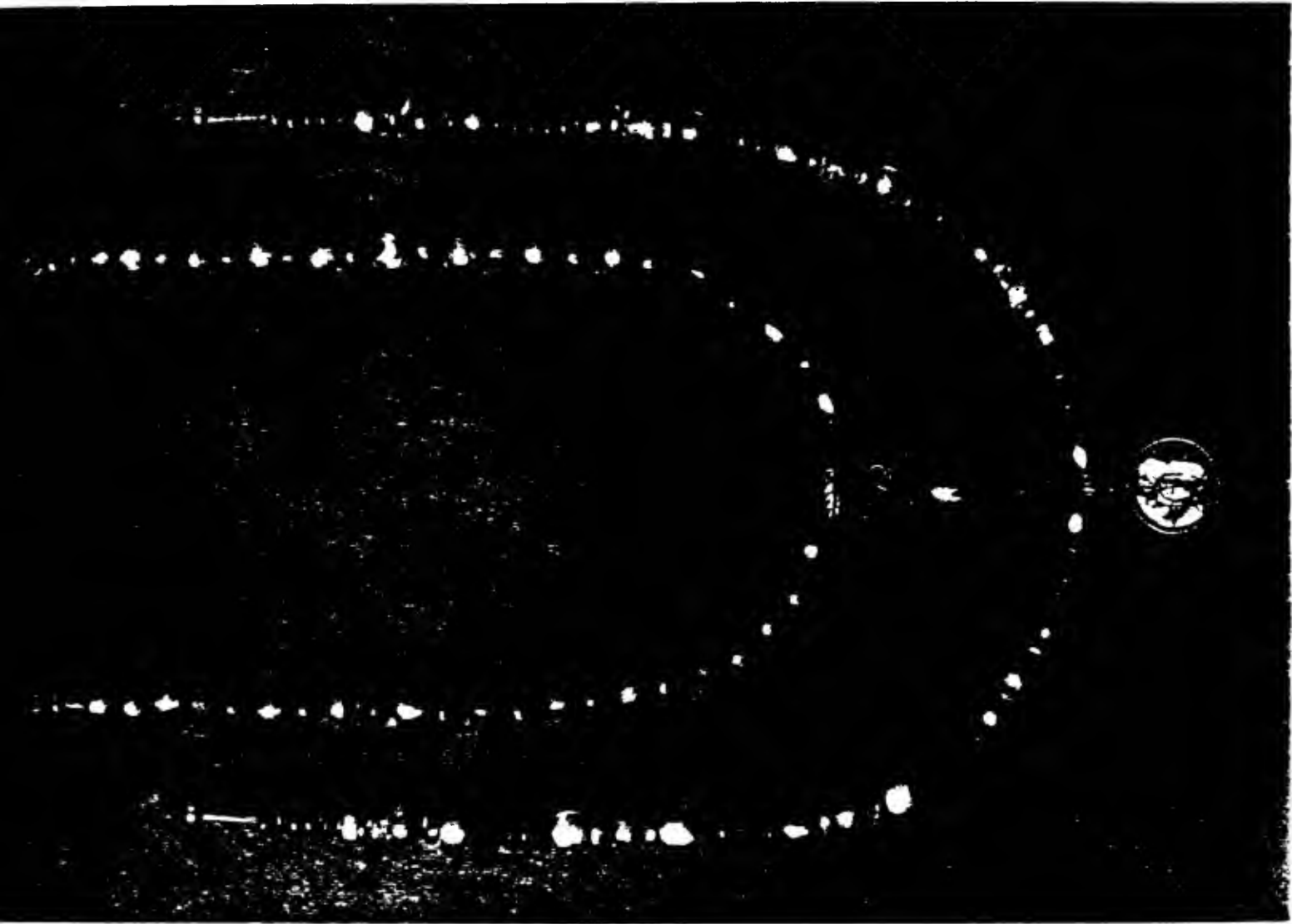
Published: *Sammlung Gans* no. 104. Cf. R. Zahn, *Sammlung Baurat Schiller* (Berlin 1929) no. 120. Marshall, *BM* nos. 2712 and 2714; Greifenhagen II, pl. 30, 6.

