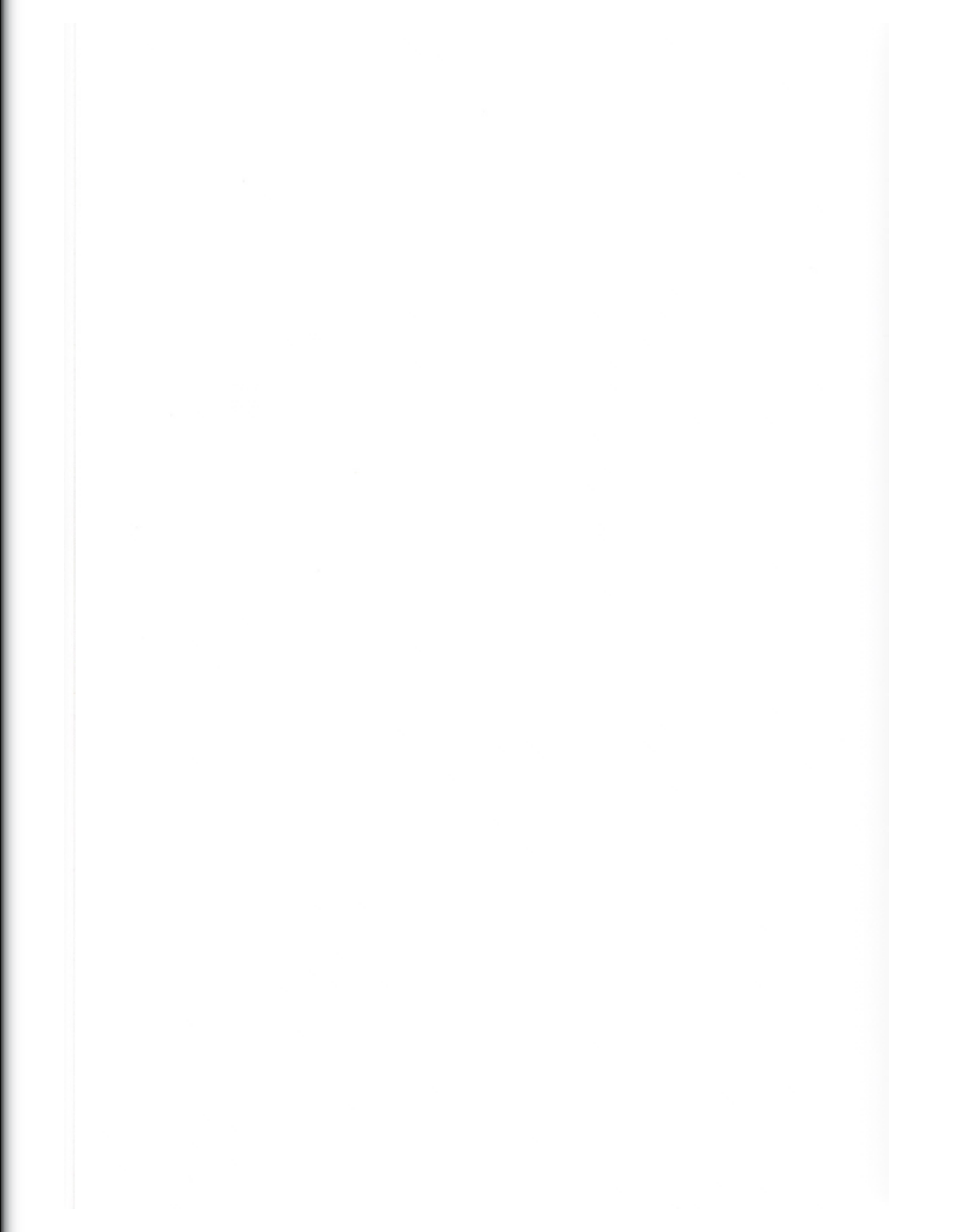


MEDAILLES



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IN MEMORIAM

Elvira E. Clain-Stefanelli, 1914-2001

By Dr. Lars O. Lagerqvist

A remarkable life ended October 1st, 2001, when the former chief curator of the National Numismatic Collection at the Smithsonian Institution in Washington, DC, Mrs. Elvira Clain-Stefanelli, died at the advanced age of 86 years. She had left her work and retired only one year earlier, when she turned 85! Her husband Vladimir, who had passed away almost 20 years earlier, had been her predecessor, appointed to his post in 1956; the following year Elvira had joined the staff. During these 44 years more was done for the numismatic collection, for the exhibitions, and for its public and educational activities (including books and articles) than during the previous 100 years, American numismatic experts have established. The number of objects went up from c. 64 000 to almost 900 000, of which 50% were banknotes – everything being gifts or acquired with the help of privately donated funds.

The exhibitions, temporary or more permanent, were built up since 1966 in the National Museum of American History – in reality six museums in one building, Elvira used to say (those of you readers who have been in Washington some years ago certainly must remember the entrance floor with its gigantic showcase, exhibiting the gala dresses of the First Ladies – but now they have been removed).

Early years

Elvira Eliza Olinescu was born some months into World War I (16th December 1914) in Bucarest, the capital of Roumania, her parents having evacuated from their home in Tjernowitj, a town situated in the Austrian so-called Crownland of Bucovina – which later was ceded to Roumania; and, from 1945, its northern part with Tjernowitj / Carnauti, now again renamed, this time as

Tjernovtsy, still being the provincial capital,

and its university as well, ending up as a part of the Soviet republic of the Ukraine.

The family had fled in the autumn of 1914 from the assaulting Russian troops – their hometown was occupied no less than five times during the war! Towards the end of the war, in 1917, they could return home. Russia then had its revolution and left the war. Soon the town was Roumanian and called Carnauti; the Russian border was close. Elvira had – when her father in 1915 spent some time in Vienna – been baptized and taken up into the Greek-Orthodox church. Her father was Victor Olinescu, Austrian professor and headmaster of the local *Realschule*. Her mother Virginia was born Antonovici. It is quite clear how Elvira at an early age laid the foundations of a profound knowledge of many languages, living as she did in multilingual surroundings.

Studies and marriage

Her early studies were concentrated to her hometown, in the real sense of the word a vanished multicultural *milieu*. She went to the Academy of music and learned to play the piano, and to the university, where she took a degree in history, corresponding to an M.A. She was 14 when she met Waldemar Klein, whom she later was going to marry. He, too, was born in 1914, but in Tjernowitj, a piano virtuoso but soon trained and educated at the university to become an excellent linguist, historian, numismatist and archaeologist (Ph.D. in 1938). His parents were the railroad inspector Wilhelm Klein from Germany and Theodora Stefanelli, of Roumanian origin, teacher and later supervisor of banks. He was baptized a Roman Catholic. The name was later changed – because of the "Roumanization" - into Vladimir Clain, to which he soon added his mother's name, Stefanelli.

When Elvira was in her twenties she came to Rome and in the eternal city she met again with Vladimir, who devoted himself to deeper studies in ancient numismatics, after having received the *Prix de Rome*. They married in 1939 and were able to stay in Rome for a couple of years, working diligently, while their homeland was occupied and Elvira's M.A.-paper about the fall of the absolute monarchy in France, which she had intended to rewrite as a thesis for the doctorate, evidently was destroyed by fire. The following years were to become very difficult for the young couple.

Hard times in war

During a stay in Berlin for research purposes (concerning Greek coins for a *Corpus*-volume), Elvira and Vladimir lost their passports. They had been stolen by two desperate so-called enemies of the state (of Roumanian origin), who needed them in order to be able to leave Nazi-Germany – a crime that was quite common, but was regarded as a serious one by the German authorities. Vladimir sat in prison for several months, questioned relentlessly by the Gestapo, while Elvira, who expected their first (and only) child, was treated somewhat better, but remained in custody. Here she gave birth to the son Alexander (Alex), and was even set free a couple of months later. But

now, in 1943, her husband had been sent to the infamous concentration camp Buchenwald. Elvira made her choice, of her own free will, to join him there in the barracks, bringing their son with her. At the end of the summer of 1944 they were set free.

After further adventures in Vienna and in Salzkammergut the small family had in the beginning of May 1945, their temporary stay in northern Italy, in the Brenner Pass, where they learned about Hitler's suicide and that Germany had capitulated. Peace at last!

To Rome!

In 1946, the Clain-Stefanellis moved from Bolzano to Rome, where they felt more at home, and where it was somewhat easier to earn their daily bread. They had the good fortune to be noticed by the brothers Santamaria, the well-known coin dealers at the Spanish Stairs. Now Elvira could enter the numismatic work in earnest. To begin with, they were commissioned by the brothers to catalogue a large private collection of coins, mainly from the Roman republic. The first months Elvira's work consisted in weighing thousands of coins, sitting at a window with a view over the Piazza di Spagna.

Here the couple met many famous numismatists, who nearly always, when they came to Rome, looked in at the



Santamarias. Some of the work to which Elvira devoted her time during these years never went to print, f.e. a catalogue of Roman Republican coins, and a study of Napoleon I (although she wrote "Life in Republican Rome on its coinage" in 1999, a reminiscence of times gone by). But their time in Rome and in Europe was coming to its end.

Across the Atlantic

The 6th June 1951 the Clain-Stefanelli family arrived, on SS Vulcania, to New York, as had millions of immigrants before and after them. Numismatics now became their profession in earnest, to begin with at the well-known company Stack's in New York. After a few years, Vladimir applied for and got the position as curator of numismatics at the only government-owned museum in the U.S. – the Smithsonian Institution in Washington, D.C. (originally a 19th century donation from an Englishman, son out of wedlock of a lord; Smithson hated the prejudices of his native country and admired the U.S.). Before the appointment Vladimir and Elvira became U.S. Citizens (and Alex as well, of course). Next year Elvira became assistant curator at the same museum! It is said to be most unusual in the U.S. that husband and wife are allowed to work at the same government agency. But in this case the arrangement did not involve any risks!

In Washington, D.C.

The years at the Numismatic Division meant many a good day's work for them both, the apparently frail couple, small in stature but energetic, coming from one of the unsettled corners of Europe, and now, as so many other immigrants, growing together with the American society.

As hinted at in the introduction, the Numismatic Division became something more and much bigger during their leadership of many years. During a couple of visits, I had the opportunity myself to study and admire their work. I also received

a kind invitation to their home (in 1965), a house in Arlington just outside Washington.

The visit in 1973, caused by the International Numismatic Congress, has left many memories, not the least the impressive exhibition of coins, medals and banknotes that Vladimir and Elvira and their colleagues had created. During the reception in the afternoon of September 15 I was standing just on the border between that exhibition and the one about telecommunications, talking to Elvira and Ernst Nathorst-Böös, another FIDEM adherent from Sweden, who died in 1988. At my elbow the teleprinter is ticking away. Taking a quick glance at the forthcoming message, I notice that our old king, Gustaf VI Adolf, had peacefully left this world that very afternoon.

Recognition - and continuing toil

The labouring couple were in 1967 awarded the city of New York's *honorary citizenship gold medal* for outstanding naturalized citizens. They had already received the Smithsonian's award medal in gold for "exceptional service". Elvira once wrote: "Our long road from the Pruth to the Potomac was to become a lesson in the realities in history".

In 1982 Vladimir died. He had then been Chairman of the Department of History for some years. Elvira now became Chief Curator of the National Numismatic Collection, as it is called since 1980. She was going to carry on her work up to the new millennium! It was indeed many toils that she took upon herself: international commitments, authorship, exhibitions touching many fields in numismatics.

Elvira was much aware of the importance of numismatic literature, including such often overseen matters as exhibition and sales catalogues. At an early stage she began to work on an international bibliography. She toiled with this project when we met for the first time; she came in

the late 50's to visit the Royal Coin Cabinet in Stockholm and its Keeper at that time, Dr. Nils Ludvig Rasmusson, who had a profound knowledge on the subject she was researching. The bibliography was edited in 1965 by her old employer, Stack's in New York. It was called "select", but the second, much enlarged edition, which came in 1985, now published by Battenberg's in Munich, is simply called *Numismatic Bibliography*. It is indispensable. The book is dedicated to the memory of her husband.

Elvira and FIDEM

Many more awards were presented to Elvira and she found it sad not to be able to share them with Vladimir. Medals as an art form interested her very much, she sat on a couple of American Medal Committees, f.e. one which belongs to the Capitol Historical Society of Washington. It was she who brought the U.S. to FIDEM, the international organization for medal art. Between the years 1964 and 1983 she was the U.S. FIDEM delegate. We met at every congress.

Elvira was a much appreciated lecturer everywhere, also at FIDEM. I can still hear her voice, slightly husky and shrill, speaking on an interesting theme or about recent medals, in the language of the country where the congress took place. This little determined lady possessed an obviously indomitable energy, and perhaps

it wasn't always easy to please her. Of this I noticed nothing during our FIDEM-meetings, and they were many. It was of course very practical to have a delegate who spoke so many languages, and who could help less fortunate colleagues with translations. Her merry laughter when she corrected some hilarious misunderstanding kept up the high spirits.

A *Festschrift*, called *Italiam fato profugi*, was dedicated to her and her late husband. It came, very much delayed, in 1996 (published by L'Université Catholique de Louvain, Belgium). The title page has a most appropriate illustration: The flight of Aeneas from Troy, taken from a Roman silver coin. This was the last time we corresponded on a scholarly subject. I sent her a (printed) correction of my article in this *Festschrift*, which had been lying so long, waiting to be printed, that it had become quite obsolete. She was most understanding.

In later years Elvira could enjoy her son's marriage and the arrival of two granddaughters, who had reached their teens when their grandmother passed away. Up to the arrival of the new millennium we exchanged Christmas cards. She has now left her friends and the numismatic world, but the memory of her, her achievements and her writings will remain with us.

Literature:

Italiam fato profugi. Numismatic Studies dedicated to Vladimir and Elvira Eliza Clain-Stefanelli. Louvain-La-Neuve, 1996 [Bibliographies for them both included, and a short autobiography by E.E.C.-S., very useful for this memorial publication].

Other publications about Elvira Clain-Stefanelli: Spink's Numismatic Circular 1983:1; Geldgeschichtliche Nachrichten 1983:94; International Numismatic Newsletter

2001:38; Svensk Numismatisk Tidskrift 2002:4; Numismatic News, Oct. 16, 2001, and April 16, 2002; Newsletter of the Russian Numismatic Society 2001:8, and several others.

"Coins come alive for Clain-Stefanelli" [when she received the Farran Zerbe Memorial Award from the American Numismatic Association], with an interview. The Numismatist, August 1996.

PRESENTATION

La revue Médailles, éditée tous les deux ans par la FIDEM, contient le compte-rendu du Congrès qui accompagne chacune de ces publications. Ce numéro-ci présente le déroulement des événements du XXVIIIème Congrès de la Fédération, lequel a eu lieu à la Monnaie de Paris, du 23 au 27 septembre 2002.

Parmi d'autres sujets intéressants et de nature informative, on peut lire dans la revue le rapport des dirigeants de la Fédération, mis à jour à la date de son édition, le programme du Congrès respectif, ainsi que les textes des conférences proférées; la liste des participants, les actes de la réunion du Comité Exécutif et de la réunion de celui-ci avec le Conseil Consultatif ; les actes de la réunion avec les Délégués et celles de l'Assemblée Générale figurent également dans ce numéro. Elle contient, aussi, le Rapport Financier de l'année précédente et quand il s'avère nécessaire, ce qui a été le cas pour cette édition, sont publiés les statuts de la Fédération conformément mis à jour avec toutes les modifications approuvées par l'Assemblée Générale.

C'est donc avec grande joie que je vois la FIDEM publier une fois de plus sa revue.

Le Congrès auquel se rapporte cette édition marque, d'une certaine façon, un tournant dans la vie de la FIDEM, notamment le déménagement de la Trésorerie de Paris à Helsinki. Je profite de cette occasion pour remercier la Monnaie de Paris d'avoir assuré pendant plus de cinquante ans cette fonction. Il s'agit d'une tâche prestigieuse et de grande responsabilité, exercée par un des membres du Comité Exécutif- le Trésorier- qui, conjointement avec les autres membres, assure le bon fonctionnement de cette Institution visant à procéder à la coordination de celle-ci, en particulier avec le Président et le Secrétaire Général et les Délégués, représentant 37 pays de tous les continents, excepté l'Afrique.

Comme d'habitude et pour respecter un usage traditionnel, une exposition internationale de médailles contemporaines, créées par les artistes des pays membres, a été réalisée dans le lieu du congrès. Cette exposition s'est déroulée pendant la durée du programme établi, permettant, ainsi, aux participants du Congrès et à d'autres visiteurs de prendre connaissance de l'évolution de la médaille contemporaine dans sa diversité créative. Un jury qualifié et représentatif a attribué un prix aux créateurs de ces médailles qui, selon leur critère, méritaient d'être reconnues. Le Grand Prix de la FIDEM, financé par la Fédération a été attribué, ainsi que le Prix Gulbenkian, financé par la Fondation Calouste Gulbenkian à Lisbonne, qui privilégie la créativité et l'innovation dans l'art de la médaille.

J'aimerais aussi souligner la qualité des communications présentées au congrès et la façon dont cette partie importante du programme a été organisée.

La FIDEM se trouve de plus en plus ouverte à tous ceux qui voient dans la médaille un mode d'expression artistique où la liberté créative est représentée dans ses formes les plus diverses, largement reconnues par leurs qualités.

Les différents congrès de la FIDEM, au-delà de ses aspects culturels spécifiques, ont le mérite d'établir contacts entre artistes, notamment à travers leurs différentes

expressions plastiques, aussi bien qu'entre tous les participants, créant ainsi des dialogues et engendrant a posteriori des initiatives culturelles, spécifiques, individuelles, bilatérales ou multiples qui ont généralement comme support moral la FIDEM.

Nous souhaitons, vivement, que le prochain Congrès, qui aura lieu dans la ville de Seixal au Portugal, puisse permettre une nouvelle dynamique de proximité tant avec artistes de la médaille du monde entier comme avec producteurs, conservateurs des musées, professeurs, étudiants et collectionneurs, enfin, avec tous ceux qui s'intéressent à cette forme d'expression artistique qui remonte à l'origine de la vie culturelle des peuples.

Le 19 juillet 2003 à Lisbonne

Le Président
Carlos Baptista da Silva

PRESENTATION

FIDEM usually publishes its "Médailles" magazine every two years. The latest issue contains a review of the respective congress and gives an account of the Federation's 28th Congress, held from 23-27 September 2002 at the Paris Mint or Monnaie de Paris.

It also includes, inter alia, together with other subjects of interest and information, a list of the Federation's governing bodies (correct as of date of publication), the programme of its respective congress and conference papers, list of participants, minutes of the executive committee and those of its meetings with the advisory council and the minutes of the meeting with delegates and the general meeting. It also publishes a financial report on the past year and, whenever justified, as was the case this year, the latest version of the Federation's statutes, with the latest alterations/ amendments approved by the general meeting. The above are several of the most important items published in the magazine.

It is gratifying to note FIDEM's publication of yet another issue of its "Médailles" magazine.

To a certain extent, the respective congress, signals a change in FIDEM's affairs, comprising the transfer of its treasury department from Paris to Helsinki. I particularly wish to take advantage of this occasion to thank the Monnaie de Paris, for its goodwill in performing this function for over fifty years. This is a very important, highly responsible activity realised by one of the members of the executive committee - the treasurer - who, together with the other committee members is responsible for the operation of the Institution which he co-ordinates in conjunction with the chairman and secretary general and all of the delegates currently representing 37 countries, worldwide except Africa.

As usual and side-by-side with the communications programme, FIDEM maintained its tradition of hosting an international exhibition of contemporary art medals by artists from Federation member countries, in a suitable venue. This event always allows congress

participants and other visitors to observe the evolution of the creative diversity of contemporary art medals. Qualified, representative juries award prizes to the designers of art medals they consider to have produced outstanding work. FIDEM's "Grand Prix", financed by the Federation and the Gulbenkian Prize, financed by Lisbon's Calouste Gulbenkian Foundation, distinguishing creativity and innovation in terms of art medals, were awarded. I am also pleased to take note of the quality of papers given and the way in which this important programme area was organised. FIDEM is increasingly open to all who consider art medals to be a form of artistic expression in which creative freedom is represented in its most varied inspirational forms whose quality is widely recognised and appreciated. FIDEM congresses, in addition to comprising specific cultural aspects, are particularly important in promoting contacts and companionship between artists, through their different plastic expressions, and other participants. They represent forums of dialogue and generate future specific individual, bilateral or multiple cultural initiatives, using FIDEM as background support.

We very much hope that the next congress, to be held in the city of Seixal in Portugal, will permit a fresh impetus to encourage contacts among medal artists worldwide, notably producers, museum curators, teachers, students and collectors who are interested in this form of artistic expression which dates back to the origins of the cultural life of peoples.

Lisbon, 19 July 2003

Carlos Baptista da Silva
Chairman

CÉREMONIE D'OUVERTURE OPENING OF THE XXVIII CONGRESS OF FIDEM

Doctor Lars O. Lagerqvist, le Président d'Honneur de la FIDEM a prit le parole, en s'adressant au Directeur des Monnaies, et à la Trésorière de la FIDEM

Monsieur le Directeur

Dans le cadre de notre visite à la Monnaie de Paris pour l'inauguration de l'Exposition Internationale de la Médaille Moderne et du Congrès de la FIDEM, nous avons le plaisir de vous remettre une médaille – la médaille-cadeau de 1821 du feu Roi de Suède, Charles XIV Jean, connu ici en France comme le maréchal Jean-Baptiste BERNADOTTE. La remise de cette médaille est devenue une de nos traditions et elle a été remise à plusieurs de vos collègues de votre auguste et ancienne profession.

En tant que prince héritier, Bernadotte avait décidé de faire fabriquer une grande statue représentant son père adoptif, le peu remarquable (et touché d'apoplexie) roi Charles XIII, mort en 1818. La statue fut fondue à Paris. A la même occasion, le nouveau roi commanda quelques médailles en 1821. Considérant la réaction politique en France comme étant légitimiste et du fait que Louis XVII régnait, le roi de Suède et de Norvège ne fit donc pas appel à la Monnaie de Paris mais se tourna au contraire vers un graveur en médailles privé, Jacques Jean BARRE, résidant non loin de la Monnaie.

Le Graveur Général de l'époque, Monsieur Nicolas-Pierre TIOLIER, était un ami de Barre et il est tout à fait possible que les médailles aient été secrètement frappées à La Monnaie, peut-être même la nuit. Barre sera d'ailleurs nommé au poste de graveur général quelques années plus tard. Notre collègue à la Monnaie, l'archiviste Monsieur Jean-Marie DARNIS, n'a trouvé aucun document dans les archives concernant les médailles commandées par Bernadotte. Par contre, on trouve dans les archives du Palais Royal de Stockholm, tous les documents concernant leur production.

Lorsque les suédois du 19e siècle rendaient visite au roi, ils dégageaient souvent une odeur nauséabonde. En effets de odeurs de schnaps, de tabac et de salerté – choses dont Bernadotte avait en horreur – se répandaient dans la salle d'audience. Afin d'atténuer ces odeurs désagréables, le roi gardait dans une armoire des bouteilles d'eau-de-cologne, qu'il déversait sur les chercheurs d'audience. Ce n'est bien entendu plus nécessaire aujourd'hui! Après l'audience, le roi remettait souvent une médaille à son visiteur.

Plus d'un siècle plus tard, l'armoire fut ouverte et on y découvrit les médailles restantes que Bernadotte n'avaient pas distribuées. Elles furent alors remises au Cabinet Royal et elles sont depuis cinquante ans notre cadeau d'honneur – particulièrement quand il s'agit d'un Directeur de la très vénérable Monnaie française, où elles furent probablement frappées dans le plus grand secret en 1821!

Quod Bonum Faustumque sit!

Chère Madame Fagot

Nous avons pris connaissance du fait que vous allez prendre un autre poste, et que vous abandonnerez La Monnaie dans un mois, ainsi que votre position comme Trésorière de la FIDEM. Permettez-moi, chère Madame, de vous présenter un petit "cadeau de démission", en forme d'une autre médaille-cadeau de S.M. le feu Roi de Suède et de Norvège, aussi frappée à Paris, mais avec le portrait du Bernadotte en uniforme et sa devise, FOLKETS KÄRLEK MIN BELÖNING, c'est-à-dire, très propre aussi pour vous, " L'Amour du peuple ma seule récompense". Adieu et merci.

THE CONGRESS MEDALS



The official FIDEM congress medal by G. Buquoy. This medal was presented to all the participants of the FIDEM XXVIII congress.



The congress medal of the US delegation by Alexander Shagin. This medal was presented to all the delegates of FIDEM.

THE GRAND PRIX OF FIDEM 2002

Markus Wesche

Bernd Göbel, who was awarded the Grand Prix in FIDEM Paris 2002, is not unknown to the visitors and participants of FIDEM exhibitions. Since Colorado Springs in 1986, when he came for the first time as one of the FIDEM representatives of the recently admitted German Democratic Republic, he has regularly attended the biennials and proved his ever increasing skill and refinement as a medallist.

Göbel was born in Freiberg (Saxony) on October 15, 1942 and began studying sculpture at the art school of Burg Giebichenstein in Halle/Saale in 1963 under Gerhard Lichtenfeld, became his assistant and followed him as teacher and professor of a sculpture class. Lichtenfeld's teaching covered the whole range of sculptural art and he also introduced Göbel into the art of the medal. The artistic tradition of Giebichenstein which came to full life as an arts and craft school since 1915 has always cultivated a discreet modernism („Neue Sachlichkeit“ in the 1920s) and sound teaching methods. In sculpture the figurative approach has always been welcome and has been cultivated by artists like Gerhard Marcks and Gustav Weidanz who taught at Giebichenstein from 1916 to 1955 and who also developed the typical „Halle style“ for medals: scarce portraits, often in classical profile, and a reduced, small and very legible lettering.

All the good traditions of Giebichenstein are still vigorous, and Bernd Göbel helps to keep them alive. His own medals, which are perfectly cast, are in a way „Halle medals“ as concerns form and style, but he has made his non-commissioned free medals comments of our time. Since the 1980s they have become more and more political criticising in biting, sometimes satirical



imagery first conditions in East Germany, then the way German Unification went. Göbel's concern has been drawn especially to the global ecological and economical problems. The last years his medals took a turn to the „historical fantasy“, double portraits coupling Martin Luther and Philipp Melanchthon, Sitting Bull and General Custer, Pope John Paul II. and Galilei. Some of his recent medals also breathe his newly discovered love of the Norwegian landscape which he likes to visit in summer.

The prize FIDEM has awarded Bernd Göbel with is not the first recognition the artist got as a medallist: in 2000 he was given the J. Sanford Saltus Award by the American Numismatic Society. Last year, shortly after the FIDEM conference in Paris, Göbel and the Hallescher Kunstverein rewarded his admirers with a beautiful exhibition in Halle of his smaller sculpture, his medals and prints; the catalogue was produced by the Kunstverein and the Deutsche Gesellschaft

für Medaillenkunst (Bernd GÖBEL, Medaillen, Plastik, Geräte, Graphik, in: Die Kunstmedaille in Deutschland, vol. 16, 2002).

Bernd Göbel keeps alive the Giebichenstein traditions as a teacher who insists on the terse and concise language of the medal as developed in Halle, and he is the last who systematically teaches medal making in

German art schools. His pupils successfully participate in various international projects, with students in Philadelphia and Lisbon, and they were asked to join the students' medal project of the British Art Medal Society the last three years. Bernd Göbel the artist has shown that without discarding the long tradition of medallic art the language of the medal can be a strong and meaningful voice in the chorus of artistic expression.



Bernd Göbel, Garden of Eden



Bernd Göbel, Sitting Bull und General Custer

COMMUNICATIONS - LECTURES

INTRODUCTION

Pour le XXVIIIème congrès de la FIDEM, le thème de réflexion proposé par Madame Françoise Saliou, directrice de la Monnaie de Paris, "la médaille, vecteur de la communication" a séduit les intervenants du monde international de la médaille qui ont été vingt et un à manifester un réel intérêt.

En ces temps où il importe tant que la communication soit le partenaire prioritaire des idées, la médaille parmi d'autres supports, tient un rôle tout à fait original. La médaille au service de la création et de la réflexion artistique trouve un raison d'être comme reflet des courants de l'esthétique autant que témoin de l'évolution des techniques et de leurs applications. On peut même considérer que la médaille offre une synthèse de la communication.

