

# MEDAILLES



2001



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ORGANE DE LA FEDERATION INTERNATIONALE DE LA MEDAILLE

XXVII Congrès de la FIDEM, Weimar 2000

XXVII FIDEM Congress, Weimar 2000

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# Table des Matieres

## Contents

- 6 Federation Internationale de la Medaille**  
Comite Executif - Executive Committee  
Comite Consultatif - Consultative Committee  
Delegates de la FIDEM - FIDEM Delegates
- 8 In Memoriam**
- 9 Medaille Officielle de XXVIIeme Congres de la FIDEM**
- 10 The medal of the US delegation**
- 11 Ceremonie D'ouverture - Opening Ceremonies**
- 11 Welcoming Address  
12 Grusswort
- 14 Goethe als Sammler und Förderer der Medaillenkunst *by Jochen Klaus*
- 18 The evolution of medal art as main aspect for the public interest and the pleasure of collect *by Carlos Baptista da Silva*
- 21 Prizes in Weimar**
- 24 Communications - Lectures**
- 25 The mysterious medals of Jean de Franc: Probing the mind of a great patron *by Stephen Scher*
- 37 Medailles et enluminures dans le XV siècle chez les Estensi de Ferrara *by Elena Corradini*
- 51 Medals of Louis XIV *by Mark Jones*
- 55 The medal in Sweden during the reign of the first Bernadotte, Charles XIV John (1810/1818 - 1844) *by Lars O. Lagerqvist*
- 59 Joint forces for medal art – Dream or reality? *By Ilkka Voionmaa*
- 62 Collection et édition: les stimules de la médaille en Espagne au début du XXème siècle *par Javier Gimeno*
- 72 New contemporary attitude of medal production in Portugal *by Maria João Ferreira and Patricia Bilé*
- 76 The medals in the Royal Collection of Coins and Medals (Copenhagen) - A personal view *by Jørgen Steen Jensen*
- 79 Jettons of Imperial Russia as the works of Medalic art and jewellery *by Lidia Dobrovol'skaya*
- 83 Calendar and New Year's medals from the Landesmünzkabinett Sachsem-Anhalt in the state galler Moritzburg, Halle *by Eva Wipplinger*
- 88 Scholars' Gold - Honorary Medal Commissions for scientists in 19th century Germany *by Markus Wesche*
- 93 Liszt and Bartók Centenary Medals Art Patronage in 1911 and 1981 *by Anna Baranyi*
- 99 The Samuel Friedenberg project: A privately commissioned medallic Jewish hall of fame c. 1940 *by Ira Rezak*
- 114 Commission - artist - Medal *by Ewa Olszewska-Borys*
- 121 Swansong *by Dora de Pedery-Hunt*
- 123 Relief is in sight... Some thoughts on the business of living as a medallist *by Michael Meszaros*
- 128 Glyptic medals by Jiri Harcuba
- 129 In the Circle of Culture of the First Second and its duration *by Helmut Zobl*
- 133 Not und Tugend der kleinen Kunst *by Anna Schwarzbach*
- 136 Special problems in support of East-European artists after collapse of the socialist system *by Richard Peterhänsel*
- 137 Summaries
- 142 FIDEM Workshop**
- 143 Catalogue**  
143 FIDEM in Weimar *by Wolfgang Steguweit*  
144 Patronage of Medals *by Mark Jones*
- 146 Post-Congress Tour**
- 148 People and Events in Weimar**
- 150 Appendix Weimar**  
150 List of participants  
152 Meeting of the Executive Committee  
153 Meeting of the Delegates of FIDEM  
154 General Assembly of FIDEM  
156 Rapport Financier  
158 FIDEM Constitution  
161 FIDEM Statuts
- 165 More about FIDEM**
- 167 The next Congress**

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## MEMBRES DE LA FIDEM IN MEMORIAM

La FIDEM annonce avec regret le décès des membres suivants:

Mireille Mosser, France  
John Cooke, Great Britain  
Karl Schulz, Austria  
Alla Kosareva, Russia  
Alain Schcorco, Russia



MÉDAILLE OFFICIELLE DE XXVII ème CONGRÈS DE  
LA FIDEM  
XXVII FIDEM OFFICIAL CONGRESS MEDAL



Silvia Klöde-Hoffmann, 50 mm, Ag

# MEDAILLE DE LA DÉLÉGATION USA THE MEDAL OF THE US DELEGATION

The American medal to commemorate the FIDEM congress in Weimar was published in connection with the congress.

In the following *James Malone-Beach*, the sculptor, tells us about the medal in more detail.

"When I started with the medal I distinctly had an idea: I wanted to use the 21<sup>st</sup> century materials and techniques and so I used laser etching. I found a place that literally has a laser that cuts these shapes and we initially cut them out in plastic to mark them and also used photocopies as part of the medal. A recessed area corresponds to the concept of Weimar standing out in Germany in year 2000. In addition I had a couple of pictures of the people like Goethe and Schiller, which I liked. When I initially played with the shape of Germany, it was like a square and it just did not work. So, I elongated it, which, I think made it imperceptible to the Germans in Germany.

And yet, it was still Germany and to be honest I initially thought of it in bronze but I did not have enough money to make it in that material. So, we decided that part of it could be in pewter, which I did not like. I wanted to have it in plastic because it is a 21<sup>st</sup> century material which is said to last as long as bronze. And if we threw a piece of bronze and a piece of plastic in a dump and dug it up after a thousand years we are more likely to have that piece of plastic than bronze in good shape. So I

again liked the idea of using 21 century material because that was what the theme of the congress was about.

On the reverse side of the medal I used the bar code because again it seems to me the way communication is going: very fast and very effectively. I looked around for a bar code for Weimar, Germany and they did not have any. Because otherwise I would literally have used the bar code of Weimar. When I then found about what the bar code was and that the world of business buy bar codes and then introduce the information they need for that particular bar code I realised that the code does not mean anything until it interacts with materials fed into the computer. In other words, I could make my own bar code and that would work for Weimar and that's what I did.

We could have fed all that information into a computer and then have a ticket to Weimar, which I liked. If I could have I would have had people have to get into the party with these tickets.

I was also aware that some people might get very disenchanted with a plastic medal instead a bronze one. When I did these I thought of the possibility of using cold cast, which I did not want to do because that kind of gives you the promise of bronze and then it's a disappointment when you pick up. I just wanted to have them look like plastic and give the promise of plastic.

Interviewer Ikka Voionmaa



# OPENING OF THE XXVII CONGRESS OF FIDEM CÉREMONIE D'OUVERTURE

## Welcoming Address

In Weimar, Goethe-Nationalmuseum from the 20th to the 23rd September 2000. My most cordial welcome to all participants in the 27th Congress of the International Medal Society for which I have gladly assumed the patronage. For the first time a reunited Germany is this year host to medallists, producers, collectors and scholars from all over the world. Following Congresses in London, Budapest, Neuchâtel and The Hague over the last ten years, the choice fell on Weimar in the heart of Thuringia and in the middle of Germany and Europe. For your coming, the city owes thanks not least to its most famous medal collector: Johann Wolfgang von Goethe.

Surely the choice fell on Weimar because this city, as no other in Germany, mirrors Germany's triumphs and tragedies and in a reunited country can serve as an example. In the words of the former Bundes-president Roman Herzog: "Weimar, that is Germany in nuce".

Goethe said: "Collectors are happy people!" One reflects how happy he must himself have been. How many different things gathered together by him are to be found in the Goethe collection 97 the spectrum of which extends from minerals to Greek and Roman sculpture, from plants and books to coins and medals. The astonishing quantity and quality of his medal collection is especially impressive. On the occasion of this Congress they will be widely publicised and presented at the exhibition in the Goethe-Nationalmuseum.

My very best wishes to all participants in the 27th Congress of the Fédération Internationale de la Médaille. Every success to the organisers. I wish you all hours and days of fulfilment throughout your stay with us in Thuringia.

Dr. Bernhard Vogel,  
Ministerpresident of Thuringia

## GRÜßWORT

Sehr geehrte Damen und Herren, liebe Freunde und Förderer der Medaillenkunst!

Sie sind von Kanada bis Australien, von Norwegen bis Israel nach Weimar zum ersten FIDEM-Kongress im neuen Jahrtausend gekommen. Im Namen der Deutschen Gesellschaft für Medaillenkunst und des nationalen Vorbereitungskomitees heiÙe ich Sie herzlich willkommen.

Die Entscheidung, den 27. Kongress in der Geschichte der Internationalen Medaillengesellschaft FIDEM im Jahre 2000 in Deutschland auszurichten, fiel vor sechs Jahren auf dem Kongress in Budapest. Es war für mich ein bewegender Augenblick, die Einladung in der Hauptstadt Ungarns aussprechen zu dürfen, in dem Land, das für die Öffnung der Mauer in Berlin und die Vereinigung Deutschlands viel getan hat. Wenn wir in wenigen Tagen, am 3. Oktober, den zehnten Jahrestag der Deutschen Einheit begehen, erinnern wir mit Dankbarkeit auch an die Entwicklung, die für die Medaillenkunst in Deutschland in dem zurückliegenden Zeitraum möglich geworden ist.

Die Wahl auf Weimar als Kongressstadt fiel 1996 auf einem Kolloquium zur europäischen Medaillenkunst im benachbarten Gotha, wo wir morgen eine große Retrospektive zur Medaillenkunst in Deutschland eröffnen werden.

Weimar, in der Mitte Deutschlands gelegen, ist die Stadt der Musik und der Dichtkunst. Johann Sebastian Bach wirkte mehrere Jahre in der damals kleinen sächsischen Residenzstadt als Organist und Komponist. Nach ihm schufen Johann Wolfgang von Goethe und Friedrich Schiller weltberühmte Werke in dieser Stadt. Hier starb genau vor 100 Jahren der Philosoph Friedrich Nietzsche.

In Weimar wurde am 6. Februar 1919 im Nationaltheater die junge deutsche Republik ausgerufen. Weimar – und nicht die Reichshauptstadt Berlin – war die Tagungsstätte der Deutschen Nationalversammlung. Weimar ist durch das Konzentrationslager Buchenwald auf dem nahen Ettersberg jedoch auch mit dem dunkelsten Kapitel in der deutschen Geschichte,

mit der Zeit des Nationalsozialismus verbunden.

Die Chancen und Grenzen der Medaille als Mittler zwischen Kunst und Geschichte, Politik und Kommerz kritisch zu erörtern und kreativ zu befördern, ist eine Aufgabe unserer Zeit. Dafür ist Weimar ein besonders geeigneter Ort. Das Thema dieses Kongresses heiÙt: "Patronage of the medal - Medaillenförderung in Vergangenheit und Gegenwart".

Johann Wolfgang Goethe war selbst Sammler, Förderer und Anreger.

Wir dürfen ein wenig stolz sein, Ihnen zum Kongress Medallenausstellungen in Weimar und in Gotha mit drei gewichtigen Publikationen präsentieren zu können. Da ist natürlich zuerst der Katalog zur FIDEM-Biennale zu nennen, die wir unter den Titel "Internationale Medaillenkunst 2000" gestellt haben und heute abend eröffnen werden. Der Katalog ist eine große Gemeinschaftsleistung von FIDEM-Delegierten und Medaillenspezialisten aus den 31 beteiligten Ländern. Vergessen sind die Anstrengungen und Aufregungen, da auch die Nachträge noch in letzter Minute in die bereits laufenden Druckmaschinen eingearbeitet werden konnten. Wir danken Ihnen allen für Kooperation und Verständnis.

Zur gleichzeitigen Kabinettausstellung mit Zimellen aus Goethes Medaillensammlung wird heute abend der zweibändige Bestandskatalog von Dr. Jochen Klauß, der uns im Anschluss mit Goethe als Medaillensammler bekanntmachen wird, vorgestellt.

Die Ausstellung im Schlossmuseum Gotha zur "Medaille und Gedenkmünze des 20. Jahrhunderts in Deutschland" aus den Sammlungen des Münzkabinetts der Staatlichen Museen zu Berlin unter Einbeziehung von Leihgaben gibt einen repräsentativen Überblick zum deutschen Anteil der europäischen Medaillenkunst des vorigen Jahrhunderts. Das dazu gehörige Handbuch ist von mehreren Spezialisten erarbeitet worden.

Ein spezieller workshop zur praktischen Medaillenarbeit wird in den nächsten Tagen mehr als 30 Künstler in den Ateliers der Bauhaus-

Universität vereinen. Die Ergebnisse wollen wir Ihnen am Sonnabendvormittag gelegentlich der Medaillenmesse im Schillermuseum präsentieren.

Es war für uns beglückend zu erleben, wie zehn Jahre nach der Deutschen Einheit dieser Kongress in ganz Deutschland partnerschaftlich vorbereitet worden ist. Die Städtenamen Weimar, Berlin und Gotha, München und Dresden, Halle und Pforzheim stehen für engagiertes Wirken im nationalen Vorbereitungs Komitee, in dem Künstler, Sammler, Wissenschaftler, und nicht zuletzt Hersteller – wie die renommierte Münzprägstatt München als technischer Organisator – ihr Bestes gaben.

Liebe Medaillenfreunde aus aller Welt. Es ist unsere Hoffnung und Zuversicht, dass die Medaille auch im neuen Jahrtausend ihre Vitalität und künstlerische Kraft behält. Gradmesser wird sein, in welchem Maße sie von der Gesellschaft als Medium gebraucht und darum gefördert werden wird. Der Kongress kann dafür die Begleitung liefern.

Dr Wolfgang Steguweit  
Vorsitzender der Deutschen Gesellschaft  
für Medaillenkunst  
President of the German Art Medal Society

Es ist unser Wunsch, dass Sie aus Weimar, der Kulturstadt Europas des Jahres 1999 mit reichen Eindrücken nach Hause zurückkehren, bestärkt in dem Gefühl, das ich – frei nach Goethe – so umschreiben möchte: Die Medaille ist nicht das wichtigste im Leben, aber ohne die Medaille ist das Leben weniger wert.

In diesem Sinne wünsche ich Ihnen im Namen der Deutschen Gesellschaft für Medaillenkunst einen erfolgreichen Kongress, schöne Begegnungen und nachhaltige Eindrücke.

Der Bildhauermedailleur Eberhard Linke hat im Rahmen eines großen nationalen Wettbewerbs zum Thema "Arche 2000" eine Ehrenmedaille für unseren Kongress geschaffen. Im Namen des Vorbereitungs Komitees darf ich die beiden ersten Exemplare den Vertretern des "Genius loci" überreichen, die als Präsident der Stiftung Weimarer Klassik nacheinander seit Den Haag 1998 uns die Gewissheit gegeben haben: Weimar ist ein würdiger FIDEM-Ort. Es sind Herr Dr. Jürgen Seifert und Herr Bernd Kauffmann. Herzlichen Dank Ihnen für vielfältige Unterstützung.



Eberhard Linke, Die Ehrenmedaille.

## GOETHE ALS SAMMLER UND FÖRDERER DER MEDAILLENKUNST

Dr Jochen Klauß

Die bisherigen FIDEM-Kongresse fanden zumeist in europäischen Hauptstädten statt. Daß der 27. Kongreß Weimar 2000 hier in der vergleichsweise kleinen thüringischen Residenzstadt durchgeführt wird, hat mit dem Titel „Europäische Kulturstadt 1999“ und mit dem 250. Geburtstag Goethes zu tun.

Bevor ich mich dem Thema „Goethe als Sammler und Förderer der Medaillenkunst“ zuwende, gestalten Sie zwei Vorbemerkungen zur Persönlichkeit Goethes.

1. Unter Verzicht auf die Bestimmung eines Geniebegriffes darf gesagt werden, daß Goethe über hochentwickelte Gaben des Sehens und Begreifens, des Schauens und Erfindens, des Denkens und Dichtens verfügte. Früh schon entwickelt sich daraus ein hohes Maß an Selbstbewußtheit und Selbstbewußtsein, das an seiner Umwelt heraus bestätigt wurde. Dies wiederum führt schon beim jungen Goethe zur Fixierung eines individuellen Lebensprogramms, an dem Goethe, im wesentlichen, stets festgehalten und das er in den verschiedenen Lebenssphären verwirklicht hat. Dieses Programm lautete: die eigene Persönlichkeit soweit es geht zu entwickeln, Selbstvervollkommnung und Selbstbewahrung -im Wortsinne- „auf die Spitze“ zu treiben.

21 jährig schreibt er „keinen Tag, ohne etwas zu sammeln, vorbeigehen (zu) lassen“.

25 jährig nennt er sich den, „der immer in sich lebend, strebend und arbeitend, (...) immer gleich eine Stufe höher steigt.“

31 jährig postuliert er: „Diese Begierde, die Pyramide meines Daseins, deren Besitz mir angegeben und gegründet ist, so hoch als möglich in die Luft zu spitzen, überwiegt alles andere...“

Noch 83 jährig beschwört er: „Die Organe des Menschen durch Übung, Lehre, Nachdenken, Gelingen, Mißlingen, Fördern und Widerstand und immer wieder Nachdenken verknüpfen (...) Ich habe nichts angelegentlicher zu tun, als dasjenige, was an mir ist und geblieben ist, wo möglich zu steigern.“

Vervollkommnung seiner selbst war das erste Gesetz seines Lebensganges, ja mehr noch: Dieser Lebensgang selbst wurde zum Kunstwerk stilisiert.

Was heißt das im Kontext meines Themas? Ein Mensch mit diesem unbedingten Anspruch bleibt nicht auf der Stufe des passiven Sammelns stehen; er will mehr, er muß mehr wollen kraft seines Wesens: Er will gestalten.

2. Als fast 23jähriger schreibt Goethe an Herder: „Drein greifen, packen ist das Wesen jeder Meisterschaft. Ihr habt das der Bildhauerei vindicirt und ich finde, daß jeder Künstler, so lange seine Hände nicht plastisch arbeiten, nicht ist.“ Goethes lebenslange Affinität zur bildenden Kunst, zum Zeichnen und Malen ist sattem bekannt. Noch in der Mitte seines Lebens, während seines Aufenthaltes in Rom 1786/87, verfolgte er hartnäckig das Ziel, sich zum bildenden Künstler zu qualifizieren. Das ist eigentlich grotesk: Der Mann, der allein mit dem Briefroman „Die Leiden des jungen Werther“ als 24jähriger einen literarischen Welterfolg, einen klassischen Bestseller schreibt, träumt mit fast 40 Jahren immer noch davon, bildender Künstler zu werden. Italien heilt ihn davon. Als er 1788 nach Deutschland zurückkehrt, ist er Schriftsteller, Naturwissenschaftler und Sammler.

Was heißt das im Kontext meines Themas? Ein Mensch mit dieser „Vorgeschichte“ kann nicht auf der Stufe des Zusammentragens, des Sammelns, stehenbleiben. Er will gestalten.

In dem kleinen Aufsatz „Denkmale“ finden sich folgende Sätze, mit denen ich zu meinem Thema überleiten möchte: „Das beste Monument des Menschen aber ist der Mensch. Eine gute Büste in Marmor ist mehr wert als alles Architektonische, was man jemanden zu Ehren und Andenken aufstellen kann; ferner ist eine Medaille, von einem gründlichen Künstler nach einer Büste oder nach dem Leben gearbeitet, ein schönes Denkmal, das mehrere Freunde besitzen können und das auf die späteste Nachwelt übergeht.“ (WA I 48, 141)

Wie kam Goethe zur Medaille?

Münzen und Medaillen haben Goethe bis zum Beginn der italienischen Reise 1786 kaum interessiert. Entsprechend wenig verstand er von beider Geschichte und Wesen. Ende 1786 schrieb er an die Herders aus Rom: „Nun fangen an mich römische Altertümer zu freuen, Inschrift, Münzen pp., von denen ich sonst gar nichts wissen mochte...“. Anfang 1787 schreibt er, „nun auch über diese Trümmern (sich) ausbreiten“ zu wollen, und bei der Besichtigung einiger großer Sammlungen in Sizilien half er sich „an jenem dauerhaften inckelmannischen Faden, der uns durch die verschiedenen Kunstepochen durchleitet, so ziemlich hin.“ Noch 1794 bemerkte Goethes Freund Johann Heinrich Meyer, daß ihm die antiken Münzen wie „ein versiegelter Brunnen“ vorkämen, „unzugänglich für jeden, der nicht Geister beschwören kann.“ Goethe war in seinem Verständnis dieses Kunstgenres keinen Schritt weiter. Das entscheidende Jahr, da sich Goethe der Medaillen zuzuwenden beginnt, ist das Jahr 1796, und es ist bezeichnenderweise sein ureigenstes künstlerisches Medium, die Schriftstellerei, über das er sich der Medaille nähert. Mit dem Freunde Meyer war seit Anfang der 90er Jahre der gigantische Plan entstanden, eine umfängliche kulturgeschichtliche Italien-Enzyklopädie zu verfassen, die die mehrtausendjährige Kunst- und Kulturentwicklung, erwachsen aus geografischen, klimatischen und gesellschaftlichen Bedingungen, in einem Zuge darstellen sollte. Während Meyer 1796 zu diesem Berufe erneut nach Italien aufbrach, um kunstgeschichtliche Studien vor Ort anzustellen, blieb Goethe zunächst zurück, um Konspekte, Exzerpte, Literaturstudien zu treiben. Er wollte Meyer folgen, kriegerische Ereignisse in Norditalien verhinderten immer wieder seinen Reiseantritt.

Im Rahmen dieses großen gemeinsamen Planes begann Goethe im Februar 1796 mit der Übersetzung der Autobiografie des italienischen Goldschmieds, Bildhauers und Medailleurs Benvenuto Cellini, im Frühjahr 1803 erschien das Buch bei Cotta. Da Cellini sich in seiner Autobiografie sehr detailliert auch über das Technische von Münz- und Medaillenherstellung geäußert hatte, kam Goethe in echte Wissensnöte. In den „Tag- und Jahreshäften“ von 1803 bekannte er: „Da ich mich in meinem Leben vor nichts so sehr als vor leeren Worten gehütet, und mir eine Phrase, wobei nichts gedacht oder empfunden war, an andern unerträglich, an mir unmöglich schien, so litt ich bei der Übersetzung des Cellini, wozu durchaus unmittelbare Ansicht gefordert wird, wirkliche Pein. Ich bedauere herzlich, daß ich meine erste Durchreise, meinen zweiten Aufenthalt zu Florenz nicht besser genutzt, mir von der Kunst neuerer Zeit nicht ein eindringlicheres Anschauen verschafft hatte.

Freund Meyer, der in den Jahren 1796 und 1797 sich daselbst die gründlichsten Kenntnisse erworben hatte, half mir möglichst aus, doch sehnt' ich mich immer nach dem eigenen, nicht mehr gegönnten Anblick.

Ich kam daher auf den Gedanken, ob nicht wenigstens Cellinische Münzen, auf die er sich so viel zu Gute thut, noch zu finden sein möchten, ob nicht anderes was mich in jene Zeiten versetzen könnte noch zu haben wäre.“ (WA I 35, 158).

Damit war der Impuls zum Sammeln gegeben, der Name „Cellini“ fortan ein Zauberwort, das für die Medaille schlechthin synonym stand. Der Zufall wollte es, daß wenige Monate, nachdem das gedruckte Werk „Leben des Benvenuto Cellini“ erschienen war, in Nürnberg eine große Sammlung von Medaillen versteigert wurde, an der sich Goethe beteiligte. Es gelang ihm, 1000 Medaillen aus dem 15. bis 18. Jahrhundert zu ersteigern. Der Grundstock der Kollektion - 50% des späteren Gesamtbestandes - war mit einem Schlage in seinen Händen. Nicht ohne Stolz resümierte der Dichter, der spätestens ab jetzt, ab 1803, ein Sammler genannt zu werden verdiente: „Die Originalfolge von Päpsten, seit Martin dem V bis auf Clemens XI, also bis zum ersten Viertel des achtzehnten Jahrhunderts, wurde mir nicht allein zu eigen, sondern auch dazwischen Cardinäle und Priester, Philosophen, Gelehrte, Künstler, merkwürdige Frauen, in scharfen unbeschädigten Exemplaren, theils gegossen, theils geprägt, aber verwundersam und bedauerlich: unter so manchen Hunderten kein Cellini. Aufgeregt war man nun auch hier das Geschichtliche zu studieren; man forschte nach Bonnanni, Mazzuchelli und andern, und legte so den Grund zu ganz neuer Belehrung.“ (WA I 35, 159) Erst 1806/07 gelang es ihm, die ersten „Cellini“ in seine Kollektion einzulegen.

Goethes Medaillensammlung, ab 1796 zielgerichtet angelegt und 1803 durch einen einzigartigen Glücksfall explosionsartig vergrößert, fügte sich von Anfang an in den bedeutenden Weimarer Sammel-schatz organisch ein: Zum einen existierte die herzogliche Sammlung, die vor allem die sächsisch-thüringischen Münzen und Medaillen des Hauses Wettin seit dem 16. Jahrhundert, seit Beginn der Talerprägung, in teils prachtvollen und seltenen Exemplaren enthielt. Zum zweiten verfügte Goethes Freund und Ministerkollege, Christian Gottlob von Voigt, über eine Privatsammlung von antiken griechischen und römischen Kaiser- und Familienmünzen. Da beide Minister - Voigt und Goethe - seit 1797 gemeinsam mit der Leitung der Weimarer und Jenenser Bibliotheken und des dazu gehörigen

herzoglichen bzw. universitären Münz-kabinetts beauftragt waren, wurde eine sinnvolle und sich ergänzende Ankaufpolitik für alle drei Sammlungen eingeführt. Auch eine rege Tausch-tätigkeit zwischen Goethe und Voigt spielte sich ab. Von Anbeginn an sahen die Sammler Herzog Carl August, Voigt und Goethe ihre Bestände als Teil einer gemeinsamen, einheitlichen, der Öffentlichkeit und der Wissenschaft später zugänglichen Kunst-sammlungen an. Habe ich damit die Frage zu beantworten gesucht, wie Goethe zum Sammeln von Medaillen kam, so ist nun noch darzutun, wie er sich - darüber hinausgehend - zu einem bedeutenden Förderer der zeitgenössischen Medaillenkunst entwickelte. Die seit 1796 intensiv betriebene Beschäftigung speziell mit Medaillen - ausgelöst durch die Übersetzung der Autobiografie Benvenuto Cellinis - sowie die ausgiebige, jahrelange Lektüre von Medaillenliteratur und der besonders 1803 heftigst wachsende Sammelschatz brachten dem Weimarer Dichterstürzen bald den Ruf exzellenter Kennerschaft ein, dies um so mehr, als er zahlreiche seiner Korrespondenzpartner seit der Jahrhundertwende gezielt immer wieder bat und aufforderte, ihn bei der Vervollständigung seiner Medaillensammlung zu unterstützen. Einige Beispiele seien genannt: Diesbezügliche Bitten ergingen an die Familie Humboldt nach Rom, an Schillers Schwager Wolzogen, der in Sachen weimarerischer Heiratspolitik nach Petersburg und Moskau reiste, an Wiener Verehrer wie Marianne von Eybenberg oder Berliner Freunde wie Zelter, der ihm dann die Bekanntschaft und nachfolgende Tauschpartnerschaft solch bedeutender Sammler wie Benoni Friedländer vermittelt. Als Goethe Ende des Jahres 1803 - also in einer Phase intensiver Medaillen-beschäftigung - von Ferdinand von Lamezan, einem ehemals kurpfälzischen Beamten, schriftlich gebeten wurde, an der Idee eines Denkmals für Karl Theodor von Dalberg mitzuarbeiten, lenkte der Weimarer Sammler und Kenner die Initiatoren sofort auf eine Medaille. Im Rahmen dieser Korrespondenz formulierte Goethe bereits 1804 folgende Sätze, die bis zum heutigen Tage ihre Gültigkeit behalten haben: „Eine Medaille hat, durch ihre mögliche Verbreitung, durch ihre Dauer, durch Überlieferung der Persönlichkeit in einem kleinen Raum, durch Dokumentierung allgemein anerkannter Verdienste, durch Kunst- und Metallwert, so viel Vorzügliches, daß man, besonders in unsern Zeiten, Ursache hat, sie allen andern Monumenten vorzuziehen.“ (WA IV 17, 55f.)

Da nach Goethes Verständnis eine gute Medaille nach einer gelungenen Büste oder nach dem

Leben gearbeitet werden mußte, stand für ihn der enge und engste Zusammenhang von Bildhauerei und Medaillen außer Frage. An Zelter schrieb er am 28. Februar 1811: „Ich besitze eine sehr schöne Medaillensammlung meist in Bronze, von der Hälfte des 15. Jahrhunderts an bis auf unser Zeit. Sie ist hauptsächlich gesammelt, um den Gang der Kunst im Plastischen, dessen Widerschein man immer in den Medaillen sieht, dem Freund und Kenner vor Augen zu bringen. (...) Auch gibt eine solche Sammlung Gelegenheit zu sehr interessanten Betrachtungen, so gut als die Suiten griechischer und römischer Münzen, ja sie ergänzt den Begriff, den uns jene geben, und läßt ihn bis auf die neueren Zeiten verfolgen.“ (WA IV 22, 51)

Die Medaille - als Form des Reliefs - vollzog die stilistische Entwicklung der Bildhauerkunst als kleineres Geschwisterkind mit und war durch Handlichkeit, Wohlfeilheit und Kunstfertigkeit als Studienobjekt geradezu prädestiniert. Auch wenn die Medaille auf Dalberg nicht zustandekam, hat Goethe hier doch zum erstenmal in seinem Leben in dieser Weitläufigkeit und Gründlichkeit an der geistigen Entstehung einer ehrenden Personen-Medaille mitgewirkt: Seine Vorschläge betrafen den Prägeort (Rom), den Stempelschneider (Mercandetti), umfaßten technische und ökonomische Details, so z.B. die Größe, das Porträt und die darzustellende Kleidung, die Rückseitenallegorie. Goethe und Meyer, die mit den „Preisaufgaben für bildende Künstler“ seit 1799 auf die deutsche Kunstpraxis einzuwirken und eine Erneuerung der Inhalte durch antike Stoffe zu initiieren suchten, waren damit auf wenig Resonanz, dafür auf zunehmenden Widerstand gestoßen. Wie eng sich die Ideen zur geplanten Dalberg-Medaille 1804 an die Visionen der „Preisaufgaben“ anlehnen, verrät deutlich folgende Passage aus Goethes Brief an den Freiherrn von Lamezan: „Die Rückseite betreffend bemerke ich folgendes: Vorerst wünschte ich deßhalb mit denen Künstlern, welche mir schon bekannt sind, privatim zu conferiren. Die Preisaufgaben, in so ferne sie die Kunst sich selbst überlassen und noch im allgemeinen halten, mögen wohl, wie uns eine fünfjährige Erfahrung gelehrt hat, nicht ohne Nutzen fürs Ganze seyn; allein für ganz besondere Zwecke, wie der gegenwärtige, ist davon wenig zu hoffen und ich würde dagegen mich lieber erbiethen, durch Privatcorrespondenz mit Künstlern, deren Erfindungsvermögen und Denkweise mir bekannt ist, mich zu benehmen. Ein zweckmäßiges Circular soll sogleich verfaßt werden.

Um vorläufig auch hierüber meine Gedanken mitzutheilen, so sage ich, daß mir die



Darstellung des Moses, der an den Felsen schlägt (nicht historisch mit dem ganzen israelitischen Volke, sondern symbolisch und plastisch mit wenigen schöpfenden) unübertreffbar scheint, weil hier von Seiten des Gedankens alles gegeben ist und der Kunst die höchste Freyheit bleibt.

Allein vielleicht ist es möglich aus der Bibel überhaupt, besonders aus dem alten Testamente, irgend ein Factum zu finden, das sich dem genannten in Ausdruck und Simplicität an die Seite stellen dürfte, welches wir denn erwarten wollen.

Dieß widmeten wir der Verehrung eines solchen Mannes, wo der speciale Fall zugleich im allgemeinen begriffen wäre. Wollte man das Specialere aussprechen, so würde eine zweyte Rückseite mit Schrift, (es ist von je her die Gewohnheit zu einer gelungenen Portraitseite mehrere Rückseiten schneiden zu lassen) keinen großen Aufwand machen.“  
(WA IV 17, 58f.)

Dem Kenner unter Ihnen natürlich bereits aufgefallen, welchem Ideal Goethe bei dem Vorschlag für das Motiv der Rückseite der geplanten Dalberg-Medaille folgte: Moses, der Wasser aus dem Felsen schlägt, ist der Rückseite einer berühmten Medaille Benvenuto Cellinis entlehnt, die dieser 1534 für Papst Clemens VII. schuf mit dem bekannten Rückseitenmotto: „Ut bibat populus.“  
Goethe hat seit der Jahrhundertwende an über dreißig zeitgenössischen Medailenschöpfungen praktischen Anteil genommen, sei es mit eigenhändigen Zeichnungen, kritischen Hinweisen, künstlerischen Ideen, technischen oder ökonomischen Fakten. Unter den Namen der Künstler, die er dabei anregte oder beeinflusste, sind heute weitgehend vergessene wie der des Berliner Künstlers Paul Merker oder der der Weimarer Gelbgießer, der Gebrüder Straube. Aber es sind darunter auch Namen, die aus der Kunstgeschichte des 18. und 19. Jahrhunderts nicht wegzudenken sind, und speziell die Entwicklung der Medaillenkunst in der Zeit maßgeblich mit beeinflussten. Dazu zählen deutsche Künstler wie z.B. Abraham Abramson, Christian Friedrich Tieck, Johann Gottfried Schadow oder Daniel Friedrich Loos. Hier gehören aber auch bedeutende Schweizer und französische Künstler genannt, wie z.B. Antoine Bovy, Henri Francois Brandt, Bertrand Andrieu, Jean Jacques Barre und Pierre Jean David d' Angers. Die Medailleurin Angelika Bellonate Facius wurde von Goethe direkt gefördert, sowohl finanziell über ein großherzogliches Stipendium

als auch über die Empfehlung und Vermittlung an Berliner Künstler wie Schadow. Goethe arbeitete u.a. mit bei den Medaillen auf die Jahrhundertwende 1800, auf die Wiedererrichtung des Weimarer Schlosses, für Zelter und Voigt, für das großherzogliche Paar Carl August und Louise, nicht zuletzt bei seinen eigenen Porträtmedaillen von Schadow, Bovy und Brandt. Einflüsse Goethes hinsichtlich zeitgenössischer Medaillenproduktion sind, mehr oder minder deutlich, bis Paris und Rom, bis Berlin und Genf nachweisbar. Goethes Ruf als kunstreicher Kenner und säkularer Sammler war in den europäischen Medaillenzentren bekannt, sein Rat und sein Urteil waren gesucht. Wenig mehr als zwölf Monate vor seinem Tode, am 4.2.1831, schrieb Goethe dem Berliner Freund Zelter, dem er gerade dessen Medaille in akribischer Feinarbeit entworfen und vorbereitet hatte: „Daß die Medaille gelinge, ist mein eifrigster Wunsch; das Medaillenwesen ist nach und nach so trivial geworden, daß man sich gar nicht mehr gesteht, wie löblich und wichtig dergleichen immer gewesen sei und bleibe. Freilich ist der große plastische Ernst, womit man diese Angelegenheit in früherer Zeit behandelt, so gut wie verschwunden, indessen die Technik immer an Fertigkeit zunimmt (...) Übereile die Sache nicht, aber laß sie nicht stocken und denke dabei, daß die Medaille länger aushält, als man denken mag. In einer abgelegenen Wald- und Talkneipe in Thüringen fand sich ein Pfennig aufm Tische, den der Bettler nicht möchte; es war indessen eine Münze von Licinius Licinianus, dem Schwager Konstantins des Großen, eine Weile sein Mitregent, dann ein Opfer seiner Politi.“  
(WA IV 48, 112-115)

Diesem Bekenntnis zur Medaille steht gleichrangig jene vielzitierte Goethesche Sentenz an der Seite, die Kanzler von Müller unter dem 30. Mai 1814 überlieferte und die den Bogen wieder schließt zu aktiven, sein Leben selbst schöpferisch gestaltenden Menschen, als den ich Goethe eingangs zu skizzieren versuchte: (Goethe) „Der Mensch mache sich nur irgend eine würdige Gewohnheit zu eigen, an der er sich die Lust an heitren Tagen erhöhen und in trüben Tagen aufrichten könne. Er gewöhne sich z.B. täglich in der Bibel oder im Homer zu lesen, oder Medaillen oder schöne Bilder zu schauen, oder gute Musik zu hören. Aber es muß etwas Treffliches, Würdiges sein, woran er sich so gewöhne, damit ihm stets und in jeder Lage der Respekt dafür bleibe.“

## THE EVOLUTION OF MEDAL ART AS A DETERMINING FACTOR OF PUBLIC INTEREST AND OF COLLECTOR'S TASTE

Carlos Baptista da Silva

Ladies and Gentlemen,

I believe that this is not the appropriate venue for a conference designed to suit a university or academic format, adopting a scholarly approach closer to erudition than to empiricism. I trust that it will be more significant to stress out essential views on important key ideas, justified and presented clearly and with simplicity. These ideas will give those who are listening and those that may eventually read me in the future, a precise historic and analytical insight on the theme I wish to focus on.

I consider it indispensable to show you some images, using state of the art technology, since medals are to be seen and touched, although in this session this will not be possible. The international exhibition opening this afternoon will allow you the first but not the second possibility.

Since Antiquity medals have attracted the attention of people with artistic sensibility, whether they had or had not the financial means to collect them, as well those people who had the adequate cultural background. The items that reached us now reflect the artistic talent of their makers most of them sculptors who were respected names in their time and who enjoyed great prestige. My priority goes to medal art although I also include here the art of coins, both produced by Western culture. I am not considering in this category the items produced in the East or in the Middle East, because in their genesis did not have a specific artistic purpose but revealed a high degree of aesthetic

quality.

In Antiquity medals (and coins) had great artistic quality, especially in Greece and in Rome, not to mention the production by other Mediterranean civilisations. In those times they were part of collections and object gathering belonging to important families or to individual collectors. I am particularly thinking of medals whose purpose was to distinguish or to award, i.e. the winners of major sport events. They represented a great honour for anyone who received them.

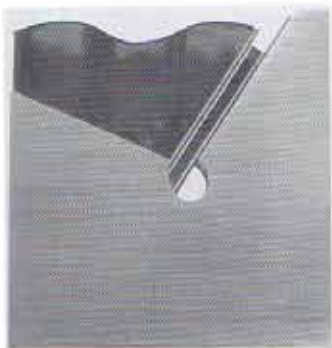
The "rebirth" of the medal as a work of art and as an original technology happened in Italy, namely in Tuscany (Florence) during the Renaissance, thanks to the genius of artists as important as Pisanello. Then, as later on in history, the medal enjoyed particular public interest because for one hand it was used by the dominant social classes to mark important commemorations as well as political, historical, religious or sport related events, and for another they helped to perpetuate the effigy of notorious public figures. The aesthetic quality of the medals ran along side with the importance of subject matter. Particular attention was given to the sculptural treatment of the medal surface, as well as to casting and striking techniques, to dies and patina. In the 18th century the gathering of medals that one may today call "collections" became common practice. However, medals remained the "poor parent" when compared to numismatic collections with which they were often identified with.



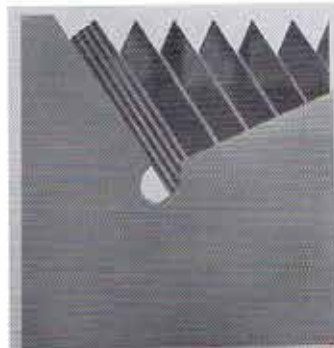
*Left:* Greek coin, Pergamo ca. 270 a.c. Avv. Seleuco 1<sup>st</sup> portrait. Silver, cast.

*Right:* Greek coin, Elis ca. 430 a.c. Rev Nike on the steps of the altar. Silver, cast.





Left: Helder Baptista Plano  
for a "Concerto". 1998  
95x70 mm.  
Bronze, struck  
Right: Helder Baptista, A  
Tooth of a Thought. 1998  
95x70 mm.  
Bronze, struck



In the 20th century medal collecting becomes independent and more specialised, mainly from the twenties' onwards and after the 2nd World War, becoming world spread during the fifties'. It is then that medals acquire a wider theme quality, freeing themselves from the orthodox figurative representation connected to commemorative events, prizes and portraits. Several sculptors and designers courageously started producing free-theme medals using new mediums in parallel with traditional materials such as bronze, copper, silver and gold. Medals made of wood, plastic, glass or stone see the light of day. These new materials allow artists to achieve amazing effects, while transforming the medal into a multiple that could be sold at more reasonable prices than if it had remained an original single non-reproducible object. The medal is democratised. It becomes more widespread and easier to get. Hence, medals reach a greater number of people who actually buy them. They no longer belong exclusively to higher privilege social classes with higher purchasing capacity. The first medal-objects and medal-trophies are produced. Traditional theme and shape-focused medals continue to exist, but they come out with new references.

Different paths were followed in order to create and to widen public taste in general as well as the specific medal consumers in particular.

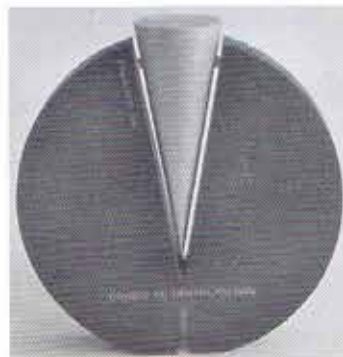
Competitions have been carried out, open to all, or by selection of a given number of artists according to specific criteria. These competitions are usually for commemorative medals, and the prizes awarded (not always in money) motivate authors/artists by giving them the possibility to transfer their prototypes into definite materials or by making their work more widely known.

Another way of promoting the medal closer to collecting has been followed by different entities with business market perspectives taking advantage of the medal as a product, or merchandise. I refer to the launching of theme-series that, just like book editions, audio CDs, videos, CD-ROM and other media and communication technology goods dare to take a chance with this type of objects. I recall such editions as those devoted to navigators, poets, architectural buildings, signs of the zodiac, and the list carries on. The imagination shows that there are no limits. Besides the business-like targets, medal editions are often promoted by using precious metals. The services rendered to medal art are sometimes good other times bad. They often touch poor quality standards besides making ambiguous works of art look banal.

For several decades the market has been invaded with bad quality highly suspicious so-called artistic medals, making collectors weary, uneasy and confused. The causes for this state of affairs



Left: José Aurélio Open  
Medal Soponata 25  
years, 1972,  
diameter 80 mm  
Bronze, struck  
Right: Joaõ Duarte  
A state of mind  
1999-2000  
Irregular form Bronze,  
silver, acrylic, hand  
made fabrication



are connected to the lack, at important cultural and art centres, of museums devoted to medal art (or even to coins and numismatics), that are essential reference venues for setting up quality standards. It is therefore particularly important to have specialised museums devoted to coins and medals.

With present multimedia technology these museums have their work made easier since they can show the visitor virtual images of items which they do not have in their collections. This kind of museum has education, historic, artistic and technological aims. They have no particular concern about the number of items on show. Greater importance is given to showing, on a permanent basis, the essential about the coins and the medals, while temporary theme-exhibitions following curator options deal with the bulk of the collections and loans.

Art schools and Colleges are becoming aware of the importance of introducing medal creativity and technology (or coins) in their syllabuses. This allows students to explore medal art, attracting them to this sculpture related technology. Young artists/students have found this a vehicle to have their works known. It seems that the future of the medal may follow this path without excluding the

self-exploratory artistic road.

The support given by medal manufacturers should never be underestimated or ignored. Without them, especially the enterprises dealing with struck medals, medal art would not survive nowadays. They should be supported and their public interest recognised for their part as important agents in the promotion of artistic production.

The manufactured medal is also important. I refer to the medal made in the studio by the artist/author. It is an aesthetic form of creative revelation and a chamber for higher experimental flights that point towards innovative proposals.

Finally, I would also like to stress the role that medals play in terms of world culture as testimony of history and of the times of their very own creation. Collecting has played a very significant part through acquisitions and commissions that allow artists to go on producing their work, freely expressing with their talent the shape of their art.



Griķa Laimdota (Latvia)  
Portrait: actor Evalds Valters  
(symbol of the independence of the country)  
1997  
110x110x17 mm  
Bronze, cast



Joana Troikowicz  
(Sweden/Poland)  
Traffic Light  
1999  
125x100 mm  
Bronze, concrete

## PRIZES WEIMAR 2000

The Grand Prix  
Tibor Budahelyi, Hungary

The Best Patina at Weimar  
Irene Gunston, Britain

The Young Artist at Weimar  
Viktor Pucsek

### An interview with Tibor Budahelyi

- You won the grand prize of the 27th FIDEM show in Weimar on September 20 this year. This prestigious international award is not only the acknowledgement of your personality and work but also the recognition of contemporary Hungarian medallic art. Earlier Maria Lugossy was honoured with the same prize in London in 1992. I think these two prizes might reinforce the most modern trends in Hungarian medallic art. How did you start, what path have you walked so far?

- I took up drawing in 1966, then tried my hand at painting. As I had no chance to attend the academy, I read immensely much, Hungarian and world literature, artists' biographies. While reading, I envisaged all in the books, I lived through what I read. I guess my creativity improved a lot by reading. It also helped a lot that I was trained as an engine fitter, which determined my knowledge of materials and tricks of metal-working.

- Who was your master?

- Remaining with medallic art, I met Tibor Csiky by chance, at the artists' colony in Tokaj in 1976. He encouraged me to give up drawing and painting and get into sculpture. I started with small sculpture, and made my first medals in 1982.

- Where did you debut with your medals?

- At the National Biennial of Medal Art, Sopron in 1983. I immediately earned an award, which gave me great impetus. It egged me on to make medals, small and monumental sculpture. I was first involved in a FIDEM exhibition in 1983 and the British Museum purchased one of my medals. This event also confirmed that I was on the right track.

- Everyone knows you have never made a

traditional medal. Was it Tibor Csiky's influence or your industrial background?

- I started by instinct. I had the manufacturing background, I could turn my pieces on the machine and use other technical procedures. I sliced the raw material from hot rolled steel and worked it with hand tools. I cut in vertically and horizontally with the saw to create a lamellar structure. Flicking these lamellae with my nails, they gave out sounds. That was an additional asset.

- So it happened that you made medals and small sculpture on musical themes between 1982 and 1990. Just to mention a few: Dampened Sound I, 11(1982), Divided Sound (1983), Track of a Sound (1984), Controlled Sound (1984), Twisted Sound (1985), Sound Tress I, 11(1985), The Third Side of the Medal I, 11(1986), Resounding Note I, II, III (1988), Debussy: La mer I, II, III (1989-1990). What made you create these pieces?

- I made more than a hundred of them over the eight years. Just as in music a motif has a set of variations, the same may take place in visual art. While working, an idea may generate another one. I never wanted to repeat things. I mainly worked with steel, tanned and chromatic steel. My small-scale and monumental public works were all conceived in the same formal idiom parallel with the medals.

- Debussy: Clair de lune I-III (1989) and Requiem for Tibor Csiky I-III (1989) signify some change. The Debussy medals are not far removed from the Bartók medals you have made since 1995.

- I left behind lamellation in these works. I cut the forms into the pieces with the milling machine, which made them even more exact. I treated the surface of Clair de lune I-III with heat to colour them. This procedure was taken further in the Bartók medals later.

- After the musical medals, triangular Female torsos ensued of an erotic character in 1992-93. There is a carefully selected series of 14 torsos in the workshop displayed in a showcase.

What do you ascribe this change of themes to?  
- It's paying homage to the female sex. Besides being triangular, they are strongly lyrical. I think they are really finely wrought works. Their material is wood, heat-treated steel, bronze

with bronze chips, copper and gilt bronze. I synthesized the possibilities of the use of materials and variety of forms. The series constitute one unit, even the showcase in which I fixed the medals is my work.

- How did the Oeuvre series arise?

- In 1995 I turned fifty and I thought I'd look back upon the road I had covered. As regards the use of materials and the realm of forms I moved in, the 12 pieces summarize again my achievements, otherwise they are similar to the female torsos.

- And in 1995 you returned to the topic of music. The Museum of Music History at the Institute for Musicology staged an exhibition with the title *Bartók in art* on the 50th anniversary of the composer's death. The exhibits were chiefly earlier works, but some painters, sculptors and medallists were asked to make new works for the occasion. You replied to the call and have been preoccupied with this theme to this day. Why?

- I like classical music a lot and it was a great honour to be asked to create something. It gave me energies and creative impulse to reformulate my musical inspiration. The world-famous composer inspired these works. I identified with

Bartók's extraordinary precision, trying to become similar to him in this regard. What I have created so far reached its peak in this series, both in the selection of materials and their treatment. I have edited a cycle from the pieces and would gladly have it exhibited somewhere.

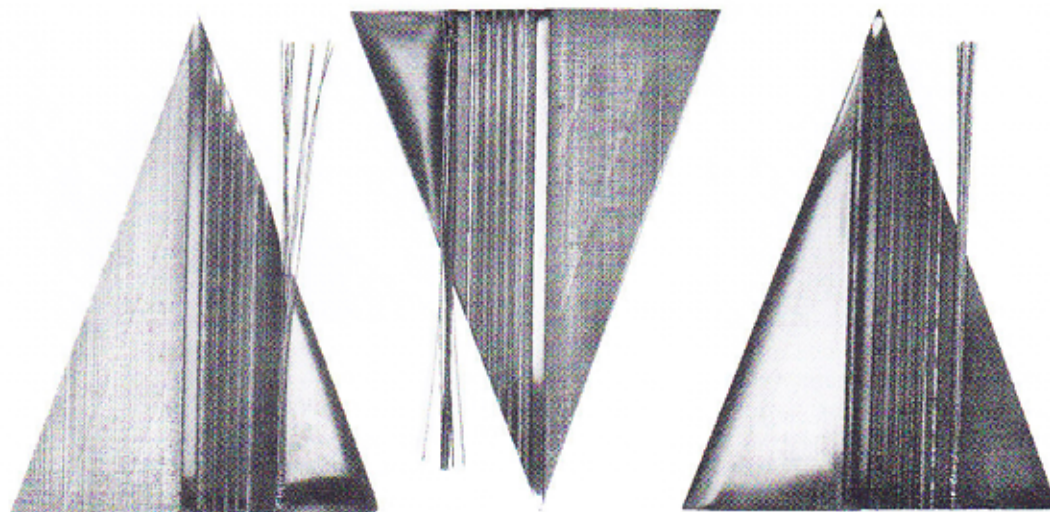
- You have adhered to the triangular format. Why?

- It is the form of instruments, and signs of sound could also be composed in this format. The signs of plasticity, the colour effects achieved through heat treatment and the mobilisation of the triangular plane constitute a coherent unit. My sculpted works are increasingly more exact and constructive. Since the '90s I think I have been a lyrical constructivist. I am more lyrical with the medal, possibly because of its intimacy. Dealing with such kindly little things, one might as well take them for poems.

You are also acknowledged as a successful sculptor. Which acknowledgement do you feel to be most honouring?

- This year I won the first prize in a competition of millenary public sculpture. This September The World War II monument I made was unveiled in Budapest. Let me also mention that I do photography and glassworks as well.

Anna Baranyi



Grand Prix: Tibor Budahelyi, A string piece by Bartók 1, 2 and 3, 1999. 145 x 110 mm



The best patina: Irene Gunston, *Undisturbed night*, 1998. Cast bronze, 90 mm



The Young Artist at FIDEM, Weimar: Victor Pucsek, *Rattle*, 1999. Mixed media. 70 x 45 mm

# LECTURES

## COMMUNICATIONS

Stephen Scher	The mysterious medals of Jean de Franc, duc de Berry: Probing the mind of a great patron
Elena Corradini	Medailles et enluminures dans le XV siècle chez les Estensi de Ferrara
Mark Jones	Medals of Louis XIV
Lars O. Lagerqvist	The medal in Sweden during the reign of the first Bernadotte, Charles XIV John (1810/1818-1844)
Ilkka Voionmaa	Joint forces for medal art – Dream or reality?
Javier Gimeno	Collection et édition: les stimules de la médaille en Espagne au début du Xème siècle
Maria João Ferreira and Patrícia Bilé	New contemporary attitude of medal production in Portugal
Jørgen Steen Jensen	The medals in The Royal Collection of Coins and Medals (Copenhagen) - a personal view
Dr.Lidia Dobrovolskaya	Jettons of Imperial Russia as the works of Medalic art and jewellery
Eva Wipplinger	Calendar and New Year's medals from the Landesmünzkabinett Sachsen-Anhalt in the State Gallery Moritzburg, Halle
Markus Wesche	Scholars' Gold - Honorary Medal Commissions for Scientists in 19th Century Germany
Anna Baranyi	Liszt and Bartók Centenary Medals Art Patronage in 1911 and 1981
Ira Rezak	The Samuel Friedenberg project: A privately commissioned medallic jewish hall of fame c. 1940
Ewa Olszewska-Borys	Commission - artist – Medal
Dora de Pedery-Hunt	Swansong
Michael Meszaros	Relief is in sight...Some thoughts on the business of living as a medallist
Prof. Jiri Hrcuba	Glyptic medals
Prof. Helmut Zobl	„In the Circle of Culture of the First Second and Its Duration"
Anna F.Schwarzbach	Not und Tugend der kleinen Kunst
Richard Peterhänsel	Special problems in support of East-European artists after collapse of the socialist system

Summaries



## THE MYSTERIOUS MEDALS OF JEAN DE FRANCE, DUC DE BERRY: PROBING THE MIND OF A GREAT PATRON

Stephen K. Scher, the USA

Jean de France, duc de Berry, was one of the most active and famous collectors and patrons in the history of art, and, perhaps inadvertently, played a key role in the development of the commemorative medal. He was born into the House of Valois on the 30<sup>th</sup> November 1340 in the chateau of Vincennes and died on the 15<sup>th</sup> of June, 1416 at the hôtel de Nesles in Paris, having attained the venerable age of seventy-six and a half.<sup>1</sup> His life spanned most of the Hundred Years War (1338-1453) and was thus bracketed by the military disasters of Crécy (1346) and Agincourt (1415). In 1350, Berry's father, Jean II, le Bon, ascended the throne of France, and six years later, a truce with England having been broken, the war recommenced only to end, once again, in disaster with the defeat of the French in 1356 at the battle of Poitiers, where the king and his youngest son, Philippe, were taken prisoner, while the heir to the throne, the Dauphin Charles, and his brother, Jean, fled the battlefield.

In the Treaty of Bretigny of 1360, the county of Poitou, which Jean had originally received in appanage from his father, was ceded to the English. As compensation Jean was given the duchies of Berry and Auvergne, which he held thereafter until his death. The treaty also fixed an enormous ransom for the release of the king, who was allowed to return to France in exchange for his brother and two sons, including Jean de Berry, as hostages. For seven years, with occasional safe-conducts granted for a return to France, the duc de Berry resided in London, where his father, who had returned as a prisoner, died in 1364.

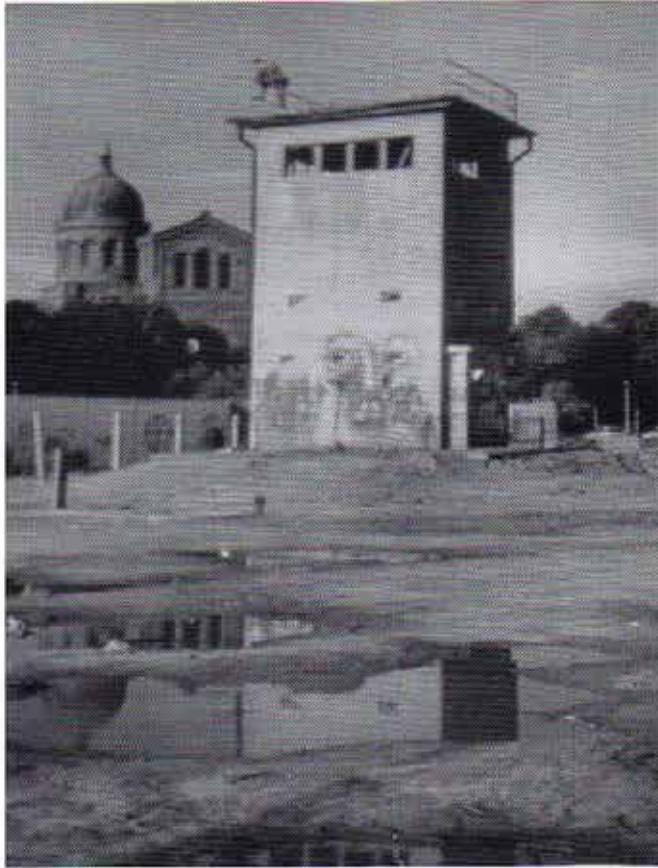
Jean le Bon was succeeded by Charles V le Sage, whose circumspection, astute management, and wary maneuvering against the English over a sixteen-year reign, led to a period of relative success in the war and some stability in the realm. Charles also kept in check as much as possible the ambitions and extravagances of his three brothers, Anjou, Berry, and Burgundy, channeling their energies toward the conduct of the war.

Charles's untimely death in 1380 left the realm in the hands of his twelve-year-old son, Charles VI, le Fol, who was, at first, subject to the regency of his royal uncles, including the duc de Berry. There is no need here to recite at length the horrors of the years between Charles VI's accession and his death in 1422. Civil war, sporadic revolts by various

segments of the population, betrayals and assassinations, the Great Schism of the papacy, economic instability, and the intermittent madness of the king beginning in 1392, are only a few of the factors making up a sad picture of France at the end of the fourteenth and beginning of the fifteenth centuries, leading to another disastrous defeat on the field of Agincourt in 1415. Yet despite these misfortunes, France continued to represent the highest levels of western culture, challenged only by Italy.

Jean de Berry, outlasting his brothers, became the senior member of the house of Valois and certainly played a not insignificant role in most of the dreary events of this period. As a result, history has not treated him kindly, presenting us with the picture of a man who was ruthlessly greedy, totally self-interested, and incompetent. His uncertain reputation must nonetheless be balanced against his incomparable taste, his insatiable appetite to possess beautiful objects, and his continuous and generous patronage of artists.<sup>2</sup>

True portraiture in western art begins in the fourteenth century, and we are thus left in no doubt about the physical characteristics of the duke throughout his long life. Representations are encountered in many media; some are idealized, others crude or generalized, but the finest give us a clear idea of his features. Although we possess representations from the earlier part of his life that show him as a slender young man with long, wavy hair, mustache, and forked beard, the most individualized and memorable portraits occur in his later years and reveal to us a richly dressed, portly, clean-shaven man with a pudgy face, a snub nose, short, wavy hair receding from the forehead, a small mouth above a bulbous chin, and deep-set eyes beneath heavy brows and surrounded by wrinkles. The duke was a prolific builder, constructing or rebuilding seventeen chateaux, palaces, and smaller dwellings. Most of these have disappeared or are in ruins, although significant portions of some, such as the great halls of the palaces in Bourges and Poitiers and the Sainte-Chapelle in Riom have survived. In addition the duke constructed a Sainte-Chapelle in Bourges, the capitol of Berry, and commissioned work for the cathedral of that city. Some of his palaces, such as the magnificent chateau at Mehun-sur-Yèvre, near Bourges, were famous throughout Europe, and many of them were,



Jean de Cambrai. Tomb effigy of Jean de France, duc de Berry; detail, head. Marble, c. 1416. Formerly in the Sainte-Chapelle (destroyed), Bourges; now in the crypt of Bourges Cathedral. (photo, S.K. Scher)



Herman de Limbourg (attr. to). The Temptations of Christ. Très Riches Heures, c. 1411-1416, fol. 161v. Chantilly, Musée Condé.

fortunately for us, recorded pictorially by the Limbourg Brothers as background elements in the calendar pages of the Très Riches Heures. The representation in that glorious manuscript of the chateau at Mehun-sur-Yèvre is particularly meaningful, since it is used as the setting for the Temptation of Christ. Knowing of the close and warm relationship that existed between the duke and this particular group of artist brothers, who had once presented their patron with a fake manuscript made out of wood, do we detect here a sly and scarcely disguised wry comment on the propensities of their master?

To fill and embellish these many splendid dwellings, the duke purchased or commissioned tapestries and embroideries, panel paintings, furniture, sculpture, precious and exotic objects, rich plate, lavish garments, jewels, books, and, of course, the exquisite illuminated manuscripts. Once again, the calendar pages of the Très Riches Heures, especially those of January, April, May, and August, provide us with a glimpse of that fantastic world of luxury and elegance, of romance and chivalry that continued to exist in the midst of the horrors of war, famine, disease, and death, of political instability and social unrest.

All of these riches as well as the sculpture that adorned the buildings suffered not only from the vagaries of time and changing tastes, but also from the furor of revolution. The Sainte-Chapelle in Bourges was particularly rich in sculptural decoration and stained glass and housed the tomb of the duke, but was eventually razed to the ground over a long period of time, beginning in 1757. The fragments of sculpture and glass that have survived testify to the extraordinary quality of the work. (See next page)

Three inventories survive of the possessions of the duc de Berry, dated respectively 1401, 1413, and 1416.<sup>3</sup> The most detailed and most important of the inventories, and the only one that has a logical classification of articles from beginning to end, is that of 1413; also, most of the objects listed in this inventory remained in the duke's collection until his death, thus making it the truest measure of his actual possessions. It contains 1251 items comprising precious objects, jewelry, and books, but it is the "jewelry for the person of Monseigneur le duc" that has the greatest significance for us. Among the many articles in this category we encounter an intriguing group of objects, listed more or less together in the inventory that has never ceased to generate controversy and speculation among scholars.<sup>4</sup> These were comprised of eight gold discs with persons or scenes in relief, usually on both sides and richly mounted in jeweled frames, all of them intended to be worn around the neck either as a collar or at the end of a chain.

The first to be listed showed the visage of Julius Caesar taken from life ("contrefait au vif") and described as a "gold denier of heavy weight" ("denier d'or bien pesant").<sup>5</sup> There appears to have been no legend, nor is a reverse indicated, and the value is given as 112 livres 10 sous tournois. The use of the word "denier" has a numismatic implication, though no such coin of Julius Caesar existed in antiquity, and the term is not applied to the other pieces under discussion here. It would be interesting, as well, to know what is meant by the phrase "au vif", a condition certainly not verifiable by the author of the inventory and, once again, not applied to the other objects that follow.

Next is listed "a small round gold jewel" with the face of Tiberius, as he is described in the legend, on one side and, on the reverse, a seated woman named in the inscription, Phaustina.<sup>6</sup> This jewel was valued at 200 livres tournois and was purchased on 1<sup>st</sup> March, 1401, from a Michiel de Paxi, a merchant living in Paris and probably Italian. There follows "another round gold jewel" with the face of "Octavianus Cesar Augustus."<sup>7</sup> The reverse once again displays a female figure, standing and holding a star and a whip and identified as "Lilia" (sic). This, too, was purchased from the same merchant and valued at 200 livres tournois. Both of these portraits and the two that follow are described as being of "haulte taille," which appears to refer, not to the dimensions of the piece, itself, but either to the size of the portrait or the height of the relief.

Beyond these bare descriptions, however, we know virtually nothing more about these pieces, since they have not survived. They correspond to no known coins from antiquity and are probably late medieval pastiches meant to be taken as antique; in other words, forgeries. The fact that two of them were purchased from an Italian merchant is significant, since it raises the possibility that these baubles were made in Italy. They are also indicative of a keen fascination with ancient remains.

One very curious and related instance of such an interest surfaces in the inventories where, under the heading "Other Objects from the said Inventories, which are of No or Little Value" we find the following entry: "Item, an impression in lead, where is found the portrait of Francesco da Carrara on one side, and on the other the sign of Padua."<sup>8</sup> This is none other than a copy in lead of the famous medal of Francesco I, da Carrara, lord of Padua and Treviso, or of his son, Francesco II, Novello, who commissioned two portrait medals all'antica to commemorate the expulsion of the Milanese from Padua in 1390.<sup>9</sup> How and why did such a seemingly insignificant object find its way into the vast riches of the ducal collections? It must have caught the fancy of the duke and responded to an interest that



André Beauneveu (attr. to).  
Prophet probably from the  
Sainte-Chapelle, Bourges,  
c. 1391-1397. Bourges, Musée  
de Berry. (photo, S.K. Scher)

Artist unknown. Apostle  
formerly from the Sainte-  
Chapelle, Bourges, stained  
glass, c. 1400. Bourges,  
Cathedral, crypt. (photo,  
S.K. Scher)



Michelet Saulmon (attr. to). Medal of Emperor Constantine the Great (306-337 A.D.). Silver, c. 1400. London, British Museum. (Photo John Bigelow Taylor.)



he held in common with Italian humanists. Continuing our examination of the 1413 inventory, we encounter two more imperial representations in gold with jeweled mounts and hung from chains. When the duke's inventories were published in 1894, these jewels were immediately identified with the Constantine and Heraclius medallions, well known since the fifteenth century. Regarding the so-called medal of Constantine I, the Great, the inventory is quite precise in reporting that it was purchased at Bourges on the 11<sup>th</sup> November, 1402 from Antoine Manchin, or Mancini, a Florentine merchant living in Paris, and was valued at 400 livres tournois.<sup>10</sup> There are no such helpful details given for the Heraclius medal, which is larger in size, is therefore valued at 500 livres tournois, and has a different mounting and chain.<sup>11</sup> For some reason, which will remain forever obscure, Jean de Berry then ordered one copy each to be made in gold of the Constantine and Heraclius jewels, but without any mounting or chain. They are still catalogued as jewelry and are valued, respectively, at 60 and 80 livres tournois.<sup>12</sup>

None of the originals of these four pieces survived for very long. It was customary to use the precious objects in princely collections either as collateral for loans or as a source of gold to meet the constant debts incurred by these gentlemen. It is regrettable that so many beautiful creations that must have involved the extraordinary skills of a small army of artisans were destroyed so often to satisfy financial obligations. Much of the duke's jewelry was meant

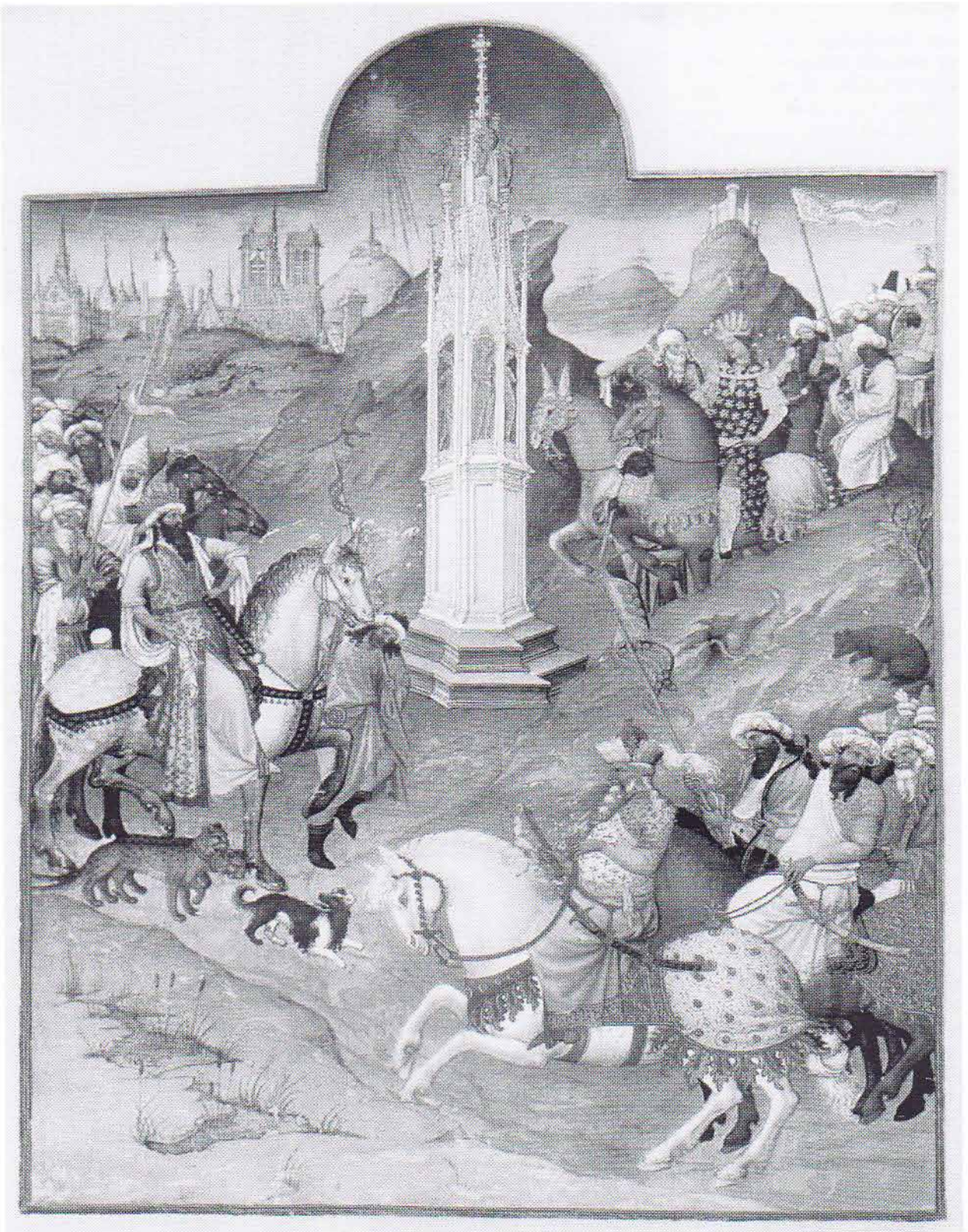
to go to his two daughters, Bonne and Marie, while another group of objects, including the original Heraclius and Tiberius jewels, were bequeathed to an important member of the duke's court.<sup>13</sup> Charles VI, however, desperate for funds to continue the war against the English, seized most of the precious objects in his late uncle's treasury and melted them down for coinage or sold them at an auction that is recorded in an account, dated 1417, now in the Bibliothèque nationale, Paris.