**130 Necklace**

Length 38 cm.; weight 7.98 gm. Gold necklace with pearls and beads. There are twenty-two sets of beads linked by gold chain; in each set, two pearls flanking a bead of green chalcedony. The hook and loop closure is original. *Roman, second century A.D.*

Published: *Sammlung Gans* no. 67.





### 131 Necklace

Length 24 cm.; weight 14.49 gm. Necklace of gold, garnet and gold-in-glass pearls. From the outside: gold-in-glass pearls (five on the left, four on the right), gold-in-glass pearls alternating with garnet beads; in the center, a hollow gold pod-shaped cylinder with striated wire on each end and engraved with a leaf pattern. From the central cylinder hangs a cabochon garnet set in gold. The clasp is modern; otherwise intact. *Roman, first-second century A.D.*

Published: *Sammlung Gans* no. 64. For gold-in-glass beads, which were widespread in the Hellenistic and Roman periods, see G. Boon, "Gold-in-Glass Beads from the Ancient World," *Britannia* 8 (1977) 193-207.

### 132 Necklace

Length 25.9 cm.; with modern attachments, 28.5 cm.; weight 10.76 gm. Necklace of gold, gold-in-glass and glass beads. Red, orange and orange-green jasper ring-beads alternate with gold-in-glass spools flanked by gold-in-glass or plain glass pearls. In the center a medallion is attached with a reeded loop; within a beaded wire border, frontal head of Helios or Apollo. The mounting and end-pieces are modern. There is a small hole in the medallion. *Roman, second century A.D.*

Published: *Sammlung Gans* no. 85. For the gold-in-glass, see the notes to no. 131, above. Also, cf. R. Zahn, *Sammlung Baurat Schiller* (Berlin 1929) nos. 126, 138 (for similar spool-shaped beads) and 141 (for the combination of discs and gold medallions)





### 133 Cameo

Length 3.7 cm.; width 3.5 cm.; weight 8.43 gm. Veined turquoise (chert and chalcedony) oval cameo: on the left, conjoined busts of Pertinax and Titianna, facing right; on the right, conjoined busts of Commodus and Marcia, facing left. All of the busts are draped (the two male figures with paludamentum), and the two male figures are bearded and wear laurel wreaths tied with fillets behind. Intact and complete. *Roman, late second century A.D.*

Unpublished. The cameo represents in pictorial form the close relationship of Commodus and Pertinax, who was the advisor of Marcus Aurelius and of his son Commodus who is portrayed here. The laurel wreaths refer both to Apollo and to the victories of Commodus and Pertinax. The cameo perhaps was made in 192, when Pertinax and Commodus were consuls together, or shortly thereafter. There are numerous portraits with which these representations can be compared: cf., for example, H. Mattingly, R. Carson and P. Hill, *Coins of the Roman Empire in the British Museum V2* (London 1975) pl. 1ff. (Pertinax) and H. Mattingly, *Coins of the Roman Empire in the British Museum IV* (London 1968) pl. 91ff.



#### 134 Fibula

Length 5.5 cm.; weight 8.96 gm. Partly gilt silver cross-bow fibula. The ends of the cross-bow are decorated with garnet beads and there was a third garnet (now missing) at the top of the bow. The bow is cut out and inset with a cornelian cameo on which, a coiling serpent with his head raised and his tongue extended. Intact; the gilt is worn in places. *Roman, third-fourth century A.D.*

Published: *Sammlung Gans* no. 114 and *Early Christian and Byzantine Art* (Baltimore 1947) no. 466. The fibula is said to have been found on the Tiber Island which was the location of the temple of Aesculapius, the god of healing whose attribute was a snake. The island is still, of course, the site of a large hospital. The fine detail in the workmanship of the snake is remarkable.