Depuis sa vocation première, les mécènes comme les artistes font tour à tour appel à elle comme objet de récompense, comme don, pour rendre hommage aux hommes illustres, comme objet de propagande et de publicité, comme témoin des aléas de l'histoire et de l'iconographie, comme modèle pour les miniatures, comme témoin des institutions nouvelles ou comme rapporteur des moyens de communication. Mais les médailles qui sont avant tout le mode d'expression des artistes et de leur savoir faire original se positionnent comme le champ de recherche des nouvelles générations qui tendent à accorder à son contenu artistique une finalité et un expressionnisme inattendu.

Sa rapprochant autant de la médaille fondue que de la médaille frappée, la plupart des communications que nous avons l'honneur de présenter tentent de témoigner de son rôle symbolique dans le courant événementiel depuis la Renaissance tandis que d'autres démontrent la place de la médaille-objet inventive au moyen de laquelle les artistes contemporains –qu'ils soient sculpteurs, orfèvres, miniaturistes ou maîtres-verriers-, et les enseignants cherchent à démontrer la permanence de la qualité esthétique que seul le métal pouvait espérer imposer.

C'est une réelle satisfaction pour les défenseurs de l'art de la médaille que sont les membres de la FIDEM, de constater sa vivacité puisqu'il suscite encore et toujours des élans créateurs nourris par les esthétiques les plus variées.

Sylvie de Turckheim-Pey

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La Médaille Debout : un objet d'art pour communiquer

Mariangela Johnson, Italy

L'usage de la médaille comme moyen de communication est vérifiable depuis la naissance de cet objet en Italie, dans le milieu des Principautés pendant la Renaissance.

Si Pisanello avait conçu la médaille pour effigier les grands personnages de son époque, les mêmes personnages utilisaient la médaille comme moyen pour communiquer leur grandeur. Dans ce période Historique la médaille fut une

invention que nous pouvons aujourd'hui comparé avec les moyennes de diffusion des informations tel quel sont la Presse et la Télévision.

En Europe, pendant tout le XV et le XVI siècle la médaille fut bien utilisée pour véhiculer des messages tendant à consolider le pouvoir, la richesse et la culture des rois et de princes, des papes et des savants.

(fig. 1) Un célèbre tableaux attribué à Sandro Botticelli nous montre un jeune homme qui tiens dans ses mains une médaille avec le portrait de Cosimo De Medici , dit Le Vieux. Cette image nous rappelle que la médaille en effet était conçue pour être tenue dans la main: ses dimensions, le bas relief, la surface lisse, la ciselure des particuliers très fins, permettaient d'apprécier cet objet, très près des yeux et donc d'une façon très privé.



(fig. 2) Mais surtout, la médaille était destinée à être conservée dans des tiroir et devint pendant les siècles un objet de collection, bramé et montré comme une chose précieuse et rare, et comme telle conservée.

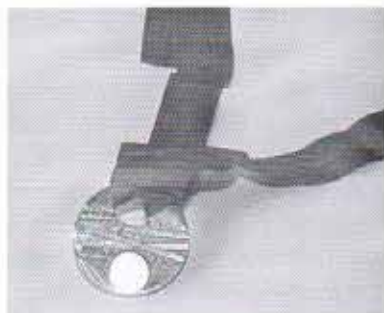
Une sorte de **collection caché**, donc, celle de la médaille, ou le rôle principal de la médaille, d'être un moyen de communications, est devenu pendant les siècles toujours moins évident, pour envisager plutôt un rôle de conservation de la mémoire historique, liée aux personnages et aux évènements.



Toutefois on peut attribué à la médaille encore à nos jour des rôles d'objet de communication qui lui viennent du passé : par exemple la médaille-décoration pour mérites sportif, militaires ou d'honneur

comme ont peu voir ici. Le message de la **médaille-prix** est souvent lié aux sociétés sportives, aux gouvernements, aux administrations publiques, en tant que promoteurs du prix même.

(fig. 3) En plus elles sont le support pour un logo du *sponsor* ou de l'institution publique. La **médaille prix** a conservé une image traditionnelle dans la plupart des cas, comme on peut voir par exemple dans le prix de mérite de la Région Lombardie institué pour honorer les agents des Mairies, qui ont fait tant d'années de service.



(fig. 4) Beaucoup plus rare est le choix d'une médaille prix au contenu artistique. Mais voici une interprétation de la médaille prix conçue par Arnaldo Pomodoro, grand artiste et sculpteur Italien, qui a créé une médaille avec un trou dans le quel passe le rideau pour l'attacher au cou du vainqueur. Une solution géniale et tout à fait moderne d'un objet qui appartient à la tradition la plus conservatrice.

(fig. 5) Actualité de la tradition aussi pour Malone Beach, artiste des Etats Unis, qui a conçu une sorte de décoration au mérite militaire pour un aviateur tombé. D'une façon tout à fait originelle, l'artiste a créé la composition avec des trouvailles des objets qui sont appartenus à la personne à laquelle la décoration est dédié. Une interprétation de médaille qui devient une sorte d'amulette, que Malone Beach nous a montré souvent aux expositions de la FIDEM, et qui nous rappelle les créations traditionnels des Natifs Américains.



(fig. 6) Et venons finalement à la médaille comme **objet de communication en tant que objet d'art**. Un rôle qui appartient à la médaille depuis sa naissance, ma qui est devenu à nos jour essentiel.

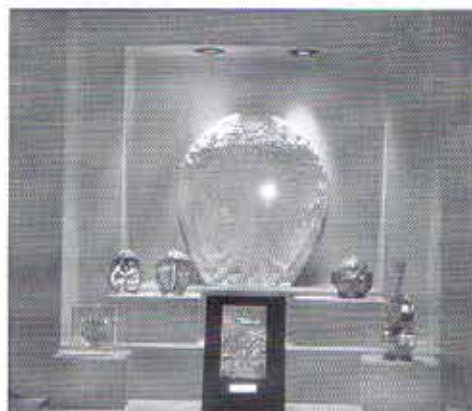
La chose la plus intéressante est à mon avis l'interprétation en clé moderne de la médaille en tant que objet en état de réfléchir finalement les profondes changements techniques et sociaux, venus pendant le dernier siècle, et plus encore aux nos jours, qui ont profondément changé notre vie et notre société, et notamment rythmes, habitudes, aspirations et choix des vie.

Cette médaille n'est pas destiné à un tiroir, mais plutôt à l'espace de notre vie quotidienne et peut faire part d' une **collection montrée** , comme un tableau ou une sculpture, devenant un complément essentiel de la décoration des nos maisons.



(fig. 7) on peut l'admirer par exemples sur le plan d'une librairie, dans notre bibliothèque

(fig. 8) la montrer dans une vitrine





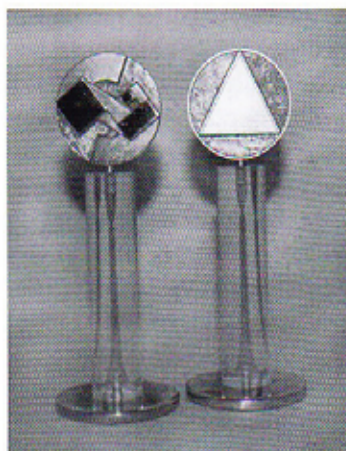
(fig. 9) De ce point de vue, pour un possible nouveau usage de la médaille, on pourrai lui demander de rester **debout**, en tant que objet autonome, qui vit en se montrant, comme ces trois petites sculptures, crée avec des médailles et des supports, mis aux point avec beaucoup d'attention au design. Sur ces objet on peut superposer des logo, et toute sorte d'inscriptions dédicatoires et de messages promotionnels.

(fig. 10) On voit bien ici le support qui est formé par une base ronde en bronze doré sur la quelle est fixé une colonne en plexiglas qui serve à soutenir la médaille.

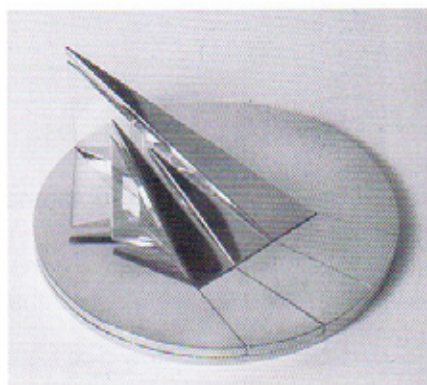
En effet un objet qui contient un message qui doit être communiqué, est impératif qu'il doit se montrer et rester en évidence le plus longtemps possible. De ce point de vue il faut apprécier un objet d'art destinée a devenir un objet promotionnel d'une part pour son *appel* et pour ses contenues de design et d'art, d'autre part pour l'utilisation que nous pouvons envisager, et finalement pour le message publicitaire qu'il peut véhiculer.

Si la médailles est encore cet objet, il faut dire que elle doit changer profondément, pour s'approcher de plus en plus à l'objet d'art.

Comme à un objet d'art, ont demande à la médaille d'être conçue pour apparaître, pour être montrée.

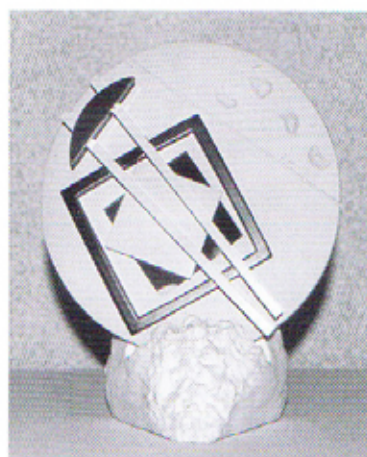


Les Expositions de la FIDEM sont depuis longtemps une fonte exceptionnelle, à mon avis, pour avoir une documentation sur le devenir de la médaille comme objet de communication en tant que objet d'art.



(fig. 11) Par exemple voici cette **médaille-objet** de Maria Lugossy . Il s'agit évidemment d'un un objet promotionnel mais nous pouvons aussi l'appeler médaille, pour ses dimensions réduites et enfin pour sa forme ronde.... Mais dans cet objet on trouve aussi le langage contemporaine d'une oeuvre d'art, la nouveauté des matériaux non conventionnels, la forme tridimensionnelle d'une sculpture.

(fig. 12) Une autre exemple de **médaille sculpture** par Gianfranco De Palos, qui a superposé à la surface de la médaille, coloré en émaille gris, des formes géométriques en métal émaillé en différents couleurs. La création est le résultat d'une recherche dans le domaine des formes pures, que l'artiste à applique soit à ses dessins soit à ses compositions plastiques. Cet objet, présenté aux expositions de la FIDEM dans plusieurs versions, est crée en une série numéroté de 150 exemplaires.



La Médaille devient donc une sorte d'objet promotionnel, tout a fait particulier et paradoxalement tout a fait nouveau. De son loin passé elle peut ressusciter son rôle, le plus authentique, d'une façon tout a fait actuelle.

La transformation de cette chrysalide en papillon passe par l'art et particulièrement par la sculpture, à cause de sa forme

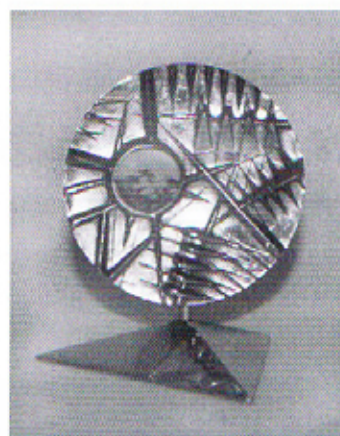
tridimensionnelle, qui lui permet d'assumer les formes les plus varies, et d'être réalisé dans les matériaux les plus divers, et en plus elle a aussi la caractéristique fondamentale de rester debout.

(fig. 13) La versatilité de la sculpture lui permet de se rapporter au design, pour créer de liaison par exemple entre l'œuvre d'art et son support.

Nous verrons des support étudié et réalisé soit par les artistes mêmes, soit par les designer de la **maison Johnson** pour créer des objet promotionnel qui ont la médaille comme protagoniste.

Il s'agit bien sur des médailles tout a fait moderne, oeuvres d'artistes comme Giò Pomodoro, Jorio Vivarelli, Arnaldo Pomodoro, mais on pourrai envisager des solutions pareilles aussi pour des médailles anciens ou tout a fait traditionnelles.

Le support peut être une pyramide de bronze doré sur le quel la médaille est attaché avec un perne et donc elle peut



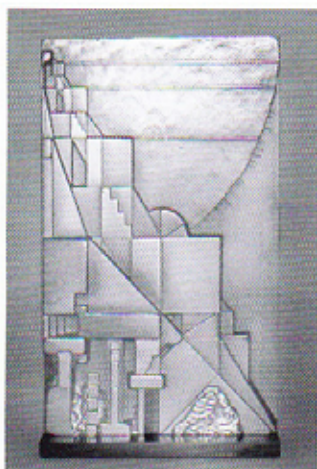
tourner en montrant ces deux faces.

Arnaldo Pomodoro a dessiné lui même le support pour cette médaille, une pyramide a base triangulaire, très brillante, dans la quelle la médaille se refléchet, soulignant sa surface richement modelé.

(fig. 14) Cette médaille qui fut réalisée par Jorio Vivarelli pour le Congrès de la FIDEM à Florence, est montée sur un support dessiné par l'artiste même, qui permet à la médaille de rester debout et de tourner. Cette solution fut adoptée, comme vous pouvez voir ici, pour le modèle fondu en bronze, mais la même peut être bien sûr utilisée pour la médaille frappée.



(fig. 16) Une autre version de la stèle noire contient cette fois une médaille noire elle-même, pour laisser que la surface modelée sortisse directement du fond. Le modelage est celui fortement caractéristique de Arnaldo Pomodoro.



(fig. 15) Une stèle en bronze, traitée pour devenir noire conservant en même temps un effet métallique, est le support idéal pour une médaille dorée aux surfaces brillantes, réalisée par Johnson à partir d'un modèle de Jorio Vivarelli. La base dorée crée un contraste et en même temps une liaison entre les composants de cet objet, souvent utilisé comme un prix ou un hommage important par des entreprises.



(fig. 17) « La Ville de DIOCE » est le titre, inspiré à un vers de Ezra Pound, de cette sculpture créée par Giò Pomodoro pour une entreprise italienne qui travaille dans le milieu des constructions. L'interprétation de l'artiste est évidemment vers la création d'un objet de communication, qui reste debout, toujours montré et sans doute très apprécié pour la beauté du design et la possibilité de l'utiliser comme décoration d'une maison ou d'un bureau.

Une médaille conçue comme une petite sculpture autonome, sans l'aide d'aucun support, est une autre solution au problème de la médaille comme objet de communication qui doit rester debout.

(fig. 18) Les artistes sont engagés...,ils inventent, il sont toujours pressé vers la création. Et voici une idée formidable de Angelo Grilli qui a crée "Augurio ", une médaille ou le haut relief et la forme bombé lui permettent de rester debout. La médaille, déjà montrée aux expositions de la FIDEM est frappée. Bien sur la frappe est techniquement très compliqué, mais le résultat est vraiment satisfaisant.

Pour une vision complète du vers et du revers de la médaille, et pour avoir un objet ou ont peut inscrire un message, sans toucher la sculpture, on à superposé la médaille sur un bassement, sur le quel elle peut aussi tourner.



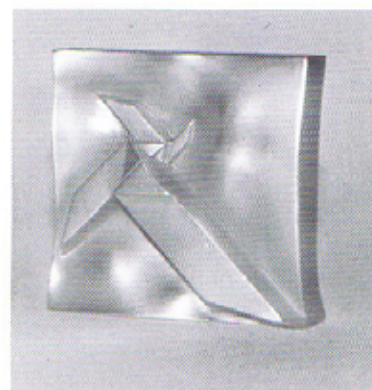
(fig. 19) Toujours de Angelo Grilli, cette petite sculpture en bronze, crée pour le centenaire d'une importante Société d'Assurance, nous montre une représentation de la famille qui est protégé par un grand arbre . On voit, de l'autre coté de la médaille, le même arbre avec une image porte bonheur d'un enfant.



Frappée et produite en un grand nombre d'exemplaires, cette médaille-sculpture fut donné à tous les employés, et aux clients de la Société commettant. Elle fut très appréciée pour la possibilité qu'elle offre de rester debout, toujours devant les yeux de la personne à la quelle est fut donnée.

(fig. 20) La même recherche pour obtenir un objet d'art autonome, crée pour se montrer, a permis à Giò Pomodoro de créer cette médaille carré. En plus cet objet est conçu avec une place dans la sculpture pour écrire une phrase, inscrire un logo, etc.

L'artiste même a choisie les caractères typographiques qu'il faut superposer. De cette façon on a la possibilité d'utiliser la même médaille pour plusieurs commettants. Il est suffisant de changer l'inscription.



(fig. 21) Deux pièces presque identiques forment cette sculpture créée par Arnaldo Pomodoro, deux pièces qui sont réalisées avec la technique de la frappe, et avec un relief relativement bas, comme la médaille la plus traditionnelle. Mais l'objet obtenu, quand les deux pièces sont tout simplement placées ensemble, est une sculpture fascinante et précieuse, un vrai objet d'art. Elle porte sur une des deux parties le logo de l'entreprise, qui a choisie cet objet comme un cadeau absolument inusuel pour se promouvoir.



Une image qui montre deux solutions différentes de la même idée, dont une représente dans l'abstraction de l'artiste la queue d'un avion, étant le commettant l'Aéroport de Gênes



(fig. 22) Une médaille qui rappelle la production d'une entreprise de roulements à billes, transformée par Arnaldo Pomodoro en sculpture fortement signifiante. La médaille semble rouler sur un binaire, qui est en effet le support sur le quel on peut lire le nom du commettant.

(fig. 23) Pour exalter l'image d'une grande entreprise italienne, qui à au présent dévoué ses vieilles usines à la Mairie de Milan, a fin de construire un centre pour les arts décoratives et pour la mode, Arnaldo Pomodoro a conçu cette médaille, qui grâce à une partie de son modelage, peut rester debout. Le différent couleur noir souligne sa fonction et en même temps permet d'apprécier la forme ronde de la médaille.



(fig. 24) Une jeune artiste italienne, Loredana Titotto, a élaboré les 8 bas reliefs qui décorent les 8 faces de cet Cube en plexiglas. Il s'agit d'une sorte de trophée, étudié pour être un cadeau d'honneur donné aux grand entrepreneurs italiens par l'Association des Chevaliers du Travail. En cet cas le cube est le support, qui a son tour est fixé sur un bassement, toujours en plexiglas de façon de pouvoir tourner. Chacune de ces oeuvres, 800 pièces environ, porte sur le bassement le nom de la personne honoré.



(fig.26) Un objet au fort relief, avec un modelage bien équilibré, devient par exemple un porte-papier, un objet utile, toujours devant nos yeux, sur le plan de notre écriture. Un bas relief carré créé par Jorio Vivarelli, est utilisé comme élément essentiel de ce porte-papier en argent. Cadeau précieux et objet promotionnel en même temps, celui-ci est un des objets qui ont eu le plus de succès par mis les clients de la maison Johnson.

(fig. 25) Un support idéal pour n'importe quelle médaille est ce petit carré en plexiglas, qui a un trou de la même dimension que la médaille, à laquelle vient être introduite et fixée à l'aide de deux pièces rondes, toujours en plexiglas. Une idée simple, mais très appréciée, pour tenir une médaille debout et en même temps lui créer un cadre précieux.



(fig.27) L'usage de la médaille comme presse papier peut être considéré très commun étant la médaille assez lourde et épaisse, mais ici il s'agit d'un objet créé expressément pour l'usage auquel il sera destiné, au fort contenu artistique.

Nous voyons ici une médaille à la forme ovale, créée par Guido Verio, très renommés parmi les artistes italiens, pour ses modèles des monnaies au cours légal. Il a conçu une médaille-objet grâce à la forme bombée, sur laquelle il a développé une scène de lutte entre Hercule et le centaure Nessos.

(fig. 28) Le revers plats peut contenir toute sorte d'incision et donc n'importe quel message, dans ce cas la médaille est un objet pour promouvoir la maison Johnson.

Sur cette image je vais vers la conclusion, souhaitant de voir de plus en plus des suggestion et des création, surtout dans les expositions de la FIDEM, qui nous permettent d'apprécier pour longtemps encore un **objet d'art** si extraordinaire comme la médaille : tant petit qui peu rester dans la main, mais aussi tant précieux d'être un vrai objet d'art et en même temps un moyen de communication pour n'importe quel message.



Didascalies

1. Sandro Botticelli, *Portrait d'homme avec médaille*.
2. Collection privé : médailles dans un tiroir.
3. Médaille-Prix : *Aux Vigilantes des Mairies de la Région Lombardie*.
4. Arnaldo Pomodoro : Médaille pour un championnat de Basket.
5. Malone Beach : Décoration à la mémoire d'un aviateur tombé.
6. Médailles-sculptures comme décoration de maison, dans une bibliothèque.
7. Médailles-sculptures comme décorations de maison, sur un plan.
8. Médailles- sculptures montrés dans une vitrine.
9. Trois médaille d'artiste, monté sur des supports.
10. Avers et revers de la même médaille, monté sur un support.
11. Maria Lugossy- Médaille objet d'art pour un prix.
12. Gianfranco De Palos : Médaille avec couleurs en émail.
13. Arnaldo Pomodoro :La médaille et son support.
14. Jorio Vivarelli : Modèle de la Médaille pour le Congrès de la FIDEM à Florence, sur son support.
15. Stèle avec une médaille dorée de Jorio Vivarelli.
16. Stèle avec une médaille noire de Arnaldo Pomodoro.
17. Gio Pomodoro : Sculpture la ville de Dioce
18. Angelo Grilli: Médaille -sculpture Augurio sur un bassement.
19. Angelo Grilli: Médaille -sculpture , vers et avers.
20. Gio' Pomodoro : Médaille Carré
21. Arnaldo Pomodoro ; Deux sculptures créés en pièces assemblées.
22. Arnaldo Pomodoro : Médaille sur son support, avec un message promotionel.
23. Arnaldo Pomodoro : Médaille qui reste debout, grâce au modelage, en deux couleurs.
24. Huits plaquettes modelés par Loredana Titotto, montées sur un cube en plexiglas
25. Médaille dans le plexiglas.
26. Jorio Vivarelli : Objet d'art comme porte-papier.
27. Guido Veroi : Médaille presse-papier.
28. Guido Veroi : Médaille presse-papier, revers avec incision.

La Médaille en Suède comme communication – les premiers cent ans 1560-1660

Lars O. Lagerqvist, La Suède

La Renaissance arriva très tard en Suède, pays septentrional, loin des centres culturels d'Europe. L'Union Nordique était finalement tombée en ruines en 1521, après presque cent ans des combats entre la Suède et le Danemark, pays le plus puissant de l'époque. Du point de vue des monnaies, du système monétaire et – au moins en grande partie – de l'économie, la Suède n'était alors pas sous-développée. Au moment de l'élection de Gustave Ier comme roi de Suède en 1523, le pays avait quatre valeurs monétaires, à sa mort en 1560, il en existait pas moins de dix-neuf, entre autres l'unité commune en Europe, le *daler*, mais utilisé alors uniquement pour le commerce bilatéral. Il ne sera intégré dans l'étalon monétaire suédois que 250 ans plus tard. Les portraits et les armoiries nationales perdent leur apparence médiévale – c'est ici que la Renaissance fait son entrée! Les dalers, frappés à la Monnaie de Svartsjö 1542-1549, montrent un excellent portrait de la Renaissance, probablement après

un dessin de l'artiste allemand Jacob BINCK, installé à Danemark et qui visita la Suède en 1542 et peignit le portrait du roi.

Mais la médaille était inconnue ou du moins très largement ignorée – Gustave, le premier roi de la dynastie Vasa, n'avait que peu d'intérêt pour les activités, même s'il décorait ses palais et citadelles avec des peintures et des tapisseries. Plus de cent ans après la création de la première médaille en Italie, cet art fit enfin son apparition en Suède. Les historiens de l'art considèrent les médailles fondues pour les obsèques de Gustave Ier, en décembre 1560, comme étant les premières jamais créées en Suède (ill. 1). Quelques unes sont distribuées pour être portées avec une chaîne en or. Les médailles étaient probablement l'œuvre de l'artiste flamand, Willem BOY, qui travaillait pour Gustave et pour ses fils.

Le premier roi héréditaire, 1560-1568
A l'initiative du roi, le Parlement de Suède



Ill. 1. Suède. Les funérailles de Gustave Ier à la cathédrale d'Uppsala en décembre 1560. Attribué à l'artiste flamand Willem Boy, qui exécuta également le monument mortuaire dans la cathédrale. Fonte, or. Le Cabinet Royal des Monnaies et Médailles, Stockholm. Photo G. Hildebrand, ATA.

Fig. 1. Sweden. The funeral of Gustavus I at Uppsala Cathedral in December 1560. Attributed to the Flemish artist Willem Boy, who also made the funeral monument in the cathedral. Cast, gold. Photo G. Hildebrand, ATA. The Royal Coin Cabinet, Stockholm (if nothing else is stated).

instaure, en 1544, le principe de l'hérédité de l'accession au trône avec primogéniture dans la dynastie de Vasa. C'est bien possible que l'élégant portrait du fils aîné Eric (XIV) sur une médaille uniface (ill. 2) fut créée quand il était toujours *rex designatus*, c'est-à-dire prince-héritier, résidant au château de Kalmar et entouré par des artistes et des musiciens.

On a avancé la théorie, que cette médaille fut fondue par l'artiste-peintre mentionné Jacob Binck, alors en visite en Suède pour la deuxième fois en cette fin des années 1550. Nous avons déjà parlé de sa première visite en 1542.

Eric dilapida rapidement la grande fortune amassée par son père, surtout lors de son fabuleux sacre dans la cathédrale d'Upsal en 1561. Tous les bijoux pour le couronnement étaient nouveaux et exécutés par des artistes flamands en Suède. La monnaie de largesse fut présentée comme une médaille dans la littérature numismatique jusqu'en 1977, quand Monsieur Jönson et moi-même avons montré qu'il s'agit d'un ½ mark (en argent). Sur le revers, on voit le globe terrestre et la devise du roi, *Deus dat cui vult* (Livre de Daniel 4:14).

La guerre entre la Suède et le Danemark n'avait pas amélioré l'économie. Eric fit

frapper des monnaies "de guerre" en billon (moins de 50% d'argent), 3 et 1½ mark 1562. A mon avis, il s'agit des premières monnaies depuis l'Antiquité qui montrent un paysage. Il est possible que les dessins avaient été exécutés de la main du roi et montreraient l'endroit où il se trouvait lorsqu'il reçut le courrier annonçant le décès de son père Gustave. La première monnaie suédoise en or, frappée en 1568, montre le même thème sur le revers. Peu après, Eric fut renversé et emprisonné.

Une médaille avec le portrait d'Eric dans les collections du Cabinet des Médailles à Paris doit être discutée; elle est datée au 16e siècle, je crois. Le "portrait" sur le revers fut identifié comme étant celui du "roi préoccupé", mais c'est probablement un philosophe. Le même revers fut déjà utilisé pour une médaille pour Maximilien II et son épouse Maria; les portraits furent semblablement effectués pour leur mariage en 1548. L'artiste est supposé être Lorenz ROSENBAUM (Schaffhausen et Augsburg), actif entre 1535 et 1563. Mais le portrait d'Eric n'est pas d'après son style; il rappelle plus celle de Willem Boy.

Jean III, 1568-1592

Les demi-frères d'Eric, Jean et Charles, le déposèrent le 29 septembre 1568, après un siège au palais de Stockholm.



Ill. 2. Suède. Eric (XIV), médaille uniface, probablement de 1559/1560, et pourtant le représentant comme *rex designatus*, c-à-d, comme héritier au trône. Fait par un artiste inconnu, ou peut-être par Jakob Binck, qui visita la Suède à cette époque pour une deuxième fois. Fonte, argent doré. 56 mm. Photo G. Hildebrand, ATA.

Fig. 2. King Eric (XIV), a one-sided medal, possibly from 1559/1560, and thus portraying him as *rex designatus*, i.e. as heir to the throne. By an unknown artist, or maybe by Jakob Binck, who again visited Sweden at this time. Cast in silver and gilt. 56 mm. Photo G. Hildebrand, ATA.



Ill. 3. Suède. Jean III et son épouse Catherine de Pologne couronnés à la Cathédrale d'Uppsal en 1569. Fonte, travail probable de Willem Boy. Argent. Photo G. Hildebrand, ATA.

Fig. 3. King John III (and his queen Catherine of Poland) being crowned in 1569 in Uppsala cathedral. Cast medal, assumed to be the work of Willem Boy. Cast, silver. Photo G. Hildebrand, ATA.