What remain to us are many copies from diverse periods in various metals, but primarily in silver and bronze, of the medals of Constantine and Heraclius, which gained immediate fame and were widely circulated. They exerted a powerful influence on the Limbourg Brothers, who drew upon them as a source of imagery in their manuscripts, notably in the scene of the Meeting of the Three Magi in the *Très Riches Heures*, where Constantine became the model for the Magus on the left.<sup>15</sup> They were known in Italy by 1498, where they were reproduced in large size in marble on the socle of the Certosa da Pavia, but at a much earlier date they clearly had a profound influence on the invention of the Italian Renaissance portrait medal.<sup>16</sup>

Both the Constantine and Heraclius medals as we know them are not only very similar in style, attributable to the same hand, but that style is clearly Franco-Flemish, the so-called International Style Gothic. The original mounted medals, however, may not have been in this style and may,

Michelet Saulmon (attr. to). Medal of Emperor Heraclius (reigned 610-641 A.D.). Bronze, c. 1400. London, British Museum. (Photo John Bigelow Taylor.)





Herman de Limbourg (?), Meeting of the Magi. Très Riches Heures, c. 1411-1416, fol. 51v. Chantilly, Musée Condé.

in fact, have been made in Italy. The only examples that have ever been known since the fifteenth century, as far as we can tell, and that, until the beginning of the seventeenth century were thought to be ancient, are undoubtedly replicas of the gold copies made for the duke.

Beyond their original importance as seemingly precious artifacts from ancient Rome, the entire group of imperial portraits also appeared to have a common Christian iconographic theme, excluding the "denier" of Julius Caesar, which seems to be unrelated to the others except insofar as it purported to be ancient. The duke purchased the Tiberius and Octavian in March of 1401, and one year and eight months later acquired the Constantine and probably the Heraclius. They are, therefore, not linked chronologically, nor do they appear to have been produced as a homogeneous set. Yet one can make a strong case that they are closely related thematically, for, as has often been pointed out, all are linked to key dates in the life of Christ, to the history of the True Cross, and to the liturgy.

We know that the duc de Berry placed great importance on the acquisition of relics of the Passion, namely a piece of the True Cross and a thorn from the Crown of Thorns. It would be understandable, therefore, that he would jump at the chance to acquire allegedly authentic portraits in gold of those Roman emperors who had been associated with some of the most significant events in the New Testament: Augustus, who is vouchsafed by both the Cumaen and Tiburtine Sibyls a vision of the birth of Christ, which occurs during his reign and which is alluded to in an inscription on a small gold tablet placed above the medal, taken from Virgil's fourth Eclogue, the famous Messianic Eclogue<sup>17</sup>; Tiberius, who is emperor at the time of the Crucifixion; Constantine, who ostensibly converts to Christianity and whose vision of the Cross is instrumental in his gaining undisputed possession of the imperial throne, who establishes Christianity as the official religion of the Empire, and whose mother, Helena, in 326 A.D., discovers the True Cross, which was buried on the Mount of Golgotha; and finally Heraclius, a great Christian hero, who recovers the True Cross from the Persians in 629 A.D. and returns it to Jerusalem.

Whereas the types found on the Augustus and Tiberius pieces are fairly straightforward in imitation of ancient coins, what is depicted on both sides of the Constantine and Heraclius medals is far more original and complex, being devoted to the veneration of the Holy Cross and specifically to two feast days in the Roman calendar: The Finding of the Holy Cross on May 3 and the Exaltation of the Holy Cross on September 14, two of the oldest and most holy observances in the Church. These are, in turn, linked with the Adoratio Crucis section of the Solemn Afternoon Liturgy of Good Friday and the

Feast of St. Helena on August 16.

Although Constantine precedes Heraclius chronologically, his medal is more obscure in its meaning, leading us to place it last in our discussion. Heraclius was, without question, one of the greatest of the Byzantine emperors, an outstanding figure in military and political history, and a shining hero for medieval Christianity. In the year 614, during his reign, the Persians took and sacked Jerusalem and carried away to Ctesiphon the most holy of relics, the True Cross. A series of defeats threatened the existence of the entire Byzantine Empire until Heraclius gathered a substantial army and began a campaign against the Persians that took on the character of a crusade.

At the beginning of December, 627 the Byzantine forces drew up before ancient Nineveh and there delivered a blow that brought the enemy to his knees. Heraclius continued to advance during 628, but in the spring of that year the Persian king, Chosroes II, was deposed and murdered. His son, Kavadh-Siroe, succeeded him and quickly came to terms. These restored all of its former territories to Byzantium, and delivered the Holy Cross into the emperor's hands.

Heraclius returned in triumph to Constantinople in 628, carrying with him the holy wood, and in 630 journeyed to Jerusalem, restoring the True Cross to its rightful place. Contemporary accounts describe this event without referring to any unusual occurrence, but the storytellers of the later Middle Ages had a slightly different version, which was told in connection with the Feast of the Exaltation of the Holy Cross.<sup>18</sup> In this account, Heraclius approached the gates of the holy city carrying the cross and dressed in great splendor. Suddenly the gates swung shut or, in some versions, collapsed, barring the way to the emperor. An angel appeared admonishing the monarch and contrasting his demeanor with the humble appearance of Christ when he followed the same route on the way to Calvary. Suitably chastened, the emperor descended from his horse or cart, divested himself of his rich garments, took up the Cross again and approached the gates a second time, whereupon they were restored or opened, allowing him to enter, all of this being a sharp lesson in Christian humility. The medal shows Heraclius on the obverse, ringed by his formal titles based on the formula used for a fourteenth, not a seventh, century emperor. The remaining inscriptions are all taken from the aforementioned liturgy and indicate the challenge Heraclius faces in defeating the Persians. On the reverse, this has been accomplished, and we are shown the emperor in triumph wearing lavish robes, seated in a richly decorated carpentum and carrying the True Cross. It is the dramatic moment when he is denied entry, as we can see by the turning motion of the horses and the consternation of the groom, who looks back, seeking instructions from his



Jean and Herman (?) de Limbourg, Heraclius Returns the True Cross to Jerusalem. Belles Heures, c. 1408-1409, fol. 156, New York, The Cloisters.



master. That we are in a holy place is indicated by the row of sanctuary lamps strung along the top of the medal. This entire series of events was also illustrated by the Limbourg Brothers in the *Belles Heures of the duc de Berry*, now in the Cloisters, New York, the scene of the approach to the gates of Jerusalem being copied from the medal.

The iconography of the Heraclius medal, then, raises few questions either in the images or in the inscriptions. The Constantine medal is a different story, however. It, too, is devoted to a great Christian hero, who appears in triumph on the obverse, in dress similar to Heraclius and with the same titles in the inscription.

If there is no problem in understanding the obverse, when we turn to the reverse, we encounter an involved and often obscure allegorical representation that has stimulated wide speculation, but has not yet been completely and satisfactorily explained. We should point out that even the finest casts of both medals do not date from before the late fifteenth or early sixteenth century. The essential connection, as in the Heraclius medal, is with the history of the True Cross. In the center the Cross as the Tree of Life rises from dense vegetation. This is the wood upon which the Lord gave up His life in order to redeem mankind from original sin brought about by another tree, that of the Knowledge of Good and Evil. Such juxtapositions and dichotomies lie at the heart of much of Christian imagery and are utilized on several levels on the medal.

The entire Cross/Tree of Life rises from a fountain, which is, of course, the Fountain of Life, the waters of baptism fed by the Four Rivers of Paradise representing the Four Evangelists. All of these are alluded to in small details decorating both the Cross and the Fountain. The triumph over evil is seen in the serpent that winds around the base of the cross, and the inclusion of Christological symbols, such as Hercules strangling the serpents and a striding lion, all contribute to the demonstration of the powers of salvation contained within the True Cross and

administered by Holy Church.

So far, except for a few annoyingly elusive details, the meaning of the reverse is clear, but what of the two women who flank the fountain? If we keep in mind the basic theme of both medals, the liturgies from which they are indisputably derived, and the medieval love of philosophical and dogmatic confrontation and resolution, we arrive at a fairly complete and consistent explanation of the imagery. It seems clear that the two women represent opposing beliefs or moralities. On the left, a richly clothed and apparently older woman looks up at the Cross and points to it with her right hand, while her left grasps an unidentifiable portion of the central construction. Opposite her sits an exquisitely modeled, half-naked young woman, her face turned away from the cross, her right hand grasping a falconry lure and leash that passes through the hand, behind her body, through the fingers of the left hand, and down to a bird of prey standing upon a block beside a perch attached to the seat. A corresponding bird stands beside the older woman, who does not appear to be holding a leash. The left foot of the young woman is placed upon the back of a small animal. There is here an unmistakable and very deliberate allusion to falconry with the birds, which may be eagles, probably symbolizing human souls related to the two forms of belief represented by the women.

Given the liturgical connections and the relationship between the two medals, the older woman can only represent the True Faith, Divine Love, Holy Church, and the New Testament in the guise of St. Helena, the mother of Constantine and the discoverer of the True Cross, while the younger woman stands for her counterpart, the Old Law, Synagogue, perhaps Earthly Love, refusing to acknowledge the presence and power of the Holy Cross and Fountain. Such an explanation has not satisfied all scholars, and the mystery remains, accompanied by a multitude of varying theories.

Whatever the explanations, these two medals are magnificent objects of great beauty, and, although

Antonio Pisano called Pisanello (c. 1395-1455). Medal of Emperor John VIII Paleologus (reigned, 1425-1448). Bronze, c. 1438. London British Museum. (Photo John Bigelow Taylor.)





Michelet Saulmon (attr. to), Virgin and Child beneath a Canopy, Bronze, c. 1415-1416. Berlin, Staatliche Museen, Skulpturengalerie, inv. no. 2181.

Paul and Jean de Limbourg, January (detail), Très Riches Heures, c. 1411-1416, fol. 1v. Chantilly, Musée Condé.



Artist unknown, Seal of Jean de France, duc de Berry (1340-1416), end of the 14th century. Paris, Archives nationales

we cannot find a direct connection, they must have been an inspiration to the father of all medals, Antonio Pisano, whose first creation in this form, the medal of the Byzantine emperor, John VIII Paleologus, of 1438, seems quite consciously to continue not only the tradition of the commemoration of the imperial line, reaching back through the Berry medals to the long, unbroken series of portraits on Roman coins, but, once again and more specifically, to the veneration of the Cross.<sup>19</sup>

In a very real sense, therefore, it is appropriate for an association of contemporary medalists to recall this impressive and memorable beginning in the court of a French prince, who was, perhaps, even more closely involved in the invention of the portrait medal than we might ordinarily suspect. What are we to make of the following item in the 1416 inventory?: Concerning a round gold jewel, not embellished, for which there is on one side the image of Our Lady holding her child and four angels carrying a canopy over the said image, and on the other side there is a half-length image, made to resemble Monseigneur, holding in his hand a gold tablet; ... which jewel Monseigneur purchased from Michelet Saulmon, his painter ...<sup>20</sup> We have what is certainly a replica of the obverse of this fascinating object in a plaquette in Berlin, which, if it is actually by Saulmon, as well as being purchased from him, is very close in style to the Constantine and Heraclius medals, which have also, understandably,

been attributed by some to the Limbourg Brothers.<sup>21</sup> (fig. 10) The reverse is lost, but from the description one might conclude that it must have functioned as a sort of portrait medal.

We can only guess at the appearance of this reverse, but several possibilities come to mind. One rather fanciful suggestion can be found in the January page of the *Très Riches Heures*, where the duke is seated at table in profile before a large, round wicker fire screen, approximating the typical format of a portrait medal.<sup>22</sup> (fig. 11) A much more likely possibility may be found in an area that is often neglected by all but the specialist: the seal. One of the duke of Berry's seals, dating to the end of the fourteenth century and similar to the composition of the Berlin plaquette, shows him above the battlements of a castle, facing in half-length and holding a sword, approximating the description in the inventory.<sup>23</sup> (fig. 12) Should we then consider the possibility that at such an early date a Northern prince, interested in supposedly ancient objects of medallic form and in possession of one of the Carrara medals, commissioned a portrait medal of himself, thereby anticipating the appearance of such a form in Italy? We shall never be able to answer this question, but it certainly adds a further dimension to our understanding of a complex and fascinating man active in an equally complex and fascinating epoch.

<sup>1</sup> The primary source of information for the life of Jean de Berry is Françoise Lehoux, *Jean de France, duc de Berry: Sa Vie, Son Action Politique (1340-1416)*, 4 vols., Paris, 1966-1968.

<sup>2</sup> A brief, but useful, account of Jean de Berry's activities as both a collector and patron of art may be found in Millard Meiss, *French Painting in the Time of Jean de Berry: The Late Fourteenth Century and the Patronage of the Duke*, London and New York, 1967, chapter III, *Jean de Berry as Patron*, pp. 36-67.

<sup>3</sup> The most important source of knowledge about the duke's possessions is, of course, Jules Guiffrey, *Inventaires de Jean, duc de Berry (1401-1416)*, 2 vols., Paris, 1894-1896.

<sup>4</sup> I have dealt with this subject in a number of other places, beginning with an exhaustive treatment in my Master's thesis for The Institute of Fine Arts, New York University, *The Medals in the Collection of the Duke of Berry*, 1961, and, most recently, in the catalogue for the exhibition, *The Currency of Fame: Portrait Medals of the Renaissance*, New York, 1994, pp. 32-37, 375: *Prototypes: The Medals of the Duke of Berry*. This catalogue also contains a full bibliography on the subject.

<sup>5</sup> Guiffrey, I, 1894, p. 70, no. 195.

<sup>6</sup> *Ibid.*, pp. 70-71, no. 197.

<sup>7</sup> *Ibid.*, pp. 71-72, no. 198.

<sup>8</sup> *Ibid.*, p. 153, no. 560; also vol. II, p. 41, no. 287; p. 285, no. 1251.

<sup>9</sup> For a further discussion of the Carrara medals see S.K. Scher, "Immortalitas in Nummis: the Origins of the Italian Renaissance Medal", *Trésors Monétaires*, supplement 2, Paris, 1989, pp. 1-19, pls. I-IX. For a recent study of the related "medals" or copies of ancient coins by the Sesto family of Venice in the late fourteenth century see Alan M. Stahl and Louis Waldman, "The Earliest Known Medalists: The Sesto Brothers of Venice", *American Journal of Numismatics*, Second Series, 5-6 (1993-1994), New York, 1995, pp. 167-188, pls. 19-21.

<sup>10</sup> Guiffrey, I, 1894, pg. 72, no. 199.

<sup>11</sup> *Ibid.*, pp. 72-73, no. 200.

<sup>12</sup> *Ibid.*, p. 73, nos. 201, 202.

<sup>13</sup> Jean de Montaigu, seigneur de Marcoussis, vidame de Laonnois, grand maître de l'hôtel and secretary to the king, executed in 1409.

<sup>14</sup> Bib. nat. ms. Fr. No. 6747. It is reproduced in part by Guiffrey, op. cit., 1896, no. II, pp. 339-344.

<sup>15</sup> *Très Riches Heures*, 1413-1416, Musée Condé, Chantilly, fol. 51v. When this lecture was delivered at FIDEM 2000 in Weimar, a question was raised from the audience questioning the chronology proposed here, a chronology that has been, quite legitimately, accepted by most scholars for the following reasons. The objection to the accepted chronology was based on several misconceptions and on an incomplete knowledge of the documents. Two arguments were proposed: The first was based on the peculiar

harness, i.e., reins and bridle, displayed on Constantine's horse in both in the medal and the miniature of the Meeting of the Three Magi. It was stated that this could only be a harness for a horse that was led by a groom, who is present in the miniature, but absent in the medal, proving, so the speaker maintained, that the medal could only have followed the painting. A similar argument was proposed for the Heraclius medal and its relationship to the miniature in the *Belles Heures* (The Cloisters, The Metropolitan Museum of Art, New York, fol. 156) of the same subject, namely that in the miniature the actions of the horses are logical since the closed gate of Jerusalem before which Heraclius's carpentum is stopped is portrayed, thus explaining why the horses turn back. Since the gate is not shown on the medal, the argument was offered that the actions of the horses were inexplicable, once again proving that the medal copied the miniature there being no room for the gate. Although these observations have no bearing on the point of this paper, I felt it necessary, nonetheless, to present a rebuttal. Regarding chronology, we know from the inventory that the original Constantine medal was purchased by the duke in 1402 and must, therefore, have been made before then. Although we do not have a similar entry for the Heraclius, there is little doubt that it, too, must have been made around the same time. The two copies ordered by the duke must have followed soon after.

It is accepted that the Limbourg Brothers painted both the *Belles Heures* and the *Trés Riches Heures*. It is not necessary here to identify the various hands at work in both manuscripts. In 1399 two of the three brothers, at least, were described as "jannes enfans", in this case meaning teen-agers. Early in the same year, they were apprenticed to a Parisian goldsmith. By around 1402, the year the duke of Berry purchased the Constantine, and probably the Heraclius, medals, the brothers were working for the duke of Burgundy, Philippe le Hardi, who died in 1404. The following year the painters went to work for Jean de Berry. The medals, therefore, must pre-date the employment by Berry of the Limbourgs. From documentary evidence, we can be almost certain that the *Belles Heures*, containing the story of Heraclius, was completed in 1408 or early 1409, and was therefore probably begun around 1405. The *Trés Riches Heures*, with the miniature of the Meeting of the Magi and the portrayal of a person in a cart based on Heraclius at the top of the calendar pages, was left incomplete at the duke's death in 1416, which is also the year the the Limbourg Brothers died. This manuscript is usually dated c. 1411-1416; again well after the purchase of the medals.

On a chronological basis alone, therefore, the medals could not possibly be copied from the manuscripts. Regarding the harness of Constantine's horse, such an arrangement of bit and reins is not intended only for a horse that is being led. It is, in fact, a very ancient and common type of harness called "draw reins" (my thanks to Walter Liedtke, Metropolitan Museum of Art, for this information.), which were used to exert greater control over horses, especially those used in war. None

of the other horses in the miniature, or in the other miniatures, has such a harness, which argues even more strongly in favor of the medal being the model for the painting.

As for Heraclius, it certainly makes more sense to see the gates of Jerusalem to explain why the horses turn back and why the groom looks to Heraclius, but since we know from the chronology that the miniature must follow the medal, there is no reason why the medal should not be based on the story in the Golden Legend, there being no room for the gate on the medal. In addition, the circular shape of the medal would almost require that the composition of the horses be as it is.

<sup>16</sup> See, for example, Scher, *op. cit.*, 1989, pp. 1-19; also, S.K. Scher, "The Cabinet of a Prince and the Origins of the Renaissance Portrait Medal", *Cahiers d'Archéologie et d'Histoire du Berry: Mélanges Jean-Yves Ribault, Hors-Série, Novembre, 1996*, pp. 309-316.

<sup>17</sup> The full story also involves the Cumaen sibyl, who was, for the Romans, the most important of the prophetesses. Her cave, sacred to Apollo, was located at the head of the Bay of Naples. In the *Aeneid*, Bk. VI, Aeneas visits the sibyl and is told of his destiny in relation to the city he will found. In the famous Fourth Eclogue, the Cumaen sibyl appears again and prophesizes that there will be a "new progeny from heaven" leading to a "return of the Golden Age;" this was held to refer to the coming of Christ. The legend of the Emperor Augustus and the Tiburtine sibyl is essentially a medieval construction, one version of which is found in the *Mirabilia Urbis Romae*: When the Senate approached Augustus with the suggestion that he be worshipped as a divinity, he deferred until he could consult the Tiburtine sibyl. Upon doing so, she replied that a king would come from heaven. At that pronouncement, the heavens opened in a burst of glory, and the emperor beheld in the sky a virgin standing over an altar and holding a child in her arms. A voice then announced, "This is the altar of the Son of God," upon which the Emperor fell to his knees in adoration. For a brief treatment of this subject with further bibliography see Charles L. Stinger, *The Renaissance in Rome*, Indiana University Press, Bloomington, 1985, 1998, pp. 308-309-311-312.

<sup>18</sup> The story can be found in Jacobus de Voragine, *The Golden Legend*, (c. 1275) trans. by William Caxton, from the edition of 1900, London. AMS Press, New York, 1973, pp. 125-136, esp. 128-129.

<sup>19</sup> See Scher, 1994, pp. 44-46, 376.

<sup>20</sup> Guiffrey, *op. cit.*, II, p. 227, no. 234.

<sup>21</sup> Berlin, Staatliche Museen, Skulpturengalerie, inv. No. 2181. cf. *Ex Aere Solido: Bronzen von der Antike bis zur Gegenwart*, Berlin, 1983, pp. 97-100, no. 54.

<sup>22</sup> Chantilly, Musée Condé, fol. 1v.

<sup>23</sup> Paris, Archives nationales; cf. François Eygun, *Sigillographie du Poitou jusqu'en 1515*, Poitiers, 1938, pl. III, no. 23; see also, Jean-Bernard de Vaivre, "Le Grand Sceau de Jean Duc de Berry", *Gazette des Beaux-Arts*, VI<sup>e</sup> période, tome XCVIII, novembre 1981, pp. 141-144.

## Pisanello et les médailles pour les Estensi de Ferrara à la moitié du X<sup>e</sup>me siècle

Elena Corradini, Italy

La culture humaniste pendant le XV<sup>e</sup> siècle favorise la diffusion, en particulier chez les cours de souverains et de princes, de deux moyens d'expression artistique qui, pour les caractéristiques des formats et des supports, pouvaient être gardés, montrés et même transportés facilement: premièrement les médailles, qui permettaient à princes et souverains de associer incontestablement sur le rond métallique leur nom à leur portrait au droit, auquel on pouvait lier au revers les images allegoriques de leurs devises personnelles, et deuxièmement les enluminures, qui enrichissaient les textes manuscrits sur papier ou parchemin les quels, écrits pour eux ou à eux dédiés, étaient conservés dans leurs bibliothèques et dans leurs studioli, ou petits études, pour accompagner leurs moments de méditation et de dévotion.

Surtout les médailles, qui pouvaient être produites en nombreux exemplaires, étaient un moyen de communication exceptionnel qui, avant la diffusion de l'imprimerie, pouvaient transmettre, à travers ses images, au droit le portrait avec le nom et au revers les allegories, nombreux messages politiques et sociales, comme on fait à nos jours à travers les images video de propagande politique ou de publicité.

Les médailles qui pouvaient circuler partout, pouvaient être appréciées non seulement par les aristocrates, les hommes de lettres, les artistes, mais aussi par tout ceux qui pouvaient reconnaître et faire reconnaître, associé au portrait du droit, les images allegoriques et symboliques du revers même à ceux qui ne savaient pas déchiffrer les légendes. La médaille, une des plus appréciée expression artistique à l'ancienne de l'Humanisme, permettait une propagande personnelle beaucoup plus libre de la propagande que princes et souverains faisaient depuis longtemps sur les monnaies qui, comme moyens officiels de paiement, étaient émises sous le control officiel du souverain qui était garant de leur valeur.

Le modelé d'une médaille du XV<sup>e</sup> siècle, obtenu non par l'impression d'un coin et d'un poinçon gravés, comme on faisait dans les ateliers pour les monnaies, mais du metal fondu qui, coulé dans un modèle en cire qui se perdait à mesure que le metal en prenait la forme, permettait à l'artiste d'exprimer, avec la délicatesse de reliefs haut et bas, en plus grandes dimensions que dans la monnaie et avec

majeure liberté, les traits même particuliers des figures en donnant une singulière visibilité au portrait des individus au reverse.

Les bas-reliefs des médailles permettaient de réveler l'habilité d'un artiste qui savait réaliser en petites dimensions une oeuvre qui était "à la moitié parmi le plan des peintures et le rond des statues" comme rappelle à la moitié du XVI<sup>e</sup> siècle Paolo Giovio, polygrafe et historien d'origine cômase, dans une lettre envoyée le 12 du mois de novembre 1551 à Cosimo de' Medici, à propos de Antonio di Puccio Pisano detto Pisanello (1395-1455)(1). Ce fût merci à Pisanello que l'art de la médaille devint, autour de la moitié du XV<sup>e</sup>me siècle, un moyen d'expression artistique que fut très apprécié par ses contemporains: Porcellio dans une poésie *In laudem Pisani pictoris*, écrite avant le mois d'août 1448, écrivait que Pisanello avec le bronze fondu pouvait donner immortalité aux effigies humaines(2). Des six médailles que Pisanello crea pour Leonello d'Este (né en 1407, seigneur de Ferrara du 1441 jusqu'à sa mort en 1450), trois ont sur le droit seulement le titre de Marchio Estensis, marquis d'Este, près du nom de Leonello et autour de son portrait. Sans documents spécifiques sur ces médailles, on peut penser qu'elles ont été réalisées peu de temps avant la succession de Leonello à son père Nicolò III (né en 1384, seigneur de Ferrara du 1393 au 1441), après sa mort le 26 décembre 1441 (3), comme une sorte de propagande politique voulue par le même Nicolò qui choisit d'indiquer officiellement son successeur en commissionnant un portrait officiel de Leonello à travers un singulier concours de peinture parmi Pisanello et Jacopo Bellini qui eut lieu dans le premier semestre du 1441: en choisissant le portrait officiel Nicolò, qui était le juge du concours, aurait publiquement légitimé Leonello comme son successeur (4). Même si vainqueur du concours de peinture fut Bellini parce que, comme rappelle le poète Ulisse Aleotti dans son sonnet *Pro insigni certamine, con l'abilità di un "summo pictore, / novelo Fidia al nostro ziecho mondo, / che la sua vera effigie feze viva / a la sentencìa del paterno amore"*, "peintre très grand, nouveau Phidias, dans monde encore aveugle [aux grands talents], le quel a rendu avec vie la véritable image de Lionello, comme en jugea l'amour paternel [de Nicolò III d'Este] (5).

Toutefois Leonello, comme nos informe Angelo Decembrio dans son dialogue *De Politia Litteraria* imprimé à Augusta Vindellicorum en 1540 LXVIII) (6),

reussi, si même avec fatigue, à réconcilier Pisanello et Bellini, qui avaient représenté son visage avec de caractéristiques différentes. Pisanello avec plus de vigueur et de réalisme en avait souligné les caractères somatiques, tandis que Bellini, d'une façon plus académique à l'ancienne, avait préféré utiliser plus délicates tonalités de couleur (7).

Le même Decembrio, en se référant aux caractéristiques de la peinture des deux artistes, avait utilisé deux termes qui ont été reconnus comme des références métaphoriques au style des deux artistes: "vehemens", c'est à dire vigoureux, richement orné celui de Pisanello; "gracilis", c'est à dire plus simple, dépourvu d'ornements, pur, claire, celui de Bellini (8).

Dans le portrait, que Pisanello avait peint sur le bois, qui peut être identifié avec le tableau qui se trouve dans l'Accademia Carrara di Bergamo, Leonello devait avoir apprécié la représentation sculptural de son visage de profil, qui rehaussait sur le long cou, avec les cheveux traités en boucles serrés dans une élégante coiffure, qui, rappel de la mode bourguignonne pour simuler une dolichocéphalie du marquis avec des signifiés symboliques que serait intéressant pouvoir déchiffrer. Le portrait peint devint l'officiel que Pisanello proposa de nouveau avec les mêmes caractéristiques somatique, de façon qu'on pouvait incontestablement le reconnaître, même qui ne réussit pas à lire le nom dans le bandeau circulaire autour de lui, sur ce nouveau support qui était la médaille, qui en permettait une ample diffusion, ainsi comme les anciens souverains grecs et Romains avaient fait.

L'harmonieux équilibre de lignes et l'élégance du modelé du portrait de Leonello devaient rappeler l'amabilité et l'affabilité avec lesquelles le marquis voulait être transmis à la postérité, soulignés par Decembrio dans son dialogue eate da Decembrio

nel suo dialogo De politia litteraria: "c'era molta cura e gentilezza nel suo modo di parlare. Il suo volto era calmo ma i suoi occhi risplendevano di vitalità. Fisicamente era assai ben coordinato e particolarmente notevole era la grazia con la quale usava le braccia e le gambe": il y avait beaucoup de soin et de gentillesse dans sa façon de parler. Son visage était calme et ses yeux brillaient de vitalité. Physiquement il était très bien coordonné et particulièrement remarquable était la grâce avec la quelle il se servait des bras et des jambes (10). Avec beaucoup de finesse et d'élégance à la moitié du XV siècle Pisanello réalisa six médailles pour le marquis de Ferrara Leonello d'Este sur les quelles, associé au portrait officiel du droit, il representa au revers les devises du marquis avec ses complexes messages figurés sans aucun mot, à part le nom de l'artiste peintre qui voulut signer ses nouvelles oeuvres d'art en les rappelant comme Opus Pisani Pictoris. Dans ces oeuvres singulières, où il avait donné épreuve de sa grande habilité de dessinateur, il voulait transmettre aux contemporains et à la postérité son nom associé à la célébration de l'important personnage figuré au droit, qui en particulier dans le cas de Lionello devint seigneur de Ferrara.

A' travers les médailles pouvaient être transmis des symboles ou des allegories à lui intimement liées, ses devises, les mêmes qui étaient reproduites sur d'autres supports pour les célébration officielles du marquis.

Comme on lit en fait dans des documents conservés dans l'Archivio di Stato di Modena, Camera Ducale Estense, le 28 dicembre 1441, peu de jours après la morte di Nicolò III, "Maistro Iusto rechamadore", brodeur, fut payé pour avoir brodé avec du fil d'or et d'argent, quatre devises de Leonello, chacune sur vingt drapeaux de soie avec frange, qui devaient substituer les devises de son père et predecesseur Nicolò, sur "uno sparvero de tela de renso", un pavillon de lit de toile de lin, "el



Antonio di Puccio Pisano dit Pisanello (1395-1455). Médaille de Leonello d'Este né en 1407, seigneur de Ferrara du 1441 jusqu'à sa mort en 1450) D/ Buste à droite R/ Tête à trois visages Modena, Medagliere Estense, cat. n. 422, inv. n. 8848

lovo zervero" ou lynx, "el bochale" ou vase à deux anses brodé sur soie blanche, "el zinochiale" ou genouillère d'armure brodée sur soie verte, "la ventoxa chom la novola de sopra", c'est à dire une petite coupe en verre avec couvercle, pareille aux petites coupes qu'on appliquait sur la peau pour resucer le sang, sur laquelle il y a un nuage duquel tombent des gouttes de pluie, brodée sur soie rouge (11).

Les images allegoriques qu'on reconnaissait comme devises du seigneur, qui étaient reproduites, comme on lit dans d'autres documents de la Camera Ducale Estense, conservés dans l'Archivio di Stato de Modena, sur différents supports, malheureusement aujourd'hui perdus, ou parce que plus détériorables du metal, comme les tissus ou les bois, ou parce que objets du mobilier plus sujet à la dispersion, étaient.

Aussi enluminés sur les manuscrits, dans lesquels la vivacité des couleurs assumait un particulier éclat merci à la sage capacité des artistes.

La peinture des eluminures facilite la lecture des images allegoriques, la complexe interpretation desquelles pourrait peut-être aussi être facilitée par eventuelles liaisons parmi le texte et la choix des images et aussi par une vérification de leur succession à interieur des manuscrits et de leur position dans la page.

Dans un petit livre d'heures, *Officium Beatae Mariae Virginis* conservé dans la Biblioteca Estense Universitaria de Modena (Lat.856 = alfa.G.9.24), on retrouve enluminés les mêmes quatre devises principales de Leonello et en plus une cinquième qui peut être reconnue dans un mât qui retient une voile gonflée: le lynx avec une escharpe sur les yeux à cc. 6r e 210r dans le bas de page; le vase avec deux anses avec chaines et ancrs fixées dans le roc dans la marge droite à cc. 16v (fig. 9) et 100r dans le bas de page, à c. 210r dans la marge droit et à c. 187r (fig. 11) deux fois en position symétrique par rapport au centre du bas de page où il y a un mât qui retient une voile gonflée; la genouillère d'armure d'armatura à c. 19v dans le bas de page; la petite coupe en verre avec le nuage et la pluie à c. 22r dans la marge droite et à 56r dans le bas de page: les enluminures pour le style naturaliste et minutieux des particuliers pourraient être référés à une production réalisée sous directe influence de Pisanello (12).

Les recents études sur la production artistique de Pisanello ont souligné l'influence par lui exercitée sur la production artistique de Ferrare, en particulier dans les enluminures des manuscrits, pour la linearité vigoureuse reprise par le gotique tardif emilien, qui bien s'adaptait à quelconque représentation: êtres humaines, animaux, objets et décorations.



La genouillère d'armure, *Officium Beatae Mariae Virginis*, Modena, Biblioteca Estense Universitaria, Lat.856 = alfa.G.9.24, c. 19v

Les dessins de Pisanello étaient un riche repertoire d'images aux quelles les artistes de la cour de Ferrare pouvaient se référer et auquel puisaient non pas seulement les médailleurs, mais aussi ceux qui voulaient réaliser oeuvres de valeur artistique et en particulier les enluminures.

Dans les revers de deux des six médailles faites par Pisanello pour Leonello les représentation de deux des quatre devises sont doublées, dans une position non en premier plan et en dimensions plus réduites par rapport à l'image central, sur le diamètre horizontal: le "zinochiale" ou genouillère d'armure, aux deux cotés d'une tête à trois visages et la petite coupe avec couvercle avec dessous une nuage delaquelle descendent des gouttes de pluie, aux cotés de deux hommes nus, un jeune et un plus vieux, qui portent des lourdes corbeilles sur ses épaules.

On pourrait penser que ces raffinées compositions picturales avaient été faites dans l'année 1441, avant que Leonello pouvait montrer avec ostentation en publique ses devises parce qu'il n'était pas encore succède au père dans le gouvernement de l'Etat estense, comme serait confirmé par le seul titre de marchio estensis, marquis d'Este, sur le ruban épigraphique circulaire, près de son nom. Sur le revers de la médaille avec la tête à trois visages les genouillères d'armure étaient accrochées à des rameaux de génévrier (fig. 2) (13), la même plante qui était figurée sur le portrait féminin peint par Pisanello qui a été identifié, parmi les autres femmes de la famille de Leonello, même avec Margherita Gonzaga, fille de Gianfrancesco

Gonzaga, seigneur de Mantova et femme de di Leonello d'Este, qui fut sa première femme du 1435 au 1439 (14).

Le marquis, qui aimait l'art e la culture, préférait abandonner quelconque exercice d'arme pour se dédier à son enrichissement interieur et à ses affections familiares qu'il voulait indiquer comme prioritaires.

Avec bonne probabilité même la tête à trois visages, au centre du revers de la médaille, de la quelle nous reste un dessin sur papier de Pisanello (15), aux delà de plus complexes signifiés liés aux trois faces de la Prudence, c'est à dire mémoire, intelligence et prévoyance, qui regardent le passé, le présent et l'avenir, comme Hill avait suggéré, ou aux trois visages de la philosophie, étique, logique et phisique, pouvait etre un message liée à sa famille (16). Une couronne à trois visage est décrite sur la tete de Calliope, la Muse qui occupe la place plus haute de la hiérarchie harmonique, par Guarino Veronese dans sa lettre sur les Muses adressée à Leonello d'Este le 5 novembre 1447 et la même couronne à trois visages est sculptée sur la tête de la philosophie dans un relief de Agostino di Duccio dans le temple Malatestiano de Rimini (17).

On peut supposer qu'il s'agissait d'un message adressé à son père Nicolò pour le rassurer en lui signifiant son union, dans une uniformité de pensées et de sentiments avec ses deux frères, Borso (né en 1413, seigneur de Ferrara du 1450 et du 1452 duc de Ferrara, Modena e Reggio jusqu'à sa mort en 1471), son vrai frère, qui comme lui était fils de Stella dell'Assassino, né en 1413, et Ercole (1431, duc de Ferrara en 1471, mourut en 1505), qui était le fils legitime de Nicolò et de sa troisième femme Ricciarda de Saluzzo, né le 26 octobre 1431, encore jeune, mais qui aurait du être le successeur legitime (18). Avec la tête à trois visages, à laquelle Leonello

voulut donner une particulière visibilité en la faisant peindre plusieurs fois dans un salon qu'il fit surélever dans son Palais Schifanoia à Ferrara, qui avait été bâti dans le siècle précédent (19).

A' travers les devises étaient exaltées les vertus du marquis: il y avaient beaucoup de signifiés qui pouvaient être rappelés par l'image de la "ventosa", la petite coupe en verre représentée sur le revers de la deuxième médaille avec deux anses et couvercle et le nuage au dessous de la quelle attire la pluie qui tombait dessus ainsi comme la ventouse, si appuyée sur la peau humaine, attire le sang. Au signifié de la devise on peut associer celui des deux hommes nus avec de corbeilles sur les épaules sur un sol rocheux et mouvementé, dans un contexte allegoriques avec de contenus complexes, qui devait completer la representation et la celebration du personnage au droit dans une caracterisation etique-philosophique (20).

Les deux hommes nus sont représentés avec un prégnant réalisme: le vieux, à gauche, est caractérisé par la poitrine creuse et par le ventre mou et renflé et par le fessier caduc, tandis que le jeune à droite, qu'on voit par l'arrière, se presente avec un corps plus harmonieux dans lequel ont majeure evidence les fessiers bien proéminents. Selon Himmelmann leur opposition voudrait signifier leur connaissance de soi (21), thème qui devait être cher à Leonello, auquel Leon Battista Alberti dans ces années avait dédié un dialogue, le Theogenius, dans lequel on traite de la vertu stoïque avec laquelle l'homme doit affronter les difficultés de la vie publique et privée (une copie manuscrite est conservé dans la Biblioteca Estense Universitaria di Modena, ms. it. 26 = alfa.P.9.24). A' l'image de la medaille on peut lier la narration, de part du protagoniste Theogenio, d'une discussion sur la felicite et la fortune parmi un vieux sage, Genipatro, et un jeune orgueilleux et arrogant, Tichipedo. Et



Antonio di Puccio Pisano dit Pisanello (1395-1455), Médaille de Leonello d'Este (né en 1407, seigneur de Ferrara du 1441 jusqu'à sa mort en 1450) D/ Buste à gauche R/ Deux hommes nus avec des corbeilles sur les épaules; à droite et à gauche deux petites coupes avec des gouttes qui descendent d'un nuage au dessous. Modena, Medagliere Estense, cat. n. 422, inv. n. 8848



La petite coupe en verre avec le nuage et la pluie, Officium Beatae Mariae Virginis, Modena, Biblioteca Estense Universitaria, Lat.856 = alfa.G.9.24, c. 22r e 56r



cette liaison devienne encore plus significative si on considère que la médaille fut faite peu de mois avant la mort de Nicolò et le dialogue de Alberti peu de temps après, sil devait aider le marquis Leonello a superer la douleur pour la perte du père, comme on lit en fait dans la dédicace de l'auteur: "Né credo a te homo savio chosa da me altra parì possa essere grata quanto vederti amato per tue virtù... tanto t'affermo io scrissi questi mottetti non ad altri che a me per consolare me stesso in mie diverse fortune...Piacemi a chasi tuoi passati in obitu parentis mandarteli", je ne crois pas que peut exister pour toi, homme sage, une chose pareillement agréable de ma part comme te voir aimé pour tes vertus...et je t'affirme que j'ai écrit ces petits mots non pas pour des autres que pour moi pour consoler moi-même dans mes différents cas. Dans le Dialogue Theogenio oppose le vieux Genipatro qui vit, qui "vive philosophando huomo per età ben vivuta per uso di molte varie cose utilissime al vivere per cognition di molte lettere e optime arti prudentissimo e sapientissimo" (c. 7 v) , vit en philosopant homme pour age bien vecue pour la pratique de beaucoup de choses variées très utiles au vivre pour cognition de beaucoup de lettres et de très bonnes arts, très prudent et très sage, au jeune

Tichipedo che "per troppa sua seconda et prospera fortuna lato insolente ostentava le gieme luceali indosso la seta le perle et le picture facte ad ago et arrogante agitandosi in molti modi mostrava insolentia et odiosa altereça" (c. 9r), pour trop de florissante et prospère fortune vaniteux, insolent, montrait avec ostentation les pierres précieuses, brillait sur lui la soie, les perles et les peintures faites avec l'aiguille et arrogant, en s'agitant en plusieurs façon il montrait insolence et odieuse fierté.

La différence parmi les deux est grande, comme fait rélever le vieux Genipatro: "Tu, o Tichipedo, giovane fermo et robusto, io vecchierello debole languido, tu ricco habbiente danari, massaritie, armenti, prati, boschi, orti, ville, possessioni entro e fuori della terra. Io povero nudo. A te, padre ottimo procuratore delle tue fortune, a te figliuoli, a te fratelli temuti et reverenti, io solo. Tu la tua patria fra i primi administratorsi delle cosse noto et nominato, io in exilio ignobile. Difformità tra noi grandissima. Ma quale stimi tu direbbe un savio Huomo più fusse di noi due beato" (c. 10r): tu, o Tichipedo, jeune ferme et robuste, moi petit vieille faible languissant, toi riche qui as de l'argent, meubles, boeufs, prés, bois, jardins, villes, propriété dedans et dehors de la



Antonio di Puccio Pisano dit Pisanello (1395-1455), Médaille de Leonello d'Este(né en 1407, seigneur de Ferrara ou 1441 jusqu'à sa mort en 1450) D/ Buste à gauche R/ Deux hommes nus assis à gauche et à droite d'un mat qui retient une voile gonflée par le vent Milano, Castello Sforzesco, Civiche Raccolte Numismatiche, inv. n. M.O.9.555

terre. Moi pauvre et nu. A' toi un père très bon procureur de tres fortunes, à toi des fils, à toi des frères craint et respectueux, moi seul. Toi, ta patrie parmi les premiers administrateurs des choses fameux et nommé, moi en exile ignoble. Parmi nous il y a une grande difference. Mais lequel penses tu qu'un homme sage dirait qu'il est plus heureux parmi nos deux?

Sans aucun doute le sage Genipatro résulte plus heureux parce qu'il peut faire part de sa richesse interieure aux autres en obtenant son personal accroissement, à la difference du superbe Tichipedo qui ne peut pas copartager avec les autres sa richesse interieure sans s'en priver et les enlevant à soi même.

Avant d'arriver a cette conclusion Theogenio formule un claire éloge à qui, comme Genipatro, se dédie à une vie laborieuse en se faisant devenir les mains "calleuses pour la pratique de la cultivation du jardin". Cet éloge peut être lié à l'image allegorique des deux hommes qui, nus, dans les corbeilles pleins d'olives qu'ils soutiennent sur ses épaules, portent les fruits de ses fatigues, préférable à l'ostentation de quelconque bijou ou autre richesse: Genipatro affirme en fait que "challi come signi di qualche industria cosi più accomodati a felicità che tutte le gemme con quali ornamenti spesso gli ambiciosi sogliono ostentare sue ricchezze" (c. 9v), les cals comme signes de quelque savoir-faire ainsi plus aptes à félicité que toutes les pierres avec lesquels ornements souvent les ambitieux sont habitués à ostenter ses richesses. Le revers de la médaille voulait transmettre un message rassurant que le jeune marquis Leonello adressait au père Nicolò, en le soutenant dans la conduite de l'état et en partageant avec lui le lourd fardeau du gouvernement qu'il était bien disposer à se charger sur ses épaules.

La même suggestion on pourrait individuer dans le revers de la troisième médaille qui a le seul titre de marchio estensis, marquis d'Este, sur le ruban épigraphique circulaire, près du nom de Leonello, où on voit deux hommes nus assis ai lati d'une mâit qui retient une voile gonflée (22). Comme dans la précédente le vieux de face est à gauche et le jeune à droite du mâit qui, solidement implanté sur le sol mouvementé, maintient, merci à deux poulies, la voile amplement gonflée. Cette fois les deux hommes ne sont pas activement occupés: ils nous rappellent encore une fois le vieux philosophe Genipatro qui invite le jeune à réfléchir comment merci à une bonne connaissance de soi on peut suivre et contrôler, avec une salde patience, la rapidité des événements humaines et politiques (23). Cette devise devait être la plus riche de signifiés que de la vie privée pouvaient être transférés à la sûreté de la vie publique et politique du gouvernement de l'état: en effet avec ce signifié

trouva place sur le droit, la face principale de la monnaie plus précieuse émise sous la souveraineté del Leonello, le droit del ducato en or de Leonello (24).

Avec cette devise, qui devait être la plus riche d'implications politiques, avec toute probabilité Leonello voulait suggérer une sorte de continuité dynastique, comme avec son vieux père Nicolò, avec son petit fils, né en 1438 de son mariage avec Margherita Gonzaga, au quel il avait donné, comme manifestation d'affection et d'une façon évidemment symbolique, le nom de son père Nicolò. La proposition d'interpréter la voile retenue par un mâit comme une devise liée au fils da Nicolò pourrait être confirmée même par la narration d'une tentative de soulèvement arrivé dans l'année 1476, après la morte de Borso, pendant le quel le même Nicolò incitait "le peuple...en criant 'voile voile", en s'opposant au cri de "diamant diamant", qui était la devise d'Ercole, le frère dei Borso qui serait succédé à lui dans le gouvernement de Ferrara.

On peut même observer que le mâit avec la voile gonflée par le vent est enluminé à la c. 187r sur le petit Officium de la Biblioteca Estense Universitaria de Modena dans le bas de page parmi deux vases avec la pance percée par des racines, un autre des quatre devises officielles de Leonello, le "bochale" (fig. 7) (25).

Cette devise occupe la partie supérieure d'une des deux médailles au droit de laquelle Leonello est rappelé, en plus de marquis estense, aussi comme seigneur de Ferrara, Modena e Reggio. Elles auraient été faites après sa succession à Nicolò, très probablement pour la célébrer: en effet sur le revers acquérissent majeure visibilité les autres deux devises officielles du marquis.



Antonio di Puccio Pisano dit Pisanello (1395-1455), Médaille de Leonello d'Este (né en 1407, seigneur de Ferrara du 1441 jusqu'à sa mort en 1450) D/ Buste à droite R/ Un homme nu en bas sur un rocher; en haut un vase à deux anses avec chaînes fixée dans le roc: la chaîne à droite est cassée Modena, Medagliere Estense, cat. n. 419, inv. n. 8844

Au "bochale", un vase avec deux anses contenant des chardons, la panse crevée par des racines, est réservée la partie supérieure du revers de la médaille qui dans la moitié inférieure a représenté un homme nu allongé vers la droite sur un sol rocheux en bas et en haut un vase à panse et avec deux anses (26), tandis que le "lupo cerviero su oriero" ou lynx assis sur un coussin occupe l'intier reverse de la cinquième médaille réalisée par Pisanello pour Leonello (27).

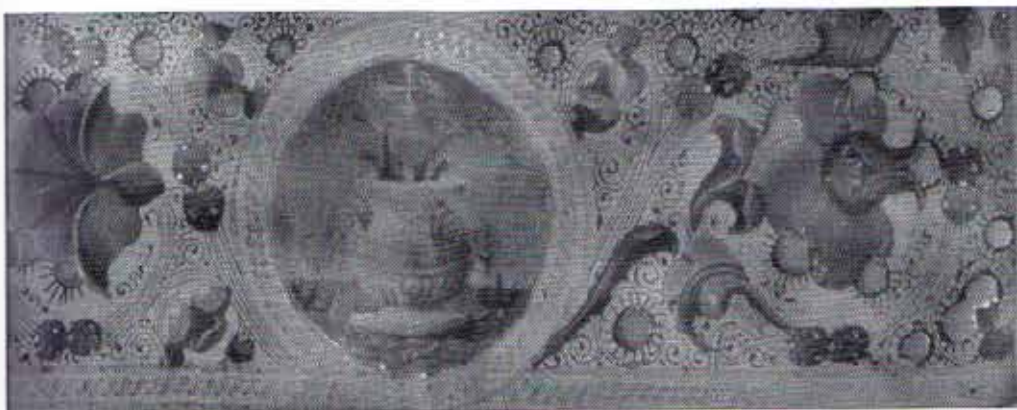
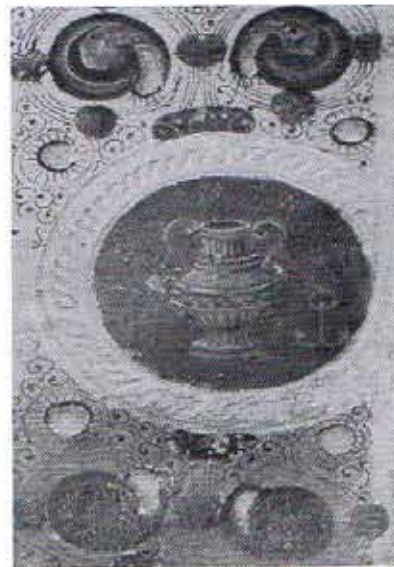
L'image du "bochale", le vase, avec les deux anses retenues par deux chaînes avec deux ancres appuyées sur le terrain, considérée une référence à la surété et à la paix qui eut Ferrare au temps de Leonello, pour le particulier de la chaîne à droite brisée, pourrait, d'une façon allusive, se référer à la mort de Margherita, qui seulement deux années avant, en 1439, avait irrémédiablement déchiré leur liaison fermement ancré à cette vie sur la terre: la même image avait en fait été peinte, en premier plan, sur la manche du portrait féminin peint par Pisanello, conservé au Musée du Louvre de Paris, qui pourrait être identifié avec la même Margherita (28).

La présence de l'homme nu dans le premier plan qu'on voit dans la partie inférieure de la quatrième médaille de Pisanello est un rappel de la fragilité et de la faiblesse de la vie de l'homme qui, malgré l'importance de sa mission, ne peut pas éviter les écueils de la vie, même s'il semble avoir firmité et stabilité.

Dans le cas de Leonello, et en liaison avec la devise du bochale en haut qui rappellerait sa femme Margherita, on pourrait penser que même message de la partie inférieure soit lié à la vie familière de Leonello: l'image de l'homme nu dans la partie inférieure de la médaille était une allusion à soi même, qui, après la mort de sa femme, resta comme depourvu de tout dans ce monde aride et

infécond comme le nude rocher qui l'entoure et sur lequel il est couché. La nudité traduit la renonce à quelconque ostentation matérielle qui conduit à l'humilité et emmène à la connaissance de soi mais c'est l'achèvement et le repos après un long parcours exemplaire (29).

Dans la cinquième médaille l'image du lynx avec les oreilles rebattues en avant, assis de profil à gauche sur coussin en tissus à chevrons avec passamanerie, qui non seulement occupe l'entier reverse de la cinquième médaille, mais sort au dehors du ruban épigraphique circulaire avec l'écharpe flottant en volutes qui bande les yeux de l'animal, devait être la devise personnelle plus aimée par Leonello pour les plusieurs message qu'il signifiait, liés en particulier à la perspicacité et la capacité de chacun, et surtout de qui gouverne, de tout savoir même s'il ne voit rien en se référant aux capacités virtuelles venivano riconosciute au lynx qui, habitué à chasser pendant la nuit, peut le faire même avec les yeux bandés (30).



Le vase avec deux anses avec chaînes et ancres fixées dans le roc dans la marge droite, Officium Beatae Mariae Virginis, Modena, Biblioteca Estense Universitaria, Lat.856 = alfa.G.9.24, cc. 16v, 100r, 210r



Antonio di Puccio Pisano dit Pisanello (1395-1455), Médaille de Leonello d'Este (né en 1407, seigneur de Ferrara du 1441 jusqu'à sa mort en 1450) D/ Buste à gauche R/ Un lion et un Genie ailé en face qui tient dans ses mains une partition de musique Milano, Castello Sforzesco, Civiche Raccolte Numismatiche, inv. n. M.O.9.554

L'image du lynx eut une grande diffusion au temps de Leonello, comme si l'on lit dans les documents conservés dans la Camera Ducale Estense dell'Archivio di Stato di Modena: en 1446 fut reproduit sur trente-sept bannières de toile azure (31).

La dernière médaille de Pisanello pour Leonello fut pour célébrer ses noces avec Maria d'Aragona, comme on lit dans la légende en haut au droit GERAR, qui rappelle que Leonello était devenu le gendre du roi de Naples Alfonso V d'Aragona. Dans le revers, avec la date du mariage sur un pilier au centre de la médaille, il y a des images liées à une sereine tranquillité, tout bonnement égayée par la musique de la partition que le Génie ailé tient dans ses mains et montre au lion qui, en face de lui, est en premier plan dans la médaille et qui est une claire allusion à Leonello (32). Même sur cette médaille il y a l'image d'une voile retenue par un mât qui avait été représentée par Pisanello au centre de la troisième médaille faite avant sa succession au gouvernement (33). L'insertion de cette image dans la médaille qui célébrait son mariage voulait très



Antonio di Puccio Pisano dit Pisanello (1395-1455), Médaille de Leonello d'Este (né en 1407, seigneur de Ferrara du 1441 jusqu'à sa mort en 1450) D/ Buste à gauche R/ Buste à gauche Modena, Medagliere Estense, cat. n. 416, inv. n. 8841

probablement rappeler à sa femme Maria d'Aragona que de sa neuve famille faisait partie son fils favori Nicolò.

La devise favorite de Leonello, le lynx avec un ruban rouge assis sur un coussin, qui faisait allusion à sa perspicacité et à sa capacité de entendre, même s'elle ne pouvait voir tout et tous, reproduite sur le revers d'une des deux médailles qui auraient été faites après sa succession à Nicolò (34), avait été représentée même sur une autre médaille sur laquelle on lit, sur le ruban épigraphique circulaire du revers, le nom de l'orfèvre Amadio da Milano (actif à Ferrare, documenté de 1442 à 1471) et sur le droit de laquelle Leonello est rappelé seulement avec le titre de Dominus Marchio Ferrariæ, seigneur marquis de Ferrara (35).

Si pour le portrait du droit il semblerait inévitable se référer au portrait tracé par Pisanello, pour le revers l'image du lynx semble avoir été faite avec un mineur soin des détails par rapport à l'image de la médaille et aux images enluminées dans le petit Officium de la Biblioteca Estense Universitaria di Modena (cc. 6r e 209r) (figg. 14-15) (36), sauf que pour le ruban flottant derrière, plus volumineux et qu'on peut comparer au ruban qui est représenté dans une autre médaille de Leonello signée par Nicholas (37).

On pourrait penser que l'orfèvre Amadio, très actif dans la cour des Estensi à Ferrare, en particulier pendant la souveraineté de Nicolò et de Leonello, comme c'est témoigné dans beaucoup de documents conservés dans l'Archivio di Stato di Modena (38), en considération du succès obtenu par les médailles de Pisanello, voulait proposer non seulement le portrait officiel du marquis au droit, mais surtout, même si dans une façon moins élégante par rapport à Pisanello, la devise favorite du lynx au revers.

Une autre médaille qui a sur le revers la signature de l'orfèvre Amadio da Milano est.



Le lynx avec une escharpe sur les yeux, Officium Beatae Mariae Virginis, Modena, Biblioteca Estense Universitaria, Lat.856 = alfa.G.9.24, cc. 210r et 6r

Dédiée au frère de Leonello, Borso, qui est représenté au droit encore jeune, avec de longs cheveux (39). On peut rapprocher ce portrait à deux dessins que les études récents de Cordellier ont tribués à Pisanello (40) et correspond au portrait officiel de Borso qui dans le ruban circulaire du droit a seulement le nom de Marchio Estensis, marquis d'Este, avant sa succession à Leonello, comme on peut voir dans la médaille enluminée dans la Genealogia Estense, qui le représente parmi les fils de Nicolò, en face au frère Leonello (41).

On pourrait penser que Amadio avait réalisé les deux médailles presque en même temps que les médailles de Pisanello, et très probablement avant la mort de Nicolò, non pas seulement pour faire plaisir à lui et au même Leonello, son successeur

designé, mais peut-être aussi pour suggérer que la ligne dynastique aurait du continuer avec son frère Borso (42).

Sur le revers de la médaille est représenté un fleur parmi deux longues feuilles au centre duquel il y a une longue barre, probablement un marteau qui à l'extrémité inférieure a une tête de dragon. Cette image.

Déjà par Venturi identifiée dans la "chiavadura todesca", serrure allemande, de difficile interprétation avait été référée à Borso parce que représentée, outre que plusieurs fois dans la Bibbia, aussi dans le Messale du même Borso (c. 7r) et dans le Libro del Salvatore de Candido Bontempi à lui dédié (c. 7r) (43), et référée à la réserve et à la prudence de Borso(44). Toutefois cette image ne résulte pas être citée dans les documents conservés à l'Archivio de Stato de Modena, transcrits par Franceschini, parmi les devises officielles des sceux que le même Amadio avait réalisés dans l'année 1450 pour Borso en substitution des sceaux de Leonello (45) auquel il était succédé: la devise est plutôt rappelée dans un document du 1470 pour avoir été brodée sur des bas et sur un vêtement en soie comme devise de Nicolò d'Este, fils de Leonello. On pourrait alors penser que Borso l'avait insérée dans ses manuscrits avec les images de ses devises.

En se referant au fils de son predecesseur qui, puisqu'il était fils legitime, faisait partie de la famille des Estensi, comme son frère Ercole: en se referant à lui plisieurs fois dans la Bibbia avait été figurée une de ses devises, l'anneau avec diamant(46). Même pour le portrait officiel de Nicolò III, reproduit dans la Genealogia Estense (47), qui paraît sur une autre médaille qui pourrait être retenue oeuvre du même Amadio, on pourrait se référer, comme récemment a dit le même Cordellier, à une inspiration par un dessin de Pisanello (48). Au même Leonello pouvait être référée la réalisation de la médaille pour



Amadio da Milano (actif à Ferrare, documenté de 1442 à 1471). Médaille de Borso d'Este (né en 1413, seigneur de Ferrare du 1450 et du 1452 duc de Ferrare, Modena e Reggio jusqu'à sa mort en 1471)  
D/ Tête à gauche R/ La "chiavadura todesca" ou serrure allemande, peut être la plus ancienne devise de Borso  
Firenze, Museo del Bargello, inv. n. 5923

le père Nicolò, effectuée probablement après la mort, pour la quelle il devait s'être adressé à Amadio, orfèvre très actif dans la cour de Ferrara qui pour le portrait du droit se référa au dessin de Pisanello.

Les armoiries des Este figurées sur le revers de la médaille de Nicolò, le bouclier samnite commun, plusieurs fois reproduits par le même Amadio sur des sceaux, peut être rapproché aux armoiries enluminées avec grande finesse et soin dans la représentation des particuliers dans la Bibbia française di Belbello de Pavia, actuellement conservée dans la Biblioteca Vaticana (Barb. Lat. 613, cc. 1 e 514), à la réalisation des quelles, qu'on peut dater dans les premières années trente du Xvme siècle, selon Giordana Mariani Canova, ne devait pas avoir été étranger Leonello (49).

L'attention particulière dédiée par Leonello aux armoiries des Estensi, adoptés par le père, serait témoignée in particulier par trois enluminures qu'on peut voir dans trois autres manuscrits faits pour le même Leonello: en premier lieu dans la troisième decade du De Bello Punico de Tito Livio, écrite par Giovanni de Magonza en 1449, dans la quelle avec les armoiries il y a même une inscription avec le nom du commettant et la date: Illustris Princeps Dominus Dns (Dominus) Leonellus Marchio Estensis 1450, l'illustre prince seigneur Leonello marquis des Estensi 1450. Pour sa réalisation fut payé Marco dell'Avogaro que reproduit même deux des devises officielles de Leonello, le vase avec deux anses et le vase avec couvercle sur lequel il y a un nuage de laquelle tombent de gouttes de pluie: le style naturaliste, minutieux dans le dessin et vibrant de lumière peut être rapproché à Pisanello (50).

Autres deux armoiries de raffiné technique d'exécution sont dans deux manuscrits conservés dans la Biblioteca Estense Universitaria de Modena les premières dans le Theogenius de Leon Battista Alberti conservé (Ital.26=alfa.P.9.24), que fut présenté à Leonello après la mort de Nicolò(51). Les

deuxièmes dans le Liber de causis cognitione ac fine instantis scismatis ac tribulationum futurarum di Telesforo da Cosenza avec les Vaticanina Pontificum di Joachim de Flore (Lat. 223= alfa.5.27) dans la decoration duquel (c. 12r) la Toniolo relève une sorte de reprise du linearisme, d'une façon pareille à Giovanni da Modena, qui était répandu in Emilia et à Ferrara, avec des élégances qui pourraient rappeler Pisanello, comme un raffiné naturalisme et un amour pour les belles formes à l'ancienne de Pisanello: pour ces considerations elle tribue le frontespice du manuscrit, à titre hypothétique, à Marco dell'Avogaro (52).

C'est très interessant observer que à Ferrara, sous la souveraineté de Leonello, pour le raffiné development de la culture artistique, devait être determinante l'influence exercée par Pisanello aveva assistenti e allievi che lo seguivano e altri che reclutava sul posto, come dimostrerebbe il gran numero di disegni a lui attribuiti (53): ce development des arts decoratives était soutenu par une approfondie culture humanistique: le textes étaient en fait nombreux et on peut assister à un grand proliférer de textes surtout latins, commissionés par le marquis qui avait une excellente connaissance de la langue latine, apprise surtout merci aux enseignements de Guarino da Verona. L'École ferraraise avait rejoint une considerable grandeur comme les manuscrits enluminés témoignent (54).

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#### NOTE

1) D. Cordellier, Documenti e fonti su Pisanello (1395-1581 circa), dans "Verona illustrata", n. 8, 1995, p. 202, doc. 102: "costui fu ancora prestantissimo nell'opera de' bassirilievi, stimati difficilissimi da gli artefici perché sono il mezo tra il piano delle pitture e il tondo delle statue": il fut encore très habile dans l'oeuvre des bas-reliefs, jugés très difficiles par les artistes parce qu'ils sont à la moitié parmi le plan des peintures et le rond des statues.

2) D. Cordellier, Documenti e fonti su Pisanello (1396-1581 circa), 1995, cit. à la note n. 1, p. 62, doc. 39 e p. 147, doc. 64: "effigies humanas aere refuso/ non hic mortales morte carere/facit?", les effigies humaines avec le bronze fondu non

ici il sait rendre immortelles?. Voir aussi D. V. Juren, La fortune critique de Pisanello médailleur (XV-XIX secolo) in Pisanello. Actes du Colloque. I, Paris 1998, pp. 430 e 446, nota 14 e p. 467; J. Woods-Marsden, Pisanello et moi: la naissance de l'autportrait autonome, in Pisanello, I, ibidem, Paris 1998, p. 267; P. Burke, L'art de la propagande à l'époque de Pisanello, in Pisanello, I, ibidem, Paris 1998, pp. 253-262, pp. 256-257; A. Schmitt, Pisanello et l'art du portrait, in Pisanello I, ibidem, Paris 1998, pp. 350-352 e p. 370, fig. 18.

3) D. Friedlander, Die italienischen Schaumünzen des fünfzehnten Jahrhunderts (1430-1530), Berlin 1882, p. 25 e p. 33 n. 9, tête à trois visages au revers; p. 34 n. 11, deux

hommes nus avec corbeille au revers; p. 34 n. 10, deux hommes nus assis au pied d'un mâit qui retient une voile gonflée, au revers; p. 35 n. 13, un homme nu allongé vers la droite sur un sol rocheux en bas et en haut un vase à panse et avec deux anses, au revers; p. 35 n. 15, un lynx de profil à gauche assis sur un coussin, au revers; pp. 9, 13, 25 et p. 34 n. 12, un lion debout de profil à droite face à un amour, de profil à gauche, qui déroule devant lui un document, au revers. On retrouve un avis contraire dans A. Venturi, *Il Pisanello a Ferrara*, dans "Archivio Veneto", XXX, I, 1885, pp. 414. Voir aussi E. Corradini, *Medallic portraits of the Este: effigies ad vivum expressae*, in *The Image of the individual*, Colloquium Actes, The Warburg Institute, The British Museum, London 1995, London 1998, pp. 22-39, E. Corradini, *Effingere vultus: le prime medaglie degli Estensi*, in *Gli Estensi. La corte di Ferrara*, p. I, Modena 1997, pp. 357-378.