### 135 Diadem

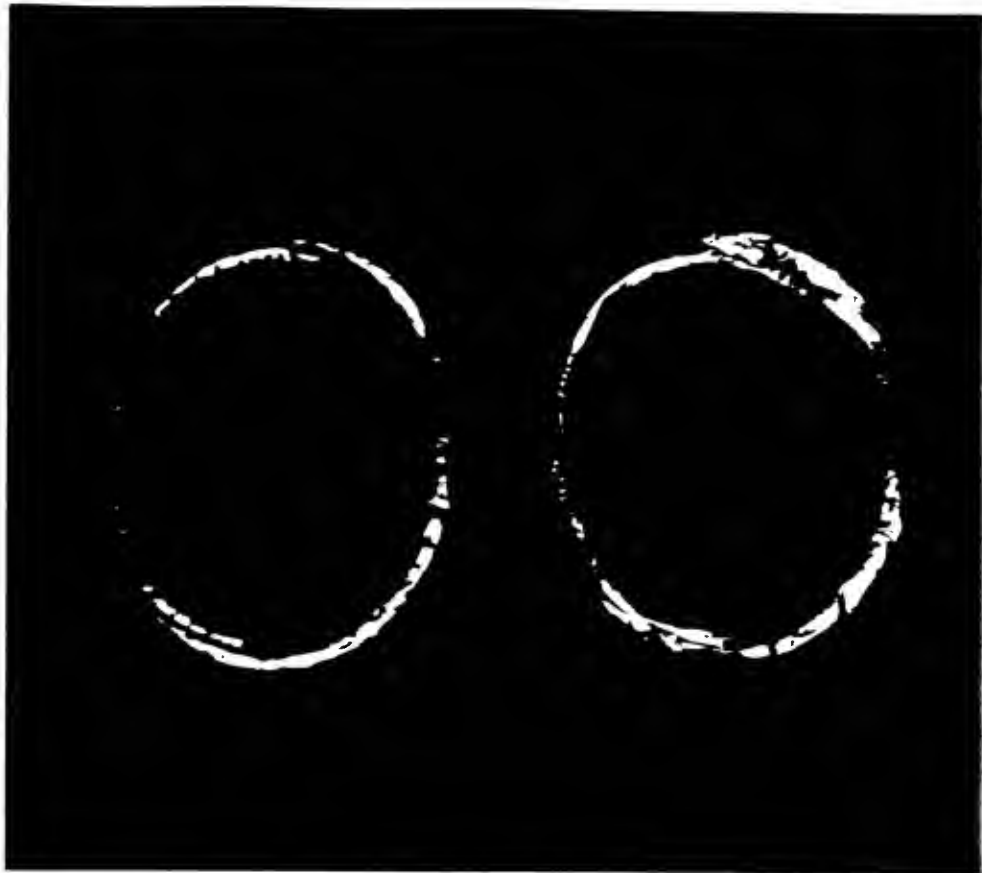
Length 17 cm.; weight 3.13 gm. Gold, stone and glass diadem. The gold foil band is pierced at both ends; below its bottom edge, cut from the same piece of foil, pendant leaves. In the center, blue glass bead. Below the bead, a gold wire pendant in the form of a grape cluster; set into the wire in imitation of grapes, gray chert and chalcidony stone beads. Intact; some of the beads and leaves are missing. *Roman, second century A.D.*

Published: *Sammlung Gans* no. 106.

### 136 Armlets

Width 3.8 and 4.8 cm.; weight together 22.57 gm. Pair of gold children's armlets. One side of each hollow ring ends in a knob and wire, the other in a wire, so that they could be expanded or contracted to fit. Both pieces are intact, there is some damage to the foil on one piece. *Roman, second-third century A.D.*

Published: *Sammlung Gans* no. 105. Cf. H. Hoffmann and V. von Claer, *Antike Gold und Silberschmuck* (Mainz 1968) no. 59 (with bibliography). Also: J. El Chehede, *Untersuchungen zum antiken Schmuck in Syrien* (Diss. Berlin 1972) no. 44.



## 137 Bracelet

Diameter 4.5 cm.; weight 51.2 gm. Solid gold bracelet composed of two circles beaded in front and united by a row of smaller beads between each of the larger ones. The bracelet is hinged and the clasp is a pin that is secured by three rings. Intact and complete. *Byzantine, late fourth-early fifth century A.D.*

Published: *Sammlung Gans* no. 113. The technique of gold pearing is common in fourth and fifth century Byzantine work. There is a close parallel for this piece in the Byzantine collection of the Virginia Museum of Fine Arts, Richmond.