L'économie du pays ne fit que s'empirer. Le roi était un grand intellectuel et portait un grand intérêt pour l'art, mais n'avait pas hérité de son père, ces célèbres connaissances de la politique monétaire ou de l'administration. La seule chose qui pourrait venir de son père est un tempérament colérique (ainsi que la longue barbe!).

Néanmoins, Jean tenait une cour fastueuse et couteuse et arrangea un couronnement luxueux en 1569. Pour cette occasion des médailles furent fondues avec les portraits de Jean III et sa reine, Catherine Jaguelonique de Pologne (ill. 3). Ces médailles sont attribuées au graveur déjà mentionné, Willem Boy.

Jean fit construire et reconstruire des châteaux, des palais et des églises, et fit frappé de nombreuses "pièces-splendeurs", ce que les Allemands appellent des "Prachtmünzen", en or et en argent, portant son portrait et les armoiries de la Suède et de toutes ses comtés. Son fils Sigismund, élevé en tant que catholique, se trouva comme candidat aux élections royales de Pologne en 1587. Son père envoya un grand nombre de pièces-cadeau (particulièrement des pièces en argent de la valeur de 2 daler) comme pot-de-vin – l'argent fait parler. Le fils fut élu.

Les nombreuses médailles polonaises avec les portraits de Sigismund (il ne mourut qu'en 1632) n'appartiennent pas à l'histoire suédoise des médailles.

Sigismund, 1592-1598, et Charles IX, 1599-1611

Jean mourut à l'automne 1592. Sigismund étant en Pologne, les rennes du gouvernement sont repris par son oncle, le duc Charles, connu pour avoir été un souverain dur et un protestant convaincu. Le conflit fut inévitable. Peu importe, Sigismund et sa reine furent couronnés à Uppsal en 1594 (ill. 4) et jusqu'en 1598 des pièces furent frappées portant son nom en Suède. De son côté, le duc Charles fit également frapper des pièces en son nom et ceci depuis 1587 (le portrait est l'œuvre de Hieronymus NÜTZEL), et fit également fondre des médailles-cadeaux avec sa devise, la première datant de 1573. Une de ces médailles (plus tard), montée sur un collier en argent figure dans les collections de Stockholm, avec une inscription sur le collier en traduction comme suit: "Sincérité, courage et croyance. Dieu est avec ceux qui ont vécu sur Terre". Cette médaille, d'environ 1600, est probablement d'Anthony GROOTH, un orfèvre de Stockholm.

En 1598, Sigismund fut conquéri par son



III. 4. Suède. Sigismund (et Anna) couronné(s) à la Cathédrale d'Uppsäl en 1594. Deux des devises du roi sont sur le revers. Artiste inconnu. Le Bundessammlung à Vienne en possède une en or d'un poids de 10 ducats. Celle-ci est un des spécimens en bronze de Stockholm. Photo G. Hildebrand, ATA.

Fig. 4. Sigismund (and Anna) being crowned in Uppsala Cathedral in 1594, Two of the king's mottoes on the reverse. Artist unknown. Bundessammlung in Vienna has it in gold to the weight of 10 ducats. This is a photo of the Stockholm specimen in bronze. Photo G. Hildebrand, ATA



III. 5. Suède. Charles IX et (sur le revers) ses fils, le futur Gustave (II) Adolphe et le prince Charles Phillip. Par Ruprecht Miller en 1609. Probablement utilisé comme une récompense durant le tour royal du pays effectué par le roi (eriksgata) en cette année. Fonte, or, émaillée. 45 mm. Photo Jan-Eve Olsson, ATA.

Fig. 5. King Charles IX and (on the reverse) his sons, the future Gustavus (II) Adolphus and prince Charles Phillip. By Ruprecht Miller in 1609. Probably used as an award during the king's Royal Tour of the Realm ("eriksgata") in that year. Cast in gold, enamelled. 45 mm. Photo Jan Eve Olsson.

oncle et quitta le pays. Charles devint le nouveau régent en 1599 et roi en 1604, couronné tardivement, en 1607. A cette occasion, une monnaie de largesse fut jetée au peuple par le trésorier royal. Le revers montre le sceau ayant appartenu à un prédécesseur, le roi Magnus Ladulås (1275-1290) – une démonstration politique contre les danois, qui avaient utilisés le symbole national suédois, les trois couronnes, depuis le 15^{ème} siècle.

Lorsque le roi fit son tour royal du pays à dos de cheval en 1609, il fit fondre une médaille en or ou en argent, souvent émaillée, avec son portrait sur l'avant et celui de ses fils sur le revers (ill. 5). Cette médaille est l'œuvre de l'orfèvre Ruprecht MILLER.

Gustave II Adolphe, 1611-1632, and Christine, 1632-1654. La Suède émergeant comme une grande puissance.

Lorsque le roi mourut, la Suède était à nouveau en guerre contre le Danemark et semblait être dans une grande crise. Le nouveau roi n'avait que 17 ans. Lorsque la

paix fut signée en 1613, la Suède fut obligée de payer la somme de 1 million de riksdaler afin de pouvoir obtenir le seul port à l'ouest du pays, Älvsborg – une grande somme pour un pays pauvre. Mais il réussit à rassembler cette somme, et à partir de cette année et celles à venir, la Suède montra qu'elle était capable de devenir, même rien que pour un siècle, une des plus grandes puissances d'Europe. Reval (Tallinn) et l'Estonie appartenaient à la Suède depuis 1561. Riga tomba après le siège dirigée par Gustave II Adolphe en 1621, et la Livonie (maintenant la Lettonie) fut dirigée par un gouverneur suédois jusqu'en 1710. Plus tard, Ingria et les territoires de l'Allemagne du nord furent cédées à la Suède, mais jamais toute la région côtière autour de la Baltique, ce qui avait été le rêve du roi.

Lentement, la médaille devint un des moyens de créer des contacts et des dépendances. Les premières éditions étaient petites et seulement présentées aux courriers ou aux ambassadeurs étrangers. Mais déjà en 1609 la médaille ovale, que Charles IX avait distribué



Ill. 6. Suède. Gustave II Adolphe. Un prédécesseur aux médailles de récompense, les *Kleinode*, commandé par le roi en 1629 et fait à Stockholm par l'orfèvre Hans Mundt (il en fit trois au total); le portrait est pris d'après le portrait miniature du peintre néerlandais Jacob van Doort. Sur le revers le "Lion du Nord", symbole du roi. Fonte, émaillée, or, diamants et perles. 44 mm (la couronne non-incluse). Photo Jan-Eve Olsson, ATA.

Fig. 6. Gustavus II Adolphus. A forerunner to the later award medals, a so-called *Kleinode*, ordered by the king in 1629 and made in Stockholm by the goldsmith Hans Mundt (he made three in all); the portrait is modelled after a miniature by the Dutch painter Jacob van Doort. On the reverse the Lion of the North, a symbol of the king himself. Cast and enamelled (gold) and set with diamonds and pearls. 44 mm, the crown not included. Photo Jan Eve Olsson, ATA.

durant son tour royal du pays, devint un moyen important pour nouer les liens entre la maison royale et les leaders locaux, qui vinrent à jurer serment au roi. Durant la guerre contre la Pologne et plus tard en Allemagne (la Guerre de trente ans), la production de médailles plus que doubla, particulièrement dans le cas de ce que les Allemands appellent "Kleinoden", c'est-à-dire, des médailles en or, souvent découpées après le contour du portrait, émaillées et décorées avec des pierres précieuses et des perles (ill. 6). Elles étaient souvent faites à Stockholm, mais également en Allemagne, où le roi commença sa campagne en 1630 et où il succomba à Lützen le 6 novembre 1632

La Guerre de Trente Ans – pièces et médailles

La participation active de la Suède dans cette guerre terrible commença en 1630. Il y a environ 300 médailles contemporaines sur Gustave II Adolphe, ses campagnes et sa mort glorieuse, presque toutes faites en Allemagne ou dans les pays voisins, si elles étaient frappées. La Suède ne possédait pas de balancier avant les années 1640. De nombreux artistes travaillaient comme graveurs en médailles, comme nous le savons tous, et uniquement un certain nombre de leurs œuvres peuvent être illustrées ici. Elles nous montrent les rois et les généraux, les

batailles et les villes, ou les symboles du monde pictural chrétien, ou de la Rome antique. Sébastien DADLER (1586-1657) doit absolument être mentionné, étant donné qu'il était doté d'un grand talent. La belle médaille sur la mort du roi en 1632, à Lützen, est pleine des symboles. Elle était utilisée comme un cadeau lors des funérailles à Stockholm en 1634; un exemplaire en or pèse 60 ducats et fut acheté en Allemagne par le roi Gustave III en 1783 lors de son voyage en Italie et remis par lui aux collections du Cabinet Royal des Médailles de Stockholm. Dadler travailla dans la ville de Dresde, puis continua à Hambourg et fut finalement employé en Pologne (Gdańsk), où il travailla pour les rois polonais (les ennemis de la Suède). Il fit honneur aux régents suédois tout comme au régents polonais sur ses médailles!

Ceci n'est pas un exposé sur les pièces de monnaie, mais nous devons mentionner que la Suède fut obligée de produire un grand nombre de pièces en or et en argent durant ces guerres, en Allemagne comme dans les pays baltes, afin de pouvoir payer ce qui devait être acheté et pour payer les soldats. On trouve des pièces de 1 Reichstaler, frappées par les Suédois, avec des inscriptions qui célèbrent la grande victoire sur l'armée impériale (Germano-catholique) à Breitenfeld (près



Ill. 7. Christine fut couronnée à Stockholm en 1650. Le graveur en médailles français Erich Parise avait récemment été employé et fit cette médaille élégante (et bien d'autres) pour le couronnement. Photo G. Hildebrand, ATA.
Fig. 7. Queen Christina being crowned in Stockholm in 1650. By the French artist Erich Parise, invited to come to Sweden - the queen disliked her portrait on the current coins since she had come of age. Used as *monnaie de largesse*. Silver, 36 mm. Photo G. Hildebrand, ATA.

de Leipzig) en 1631. Payer et se vanter!

Lorsque la paix de Westphalie fut enfin signée en 1648, un grand nombre de médailles et de pièces furent frappées pour célébrer cet événement. La Suède était maintenant gouvernée par la jeune reine Christine. Elle fut déclarée majeure en 1644. Une médaille de Dadler nous présente la jeune reine debout devant le trône, et à sa gauche les cinq ministres principaux, tenant les insignes royales, à sa droite les quatre orateurs des quatre chambres constituant le parlement (la noblesse, le clergé, les bourgeois et les paysans).

La Suède avait eu peu de graveurs d'importance avant son règne. A la fin, elle se plaigna au Conseil au sujet "des portraits horribles de Sa Majesté sur les pièces". Un graveur en médailles français fut engagé; à Stockholm on le nommait Erich PARISE ("de Paris"). Il introduisa un nouveau style élégant, et fit aussi bien des médailles que des pièces (ill. 7). Il continua à travailler en Suède après l'abdication de la reine en 1654.

La fin de la période Vasa. Charles Gustave, 1654-1660.

Christine abdiqua et devint catholique, et

s'installa à Rome. Son cousin, Charles (X) Gustave, fut couronné dans la cathédrale d'Uppsala le même jour qu'elle abdiqua. Une monnaie de largesse avait déjà été frappée et put être répandue parmi les foules. Charles appartenait à une branche de la famille du Comté de Palatinat, son père ayant épousé une fille de Charles IX et s'étant établi en Suède. Le nouveau roi était un guerrier, entraîné en Allemagne durant la Guerre de Trente Ans. Pratiquement toute sa courte période de règne fut dévouée aux guerres, en commençant par la Pologne, puis le Danemark. Il agrandit la Suède avec les trois comtés danoises de Scanie, Blekinge et Halland, aujourd'hui le sud de la Suède, et certaines parties de la Norvège. Mais les polonais reprirent leurs territoires. Pour cet événement, Jean Casimir de Pologne fit frapper une belle médaille par Johann Höhn lorsque la ville de Thorn (Toruń) lui fut retournée par les suédois après un long siège en 1658.

Au début de 1660, le roi mourut d'une pneumonie, à Gotembourg, où le parlement avait été convoqué. Une médaille portrait, effectuée par un artiste flamand, nous rappelle que le roi, malgré qu'il soit relativement court, avait un tour de taille de 135 cm! (ill. 8)



Ill. 8. Charles X Gustave en 1660, l'année de sa mort. Le roi robuste (avec un tour de taille de 135 cm) se tient debout devant le Détroit; de l'autre côté, la ville danoise de Elsinore et le château de Kronborg. Par l'artiste néerlandais Pieter van Abele. Fonte, uniface, argent, 68 mm en hauteur (ovale). Photo Jan-Eve Olsson, ATA.

Fig. 8. King Charles X Gustavus in 1660, the year when he died. The stout king (135 cm round the waist!) is seen standing at the Sound; on the other side the Danish city of Elsinore and Kronborg Castle. By the Dutch artist Pieter van Abele. Cast, one-sided, silver, 68 mm high. The Royal Coin Cabinet, Stockholm. Jan Eve Olsson, ATA

SUMMARY in English

The Swedish Medal as Communication – the first 100 years 1560-1660

Lars O. Lagerqvist, Sweden

The Renaissance art arrived late in far away Sweden, situated in the north of Europe and recently made independent again, after the internal struggles of the Nordic Union (1389-1521) with particularly the dominant partner, Denmark. The coins, the monetary system and, at least to some extent the economy, were exceptions. When Gustavus I (Gustav Eriksson Vasa) was elected king in 1523, the country had four coin denominations. When he died in 1560 it had nineteen, amongst which the common European *daler*. This was the means of payment for much of the international trade, but not included in our national monetary system until centuries later. The portraits and the coat of arms on the coins lost their medieval appearance.

But the medal art was unknown or at least ignored – the first king of the Vasa dynasty was hardly a man with cultural interests, although he adorned his castles with some contemporary paintings and tapisseries. More than 120 years after the first medal had been created in Renaissance Italy, this form of art came to Sweden. The art historians consider the medals cast for the funeral of Gustavus I in the autumn of 1560 to be the first ones on Swedish soil (Fig. 1). They were possibly designed by the Flemish artist Willem Boy, who worked for Gustavus and his sons.

The first hereditary Vasa king, 1560-1568

There is a possibility that a very elegant medallic portrait of the *rex designatus*, Eric (XIV), was made before he ascended the throne, perhaps by an artist at his Renaissance court in Kalmar (Fig. 2). It is one-sided; the inscription is engraved. It has been suggested, that it could have been cast by Jacob Binck, who again visited Sweden at this time, as he did in 1542, when he painted Gustavus's portrait and possibly made the design for the coin mentioned above.

Soon Eric XIV had spent much of his father's accumulated wealth, not at least on the fabulous coronation at Uppsala in 1561 – all

the crown jewels were new and created by Flemish artists. The *largesse* coin for the coronation was long considered as a medal, but it is actually a ½ mark in silver. The reverse shows an orb with a map and the king's motto, *Deus dat cui vult*.

The war with Denmark did not make the economy any better. The king issued debased coins (3 and 1½ marks), the so-called war coins of 1562 with less than 50% silver. They are, according to my opinion, the first coins with a landscape since the days of the Roman Empire. Possibly the designs were drawn by the king himself. The first regular Swedish gold coin, in 1568, has the same reverse design. Shortly afterwards, Eric was dethroned and put into prison. A medal in the French *Cabinet des Médailles* is worth discussing; it must be rather early.

John III, 1568-1592

Eric's half-brothers John and Charles had deposed him and John followed as king John III. It soon went from bad to worse as far as the economy was concerned. The king was an intellectual with great interests in the arts, but had inherited nothing of his famous father's greedy insights in monetary policy or administration. Only as regards a choleric temper he reminded of his father (and also the long beard!).

Anyhow, John kept a lavish court and arranged a luxurious coronation in 1569. Medals were cast to celebrate this event with the portraits of John and of his queen, Catherine of the Jagello dynasty of Poland (Fig. 3). It is supposed to be the work of the aforementioned Willem Boy.

John built and rebuilt castles, palaces and churches, and struck many show-pieces, "Prachtmünzen", as the Germans call them, in gold and silver, adorned with his portrait and the coat of arms of Sweden and all its counties. His son Sigismund, brought up as a catholic, came up for election as king of

Poland in 1587. His father sent a large amount of presentation-coins (mainly 2 *daler* silver pieces) as bribes – money speaks. The son was elected. The many Polish medals with Sigismund's portrait (he did not die until 1632) do not belong to the history of Swedish medals.

Sigismund, 1592-1598, and Charles IX, 1599-1611

John died in the autumn of 1592. His son Sigismund was in Poland and the reins of government were taken over by the new king's uncle, duke Charles, a harsh ruler and convinced protestant. The situation made a conflict unavoidable. Anyhow, Sigismund and his queen were crowned at Uppsala in 1594 (Fig. 4), and up to 1598 coins were struck in Sweden in his name. Duke Charles minted since 1587 in his own name (the duke's brutal portrait made by Hieronymus Nützel), and also had gift medals cast with his motto, the first in 1573; one of the later ones is preserved with a silver collar and a contemporary engraved inscription in the Stockholm collections.

In 1598 Sigismund was conquered by his uncle and left the country. Charles became regent in 1599 and king in 1604, crowned as late as in 1607. On that occasion, *larsesse* money was thrown to the people by the royal treasurer. When he made his Royal Tour of the country on horseback in 1609, he had a medal cast in gold or silver, often enameled, with his own portrait on one side, that of his sons on the reverse (Fig. 5). It was made by the goldsmith Ruprecht Miller.

Gustavus II Adolphus, 1611-1632, and Christina, 1632-1654. Sweden emerging as a Great Power

When the king died, Sweden was again at war with Denmark and seemed to be in a great crisis. The new king was only 17. When the peace was concluded in 1613, Sweden had to pay 1 million *riksdaler* in order to get the only port to the west, Älvsborg, back in Swedish hands – a large sum for a poor country. But it succeeded in raising the money, and from that year and onwards Sweden showed that it had the ability to become, albeit for only a century, one of the great powers of Europe. Reval (Tallinn) and Estonia belonged

to Sweden since 1561. Riga fell for Gustavus Adolphus in 1621, and Livonia (nowadays Lettonie) was then ruled by a Swedish governor until 1710. Later on, Ingria and territories in northern Germany were also ceded, but never the whole of the coastal area around the Baltic, which had been the king's dream.

Slowly the medal became one of many means to create contacts and dependence. The early issues were small and only presented to courtiers or foreign ambassadors. But already in 1609 the oval medal which Charles IX handed out during his Royal Tour around the country became an important means of making a tie between the royal house and the local leaders, who came to swear allegiance to him. During the war with Poland and later in Germany (the Thirty Years' War) the making of medals multiplied, particularly what the Germans called *Kleinoden*, i.e. medals in gold, often cut out around the portrait, enamelled and decorated with jewels and pearls (Fig. 6). They were sometimes made in Stockholm, but often in Germany, where the king began his campaign in 1630 and where he fell at Lützen, 6 November 1632.

The Thirty Years' War – coins and medals

The active Swedish participation in this terrible war began in 1630. There are about 300 contemporary medals on Gustavus Adolphus, his campaigns and his glorious death, nearly all of them made in Germany or its neighbours, if they are struck. Sweden did not possess a medal press until the 1640s. Many artists worked as medallists, as we all know, and only a couple of their works can be illustrated here. They show us kings and generals, battles and cities, or symbols from the Christian pictorial world, or from the Roman antiquity. Sebastian Dadler (1586-1657) must be mentioned above all, since he was skilled – and prolific. He worked in Dresden, then moved to Hamburg, and so became employed in Poland (Gdańsk), where he worked for the Polish kings (Sweden's enemies). He praised Swedish as well as Polish rulers on his medals!

This is not a lecture on coins, but we must mention that Sweden had to issue quite a lot of gold and silver coins during these wars, in Germany as well as in the Baltic countries, in

order to pay for what must be bought or for the mercenaries. Some of them celebrate the victory at Breitenfeld in 1631.

When the Westphalian Peace Treaty was signed in 1648, at last, a great many medals and coins were struck to celebrate this event. Sweden was now ruled by the young queen Christina, who became depicted on several medals, some by Dadler. Sweden had few engravers of importance before her reign. In the end, she complained to the Council of "Her Majesty's nasty *konterfej* (portrait) on the coins". A French medallist became engaged; in Stockholm he was called Erich Parise ("from Paris"). He introduced a new, elegant style, making medals as well as coins (Fig. 7). He continued to work in Sweden after the queen's abdication in 1654.

The end of the Vasa period. Charles Gustavus, 1654-1660
Christina abdicated and became a catholic, settling in Rome. Her cousin, Charles (X) Gustavus, was crowned as the new king in

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Schwabacher, Willy: Några kommentarer

Short biography:

Lars O. Lagerqvist, Strängnäs, Phil.Lic. (M.A.). Former Director of the Royal Coin Cabinet (National Museum of Monetary History) in Stockholm, historian. Keeper of H.M. the King's Collection of Art Medals. Corresponding member of the Royal Swedish Academy of Literature, History and Antiquities,

Uppsala Cathedral, the same day when she had abdicated. *Largesse* money had already been struck and could be scattered among the crowds. Charles belonged to a branch of the Palatinate family, his father having married a daughter of Charles IX and settled in Sweden. The new king was a warrior, trained in Germany during the Thirty Years' War. Practically the whole of his short reign was devoted to wars, to begin with in Poland, then in Denmark. He enlarged Sweden with the three Danish counties of Skåne, Blekinge and Halland, now southern Sweden, and some parts of Norway. But the Poles took back their territories. John Casimir of Poland had a beautiful medal struck on this event, by Johann Höhn, when the city of Thorn (Toruń) was returned to him.

Soon the king died of pneumonia, early in 1660, in Gothenburg, where the parliament had been convened. A portrait medal, made by a Dutch artist, reminds us of the fact that the king, although rather short, measured 135 cm around the waist! (Fig. 8)

till en emaljerad guldmedalj med drottning Kristinas porträtt. *Numismatiska Meddelanden XXX*. Stockholm, 1965.

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Hon. Member of the Swedish Numismatic Society. Published books, essays and articles in numismatics, history, economic history, the arts, and gastronomy. Honorary President of the Fédération Internationale de la Médaille and President of the Society of the Friends of the Bernadotte Museum in Pau.

COMMISSIONED MEDALS AND RELIEFS: A Communication device and a way of uniting people

Marian Fountain, Great Britain

A journalist's first question to me last month was: do you REALLY like making medals? So today I get a second chance to answer that question properly!

I'm going to talk today only about the commissioned medal and some bas-relief work that has come my way, to give you an idea of how the variety of commissions come about, and how I approach them in each case.

Personally I find the medal an extremely satisfying concept to work with, the simplicity of the two complementary sides representing two aspects of the same theme, and the whole being greater than the sum of the two parts.

In fact a medal reflects the ancient concept of yin yang, which is a basic truth on many levels, for example, the binary system of obverse and reverse, the on/off of an electrical circuit, positive and negative, yes and no being present at our first conception, and the life of every cell in our body.

Visually the starting point of a circle has the innate symbolic qualities of infinity, or an egg or cell. Once a line is marked on the surface, the interface of opposites is defined, and division and growth is set up.

The first proposition from the client is therefore one of the most important moments in the process of making a medal. It's the moment when the communication starts, the idea is transferred, and immediately the seed is planted and starts to germinate. The first intuitive impressions and reactions to a topic are the ones to capture, since they are usually the most pertinent and the

most productive. If it doesn't come at first, it's best not to draw anything, otherwise the drawing becomes the only thing that exists in a big void.

It's also the moment when the client's motives are the most palpable, often some key words are said which are helpful to keep in mind when the work becomes one's own responsibility, like 'Not too many men in suits', or, 'no fighting men' from some of the most suited or most armed institutions.

The first commissions that came my way were jobs that my maestro and professor Paul Beadle (at the School of Fine Arts in Auckland) was no longer able to do because of advanced Alzheimer's disease. He had trained at the Central School of Arts and Crafts in London and had settled in NZ after the war. Being thrown in at the deep end and doing REAL work was the best way to learn, he had already transferred to me an idea of his aesthetics and way of life as a superbly sensitive working artist, as well as technical advice, which still stays with me through the tools, on how to make a medal.... and also how to get paid!

The *Portraits of the two former Deans* of my Art school were an early exercise in portraiture and lettering, but also in dealing with two completely different personalities who were the respective donors of the plaques. One was very happy with my rendering, the other, I don't think she would have been happy even if I had really brought him back to life! It was my first experience of needing to say quite firmly that the job was completed.

A *Sundial* (Photo 1) for the Auckland Medical School was another commission

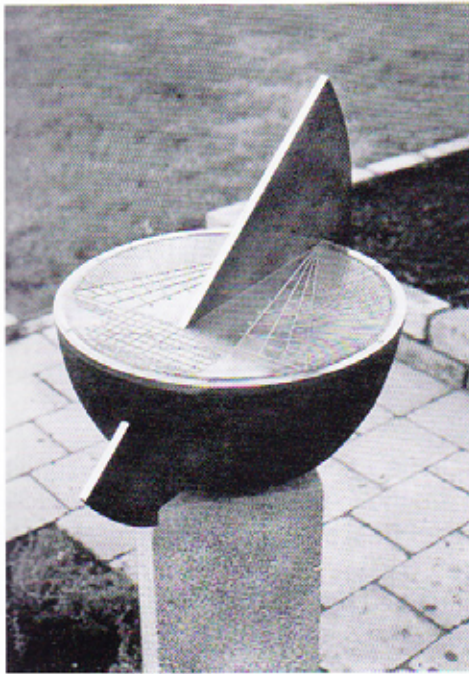


Figure 1

that Paul Beadle transferred to me. This was another first: I had to measure up to technical requirements that needed to be as precise as the hours and minutes it marked.

I came to Europe in 1984 and it was in 1986 during the Greenpeace Affair that M. Buteri from the French Mint commissioned me to make a medal that 'reflected NZ in some way, like a flower or

a bird'. Of course, the images that sprang to mind were rather less bucolic so my response was rather obtuse. I took the image of the Maori goddess of the afterlife, first called *Hinetitama*, the mother to whom all people go in the end and who's home is in the dark rumblings of the earth.

The medal, 'Nouvelle Zélande', or the Maori name Aotearoa (which means: The Land of the Long White Cloud) is the medal that follows on from this one. Mt Ruapehu in the centre of the North Island came alive again for the first time since the 1860's during the nuclear testings. Hinetitama, the goddess of the underworld was stirring, the Volcano was ANGRY!

The French Mint prize in 1990 for 'the Sculpting of the Nude in England' was a much less obtuse response to a theme!

This was actually commissioned earlier by Francis Dineley, from Wiltshire, who wanted a medal in the style of Eric Gill's *Millstone Muse*. Realising Francis' projects has been an occasional but continuing working relationship which I enjoy because of the friendship, and the somewhat eccentric nature of the commissions, including a gate for the dog cemetery and cutlery for his medieval folly.

It was very timely after having trained in die-making at the Rome Mint in 1985 to be at the right place at the right time to do the



Figure 2



figure 3

Commonwealth Games Medals, (Photo 2) (which were to be held in Auckland) when I returned to NZ for a holiday.

My first impressions of returning to NZ after 7 years absence were useful in helping to imagine the athletes impressions who would be arriving in NZ. I felt the medal winners should feel they were taking a memory of NZ's natural beauty back with them.

The native Pohutukawa tree was in full bloom, it flowers in a brilliant mass of crimson blooms over Christmas and is thus associated with (summer) festivity and celebration. As the flower matures the red stamens fall to the ground, laying a red carpet for the Commonwealth visitors.

The obverse of the medal has the traditional symbol of the Commonwealth Games but the 5 continents, normally depicted by a rather aggressive five-cornered chain, are reflected instead in the spirals, a motif used extensively in Maori art and suggesting here the sea surrounding the islands.

A government commission followed on from this one, namely the *Tomb of Jean Batten*, (Photo 3) the first person to fly from England to NZ in 1934, now in the cemetery in Palma di Mallorca. This time the commission was for a deceased person, which requires another kind of respect. You are making a monument to

someone's entire life, and that person is not around to tell you how they would like it done! Best then to keep it simple with a portrait of her, her planes and the stars that guided her - the stars of the Southern Cross on the NZ flag.

This was cast on the 7th floor of the Giampaoli family's medieval tower in Rome, by Marco Giampaoli. The family are dear friends in Rome who shared their knowledge and support in the world of



Figure 4



Figure 5

making medals and fine engraving. Celestino Giampaoli who is now 90, a maestro, was responsible for reanimating the Mint in Istanbul and has a fine body of beautiful medals as his life's work

It has often been fruitful keeping in touch with the NZ embassies in Rome and in Paris.