4) Leonello, fils naturel de Nicolò et de Stella dell'Assassino, avait été légitimé par le pape Martin V en 1429 et quatre années plus tard, en 1433, fut nommé chevalier par l'empereur Sigismond; pour son portrait officiel reproduit de profil dans un rond doré, réservé aux souverains, pareil au portrait qu'on voit dans les médailles de Pisanello, voir *Genealogia dei principi d'Este*, Biblioteca Nazionale Centrale di Roma, Vitt. Em. 293 et Biblioteca Estense Universitaria di Modena, Ital. 720=alfa.L.5.16, édition en facsimile par les soins de E. Milano et M. Bini, Modena 1996, c. 6r du fragment romain et E. Milano, *Genealogia dei Principi d'Este*, dans *Gli Estensi. La corte di Ferrara*, p. I, Modena 1997, pp. 130-131. Voir aussi F. Toniolo dans *Le Muse e il principe. Arte di corte nel Rinascimento padano*, Catalogo, Modena 1991, Modena 1991, p. 51. La *Genealogia*, réalisée parmi l'année 1474 et l'année 1479, constitue une sorte de unicum pour cette époque là dans la production italienne. On voit y reproduits centsoixanteneuf portraits de princes et parents de la famille d'Este, de Alberto Azzo, premier vicario de Ferrara (1095), à Ercole I d'Este (1471). Les portraits, pour la majeure partie de profil, tracés avec un stylet et puis peints, sont dedans des ronds qui pour les souverains ont le fond doré et sont disposés en nombre de neuf pour page, dans de files de trois, comme s'ils étaient des médailles placés sur autant de petits tableaux: les parties initiales et finales sont conservés dans la Biblioteca Estense Universitaria di Modena, ms. Ital.720=alfa.L.5.16; la partie centrale dans la Biblioteca Nazionale di Roma, Fondo Vittorio Emanuele, n. 193.

5) D. Cordellier, *Documenti e fonti su Pisanello (1396-1581 circa)*, 1995, cit. à la note n. 1", p. 61, doc. n. 38; voir aussi: M. Baxandall, *A dialogue on Art from the Court of Leonello d'Este: Angelo Decembrio's "De Politia Litteraria" Pars LXVIII*, dans "Journal of the Warburg and Courtauld Institute", XXVI, 1963, p. 314; M. Natale, *Lo studio di Belfiore: un cantiere ancora aperto*, dans *Le Muse e il principe...* Catalogo, cit. à la note n. 4, Modena 1991, p. 18; L. Cheles, *Il ritratto di corte a Ferrara e nelle altre corti centro-settentrionali*, dans *Le Muse e il principe*, *Arte di corte nel Rinascimento padano*, Saggi, Modena 1991, pp. 14-15.

6) Pour le volume conservé à Ferrara dans la Biblioteca Comunale Ariostea (O.16.5.6) voir C. Badini, *Angelo Decembrio. De politia litteraria*, dans *Le Muse e il principe...* Catalogo, Modena 1991, cit. à la note n. 4, pp. 162-164, n. 38

7) Dans le texte de Decembrio on lit: *avesse aggiunto magrezza al suo pallore e che Pisanello l'avesse raffigurato troppo pallido, non troppo magro: "meministis nuper Pisanum Venetumque optimos aevi nostri pictores in mal vultus decriptione varie dissensisse: cum alter macilentiam candori meo vehementiorem adiecerit, alter pallidiorum tamen licet non graciliorem vultum effingeret, vixque precibus meis reconciliatos": vous avez rappelé il y a peu de temps que Pisanello et le Vénète étaient différemment en disaccord à propos de la description de mon visage parce que l'un ajouta une macilence trop vigoureuse à ma blancheur, l'autre représenta mon visage trop blanc non pas trop délicat, et à peine ils ont été reconciliés par mes prières": D. Cordellier, *Documenti e fonti su Pisanello (1396-1581 circa)*, 1995, cit. à*

la note n. 1", pp. 120-122, doc. 52 et D. Gasparotto, *Pisanello e le origini della medaglia rinascimentale*, dans *Pisanello a cura di Paola Marini*, Milano 1996, pp. 382 ss.

8) On ne peut même identifier le portrait peint par Bellini avec le portrait de profil qu'on voit à la gauche du tableau de l'artiste qui représente la Vierge avec l'Enfant avec un homme en prière, qui se trouve au Musée du Louvre de Paris, premièrement parce qu'il s'agit d'une oeuvre de dévotion dans laquelle le portrait occupe une position en deuxième plan, mais surtout parce que, à la suite d'une comparaison avec les portraits qu'on voit sur la *Genealogia dei principi d'Este*, on devrait identifier le portrait avec un des frères de Leonello, Meliaduse ou Ugo, et plus vraisemblablement avec ce dernier qu'on voit à c. 6r, pour les caractéristiques de l'oeil plus ronde et du profil du nez plus droit, voir à la note n. 4.

9) F. Zeri e F. Rossi, *La raccolta Morelli nell'Accademia Carrara*, Milano 1986, p. 207.

10) W.L. Gundersheimer, *Ferrara estense, lo stile del potere*, Modena 1988, p. 48. Pour l'oeuvre de Decembrio voir à la note n. 6.

A. Franceschini, *Artisti a Ferrara dans età umanistica e rinascimentale. Testimonianze archivistiche*, Parte I dal 1341 al 1471, Ferrara 1995, p. 223, n.481, p.223, u: *Archivio di Stato di Modena, Camera Ducale Estense. Guardaroba, 4, conto dei debitori B (1442), c.228, 28 dicembre - Maistro Iusto rechamadore de avere adi XXVIII de dezembre per aver rechamado venti frape de zendale chom franza attorno fate ala devixa del el lovo zervero, d'horo filà, chom una novola de seda de sopra, fate a tute sue spexe de zendale, horo filato, arzento e seta e fatura, de le quale el dito domandava soldi trenta l'una, e Galioto de l'Assassino ge ha tanssa soldi vinte zingue de l'una, monta in tutto...L.XXV E de avere per aver rechamato e fato a tute sue spexe chomo è deto de sopra altre vuenta frape de zendale bianco fate ala devixa de el bochale, fato de horo e de arzento, de le qual el dito domandava soldi trenta de l'una e Galioto ge ha tanssa soldi vinte zingue de l'una, monta in tuto L.XXV E de avere per aver rechamado e fate a sue spexe chomo de sopra altre vinte frapo de zendale verde a la devixa de el zinochiale, cum una novola de seda de sopra, fate a tute sue spexe, de le qual el dito domandava soldi vinte zingue de l'una, e Galioto ge ha tanssa soldi vinte de l'una, monta L.XX E de aver per aver rechamato e fate a tute sue spexe chomo de sopra vintiuna frapa de zendale rosso fate a la devixa de la ventoxa, chom la novola de sopra, de le qual el dito domandava soldi vinte zingue de l'una, e Galioto de l'Assassino ge ha tanssa soldi vinte de l'una, e qual tute dite frape ave maistro Nicolò da Sam Severim per meter suso uno sparviero de tela de renso, suxo lo qual ge ira frape a le devixe de lo Illustro holim Nostro Signore, ma se è tolte via e se gè poste quelle, monta...L.XXI*

Maistro Iusto brodeur doit avoir le jour 27 de decembre pour avoir brodé vingt feuilages de soie avec frange tout autour faites à la devise du "lovo zervero" ou lynx en or tissu, avec une nuage de soie au dessous, faites entièrement à ses depenses de soie, or tissu, argent et soie et facture de la quelle le dit demandait trente sous, et Galioto de l'Assassino a eu sous vingt cinq chacune, il s'agit au total L. 25 Et pour avoir brodé et fait entièrement à ses depenses comme on a dir au dessous d'autres vingt feuilages de soie blanche faites à la devise du "bochale" fait en or ou argent desquelles le dit demandait trente sous chacune et Galioto de l'Assassino a eu sous vingt cinq chacune, il s'agit au total L. 25 Et il doit avoir pour avoir brodé et faites à ses depenses comme dessous d'autres vingt feuilages de soie verte à la devise de "el zinochiale", la genouillère, avec une nuage de soie au dessous, faites toutes à ses depenses de la quelle le dit demandait vingt cinq sous chacune, et Galioto de l'Assassino a eu sous vingt chacune, il s'agit au total L. 20 Et pour avoir brodé et faites entièrement à ses depenses comme au dessous fait et une feuilages de soie rouge faite à la devise de la "ventoxa, chom la novola de sopra", coupe

avec une nuage au dessous, des quelles le dit demandait sous vingt cinq chacune, et toutes les dites feuillages a le maitre Nicolò de Sam Severim pour mettre au dessous un pavillon de lit de toile de lin, sous lequel on mettra feuillages aux devises de l'illustre un temps Notre Seigneur, mais il les a enlevées et il a mis les autre, il s'agit L. 21

12) F. Toniolo, Un libro d'ore di Nicolò di Leonello d'Este, dans "Musei Ferraresi", 1990-1991, 17, pp. 77-81: le petit officium (Biblioteca Estense Universitaria, Lat. 856 = alfa. G.9.24) à été referé à Nicolò, fils de Leonello, pour la présence de Saint Nicolò, représenté dans le frise à c. 100r et pour l'image de la voile liée au mât (c. 187v), qui selon la Toniolo, peut être referé au même prince, qui dans l'année 1476, dans le soulèvement organisée contre Ercole pour la succession à Borsò, incitait le peuple avec les mots "vella vella", et encore pour l'identification du même Nicolò avec l'image du jeune homme nu agenouillé en face de la Vierge à la c. 227v qui est comparé avec le portrait du même Nicolò qui est dans la Genealogia Estense par les soins de E. Milano et M. Bini, Milano 1996, à la c. 7v: voir au dessous à la note n. 4 et E. Milano, Genealogia dei Principi d'Este, dans Gli Estensi, p. I, Modena 1997, cit., pp. 136-137 et à la c. 1v du De vera Republica, manuscrit dédié à Nicolò et conservé à Modena dans la Biblioteca Estense Universitaria (Lat. 114 = alfa .W.6.6).

Sur les devises à la cour des Estensi de Ferrara voir M. Montecchi, Il libro nel Rinascimento. Saggi di bibliologia, Milano 1994, pp. 22-25; A. Battini, La cultura a corte nei secoli XV e XVI attraverso i libri dedicati, in Gli Estensi. La corte di Ferrara, Modena 1997, cit. à la note n. 3, pp. 279-345; P. Di Pietro Lombardi, Le imprese estensi come ritratto emblematico del principe, in Gli Estensi, ibidem, Modena 1997, pp. 183-231.

13) E. Corradini, dans Le Muse e il Principe..., Catalogo, Milano 1991, cit. à la note n. 4, pp. 64-65, n. 5; S. de Turckheim-Pey, dans Pisanello le peintre aux sept vertues, Paris 1996, cit. à la note n. 8, pp. 383-384, n. 261; R. Rugolo, Medaglie, dans Pisanello una poetica dell'inatteso, Milano 1996, pp. 151-153, n. 6; L. Syson, Opus Pisani Pictoris les médailles de Pisanello et son atelier..., Paris 1998, cit. à la note n. 8, pp. 383 e 417, fig. 1.

14) D. Cordellier, in Pisanello le peintre aux sept vertues, Paris 1996, cit. à la note n. 8, pp. 187 e 189-190, n. 105. Pour le portrait féminin de Pisanello conservé au Musée du Louvre de Paris voir: A. Venturi, La scoperta di un ritratto estense del Pisanello, dans "Archivio Storico dell'Arte", II, 1889, fasc. 3-4, p. 165; D. Cordellier dans Pisanello le peintre aux sept vertues, Paris 1996, pp. 187-190; Idem, La princesse au brin de genévrier, Paris 1996, pp. 8-10; T. Franco, Pisanello una poetica dell'inatteso, Milano 1996, pp. 90-92, n. 7.

Le portrait féminin à été interprété comme Ginevra d'Este, fille de Nicolò III et femme de Sigismondo Pandolfo Malatesta parmi l'année 1434 et l'année 1440; G. F. Hill, Pisanello, London 1905; plus récemment Cordellier l'a interprété comme Lucia d'Este, soeur jumeau de Genevra et du 1437 et pour peu de mois femme de Carlo Gonzaga, en fondant ce reconnaissace sur une comparaison avec les effigies des divers membres de la famille enluminées sur les feuilles de la Genealogia Estense. Encore, à partir de Gruyer (G. Gruyer, L'art ferrarais à l'époque des Princes d'Este, vol. 2, Ferrara 1897), dans le portrait féminin a été reconnue Margherita, fille de Gianfrancesco Gonzaga, seigneur de Mantova, et femme de Leonello d'Este: cette interpretation a été proposée de nouveau d'une manière convaincante par Tiziana Franco qui pense que le portrait peut être exécuté après la morte de la princesse, parmi le 1439 et le 1440, en faisant relever, comme lui a suggéré Andrea de Marchi, que "les cheveux recueillis et serrés par un ruban ne semblent pas une coiffure de représentation, mais ils semblent avoir été préparés pour le "balzo", une sorte de voile.

15) L'image est visible dans le verso d'un dessin conservé au Département des Arts graphiques du Musée du Louvre de Paris: D. Cordellier in Pisanello le peintre aux sept vertues, Paris 1996, cit. à la note n. 8, pp. 157 e 162-163, n. 87.

16) Voir à ce propos le texte de Corradini cité à la note n. 12.

17) La lettre est conservée à Cesena, dans la Biblioteca Malatestiana, ms. S. XXIX.19; A. Tissoni Benvenuti, dans Le Muse e il Principe..., Catalogo, Milano 1991, cit. à la note n. 4, n. 37, pp. 158-161 et A. di Lorenzo, Guarino Veronese, Lettera a Leonello d'Este sulle Muse, dans Le Muse e il Principe..., Saggi, Milano 1991, cit. à la note n. 5, pp. 322-323

18) ASMo, Cronica ferrarese di Fra' Paolo da Lignago, c. 321v e A. Spaggiari, Stemmi di concessione estense, dans Bresures, augmentations et changements d'armoirs, Academie Internationale d'heraldique, Bruxelles 1988, pp. 291 ss.

19) R. Varese, Atlante di Schifanoia, Modena 1989, p. 167.

20) E. Corradini, dans Le Muse e il Principe..., Catalogo, Milano 1991, cit. à la note n. 4, p. 63, n. 4; S. de Turckheim-Pey, in Pisanello le peintre aux sept vertues, Paris 1996, cit. à la note n. 8, pp. 386 e 392-393, n. 264; D. Gasparotto, Pisanello e le origini della medaglia rinascimentale, cit. à la note n. 7, p. 384, n. 85. Voir aussi mon texte recent dans le catalogue de l'exposition sur l'art italienne en Japon.

21) N. Himmelmann, Nudità ideale, dans Memoria dell'antico nell'arte italiana, II, I generi e i temi ritrovati, Torino 1985, pp. 102-103.

22) Déjà Heiss et Hill avaient interprété la voile comme une allegorie de la nef de la vie qui resiste au souffle des vents et par consequence comme une allusion à la surété montrée par Leonello pendant son gouvernement; A. Heiss, Les medailleurs de la Renaissance, vol. I, Paris 1881, p. 19; G.F. Hill, Pisanello, London 1905, p. 46.

Pour la médaille qui a au revers deux hommes nus assis au pied d'un mât qui retient une voile gonflée, vedi E. Corradini, dans Le Muse e il Principe... Catalogo, Milano 1991, cit. à la note n. 4, cit p. 60, n. 3; S. de Turckheim Pey, dans Pisanello le peintre aux sept vertues, cit. à la note n. 8, Paris 1996, p. 392, n. 263; D. Gasparotto, Pisanello e le origini della medaglia rinascimentale, cit. à la note n. 7, p. 383, n. 84; R. Rugolo, Medaglie, in Pisanello una poetica dell'inatteso, Milano 1996, cit. à la note n. 13, pp. 150-151, n. 5; L. Syson, Opus Pisani Pictoris les médailles de Pisanello et son atelier..., cit. à la note n. 8, Paris 1998, pp. 384-385 e p. 407 n. 1.

23) E. Wind, Pagan Mysteries in the Renaissance, London 1958, p. 90.

24) CNI IX, p. 425, n. 1, tav. XXIX, 31; Zecca di Ferrara, "Bollettino di Numismatica" 1987, p. 60, n. 63; E. Corradini, Catalogo, Zecca di Ferrara, dans "Bollettino di Numismatica", 30-31, 1998. Le monete dello Stato estense due secoli di coniazione nella zecca di Modena 1598-1796, p. 289, n. 7; A. Saccocci, Aspetti artistici della monetazione italiana del Rinascimento in A testa o croce. Immagini d'arte nelle monete e nelle medaglie del Rinascimento. Esempi dalle collezioni del Museo Bottacin, Padova 1991, pp. 11-65; déjà Saccocci avait supposé que pour l'image de la voile liée au mât c'était Pisanello qui avait fourni l'image, voir en particulier pp. 46-47.

25) Voir la note n. 12

26) L'image du vase avec deux anses avait déjà été liée par Venturi, qui avait proposé d'identifier la jeune fille avec une des filles de Nicolò III, à une note de paiement de l'année 1441, relative à la broderie d'une "zornea carmexina a bochiai, rami, radici et ancore", un habit avec vases, rameaux, racines et ancres: A. Venturi, La scoperta di un ritratto estense del Pisanello, dans "Archivio Storico dell'Arte", II, 1889, 3-4, p. 165.

Pour la médaille qui a au revers un homme nu allongé vers la droite sur un sol rocheux en bas voir E. Corradini, dans Le Muse e il Principe... Catalogo, Milano 1991, cit. à la note n. 4, pp. 66-67, n. 6; S. de Turckheim Pey, dans Pisanello le peintre aux sept vertues, cit. à la note n. 8, pp. 393-394, n. 265; D.



Gasparotto, Pisanello e le origini della medaglia rinascimentale... cit. à la note n. 7, p. 384, n. 86; R. Rugolo, Medaglie, in Pisanello una poetica dell'inatteso, Milano 1996, cit. à la note n. 13, pp. 156-157, n. 8.

27) Pour la médaille qui a au revers le lynx sur coussin voir E. Corradini, dans Le Muse e il Principe... Catalogo, Milano 1991, cit. à la note n. 4, pp. 67-68, n. 7; S. de Turckheim Pey, dans Pisanello le peintre aux sept vertues, cit. à la note n. 8, pp. 388 et 395, nn. 266-267; D. Gasparotto, Pisanello e le origini della medaglia rinascimentale... cit. à la note n. 7, p. 385, n. 81; R. Rugolo, Medaglie, in Pisanello una poetica dell'inatteso, Milano 1996, cit. à la note n. 13, pp. 154-155, n. 7.

28) Pour le portrait féminin de Pisanello voir la note n. 14; en particulier : A. Heiss, Les médailleurs de la Renaissance, vol. I, Paris 1881, p. 20. Avec cette interprétation Venturi n'était pas d'accord: il faisait relever qu'une des deux ancras est détachée de la chaîne: A. Venturi, Le Vite d' più eccellenti pittori, scultori e architetti, scritte da Giorgio Vasari. I: Gentile da Fabriano e il Pisanello, Firenze 1896, p. 78. A ce propos c'est significatif rappeler que la devise, qu'on peut voir trois fois isolée dans le petit Officium de la Biblioteca Estense Universitaria de Modena (voir à la note n. 12: le vase avec deux anses avec chaînes et ancras fixées dans le roc dans la marge droite à cc. 16v et 100r dans le bas de page, à c. 210r dans la marge droite et à c. 187r deux fois en position symétrique par rapport au centre du bas de page où il y a un mât qui relie une voile gonflée par le vent), la quatrième fois, doublée symétriquement aux cotés du mât qui retient une voile gonflée qui rappellerait même son fils Nicolò, pourrait justement rappeler sa mère Margherita qui devait le protéger entièrement en le défendant de toute cotés, de gauche comme de droite. G. Pardi, Lionello d'Este Marchese di Ferrara, Bologna 1904, p. 53, suivi par L. Chiappini, Gli Estensi, Varese 1967, pp. 105 et 142-143 et par Federica Toniolo, à propos de la même devise enluminée par Marco dell'Avogaro dans la première page d'un manuscrit commissionné par Leonello, De Bello Punico Libri Decem, écrit dans l'année 1449 par Giovanni di Magonza voir F. Toniolo dans Le Muse e il Principe... Catalogo, Milano 1991, cit. à la note n. 4, p. 132, n. 30. La même image du vase avec deux anses on voit sur une médaille déjà tribuée par Hill à un médailleur qui s'appelait Nicholaus (G.F. Hill, Pisanello, London 1905, n. 76; S. de Turckheim-Pey, dans Pisanello le peintre aux sept vertues, cit. à la note n. 8, pp. 388 et 395, nn. 266-269; 1996, nn. 268-269) qui aurait signé une médaille qui a sur le revers le lynx avec une bande sur les yeux sur un coussin. Mais plus récemment, pour le soin de la représentation du portrait et de l'image de la devise avec le vase avec deux anses sur le revers, a été référée par Syson à un projet de Pisanello qui aurait pu être réalisé par un autre médailleur: L. Syson, Opus Pisani Pictoris, dans Pisanello, I, Paris 1998, cit. à la note n. 8, pp. 392-393 et fig. 13; S. de Turckheim-Pey, in Pisanello le peintre aux sept vertues... Paris 1996, cit. à la note n. 8, pp. 396-397, n. 270: l'ancre de droite avec la chaîne brisée: ce détail voudrait démontrer qu'il ne s'agit pas de la sûreté renforcée par le gouvernement de Leonello.

29) La Davitt Asmus avait interprété la nudité comme sobriété et abandon de faux étalage: U. Davitt Asmus, Corpus quasi vas. Beiträge zur Ikonographie der italienische Renaissance, Berlin 1977, pp. 18, 20-21, 24, 29, 30. L'uomo nudo sdraiato è avvicabile ad Adamo scolpito sul campanile di Firenze: N. Himmelmann, Nudità ideale, Torino 1985, cit. à la note n. 21, p. 260.

30) Un autre des fils de Leonello, Francesco, avec toute probabilité adopta la devise de son père: au revers de son portrait peint par Rogier van der Weiden et conservé au Metropolitan Museum de New York on voit le lynx avec le mot voir tout et les armes des Este: M. Natale, Lo studio di Belfiore: un cantiere ancora aperto, dans Le Muse e il principe... Catalogo, cit. à la note n. 4, Modena 1991, p. 14, figg. 16 e 17.

31) A. Franceschini, Artisti a Ferrara dans l'età umanistica e

rinascimentale. Testimonianze archivistiche, Parte I dal 1341 al 1471, Ferrara 1995, cit. à la note n. 10, p. 266;

ASMo, Camera Ducale Estense, guardaroba 14, conto de debitori et creditori (1446)

l) c.194, 31 dicembre

Maistro Iacomo Sagramoro e compagni dipinturi de avere lire sesantauna de marchesani per sua fatura e spese de avere dipinto penoni trentasete de tela azura fatti cum el zimiro de lupo zerviro cum l'arma de lo Signore da tramedui lati, fatti solo de colori, de le infrascripte longeze, e posti a li preci infrascripti de comisione de Galio...  
l) c.194, 31 dicembre

Le maître Iacomo Sagramoro et ses compagnons peintres doit avoir soixanteune de "marchesani" pour sa réalisation et ses dépenses pour avoir peint trente sept bannières de toile azure faits avec le cimier du "lupo cerviero" ou lynx avec les bannières du Seigneur sur le droit et sur le revers, faites seulement de couleurs de la dit longueur, et placés aux prix au dessous scripts pour commission de Galeoto

N.582, p.275, n. 582

ASMo, Camera Ducale Estense, computisteria, mandati in volume, 8 (1447), p.279, n. 582

ii) c.126, le 5 octobre

Illustro nostro Signore al capitolo di panni d'oro, de seta, de lana e più altre cosse de dare adi V de octobrio lire sedexe, soldi quindexe marchesani, per lui a maistro Iacomo Sagramoro e compagni dipinturi per soa fadiga e magistero e spese da havere dipinto due cimieri de lovo armero cum l'arma del prefato nostro Signore e con tute le divise soe, e per dipingere oto penuni a l'arma soa per la monitione de Castelo vecchio... L.XVI.XV.

L'illustre notre Seigneur au chapitre de draps en or, de soie, de laine et en plus d'autres choses il doit donner le jour 5 de octobrie lires seize, sous quinze marchesani, de part de lui au maître Iacomo Sagramoro et compagnons peintres pour sa fatigue et maîtrise et dépense pour avoir peint deux cimiers de "lovo armero", c'est à dire lynx, avec les armoires du prelat notre Seigneur et avec toutes ses devises, et pour peindre huit bannières avec ses armoires pour la défense du vieux chateau lire 16.15

Le lynx comme les autres deux devises de la voile retenue par mât et l'opposition de l'homme ancien à l'homme jeune rappelaient symboliquement un mot qui, comme expliquait Erasme dans ses Adagia, devint la maxime préférée dans la Renaissance, ce festina lente, dépêche-toi lentement qui voulait indiquer une sorte de stratégie de vie selon la quelle on pouvait rejoindre la maturité à travers un accroissement de force dans lequel rapidité et fermeté se développaient ensemble: E. Wind, Pagan Mysteries in the Renaissance, London 1958, pp.122-123. La maxime était dérivée des Noctes Atticae de Aulo Gellio que l'avait rétorquée à l'empereur Auguste: l'oeuvre de Gellio devait être très appréciée dans la cour des Estensi de Ferrara si à l'école de l'humaniste Guarino Veronese on étudiait le manuscrit et le même Decembrio affirmait d'écrire son dialogue De Politia Literaria en imitant les Noctes Atticae de Gellio: H. Baron, Aulus Gellius in the Renaissance and a manuscript from the school of Guarino, in "Studies in Philology", XLVIII, 1951, pp. 107-125 et voir les notes nn. 5 et 6.

32) Pour la médaille qui a au revers le lion voir E. Corradini, dans Le Muse e il Principe... Catalogo, Milano 1991, cit. à la note n. 4, pp. 66-67, n. 6; S. de Turckheim Pey, dans Pisanello le peintre aux sept vertues, cit. à la note n. 8, pp. 393-394, n. 265; D. Gasparotto, Pisanello e le origini della medaglia rinascimentale... cit. à la note n. 7, p. 366-367, n. 86; R. Rugolo, Medaglie, in Pisanello una poetica dell'inatteso, Milano 1996, cit. à la note n. 13, pp. 157-159, n. 9. Pour les mêmes médailles de Leonello voir aussi: L. Syson, Opus Pisani Pictoris les médailles de Pisanello et son atelier, in Pisanello, I, Paris 1998, cit. à la note n. 8, pp. 386-387, 397 et pp. 407, figg. 1-2; p. 410, fig. 5.

33) Voir la note n. 20

34) Voir la note n. 27

35) E. Corradini, Le più antiche medaglie degli Estensi, dans Il tempo di Nicolò III. Gli affreschi del castello di Vignola e la pittura tardogotica nei domini estensi, Modena 1988, pp. 174-175, n. 42.

36) Voir la note n. 12

37) Voir la note n. 28

38) Pour une transcription des documents voir: E. Corradini, Medaglie quattrocentesche presso gli Estensi di Ferrara: per una lettura delle immagini, dans "Atti del 6° Convegno internazionale di studio sull'arte della medaglia 'Le stagioni della medaglia italiana'. 7a Triennale italiana della medaglia d'arte nel nome di Pietro Giampaoli, Udine 1998.

39) S. de Turckheim-Pay, dans Pisanello le peintre aux sept vertues, Paris 1996, cit. à la note n. 8, p. 380, n. 257.

40) D. Cordellier dans Pisanello le peintre aux sept vertues, Paris 1996, cit. à la note n. 8, pp. 377 ss., nn. 255-256. Précédemment certains studios ont fait l'hypothèse que les dessins étaient servi à Pisanello pour réaliser personnellement une médaille, aujourd'hui perdue, pour le même Borso, comme serait témoigné par Vasari; G. de Lorenzi, Medaglie di Pisanello e della sua cerchia, Firenze, Museo Nazionale del Bargello, 1983, pp. 41-42, nn. 19-20. D'autres studios, puisque ils reconnaissent le lien en particulier parmi la médaille et le deuxième et plus complet dessin, l'avaient referé à Amadio: L. Syson, Opus Pisani Pictoris les médailles de Pisanello et son atelier, in Pisanello, I, cit., Paris 1998, pp. 380-381.

41) Voir la Genealogia Estense par les soins de E. Milano et M. Bini, Modena 1996, à la c. 6v; voir au dessous à la note n. 4 et E. Milano, Genealogia dei Principi d'Este, dans Gli Estensi, p. I, Modena 1997, cit., p. 130.

42) Borso était succédé à Leonello à la suite de sa mort dans l'année 1450 et toutefois avant l'année 1452, comme est témoigné par l'inscription au droit dans laquelle Borso est rapelé avec le seul titre de marchio: le 24 janvier 1452 fut en fait conféré par l'empereur Federico III le titre de duc de Modena et Reggio avec lequel il est rapelé dans les médailles de Lixignolo e Petreccio qui ont la date 1460; E. Corradini, dans Le Muse e il Principe...Catalogo, Milano 1991, cit. à la note n. 4, pp. 81-85, n. 6; S. de

43) La Bibbia et le Messale de Borso sont conservés dans la Biblioteca Estense Universitaria di Modena, comme le libro del Salvatore de Candido Bontempi, pour lequel voir F. Toniolo dans Le Muse e il Principe...Catalogo, Milano 1991, cit. à la note n. 4, pp. 76-80, n. 11.

44) P. Di Pietro Lombardi, Le imprese estensi come ritratto emblematico del principe, in Gli Estensi, Modena 1997, cit. à la note n. 12, pp. 209-210.

45) A. Franceschini, Artisti a Ferrara dans l'età umanistica e rinascimentale, Testimonianze archivistiche, Parte I dal 1341 al

1471, Ferrara 1995, cit. à la note n. 10, p. 341, N. 647: Archivio de Stato de Modena, Camera Ducale Estense, guardaroba, 27, debitori e creditori, L. (1450).

c. CLXXIII, date varie

Amadio oreveve de avere...adi XVIII de novembre per fatura de avere refato suzieli otto pizini a soldi 15 l'uno, fati ale devixe, zoè liocorno, bateximo, paraduro e l'arma a quartino per uxo dell zenerali futuri...L. VI.

Dates diverses

Amadio orfevre doit avoir...aujourd'hui le 16 de novembre pour avoir refait huit petits sceaux à sous 15 chacun, c'est à dire unicorne, baptisme et les armoires pour les facteurs geneaux L. 6

46) P. Di Pietro Lombardi, Le imprese estensi come ritratto emblematico del principe, in Gli Estensi, Modena 1997, cit. à la note 12, pp. 219-220.

47) Genealogia dei principi d'Este, par les soins de E. Milano et M. Bini, Modena 1996, c. 6r, cit. à la note n. 4 et E. Milano, Genealogia dei Principi d'Este, dans Gli Estensi, La corte di Ferrara, p. I, Modena 1997, pp. 130-131.

48) Le portrait de Nicolò aurait été identifié avec le buste d'un personnage masculin qu'on voit sur le recto d'un dessin conservé dans le Département des Arts Graphiques del Louvre à Paris: vedi D. Cordellier, in Pisanello le peintre aux sept vertus, Paris 1996, cit. à la note n. 8, pp. 128-129, n. 69; G. Mariani Canova, La miniatura a Ferrara, in La miniatura a Ferrara dal tempo di Cosmè Tura all'eredità di Ercole De' Roberti, Modena 1998, p. 17.

49) Le Muse e il Principe...Catalogo, Milano 1991, cit. à la note n. 4, p. 21, fig. 6; A. Spaggiari-G. Trenti, Gli stemmi estensi e austro-estensi, Modena 1985, tav. III, n. 3.

50) 45) A. Franceschini, Artisti a Ferrara dans l'età umanistica e rinascimentale, Testimonianze archivistiche, Parte I dal 1341 al 1471, Ferrara 1995, cit. à la note n. 10, app. 25b. Marco dell'Avogaro fit des frises et de lettres "all'antiga", à l'antique: en effet le frontespice du manuscrit present une frise et la lettre initiale "à bianchi girari", à blanches volutes, decoration qui eut une grande diffusion dans la peninsule à partir des années cinquante du Xvme siècle.

51) F. Toniolo, dans Le muse e il principe, Milano 1991, cit. à la note n. 4, pp. 170-171, n. 41, fig. 124.

52) F. Toniolo, in Le Muse e il Principe, Milano 1991, cit. à la note n. 4, p. 139, fig. 102; Eadem, dans La miniatura a Ferrara... Modena 1998, cit. à la note n. 44, cat. n. 5.

53) Sur le problème des collaborateurs de Pisanello voir en particulier les conclusions de Cordellier dans les actes du congrès de Paris du 1998: D. Cordellier, Conclusion, in Pisanello II, Paris 1998, cit. à la note n. 2, pp. 760-766.

54) F. Toniolo, L'enluminure à la cour des Este de Pisanello à Mantegna (1441-1461), in Pisanello, I, Paris 1998, cit. à la note n. 8, p. 625: Marco dell'Avogaro eut un gran prestige et il se merita les appellatifs de "clarissimus, nobilissimus", très fameux, très noble.

## MEDALS OF LOUIS XIV

Mark Jones, Great Britain

Louis XIV and his greatest enemy William III. Very different in feature, but strikingly similar in mode of representation. A demonstration of the immense power that Louis' portrait had gained even over those who hated him most.

The portrait of Caesar is Caesar. This was the conclusion of Antoine Arnaud and Pierre Nicole in *Logic or the Art of Thinking*. The portrait of the King is the King. Louis XIV's great equestrian statue, inaugurated in the Place des Victoires in 1699 was treated with the same marks of respect as the king himself. As an unfriendly Protestant observer wrote, addressing Louis himself,

Que cet insensé duc avec sa tête folle  
T'élève un monument, qu'il t'érige en idole,  
Qu'un bronze inanimé soit aux yeux des  
passants

Gravement harangué d'un prévôt des  
marchands...

The meaning and reception of portraiture was, in short, very different three hundred years ago – it is difficult to imagine people now bowing to a portrait of the Queen though we could well make sense of the statement 'the image of Tony Blair is Tony Blair.'

In this paper I want to try and understand the medallic portraiture of Louis XIV as part of a representational programme of unparalleled ambition, originating in an absolute determination to create order through the imposition of royal authority after a century of intermittent chaos and civil war that culminated in Louis' own formative experience of the indignities and dangers of the Fronde.

The outlines of the programme were developed by Colbert in the first years of Louis' personal reign. As Charles Perrault recalled in his memoirs

'He thought that he would need to work not only to finish the Louvre ... but also to erect numerous monuments to the glory of the king like Triumphal Arches, obelisks, Pyramids, mausolea because there was nothing grand or magnificent which he did not propose to undertake. He thought that it would be necessary to have large quantities of medals struck to consecrate to posterity the memory of the great actions which the King had already done and which he foresaw ought to be followed by others, even greater and more considerable and that all these great exploits

ought to be mixed with entertainments worthy of the Prince, festivals, masquerades, carrouseis and other similar recreations and that all these should be described and engraved with spirit and understanding that they would pass into foreign countries, where the manner in which they were represented would bring almost as much honour as the events themselves'

A small academy was established, with Perrault as its secretary, and began work on every aspect of the representation of Louis' reign. His conception of their role was recalled by Perrault

You may judge messieurs the esteem that I have for you from the fact that I have entrusted you with that which is most precious to me in the world, my Gloire. I am sure that you will do marvels. For my part I will try to furnish matter worthy of people as able as yourselves.

As I have emphasised the Academy, at least until it became separated from the Surintendance des bâtiments at Louvois' death in 1684, advised on many aspects of the representation of the Sun King and his reign, and it is important to remember that the rigorous order created in the grounds and interior of Versailles were as much part of that representation as painted or sculpted portraits. Thereafter, though medals were the principal preoccupation of what had come to be known as the Royal Academy of Medals and Inscriptions, and it is on them that I will focus today.

Let us look briefly at some of the visual evidence. Here is Louis, aged about 10 shooting at a popinjay in 1648. Here is one of the first of the pieces in the medallic history ordered by Colbert from Jean Warin in 1662. And some others from the same series by the same artist. You will see that Louis is represented sometimes in classical and sometimes in contemporary armour and that when in contemporary armour he wears a lace cravat. On the reverses he is seen the clothes that he would in fact have worn for exercise, then in ceremonial robes for a ceremonial occasion, and allegorically as the sun, not unequal to several (worlds). So far so straightforward. But even at this stage representation of the King was controversial. The rejection of Bernini's equestrian portrait of Louis and its humiliating destiny, reworked by Girardon, as a garden statue of Marcus Curtius has somewhat overshadowed the controversy that surrounded

his portrait bust of the King. One can see in the French response to Bernini's baroque virtuosity, a bust by Warin that was destined to dominate the Ambassador's staircase, a marked preference for the classical over the modern, for order in preference to energy. And if we look at a range of medallic portraits dating from the 1680s and 90s we can see the continuing influence of the portrait style established by Warin.

What is going on here? From the beginning modern medals had been considered appropriate for the same kind of people that could be portrayed in paint, even at half length or as a head. That is to say that alongside princes, great aristocrats, prelates and general you would find the occasional scholar and artist. Here for example is Abraham Dupré's portrait of Jacques Boiceau. But after the death of Mazarin no-one outside the immediate royal family and from the late 1660s only Louis himself might be portrayed on the obverse of a medal. Medals like equestrian statues, or the right to coin, had come to be seen as a ruler's prerogative. We can understand this best by reference to the French constitutional theory, warmly espoused by Louis that Kings of France were emperors in their own domain, inferior to none and responsible only to God. Triumphant arches, like the Porte Saint-Denis, equestrian statues and medals were all intended to underline the King's imperial status. Hence the invariable use of profile portraits – the republican Dutch were inclined to three-quarters or even full facing images – hence also the preference for Latin and for classical drapery and armour.

But this approach was not uncontested. The Academy in its effort to represent Louis and his reign were right at the heart of the controversy known as the quarrel or *querelle* between Ancients and Moderns. Charles Perrault was in fact a leading Modern and after his ejection from the Academy by Louvois it came to be dominated by Ancients like Boileau-Déspreaux and Racine. Yet not even the most obdurate of the Ancients would have denied that they were living under a great king, so titled from 1672, in the *Grand Siècle*, widely so-called from the mid 1670s onwards. La Chapelle expressed this consciousness of the exceptional nature of the time when he addressed the *Académie Française* in 1699.

'On dirait qu'il y a une sorte de fatalité ou, pour parler mieux, un ordre saint de la Providence qui fixe dans tous les arts, chez tous les peuples du monde, un point d'excellence qui ne s'avance ni ne s'étend jamais. Ce même ordre immuable détermine un nombre certain d'hommes illustres, qui naissent, fleurissent, se trouvent ensemble dans un court espace de temps, où ils sont

séparés du reste des hommes communs que les autres temps produisent, et comme enfermés dans un cercle, hors duquel il n'y a rien qui ne tienne ou de l'imperfection de ce qui commence, ou de la corruption de ce qui vieillit'

The very nature of the enterprise on which they were embarked, justified by the grandeur of their subject, undermined the Ancients' case. As classical scholars they knew well that no Roman Emperor had ever had a medallic series so extensive, so comprehensive, so technically accomplished and so clearly explained. And the, admittedly suppressed, introduction to the medallic history makes their pride in this abundantly clear.

When it came to the definitive edition of the medallic history, begun all over again under Pontchartrain and his nephew the Abbé Bignon in 1694 and published in 1702 the issue was avoided. The King could not be deprived of his wig. Without it he would be unrecognisable. With it he was unclassical. So he appears head only, but naked where in life he would have been clothed: neither ancient nor modern. Equally problematic was his titleature. Was he to be *Rex Franciae* or *Rex Francorum*, King of France or King of the French, King that is of the Frankish nobility that had subjugated Gaul or ultimate proprietor of the land. The Abbé Renaudot argued, rather curiously the kings of England called themselves kings of France, but recognised the King as King of the French. In the end the academy took refuge in ambiguity here too, abbreviating the inscription to FR. and leaving its termination unresolved.

Louis was of course represented not only on the obverses but also on the reverses of the medals which make up the medallic history and it is to these that I will now turn. I have mentioned the strong desire for order that guided Louis and that guided the spirit of those involved in the creation of the medallic history. They were determined to uncover rules and to enunciate them in their preface to the history. They were determined that nothing significant was to be left out and Racine, the *Historiographe Royal*, created and reviewed subject lists accordingly. They were anxious to include nothing inappropriate or embarrassing and received instruction from Pontchartrain on this point. They went to endless trouble to avoid variations in style (Coyvel was required to redraw every one of 286 medals to avoid this) or in size, mistakes of fact or errors of taste. You can almost hear their displeasure and distaste when poor Sebastien Leclerc submitted for their approval a drawing which showed Louis XIII drawn upwards through the clouds by *La Gloire*, something which appeared to them 'une chose

tout a fait contre la Bienséance'

The only recognisable individuals to appear are those whose presence directly contributes to the glory of the king, because they have come from afar to pay their respects, because they are receiving orders or seeking help or paying homage, or those who contribute indirectly because they are members of the family of which Louis was head. His wife appears on a double-headed medal to celebrate their wedding (it is of course her side that bears the burden of commemoration and so defines itself as his reverse) and on the occasion of her formal entry to Paris. The Duke of Orleans, the King's brother is allowed a single appearance as victor at Cassel. It is interesting to see how small he seems beside his brother. Direct descendants are more generously treated. The birth(66) and marriage(180, 181) of the Dauphin, the royal family (215), the Dauphin's successful campaign in Germany (223). Towards the end of the reign Louis' pride in his grandchildren is evident. His grandson, the Duke of Burgundy instructed in the arts of war and married to a princess of Savoy. His second grandson's accession to the Spanish throne permitted representation of even higher status. Philip is not only shown as his grandfather's near equal on another two headed medal but also on horseback in exactly the pose of Girardon's equestrian statue and in the pose of Martin Desjardin's proposed statue for Aix as the victor of Luzara (1702 – 289)[before or after Louis' death?]. Other monarchs may be represented – the King of Spain, shown slightly bowed and grasping his robe, beside the upright figure of the younger king, the Queen of Sweden in exile, James VII and II seeking refuge. The dukes of Lorraine are represented when they pay homage. Ambassadors come to seek the hand of a French princess or drawn by Louis' reputation, to excuse themselves or to renew an alliance.

In these medals Louis is represented more or less in contemporary dress. This is, in part because he is represented in relationship to real people in a more or less real situation. Though one should certainly not take these representations too literally – the reception of the ambassadors of Siam has been modified to emphasise the height of the throne and the abasement of the ambassadors and Louis' prominence has been increased by removing all those who surrounded him. This plausible though incorrect representation of the first creation of Knights of Saint Louis in 1693 is distant from the medallic representation of the same event which focuses on the presence of the King and abolishes the setting in which the actual event took place in favour of an evocation of the services in which the officers concerned had won

their recognition. It is in part because the viewer needs to read the status of those involved through their dress. The King wears a hat so that we may see that he remains covered while others go bare headed. The King's chair has to be represented so that the viewer is aware that he remains seated while others stand or kneel, or in the case of the Papal Legate, who is covered and seated, that his chair is the smaller of the two. Contemporaries would have been consciously aware of such distinctions. They may have been only subliminally aware that despite an apparent respect for the conventions of Western perspective draughtsmen and engravers ensured that Louis, who was not a particularly large man was almost always the tallest and biggest person in the picture.

The Academy, wedded as it was to Antiquity was unenthusiastic about the representation of reality, however modified. They regarded such medals as 'simple' and compared them unfavourably, both in terms of appearance and in terms of the intellectual pleasure to be gained from them, to metaphorical or mixed medals. When identifiable contemporaries were not present they never represented the King in everyday dress unless the point of the event was that he was there in person – as when he visited the trenches under fire or drilled the troops himself. Some events required the King to be shown in ceremonial robes, for example when dispensing justice, but the action and its intended recipients could be represented allegorically.

The Academy were happiest when they could represent their king as a Roman emperor, drawing on classical coin types for their compositions whenever possible. Father of his country, entering his capital city, ever victorious, accessible to his people and determined in his extirpation of heresy. Real events were condensed and simplified to convey the message of King as hero. In Van der Meulen's brilliant representation of the crossing of the Rhine the light is used to ensure that it is the King who draws our eye, who is the hero of the scene. But the awkward fact that it is others who are actually crossing the river is evident to those who study the background. In the medal all that has been dispensed with. The King is miraculously on the far bank, the river lies behind him, defeated and Victory hovers overhead.

This is the portrait of the King. And yet there is a stage beyond this when the King transcends imperial status and himself becomes a god. Not God of course, though Bossuet preached that the royal throne is not the throne of a man but the throne of God himself' (Apostolides p85), but one of the ancient deities, Apollo. They avoided

identifying the King with heroes or deities that had represented others. Hercules, who had represented Henry IV remained Hercules even when representing the restoration of public order (91). On a medal celebrating French naval might it is France that is shown as Neptune not Louis. The bombardment of Genoa is effected by Jupiter representing Louis' power, not by Louis as Jupiter. The only personification of the king which the Academy permitted was as Apollo. We have already seen him as the sun itself. The beginning of his personal reign is marked by a medal on which he is explicitly represented as Apollo seated on a globe representing France and there are many other occasions on which he is explicitly or implicitly present in this form. Apollo

promises order and harmony, but above all, as the sun he spreads his beneficence everywhere. And this is the phenomenon, noted by contemporaries, that as the image of the King spread and became abstract the person of the King began to disappear. The extraordinary project of which this medallic history is part, the projection of Louis XIV as the greatest of Kings in a new Augustan age - the Grand Siècle - was explicitly intended to impress contemporaries and record the glory that was France, for posterity. But it is of course, and above all, a mirror. Its intended, and actual, reader was Louis himself and it is Louis' image of himself and his reign the mirror reflects to us.

## THE MEDAL IN SWEDEN DURING THE REIGN OF THE FIRST BERNADOTTE, CHARLES XIV JOHN (1810/1818-1844)

By Lars O. Lagerqvist, Sweden

The French Revolution and the following Napoleonic period (1789-1815) were times of great upheavals and changes. As regards the medal, one can easily agree with Jean Babelon (*La médaille et les médailleurs*):

"...la médaille connut un regain de popularité. On en conçoit les raisons. D'abord, elle était un excellent instrument de diffusion pour les idées nouvelles et pour la glorification des événements inouïs qui se succédaient. De plus, l'idéologie du temps, le goût du symbole et de l'allégorie, que l'imitation de l'antique avait mis à la mode, trouvait là un domaine de choix et qui semblait réservé d'avance."

### A revolution and a change of dynasty

In Sweden, the medal had lost some of its importance after the murder of Gustavus III (1792), who had embarked upon his own *Histoire métallique*, in imitation of the French kings; this series of medals soon came to a halt. But after the loss of Finland, his son, the fanatic enemy of Napoleon, was deposed by the army and the higher civil servants (1809). The constitution was rewritten and the ex-king's uncle became king as Charles XIII (1809-1818), having accepted the (at that time not complete) loss of power. But he was decrepit and childless. The Danish prince that was elected as successor soon died from a stroke during an inspection of the troops (1810) and when the coffin was drawn through the streets of Stockholm, a rumour had deliberately been spread, namely that he had been poisoned by count Axel von Fersen (yes, the man who loved Marie Antoinette) and his followers. Thus the Marshall of the Realm was dragged out of his carriage and brutally murdered. The outbreak of a revolution seemed to be close.

The king, the government and the *riksdag* (parliament) - avoiding the dangerous capital -

convened at Örebro (western Sweden) in the summer of 1810. Here they elected a French *maréchal*, Jean Baptiste Bernadotte (born in 1763 in Pau of parents belonging to the lower middle class), to become the heir to the Swedish throne. How they came to this astonishing choice is not the subject of this lecture - let us only point out, that he was married, had a son and, of course, belonged to the entourage of the famous Napoleon I, Emperor of the French, and thus was expected to take back Finland from Russia (which he never did) and help Sweden to a better understanding with France (instead he made an alliance with our feared ex-enemy, Russia). Bernadotte, who arrived to Sweden late in 1810, was adopted by the old king and immediately became the man who governed his new country. Soon he helped the Allies to conquer Napoleon in the campaign of 1813-1814. He also forced Norway into a dynastic union with Sweden, that was to last until 1905.

### The new ruler and the Royal Mint in Stockholm

Bernadotte was 47 years of age when he came to Sweden. Essentially he remained a Frenchman all his life - it was too late for him to change his life-style. He never learned Swedish and thus became dependant on those of the upper classes who could speak French. Although essentially a man without hobbies, he knew what was expected of him as heir to the throne and, from 1818, as king of Sweden and Norway, and he thus promoted the arts. Before he came to Scandinavia there had already been struck medals with his portrait - neither he, nor his successors would neglect that medium, be it for propaganda purposes or in order to honour individuals. Napoleon's *Histoire métallique* is, as we all know, prolific.

The main source for struck medals (cast ones



Fig. 1. Count Axel von Fersen jr (murdered by the mob in Stockholm in 1810), Lord Chamberlain, Chancellor of Uppsala University. The medal was ordered by the University in 1806, partly engraved by Lars Grandel, chief engraver at the Royal Mint in Stockholm, and then completed by his successor Ludvig Persson Lundgren, and finally struck in 1836. Silver, Sven Svensson Collection, Royal Coin Cabinet. Photo Nils Lagergren, ATA.



Fig. 2. Sweden. Charles XIV John, the first Bernadotte on the Swedish throne, ordered a large statue of his adoptive father, king Charles XIII, to be erected in Stockholm not far from the Royal Palace, in the Royal Garden Park. Modelled by a Swede, E.G. Göthe, it was cast in Paris and inaugurated by the new king, surrounded by parading troops, in 1821. The medal was ordered in Paris and engraved by J. J. Barre (later graveur général at the Paris Mint). The postament has never got the inscription that we see on the medal. Silver. The Royal Coin Cabinet. Photo Nils Lagergren, ATA.



Fig. 3. Charles XIV John. The western part of Göta Canal - the enormous project since 1809, which should make it possible for steamers to pass from Gothenburg by way of a canal (with many locks!) and the big lakes all the way to the Baltic, avoiding the long route via the Sound - was ready in 1822, when it was inaugurated by the king himself. (It was finally completed in 1832, when the Baltic was reached. Soon it became outmoded, being too narrow for modern ships and besides replaced by railways.) The medal was engraved in 1824 by H. Gube in Berlin and struck by G. Loos. Silver. Photo Nils Lagergren, ATA.



were rare) was the Royal Mint, *Kungliga Myntet* in Swedish, situated in Stockholm. The chief engraver was normally appointed *Konglig Medailleur*, i.e. Medallist Royal, and he in his turn employed his assistants. On Bernadotte's arrival the medallist royal since 1798 was the Professor at the Royal Academy of Fine Arts, Lars Grandel. As a young radical in the mid-1790's, Grandel had been thrown into a Papal prison in Rome and there he suffered a slight stroke. As a result, he worked rather slowly (perhaps it also felt odd for a convinced republican to engrave so many coins and medals with portraits of kings and princes!). Still, he did not retire until 1830. Some of the medals he had begun to engrave had to be completed by his successor (Fig. 1). His slowness gave room for free-lance medallists.

It has never been easy for a medallist to earn his living in a country like Sweden, which was sparsely populated and and, at that, could show very few rich men or women with cultural interests and still less rich companies, except those that specialized in mining, iron works and wood products. Since Grandel was so slow a few engravers felt that life had become a little easier and that they even could get official commissions, e.g. from the royal academies. One can mention Carl Enhörning, who had begun his carrier in the 1780s, and Mauritz Frumerie. Ludvig Persson Lundgren had started as a fencing master, but in 1820 he became Grandel's

assistant at the Royal Mint and in 1830 his successor, having learnt his new profession from his father-in-law, the Jewish engraver Semmy Salmson. (Lundgren was succeeded in 1853 by his daughter, Mrs. Lea Ahlborn, the first state-employed woman in Sweden and, as far as I know, the first female *graveur général* in the world.)

### Royal Medal Portraits - and others

For official portraits of Charles John the engravers at the Mint had to use the only one that he had accepted, made in 1810/11 by the great sculptor Johan Tobias Sergel (who died in 1814). Both the king and queen Désirée (who had finally left here beloved Paris and settled in Sweden in 1823) seemed somewhat suspicious of Lundgren's talents, at least to begin with. They ordered some medals in Paris - using the skills of J.J. Barre, later French *graveur général* - and some in Berlin, then engraved by Gube. Here we can look at two examples (Figs. 2 - 3). When Barre much later issued his famous medal on the reigning Orléans family, his colleague at the Mint in Stockholm saw it and made his own - on the Bernadotte family (Fig. 4). Charles John was most impressed and bought a large quantity in the early 1840s to be used as gifts - Lundgren had been accepted!

Smaller medals were not always struck at the Mint. A captain-engineer Apelquist issued medals



Fig. 4. This medal by the chief engraver of the Royal Mint in Stockholm, Ludvig Persson Lundgren, was struck in 1841. It was inspired by the dynastic medal on Louis Philippe, King of the French, and his family. Here we find the king and his queen Désirée on the obverse, their son Oscar with his spouse Josephine and their children (among them two future kings) on the reverse. The king liked the medal very much and bought a large number, some of which he presented to friends with an inscription around the edge. Silver. The Royal Coin Cabinet, Stockholm. Photo Gunnel Jansson, ATA.

in Stockholm in his own workshop for some of the free-lance medallists, particularly Enhörning, but became bankrupt in the 1810s. (Enhörning made medals of famous people, not only Swedes, but f.e. with portraits of Marie Antoinette, Charlotte Corday, Robespierre, general Bonaparte etc.). *Jetons* were also made by some button-makers, out of which later on a few of the independent *éditeurs* of Sweden developed, such as Sporrang Inc., still existing.

Of course the royal family stood for quite a large section of the medals that were made, both those that were struck to celebrate events of importance, and those that were made as awards, that is to be worn in a ribbon or in a chain. Sweden already had a tradition of half a century on this field. But many institutions - not only the academies (Fig. 4) - ordered medals, and we will demonstrate one of those that were struck to honour the king in 1843 - when he celebrated his 25th anniversary as reigning monarch. One of them is unusually large; the king's own specimen in 23 carat gold weighs no less than 500 gr! The next year the old king died, at the age of 81.

### Non-royals on medals, how to sell, and exhibitions.

We shall not forget the number of non-royals that were portrayed on medals in the first half of the century. A series of Swedish authors were

engraved as a private undertaking and sold to the public, to give only one example. Even the Mint took part in these speculations. But how were they sold? The Mint was situated in the Old City until 1850, and had no difficulties in receiving visitors - but others? They could put in advertisements, but they had other choices, particularly if they struck a deal with the often quite small bookshops that grew up in Stockholm and in many other towns.

A fashion for (mostly cast) iron medals was characteristic for the early 19th century. They were also rather common in Sweden. These, as well as other medals, were often shown at the exhibitions arranged by the Royal Academy of Fine Arts, and could be obtained by collectors, just as paintings, engravings and statues. A series of iron medals, originally cast at Finspong Iron Works, can still be obtained, but from another manufacturer.

The early 1800s were perhaps a prolific period for the medal art, but not a great one. The medals suffered from an academic stiffness and lack of originality. The exceptions are mostly to be found among the cast medals - in France and in Germany. But some of the portraits are good and the historian often finds subjects that interests him. And Bernadotte's descendants still rule in Sweden, and their portraits can be found on many, many medals and coins!



Fig. 5. Charles XIV John - his Silver Jubilee as king in 1843. One of several medals presented to him, all in gold. This one was struck at the Royal Mint by the eight Royal Academies - all seen as goddesses à l'antique on the reverse. The models were made by Professor C. Qvarnström of the Royal Academy of Fine Arts, the engraving by Pehr Lundgren, a son of L. P. Lundgren. Gold, Collection of H. M. The King of Sweden.

# JOINT PROJECTS FOR MEDALLIC ART - DREAM OR REALITY

Ilkka Voionmaa, Finland

The members of FIDEM represent most continents of the world. In the course of years every co-ordinating national organ of medallic art has adopted new ways of performing its functions and further enhance them, which has also been a source of wealth, inspiration and strength to the whole of FIDEM.

Sponsoring of medallic art is our common interest. Sponsoring for us is means supporting and promoting this form of art, which is an international, social, economic and a most intellectual activity. The basic idea of The Guild of Medallic Art in Finland, founded in 1965, is to function as a uniting body for collectors, scholars, producers, sponsors and artists as well as for museums, art museums and art academies. There may be less idealism in today's world than, say, thirty-five years ago, and yet the goal is the same: to support the making of art medals of high standard, which also means providing our projects with sufficient ways and means. In order to arouse people's interest in art medals this genre had to have a lot to offer. As Ms Leena Passi, PhD, points out in her thesis on Finnish cast medals of the 1960's our medals did possess something new and innovative, which those interested in sculpture could see and read about as soon as The Guild started.

The most traditional annual project of the Guild since 1965 has been the year medal competition, whose importance to medal artists seems to have been essential. The number of entries varies: a competition for a struck year medal has some 60 entries, whereas one for a cast year medal may have as many as 120 entries. Cast medal competitions are in the majority since 30 out of 37 times the year medal has been cast. It may be added that the competition is always followed

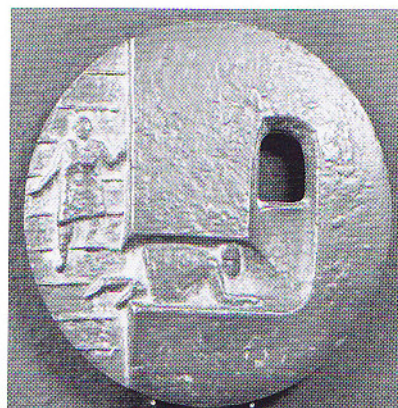
by an exhibition with all the entries and that the prize money has so far been tax-free, which is an extra incentive.

The late sixties kept our medal artists going: both year medal competition winners and many others became interested mainly in non-commissioned cast medals. It can be said that in about a decade Finnish medallic art had experienced a new renaissance with lots of new ideas and enthusiasm. Exhibitions were arranged in Finland and abroad and sponsors became interested. The timing was almost perfect. Both some private persons and companies had medals struck or cast; new casting methods were developed, and new machines made it possible for some mints to strike a relief of almost any height.

Since the mid sixties the Guild has had several art medal projects of its own and in co-operation with a lot of organizations, companies and some governmental bodies. In 1967 the Guild released the first medal of the Guild's series of the presidents of Finland, the latest of which came out in 2000. This series of struck two-sided medals, every one of which is by a different artist, now consists of eleven presidents.

A typical joint project has been the medals to commemorate the independence of Finland. Finland has been an independent country since 1917 and with the permission of the government and in co-operation with our war veterans we were able to make the project a success. An example of this was 1992 when men and women from the respective organizations practically went from door to door and provided their peers with either the silver or bronze version of Terho Sakki's medal of excellent quality. 1985 on the other hand, was the year to celebrate Kalevala and

Pertti Kukkonen,  
Elena and Nicolae,  
year medal 1990



Reijo Paavilainen,  
Icehockey  
Championships 1997 in  
Helsinki, struck, 75 mm



Terho Sakki:  
Finland 75 years  
independent.  
1992. Struck  
bronze. 75 mm.

Matti Peltokangas,  
President Tarja  
Halonen, 2000, struck  
bronze. 72 mm.



Raimo Heino, FAO  
- World foodday  
1986, struck, 50  
mm

folklore with "Pike's teeth" by Pekka Pitkänen. An international project took place in 1986 when Raimo Heino's medal won the competition we arranged with FAO to commemorate the Food Day in October.

The projects are also exemplified with a few medals from the late nineties: Icehockey championships in 1997, the City of Helsinki 450 years and the Jubileum year of Christian Churches all had their struck medals after a medal competition. Another example of commissioned art medals where the Guild has had a say was the medal moulded by Kauko Räsänen for Fiskars, the oldest Finnish enterprise in the field of ironworks, which celebrated its 350<sup>th</sup> anniversary in 1999. Räsänen's medal had won the competition arranged by Fiskars and the Guild.

The Guild has also done its best to take care of young medal artists. The first competition aimed at the young was arranged in 1998. The competition gave us valuable information on the position of medallic art in the Finnish academy of art, art schools, polytechnics and institutes of sculptorial art. Together with our most active partners we have brought about two international medal symposiums from artists from several European countries and there will be another in Turku in 2001.

In order to spread information on medallic art the Guild's principle is to be seen and heard both in Finland and abroad. The Mitali magazine, published since 1987 (the magazine will be a year book in 2000) is an example of this. The assets of a magazine are most evident: people interested in medals will always be within the reach of printed word. Every issue of the

magazine has had over a hundred pictures on medals, which may help any reader to get an up-to-date picture of what's going on in the world of Finnish medallic art today. The magazine/yearbook has also been subscribed by a few museums, art museums and libraries in Finland and abroad.

The medal exhibitions arranged in co-operation with museums, art galleries, banks, the Sculptors' Union, libraries and even kindergartens have introduced either Finnish medallic art in general or the chosen works of a chosen group of artists. In order to keep up people's that is sponsors' interest in medallic art the exhibitions must have a touch of local colouring: the works of local artists preferably on local people, institutions and motifs. Giving new impressions to exhibition-goers is not a "Ding an sich" and yet I still remember the FIDEM in Holland where we visited the museum in Leiden and queued up in front of a computer screen in order to design and decorate a medal-like picture of ourselves.

Our exhibitions abroad (other than FIDEM), in countries such as Sweden, China, the Baltic, the USA, Russia, Holland have provided us with a chance to give a broad view on our medallic art, its artists and high technical level.

Finally, some words about finding financial support for an art medal society today. It is a fact that only a fractional part of our budget can be covered by membership fees, the annual contribution from the ministry of education or by more direct support of the world of business. All the rest has to be fought for as hard as we fight to maintain the high standard of medal art in Finland.

Toivo Jaatinen,  
Mother Teresa,  
1980, II prize in  
year medal  
competition, cast,  
100 mm



## COLLECTIONNEURS DE MÉDAILLES, MÉCÈNES ET ÉDITEURS ESPAGNOLS ENTRE XIXÈME ET XXÈME SIÈCLE: SON INFLUENCE SUR L'ART DE LA MÉDAILLE

Javier Gimeno, Spain

Le rôle des collections d'art dans l'histoire est un sujet important de recherche au stade actuel. Celui de la collection de médailles comme facteur de la réalisation de celles-ci offre des perspectives bien intéressantes pour mieux comprendre certains de ses aspects. Depuis l'humanisme, cette affection y aurait contribué, soit de façon directe, soit comme récolte d'un matériel précieux qui a été une source de documentation.

Les exemples en Espagne, bien que pas nombreux ou pas bien connus encore, témoignent d'une activité du moins percevable. Une origine illustre a été toujours recherchée, même récemment, dans la figure du roi Philippe II<sup>1</sup>, mais, en ce qui concerne la médaille en soi, rien ne permet de déduire de façon certaine un éventuel goût pour la collection et moins encore pour l'encouragement de sa réalisation en Espagne. Plus nette serait, comme précédent, au XVIIIème siècle, la figure du graveur général Tomás Francisco Prieto, dont la collection, conçue sur un principe didactique visant la formation des médailleurs, est mieux documentée<sup>2</sup>.

Moins connue est, cependant, l'activité collectionneuse ou, plus généralement, le goût pour la médaille comme objet, au long du XIXème siècle. Une période qui s'avère essentielle en ce qui concerne aussi bien l'évolution de l'art de la médaille que la systématisation des connaissances sur l'histoire de l'art. Une période aussi dont l'évolution générale est marquée par la progression subtile d'une conscience de la collection privée ou, mieux, de la délimitation des sphères publique et privée en ce qui concerne la collection mais aussi toutes les initiatives connexes, de l'encouragement de la

collection elle-même aux différentes formes de mécénat.

Cette transformation, inscrite dans la progression générale du XIXème siècle, a aussi différents versants. La collection conçue comme trésor de curiosités, comme reflet d'un monde au but didactique factuel, laisse la place à une conception fondée plutôt sur l'érudition positiviste, dont l'un des principes essentiels repose sur la classification. D'autre part, un certain non-conformisme émerge face à l'évolution du monde académique, héritage des structures savantes du XVIIIème siècle représenté surtout, en ce qui concerne la médaille, par le Departamento de Grabado de la Casa de la Moneda, instauré en 1804, dont, paradoxalement, l'ambition d'exclusivité connaît par la suite des difficultés importantes d'adaptation et de mise à jour contredisant même les principes de son existence.

Le phénomène collectionneur est développé, en ce contexte, moins par l'évidente formation de collections privées, dont la signification serait à elle seule limitée, que par l'instauration d'associations qui, même ayant des buts différents, ont la collection, et parfois la collection de médailles, parmi ses éléments d'activité, voire de cohésion. Ces associations jouent, dans le contexte de la vie artistique et intellectuelle du pays, un rôle très important pour la progression soit de la recherche, soit des autres manifestations liées à l'art et l'histoire, en offrant un moyen de relation et d'échange.

La médaille est un élément important de cette

Nicolás Fernández de la Oliva. La Sociedad Numismática Matritense aux victimes du 2 mai 1808. 1839 (Madrid, MAN)



Francisco Pérez  
del Valle? La  
Sociedad  
Numismática  
Matritense à  
Basilio  
Sebastián  
Castellanos.  
1838 (Madrid,  
MAN)



dynamique. Vers la moitié du XIX<sup>ème</sup> siècle, la recherche d'une alternative plus indépendante et artistique pour sa réalisation rejoint les positions artistiques confrontées aux académismes. La collection de médailles, et cela de façon inattendue, jouerait encore un rôle important en ce sens-là.

Le but de ce travail est de suivre les traces de cette présence et son incidence sur la réalisation de médailles et l'évolution de l'art de la médaille. L'intérêt portera, en premier lieu, sur ces associations; par la suite, sur les collections individuelles issues de ce contexte qui sont parvenues à engendrer une activité de mécénat influençant la médaille; finalement, sur le rapport de celui-ci avec d'autres formes de mécénat, notamment celui des éditeurs.