## 138 Ring

Diameter 1.7 cm.; height 2.7 cm.; weight 4.68 gm. Gold and red opal ring. In the center, a deep casing decorated on top with filigree in a scrolling pattern. Above this, an oval casing in two sections flanked by four smaller round casings in all of which, scarlet opals (now missing in two of the smaller casings). Flanking the large casing on the ring itself, scrolling filigree and two triangular casings in which, scarlet opal. Intact. *Mero-vingian, seventh century A.D.*

Published *Sammlung Gans* no. 119 and *Early Christian and Byzantine Art* (Baltimore 1947) no. 869



### 139 Earring

Diameter 4.4 cm.; weight 9.63 gm. Gold plated bronze and chalcedony earring. In the center of the gold plated ring, dodecahedron formed by narrow, gold bands inset with chalcedony. Intact and complete. *Frankish-Merovingian, sixth-seventh century A.D.*

Published: *Sammlung Gans* no. 120 and *Early Christian and Byzantine Art* (Baltimore 1947) no. 874. There is a similar dodecahedron (the ring is missing) in the Dunbarton Oaks Collection: *The Dunbarton Oaks Research Library and Collection . . . Handbook of the Collection* (Washington 1946) no. 110.

### 140 Fragments

(Not pictured) Lot of fourteen gold foil fragments, mostly leaves. One of the leaves is inscribed E T O T M I. Also included are two small loop earrings, one broken.

Unpublished. These fragments were obtained from Prof. Ernst Herzfeld, an archaeologist in the Near East who died in 1948.





**MAIL BID SALE**  
**No. 16**

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*Closing Date*

APRIL 19th, 1960

---

**GREEK COINS**

*from the*

COLLECTION OF MR. GEORGE J. BAUER  
ROCHESTER, N. Y., *et al.*

**BYZANTINE COINS**

DUPLICATES FROM A "WELL-KNOWN COLLECTION."

**Roman Medallion, Renaissance Medals, etc.**

*Balance of the Collection of the late*  
DR. KURT M. SEMON  
NEW YORK (FRANKFURT A.M.)

---

NUMISMATIC FINE ARTS  
EDWARD GANS  
*10 Rock Lane, Berkeley 8, California*

## FOREWORD

Mr. George J. Bauer's collection of Greek Coins is probably the best known in this country. He must have started it some fifty years ago when really fine material was still available. His exquisite taste and his sense for highest quality enabled him to assemble a collection which ranks amongst the finest ever offered for sale. Mr. Bauer shared his enthusiasm with the American coin-collecting fraternity by exhibiting his coins at practically every important Convention, and many honors were heaped upon him on such occasions. Influenced by the late Mr. Edward T. Newell the collection is particularly strong in coins from Magna Graecia, and especially Syracuse, Greece proper, Alexander the Great and the Diadochi. For many years it was my desire to offer this outstanding material at an auction, and now this becomes true!

The anonymity of the consignor of the Byzantine Coins has to be respected. The quality and rarity, especially in the coinage of the Isaurian and Macedonian Dynasties, speaks for its importance.

For quite a number of years I was liquidating the collection of my old friend, Dr. Kurt M. Semon, of New York, formerly of Frankfurt a.M. After his untimely death it was arranged with the executor to offer the balance of the collection in an auction for final liquidation. Even these few remaining pieces render testimony for his discriminating taste and his sense of beauty. His greatest love was the Hadrian Medallion which remained on his desk until he closed his eyes forever.



## Terms of Sale

---

The purchase price *plus an additional charge of 10%* is due upon receipt of our shipment.

Postage and insurance will be added to invoice; for shipments within California also the State Sales Tax of 4%.

Each coin is guaranteed to be genuine, and as described in this catalogue, but claims of any nature or for any reason must be made within 15 days from the receipt of the coins. No coins are returnable except by agreement with this cataloguer.

*No Extra Commission* will be charged for handling your bids, but *unlimited* bids can *not* be accepted.

The lots will be awarded to the highest bidder. If his bid exceeds the next highest bid by more than 10%, the lot will be awarded at a price based on the next-highest bid plus 10%. This enables you to make liberal bids, since I *guarantee* to execute them *below* your figures to the extent stated in the preceding sentence.