A poignant commission for a medal came through the NZ Ambassador to Paris in 1993, for the 75th Anniversary of the Liberation of Du Quesnoy, (Photo 4) a fortified city in the north of France, by a NZ battalion at the end of WWI. The soldiers had liberated Le Quesnoy by simply

scaling the Vauban fortifications with a ladder. The medal shows the ladder as a way to the light at the end of the tunnel, because it was right at the end of the war, and on the reverse the soldiers are returning home. Many of course didn't live to do that, like my great uncle who had died in friendly fire just close to Le Quesnoy about 2 weeks before the liberation. However, strong links (even blood ties) have been maintained between the city and NZ.

A large source of commissioned work here in Paris has come from Bernard and Angela Mouscadet, who have also offered



Figure 6



Figure 7



Figure 8

me the use of an atelier. Both friends and patrons, they enjoy finding opportunities for artists to work. They can't be expected to do this alone, there should be more people like them.

I have made two medals for the construction company, Glauser International, of which M. Mouscadet is Managing Director; Firstly to commemorate the construction of four *Club Meds in the Pacific*. (Photo 5) The shape is like a shell or water-warm object and the image on the obverse is a traditional New Caledonian house with the sun behind it. The other is for the construction of Renzo Piano's *Centre*

Culturel Tjibaou, the building being so extraordinary that it needed to be the central aspect of the medal. These medals are intended as gifts from the company with the name GLAUSER written on the base.

Various decorative finishings for the Mouscadet's chateau de Chatelperron in the Allier include this *letterbox* by the church door. The local people thought the Birdman from the Easter Islands was a devil, and it would have helped to make it to face away from the church. Other people apart from the client are often involved and their views also need to be considered.



Figure 9

Figure 10



Local people appreciated the *25 door handles*, better, (Photo 6) vowing a few months after they had been placed that they had been there forever! They were a simple solution which seemed the only way to blend with the rustic surfaces of stone and wood.

The garage door (Photo 7, detail) of 3 bis rue d'Orchampt, Montmartre, in progress, is a very special commission to do because I had lived in the old house on the same site for 8 years, which had a beautiful garden cascading down to the Bateau Lavoir. When I first arrived with my bags 10 years ago and sat there waiting to get the key for the first time, there was an enormous flurry of birds in the street.

Birds were very present in the garden too, and I felt I had also come to make my nest there. The door is still in my studio, in bronze, and I have the last frieze running along the top yet to do. The theme of the door for the Mouscadets, who are a large family, is simply LIFE.

Speaking of Life; a fairly common request from all sorts of people is medals to offer as gifts at weddings (Photo 8) or for the birth of a child.

I wanted to celebrate life continuing in the future, in the *Millennium Medal*, (Photo 9) because I felt it was an important celebration of time and that people could offer something to their friends or



Figure 11

grandchildren for the occasion. It is a homage to the Chinese coin, which I have always found so beautiful in its simplicity. Time and Change have been observed in this coin from the I Ching for 2.5 millennia. The coin is very flat. We placed it under a 7 ton stone altar in a village by Prague before the stone was set down, as an offering to the 3rd Millennium. Maybe it didn't even survive the summer of 2002, but it was an attempt to offer a positive image about time and the membrane of change in an otherwise shakey world.

To finish off with: two recent commissions: the *Trophy* commissioned last year by Colonel Roger Kaye of the 3rd Volunteer Military Intelligence Battalion of the British Army, who found me through the Simmons Gallery in London, and was looking for a trophy for 'The Best Recruit' that would change the image of the army. How does a pacifist find common ground with this subject? I found the starting point for this trophy by looking at my own working methods: that intelligence or wisdom is ideally arrived at by reflection before action.

The world has changed considerably since I designed the trophy in August of last year, and so I felt compelled to develop the image in the smaller medal versions of the trophy, which the recruits keep for themselves, by super-imposing a plant on the target, accentuating more the army's role in providing security for life to flourish. I'm sure tending to one's garden in the Gaza strip is not an easy matter. Where I grew up the army planted a lot of trees and even built ski slopes, and may it stay that way.

When the Franco-British Lawyers asked me to do a medal (Photo 10) for their Society, I used the Millennium Medal format again, but the effect is quite different, being thicker and having more text. This was a commission that was developed further at the model stage with the help of their comments. I ended up enlarging the diameter and putting all the text on the reverse with the books. A better solution was arrived at, making a contrast to the simple obverse with the people, implying that lawyers do all the work behind scenes to make it more simple for the client!

Which is what I hope to do for a client when I make a medal, providing them with a gift to present that unites people in new ways, the client-artist relationship having already started that process.

Some commissions run smoothly from start to finish, others seem to have hitches and hiccups at every turn, there is no explaining this, it seems to be simply a general principal of birth and life. But a commission is different from that of a personal research. Its function is to commemorate or decorate, to thank or to celebrate. The process starts from the commissioner, goes through the artist and culminates with the recipient who should be pleasantly surprised when he or she first sees the gift. It's in this pleasure that I take my inspiration through the whole process.

P.S Since FIDEM in September last year, Marian Fountain designed the prize medals for the America's Cup, held in Auckland NZ, in February 2003 (Photo 11)

NEW AND YOUNG – an international symposium of medallic art in Turku, Finland

Raimo Jaatinen, Finland

During summer 1994 I got an opportunity to participate in a Czech symposium of cast medals and small sculptures in Uherské Hradiště. Thanks to the inspiring experiences I wanted to create a similar event in Finland, too.

Finding good partners for a medallic symposium made it possible to arrange the first symposium in the small town of Mänttä in central Finland in 1997. Mänttä has supported visual arts in most versatile ways in recent years.

The second symposium was carried out in Kankaanpää - another active small town in western Finland – in 1999. The third one was organised in Turku - the oldest city in Finland – in 2001. Turku is a city full of traditions also in the branch of art education. The venue of the symposium was the Department of Arts and Media at Turku Polytechnic. Mr Erik Mäkinen, the lector of sculpture of this department was in charge of the artistic direction of the Turku symposium. Several of his students participated in the symposium, too.

The chosen theme of the Turku symposium was "New and Young", which expressed the organisers' way of supporting the new trends and

unconventional experiments in the field of medallic art. One of the goals was to encourage young artists to become interested in designing and producing art medals and thus make them give their own contribution to the continuous development of medallic art. The nine actual participants of the Turku symposium came from nine countries: Sweden, Germany, the Netherlands, Poland, the Czech Republic, the United States and Finland. The symposium became a versatile and open international forum for education and culture and for exchanging new ideas in particular. The participating artists and students could find new impressions for their visual expression from each other and they got an opportunity to develop their know-how concerning the technique of sculpture and especially in the field of bronze casting. The exhibition, which was organised during the symposium, displayed a large collection of the medals of the participating artists and students. The feedback of the exhibition was positive and it was reviewed very well in the leading Finnish daily papers.

Another essential part of the Turku symposium is the documentary film, which was shot during the symposium and completed during the academic year following the symposium. The film makers are two ambitious students Ms Katri Aaltio and Mr Olli Leppänen, students of film direction and shooting at Turku Polytechnics. The film was shown during the FIDEM congress in Paris in September 2002 and it is an outstanding performance of two young students describing in a lively manner how the participants of the symposium worked and spent their leisure time in Turku.





Making medals is a fascinating process also from the technical point of view.

1. Joanna Troikowicz's (Sweden) "Today". Silicon rubber mould and wax models produced from it. (see previous page)
2. Wax models by Zdeňek Tománek (Czech Republic). Zdenek combines different elements which he has produced

by means of clay moulds. (above left)

3. Joanna Troikowicz preparing moulds for bronze casting. (above right)
4. Plastiline originals and rubber moulds with tools by Andreas Jähmig (Germany) (below left)
5. Another mould by Andreas Jähmig ready





for the kiln. (previous page, below right)

6. Erik Mäkinen preparing bronze to be poured into the moulds. (above left)

7. A cast medal by Andreas Jähmig with chiselling tools. (above right)

8. Joanna Troikowicz polishing the surface of the medal. (below left)



9. Two medals after the finishing stage. (below right)

R.J. is a well-known Finnish sculptor who started the international medal symposiums in Finland in 1997. Since then he has been in charge of two more symposiums. The participants have come from both Europe and the United States. Arrangements are being made for the next symposium in 2004.



Une “nouvelle” médaille de Bertinet et son message décrypté

François Reinert, Luxembourg

Une médaille hors du commun, représentant Louis XIV en roi soleil, a été acquise récemment pour le Cabinet des Médailles du Musée national d'Histoire et d'Art de Luxembourg.¹ Uniface, d'un diamètre de 135 mm, elle revêt plutôt l'aspect d'une plaquette, que l'on a d'ailleurs perforée pour l'accrocher. (Fig. 1)

C'est grâce à l'ancienne technique de la fonte que l'artiste a pu réaliser un médaillon de cette dimension. Ce procédé n'étant plus guère employé sous Louis XIV depuis l'innovation technique de la frappe de la médaille par Jean Warin en 1643², le fait d'avoir été coulée confère déjà à l'œuvre une position exceptionnelle par rapport aux nombreuses médailles frappées, notamment les 286 exemplaires de la série uniforme de Louis XIV publiée en 1702.³ En plus, elle se distingue par une grande qualité artistique et une conservation admirable jusque dans sa belle patine brun-claire. D'une épaisseur variant de 2,5 mm à 5 mm pour les parties les plus prononcées, cette médaille exceptionnellement riche en détails, accuse un relief aussi faible qu'élaboré.

Le thème est développé sur trois niveaux.



Figure 1 : Médaille uniface représentant Louis XIV en roi soleil, Cabinet des Médailles du Musée national d'Histoire et d'Art, Luxembourg (Photo : Ch. Weber)

En haut, nous assistons au levé du soleil (ORTUS EST SOL) qui est remplacé par le buste du roi, dont le portrait peu flatteur est traité avec un grand naturalisme. D'innombrables rayons de soleil, finement ciselés, se répartissent autour du buste et illuminent la terre. Le roi soleil est en train de percer un nuage, duquel jaillissent des dards de foudre menaçants qui ont déjà tranché quatre têtes de l'hydre. Ce monstre fabuleux⁴ se trouve sur une île rocheuse isolée dans les flots, et domine le centre de la scène. Tout le long du bord inférieur de la médaille se développe une riche végétation, dans laquelle évolue une faune variée (ET CONGREGATI SUNT). Un grand nombre d'animaux sauvages - nous ne comptons pas moins de cinq lions et lionnes, huit aigles et autres oiseaux - jetant un regard craintif en arrière, apparemment surpris par l'éclat de l'apparition du soleil, cherchent à s'enfuir (PROBAVERUNT.ET.VIDERUNT.).⁵

L'artiste et son oeuvre

Quel est donc cet artiste anonyme français ou italien, auquel revient le mérite douteux d'avoir encore plus exagéré les exploits de Louis XIV que sur les médailles issues de commandes officielles. La solution nous est donnée par un auteur contemporain



Figure 2 : Médaille du « Sr. Bertinet », illustration extraite de Menestrier (1693) (Paris 1693). pl. 33.

, le père Jésuite Claude-François de Menestrier⁶, qui désigne clairement l'auteur (Fig. 2) : « Le Sr. Bertinet fit ce Medaillon pour la paix, & le proposa pour prix à celui qui feroit le plus Sonnet à la Gloire du Roy. Il représente le soleil qui dissipe les Brouillards, & qui chasse les Oiseaux de nuit & et les monstres. »

La vie de Bertinet, dont nous ignorons aussi bien la date de naissance que celle de son décès, est entourée d'un certain mystère.⁷ Suite à moult aventures rocambolesques, Francesco Bertinetti, d'origine italienne, fut employé par le surintendant des Finances Fouquet, grand amateur d'art, comme premier secrétaire et agent secret à l'étranger. Il partagea aussi la disgrâce de son maître, et fut emprisonné à la Bastille pendant huit ans, où il commença à faire des médaillons en cire à partir de 1664. Le grand roi fut tellement sensible aux flatteries, aux éloges emphatiques et autres inscriptions flagorneuses exprimées sur les médailles, que non seulement il le libéra, mais de plus, il lui accorda une pension considérable. « Notre artiste était bien le graveur qu'il fallait à Louis XIV (...) nul n'a mieux compris le caractère altier, majestueux, autoritaire de son royal modèle (...) Bertinet fut son médailleur préféré et certes celui qui le comprit le mieux. Il ne fit pas du grand art dans la vraie acception du mot, mais se contenta de faire de l'art comme en exigeait le grand roi, c'est-à-dire du majestueux et du pompeux. »⁸

La recherche sur Bertinet était particulièrement vive à la fin du 19^e siècle, lorsqu'un certain nombre de ses médailles sont signalées⁹. Son œuvre connue n'est constituée que de douze médailles, toutes coulées en bronze, datées de 1664 à 1687. Huit représentent Louis XIV, les autres le surintendant des Finances Fouquet, le chancelier Le Tellier, la reine Marie-Thérèse et François Feydeau de Brou, abbé de Notre-Dame de Bernay.

L'avvers de ces médailles se caractérise par un relief très prononcé, tandis que les revers sont singulièrement en retrait, souvent peu inspirés et humbles. Si Bertinet est le seul médailleur de renom à ne pas collaborer au vaste projet de l'histoire métallique du roi, une raison en est peut-être que sa spécialité était la fonte, et plus encore les portraits en cire, tandis que la « mode » était aux médailles frappées.

Les médailles de Bertinet, dont la production dépendait d'une initiative privée, ont déjà dû être rares à l'époque. Il s'agit d'une production artisanale, combinant deux revers isolés, souvent de différentes dates, changeant la dimension d'une face pour mieux l'adapter à l'autre. La taille exceptionnelle de ces médaillons les destinait à être accrochées dans les Cabinets de médailles et de curiosités. Elles ont dû être offertes plutôt que vendues à quelques privilégiés, dont bien sûr Louis XIV en tant que premier intéressé.¹⁰ La plupart de ces médailles sont des pièces isolées, tandis que la série uniforme de l'Académie a été produite par plusieurs centaines d'exemplaires pour le marché (Fig. 5).

Faut-il s'étonner qu'un artiste aussi



Figure 5 : Médaille officielle de la série uniforme pour la Paix de Nimègue. « La paix faite aux conditions prescrites par le roi ». Le caducée, symbole de la paix, est planté au milieu d'un foudre, marque de la puissance souveraine. Cabinet des Médailles du Musée national d'Histoire et d'Art, Luxembourg (Photo : Ch. Weber)



Figure 4 : Médaille représentant Louis XIV, signée « Bertinet sculp cum privilegio »

talentueux signe ses œuvres de façon bien apparente ? Une autre médaille du Cabinet des Médailles à Luxembourg en donne un exemple¹¹ : Bertinet scul. cu priuilegio, accompagné d'une estampille de la couronne royale, se trouve gravé tout le long de la tranche du buste (Fig. 4). Mais il signait seulement les avers. La technique préférée de Bertinet étant d'assembler un avers et un revers isolés, un revers dissocié ne sera pas facile à attribuer à l'artiste, sauf comme ici par une source parallèle. Notre médaille uniface avec son relief si peu prononcé n'est probablement qu'une « demi-médaille », qui a du servir de revers à une de ces médailles composites. Il existe en effet quelques avers au buste de Louis XIV, qui ont « perdu » leur revers. Je pense ici en particulier aux trois médailles datées de 1671, 1672 et 1681. Le style de la légende de cette dernière est en plus proche de celle de Paris.¹²

De l'interprétation des légendes

Les indications précieuses fournies par Menestrier nous ont permis de saisir en partie le message véhiculé par notre médaille. Ces informations peuvent être complétées grâce à une médaille du Cabinet des Médailles à Paris, datée 1679¹³ (Fig. 3). Bien que sortie du même moule que celle du Luxembourg, le rendu est plus mou, comme estompé. Elle présente quelques différences dans les détails, comme ces rayons ciselés qui font

défaut et qui sont remplacés par quatre branches de laurier. Mais les plus grands changements concernent les légendes. Elles ont été exécutées de façon beaucoup moins discrète, et pourvues de références aux psaumes, ce qui alourdit singulièrement la composition. Qui plus est, une bordure a été rapportée, portant le diamètre déjà considérable à 165 mm. Cet artifice, révélateur pour la technique de composition de ces médailles, a pu être ajouté pour l'adapter à un avers plus grand. La bordure porte une légende circulaire qui est la seule à se rapporter directement à la paix : VIDETE OPERA DNI QUE POSUIT PRODIGIA SUPER TERRAM AUFERENS BELLA. Venez et voyez les Ouvrages du Seigneur et les prodiges qu'il a faits sur terre. Il a fait cesser les Guerres.¹⁴ Cette médaille servait indéniablement de modèle à la gravure dans le livre de Menestrier.

En citant le verset 22 du psaume 103 « ORTUS EST SOL (grands caractères pour le soleil/Louis XIV) / ET CONGREGATI SUNT (caractères beaucoup plus petits pour la faune) », l'artiste nous donne la clef pour l'interprétation de la scène. Il est issu de l'hymne « Les splendeurs de la création », que Bertinet prend comme source d'inspiration, comme en témoignent les extraits suivants :

1-2 « *Yavhé, mon Dieu, tu es si grand !*



Figure 3 : Médaille uniface datée de 1679, Série Royale 2882a, Cabinet des Médailles de la Bibliothèque nationale de France (Photo Bibliothèque nationale de France)

Vêtu de faste et d'éclat, drapé de lumière comme d'un manteau(...)16 « Les arbres de Yahvé se rassasient, les cèdres du Liban qu'il a plantés ; 17 C'est là que nichent les passereaux , sur leur cime la cigogne à son gîte ; (...)20 Tu poses la ténèbre, c'est la nuit, toutes les bêtes se forêts s'y remuent, 21 les lionceaux rugissent après la proie et réclament à Dieu leur manger. 22 Le soleil se lève, ils se retirent et vont à leurs repaires se coucher (...) 25 Voici la grande mer aux vastes bras, et là le remuement sans nombre des animaux petits et grands, (26) là les navires se promènent et Léviathan que tu formas pour t'en rire.

L'artiste, en se servant des hymnes, des supplications et des oracles des psaumes ¹⁵ présente Louis XIV comme maître du jour qui chasse toutes les bêtes. Il est là et ne leur permet rien d'autre que d'obéir. Il s'agit d'un rappel à l'ordre, au principe de l'obéissance inconditionnelle, ce qui s'exprime aussi et surtout dans le verset PROBAVERUNT ET VIDERUNT (*Ils ont fait l'expérience et ils ont vu.*¹⁶ Ps.94 (95), verset 9.)

Le contexte historique et autres sources iconographiques

Menestrier nous apprend que la médaille a été réalisée pour la paix – seulement de quelle paix s'agit-il dans l'histoire guerrière particulièrement mouvementée de ce roi ? De la paix d'Aix-la-Chapelle de 1668, comme le présumait les auteurs du catalogue de vente ? Louis XIV nous semble trop âgé sur notre médaille. La date de sa « réalisation », 1679, qui figure sur la médaille de Paris, nous aide à mieux situer l'événement en question et à comprendre le contexte politique.

Il s'agit en l'occurrence de la paix de Nimègue qui mit fin à la guerre de Hollande par un traité signé le 10 août 1678. Un autre signé le 17 septembre avec l'Espagne contraignait cette dernière de lui céder la Franche-Comté et un

certain nombre de villes flamandes. Le 5 février 1679 s'ajoutait un traité avec l'empereur par lequel Louis XIV renonçait à Philippsbourg, gardait Fribourg et rendait la Lorraine à son duc. De son côté l'empereur faisait la paix avec la Suède, protégée de la France. L'électeur de Brandebourg était forcé le 29 juin 1679 de rendre la Poméranie à la Suède. Finalement, en novembre le Danemark dut céder au traité de Fontainebleau. Les traités de Nimègue de 1678-1679, ont consacré la prééminence française et l'apogée du règne de Louis XIV.¹⁷

Dès lors que nous connaissons le contexte historique, nous pouvons porter un regard sur d'autres sources iconographiques qui permettent de mieux cerner la représentation. Les traités de Nimègue, qui « consacraient la prééminence française et marquèrent l'apothéose du règne de Louis XIV »¹⁸, ont été célébrés dans un grand nombre de peintures, almanachs et autres œuvres, dont voici quelques exemples.

L'apothéose de Louis XIV, réalisée par Lebrun en 1677, met en scène un aigle, un lion ainsi que l'hydre, terrassés par le roi, triomphant sur un cheval.¹⁹ Un tableau d'un suiveur de Pierre Mignard représente Louis XIV en costume romain et le Grand Electeur Frédéric-Guillaume de Prusse, sympathisant des Pays-Bas, entouré de soldats munis d'étendards symbolisant l'Espagne et l'Empire, les puissances alliées de la Hollande. Chaque souverain est accompagné de figures mythologiques – Hercule, symbole de la force et de la puissance et Minerve, incarnant la sagesse et la vertu guerrière, une victoire et un ange d'un côté, de l'autre les Hollandais, symbolisés par un lion, et la figure féminine étendue près d'une corne d'abondance signifiant les richesses qui devront être cédées à la France.²⁰

Citons encore l'exemple des almanachs, qui



Figure 6 : Almanach pour l'an 1680. Préaud (1995) p. 71

reflètent davantage le goût populaire, tout en restant un instrument de propagande, comparable aux médailles. Celui pour l'an 1680 a comme sujet la paix de Nimègue (Fig. 6). Sous une banderole avec l'inscription « Les effets du soleil », Louis XIV est représenté en Apollon, dieu du soleil, sur un char tiré par quatre chevaux traversant un nuage, d'où percent enfin de nouveaux des rayons de soleil²¹ Au centre de l'image, les différentes nations engagées dans la guerre - la Hollande, la France, l'Espagne, le Danemark et l'Allemagne – sont représentées par des personnages en costume. Un texte explicatif nous transmet le message principal « *Le soleil des Francois lui seul fait nos beaux jours / Son pouvoir est incomparable / Tant qu'il nous sera favorable / Nous nous divertirons toujours* » Par ailleurs, les bienfaits du soleil sur l'économie, les impôts sont illustrés. Retenons surtout encore le texte inscrit sur un baudrier, balayé par un soldat avec d'autres armes brisées « *Le soleil purge la terre / Des ordures de la guerre.* »

Un message décrypté

Le langage symbolique de l'art sous Louis XIV multiplie les références à l'antiquité, les mythes. Ainsi son identification avec le soleil est bien connue. Par ailleurs les allusions à Hercule et son combat avec l'hydre de Lerne ne manquent pas.²² Sur un Almanach de 1685, illustrant la Prise de Luxembourg de 1684, figure entre autres Hercule terrassant les motifs de la guerre symbolisée par l'hydre, dont les différentes têtes sont désignées comme orgueil, arrogance, cruauté, trahison, furie, sédition, pillage, viol, discorde, désespoir, jalousie, vengeance, ennui, rage, etc.²³ Dans l'iconographie de Louis XIV, l'hydre de Lerne désigne de préférence l'hérésie protestante. Seul le roi très catholique peut triompher du monstre, grâce à la foudre, arme et attribut de Jupiter, qui défend le droit du ciel.²⁴ L'hydre aux sept têtes, dont quatre têtes ont été coupées, représentée sur notre médaille, est une sorte de synthèse, un dénominateur commun, qui devrait représenter aussi bien l'hérésie que les motifs de la guerre et peut-être même les sept Provinces-Unies, qui présentent l'avantage de remplir l'ensemble de tous ces critères.

En fait, composition et message des tableaux et almanachs sont assez proches de notre médaille. Mais Bertinet va plus loin, il laisse de côté les personnages humains et se contente des animaux qui font partie de leurs attributs. L'originalité de la composition est frappante. Au lieu d'avoir recours à des allégories plus au moins pesantes dans le style académique français particulièrement en vogue, voire obligatoire à cette époque, l'artiste se sert de façon ludique, proche du style italien, de la représentation de la nature. La foule des animaux sauvages symbolise les différentes puissances européennes s'opposant à la politique expansionniste de Louis XIV. Ainsi, les aigles peuvent être identifiées à l'Empereur, la Hollande et les Pays-Bas

espagnols peuvent être représentés par un lion, et ainsi de suite. Le seul humain dans cette mise en scène théâtrale est Louis XIV, mais il est représenté sans aucune modestie en dieu-soleil qui dissipe les brouillards, et qui chasse de ses flèches les «oiseaux de nuit et les monstres ».

Il est curieux de constater que déjà sur une médaille de Bertinet exécutée en 1672 pour les conquêtes du roi lors de la campagne en Hollande, nous retrouvons la majeure partie des composantes de notre revers²⁵ : « Dans le champ du revers de cette médaille, on voit les fortifications d'une ville baignée par la mer et placée sur un rocher escarpé. Sur ce rocher, se trouve l'hydre à trois têtes, un lion et une lionne ; à droite un arbre et un lion. Au-dessus, le soleil portant sur le dos un flambeau et dardant ses rayons, et vers lequel vole un aigle » à gauche se trouve un Génie ailé volant tenant une banderole, sur laquelle on lit REX URBS et SOLI UNUS, UNA, UNUM. Le tout est accompagné d'une légende en caractère cursif « *Aigles, Hydres, Lions, ma force fut extrême Vo' sentîtes mes coups, je suis toujours le même. 1672.* »

La médaille de Luxembourg aurait-elle déjà été réalisée plus tôt que 1679, cette fameuse date inscrite de façon quelque peu improvisée sur l'exemplaire de Paris, dont les modifications et le relief plus flou indiquent une réutilisation postérieure ?

Un revers blasphématoire rejeté
De nombreux édits et arrêts répètent entre 1663-1709 que la fabrique et la vente des médailles et jetons ne sont permis en France qu'au « garde de la Monnaie des

Médailles ou Balancier du Roi et qu'il est interdit à toute autre personne d'en fabriquer ni d'en faire venir des pays étrangers, aux orfèvres d'en vendre et tenir dans leur boutique, et à tous autres marchands qui font négoce de ceux de cuivre d'en tenir, vendre ni débiter autres que ceux fabriqués en la Monnaie des Médailles aux Galeries du Louvre ». Les sanctions pour les contrevenants étaient celles du faux-monnayage.²⁶ Les fondeurs étant cités explicitement parmi les concurrents par le maître de la monnaie et médailleur Jean Warin en 1672, les initiatives « privées » d'un Bertinet, qui insiste sur ses médailles qu'elles ont été réalisées *cum privilegio*, ont dû être très mal vues par la Monnaie. Qui plus est, la composition et la révision des légendes des médailles était le domaine exclusif de l'Académie Royale des Médailles et des Inscriptions. Une de ses principales activités pendant trente ans étant la préparation de l'Histoire métallique et la révision des devises des médailles, on imagine l'effet qu'ont du provoquer les légendes (et en particulier celles de notre médaille) d'un Bertinet, qui échappaient au contrôle des académiciens²⁷.

Pourquoi aurait-on privé une médaille de notre revers ? Parce que de toute façon on regarde que l'avvers des médailles de Bertinet, dont la hauteur ne permet pas de les poser sur l'avvers ? Par souci d'un gain éventuel d'un marchand en dissociant les deux ? Ne serait-ce pas plutôt parce que par la citation des psaumes, on frôlait le blasphème : le roi très catholique Louis XIV se retrouve à pied d'égalité avec Dieu, alors que d'habitude il se limitait au rôle d'un héros antique comme Alexandre ou d'un dieu mythique comme Apollon. L'allusion était-elle trop lourde ?

¹ Vente Astarte, Asta VIII, 11 octobre 2001 à Lugano, no 129. « Anonimo artista francese o italiano (...) Fusione originale, conservazione eccezionale con splendida partina marrone chiaro, unico esemplare noto. (...) L'autore è ignoto, ma emerge per la grande raffinatezza del modellato. E probabile che sia stata eseguita verso il 1668 all'epoca della pace di Aquisgrana. No d'inv. MNHA 2001-153/001.

² Marc Jones, A catalogue of the French Medals in the British Museum. II. 1600-1672. London 1988, 179.

³ Académie Royale des Médailles et des Inscriptions, *Médailles sur les principaux événements du règne de Louis Le Grand avec des explications historiques*. Paris 1702. Jean-Paul Divo, *Catalogue des Médailles de Louis XIV*, Zurich (1982).