Un précédent: la Sociedad Numismática Matritense

La période qui a suivi les guerres napoléoniennes est en Espagne une étape de régression de la médaille, prolongée, si l'on veut, jusqu'en 1860<sup>3</sup>. Elle serait marquée, en général, par l'échec progressif du système de prépondérance exclusive du Departamento de Grabado de Madrid en ce qui concerne la formation de médailleurs et la réalisation de médailles, face à l'évolution des faits artistiques mais aussi politiques et administratifs. En cette période, et donc en ce contexte, est fondée, en 1837, la Sociedad Numismática Matritense, premier précédent direct de l'activité objet de ce travail. Bien qu'elle aurait comme but principal la promotion de l'archéologie et de la numismatique, l'on constate, parmi ses activités, l'édition d'un ensemble de médailles d'une façon originale à cette époque-là et impliquant pour la première fois un écart par rapport aux structures institutionnelles.

Cette initiative, de même que la nature de l'association et ses orientations, ne serait comprise que par la personnalité de ses fondateurs et surtout de son principal promoteur, Basilio Sebastián Castellanos. Curieux personnage, dont la figure a été valorisée en date récente<sup>4</sup>, aurait à ce qu'il paraît une formidable érudition, acquise en Espagne et en Italie, concrétisée, dans les grandes lignes, par

une forte disposition pour l'archéologie et les matières connexes et aussi pour le monde de l'enseignement. Soutenu par l'Église, puis par la reine Isabelle II, il aurait développé une action très poussée en faveur d'une pédagogie et une conception renouvelées de l'archéologie et la numismatique, fondées très spécialement sur la classification et la collection. Ayant eu un certain écho auprès de certains cercles érudits, il aurait participé, bien plus tard, à la configuration du système des musées nationaux et du Museo Arqueológico Nacional. Ces penchants auraient cependant leur origine dans un rapport primitif avec des milieux ecclésiastiques et libéraux à l'existence difficile qui étaient en tout cas écartés des milieux académiques, détenteurs officiels du savoir.

La fondation de la Sociedad Numismática Matritense s'inscrit parfaitement dans cet esprit. Castellanos, en 1837, est le chercheur enthousiaste qui affirme ses idées de systématisation face au monde académique, et les co-fondateurs répondent au patron hétérogène des connaisseurs et amateurs sentant ce besoin dans un souci entre intellectuel et patriotique: Francisco Bermúdez de Sotomayor, personnage ayant aussi une vaste érudition universelle qui suivrait les pas de Castellanos; Pedro González Mate, comédien; et Nicolás Fernández de la Oliva, sculpteur qui à cette époque-là commençait ses interventions dans la décoration de quelques monuments de Madrid, qui fournirait un lien important avec la Academia de Bellas Artes de San Fernando<sup>5</sup> et qui, apparemment, aurait influencé les orientations artistiques de la Sociedad.

Malheureusement, les documents connus n'éclaircissent pas les raisons qui ont donné lieu à l'édition de médailles. Il faut distinguer deux premières médailles, datant de 1838-1839, et un ensemble, pas très nombreux, de médailles anonymes, réalisées entre 1839 et 1840, consacrées à des personnages ayant trait soit à l'histoire espagnole, soit au progrès de son époque. Les deux premières permettent d'approcher l'entourage de ces réalisations. Il s'agit, respectivement, du portrait de Castellanos, offert

en hommage par les co-fondateurs et membres de la Sociedad, et de la commémoration du monument aux victimes du 2 mai 1808 à Madrid, inauguré en 1839. L'auteur de cette dernière est précisément Nicolás Fernández de la Oliva, et celui de la première peut être identifié avec un sculpteur aussi, Francisco Pérez del Valle. L'affection de Castellanos et la participation de Fernández de la Oliva apparaissent donc comme un facteur important à l'origine des réalisations.

Ces médailles, la deuxième en particulier, se rapportent en outre au processus de construction du monument funéraire érigé aux victimes de la répression napoléonienne du 2 mai 1808. En effet, décidée la même année 1808, ayant subi par la suite les conséquences des fortes contraintes politiques et économiques de cette période, cette construction traînait encore en 1838 et ne fut achevée qu'en 1839. Le retard avait éveillé les réactions de plusieurs collectivités poussées par le ferveur patriotique propre à l'époque. Parmi celles-ci, la Sociedad Numismática Matritense récemment fondée aurait décidé de réaliser la médaille en hommage aux héros et au monument pour son inauguration. À noter qu'une présence symbolique de la médaille comme objet avait été constatée en rapport à celui-ci pour la cérémonie de la pose de la première pierre, le 2 mai 1821<sup>6</sup>. Celle de 1839, à ce qu'il paraît, était vendue, lors de chaque anniversaire du 2 mai, au profit des familles des victimes<sup>7</sup>, ce qui est un indice de l'esprit qui a inspiré son édition.

L'hypothèse du rapport de ce monument avec les premiers temps de la Sociedad est renforcée par deux faits. En premier lieu, la conformation du sujet matériel de celui-là sur le médaillon central, dont l'auteur est le sculpteur Diego Hermoso mais dont, vraisemblablement, les portraits de Daoiz et Velarde répondent au même modèle que celui de l'avers de la médaille de Fernández de la Oliva. En deuxième lieu, la présence de Francisco Pérez del Valle parmi les sculpteurs qui en 1838 en accomplissent la décoration, auteur de la statue axiale du Patriotisme. L'ensemble des réalisations -médailles et monuments- semble donc évoluer autour d'un même cercle d'activité artistique qui doit être rapproché au contexte de la Academia de San Fernando, de laquelle Pérez del Valle, originaire des Asturies et qui serait en ces années en train d'obtenir une reconnaissance à Madrid, devient membre la même année 1838<sup>8</sup>. Les rapports éventuels autour du monument offre, en groupant Castellanos, la Sociedad Numismática Matritense et la Academia de San Fernando, un contexte valable pour interpréter la réalisation des médailles.

Les caractéristiques de ces médailles -ainsi que de celles éditées en 1839 et 1840- sont aussi révélatrices. Du point de vue technique, elles sont fondues<sup>9</sup> -ce qui les rapproche, malgré les différences, aux exemples développés en France

en cette période-, et réalisées par des sculpteurs provenant de la Academia de San Fernando, ce qui représente une innovation importante à un moment où la réalisation de médailles et la formation des médailleurs est officiellement la compétence exclusive du Departamento de Grabado de la Casa de la Moneda. On pourrait percevoir même un souci de ces sculpteurs envers une discipline qui leur aurait été enlevée d'après l'ordonnance de 1804, et cela ne serait pas sans rapport avec la position de Castellanos face au monde académique. Les sujets des médailles sont aussi significatifs. D'un côté la dédicace explicite d'une association privée, d'autre la présence, comme sujet de l'hommage, d'un personnage comme Castellanos, à l'écart de ce qui était l'univers de la médaille institutionnelle, représentaient en 1838 une nouveauté. En ce sens, compte tenu des possibles destinataires des médailles, on ne serait pas loin de percevoir un principe de promotion de la collection, mieux précisé par les réalisations de 1839 et 1840. Malheureusement, celles-ci sont anonymes et pas d'une très bonne qualité quant à sa finition technique, mais elles reviennent sur la dédicace explicite et ses sujets semblent suggérer une intention en ce sens adressée aux membres de la Sociedad. Dans son ensemble, ces réalisations auraient donc l'intérêt d'être les premiers témoins d'un rapport de la médaille avec l'univers des beaux-arts et de chercher une voie de réalisation, exprimée par la fonte, alternative à celle académique qui, d'ailleurs, semble en ces années traverser une crise importante<sup>10</sup>.

La Sociedad Numismática Matritense a eu une vie éphémère. Ayant connu un rapide succès, elle est transformée, dès 1844, en Academia Española de Arqueología avec le soutien royal et, dès 1863, en Real Academia de Arqueología y Geografía del Príncipe Alfonso<sup>11</sup>. Elle gagne donc en importance du point de vue académique, mais elle perd son allure romantique du début. On n'y retrouve plus l'hétérogénéité des membres, et, sans raison apparente, l'édition de médailles disparaît. Mais l'initiative n'a pas été vaine. Quelques ans après, en 1854, sont instituées les Exposiciones Nacionales de Bellas Artes, et, dans ce contexte, encore un sculpteur provenant de la Academia de San Fernando, Eduardo Fernández Pescador, semble prendre le relèvement et développer une action importante en faveur de la médaille en deux sens: la réalisation des médailles commémorant les expositions et la présence de la médaille artistique dans celles-ci<sup>12</sup>. Fernández Pescador -dont un éventuel rapport avec les précédents de Fernández de la Oliva ou Pérez del Valle n'est pas établi- montre depuis très jeune un fort intérêt pour la médaille artistique et obtient une bourse pour Paris. Disciple d'Eugène Oudiné de 1854 à 1858, conservant un lien constant avec celui-ci et avec la capitale française, au point d'obtenir un prix pour médaille à l'Exposition Universelle de 1867, il a été



à Madrid le protagoniste du tournant du néoclassicisme vers le portrait aux traits personnels propre au réalisme et, enseignant à la Academia de San Fernando, il aurait assuré une continuité de la formation de sculpteurs médailleurs dans cette ligne jusqu'à la fin du siècle<sup>13</sup>. Ces précédents suggèrent donc une sorte de fil qui, bien que subtilement, aurait agi lors de la période cruciale du dernier tiers du XIX<sup>e</sup> siècle, qui, en ce qui concerne la collection, voit la systématisation des collections publiques dans les musées d'archéologie et de beaux-arts.

Les sociétés érudites à la fin du siècle: la Sociedad Española de Excursiones

La fin du siècle, moment de splendeur de la médaille d'art en toute l'Europe et moment aussi de progrès des connaissances sur l'archéologie et l'histoire de l'art, voit renaître la passion pour la collection et l'apparition des associations érudites ayant trait à celle-ci. Parmi ces associations, la Sociedad Española de Excursiones et la Asociación Española de Coleccionistas développent un penchant important pour la collection de médailles entraînant un rôle de mécénat dont la portée est significative.

La Sociedad Española de Excursiones a son origine dans les commémorations qui, en 1892, célèbrent la quatrième centenaire de la découverte de l'Amérique. Ces commémorations ont réuni un volume important de pièces artistiques alors inédites qui aurait, par la suite, soulevé un besoin de cataloguer et d'explorer certaines sphères encore inconnues du patrimoine artistique espagnol. C'est sur cette base que l'année suivante, 1893, trois personnalités entre les organisateurs, Enrique Serrano Fatigatti, Adolfo Herrera et Jerónimo López de Ayala, Conde de Cedillo, ont fondé la Sociedad, dans le but -d'ici son nom- d'organiser des voyages et visites artistiques dans les provinces d'Espagne, afin d'aider à répertorier, étudier et diffuser les monuments et toute sorte d'objets à l'intérêt artistique. Ces visites comprenaient tant les monuments que les collections, publiques et privées, et étaient minutieusement publiées dans le Boletín, édité avec une périodicité trimestrielle<sup>14</sup>.

Cette approche a attiré la participation active des grands collectionneurs de l'époque, qui ont été des animateurs enthousiastes de la Sociedad, et celle-ci est devenue un milieu d'échange efficace entre les collectionneurs, l'aristocratie et la bourgeoisie érudite, les artistes, les intellectuels et les institutions, la participation ayant été importante en tous ces niveaux.

Le penchant pour la médaille peut être expliqué, bien sûr, par l'influence de l'essor général de celle-ci, mais, en particulier, par la présence de personnages ayant un rapport avec elle. Adolfo Herrera est une figure clé de la recherche sur la médaille espagnole, collectionneur et auteur d'ouvrages essentiels<sup>15</sup>. Parmi les membres, ont un rapport avec la médaille des collectionneurs connus, tels Pablo Bosch et José Lázaro Galdiano -dont la signification sera analysée ci après-, mais aussi Víctor Balaguer, le Marqués de Cerralbo ou le Conde de Valencia de Don Juan<sup>16</sup>; des chercheurs, comme Antonio Vives, auteur aussi d'ouvrages essentiels<sup>17</sup>; ou des artistes médailleurs, surtout Aniceto Marinas. Donc, au moins une partie représentative de la Sociedad est à considérer bien intéressée pour la médaille.

La Sociedad Española de Excursiones a entrepris, dès 1894, l'édition d'une série de médailles fondues, appelées explicitement "medallas artísticas", ce qui constitue son action la plus remarquable de mécénat et d'encouragement de la collection. Elles sont fondues, de grand module, et concernent des portraits de personnages historiques espagnols -sujet cher à l'idéologie de l'époque et au penchant historiciste des membres de la Sociedad-, et, par dérivation, d'autres personnages contemporains. Dans un certain sens, l'on retrouve le principe qui aurait inspiré autrefois la Sociedad Numismática Matritense. Cependant, un certain courant revendique déjà à cette époque à Madrid la rénovation de la médaille et la renaissance de la médaille artistique, ce qui octroie à la nouvelle action un sens plus explicite que celui de son antécédent.

La qualité artistique des médailles est variable. La première, le portrait de Francisco Jiménez de



À gauche: Eduardo Fernández Pescador. Francisco Martínez de la Rosa. 1862 (Madrid, MAN)

À droite: Aniceto Marinas. La Sociedad Española de Excursiones à Diego Velázquez. 1894 (Barcelona, MNAC-GNC)



Antoni Parera. La Sociedad Española de Excursiones à Francisco Goya. 1896 (Barcelona, MNAC-GNC)



Cisneros, date de 1894 et son auteur est Aniceto Marinas qui, par après, aurait réalisé aussi dans la même série ceux de Diego Velázquez la même année, Cesáreo Fernández Duro en 1902 et Ramón de Mesonero Romanos en 1905. L'influence artistique de Marinas depuis le début de la Sociedad est probablement très importante au sein de celle-ci, et, en ce sens, il faut tenir compte de sa position strictement contraire aux tendances novatrices de l'Art Nouveau et ancrée sur les postulats du réalisme et de l'historicisme<sup>18</sup>. Les autres auteurs seraient, par contre, des jeunes sculpteurs, provenant en général de l'École de Beaux-Arts de Barcelone - "Lotja"-, en pleine effervescence en ces années, qui ont trouvé probablement là une opportunité et qui, par après, auraient suivi des tendances proches à l'Art Nouveau ou même à des mouvements ultérieurs. Antoni Parera est l'auteur des portraits de Lope de Vega en 1894, Goya en 1896 et Álvarez de Castro la même année. Antoni Alsina réalise aussi en 1894 le portrait remarquable de Cosme Damián Churruga, réinterprétation valable de celui pictural conservé au Museo Naval de Madrid. Joaquim Vancells, en 1906, celui de son maître le sculpteur Jerónimo Suñol, auteur, à son tour, de nombreux monuments et quelque médaillon<sup>19</sup>.

Mis à part les considérations d'ordre esthétique, l'édition de cette série de médailles constitue une action privilégiée d'encouragement de la médaille d'art et de la collection de médailles au sein d'un milieu social qui groupait des membres d'activité bien différente. La procédure était la suscription, annoncée aux dernières pages du Boletín, qui publiait aussi régulièrement les noms des souscripteurs. Malheureusement, les motivations de l'initiative n'ont jamais été publiées de façon explicite. Elle a connu un remarquable succès de 1894 à 1896, période qui a vu la réalisation de cinq médailles. Mais, par la suite, l'on constate un ralentissement et probablement des problèmes pour l'édition des dernières médailles, qui ont paru de façon bien irrégulière jusqu'à son extinction, probablement en 1906. À noter que l'association a continué à exister jusqu'aux années 1940, mais jamais n'a repris une initiative pareille en faveur de la médaille.

#### La Asociación Española de Coleccionistas

Cette deuxième association, plus récente, date de 1913, et n'a pas le but érudit de la Sociedad Española de Excursiones. Elle vise, plus en particulier, l'encouragement de la collection, et elle groupe, avant tout, des collectionneurs - "coleccionistas y curiosos"- . La nouvelle association édite aussi son bulletin, Coleccionismo, dont les pages offrent bien de détails sur ses activités.

Quant à ses liens avec la médaille, il faut remarquer, parmi ses directeurs, la présence encore de Antonio Vives. La publication régulière sur le bulletin d'articles concernant la médaille, dus notamment au travail inlassable de Luis de Garitagoitia<sup>20</sup>, et la vente et échange de médailles -pas d'autres objets de collection- à travers l'association et le bulletin, témoignent d'un goût particulier et de l'encouragement direct de la collection de médailles, essentiellement historiques à déduire des listes publiées. L'édition, par contre, ne semble pas avoir été cultivée. La participation, en 1917, au concours et la réalisation de la médaille en hommage au Dr. Thebussem, dont l'auteur est Josep Ortells, est la seule action documentée en ce sens<sup>21</sup>.

L'activité de mécénat de la Asociación Española de Coleccionistas envers la médaille serait donc moindre par rapport à celle de la Sociedad Española de Excursiones. Dans un certain sens, elle peut être considérée comme complémentaire, à un autre niveau, de celle-ci. Elle développe une action importante en ce qui concerne la collection et aussi, à travers le bulletin, la critique sur les perspectives et les tendances de la médaille contemporaine. Cette ligne serait reprise par une autre revue, Vell i Nou, barcelonaise celle-ci, explicitement orientée vers la réflexion et la critique de l'art contemporain, où Feliu Elias a publié différents travaux sur la médaille, tributaires dans un certain sens des travaux de Roger Marx de 1900 mais aussi des articles de Garitagoitia<sup>22</sup>. Quoi qu'il en soit, ces revues ont largement contribué à la connaissance systématique de la médaille.

Joaquim Vancells. La Sociedad Española de Excursiones à Jerónimo Suñol. 1906 (Madrid, MAN)



Les collectionneurs individuels: Pablo Bosch et José Lázaro

Les associations, surtout la Sociedad Española de Excursiones, comptaient parmi ses membres des collectionneurs qui sont devenus des grandes figures de la recherche et de l'encouragement, voire le mécénat, des études de l'histoire de l'art et de la médaille. Pablo Bosch (1842-1915) est probablement le meilleur exemple en ce sens. Sa biographie n'est pas bien connue: financier établi à Madrid, provenant de Barcelone, il a été toujours attiré envers toutes les questions ayant rapport à la culture, l'art et l'éducation. Entre autres, il a soutenu la Institución Libre de Enseñanza, il a été membre du patronat du Museo del Prado et a participé en nombreuses commissions de l'État concernant des questions artistiques et intellectuelles<sup>23</sup>.

Grand passionné de l'art, Bosch a investi sa fortune en objets d'art, mais pas n'importe quel objet. Sa collection était spécialisée, composée de peinture, de quelques monnaies hispaniques anciennes et de médailles, que sa formation lui a permis de trier soigneusement, de manière à établir une collection bien organisée du point de vue historique et même didactique. À différence d'autres exemples, la médaille devient protagoniste de la collection, comme objet envers lequel le collectionneur est particulièrement attiré. C'est dans ce sens que sa figure revêt ici un intérêt exceptionnel.

À sa mort, Bosch a fait donation de sa collection de médailles au musée du Prado. Elle a été répertoriée à cet effet par Vives et, grâce à cela, il existe aujourd'hui une documentation précieuse qui permet de mieux approcher les tendances de son titulaire<sup>24</sup>. La donation compte 989 médailles, pour la plupart ayant trait à l'histoire espagnole, mais comprenant aussi une belle représentation de médaille contemporaine, surtout française et espagnole. Comme simple indication quantitative de l'importance de cette dernière, on peut compter, sur base d'une distribution théorique par siècles, 82 pièces du XX<sup>ème</sup> siècle -c'est-à-dire de 1900 à 1915-, ce qui représente 8,29%, contre un

pourcentage du groupe le plus nombreux -XVI<sup>ème</sup> siècle- de 24,36% pour tout le siècle, valeur qui, extrapolé sur une période de 15 années, ne donne que 3,65%.

L'activité de Bosch n'est pas limitée à la collection en soi. Au contraire, celle-ci lui a servi comme base pour développer un travail intense de recherche, diffusion et promotion, et c'est là qu'il manifeste sa vraie dimension. Personnalité remarquable dans le monde de la culture espagnole, il aurait commencé à écrire une histoire de la médaille, malheureusement inachevée au moment de sa mort et inédite, et aurait prononcé plusieurs conférences et cours, quelques uns recensés par les revues de l'époque<sup>25</sup>. À souligner, à partir de ses commentaires, ses idées avancées sur la médaille et celle, qu'il partageait avec enthousiasme, de son renouveau à partir de Roty et de Chaplain. Par le biais de ces manifestations, il exerçait aussi une activité importante d'encouragement en faisant connaître et apprécier, dans les milieux culturels et artistiques, les médailleurs espagnols de l'époque, dont les pièces figuraient dans sa collection: Marinas et Maura, bien sûr, mais aussi des sculpteurs alignés sur les courants de l'Art Nouveau comme Arnau, Llimona, Coullaut Valera ou, spécialement, Blay.

Les conditions de la donation au Prado sont un bon témoin de l'esprit de Bosch. En effet, il lègue, d'une part, les tableaux anciens -"jusqu'à Goya"-, d'autre les médailles. Le choix du Prado doit être expliqué par les forts liens de Bosch, mais une volonté concernant la valeur artistique vivante de la médaille qu'il a toujours soutenu de toutes ses forces serait aussi envisageable, face à la conception de musée archéologique<sup>26</sup>. La documentation disponible n'affirme rien en ce sens. Mais, quoi qu'il en soit, quelques éléments du testament de Bosch peuvent offrir des éléments intéressants. Bosch détermine explicitement que, tant les tableaux que les médailles dignes de figurer à la collection du Prado, devaient être choisis par des spécialistes et, pour les médailles, il a désigné à cet effet Antonio Vives, avec l'instruction très précise d'éliminer toutes celles qui ne seraient pas

scrupuleusement authentiques. En outre, la donation comprenait les médailles, les vitrines qui les contenaient et les monographies et revues spécialisées sur l'art et la médaille; pour terminer, il céda un montant de 25.000 pesetas de l'époque afin que le musée avait les moyens d'exposer le tout avec la dignité voulue, comme c'était le cas de différents musées en Europe, et un critère cohérent du point de vue historique. Le Patronat du Prado a accepté la donation dans sa séance du 23 décembre 1915.

Parmi les actions ponctuelles de mécénat de Bosch, la plus remarquable en ce qui concerne la médaille est sans doute l'édition de celle en hommage à Emilio Castelar à l'occasion de son décès en 1899. Afin de rendre hommage au politicien, Bosch décide de convoquer un concours de sculpteurs, de sa propre initiative, en posant comme condition que la médaille devait être fondue -rappelons à cet égard la trajectoire des éditions de la Sociedad Española de Excursiones- et réalisée à la manière, soit de la Renaissance, soit de la médaille française contemporaine, et cela afin de lui octroyer une vraie valeur artistique. Le gagnant du concours a été le sculpteur barcelonais Eusebi Arnau, et la médaille a été fondue à l'atelier de Masriera à Barcelone<sup>27</sup>.

La figure de José Lázaro Galdiano (1862-1947) rejoint et complète celle de Bosch. Les deux collectionneurs ont en effet bien de points en commun, mais d'autres différent essentiellement. Personnage ambitieux, Lázaro a commencé dès très jeune à réunir une impressionnante collection d'objets d'art. À noter que le premier d'entre eux a été précisément une médaille, ce qui a contribué à développer en lui un penchant très prononcé de nature émotionnelle pour la médaille qu'il a conservé toute sa vie. Son objet était la collection par elle-même. Donc, à différence de la spécialisation de Bosch, elle était universelle, comme aussi, à différence de Bosch qui avait une allure plus "studieuse", Lázaro semblait aimer la vie de la grande société mondaine de Madrid, à laquelle a consacré une grande partie de son effort. C'est peut-être pour cette raison que sa tournure intellectuelle

est orientée vers des actions culturelles d'éclat. Lázaro a écrit de nombreux articles, mais, plutôt que la recherche, ils concernent des sujets actuels, voire polémiques, d'art et de culture, prenant toujours la défense ardente de tel ou tel sujet, soit esthétique, soit politique-culturel. Il a même fondé une revue, puis une éditoriale, tous les deux du nom de *La España moderna*, qui ont réuni bien des écrits des penseurs progressistes espagnols de l'époque<sup>28</sup>.

Lázaro a fait aussi donation de sa collection à l'État espagnol. À différence de Bosch, il a légué sa collection complète ainsi que l'hôtel qu'il avait fait construire à la calle Serrano de Madrid entre 1903 et 1909, Villa Florido, aujourd'hui siège du musée et la fondation qui portent son nom. La collection de médailles compte près de 900 pièces, parmi lesquelles bien d'exemplaires exceptionnels<sup>29</sup>. Mais elle n'est pas une fin en soi-même ni a un but didactique. Elle témoigne bien cependant de la sensibilité de Lázaro et de son appréciation de la médaille d'art et la médaille contemporaine. L'acquisition de la médaille de mariage de Roty, à l'occasion de son mariage avec Paula Florido en 1903, serait un bon indice en ce sens; mais surtout, il faut mentionner le fait le fait d'avoir fait réaliser, probablement par la même occasion, son portrait en médaille, avec son épouse, par Jules-Clément Chaplain. Mais, contrairement à Bosch, Lázaro ne semble pas avoir exercé des actions particulières de mécénat.

#### Le mécénat des éditeurs

Cet aperçu du mécénat sur base de la collection de médailles ne serait pas complet sans une appréciation conjointe avec le mécénat provenant d'autres secteurs, notamment les éditeurs qui, en cette époque, et surtout à Barcelone, ont été un facteur essentiel de la réalisation de médailles. Le rôle joué en ce sens a été évoqué dans un travail précédent, ainsi que la réalisation en 1899 de la médaille en hommage à Castelar par Masriera, manifestation peut-être exceptionnelle du rapport entre les différents facteurs<sup>30</sup>. Barcelone était, en cette époque, une ville industrielle où l'édition privée

Eusebi Arnau. Pablo Bosch à Emilio Castelar. 1899 (Madrid, MAN)



de médailles progressait depuis 1880, surtout sur une base des graveurs provenant de la Casa de la Moneda locale après sa fermeture et des anciens orfèvres industrialisées qui, à travers plusieurs générations, sont devenus des grandes familles d'éditeurs dont les différents membres exerçaient les différentes tâches, financières ou artistiques, propres des entreprises.

Masriera est sans doute l'exemple le plus remarquable en ce sens. Établi à Barcelone en 1840, il a rapidement progressé. Trente ans plus tard, des membres de la famille sont élèves à l'École des Beaux-Arts en peinture ou orfèvrerie, et, vers le tournant du siècle, des Masriera deviennent des figures clé de l'argenterie et la bijouterie de l'Art Nouveau catalan<sup>31</sup>. Cette activité leur a permis de rejoindre le monde de l'art et d'une certaine intellectualité bourgeoise barcelonaise, et d'atteindre un rôle de mécénat qui offrait aux artistes un moyen et un cadre pour orienter leur expression. Ce rôle aurait bien été affirmé surtout par Frederic Masriera<sup>32</sup>. Jusqu'au point que, en 1882, ils ont fait construire à Barcelone un nouvel atelier, qui aurait la forme et l'aspect d'un temple romain, réalisé par l'architecte Josep Vilaseca, dans le but d'être, outre atelier, un centre de réunion des artistes et de discussion des sujets concernant l'art<sup>33</sup>.

À Barcelone, en rapport avec des cercles comme Els quatre gats ou le Cau Ferrat, l'atelier de Masriera avait d'autres orientations idéologiques et aussi esthétiques, mieux apparentés à des associations comme le Cercle de Sant Lluç, dont certains des participants y trouvaient un soutien en rapport avec certaines tendances de l'Art Nouveau. Arnau faisait partie de ce groupe. Quant à la médaille, comme dans d'autres branches, l'activité des Masriera offre l'exemple d'un épanouissement du monde bourgeois et industriel barcelonais vers le monde artistique, qui lui aurait fourni le moyen de connaître les inquiétudes de façon directe et d'exercer un mécénat particulier, cette fois-ci ne provenant pas de la collection. Cependant, par le biais de la tâche éditrice, il aurait rejoint l'inquiétude des intellectuels comme Pablo Bosch, probablement à travers la figure d'Arnau qui, déjà en 1896, avait réalisé chez Masriera la médaille en hommage au juriste Manuel Duran i Bas. Il faut rappeler en ce point que ces deux médailles, Duran i Bas et Castelar, représentent le tournant dans la trajectoire d'Arnau qui aboutit à la médaille du plein modernisme à Barcelone. La médaille dédicatoire de Masriera au roi Alphonse XIII en 1902, date de sa visite à Barcelone, œuvre aussi d'Arnau, veut aussi être la réaffirmation de ce rôle et l'exaltation du génie qui représentait le bâtiment-temple<sup>34</sup>.

L'atelier de Vallmitjana, plus modeste, offre l'exemple d'une trajectoire homologue, bien qu'inverse. Provenant à l'origine d'une famille de sculpteurs qui, à la moitié du XIX<sup>e</sup> siècle,

détenait l'enseignement de la sculpture à l'École des Beaux-Arts dans les tendances du réalisme, quelques uns de ses membres ont par la suite dérivé vers l'industrie et ont fondé la société éditrice qui, à son tour, a réalisé un bon nombre de médailles artistiques du début du XX<sup>e</sup> siècle.

Ces exemples sont importants. D'autres éditeurs, comme par exemple Feu à Madrid, n'auraient pas exercé un rôle équivalent. En ce sens, l'édition de la médaille de Castelar constitue un élément de rapport intéressant. Mais, tout compte fait, il reste isolé. Il est difficile d'établir un vrai assemblage entre l'activité des collectionneurs et des éditeurs, qui, en outre, il ne faut pas l'oublier, réalisent avant tout des médailles de commande, parfois médailles artistiques, mais rarement médailles qui puissent vraiment promouvoir la collection de façon pareille aux tentatives des associations comme la Sociedad Española de Excursiones. Celles-ci, précisément, font toujours recours à la médaille fondue. L'intention de Bosch, voire d'Arnau, en ce qui concerne la médaille de Castelar, serait donc une action importante qui aurait pu être un bon précédent, mais ne semble pas avoir eu une suite.

Une évaluation de l'activité des collectionneurs, de son rapport avec le mécénat et des résultats en ce qui concerne l'art de la médaille est, au moins, complexe. Pour les collections muséographiques espagnoles, le bilan est sans doute excellent. Pour ce qui est de l'encouragement de la médaille, la question s'avère plus difficile. Une vision d'ensemble laisserait reconnaître, à partir de la Sociedad Numismática Matritense, une succession de tentatives, plus ou moins éphémères, orientées vers cette impulsion qui, du moins dans certains milieux, semble être perçue comme nécessaire, et cela peut-être en rapport avec l'attitude académique et l'évolution en ces années. Mais, d'autre part, on aurait aussi l'impression que, malgré tous les efforts, et malgré qu'une base solide soit toujours percevable comme un fil de continuité, les résultats



Jules Clément Chaplain. José Lázaro Galdiano et Paula Florido. 1903 (Madrid, Museo Lázaro Galdiano)

sont toujours plus faibles que ceux attendus.

Les raisons peuvent être aussi complexes et subtiles. Il ne faut pas oublier l'énorme expansion, à cette époque, de la médaille commémorative de tradition académique, laquelle, surtout à partir du renouveau de 1860, compte sur une base de graveurs d'une qualité technique formidable et sur des moyens puissants, publics et privés. En outre, cette médaille traditionnelle était celle qui malgré tout était perçue socialement comme médaille. Même lorsque le graveur Maura, déjà au début du XX<sup>ème</sup> siècle, perçoit l'air du changement, il n'est pas vraiment en mesure d'y parvenir. Le souci de la Sociedad Española de Excursiones d'appeler explicitement ses éditions comme "medallas artísticas" est donc révélateur en ce sens. Mais la tâche était difficile.

L'effort de la Sociedad Española de Excursiones a été important, et bien intéressant du point de vue de ce travail puisqu'elle a voulu stimuler la réalisation de médailles d'art moyennant l'encouragement de la collection. Elle aurait eu le bon sens de réunir des figures à l'allure très différente convergeant sur l'intérêt pour la médaille, ce qui aurait facilité l'initiative de l'édition. Une initiative qui, sur ces bases, et en comptant sur le recours à des jeunes sculpteurs formés, en théorie, dans les tendances actuelles des écoles de beaux-arts, avait toutes les chances de réussir. Cependant, l'enthousiasme n'a duré que deux ans, suivi d'abord par une relaxation du rythme et, petit à petit, sa disparition.

À ce sujet, la série a été critiquée depuis les pages, précisément, de Coleccionismo. L'argument allégué était que, pour parvenir à lancer la médaille, il fallait laisser épanouir les tendances artistiques contemporaines au lieu de présenter une simple galerie de portraits illustres de l'histoire<sup>35</sup>. Ces critiques avaient probablement raison. Mais, d'autre part, la pensée profonde de la Sociedad pouvait difficilement envisager une autre ligne. On a souligné à ce propos la possible influence artistique de Marinas et son attitude farouchement contraire aux tendances de l'Art Nouveau. Il faut reconnaître en

revanche l'aspect positif du recours aux sculpteurs, y compris Marinas, qui ont probablement eu l'occasion de rencontrer la médaille, de développer le goût pour elle et d'en réaliser. Sur le plan des résultats, si quelques uns de ces sculpteurs, comme Alsina ou Vancells, auraient par la suite abandonné la médaille, d'autres, comme Parera, ont développé ultérieurement une activité très féconde de réalisation de médailles jusqu'aux années 30. Mais, malgré tout, l'absence de certains sculpteurs médailleurs dans tout le contexte analysé ne manque pas de surprendre. Le cas le plus saillant serait celui de Mariano Benlliure, l'une des figures les plus remarquables, si non la plus remarquable, du renouveau de la médaille à Madrid de la part des sculpteurs. Il y aurait peut-être là un facteur de décalage chronologique -à l'époque où Benlliure ou autres sculpteurs auraient pu influencer la médaille, la série était déjà en déclin-. Mais, quoi qu'il en soit, et bien qu'à partir d'ici les observations soient des conjectures, l'on peut envisager des différentes positions et tendances dans le monde des sculpteurs, qui pouvaient se traduire en l'acceptation ou non de certains faits ou principes.

Cela mène à d'autres réflexions. En effet, si pour la plupart, en Europe, les médailleurs sont exclusivement ou préférentiellement médailleurs, quelle que soit leur formation d'origine, en Espagne les sculpteurs protagonistes de la rénovation de la médaille sont avant tout des sculpteurs, et leur attachement à la médaille n'est que partielle ou secondaire. Seul Arnau, à Barcelone, peut être considéré pleinement comme médailleur en sens strict, et même lui a réalisé de nombreuses sculptures monumentales ou décoratives. On pourrait de ce fait envisager que les mêmes "agents" de l'impulsion de la médaille aient considéré celle-ci en deuxième position par rapport à la sculpture monumentale.

C'est par cette raison que la collection redouble sa valeur comme stimulatrice de la médaille. Si la série de la Sociedad Española de Excursiones a eu ses défauts -et ses vertus-, les collections individuelles associées à son contexte ont pu parvenir à combler

Eusebi Arnau.  
L'éditeur Masriera  
au roi Alphonse XIII.  
1902 (Barcelone,  
Masriera)



quelques lacunes et impulser la diffusion, élément essentiel, surtout par des figures comme Herrera et surtout Bosch. Outre Benlliure, les noms de sculpteurs comme Blay, Gargallo, Coullaut Valera ou autres, auteurs de belles médailles, ne sont présents, dans ce contexte, que dans les travaux ou la collection de Bosch, qui a toujours essayé de faire connaître ces réalisations de l'art de son temps.

Entre les facteurs pour et contre, l'évaluation semble donc rejoindre un point neutre à la fin, mais dont les effets ne sont pas négatifs, tout au contraire. En fait, s'ils ne sont pas ceux qu'on pourrait

attendre, ils ont du moins contribué, de façon directe ou indirecte, à encourager la réalisation et le renouveau de la médaille. Si les sculpteurs ont été les protagonistes dès le début du siècle de la réalisation de médailles, il faut penser aux facteurs qui auparavant ont, même en des contextes difficiles, contribué à en constituer la base, sans laquelle l'approche aurait été sans doute différent. L'esprit d'assimilation de la médaille en ce sens provient en fait d'une évolution longue d'éléments multiples, parmi lesquels la collection aurait joué un rôle à ne pas négliger.

1. Checa, Felipe II, mecenas de las artes, Madrid 1992; plus récemment, A. Rodríguez de Ceballos, "Felipe II y la escultura: el retrato de busto, la medalla y la escultura decorativa", en Felipe II y el arte de su tiempo, Madrid 1998, p. 425-440.
2. Cf. l'aperçu de C. Bédat, "El grabador general Tomás Francisco Prieto (1716-1782). Su influencia artística en la Casa de la Moneda de Madrid", Numisma 10, 1960, p. 107-136.
3. J. Gimeno, "La medalla española del siglo XIX: propuestas para una revisión de la problemática", AEspA 250, 1990, p. 243-262.
4. Notamment A. Baili, "Basilio Sebastián Castellanos, un arqueólogo español en la encrucijada de dos mundos, en I Congreso de Historiografía de la Arqueología y de la Historia Antigua en España, Madrid 1988, p. 57-58; A.C. Lavín, "Basilio Sebastián Castellanos de Losada", Revista de Arqueología 189, 1997, p. 50-55.
5. E. Pardo Canalis, "Nicolás Fernández de la Oliva", BSAA 31, 1966, p. 47-54.
6. A cette date-là, les autorités constitutionnelles auraient décidé d'y placer, outre de nombreux documents, des exemplaires de monnaies et des médailles commémoratives de la Constitution de 1812 et de son rétablissement en 1820, et autres en rapport avec les victimes et l'artillerie, arme de Daoiz et Velarde; ces médailles auraient été enlevées lors de l'étape réactionnaire en 1824. Cf. J. Rincón Lazcano, Historia de los monumentos de la Villa de Madrid, Madrid 1909, p. 552-553 et 573.
7. J. Pérez de Guzmán, El dos de mayo de 1808, Madrid 1908, p. 814-815, à partir du témoignage de Bermúdez de Sotomayor. M. Ossorio y Bernard, Galería biográfica de artistas españoles del siglo XIX, Madrid 1893 (Madrid 1975), s.v. "Fernández", mentionne aussi sa vente lors de l'inauguration du monument en 1839.
8. E. Pardo Canalis, Escultores españoles del siglo XIX, Madrid 1951, p. 134-135.
9. En ce qui concerne la médaille du 2 mai, Pérez de Guzmán, loc.cit. mentionne une intention primitive de la faire frapper et une demande aux autorités municipales à cet égard. Le coût élevé de la frappe aurait été le facteur qui aurait déterminé la fonte, réalisée en partie à Madrid et en partie à Paris.
10. J. Gimeno, "La crisis de la medalla española 1840-1860: una hipótesis", en Actes du 10ème Congrès International de Numismatique, London 1986, p. 647-656.
11. J.M. Luzón, "La Real Academia de Arqueología y Geografía del Príncipe Alfonso", en De Gabinete a Museo: tres siglos de historia, Madrid 1993, p. 271-279.
12. B. de Pantorba, Historia y crítica de las Exposiciones Nacionales de Bellas Artes en España, Madrid, 2<sup>e</sup> ed, 1980, p. 75-98.
13. Ossorio y Bernard, op. cit. s.v. "Fernández"; Pantorba, op. cit.
14. Boletín de la Sociedad Española de Excursiones. Le premier numéro a paru en mars 1893. Cf. "La Sociedad Española de Excursiones y el 50<sup>e</sup> aniversario de su fundación", BSEE 50, 1943, p. 1-4.
15. Notamment A. Herrera, Medallas de proclamaciones y juras

- de los reyes de España, Madrid 1882. On retiendra aussi les notes biographiques très précises sur les médailleurs espagnols dans A. Herrera, El duro, Madrid 1914, outre d'autres articles, recueils, etc.
16. Les collections de Balaguer, Cerralbo et Valencia de Don Juan constituent aujourd'hui les fonds des musées respectifs, la médaille en faisant une partie importante.
17. A. Vives, Medallas de la Casa de Borbón, Madrid 1916.
18. E. Serrano Fatigatti, "Escultura en Madrid desde la segunda mitad del siglo XVI hasta nuestros días", BSEE 19, 1911.
19. J. Gimeno, "La medalla a Catalunya", en Ars Cataloniae 12, Barcelona 1997, p. 286-303 (p. 298-300).
20. L. de Garitagoitia, "El arte de la medalla en España durante el siglo XIX", Coleccionismo, divers articles, 1914 à 1920.
21. V. Martínez Bosch, "Homenaje nacional al Dr. Thebussem: crónica", Coleccionismo 60, 1917, p. 215-220.
22. J.S., "La medallistería" Vell i Nou 4, 1918, p. 457-462; 5, 1919, p. 5-14, 23-25, 45-54 et 66-75.
23. Les données sont extraites de BSEE 23, 1915, p. 326; A. Vives, Catálogo provisional de las obras de arte legadas al Museo del Prado por D. Pablo Bosch, Madrid 1916, p. 5-7; Bol. ILE 1, 1877, p. 69.
24. Prado 53-27. Cf. le résumé de A. Vives, op. cit.
25. Coleccionismo 3, 1915, p. 34; BSEE 23, 1915, p. 79.
26. En effet, les collections publiques espagnoles par excellence de médailles intégraient le monétaire de la Biblioteca Nacional qui, depuis 1867, avait passé au Museo Arqueológico Nacional. Cf. "El gabinete numismático: 1711-1999", en Tesoros del Gabinete Numismático: las 100 mejores piezas del monetario del Museo Arqueológico Nacional, Madrid 1999, p. 15-49.
27. E. Pardo Canalis, "Castelar en efígie", Goya 101, 1971, p. 373.
28. Ces notes biographiques et les données qui suivent sont extraites essentiellement de la récente publication de M. Cano, Goya en la fundación Lázaro Galdiano, Madrid 1999, p. 35-46. En ce qui concerne sa pensée, cf. aussi E. Pardo Canalis, "José Lázaro", Revista de Ideas Estéticas 77, 1962, p. 65-88.
29. M. Cano, "La medalla en el Museo Lázaro", Goya 193-195, 1986, p. 99-113, offre un bon aperçu du contenu de la collection. Elle compte une riche représentation de la Renaissance et le maniérisme, des exemplaires bien choisis de toutes les époques, et aussi bien de médailles contemporaines.
30. J. Gimeno, "Influences: perspectives et horizons de la médaille espagnole au début du XXème siècle", Médailles 1999, p. 120-131.
31. P. Vélez, Joies Masriera: 200 anys d'història, Barcelona s.d.
32. "Frederic Masriera i Manovens", Butlletí dels Museus d'Art de Barcelona 3, 1933, p. 93-94.
33. L. Perma, "El taller Masriera, un temple per a la religió de l'art", Barcelona 23, 1992, p. 145-148.
34. J. Gimeno, "Eusebio Arnau y la medalla en Barcelona en la época del modernismo", en XII Congrès International de Numismatique, Berlin 1997, Berlin 2000, vol. II, p. 119.
35. L. de Garitagoitia, Coleccionismo 80, 1919, p. 119.

## NEW CONTEMPORARY ATTITUDES OF MEDAL PRODUCTION IN PORTUGAL

Maria João Ferreira, Portugal  
 Patrícia Bile, Portugal

The Portuguese medallic sculpture starts to affirm itself in the XIX century, observing aesthetic influences from artistic tendencies of the French and the Italian medals, according to the coins of the same period, with a trend to the neoclassic and romantic art. The medals were commemorative and specially ordered, almost always made of quality bronze, copper and silver (patina) with restricted editions and limited distribution.

These medals showed the profile of personalities, inauguration of constructions, commemoration of special events, all about the life and history of Portugal.

In the first decade of 1900 appeared the medals of sculptor João da Silva. They were strucked in Paris, where he worked and studied during 18 years.

He made medals with a great poise of composition, and with perfect and delicate details, which made him the pioneer of modern Portuguese medallic sculpture.

It is possible to observe the choice of allegoric motives in the art, defining the appearance of a first and a second plan, and with a quality and delicacy of details as a result of rigorous plasters and coins. Until the end of the fifties the Portuguese State developed a policy on commission of medals and support to the sculptors individual creation.

Exhibitions were held (Exposição do Mundo Português) with commission of commemorative medals from the New State. In 1951 the engraver Norte de Almeida developed the process of making strucked medals, while he was the master engraver of the Portuguese mint, developing the medals through knowledge obtained from the french mint in Paris.

Talking about factors of modernity from the same period, we can mention the sculptor Martins Correia (1910). This sculptor made unexpected cuts in the figures, obtaining the balance of volumes and ways of composition with innovation of colours, painting over the bronze, working the surface, as if it was a

João da Silva, commemorative medal made for the 100 years anniversary of the Academia Nacional de Belas Artes in 1936. struck in bronze with a diameter of 80 mm.



Martins Correia, Juventude, Quem canta seus males espanta, 1985. Struck in bronze and painted.





painting.

### The turning point in the sixties

It is in the sixties that we see the rupture with the traditional ways of realizing the medallic sculpture.

Analogously the artists did not ignore the influences from the earlier generations and started to produce medals indicating a institutional rupture through new formal and technological designs.

In this connection we can point out the sculptor José Aurélio (1938), who marked the turning point of the Portuguese contemporaneous medal through his medal made for the inauguration of the main building of the Gulbenkian Museum and the commemoration of the hundredth anniversary of "Calouste Gulbenkian".

It is important to point out another creator, the sculptor Helder Batista (1932), former teacher of medallic sculpture – "Faculdade de Belas Artes" of Lisbon. He was the creator who won most

international prizes of medals.

He made a research within the area of medallic sculpture, innovating formal richness and aesthetic proposals. Formally the area of the medallic sculpture is created from the art of concavo-convex. His designs have little remarkable graphic expression, taking the observer on a trip, becoming protagonist between the obverse and the reverse.

With the Revolution of 25<sup>th</sup> of April 1974, the emission of struck medals increased extraordinary, losing some artistic quality, due to the enormous production to mark the activities of political adherents. On the other hand the medals appeared free from all conditionalism. The medals stand for autonomous works of art, besides the limited commission or the commemoration of the imposed theme.

Two special magazines came out on the market on that time. The magazine "A medalha" founded in 1972 and the magazine "Moeda" founded in 1973. It was also at that time that 8 Portuguese medallists for the first time

José Aurélio,  
Commemorative medal  
made for inauguration of the  
main building of the  
Gulbenkian Museum in  
1969. Melted medal with  
irregular shape. It is a medal  
with formal ambiguity and  
tactile structure. The  
inscription carried out with a  
punch and with great  
originality.



João Duarte,  
commemorative medal  
for the Nacional  
Commemorations of  
the Polícia de  
Segurança Pública,  
bronze, 1997.



presented their work at the FIDEM Congress in 1971 (in the city Colônia in Germany). This event was the beginning of a continuous participation of Portuguese artists at the FIDEM congresses.

The Portuguese mint – the official organization editing medals, followed the renewing understanding for the Portuguese medal, both through public concursus and through direct commission of medals.

Parallelly, the "Faculdade de Belas Artes da Universidade de Lisboa" with its programme of the medallic sculpture, developed with its new generation, an investigation work and the divulgation of medallic sculpture. The group constituted of five artists (Helder Batista, João Duarte, José Simão, Paula Lourenço and Vitor Santos) and was named "Grupo Anverso – Reverso Medalha Contemporânea". This group created space of dialogue for the Portuguese medal, through creation of both national and international exhibitions, executed several workshops, always trying to find new ways of understanding the shape, structure and material of the medal. Without denying the influences from the earlier generations, they started to produce medals pointing to an institutional rupture, through new designs, and in a certain way ignoring the immobility in technological terms and

the earlier used materials.

We consider that the members of the group "Grupo Anverso – Reverso Medalha Contemporânea" transformed the modern Portuguese medal and would like to show you some examples.

In 1997, the present teacher of medallic sculpture at the " Faculdade de Belas Artes da Universidade de Lisboa", the sculptor João Duarte, founded the project " Projecto Volte Face – Medalha Contemporânea" together with his students, teaching the technical and practical studies from principal goals, implicating the problems of the study of medals and numismatics when drawn up in line with design and space in three dimension, developing ways of research from the already mentioned traditional techniques to the experimental field, and in this way creating a feeling of possible application in the society, integrating ones individual educative and cultural part. Another goal is to promote the quality and presentation of the medallic sculpture, like a piece of art, allowing the realization of interchange between several Universities, namely with the University of the Arts, Philadelphia, through the "Medialia ... Rack and Hamper Gallery", in New York, with Director the sculptor Mrs. Mashiko Nakashima.

João Duarte, After the rain, bronze and acrylic, 1999.



Maria João Ferreira, Segredo I, acrylic, brass plate, 1999.



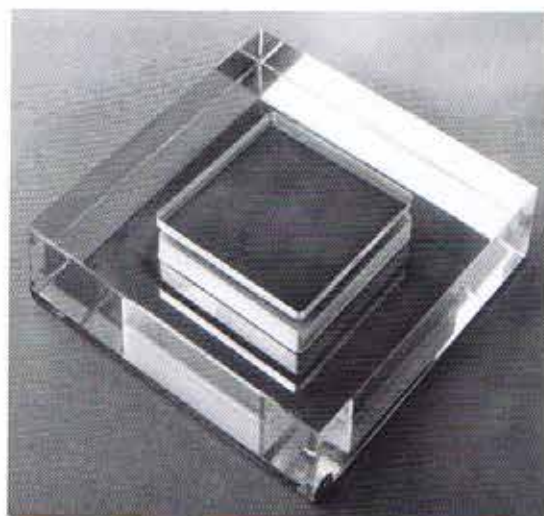
We would hereby like to present examples of experimental medals from the project "Projecto Volte Face – Medalha Contemporânea".

The vision of each individual artist, resulted in a great variety of realizations concerning expression, and a progressive change in the medals shape and traditional function. The possibilities of expression increase, and the world of significance becomes richer with the appearance of new perspectives. New materials are used, other conclusions are made concerning the medal, and new production methods are used.

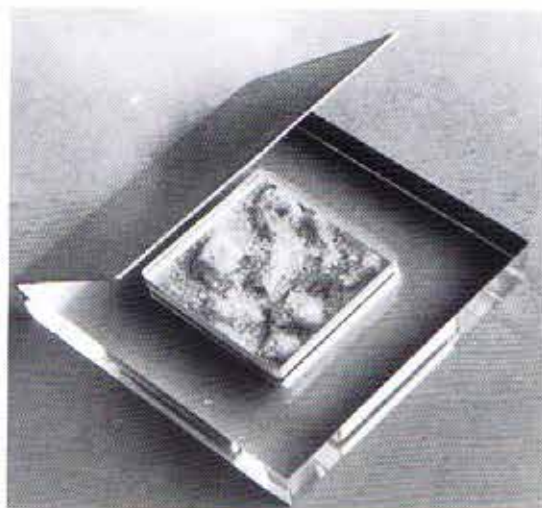
Some students put more interest in the graphic possibilities, others add mobility, mechanism, sounds, spaces of three dimension, and others create based on objects, or they imitate the traditional extent of the medallic sculpture.

Like this it is nowadays difficult to delimitate the boundary of the Portuguese medal.

September 2000  
Projecto Volte Face - Medalha Contemporânea  
Faculdade de Belas Artes Universidade de Lisboa  
Lisbon - Portugal



Maria João Ferreira,  
Segredo II, acrylic,  
brass plate, 1999.



## THE MEDALS IN THE ROYAL COLLECTION OF COINS AND MEDALS (COPENHAGEN) - A PERSONAL VIEW

Jørgen Steen Jensen, Denmark

The collection in Copenhagen is one of the old European collections, it is not especially hard to find specimens in the trays which may be identified with medals mentioned in the oldest inventory of the Kunstkammer from 1674. Since then it has grown in size and importance, but I should like to underline that today the collection first and foremost is of national importance. Whatever research was made, was normally made from a national point of view. This is true both as regards my illustrious predecessor Georg Galster,<sup>1</sup> and this is also true for the research which was made by my late colleague Mrs. Kirsten Bendixen. It is also true as far as regards my own research from later years, when I started to occupy myself more seriously with this part of our collection. The only difference is, perhaps, that I have tried to underline the international connections of the medallists, underlining their travels, their inspirations, both people coming from abroad to Denmark, and people leaving Denmark to work at other places. My own research has mostly been connected with the revised edition of the lexicon of Danish artists, Weilbach, the fourth edition of which is now completed, the ninth and final volume being published in the autumn of the year 2000.<sup>2</sup> Thanks to our Society of Friends the Copenhagen Collection was able to make some notable acquisitions in later years, mostly at German auctions, as we realize that we still are lacking important pieces of national interest, even if they may be outside the national series.

In general, I should say, we have a nice and quite good collection, which we try to make complete as to Denmark, Norway (up to 1814) and the Duchies of Slesvig-Holstein (up to 1864). The holdings of the collection should be described as important as far as regards North Western Europe, Germany and France, and I am sometimes surprised at the comparative richness of our Popal medals as well as Russia and the United States of the 18<sup>th</sup> and early 19<sup>th</sup> century.

Part of the medal collection is still preserved in the original wooden cabinets of the late 18<sup>th</sup> century, made by the architect and sculpturer Johannes Wiedewelt.<sup>3</sup> Our knowledge of the oldest holdings are founded at the inventories, e.g. of the Royal Gold Collection from 1681 as well as on the printed catalogue, the Museum Regium from 1696. The Museum Regium is

actually an inventory of the Royal collection, mostly the numismatic parts of it, but it was supplemented from a few important private collections. This was still more the case, when 2nd and enlarged edition was published in 1711. I should like to underline that important showpieces as the unique enamelled medal given as a token of recognition to one of the King's generals in the war against Sweden 1568 and probably made by Elisaeus Liberts from Antwerp was only acquired in the middle of the 18<sup>th</sup> century (1739), when the King bought an important private collection. The medal in question was recently discussed both by Dr. Luc Smolderen and by myself.<sup>4</sup>

Many of the Danish medallist of the 17<sup>th</sup> century were of foreign origin, e.g. from Germany. Among the more famous ones, I should like to mention Jeremias Herclus, who contributed a lot to the medal art in Denmark in the 1660'es and 1670'es, he died 1689. Another artist of great international renown was Anton Meybusch, who probably was of German origin and who made important contributions both in Sweden and France, but who finished his career and life in Denmark (in 1702).

Among the medalists of the 18<sup>th</sup> century, I should like to mention two of the minor ones. Mikkel Røg started his career in Denmark, but wanted greater horizons and went to Paris. But he had the misfortune that Louis XIV, who had asked him to come, died while on his way (1715). Røg had the opportunity to show his abilities in Paris, even making en face medals, but in the end he was mostly employed by the Paris mint for repairing - or recutting - old dies. Another Dane, Anton Schultz also tried to find his luck abroad, he went to Eastern Europe, to Russia), where he made a medal of the young tsar Piotr II, commemorating his coronation 1728. He even got a most handsome yearly salary from the imperial court. The rumous went, of course, and the next person trying his luck, first in Paris, then in Copenhagen and finally in Peterburg, Russia, was Peter Christian Winslow, who, however, had little succes and died in misery.<sup>5</sup>

The 20<sup>th</sup> century had perhaps not so many Danish artists in medallic art, but first and foremost I should like to mention Harald Salomon (1900-1990), who was the object of an exposé by

Else Rasmussen some years ago - a monograph by my colleague is expected shortly .<sup>6</sup> Salomon was in many ways in incorporation of the happy part of the century, but his family background forced him to flee Nazi occupied Denmark in an autumn night in a small boat, crossing the Sund from Denmark to Sweden. In memory of this he made a cast medal in homage of the Israel statesman David Ben Gurion

.One of the oldest medals at all is the Heraclius medal from early 15<sup>th</sup> century - this specimen is found in Holstein in the early 19<sup>th</sup> century and entered the collections as some sort of Danefæ,<sup>7</sup> just as the medal depicting el gran Capitan, Gonzalo de Cordova, which twice was found at Greenland, and probably was taken to Greenland by Dutch sailor/merchants, being enchanted by the name 'the great captain', not knowing that it meant something else in Spanish than in Dutch.<sup>8</sup>

Finally I should like to talk of some little-known highlights of the collection. King Christian VIII, the last absolutist king of Denmark (who died in 1848), was a great admiror and collector of classical Greek ceramics and coins, but also a great collector of revolutionary medals (both French and Belgian revolution). His first French medals were a personal gift from Napoleon, as

was discovered not so many years ago. When Louis Philippe in 1846 had the statesmand Decasez bring Christian VIII a collection, he started with Napoleonic medals (Jena, Friedland), but mostly concentrated on his own medals. Perhaps not exactly flattering, and certainly not charming, but at a very high technical level. The execution and the masterhand are at the highest possible level. We recently had an exhibition of a selection of these medals. They probably never were exhibited to such a degree previously, as the King died one and a half year after he received the donation. When the collection was taken over by the state, times had changed, Louis Philippe was living as a refugee in England, and , as far as I know, it is only now this strange collection has been brought to light. The strangest medal of all of them is the railway medal, on occasion of the introduction of a railway law 1842. The King got it immediately afterwards, and was duly impressed by it, as he mentioned in his diary.<sup>9</sup>

.This is, indeed, a rather personal view about medals and medallists, which I have come across in recent years, and which in some way are connected with the Copenhagen collection. It is far, very far indeed, from being a paper which even pretends to be exhaustive.



The wooden cabinets of the Royal Collection of Coins and Medals, designed by Johannes Wiederwelt in 1781. Contemporary engraving.

1 Georg Galster, Danske og Norske Medailler og Jetons c.1533-c.1788, Copenhagen 1936.

2 Weilbach, Dansk Kunstnerleksikon, 4.ed., vol.1-9, edited by Sys Hartmann and others, c. 4,600 pp., Copenhagen 1994-2000.

3 The oldest story of the Cabinet was dealt with by the present writer in a paper 'Det kgl. Mønt- og Medaillecabinet fra 1652 til 1832', in: O. Mørkholm (ed.), Den kongelige Mønt- og Medaillesamling 1781-1981, Copenhagen pp. 9-122.

4 Luc Smolderen, Orfèvres et médailleurs anversois au service des rois de Danemark: Eliseus Libaerts, Hans Raadt et Abraham van Nuys, Revue des Archéologues et Historiens d'art de Louvain, vol.32 (Tony Hackens in memoriam), Louvain-la-Neuve 1999, pp. 113-123; J. Steen Jensen, Eliseus Libaerts - medailleur hos Frederik II af Danmark-Norge og skaber af "Daniel Rantzaus kontrafej", Nordisk Numismatisk Årsskrift 1992-1993 (1997), pp.88-97.

5 Mikkel Røg was the object of a paper, presented

at the IV Congresso Nacional de Numismática, Lisboa. Actas, Lisboa 1998, pp. 441-444, while Anton Schultz and P.C. Winsløw were discussed at the 7.Rossijskaya Numizmatičeskaja Konferentsija, St. Peterburg 1997.

6 Else Rasmussen, Harald Salomon - en dansk medaljør og billedhugger, Nationalmuseet, Copenhagen 2001 (in press).

7 Niels Breitenstein, En Heraclius-Medaille fundet i Holsten 1818, Nordisk Numismatisk Årsskrift 1948, pp.85-100.

8 A Spanish version of my first publication was published in Gaceta Numismática 1938, Barcelona 1975, pp.59-64.

9 The numismatic interest of the King in revolutionary coins and medals was dealt with in a paper, King Christian VIII. as a numismatist. His collections of coins and medals, Christian VIII & The National Museum. Antiquities. Coins.Medals, ed. by Bodil Bundgaard Rasmussen and others, Copenhagen 2000, pp. 56-73.

## JETTONS OF IMPERIAL RUSSIA AS THE WORKS OF MEDALIC ART AND JEWELLERY

Dr.Lidia Dobrovolskaya, Russia

Jettons having been struck in Russia for the first time in 1724 to the latter half of the 19<sup>th</sup> – the beginning of the 20th cent. occupied an eminent place in the system of signs of Imperial Russia.

There are more than 1000 of such objects in the collection of badges and medals of the State Hermitage Museum.

It is necessary to note that in the Russian language the word "Jetton" applies to various materials in different categories. In European languages we use special terms for such categories: medal, counter, token and so on.

Until recently these miniature memorials were not given sufficient scientific importance. The explanation can be found in the shape, manner of production and wearing of these objects. Accordingly, they may also be approached as works of medallion art and jewellery and that's why they were studied by researchers of different fields of science.

Because of the short time of their existence, jettons of Imperial Russia didn't become the objects of interest to collectors and researchers.

However, some famous researchers and collectors understood the importance of the value of these sometimes not very artistic objects as the elements typical of their epoch. In connection with that it is necessary to mention the jetton collections of Count Ivan

Tolstoi and Alexei Iljin, now in the Hermitage Museum.

After the Revolution of 1917 the main part of these memorials together with badges practically couldn't be studied because of the monarchic symbols used in their compositions. But at the end of the '50's – at the beginning of the '60's they entered the field of interest of falerists – researchers of badges and decorations, and from that time their gradual study has begun. It was stimulated by the exhibition of Russian and foreign decorations, organized in State Hermitage Museum in 1956 by the group of keepers under the guidance of Dr.Spasky. From that time Numismatic Department of Hermitage became one of the main centres for the research of these objects.

The detailed research of the process of the appearance and formation of the Jettons institute in the Russian Empire, conducted by the author of this text in her doctoral work, gave an opportunity to arrive at a conclusion that Russian jettons are situated at the meeting of three branches of science Faleristic /science, studying badges and decorations/, Medal art and Numismatic.<sup>1</sup>

As it was mentioned earlier the commemorative jettons were struck in Russia for the first time in 1724 when they were used during the coronation ceremony of Catherine I.<sup>2</sup> From that time onwards coronation jettons existed in our country till the last reign.

In the 18<sup>th</sup> century some artistic jettons (in form of small medals) were struck together with large medals on different occasions and usually they had the same authors as the large ones.

In the 1870's the place, role and significance of the main part of jettons changed radically. The explanation of that can be found in the political and economical changes evoked by the abolition of serfdom and the reforms that followed. Democratization of social life entailed the increase of numbers of organizations of different types. Undoubtedly, their members wanted to have their own signs, which identified their belonging to the group of adherents. The graduates from different schools and institutes, colleagues in the Army, Navy and civil establishments had the same idea of corporation. Jettons became one of the types of such a sign. Soon they occupied an eminent place in all fields of life – professional, social and



A.Griliches/M.Gabe the prize jetton of St.Petersburg Yacht Club



A/Griliches. Jettons with portraits of printing pioneers I.Fedororov and Guttenberg.

personal.

From that time onwards practically all fields of life of the whole of society reflected in jettons just like in the mirror and for individual persons (it mainly touches jettons carrying the names of their owners). These miniature memorials give the researcher an opportunity to understand and to study the different moments of Russian history, and help to feel the spirit of the epoch.

In our country great attention was paid to the establishment of jettons. Sometimes it took place on high governmental level and because of that some jettons together with decorations were included in the Russian Codex of Law.<sup>3</sup> Gradually these types of jettons created their own group which was situated on the next level after badges.

At times the shape of some jettons were more complicated and they became the product of jewellers. In their works masters used precious metals and sometimes stones in combination with coloured enamels. These objects as a rule carried the names of their owners and a mention of the events they were devoted to. The issues of such jettons were very small (sometimes only a few objects).

The existence of such highly artistic and

sometimes very expensive jettons were typical of Russia. The explanation of that can be found in the mentality of the Russian people, their love of different distinguishing features. Besides, there were a lot of natural materials: gold, silver, stones, which were relatively inexpensive. The existence of a great number of workshops manufacturing gold and silver crafts was also one of the reasons of wide distribution of such objects in Russia. These workshops together with large firms formed the industrial basis for the production of the whole stream of jewellery jettons.

Among the most famous firms, manufacturing such production were Faberge, Eduard, Kortman, Gan and others.

A considerable part of Russian jettons are of great interest as works of medallion art and jewellery. Some of them, especially in the shapes of medals, were struck at the Mint and in private factories. The issues of such jettons were large enough because they were made with the help of machine. In the well-known publication by Smirnov more than 40 such items struck at the Mint are mentioned.<sup>4</sup>

A lot of famous medalists, sculptors and artists took part in the creation of these jettons.

At the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century the most prolific medalists of St.Petersburg Mint were the Griliches – Avenirs, father and son /1822-1905/ and Avraam /1849-1912/. Along with medals their works included some jettons. Among them were the Coronation jetton of Alexander III and Maria Feodorovna and the obverse of the prize jetton of St.Petersburg Yacht Club made by Griliches father.<sup>5</sup> Some items, also struck at the Mint, were made by Griliches Son including two jettons with the same compositions of portraits of Peter the Great and Nicolas the II commemorating the 200th anniversary of two Russian Infantry regiments - 64<sup>th</sup> Kazan and 81<sup>st</sup> Apsheron, jettons of St.Petersburg Skating and Falconers Societies



Above left: I.Ginsburg. Jetton with portrait of Lev Tolstoy.

Above right: Commemorative jetton on the 200 th anniversary of Poltavskaya,1909.



St.K.V.Ostrovsky. Jetton on the 100th anniversary of Pushkin birth.







Jetton of St-Petersburg Grammar school of Mai.

and some others.<sup>6</sup> Some of Griliches's jettons were manufactured by private workshops, and among them there is one of the most elegant of creations of this medalist – the jetton of XI International Navigation Congress. Its obverse depicted the beautiful corner of St.Petersburg, situated near the monument of Peter the Great.<sup>7</sup> In the Hermitage collection there are also some items by this medalist which are not mentioned in the book by Zvi Griliches and E.S.Shchukina, devoted to father and son Griliches. They are jettons with the portrait of Russian fabulist I.Krilov, printing pioneers I.Fedororov and Guttenberg, and jetton struck to commemorate the death of P.Chaikovsky.

Among the highly professional engravers who also worked for the Mint was M.Gabe /1842-1908/. He is the author of reverse of the earlier mentioned jetton of SPb Yacht Club and the whole series of jettons, devoted to different anniversaries of service of graduates of College of Mines, ordered by their colleagues.

At the beginning of the 20<sup>th</sup> century some sculptors began to take part in the creation of medals and jettons. Among them was Ilia Ginsburg – the author of the commemorative jettons devoted to the famous Russian Ilia Ginsburg and Vladimir Stasov, the critic.

Along with such well-known masters it is necessary to mention some other not so famous names. Sometimes their works are not very artistic, but they are interesting, because of the signs of their authors. For example, it is a group of jettons made by the Polish medalist Stanislaw Kazimir Vazlav Ostrovsky (1879-1947). All of them marked the 100<sup>th</sup> anniversary of Pushin's birth.