Estimates are for guidance only, and selling prices may be higher or lower.

Bidders unknown to this cataloguer are requested to send a deposit equal to 25% of their bids. Such deposits will promptly be refunded, if bids are not successful.

In case of identical bids, preference is given to the first received.

If a bidder wants to limit his purchases to a certain amount, he may indicate first and second choice. Such bids will be executed with care and as the situation warrants.

A list of prices realized will be sent free of charge to all successful bidders. Other parties may obtain a price list at \$1.00 per copy to be sent with the order.

Additional information will be furnished upon request.

*By sending in a bidsheet, the bidder agrees to the Terms of Sale as stated above.*

. . . . .

All coins are of silver, unless otherwise indicated.

All coins, except a few Byzantine (duplicates or minor), are illustrated.

## GREEK COINS

- 1 *WESTERN CELTS. Aulerici Ebuovices.* Gold. Half Stater. Richly ornamented head l. Rv. Galloping horse r.: above, driver; below, running animal snatching at horse's hoof. DLT.7013. 3.44 gr. E.F. (90.00)
- 2 — *Boii.* Gold. Stater: so-called rainbow-cup. Triquetrum in half-open wreath. Rv. 3 double-circles and 4 encircled pellets pyramidally arranged inside zigzag border. DLT.9441. F.399. *Ex Naville V.73.* 6.34 gr. E.F. (125.00)
- 3 — *Carnutes.* Gold. Stater. Male head r. Rv. Biga r. Not in DLT. etc. *Ex Naville V.49.* 7.39 gr. (!). V.F. *Very rare* (100.00)
- 4 — *Carnutes (?)*. Gold.  $\frac{1}{4}$  stater. Male head r. Rv. Biga r.: below, lyre upside down. Cp. for rev. DLT.5950. *Ex Naville V.48.* 1.89 gr. E.F. (70.00)
- 5 — *Morini.* Gold. Stater. Obverse blank. Rv. Disjointed horse r.: below, pellet. F.472. 6.32 gr. E.F. (65.00)
- 6 — *Nervii.* Gold. Stater. Portions of a laureate head. Rv. Horse r.: above, wheel. F.453. *Ex Naville XII.26.* 6.03 gr. E.F. (100.00)
- 7 — *Parisii.* Gold. Stater. Male head with large curls r. Rv. Horse l.: above, veil-like pattern. DLT.7732. F.542. *Ex Naville V.62.* 7.31 gr. V.F. plus. *Very rare* (140.00)
- 8 — *Proto-Helvetii (?)*. Gold. Half stater. Head of Apollo r. Rv. Biga r.: in ex., inscription. Cp. Num. Chron. 1945. pl.I.6.sq. *Ex Naville I.14.* 4.03 gr. (!) E.F. *Very rare* (80.00)
- 9 — *Remii.* Gold. Globule-shaped stater. Obv. Star. Rv. Blank. F.463. 6.33 gr. V.F. (70.00)
- 10 *EASTERN CELTS.* Tetradrachm: Philip type. Laur. head of Zeus r. Rv. Horseman l.: behind, wreath: below, branch. Cp. DLT.9770. *Ex Naville I.15.* 13.11 gr. Superb (40.00)