⁴ Hercule était obligé de tuer ce serpent à plusieurs têtes. Il constate que chaque tête coupée repousse aussitôt et qu'il doit utiliser des flèches enflammées, qui sont représentées sur la médaille par des éclairs. *Le Petit Robert des noms propres* (1997)

⁵ Cette représentation des animaux n'est pas sans rappeler une médaille de 1629, réalisée par J. Loof pour fêter la prise de Bois-le-Duc par les troupes protestantes de Frédéric-Henri, Prince d'Orange, généralissime des armées des Provinces-Unies des Pays-Bas. *Le lion Belgique couronné, qui l'épée levée chasse d'un bois (allusion au nom de la Ville conquise), plusieurs Monstres & Animaux odieux ; comme Chat-huans, Chauve-souris, Araignées, Serpens, Crapauds, Basilics, Dragons, Ours, Loups, Cochons, Singes, Anes & en un mot toutes sortes de Bêtes haïssables ou méprisées, par lesquelles on cru pouvoir représenter le clergé Catholique*. Gérard van Loon, *Histoire métallique des XVII Provinces des Pays-Bas* (La Haye 1734) II p.179. Particulièrement proche – surtout en ce qui concerne l'aigle prussienne attaquant le lion suédois - est aussi une médaille de J.Höhn faite en 1679 pour Frédéric Guillaume le grand électeur de Brandebourg (1640-1688), célébrant le même événement, vu du côté adverse : les Suédois sont chassés hors de Prusse. CELUI QUE LE SOLEIL LEVANT A VU PLEIN DE FIERTE – LE SOLEIL COUCHANT LE VOIT ETENDU PAR TERRE. (*Van Loon IV*, 248).

⁶ Claude-François Menestrier, *Histoire du Roy Louis le Grand Par les Médailles, Emblèmes, Devises, Jettons, Inscriptions, Armoiries, et autres Monuments Publics*. (Paris 1693). p. et

pl. 33.

⁷ Joseph Jacquot, « Francesco Bertinetti ». *La médaille au temps de Louis XIV*. Paris 1970, 253-261, avec un catalogue des médailles signées de Bertinet. Frantz Vermeylen, Quelques mots sur François Bertinet à propos d'un médaillon de Louis XIV. *Revue Belge de Numismatique* 58, 1902, 343-354.

⁸ Vermeylen (1902). Bertinet était-il vraiment l'auteur de ces médailles, qui font preuve d'un don exceptionnel, d'une technique consommée dans l'art de la fonte et de la ciselure. N'aurait-il pas passé la commande à un médailleur (italien ?), tout en usurpant l'œuvre pour mieux cacher ses activités d'espion ?

⁹ 12 types de médailles en tout sont répertoriés, dont trois seulement sont connues à plusieurs exemplaires (2-3 pièces) : Jacquot signalait 6 médailles différentes, dont 2 qui n'étaient pas représentées parmi les 10 exemplaires mentionnés chez Vermeylen (1902). Il est probable qu'une grande partie de l'œuvre de Bertinet, réalisée en cire, nous échappe !

¹⁰ Curieuse pratique aussi que de se voir offrir une telle médaille comme prix d'un concours, comme c'est le cas pour la médaille présentée ici (*pour celui qui fairoit le plus beau sonnet à la gloire du roi*).

¹¹ Cabinet des Médailles Luxembourg, no 2002-049 (16,4 cm). Trois autres exemplaires sont connus de ce type, à Paris (Cabinet des Médailles), Londres (The Wallace Collection, London 1931, p. 341) et une plaquette ovale avec le même buste, sans signature à Leipzig (G. Becker, *Plaketten und Medaillen vom 15. bis zum 18. Jahrhundert*. Bestands- und Verlustkatalog der Sammlung des Grassimusuems Leizig/Museum für Kunsthandwerk. Leipzig 1998, p. 92, no 222.

¹² Vermeylen, p.352-54, no 9 et no 10 avec planche, Jacquot (1970), no 351, 352. Seul une comparaison des originaux sur place, du diamètre exact et de la patine, pourrait en donner la certitude. Il est aussi troublant de constater que la médaille de la note 10 et le revers de Paris (note 12) présentent le même diamètre. Tous les revers encore associés aux médailles sont d'ailleurs particulièrement peu inspirés.

¹³ Série Royale 2882a, Cabinet des Médailles de la Bibliothèque nationale de France. Je remercie Mme Sylvie de Turckheim-Pey de m'avoir communiqué l'existence de cette pièce.

¹⁴ *La Sainte Bible*, traduite en Français sous la direction de l'Ecole Biblique de Jérusalem,.

Paris 1961. Ps 45 (46) Dieu est avec nous (hymne), versets 9-10 « allez contemplez les hauts faits de Yavhé, lui qui remplit la terre de stupeurs. Il met fin à la guerre jusqu'au bout de la terre ».

¹⁵ Une seule autre médaille, datée 1684 pour l'avvers et 1687 pour le revers, porte un verset des psaumes. L'inscription « benedictus dominus deus meus qui praecinxit me virtute ad bellum », tiré du Ps 17, verset 40 s'y trouve gravée en creux.

¹⁶ Ps 94 (95) Invitatoire (oracle), verset 9 : quand vos pères m'ont éprouvé et tenté, et pourtant ils voyaient mes actions

¹⁷ Maxime Préaud, *Les effets du soleil. Almanachs du règne de Louis XIV*. Paris 1995, p.68.

¹⁸ *Le Petit Robert des noms propres* (1997), p. 1491.

¹⁹ *The Budapest Museum of Fine Arts*. Budapest 1998. p. 139.

²⁰ *Gazette de l'Hôtel Drouot*, 25, 21 juin 2002, p.24. Un autre tableau sur ce thème signé Schalken se trouverait au Musée de la Commanderie de Nijmègue.

²¹ Préaud (1995) pp. 68-71 no 19.

²² M. Jones, *Medals of Louis XIV*. Médailles 2001, 51-54.

²³ Préaud (1995) pp. 80-81.

²⁴ Menestrier et.a.

²⁵ Cette médaille ne nous est malheureusement connue que par une description sans illustration dans Vermeylen (1902) pp. 348-349 no 2, qui a repris cette description de Caron, *Annuaire de la Société française de numismatique*, 1889. *Procès-Verbaux*, séance du 4 janvier, pp. 1-3.

²⁶ Robert Lapassade, *L'administration de la Monnaie des Médailles. La Médaille*, 1970, pp. 354-356.

²⁷ Josèphe Jacquot, « L'histoire métallique » de Louis XIV : sa publication. in : *Histoire* (1970) p. 337

THE ROLE OF THE PROJECT "VOLTE FACE - MEDALHA CONTEMPORÂNEA" IN THE RENEWAL OF CONTEMPORARY MEDALLIC ART LANGUAGE IN PORTUGAL

João Duarte, Portugal

Portuguese medal design first asserted itself in the nineteenth century, although the influence of stylistic currents from French and Italian medal design were clearly visible. These medals were made to commission, for commemorative occasions, celebrating leading figures, public works and major events.

During the first decade of the twentieth century, João da Silva established himself as the leading practitioner of this art, and is today regarded as the father of modern Portuguese medal design. His designs combine sound compositional balance with an eye for delicate and carefully wrought detail.

Until the end of the nineteen fifties, the Portuguese State had a policy of commissioning medals to serve the political ideology of the time, thereby supporting the individual work of various sculptors.

From 1951 onwards, the *Casa da Moeda* (National Mint), in conjunction with the sculptor/engraver Marcelino Norte de Almeida, made a name for itself in the process of producing *struck medals*.

In the field of *cast medals*, outstanding work was produced by the sculptor Raul Xavier, using a highly personal and time-consuming technique, involving successive firings of clay essays, until he obtained the medals with the desired size. Small editions were produced at a high cost.

As regards the teaching of medal design in Portugal, the reform of artistic education in 1957 introduced medal design as a subject at the Escola de Belas Artes in Lisbon. The

subject featured as an element in the third year of the sculpture course, with students being offered an introduction to study of the raw materials and some of the technologies used in sculpture.

The break with traditional forms of medal design was made in the sixties. Without disowning the influences of previous generations, artists made innovations in terms of both form and technology.

The sculptor José Aurélio, with his cast medal commemorating the inauguration of the Gulbenkian Building and Museum, in 1969, is regarded as the pioneer of contemporary medal design in Portugal.

After the April Revolution of 1974, cast medals were issued in greater numbers, sometimes sacrificing artistic quality to expression of the political and party political achievements being commemorated.

At the same time, some sculptors produced medals which broke free from all constraints. Two specialist publications also emerged at this period: *Medalha* and *Moeda*.

After the Revolution, in 1975, the reorganized course structure at the Escola de Belas Artes in Lisbon gave greater prominence to medal design in the sculpture curriculum, with the subject being taught over three years.

Also for the first time, a delegation of eight Portuguese sculptors attended the 14th FIDEM conference in Cologne, Germany.

In 1979, the 18th FIDEM Conference was held in Lisbon, at the Fundação Calouste

Gulbenkian, with the Portuguese delegation consisting of sixty four sculptors.

The rapid and fascinating progress in science and technology in the final decades of the twentieth century was inevitably reflected in the work of artists, with experimentation playing a central role, in terms of both new materials and forms.

Medals began to be seen as objects existing in a personal, autonomous and independent space. The only easily identifiable trait in the work of these artists is their freedom of analysis, a sense of irony and even a rejection of the traditional characteristics of medal design, with a tendency sometimes to mould these characteristics to their own liking, using a wide range of materials and forms in order to renew the genre.

This new sense of openness led to a renewal of language, and in recent years artists have moved above all towards more conceptual models of medals-as-object or medals-as-construction.

At this stage we begin to encounter a rejection of the characteristically representational nature of traditional medals, with artists preferring a more presentational function: the object breaks free from nature, ceasing to be its "mirror" or "window" as it was under a classical aesthetic.

The viewer is invited to take a more active role – the individual is provided with a stimulus to perception in a succinct and fragmented form, crystallized in the object.

This is never the case with the classical figurative image, where what we perceive is very similar to what we see.

This explains the revival of interest in medal design and the attention currently paid to medals-as-object, objectivizing formless matter in a synthesis of fragments from everyday life and amorphous materials. These fragments point to something more

complete – the fraction evokes the whole.

The medal is a model which fits perfectly into industrialized society and mass culture – it is reproducible and satisfies the essential question of possession in a materialistic world. Medals have always been associated with concepts such as prestige or power and they relate individuals to institutions through an evocative object. A medal is therefore a socio-cultural artefact, functioning as an emblematic witness to given social ties.

In the medal-as-construction, artists often reject the three-dimensional illusion created by perspective, preferring to concentrate on the tactile and mechanical dimension of the object. Using techniques such as *collage* or *assemblage* to combine separate elements, artists are now using faster technologies for capturing reality in a more summarized form.

New techniques have been harnessed to produce functional messages. Mechanics and the idea of process are given priority in these objects, which often invite the viewer/handler to interact physically with them – in this sense the person handling the object complements the artist in creating the artefact.

Traditional medal making has become a witness to industrial archaeology. In the final decade of the twentieth century great care



Slide 1 – Logo for the Volte-Face – Contemporary Medals Project.

was lavished on articulating concepts and on presentation of the message – the materials and forms are no longer used for a mere aesthetic or illustrative purpose, as in classical designs, but instead aspire to attaining a higher plane of communication in the artistic sense.

The Escola Superior de Belas Artes de Lisboa was in 1993 incorporated into Lisbon University, confirming its new status. At this point, new horizons opened up in the teaching of medal design, and the subject was established as a curricular option, with a strong element of vocational training.

It was in this context, in the medal design department in the academic year of 1997/98, that the Project “Volte-Face – Contemporary Medals” took shape. The driving force behind the project was a group consisting of the sculptor, lecturer and director of medal design studies, João Duarte, the assistant lecturer Rui Vasquez, and nine students.

The Project has the following main aims:

- Research into various technical and practical questions involved in medal and coin design, advancing towards a three-dimensional universe, maintaining high artistic standards at all times;
- Developing research resources and methods, from so-called traditional techniques to new operating resources, in a pedagogically organic process;
- To allow for experimentation through practical application in the community: collaboration with organizations, through agreements, research and teaching programmes, publications, provision of services. This type of work is being conducted in the context of specialised vocational training, resulting from the strategy followed by the medal design department.

The freedom claimed by these artists has resulted in a great variety of experimental medals, using both new materials and techniques, as well as a multitude of different ways of breaking away from the models of traditional medal design.

Another of the aims is to ensure that these medals are seen, and regarded as works of art, within the specific domain which medal design now occupies in the contemporary art scene.

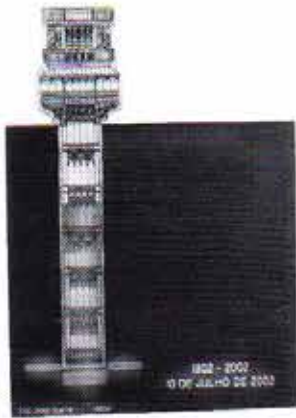
The Project has participated in various national and international exhibitions, and on medal design competitions. A number of workshops have been organized in schools, together with national and international conferences. A new International Contemporary Medal Design Centre has been set up in Seixal, with permanent and temporary gallery space, a documentation room, studio space and a museological collection.

Members of the Volte Face – Contemporary Medals Project have been frequent participants in all national and international events, biennales, competitions and FIDEM conferences. In addition, a number of research projects have been undertaken into contemporary Portuguese medal design, the findings of which will soon be released.

We will now present some examples of medals designed by members of the Volte-Face – Contemporary Medals Project.

Slide 2 – João Duarte – Title “Commemorative Medal for the 10th Anniversary of the Santa Justa Elevator” (2002). Medal cast in bronze and acrylic. The piece inside the acrylic moves up and down.

Slide 3 – João Duarte – Title “Commemorative Medal for the 25th Anniversary of the date of the Bullfighter José Falcão” (2000). Medal cast in bronze and acrylic.



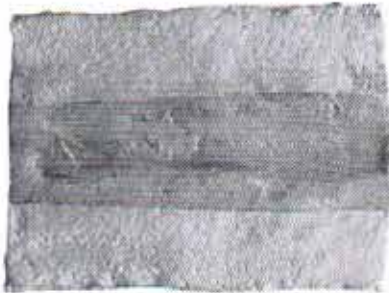
Slide 2



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Slide 5



Slide 6



Slide 7

Slide 4 – Luís Lyster Franco - Title "Untitled" (2001). Medal constructed from three types of wood forming a game with three pieces, allowing the viewer/handler to play.

Slide 5 – Maria João Ferreira – Title "Untitled" (1999). Medal constructed in ceramics and metal.

Slide 6 - Rui Vasquez – Title "Martyr I"

(1999). Medal in sandstone cast in lead and sealing wax.

Slide 7 – João Duarte – Title "Mãe d'Água" (1997). Medal cast in bronze and glass.

The medal-as-object or the medal-as-montage has fundamentally converted itself into a stimulus for perception and the mind, in which intervention by the artist has diminished, therefore requiring a more active role on the part of the viewer in the act of

viewing/handling.

Now aware of this decisive question, the creator of these multiple objects literally has the power in his hands: the power to stimulate the perception of individuals or solely the responsibility of taking part in an action which should aim to touch the artistic sensibility and culture of these individuals.

For all these reasons, medals are increasingly works of art.

THE BETTER PART OF BEAUTY

'That is the best part of beauty which a picture cannot express' Francis Bacon, *Essays*, 'Of Beauty', 1625

Mark Jones, Great Britain

The purpose of this paper is to examine a question that has puzzled me for some time. Why were medals such a hit in Italy in the fifteenth and sixteenth centuries and such a flop in France and Britain? Pisanello and his contemporaries and successors seem to have found a market for their work. G F Hill lists over a thousand medals created before 1520 and this must be only a small proportion of the total made at the time.¹ Was there no market for such things in their wealthy and populous neighbours to the North and if not why not? And if there is a significant difference does that reflect a different attitude to medals or a more fundamental difference in attitudes to portraiture and the creation commissioning and possession of works of art?

Let me first summarise the history of the medal in the countries concerned. In Italy, particularly in Northern Italy medal making began with Pisanello and Matteo de Pasti in the 1440s and continued uninterruptedly thereafter. This is not the case in France. Medals for expulsion of the English, produced in the 1450s were followed by a number of pieces produced for royal entries, beginning with Anne of Brittany's entry to Lyon in 1494. In the sixteenth century there were quite a number of medals for royal occasions – births, marriages and coronations – the occasional reward and, towards the end of the century more explicitly commemorative pieces. It is noticeable that these were generally coin-like and that they fulfilled a quasi-monetary function, being struck in a precious metal and conveying a defined amount of specie from monarch to subjects or *vice versa*. Only with the work of Guillaume Dupré from the beginning of

the seventeenth century were Italian style medals produced in any quantity in France.

In Britain there were fewer medals yet. Coin-like pieces were made for the coronation of Edward VI in 1547, but it was not until Steven van Herwyk's visit in the early 1560s that a substantial group of portrait medals was made in England and not until the seventeenth century, with the work of Nicolas Briot and Claude Warin that there is any evidence of sustained demand. So what was the great difference between Italy on the one hand and France and Britain on the other?

The appearance of medals in Italy in the mid 15th century is often explained in terms of a new demand for portraiture. G F Hill in *Medals of the Renaissance* writes of 'an extraordinary, an unexampled development of personal character and of the power of self expression, in the individual of the race' [in Italy] and continues 'There was ... more than one way of expressing personality. The most obvious, the portrait, was employed for the front ... of the medal, almost without exception' for the reverse 'the Italians specially favoured the personal device'.² Stephen Scher equally in *Perspectives on the Renaissance Medal* suggests that 'The desire to perpetuate personal accomplishments and fame, to achieve earthly immortality in emulation of the great persons of the ancient world, and to celebrate one's self is a very particular aspect of early Renaissance Italy and leads almost inevitably to the medal'.³

On this theory renaissance humanism, arising from the study of Antiquity, gave

rise to increasing emphasis on the importance and potential of the individual. A natural consequence of this was a growing demand for portraits of the individual. And as renaissance ideas spread through Europe, so too did appreciation of and demand for portraiture. These assumptions are well reflected in books like *The Portrait in the Renaissance* by John Pope-Hennessy which starts with a chapter entitled 'The Cult of the Personality' and continues with another called 'Humanism and the Portrait'. The first chapter traces the development of the portrait in Italy from the early 15th to the early 16th century as the autonomous development of a commemorative tradition derived from antique example. Only in the last few pages does it mention Netherlandish portraiture, as an essentially unconnected phenomenon which had some influence on Italian art from the 1480s.⁴

This is a peculiar account on two grounds. The first is that portraiture was in fact understood and practised in the middle ages. There are numerous, beautifully executed tomb effigies that have essentially the same commemorative purpose as the fifteenth century Italian fresco portraits or portrait busts which Pope-Hennessy discusses, not to speak of representations in manuscripts (in miniature), like the English portraits of a donor [fig 1] and of Geoffrey Chaucer [fig 2], dating from the late fourteenth and early fifteenth centuries and on panel, like the French portraits of *Jean II* c1360 [fig 3]⁵, or Fouquet's *Charles VII* [fig 4] of c. 1445⁶. And what seems unarguable is that highly individualised and realistic portraits were produced first, not in Italy but in the Netherlands, by the Roger Campin [the Master of Flémalle] and Jan van Eyck in the 1420s and 30s [figs 6,7]. As Lorne Campbell has shown in his work on renaissance portraits the development of portraiture in Italy was crucially dependent on the example of these and

other Northern European painters, like Rogier van der Weyden and Jean Fouquet. Zanetto Bugatto was sent from Milan to learn portraiture from Rogier van der Weyden in the 1460s⁷ and Antonello da Messina's work, is inconceivable without the Netherlandish example.⁸

On the face of it then either the theory that portraiture arose out of renaissance humanism is faulty or, in this respect at least, the renaissance needs to be relocated to the Netherlands. This would create further problems about the relationship between humanism and antiquity. The Low Countries not being rich in Roman remains one might question whether it was in fact the example of Antiquity which gave rise to modern portraiture and so whether the term 'renaissance' as applied to the portrait is appropriate at all.

The century and a half which elapsed between the establishment of the medallic form in Italy and its adoption in France and Italy clearly cannot then be understood as the result of lack of exposure to or understanding of individual portraiture. There was a continuing tradition of portraiture which began before medals were conceived of and continued throughout the period we are concerned with.

What then? Was it the form itself that was unfamiliar? Not really. As has frequently been pointed out among the earliest of medals or medal like objects were the circular low-relief representations of two great Roman emperors, Constantine and Heraclius [figs 8,9], which seem likely to have been made in France at about the time their successor, Manuel II Palaeologus, visited the French court in 1400-1402.⁹ Given that these were originally made in gold and studded with precious stones, and given the importance of both emperors in the history of the church they can equally be understood as

portable and indeed wearable, devotional objects of a type common in the late medieval period [Descent from the Cross, Franco-Flemish, 1400-1420; late 14th century French reliquary case and pendant; Pentecost and Last Judgement c1415; Virgin Mary with the dead Christ, mother of pearl, south German c 1400; Adoration of the Magi, middle Rhenish 1460-80 figs 10, 11]. These are all roughly the same size as the 'medals' and they suggest that the creation of small round representational objects, often in low relief, was in no sense alien to Northern European visual culture. And medals in the full sense were certainly not unknown. There are medals of French and British sitters from the middle of the 15th century onwards [eg Louis XI by Laurana, 1465; René of Anjou by Pietro da Milano, 1461; John Kendal by Nicolo Spinelli, 1480; François I by Benvenuto Cellini, one of the large number of Italian artists who worked at the French Court, and later in the sixteenth century Edward Courtenay, 1556, John Cheke etc. figs 12-14].

So what was going on? If the notion that portraiture originated in Italian Renaissance humanism and spread with it to other parts of Europe as they gradually learnt to appreciate and absorb the Italian example is not sustainable is it possible that the lack of medals north of the Alps is due instead to other forms or media serving the same purpose as medals in Northern Europe? In particular should we perhaps think of miniature painting, which as we have already seen was used as a portrait medium from at least the late fourteenth century, or panel painting in oil, or Limoges enamels, or indeed prints and drawings as being possible substitutes for medals?

We tend to think of painted portraits as being large, unique, one sided, framed and made to be displayed by being hung on a wall and of medals by contrast as small, multiple and two-sided combining portrait,

inscription and device and probably kept in a relatively private place from which to be brought out and shown to friends and guests when appropriate. But the first the panel paintings in oil on wood, which were the first independent modern portraits, were in this sense much more like medals. They bore inscriptions, they were often two sided with an obverse and a reverse, they frequently had a case, or shutters which were closed to conceal the portrait, they were very small, scarcely larger than a small book, certainly small enough to be carried on the person with ease, and they were often reproduced – indeed most portrait painters seem to have kept a pattern in case further copies were needed.¹⁰ [Campbell 183 and 141 figs 15,16].

And what of miniatures which resemble medals so closely in size and shape? Miniatures are generally held to originate from manuscript illumination, goldsmithing and medals. Graham Reynolds, concerned primarily with the English miniature tradition, wrote of 'the junction of two separate streams of tradition....the illuminated manuscript' and 'the portrait medal; re-established on antique models barely one hundred years since in Italy.'¹¹ Torben Colding, surveying the field as a whole, drew attention to the importance of goldsmithing; in his opinion miniature painting in the sixteenth century is 'a form of goldsmiths' work'¹².

The Constantine and Heraclius medals acquired by the Duc de Berry at the beginning of the 15th century are in fact closely associated with illumination, and in particular with some famous illuminators, the Limbourg brothers. And the Limbourg brothers trained as goldsmiths.

The association between goldsmithing, illumination, miniature painting, print-making and medal-making continued through the sixteenth century. Jean Clouet's illumination of François

Demoulin's *Commentaires de la Guerre Gallique*, c1518,¹³ though clearly classical in inspiration, and it is normally medals that are thought of as the more classical of the two forms, contained miniature portraits of the heroes of Marignano [fig 17] before miniatures appeared in England.¹⁴ Clouet himself had strong links to goldsmithing and medal making. His father-in-law, Gatien Boucault, 'a goldsmith and burger of Tours', had been active as a medallist in Lyon.¹⁵ He himself seems to have been active as a retail goldsmith and he was closely linked to Marc Béchot, who was a limner before he became Engraver General of the French Mint. Before Dürer became a printmaker he also had followed his father in training as a goldsmith.

Roy Strong in *The English Renaissance Miniature* insists, rightly I think, that 'One of the fundamental conclusions to be drawn from the study of limning ... is that its practitioners were often only incidentally miniaturists ... They were artist-craftsmen who could paint panel portraits, design and often make jewels and plate, execute designs for tapestries and stained glass, supervise the décor and costumes for court fêtes, provide drawings for engravers or illuminate official documents.'¹⁶ The first miniaturists to work in England, the Hornebolte family, were illuminators. Hilliard was a goldsmith, whose work certainly included jewels¹⁷ and who had a patent naming him as embosser of the king's medals in gold: the 'Dangers Averted' medal of Elizabeth and the 'Peace with Spain' medal, of James must both be his, significantly, I think, produced when the monarch required a larger than usual number of high status gifts or rewards – medals have always been easier to produce in substantial numbers than miniatures [figs 18,19].

So who wanted these portraits and what did they want them for? By and large in Northern Europe it seems that demand

derived from monarchs. Other people certainly saw the point of portraits, think of Holbein's subjects like Jane Pemberton [Mrs Nicholas Small fig 20]¹⁸, or Mary Newce whose medal was made by Stephen van Herwyck in 1562. But surviving evidence does not suggest that there was enough demand to sustain continuous practice outside the Court, or even at the Court. Far from it being the case that exposure to the Italian example resulted in a gradual growth of native demand, the reverse seems to be the case. The Court of Henry VIII provided real patronage for portraitists. But no miniatures were produced for twenty years after the death of Edward VI. Steven van Herwyck found a small market for his work, but when he left no one seems to have felt the lack of a portrait medallist. In France the medallist Jean de Candida was Conseiller du Roi in 1491, part a constellation of honoured artists drawn to the French court from Italy and the Low Countries. There were five pensioned artists at the French Court in 1516, but by 1528 there were only two and from 1533-6 and again from 1540-45 there was only one.¹⁹ And, significantly, there is a dearth of portraits of great aristocrats outside the royal family.

So what did those who commissioned portraits want? The answer is sometimes taken to be self evident - likeness. It is sometimes suggested that Northern Europeans were more interested in literal representation than the Italians, who inclined towards the ideal. Certainly the conveyance of likeness was an important reason for making portraits. In 1442 Henry VI of England, who was thinking of marrying one of the daughters of the Count of Armagnac sent Hans the painter to take their 'visages, like as you see their stature and their beauty and colour of skin and their countenances with all manner of features'²⁰. Marguerite d'Alençon sent miniatures to enlist Henry's sympathy for the plight of her two nephews held hostage by the Emperor by making them

immediately present to him. When Henry returned the compliment by sending François miniature portraits of himself and of his daughter Mary the French King doffed his hat and complemented the image of his fellow monarch.²¹ In 1579 George Frederick of Brandenburg-Ansbach returned three small posthumous portraits of his first wife and claimed a refund because they were not 'quite like' her²². Was it perhaps the desire for likeness that disadvantaged medals. Lovely though this image of Giulia Astallia [fig 20] is it does not convey so vivid a sense of resemblance as Holbein's portrait of Jane Pemberton. There is some indication that medallists in Northern Europe felt the want. Jacob Jonghelinck's portrait of Walbourg de Neunar, Countess of Horn exists in a lead version which has been coloured to resemble life²³ (fig 21). The use of real gold and silver to simulate jewellery in miniature painting, the taking of images from life rather than from preparatory drawings or existing sources, and even the habit of recording the age of the sitter, as though locating the likeness of the sitter at a particular moment in their life, all suggest a strong preoccupation with representing appearance [Leonard Darr, Alice Hilliard figs 22, 23].

But the concept of life-likeness is less straight-forward than it might appear. Luke Syson in 'Circulating a likeness?' quotes an early 16thc Italian in raptures about a portrait which he described as breathing and natural, and who was so delighted by it that he kissed it.²⁴ The portrait in question was not a miniature, not even one of those 'monochrome' medals – it was a coin. Basinio praising Pisanello's medal of Vittorino da Feltre, wrote 'This was thy appearance, this thy countenance, this thy gravity. For a moment I had the illusion that thou wert once more alive ... and boundless was the joy I felt'²⁵. Concepts of likeness are not static. Jacques de Bie argued that this portrait of Dagobert in his early 17th c *Histoire*

Métallique de la France was an authentic likeness (slide), even though neither he nor anyone else knew what Dagobert looked like, because he, de Bie was so steeped in the history of France that he knew how Dagobert would and should have appeared²⁶. To take a more recent example, when 'Talkies' were first introduced cinema managers had to warn audiences that the black and white film they were about to see [and which now of course looks quaintly artificial] was not real, because on first exposure to them people had confused what was on the screen with reality.