As it was said earlier, a lot of jettons were manufactured by the jewellery firms. Their sketches were made by customers or by the firm's artists. Sometimes members of the royal

family took part in their creation. As it follows from the Archives materials the Russian Empress Alexandra Feodorovna personally participated in the work on the jetton For the Service of the Imperial train. This object was manufactured in the workshop that belonged to Tileman. This workshop worked by the order of the Faberge firm on badges and jettons.<sup>8</sup> One more object produced by the Faberge firm is the Jetton of Blue cross of National Society of Aid to firemen. This jetton came from the Royal Collection itself. Also by the Faberge firm were manufacturers: the jetton commemorating the 25-year patronage of the Empress Maria Feodorovna of Horseguard Regiment, Jetton of the Tsarevich and Grand Duke Alexei Nikolaevich International Exhibition of the latest inventions, 1909, the jetton of the guardianship of the help for workers, patronized by the Empress Alexandra Fedorovna, and jetton of the 50<sup>th</sup> anniversary of the Nobel Mechanical works.<sup>9</sup>

A lot of jewellery firms produced jettons for different societies, civil, military, education and other establishments. Sometimes we know the names of their producers, sometimes we have only the stamps of their masters, but sometimes they are still unknown. Among them are: Jettons of Bucharaskaya and Kolchyginskaya railways, presented to Nicolas the II. The first repeats by its design the Order of Bochara, the latter has the shape of a piece of coal, because the railway was situated in the coal-mining area in Siberia.

A lot of jettons were manufactured for graduates of different educational establishment. Among them are the graduation jetons of The Imperial Russian Universities, of the Imperial Alexander's Lyzeum in Tsarskoe Selo and a great number of jettons of grammar and trade schools.<sup>10</sup>

Sometimes one person was the owner of several jettons. For instance we can mention a group of such objects, received by architect



Felix Rasymny. Prize jetton of skating competition

Cezar Kavos. Two of them marked his participation in the construction of St.Petersburg, the item with the platinum skate is one of the earliest sporting jettons and the last one with the horse head is the jetton of St.Petersburg Horse-tramway.

Besides such highly artistic jetons, a great number of public jettons were manufactured, commemorating the most important events in the life of our country. Sometimes they were struck instead of official medals. Among them are the jettons commemorating the 200<sup>th</sup> anniversary of St.Petersburg, the 200<sup>th</sup> anniversary of Poltavskaya battle and the 300<sup>th</sup> anniversary of the reign of the House of the Romanovs.

Along with the jettons of our own Russian production our country made use of jettons manufactured by several foreign firms, sometimes very famous such as Huguenin Freres, A.Duseaux, Johnson, Tiffany and so on. Usually there was empty room for these objects

later including the text that was needed. In the Hermitage collection some sporting jettions of foreign production are represented. Three representing football and race competitions were struck by the well-known Swiss firm Huguenin Freres, the latter of the skating competition were manufactured by the French firm Desaux by the project of Felix Rasymny famous French medalist Russian by birth.<sup>11</sup>

In conclusion, it is necessary to say that after the revolution of 1917 several jettions continued with their existence for some time. They mainly concerned educational and sporting types. Later their place was occupied by badges. The tradition of production of jewellery jettions was practically destroyed in the Soviet years but it begins to revive just now. Unfortunately, some professional skills were lost. That's why modern masters feel a need for studying the best creations of their predecessors kept in the museum collections.



Jettons of Bucharskaya and Kolchyginskaya railways, presented to Nicolas the II

<sup>1</sup> Dorovolskaya L. Otechestvennie jetoni kak iavlennie russkoi istorii konca XIX – natala XX vv. Avtoreferat dissertatzii. SPb., 1997/Russian jettions as phenomenon of Russian History of the end of XIX – the beginning of xx cent. Abstract of Doctoral dissertation; Mnogolikii jeton //Fakti I versii. Vlp 1. SPb.,2000 P.59-66 /Many-sides jetton //Facts and versions

<sup>2</sup> Berholz F. Dnevnik kamer-junkera Berholza, vedennii im v Rossii v zarstvovanie Petra Velikogo s 1721 po 1725 g. M., 1860. C.238 / Berholz F. The Diary of gentleman of the bedchamber Berholz, leaving him in Rissia during the reign of Peter the Great from 1721 till 1725. M., 1860. P.238.

<sup>3</sup> PSZ. Sobr.3-e. O IX. SPb., 1889, '6502; O.ÖÖ SPb., 1902, ' 18506. /Full Code of Law. Ed.3. V.IX, N6502, V. X X, N 18506

<sup>4</sup> Smirnov V. Opisanie russkikh medalei SBb., 1908. /The Description of Russian Medals SPb., 1908/

<sup>5</sup> Smirnov V. N874, 954; Zvi Griliches and E.S.Shchukina The Griliches Engravers, Father and Son /Russian Numismatic Society, 1999. P. 38. 39.

<sup>6</sup> Smirnov V/ N 1220, 1204, 1367, 1368, 906; Zvi Griliches and E.S.Shchukina, 1999.P.46, 48, 43.

<sup>7</sup> Zvi Griliches and E.S.Shchukina, 1999 P.49.

<sup>8</sup> Dobrovolskaya L. Neizvestnoe kleimo мастера firmi Faberge //Tezisi seminaru Uvelirnoe iskusstvo I materialnaya kultura SPb., 1996 P.13 /The unknown mark of the craftsman of the firm of Faberge /Abstracts of the Seminar Jewellery Art and Material Culture// Monogrammi I kleima masterskikh S-

Peterburga //Miniatura 1994 N 23 / Monograms and marks of workshops of St-Petersburg/

<sup>9</sup> Dobrovolskaya M. Znaki, jetoni I petati firmi Faberge v sobranii Otdela Numismatiki Gosudarstvennogo Ermitaga// Tezisi seminaru Uvelirnoe iskusstvo I materialnaya kultura SPb., 1996 P.14-16 /Badges, jettions and seals of Faberge firm in the collection of the Numismatic Department of State Hermitage /Abstracts of the Seminar Jewellery Art and Material Culture//

<sup>10</sup> Iljin A. Pamjatnii jetoni Impetatorskogo Aleksandrovskogo Lizeja. SPb., 1911. /Commemorative jettions of the Imperial Alexander's Lyceum; Dobrovolskaya L. University Graduation Tokens. //Journal of the Russian Numismatic Society. Alexandria, 1996. '60. Ø.39-44; Znaki I jetoni S-Petersburgskogo Universiteta //Ocherki po istorii SpbGU/ SPb., 2000. P.142-146./Badges and Jettions of St-Petersburg University/ Studies in the history of SPb University; Dobrovolskaya M., Dobrovolskaya L. Mi vse uchilis ponemnogo... No gde? // Russkijuvelir ' 2-3 (7-8), 1998 P.64-67 /We all studied a little at a time... but where? // Russian Jeweller

<sup>11</sup> Forrer L. Biographical Dictionary of Medallists. L., 1912, V.5 33-35; Dobrovolskaya L. Medalevidnie jetoni proizvodstva inostrannih firm iz sobraniya ONGE // Sbornik ON, posvyacsenii 80-letiu V.M.Potina. SPb., 1996 P.107-111. Jettions in the shape of medals struck by the foreign from the Hermitage collection // Collection of the Numismatic Department, devoted to the 80th anniversary of V.Potin

HOERT DOCH WUNDER IM JAHRE MDCC  
WUSTEN DIE LEUTHE NICHT WIE ALT SIE WAREN

## CALENDAR AND NEW YEAR'S MEDALS FROM THE LANDESMÜNZKABINETT SACHSEN-ANHALT IN THE STATE GALLERY MORITZBURG, HALLE

Eva Wipplinger, Germany

The above-mentioned inscription ("Listen a wonder, in the year MDCC people could not tell how old they were") (See pic. 1) can be read at a New Year's medal, a satirical medal made of bronze, now in the collection of the Landesmünzkabinett Sachsen-Anhalt. About 1700 it had become fashionable to sell or give medals for present at the beginning of the year. There are, of course, earlier examples. However, as the material preserved in the collection shows, the start of the new century was given special attention by manifold emissions of medals. In the year 1799, for instance, medals referred to the end of the century, in 1801 to the start of the new one, and in 1800/1801 to the turn of the century. The detailed, narrative, and in respect to contemporary history particularly interesting calendar and New Year's medals made of silver, bronze, tin, aluminium, clay and other materials constitute only a part among others of the medal cabinet in the State Gallery Moritzburg, Halle.

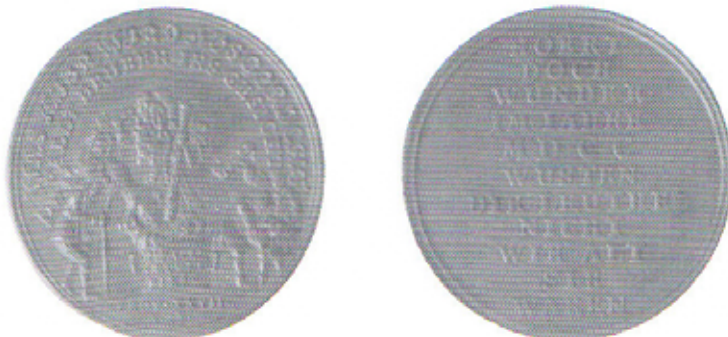
Apart from the New Year's medals there are calendar medals at which daily - like at printed calendars - the date could be read. The smart medallist at the court of Gotha, Christian Wermuth (1661-1739), already well-known during his lifetime, created a "calendarium perpetuum" of gilded bronze in 1694. He is also the author of the above-mentioned satirical medal. To the movable and perpetual calendar "instructions" were attached and sold with it. These additionally contained meteorological rules, descriptions of strange countries, of curiosities etc. They were a sought after, cheap means of information, often

the only kind of book existing in homes, apart from the Bible. The collection comprises more calendar medals of divers type and made by different medallists. Like other medallists in the 18th century, Christian Wermuth was in the service of a court. At the same time however, - and this is known of other medallists and stamp-cutters too - he also worked as medallist and publisher for his own. He preferred to sell his products and those of other medallists and literati at Leipzig fair. Moreover, he also offered his skills to princes and rulers as well as to other financially potent consumers, as a New Year's medal issued in 1701 during the reign of Carl-August of Anhalt-Zerbst (1652-1718) with the charming representation of an arising bear shows. (See pic. 2, )

The collection contains not only many New Year's medals created by Christian Wermuth but also by other 18th-century medallists like Christian Reich (1740-1814) or Daniel Friedrich Loos (1736-1811) who worked in Berlin. From 1801, there are "Hamburger Portugaleser" by Abraham Abramson (1754-1811) and by Christian Joseph Krüger (1759-1840), Dresden, who designed a fine medal commemorating the end of the year 1800. Displaying allegories, aphorisms and good wishes for the new year the medals were readily selling small works of art much used as presents and mirroring contemporary events and prevailing taste.

The position of several states redefined in the course of the 19th century and the documentation

Christian Wermuth, listen a wonder, 1700, 32 mm



pic 2: Christian Wermuth, Carl Wilhelm, 1701, 52 mm



Pic 3: Rudolph Mayer, Medal on the world exhibition in Paris 1900, 78 mm



Left: Pic 4, W. Beyenbach mint, Wiesbaden, Medal on the turn of the century, 1900, 38 mm, obv. Right: Pic 5, Rudolph Meyer, Happy new year 1931, 60 x 40 mm



Left: Pic 6, Wilfried Fitzenreiter, Have a good time, 49 mm Right: Pic 7, Wilfried Fitzenreiter, Forward in heart, 1972, 57 mm.



of important social and economical events is reflected by a medal commemorating the new century. This is a silverplated bronze medal by Rudolf Mayer (1846-1916) referring to the new century and the world's fair at Paris. An enthroned female figure represents the French republic. She is welcoming Germania standing in front of her to the exhibition at that time fascinating the world. At the revers, a nude youth putting out a torch looks at the rising sun. The inscription reads: IN DIE NÄCHTE DER ZEITEN TAUCHT EIN MÜDES JAHRHUNDERT MORGENFRISCH WIE DAS LICHT KÜNDET EIN NEUES SICH AN (While a tired century dives into the darkness of ages a new one announces itself brightly like the light).

The expanded range of materials as shown by the medal of aluminium issued in 1900 by the company Beyenbach, Wiesbaden, and celebrating the new century is as remarkable as the reproduction in large numbers of medals commemorating the turn of the century by companies and mints. A good example is a silver medal for the turn of the century 1900 produced by the mint Lauer, Nürnberg. There are more New Year's medals issued by Lauer, Oertel Berlin and other mints in the collection.

From the twenties and thirties, apart from the cast square New Year's medals from Lauchhammer, some nice medals referring to the important librarian and local historian Hanns Freydank (1892-1971) should be mentioned. These medals were issued by the metal wares company Mayer, Stuttgart, and display at the reverse the engraved inscription "DR. HANNIS FREYDANK".

Every larger and comprehensive coin and medal collection also contains New Year's and calendar medals. The Landesmünzkabinett Sachsen-Anhalt, however, owns a group of New Year's medals which makes it possible (as probably no other collection can do) to obtain a general view of New Year's medals designed in the German Democratic Republic (1945-1990). These are medals created during a period of undemocratic

government when so-called "niches" - including New Year's medals as means of personal expression and communication - gained special importance for artists, collectors and non-conformists. From that period, there are charming New Year's medals of high quality, of bronze and clay. Their images and inscriptions illustrate how dissent was expressed by minor details even, and that vitality and variety of design could not be subjected to regulations. Wilfried Fitzenreiter (born 1932, living in Berlin), for instance, designed the medal "VIEL SPASS 1970" (Have a good time in 1970) cast in bronze that would not need the legend to convey its message because of the couple represented wildly dancing. It was the time when the "Lipsi", a rather boring dance, was officially promoted. The artist also gave a one-sided cast bronze medal inscribed "MUNTER FÜR'BASS" (Forward in heart) for the New Year 1972 to his friends.

Whereas his New Year's medal of 1973 - equally of cast bronze and one sided - stimulates to continue ("WEITERMACHEN"), "GUTEN APPETIT" is recommended for 1974. For the latter, the artist used the subject of the drinking Silenus as represented at the coins of Naxos 480-440 B.C. in a slightly modified version. The unbridled earthiness of the model figure was preserved in a convincing manner. A nude man jumping into the water combined with the inscription "HINEIN" (Just go in) encourages to start the year 1976 showing that foreshortening and uncommon views can be mastered in small format too.

Apart from this selection of bronze medals by Wilfried Fitzenreiter there is also a rich collection of clay medals by Herbert Naumann (born 1918, living in Dresden) partly given as presents by the artist. Already in 1964 he encouraged by "AUF MUNTEREN WELLEN ZU ERGIEBIGEN QUELLEN" (On frisky waves to abounding sources), and in 1965 he showed big fishes and small fishes swimming into the new year without taking recourse to the criteria of socialist realism as promoted at that time. The reverse inscription "GROSSE FISCH KLEINE FISCH GEFISCHT IM KLAREN UND IM TRÜBEN - DAS NEUE



Left: Pic 8, Wilfried Fitzenreiter, Go on, 1973, 54 mm.  
Right: Pic 9, Wilfried Fitzenreiter, Bon Appetit, 1974, 57 mm.





Pic 10, Wilfried Fitzenreite,  
Jumping in, 1976, 56mm.

Pic 11, Herbert Naumann,  
One frisci waves to  
abounding sources, 1964,  
105 x 103 mm, obv



Pic 12, Herbert Naumann,  
Big fish, small fish, 1965,  
105 x 103, obv.



Pic 15, Joachim Liebscher,  
Fewer producing more, 1982,  
10 x 65 mm.



Pic 14, Eckhard Beuchel,  
Lots of energy, 1985, 65  
x 67 mm



**JAHR GANZ NACH BELIEBEN** (Big fishes small fry fished in clear and troubled waters - the new year just as you like it) directly reminded the recipients of problems with bottlenecks of supply which had to be overcome by private initiative in a way now hardly imaginable. Günther Kaden (born 1941, working in Wendischhagen) wished "FROHES SCHAFFEN 1979" (Happily set to work 1979) at a clay medal, and Eckhard Beuchel recommended for 1985 "VIEL ELAN" (Lots of energy) at a medal cast of tin and representing a child potted up. Both the medals show how much subtle interpretation could be inspired by such individual designs.

In 1995 an article by Michael Olshausen titled "Gedenken an Ostdeutschland" appeared in *The Contemporary Review* published in Washington. At page 1 the author writes about Joachim Liebscher (1924-1995): "Jeweils am Silvesterabend versammelte Joachim Liebscher in den Jahren 1971 - 1994 seine engsten Freunde in seinem Waltersdorfer Atelier (Sachsen) und übergab jedem eine Plakette aus gebranntem roten Ton, um damit das offizielle politische Motto oder Thema des abgelaufenen Jahres zu ehren, das heißt natürlich, wie es Liebscher sah. Liebscher, der ganz offen die weibliche Figur bewunderte, stellte auf jeder Plakette auch einen weiblichen Akt dar." - "Die Form für jede Plakette, jedes Jahr nach Liebschers Geburtstag am 22. Dezember gefertigt, wurde jeweils zur Silvesterfeier ein Jahr und eine Woche danach beseitigt. Wollte man eine Plakette während des Jahres, mußte man Liebscher zu Hause aufsuchen - dies war die Grundregel." His medals were rarities for collectors; more than 120 copies were never produced. Joachim Liebscher was aware that he was watched although he - as the author carefully proves - "keinen Groll gegen die DDR hegte und geradezu als Musterbürger gelten kann." By the medal "WENIGER PRODUZIEREN MEHR" (Fewer producing more) of 1982 he characterized - as Michael Olshausen writes - the political and economical problems of the GDR. The artist contrasts the official slogan propagating the production of mass products which often remained unused, actually, by

countless workers with the correct idea "Weniger produzieren mehr".

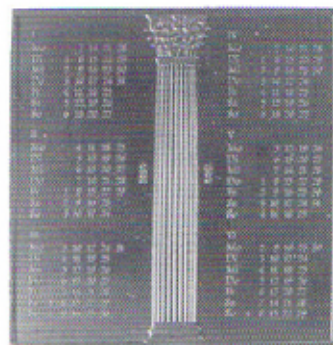
It is due to the curator of the Landesmünzkabinett Sachsen-Anhalt, Ulf Dräger, having tracked down these medals. New discoveries are possible even in the field of New Year's medals. The collection of those medals in the Moritzburg Halle will surely be enlarged in the future by examples of medals created by medallists from north and south Germany so far not (adequately) represented in the cabinet.

A medal designed in 1978 by Gerhard Lichtenfeld (1920-1978) and named by himself "ABGANG" (exit) does never fail touching us. As if being presentient the artist much esteemed by younger sculptors and medallists did not hail the new year but the exit of the old one, the year of his death, represented by a female figure passing a gate.

The collection contains only a few New Year's medals issued by companies and institutions. One, however, issued by Staatliche Museen zu Berlin in 1980 in 1000 copies is really remarkable. The design by Wolfram Brenner was translated into plastic art by Hubert Petras, Halle, and struck as tombak medal by the Staatliche Münze Berlin. Concerning occasion and issuing institution the calendar medal for the year 1980 shows restraint in design avoiding any propagating exaggeration. With particular pleasure the New Year's medal by Peter Götz Güttler (born 1939, working in Dresden) is annually received by the collection. In 1990, he had created an impressive testimony of our time with a New Year's medal cast in white metal and representing the goddess of freedom following the picture by Eugene Delacroix. At the reverse the medal has the proper and pregnant message "VORWÄRTS UND NICHT(S) VERGESSEN" (Forward, and don't forget [anything]). He also recommends to keep balance ("DIE BALANCE HALTEN") after January, 1st, 2000, because it is a matter of "SEIN ODER NICHT(S) SEIN" (To be or not to be [to be nothing]). Like other medals by Peter Götz Güttler this one too proves his wealth of ideas and mastery of difficult design.



Left: Pic 16, Gerhard Lichtenfeld, Exit, 1978, 67 mm.  
Right: Pic 17, Wolfram Brenner, Calendar medal 1980, 12 x 10 mm, obv.



## SCHOLARS' GOLD HONORARY MEDAL COMMISSIONS FOR SCIENTISTS IN 19TH CENTURY GERMANY

Markus Wesche, Germany

Scholars commissioning medals seem to be an unfamiliar concept: according to popular opinion men of learning are truly dedicated to research, frugal in the necessities of life and awkward in pecuniary matters – in a word: ideal recipients of substantial prize medals. Yet scholars actively commissioning prize medals on behalf of their colleagues can be seen with rising frequency in the world of German science after 1800. How these medal commissions were organised in the 19th century, the golden age of natural sciences in Germany, will be shown by some striking examples.

At the beginning of the century the level of scientific research was far behind that of Western Europe – for want of research institutes and personnel. The professorial class was not numerous: in 1796 it amounted to ca. 650, about 20 per university; in 1864 it had increased to 725, about 30 per university, some of which had meanwhile ceased to exist.<sup>1</sup> The rapid flow of innovations on the other hand brought a substantial change in the 1830s and 1840s. Since 1830 German scientists had a higher share in discoveries in the field of medical research than any other nation and since 1836 also in the theory of heat, electricity and magnetism and in optics.<sup>2</sup> Since the 1820s there is also an increase of medals praising the protagonists of scientific progress.

1828: A Reception Medal for Alexander von Humboldt

One of the early examples is a medal on Alexander von Humboldt (1769–1859) who returned to Berlin in 1827 after having lived in Paris for nearly 20 years. Humboldt introduced himself to the learned world

of Berlin by a series of lectures on „physical geography“ at the university, the so-called „Kosmos-Vorträge“, a modern cosmology based on the latest results of scientific research in France and Great Britain. The great success called for a second series for the general public, „for the King as well as the mason“<sup>3</sup>, in the near-by recently opened Singakademie which took place from December 6th 1827 to March 27th 1828. Sixteen lectures were given each Thursday, admission was free.<sup>4</sup> The audience of approximately 1000 listeners among which were the luminaries of art and science, the crown prince Friedrich Wilhelm (IV) (1840–1861) and for the first time also many ladies of rank decided very soon to dedicate a medal to Humboldt as a token of gratitude. We are informed about the procedure by a letter the sculptor and medallist Christian Daniel Rauch (1777–1857) sent to Johann Wolfgang von Goethe (January 16th 1828): „Immediately after the start of Herrn Alexander von Humboldt's lectures at the Singakademie there was the unanimous wish among the audience of the highest and of each class to honour and fix the memory of this marvelous teaching, of the delight it gave and of the celebrated man in a dignified manner, and they decided to present to Herrn von Humboldt at the end of the lecture series a large gold medal for which I finished the sketch (the small model) for the use of the medallist Herrn Brandt [the court medallist Henri François Brandt, 1789–1845] some days ago, and my friend Tieck [the sculptor Christian Friedrich Tieck, 1776–1851] will design the portrait after life and according to my bust. Professor Levezov has designed the inscription and the programme. [...] The said honorary medal in bronze will be given to the contributing audience on the same occasion, later

Alexander von Humboldt,  
Subscription medal on  
the „Kosmos“ Lectures  
1828 by Henri François  
Brandt, bronze, 63mm.  
Private collection.





Professor Lichtenstein will organise the sale of the medal to whomsoever would like it. [...]”<sup>6</sup> It becomes evident from Rauch’s letter that the medal commission was in the air from the beginning, there was just a month’s time between the start of the lectures and the finishing of Rauch’s reverse model. In this period of time a committee had been organised consisting of Duke Karl of Mecklenburg, the king’s adjutant-general and future minister of war Karl Ernst von Witzleben (1783–1837), the geologist Leopold von Buch (1774–1853), the archaeologist Lewezow who elaborated the programme, the artists Rauch, Tieck and Schinkel and others<sup>6</sup>, the medal’s programme had been designed, the court medallist Henri François Brandt had been commissioned to cut the dies and the reverse model had been ready. The result was one of the most ambitious medals of the time<sup>7</sup>, a hazardous enterprise of minting technique with a diameter of 63 mm: the portrait relief rises 6 mm beyond the medal ground which offered a good opportunity to mint a huge quantity of gold. Alexander von Humboldt who had passed the university for mining technology at Freiberg and was well acquainted with metallurgical problems appreciated the technical quality of the medal in a letter to Rauch: „The portrait is also very beautiful, but certainly very difficult to mint in such a relief.”<sup>8</sup> This „reception” medal is the only public medal commission Humboldt was honoured with in his lifetime. The next honorary medal was given to him as a personal present by the Prussian king Friedrich Wilhelm IV when the second volume of Humboldt’s monumental „Kosmos” appeared in 1847.

#### 1863/64: A Medallion Competition for Carl Friedrich von Martius

35 years later, in 1863, the enormous material loss caused by the Napoleonic wars was overcome and the constant progress of science had occasioned an international scientific community. The Bavarian Academy of Science in Munich was about to celebrate the doctoral jubilee of one of its most prominent members, of the botanist Carl Friedrich von Martius (1794–1868).<sup>9</sup> On December 10th the Academy’s president, the chemist Justus von Liebig

(1803–1873), applied to the authorities to grant the sum of 660 Gulden from the previous year’s budget for a medal in gold and bronze to Martius’ honour. There was not much time left to produce the medal: the gold medal was to be presented to Martius on the celebration of the 105th anniversary of the Academy’s foundation on March 30th 1864. On January 18th 1864 the petition was finally granted by the government. The dedicatory inscription had already been fixed and included in the petition, so the medallist Alois Stanger (1836–1870) from the Bavarian Hauptmünzamt who also did the medallion portrait could start immediately, and the gold medal was ready on the 105th anniversary.

Whereas the Academy had lost much time before coming to a decision in favour of an honorary medal a private initiative had far more succeeded, an initiative which showed the effect of the global spread of science and new forms of organising collective medallion patronage.<sup>10</sup> In November 1863 three professors from Bavarian universities had called for the subscription of a gold medal; they had proposed a minimum of 2 Thaler Courant. The circular letter was accompanied by an impressive list of money-from Melbourne, New Haven and Klausenburg in Transsilvania – even the telegraph lines will not have eased the subscription very much. In his final report Haidinger justly characterised the enterprise as a „world address” which had united more than 420 contributors from 100 cities all over the world. Another difficulty is not immediately obvious: the different gold and silver currencies which came up to 2444 Austrian Gulden and the difficult transfer demanded a new financial organisation: the collectors. To minimise the loss caused by the exchange of small sums of money ca. 50 scholars collected, exchanged and dispatched the subscribed sums to Vienna. Still enough foreign silver coins came in which were melted down in the Vienna mint for 10 silver pieces thus avoiding a loss by exchange discount considering the minute difference between the currencies and the silver value.

The enterprise came to a successful end. The first medals were finished on March 28th. Martius was

Carl Friedrich von Martius, Medal on his doctoral jubilee 1864 dedicated by the Bavarian Academy of Science (Munich) by Alois Stanger, obv. bronze, 48mm, 52,2 g. Private collection.



Carl Friedrich von Martius, Medal on his doctoral jubilee 1864 (subscription medal) by Carl Radnitzky, bronze, 70mm, 145,5 g. Private collection.



presented a case containing a gold medal worth 348 fl 67 kr, a silver medal of 19 fl and a bronze one at the cost of 1 fl 80 kr; the last amount being slightly more than half the minimum subscription. 400 bronze medals were dispatched to the subscribers till May 1st.

The medal had been created by Carl Radnitzky (1818–1901), professor of coin design in Vienna; it is a masterpiece and ranges far above the common medal production. It was paid much attention by the press, and Martius himself preferred to give it as a present, much more than the smaller more conventional academy medal.

#### 1869: Justus von Liebig's Honorary Medal

Five years later Justus von Liebig who had initiated Martius' academic medal became himself the object of an honorary medal. Since his arrival in Munich in 1852 Liebig had especially promoted the practical application of organic chemistry, had studied the interdependence of flora and fauna and developed the nitrogen fertilizer. „Liebig's extract of meat" was an invention which made the full exploitation of the enormous South American cow herds possible and contributed substantially to Liebig's wealth.

Liebig's reputation as an „application-minded" chemist – as we might say today – was so great that in 1869 an assembly of „practical agriculturists" („praktische Landwirte") at Göttingen appealed to the agriculturists in Germany and Austria to honour Liebig's achievement by presenting an allegorical

marble sculpture to him; the money that would be over was to be used for a foundation.<sup>11</sup> Liebig who was consulted confidentially about this plan strongly rejected the idea of a marble group, instead he wanted the whole sum of 9.885 talers which had been brought together by more than 2.000 contributors to be used for the projected foundation. „To honour excellent achievements on the field of agriculture" („Zur Belohnung hervorragender Leistungen im Gebiet der Landwirtschaft" – as the inscription says) a gold medal worth 300 talers was to be awarded as well as sums of money together with a silver or bronze medal.<sup>12</sup> The first recipient of the gold medal worth 850 Mark was of course Liebig himself; it was handed over to him on his 67th birthday on May 12th 1870.

The medal had been made by the Hanoverian medallist Heinrich Friedrich Brehmer (1815–1889) who had come himself to Munich to take Liebig's portrait; the allegorical reverse had been designed by a renowned painter from Munich, Professor Ludwig Thiersch (1825–1909). The medal exceeds the familiar medallic dimensions: it has a diameter of 70mm and even in bronze it weighs 172g. The next two years two more medals were awarded, and in August 1873, shortly after Liebig's death, the foundation was granted royal protection. The trustee led by the president of the Bavarian Academy of Science gave out the medals and issued prize-competitions for the improvement of agriculture.

#### 1891: Rudolf Virchow's 70th Birthday

Justus von Liebig, Subscription medal 1870 by Heinrich Friedrich Brehmer, bronze, 70mm, 171,7 g. Staatliche Münzsammlung München.



The most extraordinary honorary medal was produced on the occasion of Rudolf Virchow's (1821–1902) 70th birthday, the famous pathologist from Berlin. Virchow's cellular pathology had revolutionized all branches of medical science, and he had become a man of world-wide fame. On March 19th 1890 a convent met in Berlin to organise the birthday celebration on October 13th 1891, nineteen months later. The assembly decided „to commission a great cast medal, if possible in gold“.<sup>13</sup> A committee was formed consisting of 123 personalities mainly from the fields of medical sciences, anthropology and ethnology coming from all over the German-speaking Europe, even from Klausenburg in Transsilvania. Among the few non-scientists were the banker and numismatist Adolph Meyer (Gedanensis), the orientalist Albert von Le Coq, who in 1904 was to lead the Turfan expedition on behalf of the Berlin museums, and Dr. Heinrich Schliemann from Athens. The committee chose the best medallist available – as they thought: Anton Scharff (1845–1903), court medallist from Vienna („K. und k. Kammer-Medailleur“), a true virtuoso on the field and a master of the historicist style appreciated before the renaissance of the medal in Germany. The reverse design – overdone and slightly old-fashioned – by the Karl Waschmann (1848–1905), professor at the Vienna Academy, would demand a treatment of its own and may be left apart, but the sheer technical data of the medal are breathtaking: a diameter of 177mm and 2,3kg of fine gold. The massive gold medal which had the form of a double convex lens was cast, the silver medal for Mrs. Virchow probably as well whereas the bronze versions were hollow and possibly produced as electrotypes. More than 2.100 admirors of Virchow from all over the world had sent their contributions but they could not count on a medallic souvenir; so the organising committee decided to send at least one bronze copy to each contributing country, 60 pieces in all. The subscription had

brought the enormous sum of 42.311,14 Mark including the interest which had accumulated during the subscription time. 20.622,80 Mark had been spent on one gold and one silver medal and on 68 bronze medals intended as honorary presents for the contributing countries and the Virchow family. Among the items were also 800 Mark for a beautiful iron-wrought case to keep the gold medal and 130 Mark for a short hand writer. The rest of 16.563,70 Mark which made up the core of the Virchow Foundation was invested in German 3% government loans (Deutsche 3% Reichsanleihe) – one of the numerous German foundations annihilated twenty years later by the Great War.

### Summary

The oxymoron of scholar and patron of medals in the 19th century calls for a revision. The cases discussed here yield a surprising result. The energy of the organising committees and the enthusiasm of hundreds of contributors who all gave but small sums demanded new solutions from the part of the medallists: plenty of gold had to find an appropriate form. Brandt's medal for Humboldt with a diameter of 63mm and an extremely high relief was sensational at its time; Radnitzky's Martius medal with a diameter of 70mm, a high portrait and a concave reverse to facilitate the difficult minting process did not only contain a huge quantity of gold, but its dies were also apt to produce more than 400 copies. Brehmer's Liebig medal was as big, and the Virchow medal is unique in any aspect. The Martius medal shows the limits of a subscription which tries to guarantee a medallic souvenir to each subscriber; the Liebig and Virchow medals were intended as unique presents for the honoured scholars but the high number of subscribers would have made any further participation impossible. – Scholars as patrons of medals: an exceptionally effective team.

Rudolf Virchow,  
Subscription medal  
on his 70th birthday  
1891 by Anton  
Scharff, bronze,  
177mm, 620,5 g.  
Staatliche  
Münzsammlung  
München.



1 Th. Nipperdey, *Deutsche Geschichte 1800–1866: Bürgerwelt und starker Staat*, München 1998 (11983), p. 478.

2 Nipperdey (note 1) p. 494.

3 Karl Bruhns (ed.), *Alexander von Humboldt. Eine wissenschaftliche Biographie*. II. Band, Leipzig 1872, p. 138ff. (university lectures), 143ff. (Singakademie). The lectures in the Singakademie have been edited by J. Hamel and Kl.-H. Tiemann: *Alexander von Humboldt. Über das Universum. Die Kosmosvorträge 1827/28 in der Singakademie* (Insel Taschenbuch 1540), Frankfurt/M. – Leipzig 1993.

4 Bruhns (note 3) p. 143.

5 Jutta von Simson, *Christian Daniel Rauch. Oeuvre-Katalog*, Berlin 1996, p. 251ff.: „Gleich nach dem Beginn des Cursus der Vorlesungen in der Singakademie des Herrn Alex. v. Humboldt ging einmüthig von den Zuhörern des höchsten und jedes Standes der Wunsch aus, das Andenken dieser großen Lehre, des Genußes, und des gefeyerten Mannes, auf eine würdige Weise zu ehren und zu fixieren, und es ist beschloßen eine große Medaille am Schluß der Vorlesung d. H. v. Humb. in Golde zu überreichen, wozu ich vor einigen Tagen die Skizze (das Modellchen) für den Modailleur (!) Hr. Brandt beendigt habe, und Freund Tieck den Kopf nach meiner Büste und dem Leben entwerffen wird. Prof. Levezow hat die Inschrift und Hauptidee dazu angegeben. [...] In Bronze wird gedachte Ehrenmedaille an die beitragenden Zuhörer gleichzeitig wie oben vertheilt, später tritt dann unter Prof. Lichtensteins Besorgung der Verkauf dieser Medaille für alle und jeden ein [...]“

6 E. H. Toelken, Erklärung des dem siebenten Heft beigegebenen Kupfers, die Denkmünze darstellend, welche Herrn A. v. Humboldt von seinen Zuhörern gewidmet worden, in: *Berliner Kunst-Blatt*, 8. Heft

August 1828, p. 242 who also published the committee's dedicatory letter (May 18th) and Humboldt's answer (May 23rd).

7 Heinrich Bolzental considered „the very magnificent medallion ... after Rauch's model“ as one of Brandt's masterpieces, see his *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit (1429–1840)*, Berlin 1840, p. 311 with plate XXVII.

8 „Der Kopf ist auch sehr schön, aber gewiß in solchem Relief sehr schwer zu prägen“, see Simson (note 5) p. 252.

9 M. Wesche – M. Kostial, *Die Bayerische Akademie der Wissenschaften und ihre Mitglieder im Spiegel von Medaillen und Plaketten* (Ausstellung vom 17. Dezember 1997 bis zum 1. Februar 1998 in der Staatlichen Münzsammlung München), München 1997, p. 26ff (Academy medal, nr. 18), 63f. (subscription medal, nr. 48).

10 See the vivid final report on the subscription by Wilhelm Haidinger, *Die Martius-Medaille. Die Einladungen eröffnet etc.*, Wien am 1. Juli 1864. A copy of the report can be used in the Martius deposit of the Bayerische Staatsbibliothek München.

11 See the history of the Liebig medal and the Liebig Foundation in: *Die Liebig-Stiftung seit fünfundzwanzig Jahren. Sonderabdruck aus der Beilage zur „Allgemeinen Zeitung“ Nr. 176 vom 9. August 1898*. München 1898.

12 Wesche – Kostial (note 9) p. 48ff. nr. 37.

13 (Adolph Meyer), *Die goldene Rudolf Virchow-Medaille überreicht am 13. October 1891. Rechenschaftsbericht des geschäftsführenden Ausschusses*. Berlin 1893, p. 3f.: the formation of the committee, p. 4f.: reverse design by Karl Waschmann, p. 12–31: list of subscribers. See also Wesche – Kostial (note 9) p. 77f. nr. 59.

## LISZT AND BARTÓK CENTENARY MEDALS ART PATRONAGE IN 1911 AND 1981

Anna Baranyi, Hungary

I am going to outline various forms and changes in the function of art patronage in connection with the centenary celebrations of two outstanding Hungarian composers, Ferenc Liszt and Béla Bartók.

In 1911, the 100<sup>th</sup> anniversary of Ferenc Liszt's birth was celebrated with a wide variety of programs. The Coronation Mass was performed in the Matthias Church and the St Elizabeth oratorio in the Royal Opera House. Liszt piano recitals were given in the Music Academy by noted pianists. An orchestral concert was held in the Opera House. Liszt's pupils gathered in Budapest on the anniversary. The commemorative Liszt museum was opened in the composer's birthplace at Doborján. A major exhibition of Liszt memorabilia was organized at the National Museum. The museum's collection of medals was also involved, presenting the medals and plaques in the collection and the recently obtained Hungarian and foreign examples made expressly for the centenary.<sup>1</sup>

Several hundred portraits were made of Liszt in his lifetime by foreign and Hungarian artists. Medals, however, were only made abroad, since in Hungary there were no medallists yet. The best known foreign examples were produced by Antoine Bovy (1837, 1840), Conrad Lange (1846), and Carl Radnitzky (1873). The Hungarian medal not emerging before the end of the 19<sup>th</sup> century, the first medals were only made after Liszt's death. Prior to the centenary, Károly Gerl made a plaque upon the composer's anniversary (1891), Vilmos Fémcs Beck made one for the 20<sup>th</sup> anniversary of the composer's death (1906) and Jenő Mester designed one without an occasion (1908).

Hungarian medallists also celebrated Liszt's centenary. By then the art of the medal that arouse

around the turn of the century had gained popularity with several noted artists being attracted to the medal as an independent genre. The tasks and patronage of medallistic art had also been clarified. In 1905, the Society of the Friends of the Medal was founded to support and promote the medal. Competitions were launched to design medals for various occasions. There were lots of official and private commissions to be satisfied by the artists. In actual fact, however, there was only one artist who prepared for the centenary with great artistic commitment and made a contribution truly outstanding and significant in several respects: Fülöp Ö. Beck.

In 1911, Fülöp Ö. Beck was in the prime of his artistic career as an internationally acknowledged medallist. He studied in Budapest and Paris. In Munich he became acquainted with the Jugend movement. After his study tours of Italy, he went to Munich where he came into contact with the circle of Hildebrand. With this medals shown in the Museum of Applied Arts in Pest in 1898 he launched the modern Hungarian medal on its course.

On the occasion of the jubilee, the greatest Hungarian medallist of the age received no commission. In spite of that, he was the artist to make the most important Liszt composition in the field of the medals in 1911. In Beck's autobiographic writing several notable facts can be read about the genesis of the plaque.

„I designed a plaque for the centenary of Ferenc Liszt's birth, too. I had been preoccupied by the idea for a year or so, ever I had visited Alajos Stróbl and been given a Liszt masque as a present. It must have been a copy of the one Stróbl had made after the model and was the basis for all the subsequent variants. I wanted to create something

Fülöp Beck:  
Liszt, plaque  
1911  
Bronze, cast





Fülöp Beck  
Liszt, plaque, verso variant  
Putti with violin and triangle

Fülöp Beck  
Liszt, plaque, verso variant  
Woman with a triangle and fountain



Fülöp Beck  
Liszt, plaque, verso variant  
Male nude playing the violin

Fülöp Beck  
Liszt, plaque, verso variant  
A female nude playing the harp



Lajos Berán: Liszt, plaque  
1911, bronze, struck, obverse

worthy of that piece, so I got down to it after long preparations, and many designs of the back. Eventually, I made it using a novel technique, carving it in plaster in relief similarly to round reliefs, going from surface plane inwards. This became one of the most interesting works of its kind which I have ever made.<sup>2</sup>

The recto of the plaque 60 x 63 mm in size shows Liszt's head in left profile, inspired by the death masque he had received from the sculptor Alajos Stróbl. Below it is a vertical inscription: LISZT. The verso features a male nude playing the viola da braccio by a fountain extending the full length of the plaque. The representation of Apollo with viola da braccio was typical in the renaissance era.<sup>3</sup> On top is the vertical legend: MVSICA INFINITA.

As the artist wrote, he got down to the medal after many sketches for the back. The modern age had not crystallized its new symbols yet. Besides, what the medallist was looking for was not an allegory of Ferenc Liszt as a person or symbols of his music, but the expression of music as such, the infinity and eternal revival of music a branch of the arts that was placed highest among the arts of his age.<sup>4</sup> Four verso variants survive from 1911.

1. Putti with violin and triangle. Two putti facing each other fill the field. The one on the left holds a violin, the other plays the triangle. The lower part of the background is filled with clouds. Below middle the date 1181 - a mistake in carving for 1811 – is shown. It is cast in silver.
2. Woman with a triangle and fountain. The same female nude standing by a fountain, playing the triangle held above the fountain. Cast bronze.
3. Male nude playing the violin. A seated figure shown in right profile, playing the violin, with a music stand in front of him. Cast bronze.
4. A female nude playing the harp. A female extending the length of the medal, her head leaned back, is playing a triangular harp. Cast bronze.

The plaque carved in the negative was cast in silver and bronze by a firm in Vienna. Later (as he was not satisfied with the Vienna cast) Beck entrusted a German firm with the casting. He also contracted this firm to reproduce and sell the plaque for some years.<sup>5</sup> It can be presumed that the Liszt plaque was popular among collectors in Western Europe both for its artistic merit and because of the popularity of Liszt's music. It is clear why the plaque, made with such deep commitment, high level of craftsmanship and artistic talent, found its way into museums and private collectors.

The Liszt plaque also earned Beck professional recognition. The Münz kabinet in Vienna purchased a series of his works added to

occasions. Dr. Karl Domanig wrote an article about his work in *Mitteilungen der Österreichischen Gesellschaft für Münz- und Medaillenkunde*.<sup>6</sup>

Vilmos Femes Beck's article „On contemporary medallic art”<sup>7</sup> was also published in 1911, in the periodical *A Ház*. He wrote about technical problems, notably the drawbacks or reduction. At the end of the article he presented some reproductions. One page contained the medals Pissano, Greek medals, Roman coins and the front and back of Fülöp Ö. Beck's Liszt plaque. The comparison is most revealing.

Two artists had produced works for the centenary on commission: Alajos Rigele and Lajos Berán.

The Liszt jubilee was organized by a committee headed by count Géza Zichy. Géza Zichy, pianist, composer and writer, was a pupil and friend of Liszt. A sculptor from Pozsony (i.e. Pressburg, today Bratislava), Alajos Rigele (1879–1931) made the official medal of the centenary – also used as the badge of the organizing committee.

Alajos Rigele studied in Vienna and Italy. Prior to 1911, a few of his public statues erected in Pozsony were well known.<sup>8</sup>

Today it cannot be traced why it was Rigele who received the distinction of making the official medal. He did not belong to the high echelon of medallists, for medallic art had a secondary role in his work.

His medal is a 30 mm struck silver piece also cast in bronze with a diameter of 120 mm. The front shows a portrait of Liszt's old age in right profile. The model was a half-length photo of Liszt made in Kozich's atelier in Pressburg<sup>9</sup>

On the back, a stylized lyra can be seen in front of a wreath of laurels, with the legend LISZT / JUBILEE in place of the strings. The lower part features the dates of the Liszt centenary: 1811 1911. In the left corner of the lyra can be seen the logo of the Schneider company, in the right corner the silver hall-mark. The medal had a ring with a ribbon of the national tricolor.

There were 300 silver copies cast of the medal in the Schneider mint.

The most elegant casino of Budapest – that in Lipótváros (Leopoldstadt) – had a centenary plaque of its own made by Lajos Berán of Budapest. Berán studied in Budapest and Vienna, and toured Europe in 1904–1907. From 1902 he exhibited medals made for private commissions or for institutions.

On his one-sided plaque, Berán displayed a portrait of the mature Liszt. He composed the bust (in left profile) in an oval, deepened field. A three-line legend below the portrait names the occasion

(UPON THE LISZT CENTENARY / OCTOBER 23, 1911) and the commissioner (THE LIPÓTVÁROS CASINO). Silver and bronze versions of the struck plaque measuring 81 x 85 mm were made. Similarly to Rigele's, Berán's work was also struck in Schneider's mint.

In sum, one can conclude about art patronage at the time of the Liszt centenary that official commissioning was only one form of the promotion of medals. Fülöp Ö. Beck, who made a medal of great artistic quality, found the channels to promote his medal and gain professional recognition privately. The artistic merit of a medal was far more important for collectors. In this case, to judge, was easy as the plaque is a real masterpiece.

The centenary of Béla Bartók birth in 1981 was a signal moment for Hungarian culture. Bartók's three stage works (Bluebeard's Castle, the Wooden Prince and the Miraculous Mandarin) were given in the Erkel Theatre. An exhibition was staged in the reopened Bartók Memorial House where an international symposium of musicology was also held. In cooperation with British UNITEL TV, Hungarian Television made and broadcast a film version of Bluebeard's Castle, with Sir George Solti conducting the London Philharmonic. An exhibition of fine arts was put on in the Hungarian National Gallery (also shown abroad, in Brussels and Duisburg).

In UNESCO's programme, the Bartók anniversary was a high-priority event.<sup>10</sup> The Ministry of Culture organized jubilee celebrations in 21 countries. Exhibitions, lectures and concerts were held. The collection put on display was composed of works submitted to recent competitions and borrowed from museums. The Ministry of Culture invited artists to enter a competition with the participation of painters, sculptors and medallists. Of the latter, Tamás Asszonyi, Antal Czinder, Gábor Gáti, Tamás Körösnéyi, Erika Ligeti and Endre András Tornay entered. The ministry purchased all the submitted works. Some of these are presented in more detail below.

Tamás Asszonyi: Homage a Bartók (Plastic work

for gentle forms, edges and raster) I–IV, 95 mm. A set was purchased by the Liszt Ferenc Museum in Sopron. Later he installed this series on a box with drawers and exhibited it under the title Four Bartók Paraphrases. This version is on a display in the permanent exhibition entitled In Bartók's Workshop at the Institute for Musicology. The series consists of a total of sixteen round, semicircular and rectangular cast bronze elements. They can be assembled and disassembled by certain rules. There is a series of possible variations for the elements, bringing about different medallic compositions. The artist was inspired by Bartók's music and tried to grasp the eternal variability and incessant renewal of music.

Erika Ligeti: Béla Bartók, cast bronze medal. The medal consists of two shells turning towards each other, standing as if on a base. There are five strings between the two shells signifying the musical staff. The outer side of one shell features a portrait of Bartók, with the mark LE 81 at the bottom. The outer side of the other shell displays C (Roman numeral for 100) on the right and the inscription BARTÓK / BÉLA on the left.

Erika Ligeti's aim was to make both sides of the medal visible. There is another tendency of presenting the two sides of the medal in a compositional unity as well.<sup>11</sup>

Endre András Tornay: Thoughts on the music of Bartók, I–VII, cast bronze, diameter 100 and 80 mm. This set of seven medals of subtle plasticity was inspired by Bartók's personality, his music and his attachment to folklore. Tornay created sculptural elements derived from details of instruments, music-related objects and folklore motifs, and used them as tools to convey his artistic message. The set was bought by the Ferenc Liszt Museum in Sopron. The theme absorbed him for a long period in which he made several sculptures, some being in private collections.

To design the jubilee medal, the Ministry of Culture commissioned two artists, the sculptors András Kiss Nagy and Tamás Vigh.<sup>12</sup>

The jury eventually approved of Tamás Vigh's work

Erika Ligeti:  
Bartók, medal,  
1981, bronze,  
cast





Tamás Vigh: Bartók, medal, 1981, bronze, cast



as the official commemorative medal of centenary. The cast bronze medal is 92 mm in diameter and unusually tall, 22 mm. The recto shows the bust of Bartók turned slightly to the right. The head and the right shoulder protrude massively from the irregular circular surface of gentle undulation. The edge of the medal is somewhat conical, which also enhances the powerful contrasts of the medal. To the right of the portrait the legend BARTÓK / BÉLA – 1881 / 1945 can be read. It is highly characteristic of the medal that viewed from different angles the portrait displays different characters, as if the intention of the artist had been the creation of a series of portraits.

The similar plasticity of the back features the inscription FOR THE 100<sup>TH</sup> ANNIVERSARY OF BÉLA BARTÓK'S BIRTH / BARTÓK COMMEMORATIVE COMMITTEE. An animated and harmonic composition of letters has been achieved via the diverse size and intricate interrelations of the letters.

The medal was produced in 300 copies – similarly to the Liszt jubilee medal in 1911. It was awarded to artists and scholars in international and Hungarian music and dance for outstanding achievement.

Tamás Vigh's other medal also submitted to the competition, entitled Bartók the Pianist, was also purchased by the Ministry. It was exhibited at the FIDEM exhibition and several other Hungarian exhibitions and went first of all to museum collections.

Vigh's Bartók the Pianist is double-sided cast medal 107 mm in diameter. The formal idiom and plastic approach are similar to the previous medal. On the right of the recto a half-length portrait of Bartók at the piano can be seen. Top right are four interlacing lines featuring BARTÓK / BÉLA / 1881 / 1945. On the verso, left side shown from below is a monumental stocky column ending in a heart-shape on top. Reminiscent of folk architecture the column bears the inscription: ON THE 100<sup>TH</sup> ANNIVERSARY OF BÉLA BARTÓK'S BIRTH.

One of the central themes that year of the most notable medal exhibition in Hungary, the Sopron Biennial was Béla Bartók: 12 of the 49 participating

artists displayed Bartók medals. Tamás Asszonyi, László Kutas, Endre András Tornay and Tamás Vigh exhibited their works made for the Ministry's competitions.

The following artists showed medals that were not made for any competition: Gyula Hadik, Viktor Kalló, Erika Ligeti, László Marosán, Ödön Metky, Eszter Miró, Iván Szabó, Ildikó Várnagy. Let us eternize Ildikó Várnagy's set.

Ildikó Várnagy's set of ten plaques - objets - entitled „Thinking of Bartók” is displayed in the Bartók collection in the Museum of Music History. „The pieces are single-sided welded and painted iron plaques. They are an expression of his life and oeuvre. As the artist declares, Bartók was not just a single person but the quintessence of a century, a millennium. All this cannot be condensed in a single portrait. Nor can it be realized in a series of portraits aligned to stages in a life-course. And Bartók cannot be expressed by showing the body. Bartók was a beautiful man in all respect. There is a contrast between his beauty, delicacy, erudition and tolerance on the one hand, and on the other the formidable power, instinctiveness and ancient roots, and at the same modernity of his music. Each piece in this set is a symbol connected to the whole. At the beginning and the end, the pieces are small and larger in between. Neither their sizes nor their outlines are identical but have an undulation as life has. Underlying the apparent constructiveness is a living range. Their forms are hard, matching Bartók's character and world, which is why they are constructivist, paying homage to personality and work of Bartók.”<sup>13</sup>

In another form of patronage, the State Mint and the Hungarian National Bank asked 25 artists to design a commemorative Bartók coin. Eight of the invited artists submitted works. After some modifications, the jury recommended György Bognár's recto design and László Kutas's verso to be minted. The front of the commemorative silver 500 forint coin displays a traditional carved grave post and two music staves, the inscription around the edge reads HUNGARIAN PEOPLE'S REPUBLIC, with 500 Ft in a vertical line. On the back is a portrait of Bartók in left profile, wearing a

hat, with a map of a world partly covered behind him. The legend reads: BÉLA BARTÓK 1881–1945. This anniversary was a signal opportunity for medallists, for several reasons. First, they had the opportunity at last to pay the debt generations owed to Bartók's works, secondly, there were many official competitions, and thirdly, the jubilee celebrations

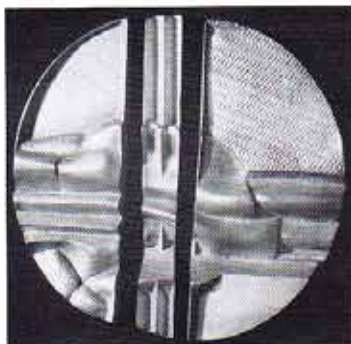
had a direct inspiring effect.

To conclude one may say, comparing the two jubilees, one at the beginning and one at the end of the 20<sup>th</sup> century, that the form, intensity, and artistic influence of patronage are fundamentally determined by the social climate and mentality of the given period.

Endre András Tornay:  
Thoughts on the music  
of Bartók, medal, 1981,  
bronze, cast



Tamás Asszonyi:  
Homage of Bartók,  
medal, 1981,  
bronze, cast



# THE SAMUEL FRIEDENBERG PROJECT: A PRIVATELY COMMISSIONED MEDALLIC JEWISH HALL OF FAME C.1940

Ira Rezak, the USA

The physical medal itself - images, texts, plasticity, colors, shadows - are the viewer's immediate focus when a medal is first addressed. But, as our eyes and minds begin to engage the object more comprehensively, we are drawn, consciously or not, into a nuanced communicative context. Even as we react to it subjectively we begin to wonder, try to deduce when and why the medal was made and, gradually are drawn into wider circles of circumspection. Among the many ruminations which may enrich the appreciation of a specific medal is what might be called a consideration of its "life", its trajectory, the history of how it came into being, of its function, of how it came to be discussed or illustrated or, if one is the owner, possessed here and now, perhaps far from the medal's original locus or intended purpose. How has this medal, or group of medals, ended up in my hand, or under my view, stimulating my particular train of thought. Surely, every medal becomes, in some very real sense, just what the eye and mind of its immediate beholder makes of it.

Thus one may, beyond simply looking at the particular medal per se, become intrigued by the many people instrumental in its "life" or history: for instance, the person or group that conceived or stimulated its development, the patron who actually impelled its creation, the medal's designer, sculptor, engraver, manufacturer, publisher, its marketer or recipient; its later purchaser, collector, connoisseur, curator, critic. There is profit in considering what the medal has meant to each person on this considerable list of facilitators of the "life" and hence of the various meanings of the medal. The roles of the original patron and of the later connoisseur or collector are often made to seem quite far apart. The present paper, however, illustrates a case where patronage and collecting, the impulse toward the creation of medals, and that toward their assembling and display, may be intimately and fruitfully related.

The focus here is upon a remarkable though little known medallion series, the result of a grand if not grandiose episode of patronage which has few if any parallels: the project of Samuel Friedenberg for a comprehensive medallion Jewish "Hall of Fame". In the years 1940-1942, during that darkest of all epochs for his fellow-Jews

throughout Europe and particularly in his own birthplace, Poland. Samuel Friedenberg of New York caused to be designed and cast into bronze more than 500 plaques and medals portraying Jewish persons whom he believed had "played important parts in every field of endeavor" throughout the world. In sheer extent and scope Friedenberg's project bears comparison with earlier programs which had been the exclusive province of kings and governments. Why and how this private collector achieved his goal, and in the incredibly brief span of three years at that, is a story worth recounting.

Samuel Friedenberg (1886-1957) was born in Szrensk, a small Polish (then Russian) village north of Warsaw, which at that time was just a few kilometers south of the Prussian border, not far from the famous World War I battlefield of Tannenberg. Following the earlier immigration of his father, Friedenberg came to New York as a





Maxim Litvinoff (1879 - 1951). Soviet Foreign Minister and Ambassador. Cast bronze plaque by Ivan Sors, 1941. 135 x 90 mm

child in 1893, part of the great migration of Jews from the Russian Empire to the West, and especially to America, in that period. He received a public school education up to the age of fifteen and then became a businessman. By thirty he had become wealthy as a manufacturer of thread colored by imported German aniline dyestuffs. Afterward he went into the construction business and built several office towers in the Wall Street area of New York City. Beyond business and philanthropy Mr. Friedenbergr also developed an interest in American coins as he approached middle age. His focus as a collector, however, changed suddenly and dramatically in 1935 when he was approached by a Jewish refugee from Germany who needed money and was compelled to sell his family's collection of medals, among them items of great rarity which illuminated Jewish history. Friedenbergr's collecting instinct and great energy were placed, from this point and until the end of his life, at the service of a new impulse - the acquisition and display of medals which recorded the cultural contributions of the Jewish people, whose history was then coming under intense derrogation and attack in Nazi Germany. From the very beginning of this new enthusiasm, marked by many more purchases, often of historical medals whose sale was prompted by the persecution of his fellow-Jews in Germany, Austria, Czechoslovakia and Hungary, Friedenbergr conceived of his collection as destined for public purposes, for donation to the Jewish Museum in New York. In fact, to jump ahead a bit, he ultimately donated his entire holding to that institution in the late 1940's. By then it consisted of some 1500 Jewish coins, medals and plaques and undoubtedly was the greatest Jewish numismatic collection ever formed, a status it competes for even today,

thanks to the subsequent curatorship and support of the donor's son, the distinguished author, Daniel M. Friedenbergr.

Samuel Friedenbergr in his public addresses and in his private correspondence expressed repeatedly not only his fascination with, indeed awe of, those medals, both of Jewish and non-Jewish origin, which reflected, as he put it, the history, "accomplishments and contributions of our people", but also, his appreciation for the artists who had created these memorials, and his respect for the scholars who helped him to identify and to understand their significance. He decided that the public display of such concrete evidence of the Jewish contribution to Western culture would be valuable for Jewish morale at a time when their status was insecure and under attack. Above all he was affected, deeply touched, by the actuality of the medals he was collecting, by the palpable fact that the medals themselves had become a part of Jewish history, by the circumstances that had impelled their recent owners to transport and sell them, and by the fate he foresaw for Jewish medals in Europe in the political climate of the late 1930's and in the forthcoming war. He therefore undertook a personal journey from June through August 1939 to Frankfurt-on-Main, Vienna, Danzig and other Central European cities where acquire, to collect, as he saw it to preserve, not only such private collections as might be available, but also some of those impounded by the Nazi government, for instance, an important grouping which had been in the Frankfurt Jewish Museum for which he



Grigory Evsuvich Zinovieff (1883 - 1936). Soviet Minister. Cast bronze plaque by Ivan Sors, 1942. 120 x 115 mm

personally attempted to negotiate with the Gestapo. He returned to New York in mid-August 1939, relatively empty-handed and not a little discouraged and frightened by his experiences.

It appears that it was at this point, after he had largely exhausted conventional sources for enhancing his medallic exhibit of Jewish history that he determined upon the specific project to which we now turn. Frustrated not only by the inaccessibility of known or published historical specimens, but also by the apparent absence of medallic representations of many distinguished Jewish contributors to Western civilisation, Friedenberg now decided that if need be he himself would commission the medals that were needed to enlarge, as he saw it to complete, his collection. His goal thus changed in 1939 from the usual aspiration of the collector, to gather as comprehensive a selection of extant materials as possible, to the novel idea of designing and commissioning a more or less definitive series of Jewish medallic portraits. Superseding his status as collector, he became a patron. He was a reasonably wealthy man so for him the immediate question now was how to determine whom to include in his planned medallic portrait series.

Hierarchies and committees had been set in place to decide the subject matter for the extensive medallic series produced by Louis XIV in France, Catherine the Great in Russia, and other 18th Century monarchs, to aggrandise their personal and dynastic hegemony. Such series were also intended to be struck and distributed in large numbers. By contrast, the subjects of David D'Angers' long series of contemporary portraits seem to have been both chosen and executed by the artist himself and cast only in those modest quantities the market required. In modern times governmental and commercial imitations of such such models have have been plentiful.

Samuel Friedenberg's approach to the selection process, both of artists and of subjects is not fully documented, but we do have some idea of how he proceeded. As a collector of historical medals Mr. Friedenberg had already grown accustomed to poring over standard historical sources (such as Max L. Margolis and Alexander Marx's 1927 "History of the Jewish People", and the 1904 "Jewish Encyclopaedia") in search of the names of persons who might be Jewish, so that if he encountered medals honouring them in the market place he would be prepared to buy them. In 1939 he expanded his lists through his own research (into a wide variety of sources including, for instance, an un-named Nazi Anti-Semitic encyclopaedia kept under lock and key at the Jewish Theological Seminary in New York during the 1930's!) and had the lists reviewed by several recognised academic scholars (e.g. Dr.

Abraham A Neuman, President of Dropsie College in Philadelphia; Dr. Julian Morganstern, President of the Hebrew Union college in Cincinnati; Harry Schneiderman, editor of the American Jewish Yearbook; above all Professor Alexander Marx, the Librarian of the Jewish Theological Seminary in New York). Such review not only focused on who was important enough to warrant commemoration, but also on who might be considered Jewish.

A question, necessary in the present context, is: What or who is a Jew? Jewish theological sources offer a simple traditional answer: a Jew is the child of a Jewish mother, irrespective of the father's religion. The converse would also be true, the child of a non-Jewish mother and a Jewish father would not traditionally have been considered Jewish. The Nazi's "racial" definition of Jewishness in the 1930's and 40's was different; in general, someone with one or more grandparent who had been Jewish, irrespective of subsequent religious choices, was to be considered a Jew. Thus, Edith Stein, a convert to Roman Catholicism and a cloistered nun, was killed as a Jew. Samuel Friedenberg and his advisors in 1939-40 used the traditional religious definition but may also have had some tendency toward claiming as Jews persons whose achievements they considered significant. Such choices are routinely faced by others generating similar comprehensive lists for historical or artistic or other identity-formation purposes. Nationalistic pride, historical scholarship, consensus, personal opinion and, not least, guesswork, all play roles in such "factual" decisions. In the present series, for instance, Friedenberg included both Karl Marx, converted to Christianity in his childhood but actually irreligious, and Karl Landsteiner, a convert in his adulthood. He also had a medal made of Fritz Kreisler in the mistaken belief, not corrected by his consultants, that Kreisler was Jewish. Charlie Chaplin threatened to sue Friedenberg if a medal of him were included and shown as part of the collection! In general, though, out of some 500 medals and plaques prepared for Friedenberg's series all but two or three persons were born and could be identified as Jews according to the Jewish traditional definition.

Turning now to the medals and plaques themselves, all 500 I have been able to trace are bronze casts made from original plaster models prepared by a remarkably small number of artists. The great majority of the works were made by a single person, Ivan Sors (Stein), 1895-1950, who was Jewish and Hungarian by birth but worked as a graphic illustrator in Prague and Paris before fleeing to New York in 1940. Sors, whose fortes were the sketch and caricature, often depicting world political leaders, apparently



David Oppenheim  
(1664 - 1736). German  
rabbi and bibliophile.  
Cast bronze plaque by  
Ivan Sors, 1942. 120 x  
115 mm

Joseph David Sinzheim (1745 -  
1812). French rabbi and Sanhedrin  
President. Cast bronze plaque by  
Ivan Sors, 1942. 240 x 130 mm



Solomon Schechter (1850 - 1915). Rumanian -  
Anglo - American scholar. President of the  
Jewish Theological Seminar, New York. Cast  
and silvered bronze medallion by Wera Mantel,  
1941. 133 mm

made few indeed no other medals either before and after his work on this series. It is therefore astonishing to find that he was responsible for some 338 different medallic portraits for the Friedenberg gallery, apparently all but a very few modelled in the two year period, 1941-42. It has not possible to ascertain how he accomplished this feat, what he charged for his services, or who cast his medals. Like all the artists who worked for Friedenberg, Sors executed some portraits from actual sittings, where the subject was both alive and accessible, as with Alexander Marx, on the basis of recent photo portraits for geographically remote subjects, such as Lion Feuchtwanger, Max Reinhardt, Maxim Litvinov, and Leo Baeck, or on the basis of other archival materials where the subject was dead, as with Rabbi David Sinzheim, Captain Alfred Dreyfus, or the only recently executed Soviet official, Grigory Zinoviev.

When an honouree had actually sat for his portrait, Friedenberg generally arranged for a duplicate bronze cast to be presented to the dignitary. Several letters of appreciation confirming this practice survive, one from Prof. Marx dated July 1942, on receipt of his own undated portrait plaque. In general, however, for those portraits based upon photos or archival materials, typically only a single copy was cast, or at most two or three, before the original model was destroyed. It is clear that Sors was assigned to portray a great many persons of the remote past, such as Rabbi Sinzheim, president of the Sanhedrin, the council of Jews convened at the command of Napoleon in 1806, and David Ricardo, the 18th Century English economic theorist. Quite possibly because most of his career was as painter, cartoonist, and sketcher of personalities on paper from life, Sors only infrequently chose the traditional round medallic outline for his plaques, preferring rectangles, ovals or entirely irregular formats.

Another artist who contributed many works to the series was Frederick J. Kormis, 1897-1986, who was born and apparently trained as well in Frankfurt/M, but came to London in the Hitler period. As with Sors, the earliest medallic work we have from him is dated 1939, but unlike Sors, he clearly continued to work in England as a medalist well into the 1980's, independently of and long after the completion of the project under discussion. Kormis (who was recommended to Friedenberg by another Frankfurt refugee, Dr. Felix Ettinghausen) primarily sculpted portraits of Jews from England and the British Empire. Harold Laski, the English political scientist and Cecil Roth, a pioneer in the scholarship of Jewish History and Fine Arts at Oxford, are among the many who sat for Kormis, but he clearly was also

asked to work from archival materials in portraying such past figures as Rabbi David Teweles Schiff and Sir John Monash. Many of Kormis' productions are undated, so it is not always possible to learn when the work was done, but two letters make clear that his work for the Friedenberg portrait gallery continued even after the end of World War II. A 1950 letter from David ben Gurion, the first Prime Minister of Israel thanks Mr. Friedenberg for the gift of his recently received portrait medal, dated 1948. Correspondence in 1951 between Kormis and the Jewish Museum in New York, by then the actual possessor of the Friedenberg Collection including all of the commissioned plaques, makes clear that a particular portrait of a rabbi living in America, which had been made by Kormis on the basis of a photo he'd received was unsatisfactory since it didn't sufficiently "resemble the still living subject" whom everyone knew. In the event, the rabbi sent another photo and a satisfactory medal was sent from England very soon thereafter. Frederick Kormis made at least 78 medals for the present series, the last dated one being marked 1948.