- 11 — *Audoleon*. Laur. head of Zeus r. Rv. Helmeted horseman r. Below horse, counterstamp. Pink 402. Cp. Jameson 1024. *Ex Naville V.87*. 13.28 gr. *Very rare*. Superb (100.00)
- 12 — *Burgenlaender group*. Diad. head of Apollo r. Rv. Horseman l.; below, fetters. DLT.9901. F.302. Dess.104. Pink 469. 12.67 gr. Superb (45.00)
- 13 *Massalia. (Marseille)*. Before 350 B.C. Drachm. Female head r. Rv. ΜΣΣΑ Lion with protruding tongue, walking r. Cp. Lucerne 1957, No. 6. 3.74 gr. E.F. (60.00)
- 14 *Populonia. Etruria*. 4th cent. B.C. Didrachm. Head of Gorgon, hair bound with diadem; below, value-mark: X:X. Rv. Blank. Sambon 50.42. 8.5 gr. Nearly E.F. (35.00)
- 15 *Rome*. 269-242 B.C. Didrachm. Diademed bust of young Hercules with club over shoulder. Rv. She-wolf and twins; in exergue, ROMANO. R.R.C. 6. Cp. Lucerne 1954, 20. 7.18 gr. E.F. (75.00)
- 16 — 222-205 B.C. Didrachm (Quadrigatus). Head of Janus. Rv. Jupiter with Victory in quadriga; below, tablet with incuse letters: ROMA. R.R.C. 64a. 6.72 gr. E.F. (25.00)
- 17 — — Aes Grave: "prow" series. The complete set of the Libral Standard, consisting of:
- |          |                           |         |           |             |
|----------|---------------------------|---------|-----------|-------------|
| As       | Janus-head and value-mark | RRC. 71 | 262.3 gr. | V.F.        |
| As       | do., no value-mark        | RRC. 72 | 255.7 gr. | V.F.        |
| Semis    | Head of Saturn            | RRC. 73 | 128.4 gr. | V.F.        |
| Triens   | Head of Minerva           | RRC. 74 | 85.3 gr.  | nearly V.F. |
| Quadrans | Head of Hercules          | RRC. 75 | 64.5 gr.  | F.          |
| Sextans  | Head of Mercury           | RRC. 76 | 37.1 gr.  | V.F.        |
| Uncia    | Head of Bellona           | RRC. 77 | 20.55 gr. | nearly V.F. |
- Patina varying, from medium green to almost black. Set of seven pieces (300.00)



## List of Prices Realized

## MAIL BID SALE No. 16

April 19th, 1960

## NUMISMATIC FINE ARTS

EDWARD GANS

10 Rock Lane

Berkeley 8, Calif.

Lot No.	Bid	Lot No.	Bid	Lot No.	Bid	Lot No.	Bid	Lot No.	Bid	Lot No.	Bid
1.....	\$ 70.00	29.....	\$ 35.00	65.....	\$ 60.00	98.....	\$175.00	129.....	\$137.50	160.....	\$ 70.00
2.....	155.00	31.....	40.00	70.....	325.00	99.....	90.00	130.....	121.00	161.....	110.00
3.....	95.00	32.....	25.00	71.....	65.00	100.....	20.00	131.....	65.00	163.....	75.00
4.....	65.00	33.....	60.00	72.....	80.00	101.....	20.00	132.....	385.00	164.....	65.00
5.....	55.00	34.....	46.00	73.....	100.00	103.....	192.50	134.....	80.00	165.....	150.00
6.....	80.00	35.....	35.00	74.....	45.00	104.....	130.00	135.....	125.00	166.....	120.00
7.....	165.00	36.....	40.00	75.....	155.00	105.....	150.00	136.....	220.00	167.....	100.00
8.....	90.00	37.....	30.00	76.....	250.00	106.....	50.00	137.....	330.00	168.....	77.00
9.....	70.00	40.....	28.00	77.....	100.00	107.....	75.00	138.....	125.00	169.....	77.00
10.....	35.00	41.....	55.00	78.....	375.00	108.....	475.00	141.....	70.00	170.....	60.00
11.....	70.00	43.....	22.50	79.....	250.00	110.....	360.00	142.....	150.00	171.....	85.00
12.....	45.00	44.....	35.00	81.....	65.00	111.....	190.00	143.....	425.00	172.....	50.00
13.....	50.00	47.....	25.00	82.....	80.00	112.....	30.00	144.....	110.00	173.....	50.00
14.....	35.00	50.....	50.00	83.....	110.00	113.....	190.00	145.....	385.00	174.....	90.00
15.....	70.00	51.....	70.00	84.....	35.00	114.....	160.00	146.....	250.00	175.....	105.00
16.....	25.00	52.....	30.00	85.....	160.00	115.....	55.00	147.....	90.00	176.....	105.00
17.....	310.00	53.....	27.50	86.....	80.00	116.....	45.00	148.....	70.00	182.....	200.00
18.....	60.00	54.....	40.00	88.....	85.00	117.....	150.00	149.....	40.00	183.....	150.00
19.....	75.00	55.....	40.00	89.....	65.00	118.....	90.00	150.....	170.00	186.....	500.00
20.....	46.00	56.....	175.00	90.....	60.00	120.....	75.00	151.....	185.00	188.....	325.00
21.....	66.00	58.....	40.00	91.....	40.00	121.....	425.00	152.....	610.00	189.....	155.00
24.....	60.00	59.....	60.00	92.....	325.00	124.....	260.00	153.....	750.00	191.....	155.00
26.....	75.00	60.....	60.00	93.....	150.00	125.....	160.00	156.....	180.00	195.....	250.00
27.....	25.00	61.....	27.50	96.....	45.00	127.....	50.00	157.....	85.00	196.....	2500.00
28.....	85.00	63.....	65.00	97.....	30.00	128.....	60.00	159.....	110.00	197.....	1900.00