Even so I think we must admit that there was, then as now, a scale or gradation of likeness and that oil-paintings and miniatures were higher in that scale than medals. So too were large scale painted portraits. And there were waxes which, in the right hands could simulate the form and substance of the thing portrayed on the same scale as but even more realistically than miniatures. (Don Carlos, Rudolph II – both late 16th c figs 24, 25). But was likeness really always the thing sought by northern portraitists? Can we say of the commonest of miniature types, the portrait of Elizabeth [Hilliard portrait fig 26], that it represented her as she really was? Surely this is no more like her than current coin portraits are like her namesake. This is an unchanging, conventionalised image that represents the Queen's magnificence and power, but not the actual appearance of an ageing woman. We can hardly recognise Oliver's portrait of her from the life in 1592 as the same person [Oliver portrait fig 27].²⁷

Portraits were intended to commemorate. Tomb portraits are obviously so, but much early portraiture like Torrigiani's bust of Henry VII, is also posthumous and commemorative.²⁸ Durer wrote that portraiture 'preserves the likeness of men after their deaths'²⁹. Thomas More wanted 'the images of notable men' set up in the

market place of Utopia 'for the perpetual memorie of their good actes; and also that the glory and renowne of the ancestors may sturre and provoke their posteritie to vertue'.³⁰ There was a desire for commemoration and appreciation of the exemplary qualities of portraiture North and well as South of the Alps.

Portraits, particularly medals, are associated with images, emblems or devices, which were to be understood only by those sufficiently learned to understand symbolism which can be impenetrable to us now. But there was a taste for this in the North as well as the South – Hilliard's miniatures are very close to medals in their use of devices and symbolism [Nicholas Hilliard's 'Man clasping a hand from a cloud', 1588 fig28].

Portraits were used as gifts – but again North of the Alps as well as South. The intrinsic value of an object like this medal of Mary Tudor [fig 29], was considerably greater than the cost of a miniature, even before the medallists fee was taken into account. But then miniatures, like medals have suffered from a tendency for precious things to be reused. As John Pope-Hennessy pointed out the 'portrait and the frame should be regarded as a single unit, an enamelled jewel containing a limned likeness'³¹ [Heneage jewel fig 30]. The received value of the miniature lay as much in the preciousness of the jewel as a whole as in the image itself.

Portraits were used to mark affection for or allegiance to the person represented. Miniatures and medals, both of which could be worn, were in this respect able to fulfil a function different from that of larger scale portraits.

But all we have really established is that, although the French and the British were familiar with medals they evinced little real sustained demand for them until the beginning of the 17th century. There were

substitutes – including miniatures and drawings – but the explanation for the lack of medals seems to lie as much in an overall weakness of demand for portraiture as in any specific distaste for the medium – when the demand for portraiture in general began to grow, medals began to be produced in larger numbers.

Perhaps a clue is to be found in what happened to medals, and other forms of portraiture when they crossed the Alps. Pietro Torrigiani's bust [fig 31] looks and is Italian. But it inhabits a different world, one in which the court artist, like François Clouet, was also the creator of traditional and ritual images, like this death mask of Henri II [fig 32], for the recumbent wax effigy that lay in state after his death.³² And Torrigiani's tomb for Henry VII was Gothic, not Renaissance in style. Painters in Northern Europe, from Van Eyck at the Burgundian Court who was employed painting coats of arms, banners and standards to Nicholas Hilliard at the English Court a hundred and fifty years later, who was involved in painting coats of arms, banners and hatchments as well as impresse for the Accession day tilts or tournaments were using images to confirm identity in heraldic terms as well as those of likeness.³³

If we look at what happened to medals when they crossed the Alps we can see a similar pattern. The medals produced for Anne of Brittany's two royal entries to Lyon [figs 33.34] looked quite unlike Italian medals even though Lyon had a large Italian community and was the primary gateway for trade between Italy and France.³⁴ It was not that they were unfamiliar with or did not understand Italian medals – they wanted something different. An identical tendency is apparent in Germany where heraldic reverses [Mathes Gebel: Hieronymus Holzschuher, 1529 fig 35] replace allegorical compositions.

Why? In short because in late medieval

and early modern Europe rank and status were on the whole more significant in establishing who a person was than the evidently transient contingencies of appearance. Being 'King of France' or 'a nobleman of the de Rohan family' was more important and more widely understood as a statement of identity than the representation of a particular face. There is nothing peculiar about this, on the contrary it is reliance on appearance as the primary signifier of identity that is rather unusual. Heraldry, broadly defined, provided a well-understood symbolic language which conveyed the rank importance and family links of an individual far more effectively than could an image of their face. A present day analogy might be the way that organisations represent themselves – replacing representation of their product or headquarters as their prime identifier by an emblem or logo. It is for this reason that heraldry is more frequently and intimately associated with portraiture North of the Alps. Very evidently in the case of the medals of Anne of Brittany, but also in many other medals and painted miniatures. Jane Pemberton's miniature, for example, seems originally to have had a reverse bearing a coat of arms.³⁵ A mid fifteenth century portrait of Guillaume Fillastre [?] has a reverse bearing a heraldic emblem and motto.³⁶

So who were the people introducing a new approach and what was their motive? What the Low Countries, Italy and the South German cities in which the new portraiture was popular have in common was that they were becoming rich through trade and banking. I have argued elsewhere that medals could for that reason be understood as luxury, decorative or ritual forms of the objects central to this new wealth – coins. What is certainly the case is that these cities and states on the periphery of the great power centres of the medieval world – the Empire, France and England – needed new

ways to assert their importance. Leonello d'Este, in the late medieval hierarchy was a marquis among many. The wealth of the Low Countries, of Augsburg or Milan counted for nothing in the deeply embedded and widely accepted system of rank and privilege that was accepted throughout the chivalric world. The same of course was true of secular scholarship and the practice of the arts. This, surely is why Van Eyck's 'Man in a red turban' and his wife are people of no great importance. This is why Holbein, when not portraying the Henry VIII and his immediate circle could find custom only from merchants³⁷, and why Seven van Herwyck's, and even many of Hilliard's subjects are drawn from the middling rather than the aristocratic sort. And of course this is why there are, relatively, so many portraits of artists and scholars. Contemporaries commented on the phenomenon. Lorne Campbell quotes Lomazzo as complaining in 1584 that 'merchants and bankers who have never seen a drawn sword ... have themselves painted in armour' and a visitor to Ferrara in 1589 remarking that 'they are always trying ... to appear as knights, and to advance this impression they have themselves painted as such.'³⁸

The pattern in France and England then, is of long term resistance to the propositions of the Renaissance, which was among other things a campaign by those denied access to the upper reaches of the strongly established and Europe wide hierarchy established in the Middle Ages, to bypass, break down and ridicule as barbaric the system that excluded them. Monarchs occupied an ambiguous position in this struggle, partly because they had always been and continued to be the subject of ritual portraiture and partly because they were in general in alliance with the forces challenging aristocratic power. When monarchs were weak, as we have seen the demand for portraiture declined. But monarchs were of course also the pinnacle of medieval society and

tended therefore to respect its norms. It is very noticeable that portraiture both in France and in England tends to conform to established and acceptable conventions. Etienne Jollet in his book on the Clouets, points out their portraits adopt the conventions of the known and acceptable donor portrait – even and directionless light, abstracted gaze, serene expression. The same is true of Holbein and Hilliard. If there is a specific resistance to medals it may very well derive from a specific resistance to their association with the ideology that underlay the revival of 'classical' approaches to portraiture, since it was precisely these which most threatened the status quo. It is noticeable too that those North of the Alps tended to prefer unthreatening, decorative subjects. When Giovanni Ambrogio Noceto gave portraits to François I they were miniature portraits of Milanese ladies.³⁹ When Paris Bordone came to the French Court (according to Vasari) he too executed portraits of beautiful ladies rather than of powerful men. It seems that portraits were more acceptable if they were divorced from rather than associated with the assertion of status, an impression reinforced by numerous portraits of jesters and dwarves.⁴⁰ This would tend to explain a certain wariness about the medal, a form explicitly associated with imperial status.

There were other reasons for being wary of the portrait. Vanity was [is?] a sin and the frequent use of vanitas symbols and reminders of mortality show awareness of this and a desire to fend off censure. Donor portraits, by subordinating the representation of the individual to that of the major religious subject – suggested a pious motive intended to negate any suggestion of self promotion. Idolatry was also a concern. As late as the mid sixteenth century there was a need to reassure protestant divines that a collection of portraits would not give rise to sin. Francis Bacon in his *Essays* is

expressing the continuing view that concentration on appearance is misleadingly superficial.

What then happened in the late sixteenth and seventeenth centuries? Protestantism challenged accepted hierarchies and it is noticeable that the network of portraitists which includes François Clouet, Nicholas Hilliard, Isaac Oliver, Nicolas Briot, Hubert Le Sueur Claude Warin and the Bordiers and the Petitots were linked to and by Genevan Calvinism.⁴¹ Nicholas Hilliard went to Geneva in the household of John Bodley in 1557, Isaac Oliver was born in Geneva [his father arrived there months after Hilliard], Jean Petitot and Jacques Bordier were bourgeois of Geneva, Theodore de Mayerne, physician to James I and Charles, became the centre of a French Calvinist network in Britain. One might hypothesise that for Calvinists portraiture substituted for forbidden devotional images. The resistance of Feudalism to the new order was breaking down. Cervantes in *Don Quixote*, at the beginning of the seventeenth century, poured affectionate ridicule on the practice of chivalry. The tournaments of Louis XIV's youth were the last of their kind. The English Civil War, the Fronde and the new system of government that followed it marked the establishment of new systems of power. As this gradual shift took place both the monarchy and the aristocracy appropriated Antiquity and embraced the portrait as a vehicle through which to assert status. It is remarkable that Dupré's medals, the first major group of medals created in a stronghold of chivalry, are also the last. By the 1660s medallic portraits of individuals, of the sort he had created for Jean Louis de Nogaret de La Valette [fig 36] had become impermissible. The medallic portrait, like the equestrian figure had become a royal monopoly. A Van Dyck or a Lely would have hesitated to paint merchants and their wives as Holbein had done.

It is fascinating that, at the moment when Antiquity had ceased to be a useful tool for reshaping social order that modernity began to assert its claim. It is precisely in the late 17th century that the 'quarrel' between Ancients and Moderns broke out in France and in England and that the notion of progress, which was to prove an even more effective tool for overturning accepted hierarchies than 'Renaissance' was born.

That is another story. But it is the notion of progress in history that I think needs to be continually challenged. So fundamental

has it become to Western thought that even the history of art, absurdly, from Vasari to Modernism has tended to be told in terms of progress. In this paper what I have tried to do, in trying to suggest reasons why a hundred and fifty years elapsed between the emergence of medals in Italy and their adoption in France and England is to suggest also that we need to understand this not as a lag in progress but as a product of different and competing views of identity, status and moral order.

¹ George Francis Hill *A Corpus of Italian Medals of the Renaissance before Cellini* London, 1930

² G F Hill and Graham Pollard *Medals of the Renaissance*, BMP, London, 1978, p16.

³ Stephen K Scher *Perspectives on the Renaissance Medal* Garland, New York, 2000, p5.

⁴ John Pope-Hennessy *The Portrait in the Renaissance*, Phaidon, London, 1966.

⁵ Lorne Campbell *Renaissance Portraits*, Yale University Press, 1990, p56, fig 63.

⁶ Etienne Jollet *Jean and François Clouet*, Paris 1997, p29.

⁷ Campbell *Renaissance Portraits* p149

⁸ Pope-Hennessy *Portrait*, pp 61-4.

⁹ Millard Meiss *French Painting in the time of Jean de Berry :The Limbours and their Contemporaries* London, 1974, p64.

¹⁰ Campbell *Renaissance Portraits* p55 [fig 61], p57 [figs 63,4], p58 [figs 65,66], p69 [fig76], p71 [fig78], pp66 and 98 [figs74 and 113], p212 [figs 231,232], p214 [fig 235].

¹¹ Graham Reynolds

¹² Torben Colding *Aspects of Miniature Painting* Copenhagen, 1953, p97.

¹³ Jollet *Clouet*, p41

¹⁴ The first impulse to create miniatures in England seems to have been the gift, by Marguerite d'Alençon to Henry VIII of miniature portraits of her brother King François I and his two sons in 1526. Roy Strong *The English Renaissance Miniature*, London, 1983, p27ff.

¹⁵ Jollet *Clouet* p16.

¹⁶ Strong *Miniature*, p8

¹⁷ Strong *Miniature*, p9

¹⁸ Lorne Campbell 'Holbein's "Mrs Pemberton"' *Burlington Magazine* 1987 pp366-371.

¹⁹ Jollet *Clouet*, p23

²⁰ Campbell *Renaissance Portraits*, p197

²¹ Strong *Miniature*, p29

²² Campbell *Renaissance Portraits*, p142

²³ Mark Jones *The Art of the Medal*, London, 1979, fig 99.

²⁴ Nicholas Mann and Luke Syson [ed] *The Image of the Individual* BMP, London, 1998, p113.

²⁵ Pope-Hennessy *Portrait*, p71.

²⁶ Mark Jones 'Proof Stones of History' in *Medals and coins from Budé to Mommsen*, Warburg Institute, London, 1990, pp53-64.

²⁷ Strong *Renaissance* pp119, 153, 158

²⁸ Michael Snodin and John Styles *Design and the Decorative Arts*, V&A, London, 2001, fig 11 and p 35.

²⁹ Campbell *Renaissance Portraits*, p193

³⁰ Campbell *Renaissance Portraits*, p194

³¹ John Pope-Hennessy 'Nicholas Hilliard and Mannerist Art Theory' *Journal of the Warburg and Courtauld Institutes* VI, 1943, p99.

³² Jollet *Clouet* p54.

³³ Strong *Miniature*, p98

³⁴ Mark Jones *A Catalogue of the French Medals in the British Museum*, nos 13, 15.

³⁵ Campbell *Burlington*, 1987.

³⁶ Campbell *Renaissance Portraits*, figs 74,113.

³⁷ Nicholas Small was a clothworker who lived near the Steelyard in the parish of Allhallows the Great. He and his wife Jane Pemberton knew Emma Cheseman whose first cousin Robert Cheseman had been portrayed by Holbein in 1533. Campbell *Burlington*, 1987.

³⁸ Campbell *Renaissance Portraits*, p210.

³⁹ Jollet *Clouet*, p52

⁴⁰ Campbell *Renaissance Portraits*, figs 106, 124, 166, 167.

⁴¹ Ernest Stroehlin *Jean Petitot et Jacques Bordier: deux artistes Huguenots du XVII^e siècle* Geneva, 1905

DANISH MEDALLISTS AND PARIS, FROM 18TH TO 20TH CENTURIES

Jørgen Steen Jensen, Denmark

The cultural influence of the court of Louis XIV was evident all over Europe inclusive of Denmark already from the 1660'es.

A very evident French influence on the Danish coins is seen when *Anton Meybusch* (c.1645-1702) enters the service of the King of Denmark and Norway 1691.¹ Meybusch was probably a German by birth and he is supposed to have an English technical education, but he stayed most of his professional life in Sweden. From 1684 he spent four years in Paris. The last eleven years of his live he was a medallist to the Danish King, and he died 1702 in Copenhagen. To the general public of the Danish-Norwegian monarchy from the Elbe to the Norwegian Sea his most enduring accomplishment was to reform the Danish coinage of King Christian V, both in technical and artistic respects. It is seen from the both the crown 1693 (fig. 1) and from all the smaller denominations inclusive of ½ skilling. Many of these coins remained in circulation for more than a hundred years and shaped the popular imagination of the Danish-Norwegian absolute monarchs. It will be seen that from a quick glance his profile was not so far away from that of the French King, Louis XIV. The Danish medals of Meybusch remain famous, e.g.



Fig. 1. Christian V. Obverse of Anton Meybusch's crown, Copenhagen 1693.

the anonymous marriage medal.

Meybusch was indeed in many respects a fine example of a baroque medalist who succeeded both as a renowned international artist and from a more mundane view. When Meybusch settled down in Copenhagen he got a yearly salary of 1,000 thalers and he died as a wealthy man.

In the early 18th century the Norwegian *Michael Ruck (Mikkel Røg)* (c.1679-1737), who was born far North of the Polar Circle, went to Copenhagen to study, earning his living as an engraver of the secret text of the constitution of the absolute state, the *Lex Regale* or "King's Law". In 1715 he went to Paris and was employed at the *Cour des Médailles*, mostly repairing and recutting old dies. He made some good medals, especially the en face medal of Antoine Coyppel, the director of the Academy, as well as of the Duke and Duchess of Orléans. Readers of the "Bulletin" of the French numismatic society, will know from the February issue this year that Ruck also made jettons for the prince of Monaco.²

During his last years Ruck had a Danish pupil, *Peter Christian Winsløw* (1708-beginning of the 1760'es). He had great thoughts of himself as you will see from this portrait painting by the Dane Peter Als, c. 1751 (fig. 2), acquired some years ago for the Copenhagen Cabinet with the support of our Society of Friends. Winsløw is posing with replicas of medals, the inscriptions of which indicate the names of three kings in whose service he had been: Christian VI and Frederik V, both of Denmark-Norway, and then Louis XV of France. Winsløw did make some medals in Copenhagen, i.a. commemorating the two marriages of Frederik V, but in the end he left his wife and Copenhagen, going to Russia. He hoped to have a success in



Fig. 2. Portrait of the Danish medallist Peter Christian Winslow painted by Peter Als, 1751. Winslow proudly demonstrates his work for three kings, two kings of Denmark-Norway and Louis XV of France. (Royal Collection of Coins and Medals, Danish National Museum).

St. Petersburg, but he died in misery - too much vodka as a Russian colleague recently told me.

In many ways the middle and later part of the 18th century was the highday of Danish medals art, three medallists having passed important study years in Paris. This was the case with *Magnus Gustavus Arbien* (1716-1760), born in Oslo from a

Swedish family, but working in Copenhagen. He made medals for the Academy of Fine Arts, i.a. the medal of merit in gold. *Daniel Adzer* (1732-1808) learnt cutting dies from Jean Duvivier (1687-1761) in the middle of the 1750'es. Back in Denmark he was the leading medallist for a generation, both for state occasions, e.g. the unktion of King Christian VII (1767) (fig. 3) and for private occasions, as the death of the civil servant and numismatist Henrik Hielmstjerne (1780).

Finally I should mention *Johan Henrik Wolff* (1727-1788), who was studying in Paris twice, both in the 1750'es and the 1760'es, and who was received by the Academy of Arts, accomplishing a medal with the three graces, both naked and not naked .

If we leap a hundred years forwards to the end of the 19th century we meet the great figure of *Gunnar Jensen* (1863-1948), who was active in the first third of the 20th century and who twice was in Paris in the late 19th century. We recently acquired one of his sketch-books, which he preserved together with an excellent series of photographic post-cards from this very house, La Monnaie de Paris. You will not doubt his inspiration from Chaplain and Roty when you see some of his medals and plaquettes, e.g. the plaquette commemorating the death (1909) of the



Fig. 3. Medal by D.J. Adzer, issued on occasion of the unktion of Christian VII in the church of Frederiksborg castle, 1 May 1767.



Fig. 4. Plaquette by Gunnar Jensen to commemorate the death of the popular princess Marie of Orléans (1865-1909), married to the Prince Valdemar of Denmark.

very popular Danish princess Marie (born from the house of Orléans) (fig. 4).

Harald Salomon (1900-1990) was the pupil of Gunnar Jensen, and he, too, twice had the possibility to study in Paris, the first time immediately after the 1. World War, and the second time some ten years later. In general both Salomon and his wife, as I remember them, were much influenced from French culture, but it may be difficult to say exactly which of Salomon's many coins and medals betray a special French influence.³ Nevertheless the post-war issues of the portrait coins of Frederik IX (1947-72) were hardly conceivable without the empire-styled thalers of his distant predecessor Frederik VI (fig. 5). In this way Salomon mixed tradition and innovation with each other in Danish medallic art. Here, as in many other cases, Salomon betrayed an inspiration from Paris which for centuries was a center of medallic art at the highest level.

¹ General references to Danish art of medals are to be found in Georg Galster, *Danske og Norske Medailler og Jetons ca.1533-ca.1788*, Copenhagen 1936; references to more modern literature are to be found in the dictionary *Weilbach Dansk Kunstnerleksikon*, [4.edition], ed. Sys Hartmann and others, vol. 1-9, Copenhagen 1994-2000, most of the medallic entries are by the present writer.

² C.Charlet, Un jeton inédit du prince Jacques ler de Monaca gravé en 1732, *Bulletin de la Société française de Numismatique*, 57-2, 2002, pp. 27-30; J. Steen Jensen, The Danish-Norwegian medallist Mikkel Rög and his medal of King John V of Portugal, *IV Congresso Nacional de Numismática. Actas. Lisboa*, Lisbon 1998, pp. 441-444.

³ A complete catalogue of the numismatic oeuvre by Salomon was recently published by Else Rasmussen, *Harald Salomon – en dansk medaljør og billedhugger*, Copenhagen 2002 (Nationalmuseet). 243 pp.



Fig. 5. Frederik IX (1947-72), portrait coin (2 kroner, 1947) by Harald Salomon.

THE CIRCULATION OF RENAISSANCE MEDALS: THE PORTRAIT AS GIFT

Stephen K. Scher, The USA

The portrait medal has been claimed to be one of the truly original inventions of the Italian Renaissance, the result of a new perception of the individual and an expanded expectation of human potential. (fig. 1) In many ways, the medal is a concentrated epitome of the ideas and aspirations of the Renaissance, a representation of the fusion of humanism and the study of classical antiquity, which certainly explains its instant success and widespread popularity, at first in Italy and subsequently throughout Europe. It was intended to be distributed as a celebration of its subject and to ensure by multiplication and durability that such a celebration would survive indefinitely. It was designed to contain, within a very small format and by word and image, a considerable amount of information in abbreviated form, in most cases displaying not only a portrait, but also, on a reverse surface, images and text celebrating a special event; announcing a certain social status; indicating esteem, affection, or homage; influencing a recipient; disseminating propaganda; or revealing a particular political, religious, social,

economic, or intellectual position.

The presentation of the portrait itself, in the context of the medal, revealed much not only about the general culture, but also the way in which the subject wished to be perceived by a relatively large number of recipients, or, if commissioned by someone else, how that person perceived the subject: for example, realistically, warts and all, or idealized; in contemporary dress or *all'antica*; a hero on horseback, a successful merchant, a learned scholar, a beautiful and well-born woman, or a mighty ruler (fig. 2).

Concomitant with the study of the ancient world was a passionate interest in collecting its artifacts, one of the most ubiquitous and evocative being coins, particularly those of the Roman emperors, which have long been recognized as providing the basic formal and conceptual roots of the Renaissance medal. (fig. 3) It is this heritage, studied most recently by John Cunnally,¹ that is one of the keys to understanding the dense texture of associations of which the medal is



1. Antonio Pisano, called Pisanello. **Domenico Malatesta Novello**, c. 1444-1445. bronze. Washington, D.C., National Gallery of Art.



2. Nicholas Hilliard. **Elizabeth I of England**, c. 1579-1580. gold. London, British Museum.



3. sestertius of **Galba**, 68 A.D. New York, American Numismatic Society.



4. left: silver cistophorus of **Augustus**, c. 27-26 B.C. New York, Scher Coll.
right: denarius of **Augustus**, c. 18-17/16 B.C. New York, Scher Coll.

composed and which accompany it in its role as a gift.

Roman coins were in abundant supply in Italy, the most highly prized being the large, bronze pieces called *sestertii*, which, because of their size and the quality of their imagery, were not considered until later in the sixteenth century to have been circulating currency, but purely commemorative pieces. What the Renaissance perceived, in fact, was the essentially medallionic character of all Roman coinage, which, from the middle of the first century onwards in whatever denomination, had acted as a unique means of communicating in a widespread fashion and through ever-changing imagery the accomplishments, beliefs, and aspirations of those who controlled the state.

Although in ancient Rome there was no specific terminology to distinguish coins from medallions, in the fifteenth century the term *medalla* in Latin, originally used from the eleventh to the thirteenth centuries for a small coin in Tuscany, or *medaglia* in Italian, was applied equally to ancient pieces and to contemporary medals, but not to contemporary coinage². The implications of this understanding are profound and explain much about the appearance and popularity of the portrait medal in the fifteenth century.

As is so often the case when dealing with the origins of the Italian Renaissance, we may begin with Petrarch, whose

immersion in things ancient included not only the collecting of coins, but, of particular interest to us here, the offering of them as gifts. For Petrarch and many of the humanists, both amateur and professional, who followed him, ancient coins were a means to an end, serving an important didactic purpose. On one occasion Petrarch took the opportunity of a meeting with the Holy Roman emperor, Charles IV, in Mantua in 1354, to present the monarch with a small collection of Roman coins and to urge him to follow the example of his ancient predecessors. In Petrarch's words:

I made him [i.e., Charles IV] a present of some gold and silver coins bearing the portraits of our ancient rulers and inscriptions in tiny and ancient lettering, coins that I treasured, among which was the face of Augustus Caesar, (fig. 4) who almost appeared to be breathing. 'Here, O Caesar,' I said, 'are the men whom you have succeeded, here are those whom you must try to imitate and admire, whose ways and character you should emulate: I would have given these coins to no other save yourself. Your prestige moved me; for although I know their ways and names and deeds, it is up to you not only to know, but to follow their example; it was thus fitting that you should have these.' Giving a brief summary of each man's life, I added whatever I could to spur him to virtue and zeal for imitating them. Deeply touched, he appeared to accept my modest gift with the greatest pleasure....³



5. Artist Unknown. Francesco I da Carrara, lord of Padua, c. 1390. Padua, Museo Bottacin.

Conceptually and morphologically, Petrararch's numismatic generosity anticipates the most important reasons for the invention of the Renaissance portrait medal and is also, in this particular context, a kind of *Ur-Geschenk*. The conceptual fusion of coin and medal representing a continuum from antiquity and their special function as *exemplii* explain, to a great extent, both their appearance and enthusiastic acceptance.

Without doubt, Petrararch's interests had a significant influence upon at least one of his patrons, Francesco II Novello da Carrara of Padua, who, in 1390, to commemorate the liberation of his city from the Milanese, issued struck, *sestertius*-like medals bearing his and his father's portraits *all'antica*. (fig. 5) These precocious pieces had no immediate successors, although they must have attracted considerable attention, since a lead example of one of them makes an unlikely appearance in the inventories of Jean, duc de Berry, who, as collector and patron, played an indirect, though significant, role in the evolution of the medal.⁴

Around 1400 the duke purchased several gold disks in jewel-encrusted mounts, each representing a Roman emperor. Subsequently, he ordered copies to be made of two of them, the famous medals of Constantine and Heraclius, (figs. 6; 7) which were widely circulated, but more importantly, were considered, until the early seventeenth century, to be ancient and therefore to be included within the entire known corpus of Roman coinage, with all that that implied.⁵ As impressive artifacts seemingly from antiquity, yet with important Christian themes, they undoubtedly served, in part, as models for the Renaissance portrait medal, along with seals, whose format and size, along with their function as an important means of identity and indication of social status, were clearly adapted as another source. (figs. 8, 9)

The true history of the Renaissance portrait medal, however, is thought to have begun in 1438 or 1439, when the illustrious painter, Pisanello, who also collected Roman coins, in order to commemorate the presence in Ferrara of the emperor of the eastern Roman empire,



6. Michelet Saulmon, attr. to. Constantine the Great, (born 285 A.D., emperor 307-37) c. 1400. bronze. New York, Scher Coll.



7. Michelet Saulmon, attr. to. **Heraclius, emperor of Byzantium**(born c. 575 A.D., emperor 610-41), c. 1400. bronze. London, British Museum.



8. Niccolò Fiorentino. Seal of **Charles le Téméraire, duke of Burgundy**, c. 1468. Paris, Archives Nationales.

9. Artist Unknown. Seal of **Jean, duke of Berry**, c. 1400. Paris, Archives Nationales.



10. Antonio Pisano, called Pisanello. **John VIII Paleologus, emperor of Byzantium**, c. 1438. bronze. Berlin, Münzkabinett.