Several other artists were commissioned to make portraits for the Friedenberg project, though none of them was as prolific in this context as Sors or Kormis. Adam Eisenberg, a sculptor in New York from the mid 1920's onward, made 28 plaques for Friedenberg, many in the traditional round format such as that of Nathan Straus, a prominent philanthropist and owner of New York's largest department store, R. H. Macy's. Wera Mantel, a



Ivan Sors (Stein) !1895 - 1950). Hungarian - American painter, graphic artist and medalist. Self-portrait, no date. 136 x 112 mm.

sculptress from Berlin and apparently also a 1930's refugee, made some 26 plaques and medals for the series including that of Solomon Schechter a scholar at Cambridge, who later came to New York as President of the Jewish Theological Seminary, the parent institution of the Jewish Museum. Cartaino Paolo and Edmondo Quattrocchi, both Italian-born but American-trained sculptors with national reputations, between them made 11 medals for the series. Joseph Hovell, Russian born and trained but later an American citizen resident in New York, did 13. While there were several other minor contributors to the series it again bears emphasis that of the 500 plaques in all, Sors' 338 and Kormis' 78 alone accounted for more than four-fifths of the total output.

There is, unfortunately, no definite information available on how Samuel Friedenberg came to select the medalists he employed. But it is obvious that he did not turn to well established artists of whom there were many in the Eastern United States at that time, the majority of them of American or Western European stock; apparently he did not see himself as a patron of contemporary art. It is noteworthy that all the artists chosen by Friedenberg were immigrants, most of them recent Jewish refugees. This choice of course corresponds to the sense the patron had of his project as a validation of that particular group, his own people, who in his view were wrongfully being denied the national and social status they deserved.

Apart from the fact that Kormis in London clearly rendered a higher proportion of his British subjects from life, I have been unable to discern a specific pattern for the distribution of artistic assignments. In any case it seems that the vast majority of all the portraits were done from photographic images, albeit often with the co-operation of living honourees. I estimate that about 125, that is one quarter of the entire group, were alive c.1940 when they were selected for inclusion in the series, but that portraits done from life were relatively rare, perhaps as few as 30-40 in toto. While every single plaque is signed by an artist, only 250, one half of the total series, are dated. Remarkably, all but 10 of the dated plaques bear the dates 1941 (74) or 1942 (166). Thus it is clear that the project itself was conceived in mid 1939, the lists must have been constructed by 1940, and the large majority of the portrait plaques actually were executed within a two year period. Very few new commissions were given and medals produced in the succeeding years of the 1940's; the last dated item is from 1950.

Samuel Friedenberg's larger goal was, according to historian Cecil Roth, the acquisition of actual



Cecil Roth (1899 - 1971). English scholar and art historian. Cast bronze medallion by Frederick J. Kormis, 1942. 127 mm.

medals "signaling persons of great significance in Jewish history" and, where none such yet existed, representing those Jews who had contributed to civilization, filling in the gaps. So far as I can tell there are no objective standards for the concepts of fame, historical importance or significant contributions to civilization, though a great many authors in fact make such judgements, even as Friedenberg and his advisers did. The choices historians and encyclopedists make however are not binding on future observers, but do give us an insight into their own values, especially when, as in the present instance, the intention of their effort is made plain. Those selected for this gallery include rabbinic and secular scholars, jurists and political leaders, scientists and physicians, literary and musical artists, even noteworthy business entrepreneurs, but no film stars or popular performers, no athletic figures and none who owed their fame to mere social prominence. The perspective of the patron of this project, and of his advisers, was serious but it favored culturally established values, those of the academy rather than of the avant garde.

Samuel Friedenberg announced two purposes in constructing his hall of fame: First, to gainsay Nazi propoganda which held that the Jewish people had made no positive contribution to civilization as a whole, that indeed they were a malign force in Europe and elsewhere. This Nazi position, of course, is today so thoroughly discredited almost everywhere that it seems rather strange, even a bit embarrassing to contemplate retrospectively the desirability of such propoganda on behalf of "Jewish fame" in medallic or any other form. Friedenberg's second purpose, closely related to the first, was to enhance the pride Jews might have in themselves and in their heritage at a time when they were in



fact unwelcome in many countries and social strata, even outside of Germany. He hoped "that the trail of our people to the museum (housing his collection) will be endless, that the exhibition of these pieces will cause many who come to take inventory of themselves...proud of being members of the living organism that contributed so much to the world, and will continue to contribute as we did in the past to everything worthwhile".

Can medals achieve such effects as he desired? Did his? Well, one would be hard pressed to answer these questions objectively, to prove the answers on the basis of sociological or psychological analysis. But the mere lack of proof does not diminish the importance of the questions - especially if those interested in medals are to conceive such artifacts as meaningful in society and in history. We do know that, at least in the United States and in Israel, there was a recrudescence of Jewish identity and pride during the years following World War II. It is speculative, though not actually improbable, to suggest that visits to New York's Jewish Museum with its medallic Jewish "hall of fame" (and traditional displays of historical, artistic and ritual objects) contributed to this spirit of national revival in the aftermath of the crushing and humiliating experiences of the Jewish people between 1933 and 1945. One must also note, however, that the usefulness of this medallic display was perceived as transient- at least by the curatorial staff of the museum in which it was housed- for within 20-25 years the display of the plaques being discussed was drastically reduced and the large majority were consigned to long-term storage.

Perhaps one ought to consider another aspect of Samuel Friedenberg's concept, seeing the plaques produced not as individual "works of art", but as a single opus, a series of medals per se.



Left: Ernst Bloch (1888 - 1959). Swiss composer. Cast bronze plaque by Ivan Sors, 1942. 160 x 129 mm.  
Right: Felix Warburg (1871 - 1937). German-American banker, philanthropist and supporter of the Jewish Museum in New York. Cast bronze plaque by Ivan Sors, 1941. 177 x 127 mm.

Those who collect, care for, handle medals, even those who without special training in their context receive them as an award or gift, all generally sense, even remark on, the closeness of observer to object, and to its content, by virtue of holding it in the hand. That palpable intimacy, possession at least for the while, momentary exclusion of other things from our line of sight, all make the single medal in hand quite different as an experience and a medium of communication than most other graphic arts. The medal in series, however, especially the uniface plaque which is distanced from the touch on an easel or on a wall, is more likely to seem to us part of our larger social environment. Furthermore, art works seen in series force the viewer to think of the group as a whole, to focus on the interdependence of the objects, here medallic plaques, and their subjects, here individuals identified as Jews. Observers, aware of this larger context even while looking at a particular personage understand, with John Donne, that "no man is an island entire of itself". That the contemplation of a medal or plaque in series momentarily de-emphasizes individuality and sensitizes us to community is, I think, an important part of the experience and message inherent in this medium.

The patron who undertook this project, first collecting and valuing the old, then thoughtfully supplementing it by newly commissioned objects, understood, I believe, that pride, both in the past itself and in his own achievement as a collector and as a patron, were merely means to a future yet to be written. For an amateur, a man of the world rather than an academic scholar, Samuel Friedenberg did rather well in grasping the capacity and scope of serial medallic portraiture for promoting communitarian pride, and for creating through his patronage a concept and resource for the benefit of others.





Left: David Ricardo (1772 - 1823). English economic theorist. Cast bronze medallion by Ivan Sors, 1942.

Right: Nathan Strauss (1848 - 1931). American merchant and philanthropist. Cast bronze medallion by Adam Eisenberg, no date. 154 mm.



Sources for this Paper:

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Appendix:

A list of medals and plaques commissioned by Samuel Friedenberg for his Jewish "Hall of Fame" project (1940-1950), compiled by Ira Rezak in 2000 and based on specimens in The Jewish Museum, New York, and the collections of Daniel M. Friedenberg and the author.

Medal dimensions are given in millimeters.

Aboab, Isaac da Fonseca (1605-1693) 121x102 Sors 1941  
Dutch Sephardi writer  
Abrahamson, Abraham (1754-1811) 107 Sors  
German medalist and mintmaster  
Abrahams, Israel (1858-1925) 105x127 Kormis  
Editor J. Quarterly Review, founder, J. Hist Soc (England)  
Abramowitsch, Salomon (1836-1917) 290x227 Eisenberg  
1936  
(Mendele Mocher Sforim) Russian Yiddish and Hebrew  
Author  
Abravanel, Isaac (1437-1508) 106x89 Sors  
Treasurer to King of Portugal, scholar  
Adler, Alfred (1870-1937) 160x127 Sors  
Austrian psychoanalyst  
Adler, Cyrus (1863-1940) 113x128 Mantel 1940  
US communal leader  
Adler, Elkan (1861-1946) 113 Kormis 1941  
English lawyer and collector  
Adler, Felix (1851-1933) 132x90 Sors 1941  
US founder of Ethical Culture movement  
Adler, Rabbi Herman (1839-1911) 112 Kormis  
Chief Rabbi of British Empire  
Adler, Jacob (1855-1926) 151x120 Sors  
Russian Yiddish actor  
Adler, Nathan Marcus (1803-1890) 93x113 Kormis  
Chief Rabbi of England  
Aguilar, Grace (1816-1847) 143x95 Kormis ?1947  
English poet  
Ahad HaAm (Asher Ginzberg 1856-1927) 137x105 Sors  
Russian writer  
Alatri, Samuel (1805-1889) 118x110 Sors 1941  
Papal financier  
Alexander, Moses (1853-1932) 125x112 Sors  
First Jewish USA governor (Idaho)  
Alexander, Mark 135x157 Sors  
  
Alexander, Samuel (1859-1938) 110 Kormis ?1938  
English philosopher  
Altman, Benjamin (1840-1913) 135x95 Sors 1941  
US merchant, collector, philanthropist  
Antokolski, Mark (1842-1902) 127x94 Sors 1942  
Russian sculptor  
Asch, Sholom (1880-1957) 132x79 Newman 1941  
Polish Yiddish author  
Ascoli, Graziado Isaia (1829-1907) 140x100 Sors  
Italian philologist  
Ashkenazi, Zvi Hirsch ben Jacob (1658-1718) 119x95  
Mantel 1942  
Chief Rabbi of Amsterdam  
Auer, Leopold (1845-1930) 120x95 Sors  
Hungarian violinist  
Auerbach, Berthold (1812-1882) 133x111 Mantel 1942  
German writer and politician  
Auspitz, Rudolf (1827-1906) 95 Sors  
Austrian dermatologist  
Ayllon, Solomon be Jacob (1664-1728) 140x107 Mantel  
Rabbi in London and Amsterdam  
Bacher, William (1850-1913) 125x115 Sors 1942  
Hungarian literary historian and lexicographer  
Baeck, Leo (1873-1956) 132x121 Sors 1941  
Rabbi in Berlin  
Baerwald, Paul (1871-1961) 112x105 Sors 1942  
German banker  
Bakst, Leon (1868-1924) 124x81 Sors  
Russian stage designer

Ballin, Albert (1857-1918) 111x95 Sors  
German financier, Hamburg-America Line  
Bamberger, Ludwig (1823-1899) 127x102 Sors  
German economist  
Bamberger, Simon (1847-1926) 122x100 Sors  
Governor of Utah  
Barnay, Ludwig ((1847-1926) 122x112 Sors 1942  
German actor  
Baruch, Bernard (1870-1965) 141x91 Sors  
US financier, political advisor  
Baruch, Simon (1840-1921) 72x107 Sors 1941  
US physician  
Bearstead, Lord Samuel Marcus (1853-1927) 107x95 Sors  
Industrialist, Lord Mayor of London  
Belasco, David (1858-1931) 122x178 Eisenberg  
US theatre impresario  
Bendavid, Lazarus (1762-1832) 105 Sors 1941  
German philosopher  
Bendemann, Edward (1811-1889) 125x100 Sors  
German painter  
Benedict, Julius (1804-1885) 115 Kormis  
German/English composer and conductor  
Benedikt, Moriz (1849-1920) 125x85 Sors 1942  
Austrian editor and publisher  
Benedikt, Moriz (1849-1920) 155x110 Sors  
Austrian editor and publisher  
Benet, Mordechai (1753-1829) 120x80 Sors 1942  
Rabbi in Moravia  
Benfey, Theodor (1809-1881) 120x90 Sors 1942  
German Sanskrit scholar (convert)  
Ben Gurion, David (1886-1974) 119 Kormis 1950  
Israeli statesman  
Benjamin, Judah (1811-1884) 70x98 Sors  
Confederate States official  
Bentwich, Norman de Mattos (1883-1971) 130 Kormis 1944  
English lawyer, professor, Zionist  
Ben-Zvi, Isaac (1884-1963) 127x103 Kormis  
President of Israel  
Bergner, Elisabeth (1900- ) 140x115 Sors 1942  
Austrian/English actress  
Berlin, Irving (1888-1989) 102x60 Sors 1942  
US song writer  
Berlin, Moses (1821-1888) 125x85 Sors 1942  
Russian communal worker  
Berliner, Abraham (1833-1915) 102x93 Sors 1942  
German historian and theologian  
Berliner, Emil (1861-1929) 150x115 Sors  
US inventor  
Bernard, Tristan (1866-1947) 133x91 Sors 1942  
French dramatist and novelist  
Bernays, Isaac (1792-1849) 195x120 Sors 1942  
Rabbi in Hamburg  
Bernfeld, Simon (1860-1940) 150x115 Sors  
Galician rabbi  
Bernstein, Henri (1876-1953) 137x98 Sors  
French playwright  
Besredka, Alexander (1870-1940) 133x100 Sors  
Russian, Pasteur Institute  
Bialik, Chaim Nachman (1873-1934) 210x125 Sors 1941  
Russian Hebrew Poet  
Bloch, Ernest (1888-1959) 160x129 Sors 1942  
Swiss composer  
Bloch, Marcus Eliezer (1723-1799) 140x105 Sors  
German physician and ichthyologist  
Blumenthal, George (1858-1941) 170x110 Sors 1941  
US banker, philanthropist  
Boas, Franz (1858-1942) 145x132 Sors  
German/US anthropologist  
Bodansky, Artur (1877-1939) 150x105 Sors 1941  
Austrian/US conductor  
Boerne, Ludwig (1786-1837) 120x110 Philip 1941  
German physician, writer  
Bohr, Niels (1885-1962) 125x95 Sors  
Danish physicist  
Bonheur, Rose (1822-1899)  
French painter  
Braham, John (1774-1856) 140x100 Sors 1942

English tenor  
 Brandeis, Louis (1856-1941) 170x140 Eisenberg  
 US Supreme Court judge  
 Brandes, Georg (1842-1927) 70x91 Kormis  
 Danish critic  
 Breal, Michael (1832-1915) 130x110 Sors  
 French philologist  
 Brenner, Victor (1871-1924) 140x100 Sors  
 Lithuanian/US medalist  
 Brod, Max (1884-1968) 143x130 Sors  
 Czech author  
 Brodetsky, Selig (1888-1954) Kormis 1941  
 Russian/English mathematician, zionist  
 Bruell, Ignaz (1846-1907) 110x100 Sors 1942  
 Austrian pianist and composer  
 Bruell, Nehemiah (1843-1891) 165x125 Paolo  
 Moravian encyclopedist  
 Brunschvig, Leon (1869-1944) 105x90 Sors 1942  
 French philosopher  
 Buber, Martin (1878-1965) 164x103 Sors  
 German philosopher  
 Buber, Solomon (1827-1906) 115x95 Sors 1942  
 Polish born rabbinic scholar  
 Buechler, Adolph (1867-1939) 112x100 Kormis  
 Hungarian/English talmudist  
 Buerger, Leo (1879-1943) 125x100 Sors 1942  
 Austrian/US physician  
 Cahane, Abraham (1860-1951) 125 Eisenberg  
 Polish/US socialist, editor  
 Cantor, Georg (1845-1918) 165x105 Paolo  
 German mathematician  
 Cantor, Moritz (1829-1920) 125x105 Sors  
 German mathematician  
 Cardozo, Benjamin (1870-1938) 149x186 Mantel  
 US Supreme Court judge  
 Caro, Heinrich (1834-1910) 123x98 Sors  
 German chemist  
 Cassel, David (1818-1893) 105 Sors 1942  
 German theologian and historian  
 Cassel, Sir Ernst (1852-1921) 125 Kormis  
 German/English banker  
 Castro, Henry (1786-1865) 155x125 Sors 1942  
 Texas pioneer  
 Chagall, Marc (1887-1988) 159 Quattrocchi  
 Russian/French painter  
 Chajes, Zwi Hirsch ben Meir (1805-1855) 84x125 Sors  
 1942  
 Gallican rabbi and talmudist  
 Chaplin, Charles (1889-1977) Sors 1942  
 English/US comedian  
 Chwolson, Daniel (1819-1910) 115x100 Sors 1942  
 Russian orientalist  
 Cohn, Albert (1814-1877) 105 Sors 1942  
 French philosopher and almoner for Baron Rothschild  
 Cohn, Ferdinand Julius (1828-1898) 155x123 Paolo  
 German botanist and bacteriologist  
 Cohn, Hermann L (1838-1906) Sors  
 German ophthalmologist  
 Cohn, Tobias (1652-1729) 100 Sors 1942  
 Polish born physician and encyclopedist  
 daCosta, Jacob M (1838-1900) 115x95 Sors  
 West Indian/US physician  
 Costa, Sir Michael (1801-1884) 115x100 Kormis  
 Italian/English composer and conductor  
 Cowen, Sir Frederic (1852-1932) 95x116 Kormis  
 English composer and conductor  
 Damrosch, Leopold (1832-1885) 133x95 Sors 1941  
 Polish born US conductor  
 D'Ancona, Alessandro (1835-1914) 118x95 Sors 1941  
 Italian scholar  
 Darmsteter, Arsene (1846-1888) 100 Sors 1945  
 French philologist  
 Darmsteter, James (1849-1894) 118x81 Sors  
 French orientalist  
 David, Ferdinand (1810-1873) 110x90 Sors 1942  
 German violinist  
 Davidson, Israel (1870-1939) Mantel 1941  
 Lithuanian/US talmudist, medieval scholar  
 Delmedigo, Joseph Solomon (1591-1655) 155x125 Sors  
 1942  
 Sephardic physician  
 Derenbourg, Hartwig (1844-1906) 115x90 Sors  
 French orientalist  
 Derenbourg, Joseph (1811-1895) 95x80 Sors 1942  
 French orientalist  
 DeSola, Abraham (1825-1882) 150x125 Sors  
 English/Canadian rabbi, professor  
 Dessoir, Ludwig (1810-1874) 110x110 Sors  
 Polish/French Shakespeare scholar  
 Diesendruck, Zevi (1890-1940) Hovell 1941  
 Austrian/US philosophy Professor  
 D'Israeli, Isaac (1766-1848) 125x10 Sors 1942  
 English essayist and critic  
 Dreyfus, Alfred (1849-1935) 146x00 Sors  
 French army captain  
 Dropsie, Moses Aaron (1821-1905) 134x94 Mantel  
 US lawyer and philanthropist  
 Dubnow, Simon (1860-1941) 113x86 Sors 1942  
 Russian historian  
 Dukas, Paul (1865-1935) 130x100 Sors 1942  
 French composer  
 Durkheim, Emile (1858-1915) 89x89 Sors 1942  
 French sociologist  
 Eger, Akiva (1761-1837) 133x98 Sors 1942  
 Polish rabbi  
 Einhorn, David (1809-1879) 155x130 Sors  
 German/US rabbi  
 Einstein, Albert (1879-1955) 150 Eisenberg 1941  
 German/US physicist; Nobel Prize  
 Eisner, Kurt (1867-1919) 145x115 Sors 1942  
 Bavarian politician  
 Elkus, Abram (1867-1947) 150x100 Sors 1942  
 US ambassador to Turkey  
 Elman, Mischa (1891-1967) 146 Eisenberg  
 Russian/US violinist  
 Emin Pasha (1840-1892) 130x100 Sors 1942  
 [Eduard Schnitzer] German/Polish Physician, explorer and  
 administrator  
 Enelow, Hyman Gerson (1877-1934) 140x110 Philip  
 Rabbi, Temple Emmanuel, New York  
 Epstein, Jacob (1880-1959) 184x138 Eisenberg  
 US/English sculptor  
 Eybeschütz, Jonathan (1690-1764) 132x94 Sors 1942  
 Polish rabbi and cabbalist  
 Ezekiel, Moses Jacob (1844-1917) 130x115 Sors  
 American Sculptor  
 Falk, Chaim Samuel Jacob (1708-1782) 110 Kormis  
 Polish/English rabbi, "Ba'al Shem Tov"  
 Faudel-Phillips, Sir George (1840-1922) 105 Kormis  
 Lord Mayor of London  
 Ferber, Edna (1887-1968) 143x100 Sors 1941  
 US novelist and playwright  
 Feuchtwanger, Lion (1884-1958) 153x114 Sors  
 German novelist  
 Filene, Edward (1860-1937) 180x125 Sors 1941  
 Merchant in Boston  
 Firkowitsch, Abraham (1785-1874) 122x100 Sors 1942  
 Russian Karaites author and collector  
 Fleg, Edmond (1874-1963) 100x75 Sors 1942  
 French playwright  
 Fleischer, Max (1841-1905) 140x100 Hovell 1941  
 German architect  
 Flexner, Abraham (1866-1939) 127x95 Sors  
 US educator and reformer  
 Flexner, Simon (1863-1946) 129x89 Sors 1941  
 US research scientist  
 Franck, Adolphe (1809-1893) 172x122 Sors 1942  
 French philosopher  
 Franck, James (1882-1964) Sors  
 German/US Physicist; Nobel Prize  
 Frank, Jacob (1726-1791) 170x120 Paolo  
 False messiah  
 Frankel, Zacharias (1801-1875) 127x98 Sors  
 German theologian

Frankfurter, Felix (1882-1965) 140 Eisenberg 1941  
 US Supreme Court judge  
 Frankl, Ludwig (1810-1894) 130x100 Sors 1942  
 Austrian poet and Jewish communal worker  
 Franks, David Salisbury (1720-1793) 130x100 Sors  
 American Rev. War officer  
 Franks, Isaac (1759-1822) 125x103 Sors  
 American Rev. War colonel  
 Freiman, Archibald (1880-1944) Sors  
 Canadian merchant and Zionist  
 Fried, Alfred Herman (1864-1921) Sors  
 Austrian/German pacifist; Nobel Prize  
 Friedland, Abraham (1892-1939) 87x128 Mantel 1941  
 American educator and Zionist  
 Friedlander, David (1750-1834) 120x110 Sors 1942  
 German religious leader  
 Friedlander, Michael (1833-1911) 95 Sors 1942  
 Principal of Jew's College, London  
 Friedsam, Michael (1858-1931) 150x110 Sors 1942  
 US merchant, partner of B. Altman  
 Frohman, Daniel (1853-1939) 180x130 Eisenberg 1941  
 American theatrical producer  
 Fulda, Ludwig (1862-1939) 95 Sors 1942  
 German author  
 Funk, Casimir (1884-1967) 147x105 Sors  
 Olish/US biochemist, discoverer of vitamins  
 Furtado, Abraham (1756-1816) 168x127 Sors 1942  
 Pres. French Assembly of Notables  
 Gans, Eduard (1796-1839) 110x90 Sors  
 German jurist and educator  
 Gaon of Vilna, Elija b. Solomon (1720-1797) 157x105 Sors  
 1942  
 Lithuanian rabbi  
 Gaster, Moses (1856-1939) 105 Kormis  
 Romanian/English rabbi, Zionist  
 Geiger, Abraham (1810-1874) 172x133 Paolo  
 German historian and theologian  
 Gershwin, George (1898-1937) 126x153 Eisenberg 1941  
 American composer  
 Gimbel, Adam (1817-1896) 146 Mantel 1942  
 American Merchant  
 Gimbel, Jacob (1852-1922) 125x85 Mantel 1941  
 American merchant  
 Ginzberg, Asher, "Ahad Ha-Am" (1856-1927) 137x105 Sors  
 1941  
 Russian/Palestine Hebrew author  
 Ginzberg, Louis (1873-1953) 130x111 Sors  
 Talmudist at Jew. Theological Seminary  
 Glicenstein, Enrico (1870-1942) 115x105 Sors  
 Polish sculptor  
 Godowsky, Leopold (1870-1938) 170x135 Sors  
 Polish/Austrian pianist and composer  
 Goldberger, Joseph (1874-1929) 160x120 Sors  
 US physician, established cause of pellagra  
 Goldfaden, Abraham (1840-1908) 160x135 Eisenberg 1943  
 Russian/US Yiddish theatrical leader  
 Golding, Louis (1895-1958) 115 Kormis  
 English novelist  
 Goodman, Edwin (1876-1956) 146 Hovell 1942  
 American banker  
 Goldschmidt, Henrietta (1825-1920) 135x120 Sors  
 German suffragist  
 Goldschmidt, Meir Aaron (1819-1887) 117 Sors  
 Danish physician and author  
 Goldsmid, Abraham (1756-1810) 105x87 Kormis  
 English banker  
 Goldsmid, Benjamin (1755-1808) 110x95 Kormis  
 English financier and philanthropist  
 Goldsmid, Sir Francis (1808-1878) 110x116 Kormis  
 English politician  
 Goldsmid, Sir Isaac Lyon (1778-1859) 135x85 Kormis  
 English financier, founder London Univ  
 Goldsmid, Sir Julian (1838-1896) 100 Kormis  
 Deputy Speaker, House of Commons  
 Goldstein, Dr. Israel (1896- ) 107 Kormis  
 American rabbi and Zionist  
 Goldziher, Ignaz ((1850-1921) 115x95 Sors 1942  
 Hungarian orientalist  
 Gollanze, Sir Israel (1863-1930) 95 Kormis  
 Secy. British Academy, editor  
 Gompers, Samuel (1850-1924) 130 Eisenberg  
 American labor leader  
 Gordin, Jacob (1853-1909) 205x124 Eisenberg 1941  
 Russian Yiddish playwright  
 Gordon, Aaron David (1856-1922) 132x100 Sors 1942  
 Russian/Palestine labor leader  
 Gotthell, Richard (1862-1936) 140x115 Mantel 1941  
 English/US orientalist, Zionist  
 Graetz, Heinrich (1817-1891) 153x118 Sors 1941  
 German historian  
 Gratz, Hyman (1776-1857) 100 Sors  
 American philanthropist  
 Gratz, Rebecca (1781-1869) 130x98 Mantel 1941  
 American social leader  
 Gruening, Ernest (1887-1974) 127x92 Sors 1942  
 Alaskan senator  
 Guedalla, Philip (1889-1944) 117 Kormis  
 British biographer and historian  
 Guggenheim, Daniel (1856-1930) 125x90 Sors 1942  
 American business magnate  
 Guggenheim, Simon (1867-1941) 125x95 Sors 1942  
 American, financier and senator  
 Gunzberg, Baron Horace (1833-1909) 105x90 Sors  
 Russian philanthropist  
 Haber, Fritz (1868-1934) 141 Sors  
 German chemist; Nobel Prize  
 Haffkine, Waldemar (1860-1930) 130x100 Sors 1942  
 Russian/British bacteriologist  
 Ha-Kohen, Shabbetai ben Meir (1621-1662) 140x100 Sors  
 1942  
 Polish talmudist  
 Halberstam, Solomon Joachim (1832-1900) 100 Sors 1942  
 Hebrew scholar  
 Halevy, Jacques (1799-1862) 116 Hovell 1941  
 French composer  
 Halevy, Joseph (1827-1917) 100 Sors  
 French semitic scholar  
 Harden, Maximilian (1861-1927) 149x94 Sors 1942  
 German essayist and polemicist  
 Harkavy, Albert (1839-1919) 130x100 Sors  
 Russian orientalist  
 Harkavy, Alexander (1863-1939) 140x90 Mantel 1941  
 Russian lexicographer  
 Hart, Aaron (1670-1756) 120x95 Kormis  
 First Ashkenazi Chief Rabbi, London  
 Hartmann, Moritz (1821-1872) 120x100 Sors  
 Austrian editor  
 Hartog, Sir Philip (1864-1947) 120 Kormis 1943  
 English educator  
 Heilprin, Michael (1823-1888) 120 Sors  
 US encyclopedia editor  
 Henle, Friedrich G.J. (1800-1885) 105x85 Sors  
 German anatomist/pathologist  
 Herschel, Sir William (1738-1822) 95x79 Kormis  
 English astronomer  
 Hertz, Heinrich (1857-1894) 129x94 Sors 1942  
 German physicist (not Jewish)  
 Herz, Henrietta (1764-1847) 155x115 Sors 1942  
 German social and intellectual leader  
 Herzog, Isaac (1888-1959) 140x98 Kormis  
 Rabbi in Ireland and Palestine  
 Hess, Alfred Fabian (1875-1933) 140x100 Sors 1942  
 US physician  
 Hess, Moses (1812-1875) 116x102 Sors 1942  
 German philosopher and Zionist  
 Hildesheimer, Israel (1820-1899) 145x100 Sors 1942  
 German rabbi  
 Hiller, Ferdinand (1811-1885) 150x110 Hovell 1941  
 German musical professor  
 Hillman, Sidney (1887-1946) 123 Eisenberg 1941  
 US labor leader  
 Hillquit, Morris (1869-1933) 145x120 Eisenberg 1941  
 US socialist  
 Hirsch, Emil G. (1852-1923) 110x90 Sors 1942

US reform rabbi  
 Hirsch, Baron Maurice de (1831-1896) 137x98 Sors  
 Austrian banker and philanthropist  
 Hirsch, Samson Raphael (1808-1889) 122x89 Sors  
 German orthodox rabbi  
 Hoffmannsthal, Hugo v. (1874-1929) 132x84 Sors 1942  
 Austrian poet and playwright  
 Holdheim, Samuel (1806-1860) 100 Sors 1942  
 German reform leader  
 Hore-Belisha, Leslie (1893-1957) 108 Kormis 1941  
 British Secy of state for War  
 Horner, Henry (1878-1940) 160 Hovell 1941  
 Governor of Illinois  
 Houdini, Harry (1874-1926) 114x81 Sors 1942  
 Theatrical magician  
 Hubermann, Bronislaw (1882-1947) 132x140 Sors 1942  
 Polish violinist  
 Hurst, Fannie (1889-1968) 112x140 Eisenberg 1941  
 US novelist  
 Husik, Isaac (1876-1939) 121x133 Mantel 1941  
 Russian/American philosopher  
 Husserl, Edmund (1859-1938) 133x92 Sors  
 German philosopher  
 Isaacs, Sir Isaac Alfred (1855-1948) 120x95 Sors  
 Australian soldier and statesman  
 Israel, Menasseh ben (1604-1657) 130x110 Kormis  
 Dutch scholar  
 Israels, Joseph (1824-1911) 181x149 Sors 1942  
 Dutch painter  
 Ittleson, Henry (1900-1975) Hovell  
 US financier  
 Jabotinsky, Vladimir (1880-1940) 157x111 Sors 1941  
 Russian/Palestinian statesman  
 Jacobi, Abraham (1830-1919) 140x100 Sors 1942  
 German/US physician  
 Jacobs, Joseph (1854-1916) 140x100 Sors 1942  
 Australian writer  
 Jacobsohn, Israel (German reform leader) 140x110 Sors  
 1942  
 German reform leader  
 Jacoby, Johann (105-1877) 115x110 Sors 1942  
 German statesman  
 Jastrow, Marcus (1829-1903) 120x120 Sors 1942  
 US orthodox rabbi  
 Jessel, Sir George (1824-1883) 111x95 Kormis  
 English jurist  
 Joseph, Sir Samuel (1888-1944) 120 Kormis 1942  
 Lord Mayor of London  
 Kaempf, Saul Isaac (1818-1892) 95 Sors 1942  
 Prague rabbi and orientalist  
 Kahn, Albert (1869-1942) 130x95 Sors 1942  
 US architect  
 Kahn, Julius H (1861-1924) 140x110 Newman 1941  
 US Congress representative  
 Kahn, Otto H (1867-1934) 154x106 Sors 1942  
 US banker and patron of opera  
 Kahn, Zadoc (1839-1905) 130x110 Sors  
 French chief rabbi  
 Kalisch, Bertha (1874-1939) 190x135 Eisenberg  
 Polish actress  
 Kalisch, David (1820-1872) 120x90 Sors  
 German playwright and humorist  
 Kalischer, Zvi Hirsch (1795-1874) 120x110 Sors  
 German rabbi and proto Zionist  
 Kaplan, Mordechai (1881-1984) 185x150 Sors 1942  
 US rabbi, founder of Reconstructionism  
 Kaposi, Moritz (1837-1902) 95 Sors 1942  
 Hungarian dermatologist  
 Karigel, Raphael Haim (1733-1777) 190x130 Sors  
 Palestinian rabbi and emissary to US  
 Karpeles, Gustav (1848-1909) 100x95 Sors 1942  
 German literary historian  
 Kaufman, David (1852-1899) 140 Paolo  
 Hungarian scholar and collector  
 Katznelson, Berl (1887-1944) 105 Kormis  
 Palestinian journalist and labor leader  
 Klausner, Joseph (1874-1958) 150x120 Sors  
 Russian/Palestinian Hebraist and historian  
 Kohler, Kaufman (1843-1926) 130x98 Mantel 1942  
 US reform rabbi  
 Kohler, Max J (1871-1934) 150x105 Hovell 1941  
 US lawyer, scholar and civic leader  
 Kohut, Alexander (1842-1894) 115x85 Sors 1942  
 Hungarian/US rabbi and scholar  
 Kohut, Rebekah (1864-1951) 135x95 Sors  
 US educator and community worker  
 Kook, Abraham I (1865-1935) 135x95 Sors 1942  
 Latvian/Palestine Chief rabbi  
 Krauskopf, Joseph (1858-1923) 115 Hovell  
 German/US reform rabbi  
 Kreisler, Fritz (Not Jewish!) Sors 1942  
 Austrian violinist  
 Kun, Bela (1886-1938) 125x88 Sors  
 Hungarian revolutionary politician  
 Kuranda, Ignaz (1812-1884) 145x110 Sors 1942  
 Austria Jewish leader  
 Landau, Ezekiel ben Judah (1713-1793) 180x140 Sors  
 1942  
 Prague rabbi and talmudist  
 Landsteiner, Karl (1868-1943) 160x120 Sors  
 Austrian pathologist; Nobel Prize (convert)  
 Lasker, Albert D (1880-1952) 130x95 Sors  
 US advertising executive  
 Lasker, Eduard (1829-1884) 130x105 Sors  
 German liberal statesman  
 Lasker, Emmanuel (1868-1941) 140x130 Sors  
 German chess master  
 Laski, Harold Joseph (1893-1950) 120 Kormis 1941  
 English political economist  
 Laski, Neville J (1890-1969) 122 Kormis 1941  
 English judge and communal leader  
 Lassale, Ferdinand (1825-1864) 127x125 Sors  
 German founder of socialism  
 Lazarus, Emma (1849-1887) 115 Mantel 1941  
 US poet  
 Lazarus, Moritz (1824-1903) 130x110 Philip 1941  
 German anti-Zionist philosopher  
 Lebensohn, Abraham Dov (1794-1878) 140x100 Sors  
 Russian Hebrew poet  
 Lee, Sir Sidney (1859-1926) 130x105 Kormis  
 English biographer and scholar  
 Lehman, Herbert (1878-1963) 183 Hovell 1950  
 New York governor and senator  
 Lehman, Irving (1876-1945) 141x105 Sors 1941  
 US jurist and financier  
 Lehmann, Marcus (1831-1890) 110x85 Sors  
 German rabbi  
 Levi, David (1742-1801) 130x105 Sors  
 First native Anglo-Jewish scholar  
 Levi, Israel (1858-1939) 135x105 Sors  
 French rabbi and scholar  
 Levi, Sylvain (1863-1935) 115x100 Sors  
 French orientalist  
 Levi-Civita, Tullio (1873-1942) 115x95 Sors  
 Italian mathematician  
 Levin, Hirschel (1721-1800) 125x100 Kormis  
 Galician rabbi  
 Levin, Shmaryahu (1867-1935) 93 Sors  
 Russian Hebrew/Yiddish writer  
 Levinsohn, Isaac Baer (1788-1860) 115x100 Sors  
 Russian writer and Hebraist  
 Levy, Uriah P (1792-1862) 95 Philip  
 US naval officer  
 Levy-Bruhl, Lucien (1837-1939) 108x95 Sors 1942  
 French sociologist  
 Lewisohn, Adolph (1849-1938) 133x106 Sors  
 US mining executive and philanthropist  
 Lewisohn, Ludwig (1883-1955) 127x98 Sors  
 German writer  
 Libman, Emanuel (1872-1946) 155x110 Sors 1942  
 US Professor of Clinical Medicine  
 Lieberman, Carl T (1842-1914) 107x95 Sors 1942  
 German chemist  
 Liebreich, Oscar (1839-1908) 105x100 Sors 1942

German pharmacologist  
 Lilienblum, Moses Leib (1843-1910) 115x100 Sors  
 Russian Hebrew poet and Zionist  
 Lipman, Jacob G (1874-1939) 120x95 Sors  
 US soil chemist  
 Lipsky, Louis (1876-1963) 185x135 Eisenberg 1941  
 Vice-Pres. American Jewish Congress  
 Littauer, Lucius (1859-1944) 110x85 Sors  
 American literary patron  
 Litvinov, Maxim (1879-1951) 135x90 Sors 1941  
 Soviet Foreign Minister  
 Locker, Berl (1887-1972) 130 Kormis 1941  
 Polish-born labor Zionist  
 Loeb, Isidor (1839-1892) 133x105 Sors 1942  
 French orientalist  
 Loewe, Louis (1809-1888) 120 Kormis  
 British orientalist  
 Loewi, Otto (1873-1961) Sors  
 German/US biochemist; Nobel Prize  
 Loewy, Moritz (1833-1907) 130x125 Sors  
 Austrian/French astronomer  
 Lombroso, Cesare (1834-1909) 105 Sors 1942  
 Italian psychiatrist  
 Lopez, Aaron (1731-1782) 133x105 Sors  
 US merchant and philanthropist  
 Loew (Lipot), Leopold (1811-1875) 105x90 Sors  
 Hungarian rabbi and reformer  
 Lubin, David (1849-1919) 143x110 Sors 1942  
 US agrarian reformer  
 Ludwig, Emil (1881-1948) 156x114 Sors 1941  
 German biographer  
 Luzzatto, Samuel David (1800-1865) 132x95 Sors 1942  
 Italian rabbinic scholar  
 Magnes, Judah Leon (1877-1948) 118 Kormis  
 US rabbi, Pres. Hebrew University  
 Maimon, Solomon ben Joshua (1754-1800) 111x95 Sors  
 German philosopher  
 Maimonides, Moses (1135-1204) 159x121 Sors 1942  
 Spanish rabbi, philosopher, physician  
 Mandel, Georges (1885-1944) 135x105 Sors  
 French statesman  
 Mandelstam, Max Emanuel (1838-1912) 115x90 Sors 1942  
 Russian ophthalmologist and Zionist  
 Mapu, Abraham (1808-1867) 120x90 Sors 1942  
 Lithuanian Hebrew novelist  
 Marcus, Siegfried (1831-1898) 110x90 Sors 1942  
 German inventor  
 Margolis, Max Leopold (1866-1932) 122 Mantel 1941  
 Lithuanian rabbi and scholar  
 Marmorek, Alexander (1865-1923) 110x85 Sors  
 French bacteriologist  
 Marshall, Louis (1856-1929) 120 Mantel  
 US jurist and communal leader  
 Marx, Alexander (1879-1954) 157x133 Sors  
 German/US historian and librarian  
 Marx, Karl (1818-1883) 160x120 Sors 1941  
 German/English social philosopher (convert)  
 Masliansky, Zvi Hirsch (1856-1943) 175x130 Sors  
 Russian/US preacher  
 Meier, Julius (1874-1937) 125x100 Sors  
 Governor of Oregon  
 Melchett, Henry Mond, Lord (1898-1949) 120 Kormis 1941  
 British industrialist  
 Mendelsohn, Erich (1887-1953) 130x178 Simon  
 German architect  
 Mendes, Catulle (1841-1909) 140x100 Sors  
 French poet and playwright  
 Mendes, Henry Pereira (1852-1937) 133x125 Mantel 1941  
 US rabbi and Zionist  
 Menken, Adah I (1813-1868) 155x105 Sors  
 US actress and poet  
 Menuhin, Yehudi (1916-1998) 145x120 Sors  
 US violinist  
 Meyer, Adolph (1842-1908) 115x92 Sors  
 Confederate officer and congressman  
 Meyer, Eugene (1875-1959) 120x100 Sors  
 US banker and publisher  
 Michelson, Albert Abraham (1852-1931) Sors  
 US physicist; Nobel Prize  
 Minkovsky, Hermann (1864-1909) 135x105 Sors  
 Lithuanian mathematician  
 Mocatta, Frederic David (1828-1902) 92 Kormis  
 English philanthropist and bibliophile  
 Mohilever, Samuel (1824-1898) 105x100 Sors 1942  
 Polish rabbi and Zionist  
 Moise, Edwin Warren (1832-1902) 125x100 Sors  
 Confederate patriot  
 Molnar, Ferencz (1872-1952) 111x102 Sors 1942  
 Hungarian novelist and playwright  
 Monash, Sir John (1865-1931) Kormis 1941  
 Australian general  
 Mond, Alfred Moritz (1868-1930) 129 Kormis  
 British industrialist and statesman  
 Montagu, Edwin Samuel (1879-1924) 81 Kormis  
 English anti-Zionist statesman  
 Montagu, Lilian Helen (1873-1964) 130 Kormis  
 Founder of English liberal Judaism  
 Morais, Sabato (1823-1897) 146 Sors 1942  
 Italian/US rabbi, founder of Jew Theol Seminary  
 Morgenstern, Julian (1881- ) 150x115 Sors  
 US biblical scholar  
 Morgenthau, Henry M (1856-1946) 165x114 Sors  
 US diplomat  
 Moscheles, Ignaz (1794-1870) 115x115 Sors 1942  
 Bohemian pianist and composer  
 Mosenthal, Salomon H (1821-1877) 123x97 Sors 1942  
 German dramatist  
 Mosse, Rudolf (1843-1920) 115x95 Sors 1942  
 German publisher and philanthropist  
 Munk, Salomon (1803-1867) 106x87 Sors 1942  
 French orientalist  
 Munkacy, Michael (1844-1900) 141x113 Sors  
 Hungarian painter  
 Munsterberg, Hugo (1863-1916) 140x105 Sors  
 German/US psychologist  
 Namier, Sir Lewis Bernstein (1888-1960) 124 Kormis 1941  
 Polish/English historian  
 Nathan, Harry Louis, Lord (1889-1962) 132 Kormis 1945  
 British politician  
 Nathan, Sir Matthew (1862-1939) 115 Kormis  
 British colonial administrator  
 Neubauer, Adolph (1831-1907) 135x105 Sors 1942  
 Hungarian bibliographer  
 Neuman, Abraham (1890-1970) 197x157 Sors  
 US rabbi and historian  
 Newman, Louis I (1893-1972) 235x170 Sors  
 New York rabbi and Zionist  
 Nieto, David (1654-1728) 130x100 Kormis  
 Venetian/English rabbi and physician  
 Noah, Mordechai Manuel (1785-1851) 127x79 Sors  
 US diplomat  
 Nordau (Suedfeld), Max (1849-1923) 108x95 Sors 1942  
 Hungarian author and Zionist  
 Ochs, Adolph S. (1858-1935) 133x91 Mantel 1942  
 NY Times publisher  
 Offenbach, Jacques (1819-1880) 130 Hovell  
 French composer  
 Oppenheim, David (1664-1736) 120x115 Sors 1942  
 German rabbi and bibliophile  
 Oppenheimer, Samuel (1630-1703) 127x121 Sors 1942  
 Austrian hofjude and philanthropist  
 Oppert, Jules (1825-1905) 100 Sors 1942  
 German born French orientalist  
 Ottolengui, Giuseppe (1838-1904) Sors  
 Italian general and War Minister  
 Palgrave, Sir Francis (1788-1861) 120 Kormis  
 British historian  
 Pasta, Giuditta (1798-1865) 153x117 Sors  
 Italian diva  
 Pereire, Emile (1800-1875) 110x100 Sors 1942  
 French financier  
 Pereire, Isaac (1806-1880) 125x95 Sors 1942  
 French financier  
 Peretz, Isaac Leib (1852-1915) 184x121 Eisenberg 1941

Polish Yiddish and Hebrew poet and writer  
 Philip, Sir Benjamin Kormis  
 English jurist  
 Philipson, Ludwig (1811-1889) 115x85 Sors 1942  
 German rabbi and scholar  
 Pinsker, Judah Loeb (1821-1891) 98 Sors 1942  
 Russian Zionist  
 Pissarro, Camille (1830-1903) 110x85 Sors 1942  
 French painter  
 Possart, Ernst von (1841-1921) 110x85 Sors 1942  
 German actor  
 Preuss, Hugo (1860-1925) 120x100 Sors  
 German statesman  
 Pringsheim, Nathaniel (1823-1894) 115x90 Sors 1942  
 Polish born German botanist  
 Pulitzer, Joseph (1847-1911) 154x105 Sors 1942  
 Hungarian born US publisher  
 Rabinovicz, Raphael Nathan (1835-1888) 120x90 Sors 1942  
 Russian talmudist  
 Raissa, Rosa (1893- ) 150x125 Eisenberg 1941  
 Opera singer  
 Rapoport, Solomon Judah (1790-1867) 190x130 Paolo  
 Polish born rabbi and scholar  
 Rawidowicz, Simon (1897-1957) 110 Kormis 1940  
 Polish/English philosopher  
 Rayner, Isidor (1850-1912) 132x120 Sors 1942  
 Senator from Maryland  
 Reggio, Isaac Samuel (1784-1855) 115x95 Sors 1942  
 Italian mathematician  
 Reinach, Joseph (1856-1921) 143 Paolo  
 French politician  
 Reinach, Solomon (1858-1932) 141x102 Sors  
 French archaeologist  
 Reinach, Theodore (1860-1928) 110x95 Sors 1942  
 French historian and numismatist  
 Reinhardt, Max (1873-1943) 118x86 Sors 1942  
 German impresario  
 Reiss, Philipp (1834-1874) Sors  
  
 Reuter, Paul Julius (1816-1899) 160x110 Sors 1942  
 German news service founder  
 Ricardo, David (1772-1823) Sors 1942  
 English economist  
 Rice, Isaac Leopold (1850-1932) 135x105 Sors  
 German/US industrialist  
 Rickover, Hyman (1900-1986) 148 Hovell  
 US admiral  
 Riesser, Gabriel (1806-1863) 160x120 Paolo  
 German jurist  
 Romanoff, Paul (1898-1943) 235x170 Sors  
 NY Jewish Museum curator  
 Rosenbach, Abraham S.W. (1876-1952) 130x97 Sors 1942  
 US bibliophile  
 Rosendafé, Simon Wolfe (1842-1937) 105x85 Mantel 1941  
 US lawyer  
 Rosenwald, Julius (1862-1932) 199x133 Sors  
 US merchant and philanthropist  
 Roth, Cecil (1899-1971) 127 Kormis 1942  
 English historian  
 Rothschild, James (1792-1868) 130 Hovell 1946  
 German/French banker  
 Rothschild, Karl (1788-1855) 130x110 Sors 1942  
 German/Neapolitan banker  
 Rothschild, Mayer Amschel (1743-1812) 120x95 Sors 1942  
 German banker  
 Rubin, Isaac C (1883- ) 175x135 Sors  
 US physician  
 Ruppin, Arthur (1876-1942) 130x105 Sors  
 German born Zionist  
 Ruthenberg, Pinhas (1879-1942) 125 Kormis  
 Russian/Palestinian Zionist  
 Salaman, Radcliffe Nathan (1874-1955) 125 Kormis  
 English scientist  
 Salaman, Charles Kensington (1814-1901) 111 Kormis  
 English pianist and composer  
  
 Salomon, Haym (1740-1785) 155x110 Sors 1942  
 US revolutionary war patriot  
 Salomons, Sir David (1797-1873) 110 Kormis  
 English banker and politician  
 Samuel, Herbert Louis, Lord (1870-1963) 108 Kormis  
 British statesman  
 Sanders, Daniel (1819-1897) 105 Sors 1942  
 German lexicographer  
 Sassoon, Sir Albert (1792-1864) 113x143 Kormis  
 Iraqi banker and philanthropist  
 Schatz, Boris (1867-1932) 185x135 Sors  
 Russian/Palestinian artist  
 Schechter, Solomon (1850-1915) 133 Mantel 1941  
 Rumanian/US scholar  
 Schick, Bela (1877-1967) 153x114 Sors  
 Hungarian/US immunologist  
 Schiff, David Teweke (1705-1792) Kormis  
 German/English rabbi  
 Schiff, Jacob Henry (1847-1920) 148x97 Sors 1941  
 German/US banker and philanthropist  
 Schiff, Moritz (1823-1896) 105x85 Sors 1942  
 German biologist  
 Schildkraut, Rudolph (1862-1930) 155 Eisenberg  
 German/US actor  
 Schnitzler, Arthur (1862-1931) 137x81 Sors 1942  
 Austrian physician and playwright  
 Schocken, Simon (1874-1929) 86  
 German department store founder  
 Schomberg, Sir Alexander (1716-1804) 140x105 Kormis  
 British naval officer  
 Schoenberg, Arnold (1874-1951) 124x81 Sors 1942  
 German composer  
 Schreiber, Moses (1763-1839) 93x85 Sors 1942  
 German rabbi  
 Schuster, Sir Arthur (1851-1934) 135x107 Kormis  
 English astrophysicist  
 Schwab, Loew (1794-1857) 125x105 Sors 1942  
 Moravian rabbi and revolutionary  
 Schwarz, David (1845-1897) 155x102 Sors  
 Austrian dirigible inventor  
 Schwartz, Maurice (1868-1960) 140x125 Eisenberg 1941  
 US actor and impresario  
 Seixas, Gershom Mendes (1745-1816) 145x121 Sors 1941  
 US rabbi and patriot  
 Seligman, Arthur (1873-1933) 180x140 Sors  
 US public official  
 Sharett (Shertok), Moshe (1894-1965) 141x113 Kormis 1948  
 Israeli statesman  
 Shiplacoff, Abraham (1877-1934) 112 Eisenberg  
 Russian/US journalist and politician  
 Silver, Abba Hillel (1893-1963) 113 Kormis  
 US rabbi and Zionist  
 Simon, Sir John (1818-1897) 112x90 Kormis  
 British lawyer and communal leader  
 Simon, Joseph (1851-1935) 160x120 Sors  
 US public official  
 Sinzheim, Joseph David (1745-1812) 240x130 Sors 1942  
 French rabbi of Sanhedrin  
 Sionimski, Chaim Selig (1810-1904) 130x95 Sors 1942  
 Russian mathematician and editor  
 Smolenskin, Peretz (1842-1885) 135x110 Sors  
 Russian Hebraist and Zionist  
 Solis-Cohen, J. da Silva (1838-1927) 135x91 Mantel  
 US laryngologist  
 Solomon, Solomon J (1860-1927) 125x95 Kormis  
 English artist  
 Solomon, Vaiben S (1853-1906) 122 Kormis  
 South Australia Prime Minister  
 Solomons, Adolphus Simeon (1826-1910) 140x110 Sors  
 US founder of Red Cross  
 Solomons, Levy (1720-1792) 143x95 Sors  
 Canadian Indian trader  
 Sors (Stein), Ivan (1895-1950) 136x112 Sors  
 Hungarian/Czech/US artist and medalist  
 Spector, Isaac Eihanan (1817-1896) 130x95 Sors 1942  
 Russian rabbi  
 Spielman, Sir Isidore (1854-1925) 120 Kormis



English communal official  
 Spire, Andre (1868-1966) 140x105 Sors  
 French poet and Zionist  
 Stahl, Friedrich Julius (1802-1861) 115x83 Sors 1942  
 German jurist and academician  
 Stein, Gertrude (1874-1946) 159 Quattrocchi  
 US writer  
 Stein, Ludwig (1859-1930) 135x100 Sors  
 German philosopher and sociologist  
 Steinschneider, Moritz (1816-1907) 140x110 Sors 1942  
 German Hebrew bibliographer  
 Steintal, Herman (1823-1899) 115x105 Sors 1942  
 German philologist and philosopher  
 Stern, Abraham (1769-1842) 100 Sors 1942  
 Polish Mathematician and inventor  
 Stern, Horace (1878-1969) 146x98 Mantel 1941  
 US judge  
 Straus, Nathan (1848-1931) 154 Eisenberg  
 US merchant and philanthropist  
 Straus, Oscar (1845-1926) 162 Eisenberg  
 US ambassador  
 Struck, Hermann (1876-1944) 127x79 Sors 1942  
 German engraver and painter  
 Sulzberger, Mayer (1843-1923) 85x130 Mantel 1942  
 US judge and communal leader  
 Sulzer, Solomon (1804-1890) 95 Sors  
 Austrian cantor and composer  
 Swaythling, (Samuel Montagu) Lord (1832-1911) 110 Kormis  
 English banker  
 Sylvester, Jacob Joseph (1814-1897) 105 Kormis  
 English/US mathematician  
 Szold, Henrietta (1860-1945) 108 Kormis  
 US Zionist and communal leader  
 Thomashofsky, Boris (1866-1939) 180 Eisenberg 1941  
 Russian/US actor, playwright, impresario  
 Touro, Judah (1775-1854) 149x121 Sors 1942  
 US merchant and philanthropist  
 Traube, Ludwig 91818-1876) 115x95 Sors  
 German pathologist  
 Trotsky, Leon (1879-1940) 146x130 Sors 1941  
 Russian political leader  
 Tuck, Gustave (1857-1942) 105x85 Kormis 1941  
 English publisher  
 Ullstein, Leopold (1826-1899) 95 Sors 1942  
 German publisher  
 Ury, Lesser (1861-1931) 123x100 Sors 1942  
 German painter  
 Ussishkin, Menachem Mendel (1863-1941) Kormis  
 Russian Zionist  
 Vamberi, Armin (1832-1913) 120x95 Sors  
 Hungarian orientalist and traveler  
 Vladeck (B. Charney) (1886-1939) 145 Eisenberg  
 Russian/US labor leader and journalist  
 Volterra, Vito (1860-1940) 155x120 Sors  
 Italian physicist, mathematician, senator  
 Wald, Lillian (1867-1940) 127x95 Sors 1942  
 US social worker  
 Wallach, Otto (1847-1931) Sors  
 German chemist; Nobel Prize  
 Walter, Bruno (1876-1962) 140x119 Sors  
 German orchestra conductor  
 Warburg, Felix (1871-1937) 177x127 Sors 1941  
 German/US banker and philanthropist  
 Warburg, Otto (1859-1938) 115x100 Sors 1942  
 German botanist and Zionist executive  
 Wasserman, August von (1866-1925) 165x130 Sors 1942  
 German bacteriologist and immunologist  
 Wasserman, Jakob (1873-1934) 175x122 Sors 1941  
 German novelist  
 Wasserman, Oscar (1869-1934) 105 Sors  
 German banker and communal leader  
 Weber, Max (1881-1961) 149x103 Sors  
 Russian/US painter  
 Weiss, Isaac Hirsch (1815-1905) 115x105 Sors 1942  
 Moravian talmudist and historian  
 Weitzman, Chaim (1874-1952) 106 Kormis 1941  
 Polish born chemist and statesman  
 Werfel, Franz (1890-1945) 162x127 Sors 1942  
 Czech author  
 Wertheimer, Samson (1658-1724) 140 Sors  
 Austrian rabbi and banker  
 Wessely, Hartwig Herz (1725-1805) 135x97 Sors 1942  
 German Hebraist  
 Weyl, Julius Stern (1871-1935) 118x88 Mantel 1941  
 US merchant  
 Wise, Stephen Samuel (1874-1949) 165x124 Sors  
 US rabbi and Zionist  
 Wolk, Lucien (1857-1931) Kormis  
 Wolf, Simon (1836-1923) 133x107 Sors  
 US communal leader  
 Wolff, Bernhard (1811-1879) 100 Sors 1942  
 German news agency founder  
 Wolff, Joseph (1795-1862) 170x130 Sors  
 English explorer/missionary (convert)  
 Wolfsohn, David (1856-1914) 130x103 Sors  
 German Zionist  
 Yellin, David (1864-1941) 95 Sors 1942  
 Palestine scholar  
 Yulee, David Levy (1810-1886) 115x90 Sors  
 US senator from Florida  
 Zangwill, Israel (1864-1926) 134x101 Kormis  
 English writer  
 Zvi, Shabbethai (1626-1676) 150x120 Sors 1942  
 Pseudo-messiah  
 Zhitlovski, Chaim (1865-1943) 123x106 Sors  
 Russian philosopher, revolutionary  
 Zimbalist, Efrem (1889-19 ) 153x118 Sors 1942  
 Russian/US violinist  
 Zinoviev, Grigory Evsuvick (1883-1936) 180x160 Sors  
 Soviet Minister  
 Zondek, Bernhard (1891-1966) 127 Kormis  
 German/Palestinian gynecologist  
 Zuckerman, Max (1869-1932) 58x40 Eisenberg  
 US labor leader  
 Zunz, Leopold (1794-1886) 125x95 Sors 1942  
 German historian  
 Zweig, Arnold (1887-1968) 156x119 Sors  
 German/US author  
 Zweig, Stefan (1881-1942) 84 Sors 1942  
 German author, playwright

## COMMISSIONS - ARTISTS - MEDALS

Ewa Olszewska-Borys, Poland

(From the secrets of the medallist's workmanship in the context of set-subject tasks, or relations between the medal-commissioning body and the artist, and the influence of these on the final shape and expression of the commissioned work) A prevailing majority of works of art surviving to this day were done on commission. We look at them in galleries and museums; they embellish palace and church interiors, and excite our admiration for their makers' creative inventiveness, in which we are not in the least disturbed by the way in which they were called into being. This is so because there is no basic difference (in any case there should be no difference) between a work born of an inner incentive and a commissioned work if they come from the same artist. Art has always been autonomous, and will remain such, because genuine creativity is governed by its own laws and gives rise to its own ethic norms. If this were not the case, we would only be left with craftsmen's articles.

Though there are no criteria by which strictly to define the concept of art, it is distinct in virtue of the human beings inborn sensitivity to beauty, a quality common to all humans despite individual differences. An individual's spontaneous reaction to a work of art that he/she sees for the first time is always genuine and more reliable than philosophical reflections on the subject. I have a feeling that if societies were not so slavish to the successive fashions and trends, there would be no artists condemned to oblivion by their contemporaries, and there would be no Salons of the Rejected.

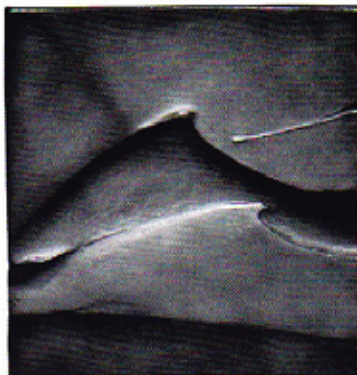
No one can substitute for the artist in the process of creation, which is why the profession should command special respect. Regrettably, artistic

creation has not always been acknowledged. The excellent eighteenth-century English painter and art theorist Joshua Reynolds wrote a dozen-odd treatises on art in order to make the public aware of the higher status of artists who deserved recognition not because of their perfect command of workmanship but above all because they were thinkers. This is true. Creative work is a challenge that has to be faced; it is a problem to be solved with full intellectual and emotional involvement so that the work to be born could be the artist's genuine expression up to his/her ambitions and aesthetic standards, and at the same time meet the expectations of the one who has commissioned the work if the work has been commissioned.

The problem put forward by Reynolds is still topical especially as contemporary arts expression is very laconic, hasty, and often quite careless so that it seems exceedingly easy to execute and imitate. The above applies to medallic art as well. Thus, for instance, those commissioning a medal may have an impression that the concept they have outlined is a ready-made work, which only has to be fashioned in some material.

The customer pays, the customer has demands. Yet we pay a doctor for a visit, but we do not instruct him how we expect to be treated. It would be a good thing if the same principles hold for medallic works done on commission. Is the problem of free artistic expression compatible with the expectations of those commissioning a work of art, however? We should not be too pessimistic, for it happens - though rather infrequently - that an artist making a medal on commission enjoys full freedom as far as the choice of the subject goes. Commissions of the

In memory of  
Joseph Conrad.  
1994, cast bronze,  
100 x 100 mm.



Medal for the Chopin Institute in Warsaw, 1984, cast bronze, 100 x 110 mm



Frederic Chopin International Piano Competition, Warsaw 1995, struck bronze, diameter 70 mm

Grand Prix du Disque Frederic Chopin, 1985, 1987 1990, 1995, 2000, cast bronze, 111 x 117 mm



Stanislaw Sliwinsky, 1988, cast bronze, 111 x 117 mm

British Art Medal Society (BAMS) are a case in point. This is certainly part of a deliberate - and much needed - programme aiming to stimulate the art of the small relief. Yet, with so much of the much desired freedom, combined with an awareness of working on commission, the artist's task is by no means an easy one. It is perhaps even more difficult than it may seem at first glance, because it requires full concentration. The artist's sense of responsibility is much higher than usual: not only has he/she to sculpt a good medal, but propose an interesting subject either. Working in these peculiar circumstances on my Joseph Conrad medal, I experienced quite unique emotions, and the whole experience was really superb.

Another example of equally congenial circumstances is when the medal-commissioning individual or institution knows and appreciates a given artist's work and, having every confidence in him/her, commissions a medal that is to be issued for this or other reason. Though the subject of the work is strictly defined, the artist is left full freedom of interpretation. Along these lines, I have several times made medals for the Chopin Institute in Warsaw, the organiser of, among other things, the Frederic Chopin International Piano Competitions held once every five years. The Institute has also founded an international prize for record-publishing firms, known as the Grand Prix du Disque F. Chopin, in the form of a medal, of which I am the author. The consecutive editions of the medal differ only in virtue of the date inscribed. Sculpting this particular medal, I carried into effect my own concept, with which no one had interfered, and though it was far from stereotype, it was accepted. A series of medals on the seventieth anniversary of the Polish Theatre in Warsaw, commemorating the outstanding stage designers Sliwifiski, Drabik and Frycz, a medal awarded in acknowledgement of the contribution to the rebuilding of the National Theatre in Warsaw, and many others, are a similar case.

The creation of a medal is of equal interest to

those commissioning a medal and the artist. The former want it first and foremost to convey a definite message while the latter wants to make a good medal. If the medal is to be good, the competence of both sides has to be well defined. Those commissioning a work are often unaware of their stepping beyond their competence because for them content is more important than form. Thus it is the artist's responsibility, as the only person in charge of the final shape of the work, to restore balance in the relations between the customer and him/herself, which requires quite considerable diplomatic skills.

Medallic art differs from applied art, such as jewellery, for instance, in that it is a carrier of ideas. The power of its expression depends on how simply the artistic statement is formulated. The witty observation that "a medal is a pocket-size monument" hits the mark because a medal is often monumental in its content and form.

Taken together, content and form have to be monolithic. If the content gains the upper hand of the form, if the main message of a work of art can hardly be distinguished among the wealth of motifs, what we are dealing with may be a decorated object rather than a medal. Therefore the artist should not be uncritical in his/her submission to the customer. Artists should be capable of thinking in synthetic terms, and if the range of their means of expression is wide enough, and if they employ them in their peculiar way, the result may be an autonomous work of art.

In some cases, however, the artist has to accept a degree of compromise and include in his medallic compositions elements on which the customer insists, or ones indispensable to the full articulation of the message as envisaged by the customer, even though those elements are not really in keeping with the original artistic concept. Several years ago, I had a problem of this kind in connection with a medal commissioned by the Stefan Czarniecki Grammar School in Chelm. Czarniecki, a great military

National Theatre in Warsaw, 1997, struck tombak, silvered, diameter 70 mm



Stefan Czarnecki  
Grammar School in  
Chelm, 1995, struck  
tombak, silvered,  
diameter 70 mm



commander who distinguished himself in the wars waged by Poland in the seventeenth century, was a very picturesque and inspiring personage. I was given freedom unlimited as far as the interpretation of the portrait went. There were problems with the reverse of the medal, however. The monotonous neo-classical facade of the school building, an elongated rectangle with a small cupola at the top as the only attraction to the eye, would call for a definite kind of composition, but at the same time give it a certain tone of peace and dignity. Yet my intentions were upset by the inflexibility of those commissioning the medal who insisted on me placing on the reverse an image of the rather absurd, crane, a contemporary sculpture decorating the yard, plus the emblem of the grammar school, very banal in form. I gave in and could not be satisfied with the effect of my work. Sports medals, of which I have sculptured very many, have made it possible for me to tackle the problem of movement. Though static by nature, a work of art can produce an illusion of motion by representing an object thrown off its natural balance. I wanted to go a bit further and use space, to which I give material form in my medals, as a medium. Is motion not a shift of matter in space? Thus I sculptured my athletes

to visualise how their bodies overcome the resistance of the matter of space, how they force their way through it, leaving evasive traces of their-presence much like those in the seaside sand. Unfortunately, these were mostly medals awarded as prizes, to be attached to a band that goes round the prize-winning athlete's neck. All of them have been commissioned by sports unions who demanded that their emblem be included on one side of the medal, and this was a graphic sign which did not always have an interesting form. That was the only shortcoming of these, otherwise interesting commissions. Are there difficult subjects in medal-making? I think there are, for instance, portraiture. Though it is a leading subject in this art discipline, it is not necessarily the most popular with artists these days. A competent portrait depends on competent workmanship, but it is also a matter of certain predilections that not all have. A competent portrait does not only amount to rendering the superficial anatomical likeness. It depends on conveying the truth of the person portrayed, his/her personality, emotional state and the like. It is a question of bringing out and fixing in the material used the non-physical structures of human nature. This is why portraiture is so difficult. In order to make a portrait medal, we have to enter the third dimension. Hence the importance of the iconographic material permitting the medallist to visualise the shape of the portrayed person's head. This is the basic condition of a good likeness. Yet sometimes the only thing we have at our disposal is just one photograph. It happened to me when the employees of the Huguenin Medailleurs le Locle decided to issue a medal in celebration of Paul Huguenin's seventy-fifth birthday. The only thing I could rely on was a newspaper cutting with a faded snapshot. To this day, I find it hard to believe that I was able to cope with the task. Except the portrait, I found the reverse a difficult problem. The medal was to convey the employee's gratitude to Paul Huguenin, the head of the firm and at the same time an outstanding minting technologist. I conveyed this peculiar message in my medal through mental



Medal for Sportmen, 1987,  
cast bronze, 110 x 105mm

abbreviation.