## GLOSSARY OF TERMS USED IN THE EDWARD GANS ORAL HISTORY

- Auction -- a sale at which objects are offered to the highest bidder, either by mail or on the auction floor.
- Aureus -- a Roman gold coin worth twenty-five silver denari.
- Cabinet -- means a "collection;" whatever the coin is kept in is called a "cabinet."
- Classical -- pertaining to ancient Greek and Roman eras, and a period of Greek art that flourished in the fifth century BC.
- Dekadrachm -- a ten-drachma silver coin of the ancient Greeks.
- Denarius -- the standard Roman silver coin--said to be worth ten bronze asses until 133 BC, and sixteen asses after that. Nero (54-68 AD) lowered its silver content, as did his successors, and by 214 AD it was only 40 percent silver.
- Drachma -- a unit of weight; a term having to do with the amount of silver in a coin. One drachma equals six obols.
- Exergue -- the area of a coin below the ground line; symbols such as single letters may be in this section.
- Hellenistic -- a term for Greek culture and art after the time of Alexander the Great.
- Lot -- the term given to a coin, or group of coins offered for sale; it may be on a numbered list at a fixed price, and in an auction catalog.
- Medallion -- a bronze, silver, or gold coin, or medal issued by a Roman emperor to commemorate an event; it may be worn around the neck on a chain.
- Numismatics -- the study of coins.
- Numismatist -- one who studies coins using the science of numismatics.
- Obol -- a silver Greek coin valued at one-sixth of a drachma.
- Quadriga -- a representation of a chariot driven by four horses.
- Roman Empire -- the Roman period from 27 BC until the empire ended several centuries later.

## GLOSSARY (Continued)

Roman Republic -- the Roman period before 27 BC.

Solidus -- a gold coin of the later Roman Empire originated by Constantine--that is lighter than the earlier aureus.

Stater -- the principal weight or denomination of Greek coinage, either in gold or silver.

Unpublished -- when a particular classical coin does not appear in any of the reference works pertaining to a part of the ancient world, it is said to be "unpublished."

Weight standard -- the standardized weight unit to which ancient cities and states struck their coinage; the weight standard often varied from one area to another.

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Ora Huth

Graduated from the University of California, Berkeley, in 1943 with an A.B. degree, and in 1947 with an M.A. degree in fine arts. From 1943-1945 served in the U.S. Marine Corps at Arlington, Virginia. Taught art in the Vallejo Unified School District, 1947-1956.

Postgraduate Researcher, Assistant Specialist, and Research Associate and author specializing in governance of the San Francisco Bay Area and the California coastline for the Institute of Governmental Studies, University of California, Berkeley, 1968-1985. Research Associate, ABT Associates, Inc., Cambridge, Massachusetts, to study the San Francisco Redevelopment Agency for U.S. Department of Housing and Urban Development (HUD), 1978-1979. Legal research for Oakland family law attorney, 1975-1984.

From 1956 to date active in community affairs as member and past chairperson, City of Berkeley Waterfront Commission; as president of the League of Women Voters of Berkeley; and as director, officer, and chairperson of studies of regional government, land use, and general program planning for the Leagues of Women Voters of California, of the Bay Area, and of Berkeley.

Employed, 1983, as interviewer on numismatics, soil chemistry, and medical care topics for the Regional Oral History Office.



