John VIII Paleologus, created what was certainly meant to represent the latest in the long line of imperial, commemorative numismatic objects — a relatively large circular disk with a portrait of the emperor on the obverse and a scene on the reverse showing him on horseback praying before a wayside cross. (fig. 10)⁶

The Renaissance medal appears to have been the perfect response to a current need. Here was an object that clearly continued an ancient custom and that was, like its predecessors, the ideal durable vehicle for the circulation of a portrait and whatever other message one wished to convey. If one sought immortality, this seemed an unquestionable means of gaining it. If there were debates over whether the printed word or the carved or painted portrait would achieve these ends, the medal combined both means of expression in a reproducible, portable, and easily circulated form. In fact, if the point of this paper is to examine one aspect of the portrait as gift, such a purpose is inherent in the medal's very *raison d'être*.

Several examples of the commissioning and offering of medals in the fifteenth and sixteenth centuries should suffice to illustrate this special aspect of their

circulation. One of Pisanello's most enlightened patrons, Leonello d'Este, marquess of Ferrara, for whom the artist fashioned a series of medals, was prompted to commission a medal of the distinguished statesman and literary figure, Pier Candida Decembrio, to whom he wrote a letter on August 19, 1448: *At last we have wrested from the hands of Pisano the painter the coin [in this case, using the word numisma] with your likeness, and send it to you herewith, keeping a copy thereof, in order that you may understand how highly we esteem you and all that concerns you.*⁷ (fig. 11)

The notorious Sigismondo Malatesta, lord of Rimini, made extensive use of a variety of medallic types to advertise his military prowess, to assert his territorial control, to display his positive attributes, and to legitimize his relationship with, and assert the special status of, his mistress, later wife, the beautiful Isotta degli Atti. (figs. 12, 13)

In 1453 Timoteo Maffei wrote to Sigismondo: *I saw innumerable medals in bronze, gold, and silver by Matteo de' Pasti of Verona. They were made to immortalize your name and were either hidden in the walls or in the ground [under*



11. Antonio Pisano, called Pisanello. **Pier Candido Decembrio, c. 1448.** lead. London, British Museum.



12. Matteo de' Pasti. **Sigismondo Malatesta, c. 1450.** bronze. New York, Scher Coll.



13. Matteo de' Pasti. **Isotta degli Atti, c. 1450.** bronze. Washington, D.C., National Gallery of Art.



14. Alessandro Vittoria. **Pietro Aretino, 1552..** bronze. University of California at Santa Barbara, University Art Museum.

your buildings] or sent to foreign countries.⁸

Since great quantities of coins were found in Roman ruins, it is understandable that the custom of placing medals in the fabric of a building was not uncommon in the Renaissance not only as a means of symbolically identifying patronage, but also as a sort of gift to posterity.

Among other forms of portraiture, Pietro Aretino found the medal to be a perfect vehicle for self-aggrandizement. Leone Leoni and Alessandro Vittoria both produced portrait medals of Aretino that conveyed in unambiguous terms the arrogance of their subject, displaying on the reverses either the author's motto: *Veritas Odium Parit (Truth Engenders Hatred)*, or, on the piece by Vittoria, an image of Aretino seated on a throne before which appear figures in antique dress and the inscription: *I Principi Tributati Dai Popoli, Il Servo Loro Tributano (The princes, having received tribute from the people, pay tribute to their servant.)* (fig. 14) In a letter to Vittoria dated 1553, Aretino writes:

These two medals, which represent in your style my likeness. . . have been

delivered to my house. Certainly the reverse, like every other that you have made, pleases me. . . . It is enough for me that in return you make for me several of them in bronze and in silver, because from Rome and elsewhere they are besought with eager insistence, for which I rejoice rather for your glory than mine.⁹

In this case an unexpected, but clear example of false modesty! Aretino generally sent casts of his medals with accompanying letters to his patrons and friends.

Leone Leoni, himself, chose the medallion format to express admiration and gratitude. In May 1540, he had been sent to the galleys as punishment for assaulting the papal goldsmith, Pellegrino di Leuti, but several months later was released through the efforts of the great Genoese admiral, Andrea Doria. In an exchange of letters with his friend, Aretino, Leoni revealed that he had produced a medal of his benefactor, whereupon the former urged Leoni to send him, Aretino, a specimen.¹⁰ (fig. 15)

In homage to Michelangelo, Leoni carved in Rome a wax model from life for a medal that was cast in Milan, from which city the



15. Leone Leoni. **Andrea Doria (Leone Leoni), 1541.** bronze. London, British Museum.



16. Leone Leoni. **Michelangelo Buonarroti, 1560.** bronze. New York, Scher Coll.



17. Jacopo Nizzola da Trezzo. **Mary Tudor, queen of England, 1554.** gold. London, British Museum.



18. Giancristoforo Romano, follower of. **Lucrezia Borgia, c. 1505.** bronze. New York, Scher Coll.



19. Giancristoforo Romano. **Isabella d'Este Gonzaga, c. 1505.** gold. Vienna, Kunsthistorisches Museum.

sculptor sent four examples to the revered master on 14 March, 1561, two in silver, two in bronze, accompanied by the following note:

*The medal which is in the box is chased and finished. I pray you to keep it for love of me and do with the other three as you please. If it is ambition that has caused me to send examples to Spain and Flanders, it is affection for you that has inspired me to send some to Rome and elsewhere.*¹¹ (fig. 16)

Here it is clear that the medal was serving two purposes, one being self-promotion.

Leoni's contemporary and equal in the medallic art, Jacopo da Trezzo, was commissioned in 1554 by Philip II of Spain to produce two medals, one of Philip, himself, the other to be presented to his new bride, Mary Tudor, Queen of England. (fig. 17) Meant to honor Mary for her governance of England and for the restitution of the Catholic faith, the medal's extraordinary beauty is totally disassociated from Philip's true feelings and carries no hint of the disruption she caused her kingdom and the sorrow she felt in a loveless and childless marriage.

Whatever message a medal was meant to carry, its composition and content was a

serious business, often requiring the participation of several persons. When Lucrezia Borgia was inspired to commission a medal, she turned to her friend, the illustrious humanist Pietro Bembo, for help as witness the following tender exchange:

Lucrezia to Pietro, Ferrara, 8 June 1503:

Trusting in your skill which I appreciated these past days when considering certain designs for medallions, and having decided to have one made according to that most subtle and most apt suggestion you gave me, I thought I would send it to you with this letter, and lest it be mixed with some other element that could detract from its value I thought also to ask you herewith kindly to take the trouble for love of me to think what text should be put upon it...

To which Bembo immediately replied:

*As for the fire on the gold medallion which your Ladyship has sent me with the request that I should devise a motto for inscription, I can think of giving it no nobler location than the soul. Wherefore you might have it thus inscribed: EST ANIMUM.*¹²

If the medal was ever completed, it is now

lost, unless the letters refer to the reverse of a medal whose obverse does exist. (fig. 18)

Equal concern for the composition of her portrait medal was expressed by Lucrezia's sister-in-law, Isabella d'Este Gonzaga, marchesa of Mantua, and in this case the record is much more complete, including the existence in the Kunsthistorisches Museum, Vienna, of a rare example in gold, mounted and embellished with jewels. (fig. 19) The artist was Isabella's favorite sculptor, Gian Cristoforo Romano. The obverse shows her at age twenty-four, while the reverse is clearly based on Roman coins. In this instance, Isabella sought the opinion of a poet-humanist, her cousin, Niccolò da Correggio, for the inscription on the reverse, BENEMERENTIUM ERGO (On account of high merits).

Because of its beauty and the fame of its subject, the medal, which was produced between May and September of 1498, received wide circulation and was eagerly sought after. In the autumn of 1507, the artist, on the orders of Isabella, delivered a cast of the medal to her husband's secretary in Naples, Jacopo d'Atri, who acknowledged the gift in a letter, where he

describes its effect upon the ladies of the Neapolitan court. The medal appears to have succeeded in its mission as a messenger of affection and favor.

Zoan Cristoforo... is here, and has given me a medal of Your Excellency, which is infinitely beautiful, as you are yourself. He tells me that he has shown it as a divine thing to all these Queens [Beatrice, widowed queen of Hungary; Isabella, duchess of Milan; Germaine de Foix, queen of Spain] who looked at it with the greatest admiration. The Queen Consort [Germaine de Foix] saw it... and seemed as if she could never be tired of looking at it, saying that, besides rare beauty of feature, it showed signs of great intelligence.... All the others who saw your portrait praised it in the highest terms, especially the ...daughters of the Great Captain [Gonsalvo de Cordoba], who, after looking at it again and again a thousand times over, kissed the beautiful medal, saying that they too had often heard of your talents and virtues. I asked Zoan Crisoforo which of all these great ladies would like to have a similar medal best, and he replied that all of them had praised it in the same glowing terms... Above all, the fair and gallant daughters of the Great Captain seemed to wish exceedingly to



20. Albrecht Dürer and Hans Krafft. **Charles V, Holy Roman Emperor, 1521.** silver. Nuremberg, Germanisches Nationalmuseum.



21. Jean Perréal and Jean Lepère. **Charles VIII, king of France/Anne of Brittany, queen of France, 1494.** struck silver, London, British Museum.



22. Nicolas Leclerc and Jean de Saint-Priest. **Louis XII, king of France/Anne of Brittany, queen of France, 1499.** bronze. New York, Metropolitan Museum of Art.



23. Saxony. **Frederick III, the Wise, elector of Saxony, c. 1507.** silver, two guldengroschen. New York, Scher Coll.

24. Germain Pilon, attr. to. **Henry II, king of France, c. 1575.** bronze. New York, Scher Coll.

possess such an effigy of Your Highness.¹²

Isabella, who, along with so many of her contemporaries, collected ancient coins, continued to offer her medal as a gift for many years, leading to one amusing incident. In a letter to Gian Cristoforo dated the 5th of August 1506, Isabella desired the artist to give a copy of her medal to Bernardo Accolti, a famous *improvisatore*, a man of enormous vanity, and a fervent admirer of Isabella's close friend and sister-in-law, Elizabetta Gonzaga, duchess of Urbino, who, to tease Accolti, further instructed the sculptor only to show him the medal, saying that there were no further specimens to be given away. As expected, the poet's jealousy was greatly aroused when he discovered how many of these medals had been distributed in Rome and Urbino among Isabella's friends, and he complained bitterly at both courts. Eventually Elizabetta took pity on her adorer and sent Gian Cristoforo a contrived letter admonishing him for not having given the medal to Bernardo. Privately, she told Gian Cristoforo to show the contrived letter to the poet in order to sooth his feelings, save her reputation, and prevent the spoilt favorite from discovering the trick she had played on him, a trick that had caused everyone at court great amusement.¹⁴

Medals were presented not only by those for whom they were made, but were also commissioned to be given on important occasions to the person represented. The authorities of Nuremberg, anticipating the opening in 1521 of his first Diet by the newly crowned emperor, Charles V, ordered from Albrecht Dürer the design for a medal to be offered to the monarch

when he arrived in the city. In the event, because of an outbreak of plague, the Diet was moved to Augsburg, and the medal, which had been executed by Hans Krafft, was never distributed.¹⁵ (fig. 20)

In the same way, small gold medals were struck to be presented to Charles VIII and Anne de Bretagne for their entry into Lyon in 1494, (fig. 21) and, in 1500, when Anne once again visited the city with her new husband, Louis XII, a large and imposing medal was, in this instance, cast in gold for presentation to the king and queen. (fig. 22) It is significant that by this date and for this particular occasion portrait medals were chosen over any other form of gift to be presented to such distinguished recipients.

In Germany, the medal proliferated, although not until the early sixteenth century, almost seventy years after its first appearance in Italy. Yet it is safe to assume that the form was already known in humanist circles by the mid-fifteenth century, for in 1459, Ulrich Gossembrot, a student at Padua, wrote to his father, Sigismund, *bürgermeister* of Augsburg, that he was sending him "*ymagines naturales et in plumbo elaboratas*", which would seem to have been lead medals.¹⁶

In another instance, Georg Spalatin (1484-1545) wrote: "*I know that he [Frederick the Wise of Saxony] often made presents of splendid gold and silver portrait medals [contrafeiten Münz] with his likeness during and after the imperial diet, giving away these pieces worth many gulden to the learned all across the land.*"¹⁷ (Fig. 23) As recently discussed by Jeffrey Chipps Smith, many took advantage of the gathering of notables at the Diet of 1518 in Augsburg to commission medals and

circulate them among those present.¹⁸ When the emperor Maximilian died in 1519, Frederick, aspiring to become his successor, distributed some 150 medals with his portrait as a means of swaying the electors in his favor. Frederick chose the wrong means to achieve his purpose, however, for, in the end, it was massive bribery rather than medallion portraiture that decided the electors to choose Charles of Habsburg.

There is no need to cite further examples. On many occasions and for many reasons portrait medals were an ideal and effective gift. To understand exactly how highly regarded they were, we may recall a poem by Pierre de Ronsard addressed to a dear friend, Nicolas de Verdun, one of the French royal secretaries:

*Si j'avois un riche tresor
Ou des vaisseaux engravés d' or
Tableaux ou medailles de cuivre,
Ou ces joyaulx qui font passer
Tant de mers pour les amasser
Où le jour se laisse revivre,*

*Je t'en ferois un beau present,
Mais quoy ! cela ne t'est plaisant ;
Aux richesses tu ne t'amuses
Qui ne font que nous etonner ;
C'est pourquoy je te veux donner
Le bien que m'ont donné les
Muses...*¹⁹

(Had I a rich treasury, or vessels graven in gold, pictures or bronze medals, or those jewels to gather which so many seas must be crossed, in which light is born again, I would make you a fine present. But no, that does not please you; you are not amused by the riches that merely dazzle; and that is why I wish to give you the gifts the Muses have given me...)

What were these médailles de cuivre included by Ronsard among the material treasures of the world, contemporary portrait medals (fig. 24) or ancient coins? No matter; to the Renaissance mind they bore the same implication and were all equally precious.

¹⁸ John Cunnally. *Images of the Illustrious: The Numismatic Presence in the Renaissance*. Princeton, 1999.

¹⁹ Martha A McCrory, "Medaglie, Monete e Gemme: Etimologia e Simbolismo Nella Cultura del Tardo Rinascimento Italiano", in *La Tradizione Classica Nella Medaglia d'Arte dal Rinascimento a Neoclassico*, M. Buora, ed., Trieste 1999, pp. 39-52.

²⁰ *Ibid.*, p. 34.

²¹ Jules Guiffrey. *Inventaires de Jean, duc de Berry (1401-1416)*, 2 vols.. Paris, 1896; vol. 1, 1413-1416, p. 153, *item* 560.

²² The most complete study of these "medals" is contained in an unpublished dissertation by S.K. Scher, *The Medals in the Collection of the Duke of Berry*, Institute of Fine Arts, New York University, 1961, with a full bibliography. See also by the same author the entries in the exhibition catalogue, *The Currency of Fame:*

Portrait Medals of the Renaissance. New York, 1994, nos. 1,2, which update the bibliography.

²³ *Ibid.*, *The Currency of Fame*, no. 4. The bibliography for Pisanello is immense, but additions to it since 1994 can be found in the catalogues for the exhibitions held in 1996 in Paris and Verona: *Pisanello: Le Peintre aux Sept Vertus*. Paris, 1996; and in London: Luke Syson and Dillian Gordon. *Pisanello: Painter to the Renaissance Court*. London, National Gallery, 2001. It should be noted that currently some of the leading scholars, such as Syson and Schmitt, believe that the Paleologus medal was preceded by Pisanello's medals of Filippo Maria Visconti (1430-1431) and Gianfrancesco Gonzaga (between 1433 and 1438). This question remains to be further investigated. Cf. Annegrit Schmitt, "Pisanello et l'art du portrait," in *Pisanello*, Actes du

colloque, musée du Louvre, 1996, pp. 335-375, and, in the same publication, Luke Syson, "Opus pisani pictoris: Les médailles de Pisanello et son atelier." pp. 377-426.

⁷ Cf. Adolfo Venturi. *Giorgio Vasari: Gentile da Fabriano e il Pisanello*, Florence, 1896; pp. 58-59, quoting the original text.

⁸ Cf. Maria Grazia Pernis and Laurie Schneider Adams. *Federico da Montefeltro and Sigismondo Malatesta: The Eagle and the Elephant*. New York, etc., 1996; pg. 87.

⁹ Cf. Philip Attwood in *The Currency of Fame*, op. cit., pg. 182 and note 3, where the source is cited.

¹⁰ Ibid., pg. 154 and notes 1, 2, where once again Attwood cites the sources.

¹¹ Ibid., pp. 155-157 and notes 4, 5, 6.

¹² Cf. Hugh Shankland, trans. *The Prettiest Love Letters in the World: Letters Between Lucrezia Borgia & Pietro Bembo, 1503-1519*. Boston, 1987, letters numbered II and III.

¹³ Julia Cartwright. *Isabella d'Este*. Vol. II, New York, 1926, pp. 12-13.

¹⁴ Ibid., pp. 10-11.

¹⁵ Cf. Hermann Maué in *The Currency of Fame*, op. cit., pp. 203-204.

¹⁶ For the most complete reference and a transcription of the letter, cf. Dr. Dr. Peter Volz. *Conrad Peutinger und das Entstehen der*

deutschen Medaillensitte zu Augsburg 1518. Inauguraldissertation zur Erlangung der Doktorwürde der Philosophisch-historischen Fakultät der Ruprecht-Karls-Universität Heidelberg, 1972. Also referred to in a very useful article by Hermann Maué, "The Renaissance Medal in Germany," in *The Medal*, no. 37, Autumn 2000, pp. 3-14. Among the medals were portraits of his university professors, Guarino da Verona, Francesco Filelfo, and Giovanni Lucensis, as well as an image of Julius Caesar. Ulrich had already sent another package of medals that had been lost and that contained portraits of the doges of Venice and a series of Italian princes.

¹⁷ Maué, op. cit, 2000, p. 4. cf. also Paul Arnold, "Kurfürst Friedrich der Weise von Sachsen als Förderer der Medaillenkunst," in *The Medal*, no. 17, Autumn 1990, pp. 4-9. A large number of coins and medals were cast and struck for Friedrich, using several different portraits, involving Lucas Cranach the Elder, Hans Krafft the Elder, and Ulrich Ursenthaler.

¹⁸ Jeffrey Chipps Smith. *German Sculpture of the Later Renaissance, c. 1520-1580: Art in an Age of Uncertainty*. Princeton, 1994, pp. 321-337.

¹⁹ As quoted by D. Wyndham Lewis. *Ronsard, His Life and Times*. New York, 1944. pg. 193.

NEW DIRECTIONS: YOUNG MEDALLISTS IN THE BRITISH ISLES, THE B A M S STUDENT MEDAL PROJECT

Marcy Leavitt Bourne, Great Britain

It is no secret that the art of the medal in Great Britain in the 20th century became a marginalised medium; it was not taught in the art colleges; and it was not an art form that artists immediately turned to. This, however, did not deter BAMS in 1993 when it launched the Student Medal Project with just one college participating. This coming year, its tenth anniversary year, the Project encompasses on average fifteen art colleges throughout the British Isles, which includes, Scotland, Wales and Ireland, as well as an invited academy from abroad. Teaching the art of the medal has now been written into the college curriculum in a number of art schools, has become part of the annual budget and has also intrigued not only the students but also their teachers into taking part enthusiastically.

During its first nine years the Project expanded gradually. At first the focus was on the sculpture departments of colleges that had an interest in casting, with a working foundry. Individual colleges were invited to join the Project, it is by invitation only, and as word of the medal making spread, colleges began to approach BAMS to ask if they could join in. Over this period of this time, some have stayed constant, while others have dropped out. As an artistic endeavour, it fits in nicely, sometimes in the first or the second year, as an introduction to bronze casting. It gives the students a clear focus, with an identifiable result. It enables the teachers to set up parameters within which students work, attempting to fulfil the requirements, as it were, of medal making. A representative from BAMS visits each college, if possible, giving a talk, with slides and with medals, which introduces

the medium.

At first the reactions of the students were, if not exactly hostile, rather bemused. It would be fair to say that hardly any students, apart from those who had made a study of the work of, say, David Smith or had a particular interest in Renaissance art, knew a thing about medals, so it was an uphill struggle. The encouragement and the open mindedness of the tutors are what contributed enormously to the initial success of the Project and to its growth. It is almost as if there had been a need for something new, something focused, which rewarded the students with a very special skill and created something lasting. Repeatedly, students would remark on the intimate character of the medal. They enjoyed handling them and they used them often as a means of a very personal expression.

Students are asked to write a statement, which they submit with their medal, from which the catalogue for the Project is created each year. Sometimes the medal relates to other work that students are pursuing at college, sometimes not.

While the Project started in the sculpture departments, it has now grown to include jewellery and metalwork. During the autumn term the students work on their medals, and they submit them in the new year to a judging panel which meets in the Coins and Medals Department at the British Museum.

The colleges are restricted to 15 entries, but often the figure is smaller than that. It depends if the Project has been set for an entire class, in which case the school itself

makes a selection.

During the autumn, approaches are made to foundries and other companies who are asked if they would provide a small monetary prize. BAMS has been incredibly fortunate in that the Worshipful Company of Founders, a City Livery Company, five years ago came forward to award an annual prize for first place, and in return it receives a copy of the winning medal; at the same time the Royal Mint offered, and has continued, to sponsor the catalogue and assist with running costs. The emphasis has always been that this is a Project, to participate in making medals with other schools and colleges, but the prizes are a wonderful validation for the students who receive them.

BAMS also gives a membership to the society for a year to winners, and sponsors students to attend the Annual Conference. Latterly, art colleges have sponsored teachers to attend these Conferences, and in this way a whole new generation of medal makers has entered the membership of BAMS. In addition, BAMS has commissioned medals for sale to its members both from students and from teachers.

The Student Medal Project also offers students the opportunity to experience at first hand the interface between college and the public. It is stressed that the medal is a multiple, that it will be for sale, that students need to work out their costs, decide how they will sell their work and that they need to make a written statement

that will be seen by the public. In the past, BAMS has sent student medals to FIDEM: to Weimar and now to Paris. A selection of the work is put together to make up a travelling exhibition, which over the past years has been shown at many different venues throughout the British Isles. Including this year, 2002, student work and that by their teachers has been shown at the Royal Academy Summer Exhibition.

A SELECTION OF MEDALS BY TEACHERS

Work by teachers has formed an integral part of the Project since its inception. They may be heads of departments or part-time tutors, but all try very hard to do some work of their own while teaching: whether sculpture, painting, jewellery etc. Making a medal is an opportunity for them as well as for the students.

1. **Clifford Bowen**, *Three Memories* : Cliff Bowen is a sculptor, the former Head of Fine Arts at Glasgow School of Art, Scotland, and is now returned from retirement to be course leader in sculpture. At Glasgow, the Project is part of the First Year curriculum, and over one hundred students from all departments are eligible, which includes painting and ceramics, as well as sculpture. Glasgow also has a Gallery, and will be exhibiting the Project medals this year. The medal relates to landscape in the north west of Scotland, as does the medal by Clifford Bowen which is in the FIDEM exhibition, *Remembering Glen Croe*. One of the Glasgow students is being shown at





FIDEM as well.

2. **Roger Hannam**, *Night Medal*: Roger Hannam teaches sculpture and is in charge of the foundry at Crawford College, Cork, Ireland, which hosted the BAMS Conference in 2001, and arranged for the Project medals to be shown in Ireland. In this way BAMS and the colleges work together closely, and in this case Roger Hannam has been commissioned by BAMS. He is being shown at FIDEM, as is one of his students. At Crawford College the medal is an option, but it is part of the budget, with no year restriction. Students often take part more than once. (see previous page)

3. **Andrew Griffiths**, *Night Swimming*: The head of sculpture at West Wales School of the Arts, his medal, *The Artist's House*, is on show at FIDEM. In his enthusiasm for the Project, he hired a mini-van last year and drove 17 students from Wales to Ireland for the Conference, among them a winning student. Two students from Wales are in the Paris exhibition. The college also has an art gallery, and has hosted the Project exhibition twice. (See above)

4. **Felicity Powell**, *Like to like, 2002*: A sculptor, she teaches part time at Falmouth College of Art, and although new to medals won the Royal Mint Millennium Medal Competition. She is being shown at FIDEM this year. At Falmouth the medal-making is an integral part of the course, with a strong foundry. Robert Wood is

head of department, another sculptor turned medal-maker, and is being shown at FIDEM. At Falmouth it is primarily aimed at first year students, but they can participate again if they are keen.

5. **Danuta Solowiej**, *Soulmates 2002*: A member of BAMS, she is a sculptor from Poland, and is an experienced medal maker; she teaches part time at the Royal College of Art and assists on the BAMS Student Project.

6. **Ron Dutton**, *Twin Field Planet (2002)*: Formerly head of sculpture at University of Wolverhampton, School of Art and Design, Ron visits that school and also Stafford College of Art, in his area, to set up the Project with the tutors. Stafford teaches working in relief, which is unusual, and helps with medal making. Ron is of course one of Britain's most experienced medal makers and Vice President of BAMS.

7. **Kate Harrison**, *Spiral Circle*: Formerly Head of Jewellery and Silversmithing at Loughborough University School of Art and Design, and a member of the BAMS Council, she set up a medal making course at Loughborough before the Project began, and has inspired her students to see the medal as a means of self expression, wider than the confines of jewellery. BAMS is showing her recent work at FIDEM, and one of her former students is shown, with an experimental, two-part medal.

8. **Brian McCann**, *Blessed are the poor in spirit*: McCann is a British sculptor, teaching at a number of art colleges, among them Kingston University and the Royal College of Art. In this instance, four sculptors tackled the subject of the Beattitudes for an exhibition that integrated new work with pieces already in the collection of the Museum of the Order of St John, in London, and which were inspired by them. The medal locates a symbolic sense of poverty in a material



world, with a scrap of cloth and a lonely button. A piece such as this encourages students to embrace the idea of metaphor.

9. **Philip Booth**, *Waterfalls* : Teaches at Falmouth College of Art, and has been involved in urban regeneration and public sculpture in the town of Falmouth. This medal, for the Project in 1999, is a departure from large free-standing reliefs on a similar theme, also taking as its key feature the interlocking character of the main forms. As a medal, it is a challenge to students, and also expands their concept of the constitution of a medal. (see above)

10. **Hazel White**, *And then she made the lasses, O* : After the Royal College of Art, where she won the Royal Mint Competition, she went to teach at Sheffield Hallam University, in the Jewellery and Metalwork course. Over the years of the Project, her students have excelled: three are featured at FIDEM, Paris. This medal is used to illustrate to students nearly everything that is excellent in medallic work; it was a commission for

BAMS. Edge, lettering, relationship between the two sides; it has it all.

A SELECTION OF MEDALS BY STUDENTS

As part of the Project, students are asked to write a paragraph or two about their medals, including how it relates to their other work and how they have felt about working in this new medium. In the art college curriculum today the emphasis is very much on time specific art, video, computer, light and sound; tradition and craft are almost anathema.

What is surprising is how the students use the medal to express very personal concerns: sometimes about their own anxieties, for instance how they view their bodies, their feelings about their parents, worries about relationships; they also engage with ideas about the world around them, including violence to women, disease, hunger, scientific experimentation and destruction of the planet.

It is as if with the medal they are allowed





to focus inwards and produce something from a great depth of feeling that evades the competitive atmosphere that looks only towards where to find the first big buyer or gallery show.

This year, instead of a simple, first, second, third, for prizes, we gave awards that related to specific aspects of the medal, in order to encourage students to focus on the medium, and what distinguished it from small bronze objects (a problem we have had to contend with over the years).

The first prize was for the very best overall; then we awarded prizes, for example, for patination, best dialogue between the two sides, plane and perspective, use of the edge, lettering, experimentation.

These medals are mainly from this year's Project. There were one hundred and eleven student medals from the British Isles, and seven from the invited foreign academy, Halle. Currently, a large selection of these, plus those by teachers, is touring to different venues around the country, including London, Wales and Scotland.

1. Lucy Willow, *Drop in the Ocean* : Lucy is in her second year at Falmouth College of Arts, in Cornwall. Last year she won

the Grand First Prize with a medal that BAMS has decided to issue for sale to its members. "Standing by the sea makes other experiences fade into insignificance; the medal is a form of meditation." (see previous page below)

2. Dana Krinsky : *Untitled II* : In 1996 Dana was a visiting sculpture student at Central St Martin's College of Art and Design. Dana is from Israel, where she had been taught by a Russian medallist, and where she now teaches. Not surprisingly she won the first prize that year for her work. "It makes an analogy between a man and a leaf, death as a part of life, referring to our circle of life." The following year BAMS commissioned a medal from her. (see above left)

3. Nicki Owen, *Loneliness* : This received the prize in 2002 for modelling and use of a them between the two sides. "It represents a sense of loneliness that can be experienced even in a crowd." Nicki is a student at Stafford College of Arts and Technology. The British Museum will be purchasing this medal for the modern collection. (see above right)

4. Chloe Berrange, *A Single Acorn* : This was awarded an honourable mention for creative use of an abstract idea. Chloe is a student at Loughborough University in her second year. "My medal is also intended to



be related to the topical issue of reforestation."