If the task amounts to more than just rendering likeness in a portrait, no documentation, however perfect, is likely to make it any easier. When I was to design a medal in celebration of Albert and Christiane Van Dorpe's golden wedding, I received a great deal of photos and information. The medal was to be pointed with a metaphor originating in the myth of the love of Philemon and Baucis whom Jupiter turned into trees with intertwining roots. My task consisted in translating the metaphor into the language of contemporary realities. Ovid's *Metamorphoses*, and especially the tale of Philemon and Baucis, was Albert Van Dorpe's favourite literary work, one that he has even translated for pleasure. I was to convey something as evasive as feeling palpable visual form. I was to show the essence of conjugal love and its timeless significance. Thus the obverse of my medal represents a couple as if grown into one, so close to each other, and at the same time so distinct in their individualities: she, caring, delicate, tender; he, severe, powerful, decisive. The reverse shows the last two autumn leaves of an oak and a lime tree, and at the top of the branches, small but firm buds to testify to the vitality of the Van Dorpe family tree. The family home in the far distance also has metaphorical significance.

Quite often the message of a medal originates in the world of abstraction, of concepts that are sometimes exceedingly difficult to convey in lucid sculptural form. I have been commissioned several times to make medals for the prize-winners of the Biennials of Religious Art in Gorzów, Poland. Sculpting the medals, I kept asking myself the same question each time, namely: what is sacrum? I did so hoping to be able to answer it with a different visual form each time. The medals for the Polish Radio and for the Polish Gastroenterology Foundation, awarded as

tokens of gratitude, were a similar case. The hands on the reverse of the latter medal are shown extending towards a luminous polished disc where the dedication is to be engraved.

I believe that an untypical medal subject is conducive to overcoming some intellectual stereotypes, much rooted in the consciousness of both the artist and the public, which may lead to a more profound understanding of the essence of the medal by both. The contemporary artist and those issuing medals most often disagree about rather irrelevant formal issues. What is fixed in the customer's mind is often rejected by the artist who shuns imitation of composition schemes overexploited over the centuries. Yet neither side questions the very idea and point of medallic art which is quite unique and does not in any way clash with the concept of modernity. For what is permeated by the spirit of its time, has to be modern. Let us think for a while about the circle, from which medallic art is seeking so much to move away. Has it become a thing of the past, is it no longer needed, has it ceased to exist? Still our world, our universe, the animate and inanimate matter, physical phenomena are all centrally controlled. Whenever I look in sincere admiration at the works of our Portuguese and Finnish colleagues, so often based on the circle form, and so innovative, Professor Zofia Demkowska's words come alive in my mind. She said: "there are no traits of originality or modernity in the very shape of a circle, in the metal disc. The form has survived unchanged since the very beginning of medallic art, i.e. for centuries. The secret of its attractiveness or uniqueness lies in itself, and probably consists in the wisdom of the form of a small sculptured metal circle, a form universal and infinitely inspiring as it turns out, perfect in its universal and lasting quality."

Filtered through the artist's imagination, every



Medals awarded as prizes for young athletes, 1986, 1987, struck tombak, diameter 60 mm

Paul Huguenin, 1987,  
struck bronze, 70 mm



Albert and Christiane  
Van Dorpe Ido, 1999,  
struck bronze, 70 mm

Sacrum 2000,  
Gorzow, cast  
bronze, 76 x 88 mm



Medal for the Polish  
Radio, 1995, struck  
tombak, 65 x 65 mm

subject acquires a new meaning. For artists impress a mark of their personality on all their creations providing they are unhampered in their undertakings. If, at the customer's demand, we begin to sculpture in a convention different from ours, the chances for the creation of a work of art are very slim. For genuine creation is all about discovery even if we rely on the experience of our predecessors.

Making a medal on commission, we are aware that it has to be subordinated to some discipline embracing the subject, technique and the like. The work being the ultimate goal of our undertakings, we should first and foremost preserve our artistic identity. On this condition only can we produce an autonomous work of art, one at the sight of which we are not likely to feel embarrassed later on. What we have to do, is to convince those commissioning the work that we are right.

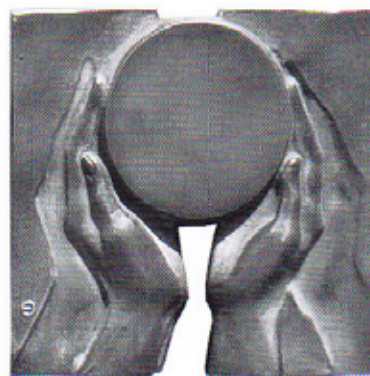
In our negotiations with the customer we should be cautious about the deadline for, if possible, we should have some time for reworking our medal if necessary. This certainly depends on the individual case, for some people can only put forth their energies under pressure when the deadline is no subject to negotiations.

The customers like to be the decision-makers. This is why they expect the artist to provide a number of proposals, most often in drawing, of which to choose the variant they find right. Yet there is some danger in the procedure. Artistic creation in the visual arts consists in giving material shape to abstraction, to what we call vision. We are emotionally engaged in creative process: an idea has occurred to us, and we

summon all our powers to be able to carry it into effect. Yet this comes as a result of an intellectual effort which is the real starting point of the incubation of our work. We consider various solutions, but the adrenaline begins to work only when our subconscious tells us that this is the right moment, that this particular concept is the best. On the other hand, if we listen to the customer's promptings, we are losing our grip. It is as if we left the decision about the choice of our spouse to a third party. Since the obverse and the reverse of a medal are integrally connected with each other, we design one and the other so as to make them match from a formal and artistic standpoint. And yet some customers choose the obverse of one medal design, and the reverse of another, and leave the artist responsible for making them into a matching whole. To avoid such cases, we should present just one proposal unless we are asked to make a series of medals, which is when we can give the reins to our imagination.

The evolution of the contemporary medallic form may give rise to some anxiety in the average member of the public, which happens when it steps beyond the limits of his/her tolerance. How is one to respond to a medal which consists of loose elements that cannot be assembled to make a meaningful whole, or to a medal that cannot be pocketed because of its monstrous size, weight, etc? Many more examples could be given. The customer is not sensitive to the assets of a medal as an exhibit. So speaking about medals on commission, we may be sure that, for practical reasons, those commissioning a medal will opt for one if not necessarily round, then certainly small.

PARVA NE PEREANT. Small things are lasting.



Medal for the Polish Gastroenterology Foundation, 1999, cast bronze, 75 x 80 mm



## SWANSONG

Dora Pedery-Hunt, Canada

The swan - illustrated here - is not an ordinary swan. This one is representing me today at my last days - after 35 years - as a FIDEM Delegate to Canada. Although swans are supposed to sing before their demise, I promised that I would not sing, and I will still be with FIDEM as a member of the FIDEM Family for years to come.

In Hungary when somebody seemed to be a long-winded talker, he or she was notified in time that "please do not start at Adam and Eve!" I will not start with the creation and I will keep my 20 minutes allowance seriously.

If I consider my rather long life (87 by now), it seems to me that it is somehow made up of two parts: before FIDEM and after FIDEM. These two parts are not even similar!

The first part had a good start. I was born! Not as important as Adam and Eve, but an event worthwhile to mention. The circumstances were rather peculiar, and I do not think that anybody would like to or could duplicate it!

My cheerful young mother, in the midst of an elegant party, suddenly felt that something was happening. And it did. Right there, although I was not expected for a couple of months later, I arrived and naturally and successfully ruined the whole party. A shoebox was found; they put me in it and quickly fetched my father from his usual Sunday Opera Evening. He just peeked into the box and declared that if I survived, my name should be Dorothea the Gift of Gods.

It was a very good start but only for me. For the whole world, it did not prove to be too cheerful. With two World Wars, some three to four Revolutions, Spanish Influenza, etc. came changes in everybody's life.

In mine too. To leave one's home, change countries, learn new languages, meet new people, adjust to seemingly strange customs 97 yes, this has not been easy for anybody.

I settled in Canada in 1948 in an entirely new world. At my arrival, the young man who registered me asked about my "trade". I said innocently that I am a sculptor. The young man stopped and after some hesitation, turned his eyes to me and asked, 93How do you spell it, please?94 He had never even heard this word and I knew right away that it would not be very easy to build up my life again as a sculptor. Once I started to count how many jobs I had before I

became an art teacher, but I could not remember; there were so many. Finally, after ten years, I was teaching at an art school and it became quite certain that I would not have to give up my real profession.

I believe that everybody has a 93turning point94 in life, and mine came with a young Dutchman showing up at my door. "Yoos von Weiler is my name" he said. He heard that I am a Hungarian and therefore I certainly can make medals. His father, von Weiler Sr., is one of the organizers of an exhibition and Congress 97 called FIDEM! It will be in the Hague and he would like to know whether I would like to take part in it.

At that moment I knew that a new period would start in my life: Medals! And I started right away. It was known that "Dora always does the impossible" and this became true again. Being born two months ahead of my time in the midst of an elegant party, baptized in a shoebox, and called the 93Gift of Gods? Sure, I could do it again!

First of all, I had to tell everybody what a medal is. Now this was impossible. Nobody knew or was even interested to know what a medal is. So I had to teach them. Not an easy task. Foundries, equipment, and materials for making medals did not exist. Medals could not be entered into exhibitions because 1294 were their lower limit for sculptures.

After I managed to change all this, I still needed the artists who would make medals. Help arrived, after the Hungarian Revolution in 1956. A great number of very good medallic artists came to Toronto. I contacted them and as a result I was able to send 13 medals to the 1963 FIDEM exhibition. This was our first Canadian contingent. Also, only because I was there at hand, I became the Canadian Delegate!

From this time on, FIDEM became the centrepoint of my life. With it came sleepless nights, headaches, innumerable letters written, phone calls to the lazy ones, collecting the medals, labeling and documenting them, insuring, packing, and shipping, and in addition, answering not too friendly letters or calls from those artists whose work could not be included. No matter how, we still managed to take part in all FIDEM Congresses up to now. No wonder that after 35 years I do feel that the swan should arrive and sing!

FIDEM gave me some important presents; the friendship of other medallic artists, the chance to

see their work, to learn, to compare and to compete. With FIDEM I had the good fortune to travel, to see parts of the world I would not otherwise visit. I still call this period of my life the most enjoyable one.

In the meantime, medallic art was introduced to Canada. I gave innumerable (free) lectures, demonstrations, and exhibitions all over Canada from "Sea to Sea" (which means several thousand miles). I found this enjoyable too because now I know Canada this vast country pretty well. I am not

a stranger anymore anywhere.

Now I can say that medallic art in Canada is accepted as "fine art". The National Gallery of Canada (Ottawa) has a fair collections of medals, commissions are not rare and medal exhibitions are well attended. The real success is that there is now in the making a Medallic Art Society that will be run properly and be well organized.

And all this because a young Dutchman showed up at my doorstep in 1960. Thank you FIDEM.



## RELIEF IS IN SIGHT...SOME THOUGHTS ON THE BUSINESS OF LIVING AS A MEDALLIST

Michael Meszaros, Australia

The manual on the business of living as a medallist began at the Neuchatel congress in 1996 when concern was raised at the fact that few young artists were taking up medals. I made the point that perhaps the lack of knowledge about how to live as a medallist might be part of the problem and that some instruction about that might help. The response was that this was a good idea and that I should write it. After 4 years and some negotiations, this is it.

When the theme of this congress was announced as 'sponsorship', my immediate feeling was that this manual is directly related to that subject. Any sponsor who deals with an artist will expect an ability to handle the business part of a project. Sponsorship is concerned with money and image. Good business and procedure by the artist will help ensure that the sponsorship is worthwhile to the sponsor on both accounts. The sponsor will be able to deal with the artist and the two will be able to reach decisions and implement them.

My qualification for writing it is that I grew up as the son of a sculptor/medallist, watching my father's wins and losses his triumphs and failures and observing his business practices and dealings with clients. I have lived for over 30 years as a sculptor and medallist, following the processes I learnt from my father. I also qualified as architect and architecture shares many characteristics with art from the business and procedural point of view.

While nobody can claim to have seen it all, I do claim to have experienced a wide range of situations involving the design, modelling and production of medals, dealing with clients, exhibitions etc. etc.

It is important to realise that good business practice will not make you a better artist. If you are a good artist, it will help you survive. If you are not such a good artist, it will help you make the most of whatever ability you have.

Traditionally, art and business is an uncomfortable mixture. Artists are concerned with their art and do not want to be worried about money, deadlines and the requirements of difficult clients. The public perception of the typical artist is still closely related to the French Impressionists and Vincent van Gogh, and indeed some artists still see themselves in the same mould.

For artists with financial backing – family money, rich patrons, this may be the case, but for most of us, the reality is rather different. We have to deal with the real world as well as dealing

with our imagination and the real world means money, deadlines, client requirements, sub-contractors, co-ordination, quotations and exhibitions, as well as producing good works of art.

All over the world, the problem of artists dealing with business matters exists, and in these times when business, money, economic rationalism and the 'bottom line' are so important the problem is even greater. While the artist wants to concentrate on art, there are people all around the artist who are just as much concerned with everything else and who expect the artist to be concerned as well.

To those artists who say, 'I'm an artist, not a businessman' I reply 'Do you put a price on your work?' They say "Yes" and then I say, "Then you are in business, whether you like it or not." The act of putting a price on a piece of work means that the artist has made an estimate of the money value of time, idea, materials, sub-contractors and overheads and has come to a conclusion which reflects all these considerations. This is the first part of what we call 'business'.

It follows that if you are in business, you should understand your business and know how to handle it. It also follows that if you handle the business part of your work well, you will get it settled quickly and correctly and you can then put all your energy into your work, with the knowledge that the essential financial and organisational elements of your work are under control.

If an artist does not want to have to think about these matters he must use an agent. This is often done, but the artist must either trust the agent absolutely, which is rare, or he must understand enough of the business to be able to keep track of the agent's administration. And, of course, the agent costs part of the artist's income. While there are some good agents, there are also many who are less than trustworthy. There are endless stories of artists losing money and work to dubious operators.

In almost every situation the artist needs to understand the substance and implications of his business, its logic and its procedures. This manual sets out to give some practical advice on how to manage the basics of the business part of a medallist's professional life.

How an artist uses it is up to the individual. Some may use it as it is written. Others can use it as a checklist to remind them to consider

various matters. Others may refer to a particular chapter to help with a particular problem. Some will concentrate on the selling part, some on the commission section.

I wrote it to give an overall picture of how I see an artist handling the main areas of a medallist's activity. I do not pretend to cover all possibilities, but in addressing the main issues I have tried to present some principles which I hope will help an artist to cope with his particular problems.

Every artist works differently, in different places, in different styles, for different clients and with different laws and customs. However, business considerations are much more uniform worldwide than artistic matters and a manual like this has a chance of being useful in most parts of the world to some extent.

If an artist is working with a mint – the mint will expect the artist to have a grasp of technical details, scheduling and financial matters including such things as royalties, progress payments and taking speculative risks on medallic ventures.

The manual starts with commissions since this is the most common avenue for making a living as a medallist. Making work for sale is a high-risk venture since what will sell or not is hard to predict, and much hard work can produce little income. Commissions, however, once the job is secured, mean that whatever work you do will be paid for and will be used for a work, which mostly will get public exposure.

This chapter deals with preliminary estimates and developing a brief for a work as well as the design and production processes. Its underlying theme is how you lead a client through the various stages of a job from the first tentative inquiry to final delivery. Definition of the job in terms of what it needs to achieve, what form it will take, what size, technique, numbers, finish and presentation will be dealt with. The notion of the artist as consultant, leading the client through the series of alternatives and choices, which are usually involved in a medal project, is a constant element in all these stages.

The client usually has not done this before and needs to be guided. A client who has done it before may need to be led to a different end result because of a different set of needs. It is the artist's job to manage the relationship between the client's requirements and the final end product.

There is some comment on how to develop a design in co-operation with a client and how to make a formal agreement confirming the commission and setting out the basic terms of the job. Documentation like this is essential so that both parties have a firm record of what was agreed in terms of fees, dates, qualities, materials, finishes and presentation. Verbal agreements are mistakenly remembered and unrecusable. Having it in black and white prevents

most arguments and going through a list serves as a reminder to make sure that all basic points are covered.

Far from intimidating a client, such an agreement usually impresses him and reassures him that you are aware of the essential elements of the job.

An important overtone in all of this is the need for the artist to maintain control over his own work and how it is conducted. This control enables the artist to work in the manner that suits him and therefore helps produce the best quality end result. Good business practice and control gives the artist protection against a client hijacking the procedure and forcing the artist into an unsatisfactory situation. Knowing the right way to run a job will enable the artist to recognise when a job is going the wrong way in terms of procedure and fee structure.

This leads to the next chapter on Professionalism. I define this as fully understanding one's job and doing it to specification, on time, within the budget and to the satisfaction of yourself and the client. It means being able to deal with clients, sub-contractors and others involved in a project. It means being able to deal with a gallery, produce an exhibition, deliver sold works, handle the media and explain your work. It means doing all this and remaining a sympathetic and perceptive human being.

It deals with the importance of running a job so that you can do your best work, maintaining control over each aspect of it and providing service to the client by delivering a work, which is finished in every respect. A fully professional approach means that in controlling your own work you not only fulfil your client's requirements to your own satisfaction, but that the work is presented publicly in a way which protects and enhances your own reputation.

In producing any medal, unless you cast your own, you will have to deal with subcontractors to achieve a finished work. The next chapter addresses the relationship between artist and mint, foundry or other trade or craft associated with a job. These relationships are vital to a medallist's career. They are long term and developing a good understanding of each subcontractor's work is essential to maintaining a good rapport and co-operation with them.

Understanding their situation will help you to plan within their capacities and limitations and will help your relationships with them. Working with a sub-contractor means talking to him at every stage of a job. If you get an inquiry for a new project, ask your foundry for a rough quote straight away and whether he has time to do the job. Work out when the work would be ready for casting or striking and if the timing is difficult try to organise batches that the foundry can handle. A sympathetic and co-operative approach will

encourage a sub-contractor to be helpful and to make an effort on your behalf while a difficult and authoritarian client may be told that his job can't be done.

Acknowledgment of your craftsmen costs nothing and tells them that you value them. Giving instructions, drawing details, checking quality and patina are all part of the relationship. Knowing how to do it in a co-operative manner is important to make sure you achieve the desired end product.

A sense of humour will get you a long way by keeping yourself and your work in perspective. If you don't take yourself too seriously, others will take more notice of you. A balanced personality helps create a balanced career. Being able to laugh at your or others mistakes while finding a solution will get you a lot of humanity points. Above all be a good payer of accounts – on time, as arranged, in full. Good payment shows respect for the work and will encourage the craftsman to work for you again. Negotiate prices sympathetically and fairly. The craftsman has to live and he won't do your work if it's not worth his while financially.

Dealing with sub-contractors is one thing. Dealing with your peers, or fellow artists is another and the next chapter deals with this. Many of them will play at being bohemian and look down on you for being competent in business. They will also ask you for advice when they get into trouble when they don't know what to charge for a work or when they are trying to make an agreement with a client.

If you are confident of your business practices, you can ignore the attitude that you are not artistic enough. You are the one who has the best chance of survival. You may also come to realise that being confident of your ability to conduct your business may also encourage you to be more independent and individual in your art. Being an artist is very much connected with being independent. Handling your business well gives you a greater opportunity to do your art the way you think it ought to be.

When we get to 'quoting and estimating' we are at one of the central points of business and one of many artists' weakest points. This chapter goes through the elements which must be considered when making a quotation, bearing in mind that once you give a price, it is very hard to change it unless the client changes the job specification. As soon as you change a price without real reason, you tend to lose credibility and a client may start to doubt your competence. It pays to be very careful and systematic in making up your prices and once you have arrived at a reasonable figure for a particular type of work, you should be consistent in your prices for other similar works. Clients can meet and talk and big variations in prices can cause upsets.

Basically, a price is made up of:

1. The artist's time
2. The value of the idea
3. Production costs, including overheads

Overheads sound awfully industrial but it is surprising how much it costs to keep a one-person studio running and an artist needs to understand these costs.

There is guidance on how to calculate the worth of a work, both commissioned and for sale. It tries to answer the question I am most often asked which is "How much should I charge for this work?"

The answer is made up of an objective analysis of what you need to charge to make a work financially worth doing, and a subjective judgement of whether this is a reasonable price that buyers will accept.

Having set prices, you need to present them and your work to the buying and commissioning public. The chapter on client psychology makes suggestions about how to handle a client who is interested in your work. Showing your work is, in itself a technique to develop so that you present it in a manner which makes it attractive, but also leaves the client room to decide not to buy anything.

It is vital not to make a client feel pressured. The best advertisement is a client who proudly shows off his latest acquisition of your work. The worst advertisement is the client who feels he has been forced into a purchase he regrets.

The avenues by which clients come to you are varied and unpredictable and so you should not neglect or discount anybody who expresses interest in your work. You never know what the next client will buy or order or how he finds you. However they come to you and whatever they want, you need to understand the best ways of conducting a commission or presenting your work for sale.

In negotiating commissions, a systematic approach gives the best chance of finding a relevant design and of convincing the client that it is a good solution. Firstly you must do enough research to be educated in the subject. Then you must understand what central aspect of the subject needs to be expressed. This gives a philosophic conclusion, which needs to be conveyed through a design. I regard the artist as a 'contract philosopher' up to this point. Some artists may not be so analytic and may approach a design in a more instinctive or emotional manner. The strength of the analytic approach is that it gives a basis of logic, which a client can understand and can use to present the work publicly. The more emotive approach may be harder to justify regardless of its quality artistically.

In the end, the logic gives the client confidence and this allows the artist to run the

work the way he thinks is best. This chapter goes into these matters in some detail, as I believe that understanding the process of working with a client is absolutely central to making a living on your work.

For the artist who is perhaps less interested in commissions and prefers to make work as he feels like it, exhibitions will be one of the main avenues for selling work. The way in exhibition is conducted is vital to its financial success and therefore is vital to enabling the artist to make new work. Getting the business arrangements in order at the outset will help the show run smoothly and will allow the artist to concentrate on the most important matter – doing the best work possible for the show.

Exhibitions are not only about selling in the short term. They are also a means for building a long term reputation, putting your name and work before the public so that at a later date you may sell, get a commission or be invited to show your work at other venues. Again, making sure the show runs smoothly improves these avenues.

The chapter deals with assessing and choosing a venue for the exhibition whether it is a gallery or other type of place. There are many possible venues each with advantages and disadvantages.

Points to consider are the exhibiting conditions – stands, display cases, lighting and insurance. The percentage commission taken by a gallery is vital. Prices must be set to allow for commission and still give the artist a reasonable return. Some galleries charge a flat rent and no commission. Some use a combination.

A separate arrangement needs to be made in case a gallery arranges a commissioned work. This should carry a much smaller percentage fee than for a sale.

Proper information about the work is important to make sales and to compile an accurate catalogue.

Negotiating who pays for what is crucial and a written statement confirming all expenditure by both artist and gallery needs to be worked out at the beginning if disputes later on are to be avoided. This may form part of a contract and should be worked out very carefully. A contract should also define how and when the artist gets paid for sales.

Other matters include gallery layout and decoration, mailing lists and advertising.

Local or national artists organisations can draw up standard contracts in co-operation with local galleries to standardise procedures. This can save much time and expense and encourages a maximum level of performance by both galleries and artists.

In all artistic matters, the issue of copyright frequently becomes an issue either when clients buy work and want to reproduce it or if somebody wants to use it in print. Every country has its

own laws and customs and an artist needs to understand them. Some contracts and competition conditions claim copyright in all submissions and entries.

There are ways of keeping your copyright, of transferring it and maintaining control of how the work is used. It is most important to understand how these conditions work and what is best in a particular situation. In general any transfer of copyright or rights to use a design should be negotiated very carefully. Remember that in most countries an artist owns copyright automatically when the work is produced and any change means a loss of copyright for the artist.

There is a section on matters affecting artists doing personal or non-commissioned work for sale. Many of these matters are different from those in a commissioned situation.

Here an artist is doing work derived from his own feelings and experience rather than analysing somebody else's needs. While it may seem to give much freedom you still have to sell some work, so what subjects you choose and how you express and present them are vital to your existence. The pressures induced by the need to make a living, can be just as compromising as those of commissioned work, unless you know how to handle them.

Subjects, style, size, one or two sides and methods of display are all matters for decision. There are dangers in following a fashionable style rather than doing your own natural style.

Ultimately good art comes down to having your own perceptions and expressing them in your own way. Every artist does it in a different way, which is really the essence of art, but it is always hard to predict what will sell and what won't and it can be easy to be seduced by seeing another artist sell well and to copy his style.

If an artist needs to do contract work purely to stay alive, there needs to be a clear philosophic division between this work and the art the artist really wants to make. This can be difficult to maintain under the pressures of staying alive. However, contract modelling can be a valuable training exercise for developing an artist in terms of modelling skill, quoting and meeting deadlines.

Finding suitable exhibition spaces can be a problem as many gallery owners are not very familiar with medals as art. There are a range of possible alternatives which can be explored.

Critics are one of the terrors of exhibiting. Good art critics are rare and those who understand medals are even rarer. To survive bad or malicious criticism you need to believe in yourself and your work. If it has good ideas, expression, technique and presentation you can take comfort from the fact that today's crit wraps tomorrow's rubbish.

Competitions and competitive tendering processes can be both opportunities and a waste of time. Many organisers of competitive

processes do not understand what is needed for a fair set of conditions and do not know the difference between an open competition, a competition by invitation and a competitive tendering process. Bad conditions often mean that artists must do large amounts of work for nothing, lose copyright for little or no fee or have their designs subject to change, modelling by somebody else and production outside their control.

Artists should refuse to enter such competitions and the organisers should be made to realise that the hardest part of the process is getting the idea, which is the part they most commonly do not want to pay for.

Sometimes a mint or entrepreneur will ask you to do designs and modelling for no fee or a part fee until a commercial project starts to make money. This is a potentially dangerous situation which must be viewed carefully with the risks of no payment for much work a distinct possibility. Your knowledge of the client can be vital in assessing the risk.

Competitions for the best work also need to be checked carefully for proper conditions, proper judges and protection against misuse of your design. Make sure you understand the form of the submission, the prizes and whether it is acquisitive or not.

The last chapter is about portraits, which can be a significant part of a medallist's output and income. Clients can come from many sources and portraits can be used in many situations. Medal portraits have some distinct advantages over other portrait forms in terms of relative cheapness, original reproduction, resistance to damage, portability and ease of display.

As with other art forms, each artist will do a portrait in his own way. However there are some matters which will affect all portraits regardless of style or method. Setting up a sitting, with good daylight and a comfortable modelling position is vital. Keeping a subject animated and relaxed

will lead to a more lively and characteristic result.

Doing a portrait from life is best. Working from photos should only be done if the subject is dead or completely inaccessible. Photos mislead because they catch people at an instant which is often uncharacteristic, such as smiling for the photo. A true portrait is the result of watching a person's face for a long time and arriving at that person's individual average expression. You mostly cannot get this from photos.

There is some discussion of the conduct of sittings, profile, full face or  $\frac{3}{4}$ , inscriptions and spectacles, all matters of importance in getting a good result.

One of the important observations that came to me while writing this is that in every situation the matters of procedure and business form an integral part of the outcome of your work and the way it is used. If you have a good grasp of these matters most situations can be analysed and a reasonable course of action decided upon. The more ignorant you are the more difficult each situation will be, adding stress to your life and affecting your artistic outcome. I can only repeat that the better you can manage your business and procedures, the better chance you will have of living on your work and the more energy you will have for making your art, which is what most artists would want.

Being good at business does not reduce your artistic ability. There is no percentage in trying to be bohemian to fulfil a romantic notion of what an artist should be like and starving like the bohemians of past times. For young artists starting out, there may be few opportunities. When one comes he should be equipped to make the most of it, which means knowing how to fulfil the professional requirements of a project as well as making a good work of art.

It is my hope that this manual will give some help and guidance in achieving this aim.

## GLYPTIC MEDALS

Prof. Jiri Hrcuba, the Czech Republic

Glyptic means the technique of engraving in precious stone, in medal or glass. This expression is mostly used for gem-engraving or intaglio-carving. All the coins since ancient times to the 19<sup>th</sup> century are made from carved dies.

My slides show Assyrian engraved seal-cylinders, engraved precious stones from Ancient Greek and coins of the ancient time, byzantine period, through the Middle ages to our time as well as the big (monumental) form coming from the shapes of the tools. The engraving wheels and other carving tools, the strokes, the cuts turns the image into specific abstract shapes and even more abstract while the engraver is imitating the picture as we can see it in the Celtic copy of the Tetradrachma of Philip the Second from the second century B.C.

Excellent examples of glyptic art are coins from Ancient Greek and Roman time. While the bronze medallion of Caligula is made in classical style based on the anatomy of the head, the Tetradrachma with Arethusa shows more of the engraving and stylisation. Also the Denar of Aulus Plautius is closer to the Assyrian engravings. In the time of the Byzantine empire and also later in the medieval times the glyptic technique was used to create coins which means

for our time the greatest inspiration in that field of art. In Great Moravia we can see the influence of Byzantine in the Denars of Bela the Second and Third and Andreas the second of Hungary (11th century).

The renaissance turned the attention back to classical Greek and Rome and we still live from that heritage. The last great classical epoch was "Empire". The late „Empire in Central Europe is called "Biedermeier". In this period was born the greatest glass-engraver Dominik Biman (1800-1857). He is famous for his engraved portraits. He achieved an absolute harmony of the big glyptic form and marks of the wheels in details. His engravings are technically perfect and yet not overworked.

From plaster castings of his engravings already in his time have been cast also bronze medals.

The Dominik Biman school was established in his hometown to honour that outstanding artist. The first session of that international school was from 7 to 25 of May 2001 in Harrachov – Czech Republic. The school will teach carving and engraving in glass and also steel-engraving and the art of medals. It will be the first international school for glyptic arts Lecture at the FIDEM Conference 2000 in Weimar.



Left: Jiri Hrcuba: "Dominik Biman". Cast bronze medal. Diameter 13 cm. 1975

Above: Dominik Biman: "Count Caspar Sternberg". Cast iron. Diameter 5 cm. 1932



## „IN THE CIRCLE OF CULTURE OF THE FIRST SECOND AND ITS DURATION”

Prof. Helmut Zobl, Austria

I would like to say something about my situation and surroundings, after which I will examine the time of some thirty years which I have spent on creative activity.

On this occasion, I will give priority to my enthusiasm, longing and vision combined with the magic word "art", which is a mystery to solve – and yet, the driving force of my daily commitment.

Attracted as I am to beauty and to intensifying form, considering antique coins and medals in particular, I think it is my duty, as an artist and artisan with creative imagination to object to superficial and indifferent statements.

Obviously unaffected by the negative reviews in a Viennese paper concerning FIDEM medal exhibition in Vienna in 1959 many medal artists, studying medal art under the guidance of Prof Ferdinand Welz, the principal of the Academy of Fine Arts, developed medallic art and aspired to have it accepted equally among other pictorial arts such as painting, graphic art and sculpture. During this time (1960/61) my first work was born but I was not aware of the fact that medallic art was not equally treated in the cultural industry of Vienna. Terms such as the "stepchild of sculpture" or the "folk song" of sculpture came into existence and are still commonly used.

From the point of view of society this form of art was not relevant enough- the exception proves the rule. In this contradictory situation and thanks to the critical attitude towards this form of art, the Viennese medal artists

developed even stricter artistic criteria. The idea was to give art medals an almost elitistic position in the international medallic world - not forgetting to mention the comparison between "non-commissioned medals" and "commissioned medals" and "commissioned medals" with populist tendency. In this connection it is not unimportant to mention the general emergence of culture together with the new definition of art, which was of great importance after 1945 and for "neutral Austria" in 1955. In other countries this kind remarkable change took place about 1990.

Originally, centuries ago, medals were communicative objects because of the non-existing photographic techniques, whereas nowadays they are not connected with the mechanism of society.

The artist could now concentrate on studying art only and politically independently. To put it more concretely: moulding of medals never functioned as a ventilator for the establishment. Some medals – to put it humorously – which were small and meaningless, did not have to be decorated with hidden symbols, hints and they were not usually shown to a jury or board before an international exhibition. The meaning of a critical evaluation was only to be convinced of the artistic quality of the medal

My previous creation of medal contains about 500 two-sided struck medals and about 70 cast medals. The number of my dies is about 1088, which corresponds to the length of a



Left: "Tank Tracks", cast, Dm 70 mm, relating to the incidents in Prague 1968.  
Right: 50-S-coin, Viennese international Garden -Exhib., WIG 74, 1:1,





"Zyklus Stützungen am Weg" (*Supports Near the Way*), 2000, 6 medals, Dm 60 mm. struck in silver and created before and during the Kosovo –conflict)



FIFA, 1993, silver, struck, a stadium seen from eye view- with about 15.000 heads, footballfans; the *Austrian Football Association, ÖFB*, Dm 65 mm, Bronze

"Seven Rows of People", 1982, silver



steel cylinder (Dm 60 mm) of 54 metres. The number of the struck medals so far including the officially struck coins (20-S coin), Viennese International Garden Exhibition, 1974, Olympia III, ...) equals the distance of 27 km (by bike half an hour). These details may seem absurd but they are comprehensible and measurable. On the other hand the themes and artistic features of my medals are much more difficult to describe.

One one hand medals are an expression of contemporary artistic and historical statements, solutions of formal and social questions and development starting from the human figure, man as the artistic concern – these are the main points of my work.

On the other hand, commissioned works in steel, realized in a way in which I did not have to relinquish my personal world of expression and so they form a part of my free work and personal recognition. To mention some of my clients: the World-Foot-Ball- Association (FIFA) >

Since 1965 "Die Münze Österreich" (former Hauptmünzamt Wien) struck most of my medals under the sponsorship of Böhler-Stahl. Medallistic art as a contemporary witness requires integration in culture as a whole as well as Sponsor-ship. It is always a big event, unique delight and a substantial aspect of culture when a person interested in art buys a piece art from an artist; it is success. Here takes place equation and transfer, here the artist gets personal attention aimed at him personally and at his work.

Collectors should not buy a piece of as an act of mercy, they are responsible for the culture of

the country, like patrons who do not necessarily expect to have a service in return. They do have their proper place in art history and in the hierarchy of the world of art.

Thanks to all who support artists without the intention of making profit.

But it is also necessary that the authorities are aware of the duty to share the responsibility to subsidize and help a vanishing branch of culture to survive.

I'm and have always been lucky to have met people who appreciate my work.

Finally I would like to present the latest Zobl-Worldthaler 9, which to represent for the FIDEM 2000 here in Weimar is a personal important matter of concern. Struck in silver with an edition of 333. And to buy here...

From all my experience, observations and realisation I always come to the point that an artist, medallists all around the world have one thing in common: They create culture from the first second onwards and care for art, which is to find more ahead, independent of financial success. They unite, in one person, the artist, the collector, the patron, publisher and sponsor. This achievement requires more attention.

These artists are those who stimulate the landscape of cultural economy and its industry and get their living from it, - but it's they who are the coloured flopping flags who represent an exhibition.

I would like to finish with a quotation from Goethe "Viele Seelen wohnen, ach in meiner und in deiner Brust".

Euro/ 1 Europa" for the Fidem-Exhibition 2000, with the title "One Europe"



"Mozarttaler 1991", as a result of an intensive preoccupation with Mozart for a personal edition, as a reaction to many Mozart-Kitsch-medals.



Left: "Recognizing-Confessing", Av., RV, created for my awarding, 1999. Right: Support - holding together



Worldthaler 9



Av "Die Berührung des Zeitlosen", ("The Touch of Timeless"), for the exhibition in Nürnberg 1994 or cultural recognition for special achievements (no prize without Zobl), or as a special present.

## NOT UND TUGEND DER KLEINEN KUNST

Anna Franziska Schwarzbach, Germany

Ladies and Gentlemen! Dear artists!

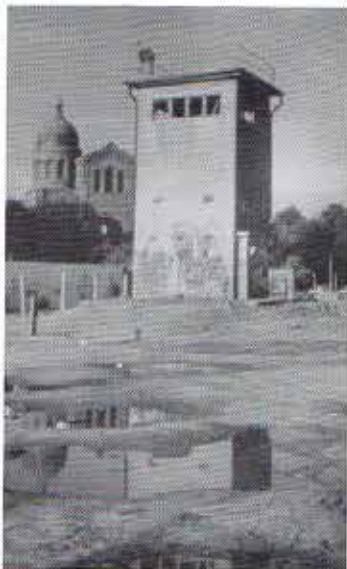
Let us speak about the trouble of small ART. Ernst Fischer, the old philosopher of art, spoke about the "necessity" of art. But we are very far away from this. In these computer-times we forget to document our feelings with a stable material like bronze, iron or stone. So, I will take this opportunity to speak about one "Art-Dinos-Life", like myself. I am going to describe a catalogue which Berlin artists wanted to edit. We called it: "Holder Mammon oder die schöne Kunst, anständiges Geld zu machen" (In English something like: "lovely mammon or the beautiful art of making decent money") . I am sorry to say so but we had no money.

If I discuss coins and medals with artists they smile at me and say that's nothing, rubbish! But I like these little things and so I try to complete sculpture with medallic art, distance with something near by, extensive and narrow.

The problem with the "big arts" lies in their arrogance and showing off and that's a big misery.

I want to go for a walk through the artist's life with pictures.

What is an artist like me doing all day?



The artist saves the guard-towers of the Berlin Wall.(pic 1)



The artist rakes the Todesstreifen" (pic2)

- The artist organises round-table meetings
- The artist dumps the ideas to create communication
- The artist is at home
- The artist draws her husband and the artist draws her daughter
- The artist models an old friend, who is a sculptor, like herself
- The artist draws a blind Russian woman
- The artist shapes, moulders, models, draws and behaves like a squirrel all day long in a quarry and the artist at night, sitting completely knocked out in her studio, taking it a little easily, with necessary alcohol, listening to music and trying to forget that the artist is happy.
- She is doing nothing reasonable ("foot-money"), nothing helpful ("time goes backwards", drawing)
- The artist is playing with ideas as the Good Lord is playing with himself and the world. "God is having a tease with the old snake" as the Bible says



The artist tries to install a monument for the victims of NS-committed crimes, which nobody wants(pic3)



She is drawing nonsense "approach to Europa", drawing a medal (pic4)

-This time I do not want to see any art , I cover all the art, but it is also the time for the Devil to come out

- This "lassie-dollar" for the town of "Magdeburg", a joke in German only

- I say, the medal is a work of sculpture, but for the sculptor there is no money he could earn: he is unemployed and lives crumbs of bread, "brotlos" as we say it in German, that's the way, you can't live by making art because an artist is like a moneybag without any money.

- That's how the idea to invent an artist's own currency becomes reality so, we called the Berlin artists and asked them to make "artists' own money" and we created the exhibition "Lovely Lure and the Nice Art of Making beautiful,

Decent Money". This exhibition was taken to five different towns. Our exhibition, "Kunst oder Geld, das funfte Element" in the Art Hall Dusseldorf in May 2000, was like an "art train". We looked for the richness of the place. The richness, wealth or abundance you will never see if you only think about money. We wanted to make people feel that money is only an equivalent.

-The intention of our exhibition was to let it take place in a famous location, to ask the artists of the area to have a look at interesting things in the museum of the town.

The exhibition in Halle was very productive, because we could work with Mr Ulf Dräger from the "Staatlichen Galerie Moritzburg". The individual exhibitions differed from place to place. They were and unique at the same time,



16

She is kneading something useless ("layers of history, piles of medals")



The Devil? The medal! like this  
"Einstein-medal" (pic 5)

reflecting the atmosphere, the "genius loci", of the place. It is a pity and a shame, too that we can never show that our work is equivalent to money, a substitute of money. We artists do not cash bouncing cheques, it is our work that is the equivalent of money or our cheque.

This is how I would like to present a new flea-like idea:

I want to invite you to a "medal symposium". The idea is to create something like "a hermitage of international artists" where we could philosophize on "Mammon" without a lack of time or the

pressure of time and create "artists' own currency". I want to guide you in the beautiful northern part of Berlin. It is a fact that we have what is called "Prenzlauer Berg" a small foundry for bronze and cast iron in central Berlin. The same place also houses a famous gallery. However, it is necessary for me to know "if" and "how many" artists are interested in such a project. Therefore, I will give you a prepared list for your address. I will then give there lists to the "Deutschen Gesellschaft für Medaillenkunst" in order to ask for further support.

## SPECIAL PROBLEMS IN SUPPORT OF EAST-EUROPEAN ARTISTS AFTER COLLAPSE OF THE SOCIALIST SYSTEM

Richard Peterhänsel, Germany

Since the late seventies I have often visited the "communist" countries in Eastern Europe. There were no serious problems in East-Germany at that time. The problems in the former USSR, Poland, Czechoslovakia, Hungary or Rumania and East-Germany ("German Democratic Republic") in normal life were the same (with only small differences). So I had good connections with artists and collectors in these countries.

In my lecture I will try to clear up misconceptions which have arisen because we do not meet so many people (artists or collectors) from Eastern Europe at FIDEM congresses compared to the number of people from the west.

After the collapse of the Communist regimes in Eastern Europe, and after the reunion of Germany, differences between Germany and the other countries increased enormously and yet relations with good friends in these countries were still alive.

I again started to visit St Petersburg, Kiev and Riga (Russia, Ukraine, Latvia). But what a difference now. Suddenly I needed visas for my visits. I got over those hurdles and saw a new situation in these countries. Formerly, medal artists (like most people) had a good living, but now I saw poverty. There was a fight going on for one's survival.

I will not write about the big differences in infrastructure or about the quality of hotels or gastronomy. We are two worlds apart. We live in a "Cockaigne" (a land of luxury) – the point of view of the other side; and they live in misery – our point of view. Both are wrong. But the explanation of this is a story of its own.

It is certain that people do not have enough money. The artists lost their lucrative public commissions, and collectors lost their jobs or were forced to sell their collections to survive. The average income of people in these countries

is one-third of that of residents in the European Community, while prices are the same as in the E.C.

The question for me was: how can I (and the people from the western countries) help?

First, we must maintain intensive contacts. We must overcome frontiers (political, spatial, economic, cultural, linguistic and human). We must visit and communicate with one another. It is relatively easy for us to go to the East. But, the other way round? I have invited artists and collectors from the former USSR to my home in Germany a few times. I can speak for hours about the bureaucracy of "ALIENS AUTHORITY" in Germany and also about that of German diplomatic representations in foreign countries! I had to start applying for an invitation permit 3-4 months before the visits. I had to give "FORMAL OBLIGATION", I had to reveal my income tax return; I had to take out special insurances, I had to give explanations about my living conditions and so on. If everything was "OK", then I got permission to invite my friends, for which I had to pay. The German invitation permit was three pages long (size A4).

But this was the end of difficulties. The permit had to be sent to Kiev or St Petersburg. What is the safest way? For the invitation permits it was unsealed envelopes ("IMPRIMÉ"). The same problem arises with the transfer of money.

To summarize: we need to do a lot of things to change the political and economic relations between East and West. My strong conviction is: We must take the first step!

The FIDEM congress of Weimar has shown that it is possible to live in peace in our world. The meetings were attended by people from East and West, North and South, by Christians, Jews and Muslims, people with different political views, rich and poor, monolinguals and polyglots – and yet everybody understood each other.



## SUMMARIES

### **Karl Asmund Rudolphi, em Naturwissenschaftler und Medaillensammler in Berlin.**

*Lore Börner*

"Sie wissen, mein verehrter Freund, dass der Appetit beim Essen kommt", so schreibt Rudolphi an seinen Berliner Freund Benoni Friedländer und meint damit sein Interesse und seine Leidenschaft fürs Medaillensammeln. Angeregt durch ein einzelnes Stück, die Medaille auf J. G. Walter von A. Abramson, hat er in den letzten anderthalb Jahrzehnten seines Lebens eine Kollektion von über 9000 Medaillen zusammengetragen.

Karl Asmund Rudolphi (1771-1832), in Stockholm geboren, in Stralsund und Greifswald tätig gewesen, folgte 1810 einer Berufung an die Berliner Universität als Direktor des anatomischen Instituts, seine wissenschaftlichen Arbeiten befassten sich auch mit Botanik, Zoologie und Physiologie - er war also ein Naturwissenschaftler, aus dem in den "müssigen Nebenstunden" ein engagierter, leidenschaftlicher Medaillenfreund wurde. Anfänglich spezialisierte er sich auf Porträtstücke von Ärzten und Naturwissenschaftlern, aber schon bald war sein Interesse an allen Bildnismedaillen erwacht, wobei er fürstliche Medaillen aussparte und sich auf Privatpersonen aller Länder und Zeiten konzentrierte. Besonders freute er sich, wenn ihm der Erwerb von Arbeiten der italienischen und deutschen Renaissance gelang.

Rudolphi pflegte schriftlichen Austausch mit vielen Münz- und Medaillenkundlern seiner Zeit, so beispielsweise mit K.F.W. Erbstein, Ch.J. Goetz, Chr. Binder, seine Kontakte reichten u.a. nach Italien, Niederlande, Schweden, Frankreich, wo er Freunde und Agenten hatte, die ihn durch Tausch oder Kauf mit neuem Material versorgten. Es ging Rudolphi aber nicht nur um den Besitz, er beschäftigte sich auch intensiv mit den dargestellten Personen und den Schöpfern der Medaillen, katalogisierte sie und veröffentlichte den Teil, der Ärzte und Naturwissenschaftler betrifft zwischen 1823 und 1829 in drei jeweils erweiterten Auflagen. Am Gesamtkatalog der Sammlung arbeitete er bis kurz vor seinem Tod. Er blieb unvollständig und unveröffentlicht, ist aber als Manuskript erhalten geblieben. Rudolphis Medaillen wurden 1833 für das Berliner Münzkabinett erworben und bilden einen nicht unwesentlichen Teil im Komplex der Privatmedaillen.

Es werden Medaillen mit dem Bildnis Rudolphis, sowie einige Exemplare aus seinem Sammlungsbestand vorgestellt.

### **Die Medaillen der Deutschen Akademie der Naturforscher Leopoldina in Halle**

*Ulf Dräger*

Die Akademie der Naturforscher Leopoldina wurde im Jahr 1652 in Schweinfurt gegründet. Sie zählt zu den ältesten ununterbrochen bestehenden Gelehrtengesellschaften der Welt und ist die erste Akademie des deutschen Sprachraumes. Seit 1878 hat sie ihren Sitz in Halle und widmet sich der naturwissenschaftlichen und medizinischen Forschung getreu dem Motto "die Natur zu erforschen zum Wohle der Menschheit". Trotz der schwierigen politischen Umstände im 20. Jahrhundert konnte sich die Akademie ihre von Kaiser Leopold I. 1687 bestätigte Unabhängigkeit wahren.

Zu den typischen Aktivitäten wissenschaftlicher Akademien im 18. und 19. Jahrhundert gehörte die Ausschreibung von Preisaufgaben. Für die Leopoldina stiftete der Leibarzt Friedrich des Grossen von Preussen, Christian Andreas von Cothenius (1708-1789) 1000 Taler mit der Bestimmung, alle zwei Jahre aus den Zinsen eine Medaille im Wert von 60 Talern für "die beste Bearbeitung einer Preisfrage aus dem Gebiet der praktischen Medizin" zu verleihen, die seit 1792 vergeben wird. Zu den Preisträgern gehörten Christoph Wilhelm Hufeland (1795), Ernst Haeckel (1864) und Rudolf Virchow (1901). Seit 1954 wird diese Medaille an einen hervorragenden Forscher für ein grosses Lebenswerk als höchste Auszeichnung der Akademie neben der Ehrenmitgliedschaft vergeben. Im Jahr 1864 wurde die Carl-Gustav-Carus-Medaille für

hervorragende naturwissenschaftliche Forschungen gestiftet, die seit 1938 kontinuierlich verliehen wurde. Mit der 1955 von Gustav Weidanz gestalteten Medaille auf Matthias Jacob Schleiden werden in der Regel alle drei Jahre Botaniker und Zoologen für bedeutende Leistungen auf dem Gebiet der Zellforschung ausgezeichnet. 1959 schuf derselbe Bildhauer die Charles-Darwin-Plakette. Seit 1961 verleiht die Leopoldina Medaillen mit dem persönlichen Porträt für besondere Verdienste um die Akademie. So entwarf Gustav Weidanz 1962 eine Medaille auf den Vizepräsidenten Erwin Reichenbach, Gerhard Lichtenfeld gestaltete 1971 die Medaille auf den Generalsekretär Horst Hanson und Bernd Gobel schuf 1987 eine Medaille auf Carl Friedrich von Weizsäcker.

Mit diesen und weiteren Medailleditionen förderte die Akademie die Medaillenkunst in Halle besonders im 20. Jahrhundert, die hier vorwiegend durch die Lehrer der Plastikklasse an der Kunsthochschule Burg Giebichenstein getragen wurde.

## **Die Medaillen des Daniel Brendel von Homburg, Erzbischof und Kurfürst von Mainz (1555-1582)**

*Gisela Forschner*

Dem Sammler O. Feldmann aus Deutz (bei Köln) verdanken wir den Hinweis, dass sich in seiner Sammlung ein dem Bildnis der Medaille entsprechendes grosses Portraitmedaillon befindet, von dem er annimmt, dass es "zweifelhaft (1st), ob gleichzeitig entstanden oder Kunstkammararbeit". Es lohnt sich immer, den Mitteilungen von Sammlern nachzugehen, besonders wenn sie in dem Standardwerk von G. Habich "Die deutschen Schaumünzen des XVI. Jahrhunderts" - soweit sich die Medaillen Künstlern oder Künstlergruppen zuweisen lassen - enthalten sind.

G. Habich ordnet die Medaillen des Daniel dem Monogrammist HK - Mittelrhein um 1570 ein und weist den Weg. 1559 gibt es einen Anstellungsvertrag von Daniel für einen "Büchsenmacher" Hans Kurtz aus Nürnberg und 1566 eine Glocke im Bergfried des Aschaffener Schlosses, das zeitweise Daniel als Residenz gedient hat.

Die künstlerisch verzierte Sturmglocke trägt an der Schulter einen Reim: 1566 IN DER EHER S MARTINI BIEN ICH GFLOSSEN HANS KURCZ HAT MICH GOSSEN. Die Namensnennung erfolgt ein zweites Mal. Über der Glockeninschrift wurden vier Rundplaketten eingegossen. Mythologische Szenen werden in raumfüllender Darstellungsweise gezeigt. Ein weiteres Charakteristikum dieses Meisters Hans Kurtz ist die Laubrandeinfassung.

Habich verweist weiterhin auf ein Miniatur-Epitaph von 1568 in Stein mit dem Monogramm HK. Nürnberger Medailleure des 16. Jh. bevorzugten Stein für ihre Modelle. Als nun - wie bisher angenommen wurde - im letzten Viertel des 16. Jh. (ab 1575) Gnadenpfennige aufkommen, was jedoch seit Daniel bereits zu belegen ist (seit 1569), können wir solche auch dem Künstler.

Hans Kurtz zuweisen. Es gibt zwei Typen nach dem Bestand des Münzkabinetts im Mainzer Stadtarchiv. Signiert, datiert und mit kleinerem Bildnis und breiter angelegtem des Daniel. Ein dritter Typ von 1570 und flacher Kappe sei lediglich der Vollständigkeit halber erwähnt. Aber das grosse Bildnis, eingangs gezeigt, stellt sich zwischen die beiden Typen von Daniel als Klammer.

Der Name des Künstlers HK ist mehrfach nachgewiesen, sein Wirkungsbereich ist der Mittelrhein, er stammt aus Nürnberg, wo er die Kunst des Steinschnitts gelernt hat und in der Kleinplastik und als Medailleur hervorragendes geleistet hat. Ein Bildhauer und Bildschnitzer aus der Epitaphbildhauerei - nicht ein Goldschmied - stellt sein Können in der Medaillenkunst unter Beweis.

## **Medaillenlob. Nachrichten in deutschen Quellen aus den Jahrzehnten um 1700**

*Hermann Maué*

Seit jeher hat sich die Medaillenkunde damit beschäftigt, die Viten von Medailleuren zu erforschen und ihr Werk zusammenzustellen; ausserdem hat man die dargestellten Personen oder das geschichtliche Umfeld identifiziert.

Später kamen die Beschäftigung mit der Ikonographie und mit Emblemen hinzu sowie weitere eher

kulturgeschichtlich ausgerichtete Fragen nach Intentionen der Auftraggeber, etwa politische Absichten oder Formen der Repräsentation. Diese Themen behandeln nahezu ausschliesslich den Künstler und den Auftraggeber, während die Rolle des Rezipienten - des Beschenkten oder des Sammlers - weitgehend unberücksichtigt blieb. Welche Anforderungen stellten Käufer und Sammler an Medaillen, nach welchen Kriterien beurteilten sie deren künstlerischen Rang und welcher Sprache und Begriffe bedienten sie sich? Was bewegte Sammler von Medaillen?

Zu Beginn des 18. Jahrhunderts wurde eine umfangreiche Literatur zur Münz- und Medaillenkunde verlegt, die - häufig zwischen den Zeilen - Antworten auf diese Fragen bereithält. Nach dem Vorwort seines Verkaufskataloges von 1742 sah sich der Nürnberger Medaillenverleger Caspar Gottlieb Lauffer in der Rolle eines Mäzen, der, ein in seiner Zeit durchaus patriotischer Gedanke, die Kenntnis geschichtlicher

Ereignisse vertiefen und den Ruhm verdienter Personen befördern wollte. Grossen Wert legte er auf wissenschaftlich korrekte Medaillenenwürfe. Ausserdem verweist er auf die weite Verbreitung und grosse Beständigkeit von Medaillen, wie sie kein anderes Monument erreichen kann. Andere Autoren sahen einen pädagogisch-didaktischen Aspekt der Medaillen und schlugen vor, der Jugend anhand von Medaillen die Kenntnis der Historie zu vermitteln.

Auch die künstlerische Qualität von Medaille wurde durchaus gesehen, doch beschränkte sich deren Benennung weitgehend auf Begriffe wie "Ähnlichkeit", "Lieblichkeit", "Geschicklichkeit", "nette Zeichnung" oder „Liebe zur Kunst<sup>94</sup>. Kontrovers dagegen wird die Frage nach dem geeignetsten Metall für Medaillen behandelt. Während man anerkennt, dass es einem Fürsten gut ansteht, eine Medaille in edlem Metall zu verschenken, sieht man zugleich die Gefahr des umgehenden Einschmelzens, während Medaillen aus Kupfer grössere Chancen haben zu überdauern.

Schliesslich wird betont, dass erst die wissenschaftliche Bearbeitung Medaillen einem grosseren Kreis erschliesst; sie vermag auch denen, die sich die entsprechenden Medaillen nicht kaufen können, deren Botschaften zu vermitteln.

Die münz- und medaillenkundliche Literatur der Jahrzehnte um 1700 st für das Bild vom Rezipienten der Medaillen bei weitem noch nicht ausgeschöpft.

## **Die Medaille im Umfeld Arnold Böcklins (1827-1901)**

*Beatrice Schärli*

Der bekannte, aus Basel stammende Künstler Arnold Böcklin erhielt zum 70. Geburtstag eine von Hans Sandreuter (1850-1901) gestaltete und von der Basler Regierung gestiftete goldene Medaille. Im Vorbereitungskomitee sass unter andern der von 1893 bis 1901 an der Basler Universität lehrende Heinrich Wölfflin (1864-1945)! Böcklin hatte in früheren Jahren seinerseits eine Geburtstagsmedaille gestaltet und zwar anlässlich seiner Zürcher Jahre für den mit ihm befreundeten Schriftsteller Gottfried Keller (1819-1890).

## **Neoklassizismus in den Niederlanden**

*Marian Scharloo*

Frans Hemsterhuis (1721 - 1790) und Petrus Camper (1722 - 1789), zwei gelehrte und kreative Freunde, schufen am Ende des 18. Jahrhunderts zusammen mit dem Medailleur und Steinschneider Johann Heinrich Schepp einige Medaillen im rein klassizistischen Stil.

Hemsterhuis war vor allem Philosoph, Camper Professor in der Medizin. Als Kinder ihrer Zeit beschäftigten sie sich mit allen Künsten und Wissenschaften. Sie sammelten, untersuchten, entwarfen, schrieben Abhandlungen und korrespondierten mit vielen ausländischen Gleichgesinnten.

Johann Wolfgang von Goethe kannte die beiden Freunde und ihre Tätigkeiten gut. Sowohl Hemsterhuis als auch Camper haben ihn besucht.

Die Medaillenenwürfe zeigen eine enge Beziehung zur römischen und griechischen Kunst, ihnen liegen die philosophischen Ideale der Schönheit des Klassizismus zugrunde. Die interessanteste Medaille im rein griechischen Stil ist ihrer Freundschaft gewidmet.

Die beiden Freunde verdanken die Herausgabe der Medaillen ihren politischen und gesellschaftlichen Beziehungen zu den wichtigsten staatlichen Institutionen der Republik.

Der Tod der beiden Freunde brachte die faszinierende Entwicklung dieses Medaillenstiles in der Republik völlig zum Abschluss.

## **Die Sammlung von Luders und deren Schicksal in Russland (auf Grund der Medaillensammlung der Ermitage)**

*Evgenia Scukina*

Die numismatische Sammlung der Ermitage hat in den zwei Jahrhunderten ihres Bestehens zahlreiche Privatsammlungen russischer und fremder Sammler aufgenommen, darunter die frühesten und wertvollsten die für die Kunstkammer Peters des Grossen bestimmte das Cabinet des Hamburger Sammler Georg Luders, von diesem in der zweiten Hälfte des 17. Jh. zusammengestellt.

Leider haben die Versuche, Näheres über die Person des Sammlers zu erfahren, zu nichts geführt. Bekannt ist nur, dass Luders ein Hamburger Kaufmann und ein begeisterter Münzsammler war. Im Vorwort zum handgeschriebenen Katalog seines Cabinets wird er von Martin Vogel (1634-1675) auf folgende Weise charakterisiert: "... dieser Mann, der seine Sammlung in nordischer Region angelegt hatte, ohne eine höhere

Schulbildung, legte bereits in der Jugend eine solche innere, ihm angeborene Leidenschaftlichkeit an den Tag, die ihn zu Studien von Münzen anregte. Dabei hatte er sich solche Kenntnisse erworben, wie sie selbst bei gelehrten Leuten kaum zu finden sind."

Luders teilte das Schicksal vieler begeisterter Sammler: er machte Bankrott und ein Teil seiner Sammlung wurde von seinen Gläubigern gepfändet. Die strenge Ordnung der Sammlung, bisher in fünf Abteilungen eines riesigen Schrankes auf 148 Schubladen angeordnet, wurde vernichtet, die Münzen kamen in Säcke.

Der Hamburger Forscher Rudolf Kappel (1635-1684) gibt die genaue Anzahl des Cabinets an: unter den insgesamt 8492 Stücken gab es 565 goldene, 5328 silberne und 2599 kupferne Münzen. Der Grossteil davon - 6891 Stück - sind antike Münzen, 1604 - neue Münzen "nummi recenti", unter denen es - gemäss der damals herrschenden Systematisierungsweise - eine beträchtliche Anzahl (ungefähr ein Viertel) von Gedenkmünzen gab.

1721 wurde der erste Teil der Luderssammlung auf Betreiben Peters des Grossen von J. Schumacher, Bibliothekar der Akademie der Wissenschaft für 8000 Taler für die Kunstkammer erworben. Im Januar 1738 begannen die Verhandlungen über die Erwerbung des restlichen Teils der Sammlung für Russland; dieser Teil konnte seinerzeit bei den Erben von Luders nicht angekauft werden wegen des zu hohen Preises von 12000 Talern. Im September 1738 wurde dieser Teil - für den neuen Preis - 4500 Taler auf dem Seeweg nach Petersburg gebracht in 4 Kisten mit dem Gesamtgewicht von 25 und einen halben Pud (über 400 kg).

Das Luders-Cabinet bildete den Grundstock des Münzkabinetts der Kunstkammer; seine Beschreibung findet sich im 2. Band des Katalogs der ersten Museum in Russland "Musei Imperialis Petropolitani", 1745. Das Münzkabinetts der Kunstkammer, das im Laufe eines Jahrhunderts stark erweitert wurde, wurde ab Mitte des 19. Jh. nach der Ermitage übergeben.

Die Bekanntschaft mit den Unterlagen des Akademie-Archivs in St. Petersburg, die Berücksichtigung der Werke Vogels und Kappels, sowie der Medaillensammlung der Ermitage haben geholfen, eine Reihe wahrer Meisterwerke der Medaillenkunst des 16.-17. Jh. aus Luders-Cabinet festzustellen. Darunter sind solche schöne Exemplare zu nennen wie die silbernen Medaillen Philipp Melanchthon von F. Hagenauer und Königin Maria von Ungarn von L. Neufahrer, die grosse goldene Medaille von G. F. Travani mit dem Bildnis der Christina von Schweden, eine Reihe prachtvoller goldener "Judenmedaillen". Bemerkenswert sind auch Seitenheiten von Hamburger Herkunft: die berühmte Medaille 1636 von S. Dadler mit dem Stadtplan Hamburgs, eine durch ihre Herstellungstechnik eigenartige Medaille zu Ehren des Bürgermeisters Berthold Moller, sowie der Scharfrichterspfenning, der 1671 dem Friederich Hartkenn überreicht wurde.

In der Luders- Sammlung sind viele hervorragende Medailleure aus mehreren Ländern Europas vertreten -G. Cavino, C. de Bloc, J. Warin, S. Dadler, J. Höhn, J. Blum, P. van Abee, P. H. Müller und mehrere andere. Heute bilden die Meisterwerke der Medaillenkunst, vor mehr als drei Jahrhunderten von einem begeisterten Hamburger Sammler zusammengetragen, wahre Glanzstücke der Medaillensammlung der Ermitage.

## **A propos de l'Histoire métallique de Louis XV: la médaille du Marquis de Bonnac, ambassadeur 1724.**

*Sylvie de Turckheim Fey*

Louis XV qui a eu le souci d'achever la série métallique du Grand Roi, n'a pas montré le même enthousiasme pour édifier de „tels Monuments". C'est en partie à l'initiative du duc d'Antin, directeur des Bâtiments de Roi, que l'Académie royale des médailles et inscriptions a repris ses travaux pour ponctuer les événements officiels ou non dont les bénéficiaires sont autant les artistes que les grands serviteurs du roi. La mise en oeuvre de la médaille pour honorer la politique étrangère du marquis de Bonnac en est l'illustration.

### **WEIMAR 2000 IN SOME FIGURES**

7	million people from all over the world visit Weimar every year
285	FIDEM minded people from
28	countries participated in the XXVII FIDEM congress
762	medals were displayed in the exhibition by
486	medal artists whose works and lives were studied on the
30	pages of the exhibition catalogue (without pictures) and on the
464	pages of the exhibition catalogue with
716	pictures on medals
28	lectures were held on
4	successive weekdays,
1	workshop was held,
27	people from
9	different countries and speaking
10	different languages participated in the post-congress tour,
11	pages in the Abstract book and program of the congress
51	the number of pages in "Relief is in sight" – some thoughts on the business of living as a medallist (Michael Meszaros, Australia)
72	pages in "Art Medal in Germany" (ARCHE) , a publication by Deutsche Gesellschaft für Medaillenkunst, the host of the congress

## FIDEM WORKSHOP

Ulf Dräger

As the host of the artists' workshop of the FIDEM congress in Weimar the well-known Bauhaus Universität had invited artists to FIDEM workshop. For three days 33 artists from 19 countries had their domicile of art in the so-called small Van de Velde building. Because medal artists do not need large studios for their work everybody was able to find enough space at the tables put together for the occasion. Being close to each other not only inspired them to work harder but also arouse enthusiastic discussions. A common goal usually makes birds of a feather flock together and it also unites the participants for a longer time, is a well-known fact. This tendency was to be seen clearly in the outcome of the workshop, which could almost have been predicted.

The idea that Bernd Göbel and I had before the congress was to have one joint work of art – in a suitable frame in which all the participating artists could have a say. The idea of the head of Goethe was first introduced by Bernd Göbel. The realization of Goethe's profile, put together from different plastic forms and themes like a mosaic appealed to us more and more as time passed. And so we left the idea for a while. At that time the workshop already had some 35 participants. Therefore, the plaster plate had to be equally large so that we could see the profile of Goethe out of it with a guitar string. This plate was then divided into 37 pieces of

approximately the same size. Every piece was numbered at the back to make it easier for the participants to put the mosaic together afterwards.

At the beginning of the workshop every participant then chose the piece of plaster they liked best, which neither gave a handicap to anybody nor set limitations of form with one exception: nobody was allowed to change the contours of the separate pieces. Because it was obvious that these pieces belonged to a puzzle everybody was most curious about the outcome. At first it was regarded as a secret. Each artist should be unaware of it in order to be able to cut his/her own intuitions and ideas into the plaster.

On the day of the medal fair at Schillerhaus the work was to be displayed for the first time. The surprise and the following positive response to a totally new Goethe were equally great. I think that a beautiful and artistic object had been created. And does it not reflect – surely in a more beautiful way - Goethe's well-known comparison of a part and a whole.

Furthermore, before the end of the congress, the Mint of Bavaria told us that they could reduce and strike the object. We are excited. I would also like to meet Goethe some day, cast in the original size in the Goethe museum in Weimar.



A portrait of the participants.



The final Goethe.

# CATALOGUE

## FIDEM IN WEIMAR

*Dr. Wolfgang Steguweit*

To the participants in the XXVII Congress of the International Medal Society FIDEM who have come to Weimar from five continents Thuringia presents a rich cultural landscape. Nestling within this on a line drawn through the cities of Eisenach, Gotha, Erfurt and Jena lies the classic city of Weimar which, like most of the larger cities of the region was formerly a royal seat. As a consequence of their experience during the Thirty Years War (1618-1648) the dukes of the Ernestiner House of Saxon promoted art and culture. They left politics to the central European states and the territorial dukes struggling for power.

The art of coin and medal making benefited especially from this concentration of ideal values. In the seventeenth and eighteenth centuries up to ten centres producing coinage were working in Thuringia. These satisfied the commissions of their patrons with the production of coins and at the same time supported artists and the training of talent. Where coins and medals were produced, collections were to be found not far away. The coin cabinet at Friedenstein Castle in Gotha has existed since 1712 as an independent princely institute for collection and research. It attracted the interest of the rulers of Saxony-Gotha-Ahemburg to these small artistic forms which represented a sort of microcosm and story-telling in metal. Under such fertile conditions it was possible, for example, for Christian Wermuth (1661-1739) to develop into one of the most famous baroque medal makers.

Creating and collecting medals inspired research. At the same time as the Duke of Gotha Frederick II (1691-(1732) enthusiastically collected coins and medals and Christian Wermuth cut more than a thousand coinage dies the scholar and poly-historian Wilhelm Ernst Tentzel (1659-1707) founded the first medal-based collection of a great German dynasty - the "Saxonia Numismatica".

"Next-door", in Weimar, the princely Saxon relatives also started the coin cabinet that the "Poet Prince" Johann Wolfgang von Goethe was able to study together with the famous collection in Gotha a hundred years later. "To every love belongs a collection" the twenty-one year old confessed.

Serious interest and creative collection developed ideally into patronage, often in the interaction between demand and support. Goethe, too, had

numerous contacts with contemporary medal artists, among whom Leonard Posch and Henri François Brandt were the most distinguished. He discovered the talent of Angelika Facius as a young medal maker and supported her artistic career.

Since that classical time almost two hundred years have passed. Once again the medal friendly city of Weimar is the focus of interest. The Congress of the International Medal Society (FIDEM) is meeting in Goethe's residence – (today the National Goethe Museum) to examine the conditions and opportunities affecting medal promotion on the threshold of the new century. A large comprehensive festival of contemporary medals almost a thousand in number from thirty-one countries organised by the Deutsche Gesellschaft für Medaillen-Kunst and the Stiftung Weimarer Klassik enables a taking stock of contemporary art in small format as well as enjoying it aesthetically.

The work, selected on a national basis within the proportional framework for participating countries, is provided by competent academics and experienced artists from each country, with an introduction that emphasises trends and exceptional qualities. The extensive material for the exhibition and the catalogue was structured in the Münzkabinett of the Staatliche Museen Berlin. It was first sought to establish an almost uniform level of attainment. The citation and verification of the medals hopefully brings some amelioration of the compulsory form produced by the reduction in size. Almost all national contributions were submitted by the deadline so that copies could be made using a uniform digital technique. Regrettably occasional differing standards in the quality of reproduction arose from late delivery.

The editor and those preparing the catalogue and exhibition were deeply impressed and sometimes surprised by the quality (and occasionally by the heterogeneity) of the small works of art, varying from a conventional medal relief and the diverse metamorphoses to sculpture, to jewellery through to the finished piece. The variety of contemporary artistic concepts is bewilderingly beautiful and in their totality have the effect of a metaphor for plurality and liberality. To the observer the question occurs imperceptibly of how "tolerantly" the form of the medal should currently be treated and in the future and where its genre-specific limits may lie. These objects undoubtedly widen the framework of the fine arts. The art of the medal, however,

maintains its central inherited role. The question may be allowed as to whether in the future the drawing-up of limits is desirable or even makes sense. Perhaps their charm lies in their facilitating the coming together and the mixing of varied art forms. Might a medal as an "object in a dimension of two-and-a-half times" only be acceptable in a manageable size? The Weimar Exhibition also includes some "breakers of boundaries".

Scepticism over such a view is perceptible. Nevertheless, it should be emphasised that there are numerous national contributions and works from many artists of wonderful originality and quality. The shape enables the content. The exhibition is over and over a paean to great art in small format. Great Britain, Portugal and the Netherlands - to take only a few examples - impress by the breaking of the medal's boundaries. The "Medal countries" from Eastern Europe - Poland, The Czech and

Slovak Republics and, of course Hungary belong to the leading group. The host country Germany makes a contribution too.

With the concentration by the Congress on the past and a glance at current conditions affecting the art of the medal, artists and collecting patrons, history is drawn into the present. Through the endeavours of today's medal creators and producers, collectors and academics to ensure the artistic and social stimulation of the medal including the endeavours to preserve it and at the same time seeking new ways forward, taking into account the achievements of the past, we attain the standard for today's activities. The door stands open for the renewal and stimulation of this endearing art form which has remained socially important for five and a half centuries. An impulse will go out from Weimar.

Article from the FIDEM XXVII catalogue

## PATRONAGE OF MEDALS

by Mark Jones, Great Britain

"There are less commissions for medals now than at any time since the fifteenth century". Probably this is not strictly true, if only because the number of countries in which medals are commissioned has grown enormously since 1500. But that is how it often feels.

There are a number of reasons for this feeling. The nature of patronage itself has changed. Less of it is private and more is public. And whereas private patrons and even monarchs were often attracted by media which posited an intimate relationship between patron, artist and observer the modern public client cannot be. Expenditure of taxation can be best justified by work which makes an obvious impact on large numbers of people; and that tend to mean work on a large scale in a public place. Medals are difficult for public patrons. They have a reputation for being elitist. And the most obvious counter-example, the medals struck in enormous numbers for great events or campaigns are seldom the quality to attract a modern patron.

Cultural circumstances have changed. Medals traditionally derived their form and status from links to the Ancient World; from a general understanding that the correct way of commemorating an individual or event and of ensuring its or their immortality was to follow the precedent set by the large bronze coins of the Roman Emperors. But in the Twentieth Century there was major discontinuity in Western culture. The dominant myths, classical and biblical,

gradually lost currency. They ceased to be the common source on which people drew for established codes with which to convey meaning. A person who sees a medal today is not irresistibly reminded of the classical tradition or of the reputation of the great figures of antiquity. Most people know little or nothing of either.

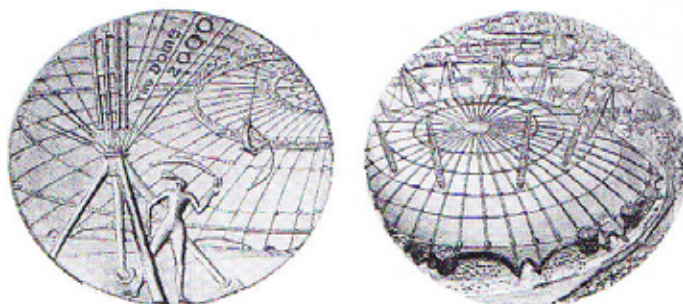
Medals have served as portraits. But for many now it is the camera and the camcorder which are the preferred tools for recording likeness and for commemorating events. In short, medals, like the visual arts in general, have ceased to be required for their traditional purposes and are having to reinvent themselves to survive.

Can they do this? I believe they can. In London this year the year 2000 has been celebrated by the erection of a giant Dome. It cost an enormous amount of money. More than 1 billion euros. The structure is impressive in size, as was the speed with which it was erected, but the content is vacuous and mediocre: a failure on a grand scale. The relevance of this is that the Dome represents, in painful and pathetic form, the urge to commemorate and the absence of a language in which to do it.

Within the great Dome was a small one. A work by the American artist James Tyrrell. The great Dome was full of stuff, but empty of meaning. The small one was empty, but resonant. The one was draining and dispiriting, the other affirming and enhancing. That is to say



## Millenium - Dome 2000



that art, having lost some of the obvious functions of representation and record, has been freed to become a purer vehicle for the poetic and the polemic and can draw on a wider range of intervention in visual and emotional experience.

So if marking 2000 with a Dome was an error, we could ask for no clearer demonstration that the impulse which has historically motivated medallic patronage is alive and flourishing. If only those involved may well reflect, they had relied more on artists and less on committees for content and ideas. Their last commission was in fact for three medals, and these seem to have been a great success. Perhaps they will be treasured long after the Dome has disappeared.

Another recent event commemorated by a medal was the opening of the new Scottish Parliament. Done at the last moment, with little apparent thought, the medals concerned were presented to new members of the Scottish Parliament, and babies born on the auspicious day. Again the urge to commemorate was there, but it was not properly developed or channelled and so produced a poor result. The medal was widely ridiculed in the Press and those who commissioned it had no obvious defence.

Times, in short, have changed but human

nature has not. People feel as they have always felt, an urge to commemorate the significant in their own and their various communities' lives. If medals demonstrate vigour as an art form, providing delight and enlightenment, opening the way to feelings and perceptions that have lain latent, exploring and cherishing techniques and materials, then patrons public and private can be drawn to commission them. We can explain that a good medal is a good thing. A thing that can create meaning for the moment and transmit it to others; that can forge links between creator and client and from them to a whole network of recipients who over time will value and revisit and enlarge the meaning first perceived, i.e. the receipt of the medal and the messages which it conveys.

Nobody needs a medal. Nobody needs art or music or myth. Nobody needs the stones on a beach or birdsong. It is the useless things that make life worthwhile. The act of commissioning a medal is a challenging one. It implies an intention to mark significance and make meaning through human talent; it is an act of faith in the future and of community with those that will enjoy the outcome. Why not try it for yourself?

Article from the FIDEM XXVII catalogue

*See also Michael Meszaros' article FIDEM 2000, The International Exhibition of Contemporary Medals at Weimar, The Medal, Spring 2001.*

# POST-CONGRESS TOUR

*Day 1. Sunday 24 September -Departure from Weimar to Bad Kösen. The historic winery of Kloster Pforta. Then to Naumburg and a visit to Naumburger Dom from the 12<sup>th</sup> century. Arrival in Dresden, the capital of Saxony.*

*Day 2. Monday. By coach to Elbsandsteingebirge – The Nationalpark "Sächsische Schweiz" to see the landscape and sandstone formations. A visit to the fortress of Königstein on a rock above a small town. Then to Bastei with a view over the Elbe valley. Opening of Ludek Havelka's Medal Exhibition in Dresden.*

*Day 3. Tuesday. A walk in the centre of Dresden, seeing the main sights: the Zwinger, the Semperoper, the Fürstenzug, the Brühlsche Terrasse and the building activities of Frauenkirche. A visit to the Grüne Gewölbe – home of invaluable treasures, with its Münzkabinett with a large coin collection. A visit to Meissen along the river Elbe and seeing the world famous porcelain manufacturing.*

*Day 4. Wednesday. Back home.*

## FROM MR BEN P. INDICK'S DIARY:

"Some of us, about 25, opted for a three-day post-congress tour to Dresden. I am certain none of us regretted the decision, for it was interesting and sometimes delightful. The comfortable bus stopped to pick up passengers at both the Dorint and Hilton Hotels. We drive south, through Thuringia, the state in which Weimar is, into Saxony, a more mountainous and colourful area. One could say the colour of Bad Kösen, our first stop en route, was purple, for its deliciously sweet grapes. This is wine country, and we were treated to a veritable tasting fest, liberal portions of three wines, plus champagne, and then comfortable in the wine caverns of the firm, a very tasty bowl of hot "goulash". Have I said something about eating on this trip?

We continued to Naumburg, where there is another "dom", actually a term for a cathedral, not necessarily for a large dome. The Dome of Naumburg has several small domes and is

exceedingly charming as well as ancient, with much beautiful art. The town is pretty and Nietzsche had a home here. Unfortunately, we did not have time to visit the home of this fine and misunderstood philosopher whose face wore that splendid bushy moustache.

We left this area for autobahns and flat country and proceeded to Dresden. This ancient city was a gem of Baroque architecture, an artwork in itself, and an undefended city in WWII. Shortly before the war ended, it was subjected to a devastating firebombing at Churchill's behest, in an ostensible effort to shorten the war with an enemy unwilling to admit defeat. Whether it helped or not, the town was destroyed. I cannot criticize the great British leader's decision. It might have saved lives. In addition, the Nazi's had ruthlessly bombed British towns, and regularly visited London with irresponsible destruction. In any event, Dresden was gone forever. The buildings were replaced for the most part with

Winetasting in Kloster Pforta. Ms. Leena Linkosalmi and Dr. Leena Passi from Finland.



undistinguished modern structures, mostly, if at all, by the Communist government. Today, the town is a hive of cranes and activity. The magnificent Zwinger and Albertinum Palaces, brilliant Baroque structures and museums, have been restored, and the beloved church, symbol of the city, the Frauenkirche, is being carefully rebuilt in the original manner, with a scaffolding so densely built around it one cannot see the interior space at all. This is a craftsman's job, not a steel-and-glass structure. However, we would not be visiting the old town's center for a few days.

Dresden is much larger than Weimar, a city of half a million, including many tall, slim beautiful young women with hair dyed bright red, such as Nature never colored it, with henna, a uniform fad in Dresden but one we observed nowhere else in Germany. We ate out as a group in a restaurant, a good meal, no choice option, and taxied back to the Dorint. Breakfast was its usual ample buffet, a true treat. We spent the day in the mountain area known as Saxonische Schweiz, the Saxon Switzerland. No one could confuse the two, but if it makes the Germans happy to call it that, I have no objections. We stopped at a popular site, a fortress called Konigstein, and then to the Bastei, an unusual mountain area. The hills are nice, with the Elbe river winding below, and we admired interesting stone pinnacle formations. In the early evening we attended the opening of a medallist show at the Czech Center, for two Czech artists, one of them

alive and present, and listened, standing, for more than half an hour to a laudatory and pedagogic speech, in German, by a director of Albertinum. The embarrassed artist afterward simply told us, in English, "Let the art speak for itself". We would run into him the next day, and when we told him we were frequently in New York City, he asked us to talk to the Czech Center there and help him arrange a show. We shall do so too. Afterwards we ate out again, as a group. The third day we walked to Zwinger, where most of the group visited the "Grundes Gewolben", the Green Vault, but we chose to see the galleries of marvelous classical art, paintings by great names including Raphael, Rubens, Rembrandt and a breathtaking Vermeer. We still had time to see the Green Vault, which is a sort of a marvellous collection of not just coins, but precious stones and many objects made as miniatures of various sites. It was all organized by Augustus the Strong who was so rich from silver mines he could do it without pain. It was like a vast toyshop. We continued to the Albertinum, which had a good showing of modern German art of the earlier part of the century.

We then bussed to Meissen, the workshop of the famous porcelain makers. Artisans showed us how it was done, but it did not convince my wife, who dislikes this finicky porcelain. The town was, however, a pretty postcard itself of an era gone by. After dining out as a group again, we said our farewells for a very happy a fulfilling time. Most went home, but Janet and I took the train for four night in Berlin.



Mr Klaus Selinheimo and Aimo Linkosalmi from Finland having a good look at Ludek Havelka's art medals at Reizech center.



A visit to Meissen

## PEOPLE AND EVENTS IN WEIMAR



Dr. Lars O. Lagerqvist,  
honorary President of  
FIDEM



At dinner. From the right: M. Carlos  
Baptista da Silva, Mme. Rosa Figueiredo,  
Portugal, and M. Aimo Viitala, Finland.



Reviser de comptes, M  
Claude Arthus-Bertrand



Mme. Mariangela Johnson, Vice-  
President of FIDEM, Italy



Giving speeches and the "difficulty" of interpreting in Weimar. From the right: M. B. Mayer (in English), Dr. V.  
Germer(in German), and M. P. Zanchi(in French).



Dr. W. Steguweit, our host giving a speech in Gotha.



Dr. R. Peterhänsel giving a lecture



Mme. Cory Gilliland and M. James Malone-Beach, our American hosts at the reception.



Queueing to see the FIDEM exhibition



The art of selling medals in the British way, Mme F. Simmons in action.



To buy or not to buy, Dr. G. Sievers speculating on art medals.

# APPENDIX

## LIST OF PARTICIPANTS

### AUSTRALIA

Mészáros, Michael

### AUSTRIA

Emmerig, Hubert  
Schulz, Karl  
Zobl, Helmut

### BELGIUM

Dupont, Marie-Luise  
Faes, Willy  
Faes, Marie-Therese  
Gilson, Marcel  
Huybrechts, Paul  
Peeters, Denise  
Wuyts, Eva

### CANADA

de Pedery-Hunt, Dora  
Drava, Uga  
Maas, Geert  
Maas, Elly  
Mirvish, Anne  
Newbigging, Del

### SWITZERLAND

Gaillard, Bernhard  
Lindau, Christian  
Lindau, Grazyna  
Perret, Gilles  
Schärlī, Beatrice  
Schiffedercker, André  
Vuillemin, Odile  
Zanchi, Pierre A.  
Zanchi, Martine

### CZECH REPUBLIC

Aleksandrovskij, Andrej  
Krizová, Alena  
Osetrova, Galina

### GERMANY

Bekker, Gerd  
Börner, Lore  
Brozatus, Klaus-Peter  
Brumme, Peter  
Coch, Hartmut  
Cunz, Reiner  
Diehn, Thomas  
Dorfstecher, Dietrich  
Emmrich, Helmut  
Fischer, Dieter  
Fischer, Christa  
Fitzenreiter, Wilfried  
Flören, Reinhard  
Flören, Gerda Maria  
Förschner, Gisela

Gericke, A

Göbel, Bernd  
Göbel, Eva  
Grund, Rainer  
Güttler, Peter-GötzHardegen, Lucia  
(& Arnold)  
Heidemann, Martin  
Höhn, Heidrun  
Hoop, Ilse  
Hoop, Andreas  
Hoyer, Heinz  
Jente, Helmut  
Jente, Irene  
Kill, Agatha  
Klöde-Hoffmann, Silvia  
Knieriemen, Reinhard  
Krauss, Dirks  
Krauss-Wenzkat, Susanne  
Laufen, Reinhard  
Laufen, Gertrud  
Linke, Eberhardt  
Mann, Friedrich-Karl  
Mau, Hermann  
Mayer, Bernhard  
Müller, Heinz-W.  
Müller,  
Overbeck, Bernhard  
Peterhänsel, Richard  
Preißler, Josef  
Prüfer, Olaf  
Rein, Gerhard Dr.  
Russewa-Hoyer, Sneschana  
Schettler, Kurt  
Schlüter, Heinrich  
Schlüter, Christiane  
Schulzen, Peter  
Schulze, Manfred  
Serfas, Helmut  
Serfas,  
Steguweit, Wolfgang  
Thieme, Klaus  
Traeger, Burkhard  
Ulonska, Hans-Juergen  
von Pilgrim, Hubertus  
Wagner-Kerkhof, Heidi  
Wegner, Kurt  
Wesche, Markus  
Ampah, Pamaranond  
Charuvan, Chantimaponng  
Srirat, Wattanalumleard  
Vacharei, Charoensumrit

### DENMARK

Hoy, Trine Maria  
Jensen, Jörgen-Steen  
Rasmussen, Else

### SPAIN

Requena Lago, Susana  
Gimeno, Javier  
Vindel y Sanz, Mu-uR

### FRANCE

De Turkheim-Pey, Sylvie  
Dromard, Martine  
Fagot, Danièle  
Gimenez, Joaquin  
Männick, Maire  
Richiardi, Michel  
Saliou, Francoise

### FINLAND

Åström, Marcus  
Eklund, Annu  
Honkanen, Mauno  
Honkanen, Paula  
Jaatinen, Raimo  
Kannosto, Erkki  
Kannosto, Sakari  
Kukkonen, Pertti  
Linkosalmi, Aimo  
Linkosalmi, Leena  
Löyttyniemi, Veikko  
Löyttyniemi, Leena  
Madedkivi, Assi  
Mäkinen, Erik  
Mäntynen, Taru  
Passi, Leena  
Räsänen, Kauko  
Selinheimo, Klaus  
Sievers, Gunnel  
Timisjärvi, Mikko  
Vaalas, Kari  
Viitala, Aimo  
Voionmaa, Ilkka

### BRITAIN

Attwood, Philip  
Bourne, Edward  
Bourne – Leavitt, Marcy  
Brodie, David  
Brodie, Diana  
Day, John  
Dutton, Ron  
Dutton, Leila  
Jones, Mark  
Powell, Felicity  
Simmons, Frances  
Berndt, Frances

### GREECE

Chariatis, Irene

**HUNGARY**

Asztalos, Zsuzsanna  
 Baranyi, Anna  
 Cseri, Lajos  
 Kalmar, Janos  
 Keszthelyi, Katalin  
 Kovásznai, Viktória  
 Szöllőssy, Enikő  
 Toth, Bertalan

**ITALY**

Borghese, Alasia  
 Dal Prato, Alessandro  
 Giampaoli, Simona  
 Johnson, Marieangela

**ISRAEL**

Krinsky, Dana  
 Serber, Alexej

**JAPAN**

Hanada, Yukie  
 Igarashi, Masaharu  
 Kakitsubo, Masaharu  
 Yamada, Toshiaki  
 Yoshioka, Hiro  
 Nakaji, Chizuko

**LUXEMBOURG**

Reinert, Francois

**LATVIA**

Strupulis, Janis  
 Zemite, Gunta

**NORWAY**

Biro-Sey, Katalin  
 Rise, Ingrid Austlid  
 Skaare, Kolbjörn

**THE NETHERLANDS**

Beek, Jakob v.d.  
 Boonstra, Ger  
 Dijkhuizen, Klaas  
 Hellegers, Gustaf  
 Hellegers, Marion  
 Jonker, Pieter  
 Kloosterman, Elles  
 Peese Binkhorst, Frans X.  
 Peese Binkhorst, Lideke M.M.  
 Perdyk, Arjen  
 Pol-Tyszkiewicz, Jadwiga  
 Scharloo, Marjan  
 Soudijn, K. A.  
 Soudijn-Cox, I. H.  
 Van der Wal, Watze  
 van Nieuwenhuizen, Pieter  
 Vis, Willem

Vroom, Dymph  
 Wessels, Kyra  
 Witteveen, Han

**NEW ZEALAND**

Purvis, Louise

**PORTUGAL**

Baptista da Silva, Carlos  
 Batista, Helder  
 Batista, Maria  
 Bile Vasco, Patricia Maria  
 Duarte, Joao  
 Duarte, Gracietta Rosa  
 Ferreira, Maria Joao  
 Figueiredo, Maria Rosa  
 Loureiro, Coralia  
 Neves, Olga Maria  
 Portugal L Costa, Rita  
 Re, Teresa  
 Santos, Uitor  
 Santos, Teresa  
 Simao, Jose  
 Tanabe, Taketsugu  
 Vicente de Brito, Davina

**POLAND**

Bylicki, Tomasz  
 Cukier, Stanislaw  
 Kalinowski, Adam  
 Krawczyk, Tadeusz  
 Leski, Pawel  
 Lesniak, Magdalena  
 Nowakowska, Roussana  
 Olszewska-Borys, Henryk  
 Olszewska-Borys, Ewa  
 Pilitowska, Aleksandra  
 Pilitowski, Janusz  
 Podgorska, Joanna

**RUMANIA**

Zamfirescu, Teodor  
 Zamfirescu, Radu

**RUSSIA**

Alexandrowa, Rossana  
 Archipow, Alexej  
 Bolshakow, Vladimir  
 Chernousov, Andrei  
 Dobrovolskaya, Lidia  
 Groshev, E.M.  
 Parfyonov, Alexei  
 Petrov, Sergeij  
 Postnikov, Geogij  
 Posyado, Nina  
 Pravotorov, Gennady  
 Scukina, Dr. Eugenia  
 Shkourko, Alla  
 Zozulya, Mark

**SWEDEN**

Holmen, Bengt  
 Holmen, Rut  
 Jacobson, Kerstin  
 Kjellberg-Jacobson, Kerstein  
 Lagerqvist, Lars O.  
 Nordin, Ernst  
 Nordlind, Ulf  
 Olsson, Karl-Axel  
 Thelander, Pär Gunnar  
 Thorén, Bo  
 Troikowicz, Joanna  
 Voisin, Marie Astrid  
 Wirsen, Christian  
 Wirsen, Carin  
 Wirsen, Ian  
 Wirsen, Ian

**SLOVAKIA**

Gáspárová-Illésová,  
 Gabriele  
 Hamann, Bernhard  
 Polonsky, Marian  
 Valach, Peter

**THE UNITED STATES**

Malone Beach, James  
 Mazze, Irving  
 Mazze, Beverly  
 Rezak, Ira  
 Bolley, Andrea  
 Deering, Anne-Lise  
 Finke, Leonda  
 Finke, Arnold  
 Friedenbergl, Daniel  
 Gilliland, Thomas  
 Gilliland, Cory  
 Haiderzad, Amanullah  
 Indick, Ben  
 Indick, Janet  
 Lillo, Teresa  
 Martin, Patricia  
 Nakashima, Mashiko  
 Perle, Sylvia  
 Pollack, Jason S.  
 Pollack, Ann Shaper  
 Rochette, Edward C.  
 Rochette, Mary Ann  
 Scher, Stephen K.  
 Shagin, Alexander  
 Sheehan, Thomas  
 Sheehan, Dorothy  
 Sollmann, Philip  
 Sollmann, Jeanne  
 Somogyi, Marika  
 Sonnenschein, Ralph R.  
 Sonnenschein, Patricia  
 Wertheim, E. Bud  
 Wertheim, Marlene

# MEETING OF THE EXECUTIVE COMMITTEE OF FIDEM

held at the Goethe National Museum, Weimar, at 11 a.m., on 19th September 2000

The Executive Committee meeting registered the presence of 10 members:

Pierre Zanchi, Aimo Viitala, Ilkka Voionmaa, Lars Lagerqvist, Wolfgang Steguweit, Danièle Fagot, Ewa Borys, Mark Jones, Carlos Baptista da Silva and Marjan Scharloo.

The minutes were taken down by Mme Maria Rosa Figueiredo, Portugal.

According to the Agenda, the following matters were discussed:

1. The President Mark Jones introduced the meeting and proposed to discuss the amendments to the statutes, presented by the appointed committee constituted by Claude-Arthus Bertrand, Aimo Viitala and Carlos Baptista da Silva, with the aim of renewing and reinforcing FIDEM. Although Viitala would rather see only one vice-president, Carlos Baptista da Silva explained that with two Vice-Presidents the work of FIDEM would be more efficient and productive. Pierre Zanchi noted that the article 5, when it reads "who formed the office of the Executive Committee" this part of the sentence should be omitted. ("qui forment le bureau" in the French version).  
Danièle Fagot proposed that FIDEM social headquarters instead of a PO Box could be 11, Quai de Conti, a proposal welcomed by all the members present in the meeting. All agreed that this amendment didn't need to be approved by the General Assembly and the statutes should read "The headquarters in Paris will be located according to the Executive Council". In the President's opinion some grammatical corrections were necessary. He would do these in English and Danièle Fagot would do the French corrections.  
Besides these small changes, the Executive Committee approved the proposed amendments to the Statutes of FIDEM and congratulated the Committee for the good work they did. The project will be presented to the General Assembly for discussion and approval.
2. The Treasurer presented the Financial Report where both expenses and gains were balanced. However there were still some expenses to be made in the current financial year, such as the payment of the autumn issue of The Medal. The increase in publishing expenses risked to jeopardize other FIDEM initiatives, such as study grants and other new projects: To face such a situation the increase of FIDEM fees was compulsory according to the Treasurer. On the other hand she felt the need of the homogenization of certain categories of pay members, to make subscriptions collection easier. Some members were choked by her letters of remind. She could seize this opportunity to send members other FIDEM information.  
According to Baptista da Silva it should be the responsibility of the General Secretary to send information to the FIDEM members and not the Treasurer's. The information channel should be General secretary - delegates - members. This was not agreed by many members present who welcomed the idea of extra information supplied by the Treasurer. Baptista da Silva read the accountant's report and the financial report was accepted with thanks.
3. Baptista da Silva reminded of article 13 of the Statutes where delegates are responsible for transmitting information to members regarding subscriptions. This should be made in coordination with the General Secretary and the Treasurer.  
Regarding subscriptions and the proposed homogenization a new category of student member was proposed and accepted, paying F.F. 100 (20 euros). Ordinary members should pay F.F. 200 (35 euros). Libraries, museums and other associations (with fewer than 500 members) - F.F. 500 (80 euros). Mints - F.F. 800 (140 euros). Associations (with more than 500 members) - F.F. 1500 (250 euros). Patronage - F.F. 4500 (750 euros).
4. Mark Jones presented the following new members of the Executive Committee: Carlos Baptista da Silva – President; Mariangela Johnson Pasqualetti and Pierre André Zanchi – Vice-Presidents; Ilkka Voionmaa – General Secretary; Danièle Fagot – Treasurer, who will be present to the General Assembly for election.
5. Considering that the Consultants Committee mandate would last only four years, Pierre Zanchi proposed that this could be renewed, with the agreement of all those present. Considering



the age of the auditor, Mr. Claude-Arthus Bertrand, Pierre Zanchi proposed the nomination of another auditor to second Mr. Bertrand. It should be a French member, to be located in the vicinity of FIDEM headquarters. All agreed to give this suggestion a second thought.

6. Mark Jones introduced the problem of the next FIDEM convention, to be held in France and the problem of having a delegate to organize the Congress. The French delegate, Madame Martine Dromard, being not present in this meeting and due to the absolute need of having a delegate to deal with all relevant issues concerning the congress, it was decided to elect Mme. Danièle Fagot, the FIDEM Treasurer, to deal exclusively with the issues relating to the Paris convention. Since she is part of the staff of the Paris Mint, where the Congress will be located, she would be the right person for this task. Mme. Martine Dromard will pursue her task of coordinating information among French members and other responsibilities according her quality of FIDEM's delegate for France. Maria Rosa Figueiredo (Portugal), Cory Gilliland and Jeanne Stevens-Sollman (USA) and Mr. Veikko Loyttyniemi (Finland) were accepted as new delegates of their respective countries.
7. The Executive Committee decided to buy 40 copies of Michael Meszaros' book, Relief is in Sight... Some Thoughts on the business of living as a Medallist, to be distributed among members during the Weimar Congress, since the publication was considered of great interest.
8. The edition of the "Médailles" Journal, should be, according to Baptista da Silva, the responsibility of the country organizing the Congress. However, it was decided that Finland (the country of the new appointed General Secretary) would coordinate all materials for printing, although the distribution should be made by the Paris Mint.
9. The next FIDEM Congress will be held in Paris in 2002, hosted by the Paris Mint. Mme. Saliou, its Director, will make the official invitation at the Official Opening of the 27<sup>th</sup> Congress of FIDEM, the 20<sup>th</sup> September at 10.00. As to the FIDEM Meeting in 2004, Pierre Zanchi informed that Lausanne is interested in hosting it. However, since there was a recent meeting in Newchatel (1996), he would consider more advisable another venue for the convention. If no other country proposes, Lausanne (the Olympic Museum) will be a solution. The proposition was generally accepted. The assembly evoked those deceased since the last meeting, whose names should be mentioned during the delegates' meeting in the afternoon and on the occasion of the general assembly. These were: Mireille Mosser, John Cooke, Karl Schulz and Alain Schorco. The former Russian curator of the Pushkin Museum, Mme Alla Kosareva was forgotten in this list of the deceased).

## MEETING OF THE DELEGATES OF FIDEM

held at the Goethe National Museum, Weimar, at 2 p.m., on 19th September 2000.  
26 members were present. The minutes were taken down by Mme Maria Rosa Figueiredo.

According to the Agenda the following matters were discussed:

1. Welcome by the President Mark Jones.
2. Financial report by the Treasurer. 1998 and 1999 receipts were in excess over expenses. Now balanced. Report of the accounts auditor read by General Secretary: the accounts were examined and are in due order. The Auditor, Mr. Claude-Arthus Bertrand, is not present for the first time since 1951, the date of the FIDEM meeting in Madrid. The meeting was proposed and agreed to send a telegram to Mr. Claude (telephone call because at Weimar it was not possible to send a telegram).

The discussion about this report led to the following conclusions: membership fees should be translated to Euros; the new category of student members pay less than ordinary members: 100 F.F. /year (20 euros). Ordinary members should pay F.F. 200 (35 euros). Libraries, museums and other associations (with fewer than 500 members) - F.F. 500 (80 euros). Mints, Editors - F.F. 800 (140 euros). Associations (with more than 500 members) - F.F. 1500 (250 euros). Patronage - F.F. 4500 (750 euros).

3. The revision committee for the amendment of the Statutes, constituted by Claude-Arthus Bertrand, Aimo Viitala and Carlos Baptista da Silva, worked with the aim of revitalizing FIDEM, by attracting

the new generations of medallists, and by working with new mass media. Baptista da Silva explained that the consultant committee should be more active in the future, supporting other members of the Executive Council and easing the work of delegates. Delegates should make their best efforts to recruit new members for the federation. Delegates are the link between members and FIDEM. Payments should be made by international money order instead of checks. The proposition to use Visa was discarded. FIDEM is small and Visa turns out to be very expensive for small organizations.

4. Pending the agreement of the General Assembly, the proposition for the new Executive Committee was accepted as follows: Carlos Baptista da Silva – President, Mariangela Johnson Pasqualetti and Pierre André Zanchi – Vice-Presidents, Ilkka Voionmaa – General Secretary, Danièle Fagot – Treasurer.
5. According to the revised Statutes, the Consultant Committee is constituted by 5 to 8 members (article IX). They will be: Ewa Olszewska-Borys, Cory Gilliland, Mark Powell Jones, Lars Lagerqvist, Bernard Mayer, Marjan Scharloo, Eniko Szollossy and Aimo Viitala. This Committee will be rectified by the General Assembly.
6. New delegates from Finland, USA (two), Portugal, were accepted. Lack of delegates from Thailand (cancelled visit to Weimar), Russia (Alla Kosareva and Alain Schcorco died), Brazil.
7. Carlos Baptista da Silva produced four issues of Médailles. Now the new General Secretary agreed to produce the next issue. Médailles is the compte-rendu of FIDEM Conventions, containing all the papers presented at the meeting.
8. Next Congress will be held in Paris, hosted by the French Mint. For this purpose, that is exclusively for the organisation of our meeting, Madame Danièle Fagot, FIDEM Treasurer, was nominated 2<sup>nd</sup> delegate for France. Medal Exhibitions will take place at the French Mint, or the Louvre Museum, or the Museum of Orsay. The delegates meeting in 2001 will take place in Paris, the most convenient place. Other possibilities for the next Congress include Lausanne, Ukraine, Colorado Springs in USA.
9. Deceased members including Mireille Mosser, John Cooke, Karl Schulz, Alla Kosareva and Alain Schcorco were remembered.
10. The edition of Michael Meszaros, manual with his 50 pages of experience of a life as Medallist was advised to all delegates. The FIDEM contribution for the printing costs is part of the new policy for FIDEM renewal.  
Part of the policy is also FIDEM website developed by Mark Jones. All delegates are requested to send Mark any relevant news concerning FIDEM in their own countries to be announced in the site.

The delegates' meeting had the presence of 26 members,

## GENERAL ASSEMBLY OF FIDEM

held at the Hilton Hotel, Weimar, at 2 p.m., on 23<sup>rd</sup> September 2000.

78 members of FIDEM were present. The minutes were taken down by Mme Maria Rosa Figueiredo.

According to the Agenda, the following matters were discussed:

1. Opening speech by the President Mark Jones.
2. One minute of silence was kept for the deceased members: Mireille Mosser, John Cooke, Karl Schulz, Alla Kosareva and Alain Schcorco.
3. The Treasurer presented the Financial Report, with the proposal of creating a special fee for students (100 F.F. - 20 euros). The fees for the other categories of members were as follows: ordinary members - 200 FF (35 euros); museums / libraries / foundations - 500 FF (80 euros); editors, mints - 800 FF (140 euros); associations with more than 500 members - FF 1500 (250 euros); donors - 4500 FF (750 euros). Both documents the auditor's letter and the rapport of the accounts was read by the General

Secretary. The accounts and the proposal of new fees were approved by the assembly.

4. Mark Jones in English and Baptista da Silva in French explained the projected amendments to the Statutes of FIDEM. The essential role to be played by the Consultant Committee, the need of having an active Executive Committee, able to open FIDEM to the new generations and hence the utility of the two Vice-Presidents. On the other hand the democracy of the whole system reducing the number of years of duty to one mandate, with the exception of the Consultant Committee. Baptista da Silva promised to send the new version of the statutes approved in that General Assembly, to every member of FIDEM. In the article 13, § 4 the expression medal art was corrected to medallion art. The proposal of adding the curators and the art historians to the list of members of FIDEM was approved. It was also concluded that the expression "other interested persons" would be appropriate, at the end of the article 3. The proposed amendments to the Statutes were approved by the Assembly.
5. The new Executive Committee was elected and Mark Jones handed-over to Carlos Baptista da Silva, the new President. The new Executive Committee is composed as follows: Carlos Baptista da Silva – President; Mariangela Johnson Pasqualetti and Pierre André Zanchi – Vice-Presidents; Ilkka Voionmaa – General Secretary; Danièle Fagot – Treasurer.
6. The Consultants Committee is confirmed and is composed by the following 8 members: Ewa Olszewska-Borys, Cory Gilliland, Mark Powell Jones, Lars Lagerqvist, Bernard Mayer, Marjan Scharloo, Eniko Szollossy and Aimo Viitala,.
7. New delegates from Portugal, USA, Finland, Canada and Luxembourg were accepted. A new delegate was chosen for France with the express purpose of organising the next FIDEM Congress in 2002. The initial delegate will maintain her former functions as an element of liaison among the French members. The new President explained the need of having a Russian delegate (the former died). He had talks with the Russian members in Weimar who promised to choose a delegate among members of their country. The problem of Amanullah Haiderzad as a self proposed delegate of the Afghanistan, living in New York and having also American nationality. His point of view is that his country was devastated, the museums were emptied and all the artists live outside the country. Some members put the problem that this new situation could constitute a precedent. The President thought it will be better to give to the proposal a second thinking and suggested that it could be appreciated again in the next meetings in Paris during 2001.
8. The next issue of the "Medailles" journal (with all the papers presented in the Weimar Congress) will be printed in Finland under the supervision of the new General Secretary. Accordingly, all the papers presented should be sent directly to him. The articles should be either in English or French, FIDEM's official languages. No paper in German is accepted.
9. The next FIDEM Congress will be held in Paris 2002, hosted by La Maison de la Monnaie. . In 2004 Lausanne is a candidate, if no other opportunity emerges. Kiev (Ukraine) and Colorado Springs (U.S.A.) showed interest in being hosts.
10. Gifts to the Chairmen of the different sessions of the Congress were presented by Dr. Rainer Grud from Dresden.
11. It was suggested that FIDEM could publish guidelines for competitions, using its accumulated experience. International applications for a medal award competition organised by North America are welcomed. The final decision will be taken in next August. Pierre Zanchi announced that since the accounts of the Neuchatel Congress were slightly positive, they decided to attribute a special prize to Mrs. Irina Subarova from Russia, of 1.000 Swiss Francs.

## RAPPORT FINANCIER

Situation au 31 mars 2001

	Recettes	Depenses
EXERCICE 1998 du 1 <sup>er</sup> janvier au 31 décembre 1998	127 618,21 FRF	115 014,21 FRF
EXERCICE 1999 du 1 <sup>er</sup> janvier au 31 décembre 1999	131 727,79 FRF	50 181,36 FRF
EXERCICE 2000 du 1 <sup>er</sup> janvier au 31 décembre 2000	109 935,59 FRF	226 808,84 FRF
EXERCICE 2001 du 1 <sup>er</sup> janvier au 31 mars 2001	37 636,54 FRF	60 941,37 FRF
<b>TOTAL 1998-1999-2000-2001</b>	<b>406 918,13 FRF</b>	<b>452 945,78 FRF</b>
TOTAL DES PRINCIPALES DEPENSES:	445 946,07 FRF	
REVUES THE MEDAL (de 1998 à 2001):	282 610,20 FRF	
CONGRES LA HAYE 1998:	2 136,49 FRF	
PRIX et BOURSES LA HAYE 1998:	34 179,95 FRF	
CATALOGUE LA HAYE 1998 (payé en 2000):	69 200,00 FRF	
REUNION LISBONNE 1999:	4 573,82 FRF	
CONGRES WEIMAR 2000:	2 300,00 FRF	
PRIX et BOURSES WEIMAR 2000:	40 000,00 FRF	
SITE INTERNET (de 1998 à 2000):	10 945,61 FRF	

□ □ □

	Recettes	Dépenses
EXERCICE 1998 du 1 <sup>er</sup> janvier au 31 décembre		
-Revue "The Medal" (31) / diffusion		17 583,84 FRF
-"The Medal" (32) / impression et diffusion		34 352,85 FRF
-"The Medal" (33) / impression		20 096,48 FRF
-Bourses à 10 artistes (La Haye):		24 179,95 FRF
-Prix de la FIDEM à Joanna Troikowicz (La Haye)		10 000,00 FRF
-Rapport financier (La Haye)		1 859,00 FRF
-Site Internet		2 527,36 FRF
-Achat d'un catalogue (La Haye)		215,49 FRF
-Frais gestion comptes, encaissement chèques		2 390,24 FRF
-Affranchissement courrier		1 747,00 FRF
-Fourniture papeterie		62,00 FRF
-Cotisations encaissées	117 143,24 FRF	
-Produit financiers /intérêts "La Poste"	10 475,29 FRF	
<b>TOTAL</b>	<b>127 618,53 FRF</b>	<b>115 014,21 FRF</b>

**EXERCICE 1999**

Operations effectuees du 1 <sup>er</sup> janvier au 31 decembre	Recettes	Dépenses
-Frais postaux		1 339,00 FRF
-Frais bancaires sur virements étrangers		961,72 FRF
-Frais postaux sur virements étrangers		308,00 FRF
-Site internet		6 568,25 FRF
-"The Medal" (34)		20 098,89 FRF
-"The Medal" (33) / diffusion		15 358,08 FRF
-Frais de gestion (secrétariat+Fleurs décès)		973,60 FRF
-Réunion Lisbonne mai 1999		4 573,82 FRF
-Cotisations encassées	121 252,50 FRF	
-Intérêts capitalisés sur Livret A	10 475,29 FRF	
<b>TOTAL</b>	<b>131 727,79 FRF</b>	<b>50 181,36 FRF</b>

Situation comptable du 1<sup>er</sup> janvier  
au 31 decembre 1999

	Montant
Placement sur LIVRET A	377 209,07 FRF
Compte C.C.P	34 084,47 FRF
Compte bancaire B.I.C.S	2 693,56 FRF
Caisse	265,40 FRF
<b>TOTAL general au 31 decembre 1999</b>	<b>414 252,50 FRF</b>

□                      □                      □

**EXERCICE 2000**

Operations effectuees du 1 <sup>er</sup> janvier au 31 decembre	Recettes	Dépenses
-Frais bancaires		905,18 FRF
-Frais postaux		434,00 FRF
-Site internet		1 850,00 FRF
-Paiement à British Art Medal Trust		115 069,66 FRF
-Catalogue "Medailles" (La Haye)		69 200,00 FRF
-Bourses Weimar 2000		28 500,00 FRF
-Assemblée générale Weimar 2000		850,00 FRF
-Prix FIDEM Weimar 2000		10 000,00 FRF
- Intérêts capitalisés sur Livret A	9 819,53 FRF	
-Cotisations	100 116,06 FRF	
<b>TOTAL</b>	<b>109 935,59 FRF</b>	<b>226 808,84</b>

**FRF**

Situations comptable du  
1<sup>er</sup> janvier au 31 decembre 2000

	Montant
Placement sur LIVRET A	249 328,62 FRF
Compte C.C.P.	31 969,29 FRF
Compte bancaire B.I.C.S.	7 683,94 FRF
Caisse	350,00 FRF
<b>TOTAL general au decembre 2000</b>	<b>289 331,00 FRF</b>

# FEDERATION INTERNATIONALE DE LA MEDAILLE (FIDEM) CONSTITUTION

## *I. AIMS AND MEMBERSHIP OF THE ASSOCIATION*

### ARTICLE I

The Association known as the 'International Medal Federation (abbreviated as FIDEM) has as its aim the international promotion of medallic art by:

1. Making the medal known and assuring its place among the arts.
2. Increasing the knowledge of the art, technology and history of the medal through publications, publicity, the media, and multimedia.
3. Organising international competitions, with the aim of assuring exchanges between artists and making their works known.
4. Giving patronage to the organisation of a Congress and an International Exhibition of Medallic Art normally every two years.
5. Contributing to the research of medal art and to the exchange of medal art experts between the member countries.
6. Contributing to the defence of the rights of artists and publishers. The Association will be of indefinite duration.

### ARTICLE II

FIDEM brings together publicly recognised national organisations concerned with medallic art. It works for the creation of such organisations in countries where none exist. It also brings together other organisations and private individuals interested in medallic art.

### ARTICLE III

FIDEM has four principal categories of members:

1. *Corporate*
  - (a) recognised national organisations of artists
  - (b) other national or regional organisations such as Guilds or Friends of the Medal and Artists Associations.
- c) Mints
2. *Institutions*
  - a) museums
  - b) foundations
3. *Editors*
  - a) medal editors
  - b) private enterprises
  - c) art galleries (that edit medals)
4. *Individual members*
  - a) artists
  - b) collectors
  - c) art galleries
  - d) art and history teachers
  - e) curators
  - f) art critics
  - g) art students

And other interested persons.

## *ADMINISTRATION*

### ARTICLE IV

#### *Assembly General*

*The Assembly General* is composed of :

1. representatives of publicly recognised national organisations: 3 persons nominated by the national organisation. Experts can make up the delegation.
2. representatives of other national or regional organisations: 2 persons nominated by the organisation in question;
3. representatives of institutions (art. III 2.)
4. editors (art. III 3.)
5. the Executive Committee
6. the Auditor(s)
7. the members of the Consultants Committee
8. individual members (art. III 4.).

### ARTICLE V

#### *Executive Committee*

The Executive Committee is composed of the President, two Vice Presidents, the Secretary General and the Treasurer. Care will be taken to ensure the representation of different types of members. Meetings of the Executive Committee can be called at least once a year by the President or on the request of half the members of the Committee. The Executive Committee administers FIDEM. It takes decisions by majority vote. The President has a casting vote.

#### ARTICLE VI

All members of the Executive Committee are elected for four years and may be re-elected once. The Treasurer is elected for four years, renewable.

The delegate of the National Committee organising the next Congress may be given non-voting membership of the Executive Committee.

The Executive Committee is responsible for the execution of the programme laid down by the General Assembly.

#### ARTICLE VII

The Executive Committee has the power to decide whether to admit regional or national artists' associations or individual members to membership. The admission of national organisations is decided by a two-thirds majority of the Executive Committee after an enquiry.

National organisations can resign from FIDEM by giving notice to the Secretary General four months before the end of the current year. A national organisation ceases to be a member of FIDEM if the Assembly General so decides by a majority of two-thirds of the members present, or represented, at the meeting.

##### *Voting rights*

Corporate members have votes proportional to the number of members for which they have paid subscriptions to FIDEM in the preceding year:

Up to 50 members 1 vote, 50 to 150 members 2 votes, over 150 members 3 votes

Institutions, editors and individual members have one vote. They may exercise a proxy vote on behalf of another member from the same country.

##### *Meetings*

Ordinary General Assemblies will take place at each Congress. They will be called by the President.

An Extraordinary Assembly can be called by one-third of the National Committees.

##### *Decisions*

Taken by an absolute majority of the vote.

##### *Nominations*

The General Assembly appoints the Executive Committee and the Auditor(s).

The President and the two Vice-Presidents that should not be of the same nationality and should if possible represent different categories of members.

The General Assembly upon proposal of the Executive Committee, supported on the motion of the delegates' meeting, is responsible for choosing the site of the next Assembly and of the Congress during which the ordinary General Assembly takes place. It can set up commissions to carry out particular tasks. It fixes subscriptions on the basis of proposals laid before it by the Executive Committee.

The General Assembly ratifies the Consultants Committee established by the Executive Committee.

#### ARTICLE VIII

FIDEM is controlled by the General Assembly and administered by the Executive Committee.

#### ARTICLE IX

##### *Consultants Committee*

The Executive Committee proposes to establish a Consultants Committee that by the experience and services rendered to the FIDEM by its members may assist the Executive Committee in carrying out its tasks. The Consultants Committee comprises five to eight members from different countries. The members of the Consultants Committee are appointed for 4 year terms, renewable once.

#### ARTICLE X

##### *The President*

The President calls and presides over the General Assembly and the Executive Committee.

He/she commits FIDEM by his/her signature, in conjunction with those of the Secretary General and the Treasurer.

In case of absence, death or resignation the senior Vice-President assumes the President's functions, until the election of a new President which may take place at an extraordinary Assembly General, upon request of the Executive Committee.

## ARTICLE XI

### *The Secretary General*

The General Assembly appoints the Secretary General upon proposal of the Executive Committee. In the event of a vacancy the Committee will make a provisional appointment, to be confirmed by the next General Assembly.

The Secretary General is responsible to the Executive Committee for the administration of the Federation. His/her functions will be defined in the commission given to him/her by the Executive Committee. He/She is appointed for four years renewable once.

On the decision of the Executive Committee he/she can appoint a permanent or semi-permanent assistant secretary who will be an employee of FIDEM.

## ARTICLE XII

### *The Treasurer*

The Assembly General appoints the Treasurer upon proposal of the Executive Committee. He/she is appointed for four years renewable. In the event of a vacancy the Committee will make a provisional appointment, to be confirmed by the next General Assembly.

His/her functions will be defined in the commission given to him/her by the Executive Committee.

The Treasurer will forward every six months or twice a year to the President and to the Secretary General, the reports referring to FIDEM's financial situation, membership, etc.

Membership fees are paid directly to the Treasurer.

The Treasurer will forward once a year to national delegates a report on the payment of membership fees; the delegates should claim for unpaid fees. On the decision of the Executive Committee he/she can appoint a permanent or semi-permanent assistant treasurer.

## ARTICLE XIII

### *The Delegates*

Each country is represented by a delegate(s) who should be a member of FIDEM, on the proposal of the members in the country concerned. The Executive Committee should be informed of the name of the delegate, and will in its turn inform the Assembly General for ratification.

Delegates will be appointed for four year periods renewable. Each delegate may choose a vice-delegate that will replace him / her on his / her absence.

*The delegate's functions are as follows:*

1. To maintain regular contact with the artists, the members of FIDEM and the people interested in medallic art in their countries
2. To transmit information, in particular about congresses and exhibitions, to them from the Secretary General and the Treasurer in co-ordination, as well as about membership fees
3. To organise their participation in FIDEM's congresses and exhibitions
4. To promote medallic art in his/her own country (namely with artists, teachers and students, medal manufacturers, traders, collectors and cultural associations), and to promote FIDEM in order to attract new members.

## ARTICLE XIV

The President, Secretary General and Treasurer can each commit FIDEM to expenditure on administration and the periodical "Médailles" by their signature.

For other expenses two signatures are required.

## ARTICLE XV

FIDEM is legally represented by its President or in his/her absence, by another member of the Executive Committee designated for this purpose. The representative of FIDEM enjoys all its civil rights.

## ARTICLE XVI

The official languages are French and English. The headquarters, at present in Paris, will be located according to the decision of the Executive Committee.

## ARTICLE XVII

The income of FIDEM derives primarily from the fees of its members. Fees are fixed by the General Assembly. With the agreement of the General Assembly FIDEM may also accept donations or subsidies from private people or groups.

The accounts will be submitted for approval to the General Assembly after having been accepted by the Executive Committee and audited by the auditor(s).

## ARTICLE XVIII

The General Assembly will decide on all amendments to the Constitution proposed by the Executive Committee or members of the General Assembly. Proposed amendments should be submitted to members at least two months before the dated of the General Assembly.



Amendments to the Constitution need a two-thirds majority of the votes cast at the General Assembly.

#### ARTICLE XIX

The dissolution of FIDEM can be decided upon the General Assembly only with the consent of two-thirds of the membership. The decision can only be taken by a two-third majority of the members present or represented.

The General Assembly will designate one or more commissioners to carry out the liquidation of the Association.

## FEDERATION INTERNATIONALE DE LA MEDAILLE (FIDEM) STATUTS

### I. BUT ET COMPOSITION DE L'ASSOCIATION

#### ARTICLE I

L'Association dite 'Fédération internationale de la Médaille ' (désignée en abrégée par FIDEM), a pour but de promouvoir l'art de la Médaille sur le plan internationale par les moyens suivants :

1. Faire connaître la Médaille et lui assurer la place qui lui revient à côté des autres arts.
2. Développer la connaissance de la Médaille, de son art, de sa technologie, de son histoire par les Publications, la Publicité, les Médias et les Multimédias.
3. Organiser des compétitions internationales ayant pour but d'assurer les échanges entre les artistes et de faire connaître leurs oeuvres.
4. Donner son patronage à l'organisation d'un Congrès et d'une Exposition Internationale de l'Art de la Médaille, en principe tous les deux ans.
5. Contribuer à l'étude de la Médaille de l'Art et aux échanges entre les experts de la Médaille de l'Art dans les pays membres.
6. Contribuer à la défense des droits des artistes et des éditeurs. La durée de l'Association est illimitée.

#### ARTICLE II

La FIDEM groupe les organisations nationales de l'Art de la Médaille ayant un statut public. Elle s'efforce de favoriser la création de telles organisations dans les pays où elles n'existent pas.

Elle regroupe aussi les organisations privées existantes ainsi que toutes les personnes privées s'intéressant à l'Art de la Médaille.

#### ARTICLE III

La FIDEM quatre catégories principales de membres :

##### 1. Corps Constitués

- (a) organisations nationales d'artistes ayant un statut public
- (b) organisations privées nationales ou régionales telles que : Guilde ou Amis de la Médaille et Associations d'Artistes.

##### 2. Institutions

- a) Musées
- b) Fondations

##### 3. Editeurs

- a) Editeurs de Médailles
- b) Entreprises privées
- c) Galeries d'Art (éditant des médailles)

##### 4. Membres individuels

- a) Artistes
- b) Collectionneurs
- c) Galeries d'Art
- d) Professeurs d'Art et d'Histoire
- e) Conservateurs de Musées au nom individuel
- f) Critiques d'Art
- g) Etudiants d'Art

Et tous ce qui s'intéressent à la médaille.

### II. ADMINISTRATION ET FONCTIONNEMENT

#### ARTICLE IV

L'Assemblée Générale est constituée par :

1. Des représentants des organisations nationales ayant un statut public : 3 personnes nommées par

l'organisation nationale. Des experts peuvent compléter la délégation.

2. Des représentants des organisations nationales ou régionales publiques : 2 personnes nommées par leur organisation.
3. Des représentants des institutions (article III 2.)
4. Des éditeurs (article III 3.)
5. Le Comité Exécutif
6. Le(s) Contrôleur(s) de Comptes
7. Les membres du Comité Consultatif
8. Les membres individuels (article III 4.).

#### Article V

##### *Le Comité Exécutif*

Le Comité Exécutif est composé par le Président, deux Vice-Présidents, le Secrétaire Général et le Trésorier.

Dans cette composition on veillera à assurer une représentation judicieuse des différentes catégories de membres.

Le Comité Exécutif se réunira, au minimum une fois par an, sur convocation du Président ou à la demande de la moitié des membres du Comité.

Le Comité Exécutif administre la FIDEM. Il prend ses décisions à la majorité des voix ; celle du Président est prépondérante.

#### Article VI

Tous les membres du Comité Exécutif sont élus pour 4 ans et sont rééligibles une seule fois. Le Trésorier est élu pour une période de 4 ans et est rééligible.

Le Délégué du Comité national du pays qui accueillera le prochain Congrès peut être appelé à siéger au Comité Exécutif mais il n'aura pas le droit de vote.

Le Comité Exécutif est responsable de l'exécution du programme fixé par l'Assemblée Générale.

#### Article VII

Les candidatures des organisations régionales ou nationales des Associations membres individuels sont présentées au Comité Exécutif qui statue.

L'admission d'une organisation nationale est prononcée à la majorité des 2/3 par le Comité Exécutif, après enquête.

Une organisation nationale peut démissionner de la FIDEM, par notification au Secrétariat Général, 4 mois avant la fin de l'année en cours.

Une organisation nationale cessera d'être membre de la FIDEM si l'Assemblée Générale le décide par une majorité des 2/3 des voix des membres présents ou représentés.

##### *Droit de vote*

Tous les membres collectifs disposent d'un droit de vote proportionnel au nombre de membres pour lesquels ils ont payé des cotisations à la FIDEM l'année précédente :

jusqu'à 50 membres 1 voix

de 50 à 150 membres 2 voix

au-dessus de 150 membres 3 voix

Les institutions, les éditeurs et les membres individuels disposent d'une voix et ils peuvent représenter par procuration un membre individuel du même pays.

##### *Séances et convocations*

L'Assemblée Générale ordinaire se réunira à l'occasion de chaque Congrès. Elle sera convoquée par le Président.

Une Assemblée extraordinaire peut être convoquée sur la demande de 1/3 du Comité Exécutif ou de 1/3 des Comités nationaux.

##### *Décisions*

Elles sont prises à la majorité absolue des suffrages représentés.

##### *Nominations*

L'Assemblée Générale nomme le Comité Exécutif et le(s) Contrôleur(s) de Comptes.

Le Président et les deux Vice-Présidents ne doivent pas être de la même nationalité et, si possible, représenter des membres de catégories différentes.

L'Assemblée Générale, sur proposition du Comité Exécutif, soutenue par une mention de l'Assemblée des Délégués est responsable du choix du lieu de la prochaine Assemblée et du prochain Congrès pendant lequel celle-ci aura lieu.

Elle peut désigner des Commissions pour des tâches spéciales.

Elle fixe les cotisations sur proposition du Comité Exécutif.

L'Assemblée Générale homologue le Comité Consultatif mis en place par le Comité Exécutif.

#### ARTICLE VIII

La FIDEM est dirigée par l'Assemblée Générale et administrée par le Comité Exécutif.

#### ARTICLE IX

##### *Comité Consultatif*

Le Comité Exécutif propose la mise en place d'un Comité Consultatif dont les membres, en raison de leur expérience et des services rendus à la FIDEM, peuvent aider le Comité Exécutif dans l'accomplissement de ses tâches. Le Comité Consultatif comprendra de 5 à 8 membres de différents pays. Les membres du Comité Consultatif sont nommés pour 4 ans une fois renouvelables.

#### ARTICLE X

##### *Le Président*

Le Président convoque et préside l'Assemblée Générale et le Comité Exécutif.

Il/Elle engage la FIDEM par sa signature avec celle du Secrétaire Générale et du Trésorier.

En cas d'absence, de décès ou de démission, le Vice-Président le plus ancien assurera les fonctions de Président, jusqu'à l'élection d'un nouveau Président ayant lieu à une Assemblée Générale extraordinaire, sur la demande du Comité Exécutif.

#### ARTICLE XI

##### *Le Secrétaire Générale*

L'Assemblée Générale nomme le Secrétaire Générale sur proposition du Comité Exécutif.

En cas de vacance, le Comité pourvoit provisoirement au remplacement du Secrétaire Générale jusqu'à la plus prochaine Assemblée Générale qui statuera sur son remplacement définitif.

Le Secrétaire Général sera responsable de l'administration de l'Association au Comité Exécutif. Ses fonctions seront définies dans la mission rédigée par le Comité Exécutif.

Il est nommé par le Comité Exécutif pour une période de 4 ans et est rééligible une seule fois.

Sur décision du Comité Exécutif, il peut se faire aider dans son travail par un (une) secrétaire adjoint, permanent ou semi-permanent.

#### ARTICLE XII

##### *Le Trésorier*

L'Assemblée Générale nomme le Trésorier sur proposition du Comité Exécutif pour une période de 4 ans et est rééligible. En cas de vacance, le Comité pourvoit provisoirement au remplacement du Trésorier jusqu'à la plus prochaine Assemblée Générale qui statuera sur son remplacement définitif.

Ses fonctions seront définies dans la mission rédigée par le Comité Exécutif.

Le Trésorier enverra tous les 6 mois ou 2 fois par an, au Président et au Secrétaire Générale, les rapports concernant la situation financière de la FIDEM, le nombre de membres par pays, les cotisations des membres, etc.

Le Trésorier enverra une fois par an aux Délégués nationaux le rapport concernant le paiement des cotisations ; celles qui sont en retard devront être réclamées par les Délégués.

Sur décision du Comité Exécutif, il peut se faire aider dans son travail par un (une) trésorier adjoint, permanent ou semi-permanent.

#### ARTICLE XIII

##### *Les Délégués*

Chaque Pays est représenté par un Délégué(s) qui doit être membre de la FIDEM, sur la proposition des membres des pays concernés. Le Comité Exécutif doit être informé du nom du Délégué et qui le présentera pour ratification par l'Assemblée Générale.

Les Délégués seront nommés pour une période de 4 ans, renouvelable. Chaque Délégué (e) peut choisir un Vice-Délégué(e) pour l'aider dans son action et aussi que le/la remplacera en cas d'absence ou d'empêchement.

*Les fonctions des Délégués sont :*

1. Avoir des contacts réguliers avec les artistes, les membres de la FIDEM dans son pays et toutes les personnes intéressées par l'Art de la Médaille
2. Leur transmettre les informations qui lui sont données par le Secrétaire Général et par le Trésorier, en coordination, en particulier, pour tout ce qui concerne les Congrès, les Expositions et le paiement annuel des cotisations des membres de la FIDEM

3. Organiser leur participation aux Congrès et Expositions de la FIDEM
4. Promouvoir la Médaille d'art dans son propre pays (notamment avec les artistes, les professeurs, les étudiants d'art, les fabricants de médailles, les commerçants, les collectionneurs et les associations culturelles) et promouvoir la FIDEM de façon à attirer de nouveaux membres.

#### ARTICLE XIV

Le Président, le Secrétaire Général, le Trésorier engagent la FIDEM par leur signature pour toutes les dépenses d'administration courante et celles relatives à l'impression de la Revue «Médailles». Pour toutes les autres dépenses, une double signature est nécessaire.

#### ARTICLE XV

La FIDEM est représentée devant les juridictions et pour tous les actes de la vie civile par son Président ou, à défaut, par un autre membre du Comité Exécutif spécialement désigné à cet effet. Le représentant de la FIDEM doit jouir de la plénitude de ses droits civils.

#### ARTICLE XVI

Les langues officielles sont le Français et l'Anglais. Le siège social de la FIDEM, actuellement à Paris, sera fixé selon la décision du Comité Exécutif.

#### ARTICLE XVII

Les recettes de la FIDEM sont assurées par les cotisations de ses membres. Les cotisations sont fixées par l'Assemblée Générale. La FIDEM peut également accepter, avec l'accord de l'Assemblée Générale, des donations ou des subventions de personnes privées ou d'un groupe. Les comptes seront soumis, pour approbation, à l'Assemblée Générale, après avoir été acceptés par le Comité Exécutif et vérifiés par le(s) Contrôleur(s) des Comptes.

#### ARTICLE XVIII

L'Assemblée Générale statuera sur toute modification des statuts qui lui sera présentée par le Comité Exécutif. Toute modification des statuts proposée devra être soumise aux membres au moins 2 mois avant la date de l'Assemblée Générale.

Les modifications des statuts devront être approuvées par une majorité de 2/3 des voix lors de l'Assemblée Générale.

#### ARTICLE XIX

La dissolution de la FIDEM ne peut être prononcée que par l'Assemblée Générale si les 2/3 des membres la décident. La décision ne peut être prise qu'à la majorité des 2/3 des membres présents ou représentés. L'Assemblée Générale désignera un ou plusieurs commissaires chargés de la liquidation des biens de l'Association.

# F.I.D.E.M.

Fédération Internationale de la Médaille  
International Medal Federation

## Pour s'inscrire - How to become a member

Il faut envoyer à votre délégué national la fiche d'adhésion remplie et le paiement de la cotisation correspondante à la catégorie de membre.

Please send the completed application form and your subscription fee to your national delegate.

Avantages pour les associés  
Membership benefits

- S'associer à la F.I.D.E.M. vous permet de recevoir la revue The Medal et la revue Médailles, celle-ci après chaque Congrès.

As a F.I.D.E.M. member, you will receive The Medal magazine, as well as Médailles magazine after each Congress.

- S'associer à la F.I.D.E.M. vous permet de participer aux Congrès, en exposant des médailles et en faisant des conférences à l'occasion des débats internationaux sur la Médaille d'Art.

As a F.I.D.E.M. member, you can take part in the Association's congresses, exhibit medals and give lectures on subjects related to the art of medals.

- S'associer à la F.I.D.E.M. vous permet de recevoir des invitations pour des initiatives spéciales sur l'Art de la Médaille, pour des expositions, débats et concours dans le monde entier.

As a F.I.D.E.M. member, you will receive invitations to special events, exhibitions, seminars and competitions related to the art of medals all over the world.

## Pour obtenir des informations - For further information

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Our Website: [www.fidem-medals.org](http://www.fidem-medals.org)

## Qu'est que la F.I.D.E.M. ?

La F.I.D.E.M., Fédération Internationale de la Médaille, a été fondée en 1937 avec le but de promouvoir l'art de la médaille sur le plan international, de développer la connaissance de l'art de la médaille, de sa technologie et de son histoire, à travers l'édition de publications, et de lui assurer la place qu'elle mérite à coté des autres arts. En outre la F.I.D.E.M. prend des initiatives internationales ayant comme finalité les échanges entre artistes et la divulgation de leurs oeuvres. Un Congrès et une Exposition Internationale est organisée par la F.I.D.E.M. tous les deux ans.

La F.I.D.E.M. est présente dans plus de 30 pays du monde. Chaque pays est représenté par un Délégué et un Vice-Délégué, qui ont des contacts réguliers avec les artistes, notamment les membres de la F.I.D.E.M. de son pays et toutes les personnes intéressées par l'art de la médaille.

La F.I.D.E.M. édite la revue Médailles, qui contient le compte-rendu de ses Congrès et divulgue des informations sur l'activité de la F.I.D.E.M.. La revue est envoyée gratuitement à tous ses membres qui reçoivent aussi la revue The Medal, avec une parution, en principe, bi-annuelle, et que contient des informations sur l'art de la médaille dans le monde.

### What is F.I.D.E.M.?

F.I.D.E.M., the International Medal Federation, was established in 1937. Its aims are to promote and diffuse the art of medals at international level, to make the art known and to guarantee recognition of its place among other arts by increasing awareness of the art, history and technology of medals, mainly through publications and the organisation of international events. F.I.D.E.M. also organises a congress every two years and an international exhibition of the art of medals in order to promote exchanges among artists and to make their work known internationally.

F.I.D.E.M. operates in over 30 countries worldwide. It is represented by a delegate and a vice-delegate in every country, who maintain regular contact with the artists, F.I.D.E.M. members and other people interested in the art of medals from their own country.

F.I.D.E.M. publishes the magazine Medailles, which contains information on F.I.D.E.M. activities and the minutes of each congress. Members receive this free of charge.

F.I.D.E.M. members also receive The Medal magazine, which is normally published twice a year.

#### Categories des Membres Membership categories

	Euros
Étudiants en art Art Students	20
Membres individuels (artistes, professeurs, conservateurs de musées et autres) Individual members (artists, teachers, museum curators and others)	35
Musées, Bibliothèques Museums, Libraries	80
Editeurs, Monnaies, Fondations Publishers, Mints, Foundations	140
Associations avec moins de 500 membres Societies with less than 500 members	140
Associations avec plus de 500 membres Societies with more than 500 members	200
Donateurs, Mécènes Donors, Patrons	minimum 750

## XXVIII FIDEM congress PARIS 2002

Date	23-27 September 2002
Exhibition	Monnaie de Paris, 11 Quai de Conti, Paris VI
Sessions	Monnaies de Paris Louvre Museum Institut de France
General Assembly	Centre de Réunions
More information	- your national delegates - <a href="http://www.fidem-medals.org">www.fidem-medals.org</a>
You may also write to	- Mme Daniele Fagot, <a href="mailto:daniele.fagot@monnaieparis.fr">daniele.fagot@monnaieparis.fr</a> (Treasurer) - <a href="mailto:mitalitaide@kolumbus.fi">mitalitaide@kolumbus.fi</a> (the General Secretary)



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