5. Eamon Gray, *Tsuba* : Eamon is in a postgraduate sculpture course at Crawford College of Art and Design in Cork, Ireland, and received the prize this year for best dialogue between the two sides as well as patination and formal elements. He also won a prize the previous year, and will continue with medals. "My medal commemorates victims of war; the void in the centre is used as means of dialogue between sides. The opening is an image of the atomic bomb." Eamon has already found several buyers for *Tsuba*. (see below)

6. Euan McWhirter, *To Have Your Cake and Eat It* : In the Project of the year 2000, Euan won the Grand Third Prize, with the judges citing not only the experimental shape, but also the use of the two sides and a nice sense of irony in doing so. "The reverse shows the other side of desire, with maggots as a metaphor for the human condition of never feeling satisfied." He was a student in the jewellery and silversmithing department at Central St



Martin's College of Art and Design. Jane McAdam Freud acts as visiting tutor here for the Project. (see above)

7. Pedro Baptista, *I've Got My Mind Set on You* : A first year student in 2002 at Central St Martin's, Pedro based his medal on Salome and St John the Baptist. "It was carved in plaster and shows my interest in religious art."

8. Natasha Wakefield, *Imitation of Life* : This was given the prize for the most effective patination, this year. It is the medal as mini-disc. "It is a monument to my feelings for music." The London Metal Exchange provided the prize, and has publicised the medal in their company journal. (see next page above left)

9. Eike Martens, *Between the Skin and Clothes* : Eike is a student from Germany studying at Edinburgh College of Art, and she was not entirely a stranger to medal making. She won the Second Grand Prize for best overall use of the medium. "The medal is a cast of the air between the skin and clothes, that most intimate of spaces, intangible as it is unthinkable, fixed in





bronze in negative space." The medal was shown this year at the Royal Academy Summer Exhibition.

10. Franco Pagliari, *Turning Tide* : This medal won the Grand First Prize in this year's Project, and BAMS will issue it for sale to its members. It was also selected for the Royal Academy show, where it sold very well. Franco is a second year student at Falmouth College of Arts, but this particular tide relates to his home in Scotland. "I discovered that each face of the medal refers itself back to the other continually. Just like the continuous action of the tide, there is no ending. The circular

form of the medal supports this idea, and in holding and turning the medal in the hand, one may become aware of the immutability of some things in a constantly changing world." (see above right)

These students have expressed so well, with such sincerity, what the medal can do, what they can make it say, that there is really nothing more to be added. At BAMS, we hope that the Project continues, we are more than delighted with the results, and we try to keep on thinking of ways to make the medal a small but significant presence in the world of student work.

DIRECTIONS NOUVELLES: JEUNES MEDALLISTES DANS LES ILES BRITANNIQUES

Le climat artistique dans les écoles des beaux-arts de toutes les îles britanniques n'a pas été gentil à l'art de la médaille. Marginalisée, au mieux, la médaille a été pendant plusieurs années un objet d'art mal connu par les étudiants. Par conséquent, il a fallu quelque persuasion pour réintroduire l'art médallique au programme d'études. C'est exactement ça qu'a entrepris la Société Britannique de la Médaille d'Art (BAMS) il y a dix ans,

quand elle a introduit le "Student Medal Project" (Projet Estudiantin de la Médaille), que s'est agrandi d'une participation originelle d'une seule école à une participation actuelle de quinze écoles, y compris plus de cent étudiants, plus les professeurs, chaque année. Le projet donne aux étudiants – de sculpture, de ferronnerie, de bijouterie, et parfois d'autres media – la possibilité d'enrichir leur vocabulaire artistique, en ajoutant l'art

medallique a leurs oeuvres, et par ce moyen encourage une appréciation plus large pour la fabrication des médailles. La BAMS envoie chaque automne un représentant aux écoles qui ont été invitées à participer – y compris normalement une école d'étranger – a délivrer un discours sur les caractéristiques de la médaille, et a montrer des diapos d'oeuvres medallique contemporains. Le projet s'intègre souvent avec le programme des études comme une introduction a la fonderie de bronze, et c'est école lui-même qui décide quelle classe va participer dans le projet. Au commencement de la nouvelle année, chaque école envoie une sélection des médailles fabriquées par les étudiants, et les médailles fabriquées par les professeurs, a la BAMS a la Musée Britannique, ou un jury de juges fait la sélection des gagnants. La Monnaie Royale (the Royal Mint), l'Honorable Compagnie des Fondateurs (the Worshipful Company of Founders), Thomas Fattorini Ltd., et d'autres sociétés et fonderies, ont fait don des prix et du sponsoring. Une

grande nombre de médailles – environ 150 – est sélectionnée pour une exposition ambulante, qui pendant année se montre à des lieux tellement divers que la Canary Wharf Window Gallery et la Musée de Yorkshire. La réponse des étudiants et des professeurs a été enthousiaste, malgré des soupçons initiaux a l'égard des médailles, est artistiquement passionnant. La BAMS a fait fonder des éditions de médailles estudiantines à vendre aux membres de la société, de cette façon ouvrant de nouvelles occasions pour les jeunes artistes médailleurs. Dans année 2002, dix ans plus tard, l'art de la médailles s'est trouve une nouvelle rôle dans les écoles de beaux-arts. Des médailles estudiantines s'exposent cette année-ci à l'académie Royale (the Royal Academy) à Londres, et à la FIDEM. Dans les écoles de beaux-arts et les collèges il existe une ambiance dans laquelle la médailles – un multiple, intime, traditionnelle, permanente – semble plaire a quelque aspect délaisse des sensibilités des étudiants. La prévue et dans l'oeuvre.

UTILE DULCI – THE INFLUENCE OF THE FRENCH ART NOUVEAU MEDAL ON BRITISH MEDAL MAKING.

Abridged from an illustrated talk given at the FIDEM congress, Paris 2002.

Frances Simmons, Great Britain

There are two questions still regularly posed in Britain when receiving an art medal – what's it for and what do I do with it? Well, if it's a contemporary medal, the reply is – it's for your enjoyment and appreciation. However this advice is contrary to British tradition and usage. At the end of the 19th century, several innovations in form and function revolutionised medal making in France. The decorative and artistic possibilities of the medal were commercially exploited to good effect. Eventually these new ideas from continental Europe helped to change at least in part the British attitude to medals.

A medal in the English language inevitably conjures up the idea of a military medal; a round coin-like object, suspended from a brooch bar on a ribbon. It's a reward and something you wear, a badge of loyalty (1). Such favours with the king or queen's head were mass-produced for coronations, royal jubilees (2) and even as prizes for school children for good behaviour and never missing a day of school. To show patriotism the British sometimes use the symbol of St George vanquishing the dragon similar to the coinage reverse of the crown coin but higher relief and more decorative – an enhanced coin in other words. The other frequently used symbol is Britannia, normally seated calmly on a rock with her shield and trident, firmly in control of any situation.

Besides being the familiar image on the penny coin, Britannia featured on the official First World War death plaque given to the next of kin, the families of those who died for their country and empire. Medals were more likely to be offered as a

national military or institutional reward rather than as a private gift. There are rare instances after the Boer War of 1900/1901 and in the First World War of private medals being especially made to honour returning soldiers, but it does not compare with the quantity of medals made commercially in France (and Belgium) for the same purpose.

In France a different culture held. Although there are military medals and other orders, the cult of the religious medal or talisman is very strong in this most Catholic country. Even to this day, medal makers fill their shop windows with religious medallets, perennial best sellers. Because of the link with amuletic and iconic tradition, the transition towards the medal as decorative form rather than function seems to have taken place more easily than in Britain. In France, there at this time at least 3 different manifestations of the state as a woman; Marianne, Gallia, and Jeanne d'Arc. Like the Three Graces they appear on French medals symbolising patriotism and nationalism, but changing shape as time goes by – always a contemporary embodiment of an iconic woman, warlike, spiritual, feminine, decorative. They offer a wider range of virtues than the stern, warlike Britannia. For example, *Patria* by Ovide Roty shows



Image 1. *Patria* by Roty

the French Republic, Marianne in mourning. In size and type it resembles a religious medal or amulet, as of the Virgin Mary, head covered, before the Cross, thus linking the state and the church, the medallic reward and the religious amulet. (Image 1

The limited vocabulary and functionality of the British medallic tradition is well illustrated through the numerous prize medals awarded. However there is a marked evolution and lessons have been well learned from the French medallists, moving the production of medals away from craft to fine art, from jobbing jewellers to sculptors.

The earliest British school medals were simply engraved button medals or cast silver badges sewn on to the coats of students at Christ's Hospital. This institution was started in the 17th century to educate boys in mathematics and astronomy for the Merchant Navy. Early private schools were Military Academies for Boys (or Dames Schools for Girls). Their typical medal was a simple engraved disc within a cast silver frame, usually with a top ring, threaded with a blue or red ribbon. The medal, often with a naïve

figurative design and florid lettering, was bought from the local silversmith or jeweller and was the product of an engraver, not a modeller. It recognised firstly the institution, then the giver and finally the recipient, who was then expected to wear it with pride.

This standardised model was used for all kinds of local prizes, until the advent of the cheaper mass-produced struck medal. In the case of agricultural prizes, British makers such as Ottley, Restall and dozens of other die-sinkers and medal makers, would knock out a prize medal without much regard to design. Agriculture normally meant the need to show as many different kinds of livestock as possible including poultry plus a haystack and farming implements so that it could be used for several different events. (3) With the advent of technology in farming the design on the medals didn't change. Heritage plays a great role in the national psyche – particularly in the countryside.

A peculiarly British invention evolved from the military reward. The fob is a small medal often no more than 28mm in silver or gold, embellished with coloured



Image 2. GB fobs. Three British prize medals, from a simple engraved disk of 1798, used as a shooting prize to 19th century silver and enamelled fobs.



Image 3. John Pinches, *Royal Academy of Music prize - Orpheus* bronze, 40mm. c.1890.

enamels, with a small loop soldered at the top so that it could be worn as a pendant (Image 2). The institution of a common time zone for the whole of Britain during the 19th century came with the growth of the railways and the need to co-ordinate their timetables. The fob was designed to be suspended from a pocket watch chain – it could be in precious metals or base, enamelled or plain. Because it was cheap to make, the fob as a form persisted long after its original purpose had disappeared and it is still made today.

There was an uneasy conflation of the military style medal and the fob with many British prize medals. If you contrast the

Royal Academy of Music's *Orpheus* (Image 3, above) with that of Coudray's *Orphee* (Image 4), both made around the turn of the nineteenth century, the difference in culture is all too obvious. Both rely on classical imagery but the French design is modern with a Romantic close-up of the god of music filling the frame of the medal, the British a neo-classical pastiche after the antique. The design of the British medal was previously used for the Musical International College. Designs continue for years in Britain, sometimes for 50 or 100 years, without being renewed. The reverse of the French medal has a discrete plaque in the centre for engraving the recipient's name but it



Image 4. Coudray *Orphee* (obv & rev), 1899, silver 68mm.



Image 5. Frederic-Charles Victor de Vernon
Eve bronze plaquette, 1906, 80mm x 31mm.

works equally well plain as an art medal.

Typical of the fashionable French art medal is Frederic-Charles Victor de Vernon's plaquette, *Eve* (Image 5, next page, above left). Executed in 1906, it is normally sold and given as a decorative plaquette, without further engraving. The Biblical theme of Paradise about to be lost is secondary to the artistry.

The lesson learned from the French was how to produce a commercial ready-made but artistic medal for quite general use, appealing to an educated middle class. The medal in France appealed to *la bonne bourgeoisie* whereas in Britain it was more populist like the fob or rigidly the property of the establishment. The invention of the reducing machine made medal-making accessible to a greater number of artists just as mixed media rather than bronze casting and striking does today.

So what else did the French do that was different? They realised the potential of the medal in the new science of marketing

by producing advertising calendars and premiums. Although advertising tokens had been in use in Britain since the eighteenth century, the marketing premium as a decorative art form was a French invention. The Paris jewellers and medallists *Gerbe d'Or* produced a calendar for clients who purchased over a certain amount during the preceding year. This strategy lasted for about six years or so in the 1920's.

Similarly, the issue of a participant's medal as a method of stamping a brand on an exhibition started with the 1851 Great Exhibition in London. However, the 1925 medal for the *Exposition Internationale des arts decoratifs* by Pierre Turin is no longer the Republic receiving the homage of the arts but an evocation of the contemporary, with a modern nude, excessively decorative with her torrent of roses. This medal was advertising to the exhibitors who of course are fundamental to the profitability and success of any exhibition – a souvenir for them to take away and display.

One of the great commercial successes was the 1895 marriage medal by Ovide Roty, *Semper* (Always). It was bought ready made and personalised by engraving for engagements, weddings and anniversaries. The couple exchanging rings in springtime could be anyone (4). There is no English equivalent that can be bought as easily. Privately commissioned medals exist but the symbols are those desired by the client – quite prescriptive and yet the medallist strives to retain stylistic integrity. There is simply not this popular tradition of medal giving as presents in Britain for major personal life changes. Nicola Moss's latest commission was a medal/trophy for an architectural society, depicting the transformation of rough stone to pure form. The sculpture's title *Rite of Passage* equally applies to the coming of age too as well as the idea of accomplishment which is celebrated.

In sharp contrast to usual British medals, Al (Alison) Johnson's *Trophies* for female non-combatants cannot be worn but are instead part of a larger installation. For example, there is the silver medal 2nd class awarded to single mothers for valour in the face of bureaucratic censure or the Iron Star awarded to Mothers for devotion to duty, despite excessive domestic tedium – with a pun on iron metal/ironing clothes (Note 5)

The cryptic nature of the awards underlined by the materials used. Ribbons are from nappies and dishcloths backed by dusters or bedlinen. The idea of the

Notes: 1. For the historical background and an overview of the place of the political badge and medal in Britain see *The Medal and The Badge*, Philip Attwood, *The Medal VII* 43-46.

2. *Victorian Commemorative Jubilee Jewellery*, Pamela M Caunt. ISBN 0 9523709 1 3

3. There is evidence of medals soldered together to be used in the manner of horse brasses on the harness of shire horses,

medal as a military reward is so entrenched in the British psyche that the form becomes the vehicle for social comment and political satire.

Unfortunately what the British have gained the French have lost, to judge by the FIDEM congress medal of 2002 (6); resorting to the stale conceit of the cornucopia with bland typography on the reverse. Just what we hope to avoid. Perhaps the time has come when the French medallists might learn from the British and all those whom they have influenced in the past, with that glory of the Republic, the art medal.

especially the medals of the Highland Agricultural Society. Sometimes these can be acquired on the secondary medal market.

4. See Volume III.360 of the *Catalogue General* of the Monnaie de Paris.

5. For illustrations of Al Johnson's *Trophies*, 2001, see *The Medal*, 41.101-103.

6. *FIDEM 2002 Congress medal* by G. Buquoy, struck bronze, 72mm. Monnaie de Paris, illustrated in *The Medal* 42.103.

MORAL LESSONS ON DUTCH 17TH CENTURY WEDDING MEDALS

Carolien Voigtman, The Netherlands

Family-medals are a typical Dutch medal genre, issued mainly between 1580 and 1660. These medals, focused on intimate family-events like birth-, marriage and burial, have their own specific imagery.

The focal point of this lecture is the marriage medal, meant for engagements and weddings. Excluded are nuptials, since the imagery found on medals made for these occasions are mostly not very interesting. It is evident that the aid they can have for genealogic studies is quite important. That leaves us with two kinds of marriage medals:

- the ones presented to a girl as engagement-medal and
- the ones celebrating the actual event of the marriage.

When a man offered an engagement medal during his proposal it was a token of sincerity, but a symbolic financial guarantee at the same time. Thus it is put in words on one of these medals: "i die desen gift ontfanght, ontfanght den gever toe/godt geve dat sij hem, noch hij haer noeijt wert moe" .

("She who favourably receives this present, receives its donor too, God give that she will never get tired of him, or he of her")

By accepting this medal, the bride agreed to the proposal and the couple was engaged. Often, these engagement-medals neither specify the names of the couple, nor the date of the event or show any family-weapons. It is therefore impossible to find the couple that issued these pieces.

The medals made for the actual wedding-

event usually state the names of the newly-weds and the day of the celebration. These medals were made in remembrance of the event and the declared marriage-oath. They were given to very close relatives, probably during the wedding-meal.

Sincere intention, financial guarantee, remembrance-medal....all were reasons for presenting a medal. They were also a status symbol, since it was a gift not all people could afford.

Now it is time to focus on the contents of the individual pieces, by showing you some engraved medals from the collection of the Royal coin cabinet in Leiden. To support my theory on the contents of wedding-medals, cast or struck pieces would do just as well. I choose engraved medals because their intimate character of origin has my special interest. I just spoke about the functional value wedding-medals do have. The medal, however, is a medium pre-eminently suitable for sending a message through its allegoric image. It is the image that holds the key. Looking at Dutch 17th century wedding medals, we are easily persuaded by their pleasing appearance. The medals, however, do not solely attain a pleasing goal. Their pictorial goal is twofold, "utile dulci", entertainment and instruction at the same time. Dutch wedding-medals in probably more than 80 to 90 % of the cases, show biblical images. The Bible, be it the old or the new testament, apocryphal stories or psalms, is the ideal example to draw from. If we liked to know the lessons these biblical stories do want to tell us, knowledge of the Bible is essential. Since, not knowing the contents of the image depicted, its educational value is lost, and the entire message the medal wants to

give is blurred. Or to speak in terms of communication, if, by whatever reason, we do not understand the message given, noise will rise between sender and receiver.

Engravers choose stories from the Bible containing love or marriage. The images on the medals are usually not original, but were taken from prints illustrating print-bibles or as they were also known, lay-bibles. These prints were widespread in the Netherlands in the 16th and early 17th century. Biblical stories narrating of love and marriage are however quite limited. Maybe ten themes reappear over and over again on wedding medals, taken from different prints, but often referring to the same example.

Let us then have a look at some of these medals. I would like to start with three stories from the old testament:

(Genesis 2:8-20)

This wedding medal shows Adam and



Fig. 1: A. van den Hecken; Adam & Eve, Royal Coin Cabinet, Leiden

Eve, the first human beings and God's own creation, standing in the garden of Eden under the tree of knowledge, still being innocent. On the right side, in the background, Eve's creation from Adam's rib is to be seen. The rabbits to their right can be interpreted as symbols of lust. In beautiful calligraphic writing on the reverse, the metaphorical content of this story becomes clear: (translated) "Man on earth has to be useful..that is why God created a woman from his side and gave her to him" .

The wife is given to her husband through marriage. The newly formed couple now has to make themselves useful, especially with procreation in mind. The story also casts a shadow over the events that will soon follow: the story of the eviction from the Garden of Eden, and the loss of eternal life because of Eve's encounter with the snake. Newly-weds, beware ! The theme of Adam & Eve is not very common on 17th century Dutch marriage-medals, but still occurs on a few examples.

Frequently used on Dutch wedding-medals is the story taken from Genesis (Chapter 24) in which Abraham's man-servant Eliezer is sent out to find a bride for his master's son Izak. At a well near the town of Abraham's brother Nahor he meets the virgin Rebecca who seems to be the ideal bride for Izak. He bestows her with a golden ring and two golden bracelets, the wedding-pledge of his master. At the same time, the given medal can be considered as a pledge itself. Rebecca's kindness is to be found in her readiness to help Refreshing Eliezer and his herd of camels, her servitude and obedience in her immediate promise to follow him in a foreign land to be married to a man she has never seen in her life.

On the marriage medals with the theme of Rebecca and Eliezer, the engravers always depict "the meeting at well" . As you will see the images are, however,

very different, as is the calligraphic writing surrounding the image. The same pictorial elements reappear: the well in a shady place under some trees; the jug handed by Rebecca to Eliezer, both dressed in oriental costumes; at least three camels, guarded by one or two servants; and often Nahor's city visible in the background. On the reverse of the last example illustrating Rebecca's story, another biblical subject appears, which is often found on marriage-medals: the story from Genesis (Chapter 29-31) of Jacob and Rachel. Jacob meets his cousin Rachel near a well, as did Eliezer and Rebecca. The image of this encounter shows some similarities with the previous medals although the lovers now meet face to face, without an intermediaitor. They are dressed as shepherds, complete with sheep-hook. After seven years Rachel's father Laban finally gives her away to Jacob. This scene, with the newly-weds standing on a terrace with Laban between them giving his blessing, is visible on two medals in the collection of the Royal Coin Cabinet in Leiden. Patience and true love will be rewarded in the end. This is an example for all newly-weds to follow.

In the new testament (John 2: 1-11) a true wedding-party is described: the wedding of Canaan. The story does not give any insight into the actual wedding taking



Fig. 2: Golden Wedding medal depicting the wedding at Kana, ca. 1650



Fig.3: Rebecca & Eliezer, Royal Coin Cabinet, Leiden

place: we hardly know whose wedding it is. The story tells us more about one of Jesus' miracles: the changing of water into wine. The story can be understood in an abstract way: Since Christ is a guest at the wedding, the couple must be very faithful. The newly-weds presenting a medal depicting this story should invite Christ to their wedding as well, and by doing so show real devotion. The theme of Canaan's wedding is probably the story that occurs most on wedding-medals. This is no surprise, since it is the only wedding occurring in the Bible.

One image frequently occurring on wedding medals is the depicting of one of the cardinal virtues, Caritas (I Corinthians 13:13) Her appearance differs considerably, with varying attributes on medals of different quality. Recurring elements are a seated, barely dressed woman with two or three children at her side. Caritas is the personification of true love, of "amor dei" and "amor proximi" at the same time. Picturing this personification was a way of showing a virtuous goddess of love, since Venus would not be proper in this pure context. The images of Caritas on wedding medals often refer to the same pictorial source.

The text surrounding the image on the medal is literally taken from the prints, and therefore almost entirely similar on the different medals. The following meaning can be distracted from it: in true love one will find true happiness, and only death will be strong enough to break the nuptial tie. The image of death breaking the marriage-chain is sometimes visible on the medal.

How deliberate is the choice of a specific story? We know a medal in the Rijksmuseum in Amsterdam on the marriage of a girl named Rebecca, showing the biblical story of Rebecca en Eliezer. In this specific case, the couple no doubt chose this story on purpose.

There are, as seen in the shown examples, only a few stories to choose from. It is necessary to know that marriage-medals hardly ever were made

to order. They were usually made for the market, and ready to buy at a silversmith's or engraver's shop. A groom or a couple could go there and choose from a small number of themes.

Were they conscious of a deeper meaning, if any? Picturing marriage themes drawn from the Bible was never the wrong choice. In the first instance, common values as loyalty, true love, purity and above all fear of God predominate. These are the good qualities the young couple should have, and these are the biblical examples they should follow. And in the end, it was always possible to combine several biblical "love-stories" in one medal, as can be seen on this last example which combines four different stories in one, adorned with burning hearts and clasped hands: Rebecca, the story of Toby & Sarah, Canaan's wedding and Psalm 128.

The creation of *Les hommes illustres du siècle de Louis XIV* (1723-1724) by Jean Dassier (Geneva 1676-1763)

William Eisler, Switzerland

The series of seventy-three profile portraits known as *Les hommes illustres du siècle de Louis XIV*, representing the famous men and women of the age of the Sun King, marks the beginning of the Genevan master Jean Dassier's career as an internationally-known medallist.¹ At the same time, its history reveals his close ties to the economic and artistic milieus of his native city.

The collection was dedicated to Philippe d'Orléans (1674-1723), Regent of France during the minority of Louis XV and was issued between 1723 and 1724. The dedication, bearing the portrait of the regent² is accompanied by a medal representing Louis XIV on the obverse.³ On the reverse of this piece, History is represented seated on a globe and recording the deeds of the late king dictated to her by Time (Fig. 1, reverse). The remaining seventy-one pieces depict celebrated figures in politics, religion, and the arts.

The series was issued in two distinct

versions. The first to appear was an edition in silver, with identical frames for each legend on the reverses of the seventy-one portrait medals.

These consist of two seated genii seventy-one portrait medals, one mourning the death of the illustrious person, the other proclaiming his or her immortality (Fig. 2, reverse).⁴ Individual pins containing legends were inserted into slots in the centers of the reverse dies before striking. Dies containing empty slots used for this purpose are preserved in the Cabinet de numismatique of the Musée d'art et d'histoire, Geneva (Fig. 3).⁵

The silver medals depicted in our illustrations derive from a superb set in the Geneva museum. Recently we have determined that this extraordinary collection originally belonged to Jean Dassier's banker, Gabriel Lullin (1709-1787), head of one of the city's most important financial establishments.⁶

A more elaborate set in bronze was struck



Fig. 1. Jean Dassier, *Louis XIV*, silver medal, 28.5 mm, Cabinet de numismatique, Musée d'art et d'histoire, Geneva (Photo: MAH, Andreia Gomes).



Fig. 2. Jean Dassier, *Eustache Le Sueur*, silver medal, 28.5 mm, Cabinet de numismatique, Musée d'art et d'histoire, Geneva (Photo: MAH, Andreia Gomes).

during the months that followed. Whereas the medals of the king and the regent are identical to their counterparts in the silver series, the reverses of the remaining pieces are quite different. In each case, figures symbolizing History, Religion, War etc. recline before a funerary monument inscribed with the deeds of the individual depicted on the obverse. The allegories are accompanied by attributes of the person's profession. These include paintings, sculptures, prints, decorative objects, architectural motives, musical

scores, military paraphernalia etc. (Fig. 4, reverse).⁷

Dies for all obverses and reverses for this series, as well as for the great majority of Dassier's other medals, are preserved in Geneva, as part of the engraver's inheritance presented by his descendants to the city in 1869. The collection included a significant number that were rendered unusable due to damage. In the process of creating new dies to replace older broken ones, Dassier nearly always made certain alterations, often minor in nature. In our new publication on Dassier's work we have created an inventory of these variations. By comparing a specific die with an extant struck piece, it is possible to determine which die was employed to strike a particular medal. (The presence of a relatively small number of medals struck from the newer dies in the silver set belonging to Gabriel Lullin would suggest that this collection was produced at a relatively early date—that is, not later than ca. 1740).



Fig. 3. Jean Dassier, *Les hommes illustres*, 1723, die for reverses of silver medals, showing slot for the insertion of pins containing legends, steel, 28.0 mm, Cabinet de numismatique, Musée d'art et d'histoire, Geneva (Photo: MAH, Danielle Espinoza).

Another portion of the engraver's workshop, acquired in the 1880s by the Cabinet des médailles in Lausanne, provides additional indications concerning Dassier's method of producing new dies. This collection consists of a group of



Fig. 4. Jean Dassier, *Eustache Le Sueur*, 1723-1724, bronze medal, 28.5 mm, Cabinet des médailles cantonal, Lausanne (Photo: CMCL, Martine Prod'Hom).

puncheons, most of which have not been hardened for the medal press, as well as large number of proofs in soft steel. It is not always possible to determine the precise function of each object. However in our research we have observed a correspondence between these pieces and the presence of a new die in the Geneva collection. It would appear that Dassier employed the objects in the process of producing and testing replacement dies (Fig. 5).⁸

Portrait series of famous men, in sculpture, painting, or engraving had been widely diffused in Europe since the Renaissance, and were particularly fashionable in seventeenth-century France. However, *Les hommes illustres* by Dassier is the first comprehensive series of medals representing not only political and military figures but also artists, writers and musicians.

Dassier's principal source of inspiration was the work of a celebrated author, Charles Perrault: *Les hommes illustres qui ont paru en France pendant ce siècle*, one of the great illustrated books of the period, published in two volumes in 1696 and 1700. Short biographies of the most important figures of the classical age were accompanied by the finest engraved portraits of the period, chiefly by Géraud

Edelinck and his school.

Dassier's dependence upon Perrault is specifically cited in an article announcing the emission of his silver medals printed in the *Mercure de France* (August 1723). Fifty-six of the seventy-three works in Dassier's series are based upon the plates in this publication. In both, a large number of portraits are devoted to artists.

Historically, Perrault's publication is a significant monument in the development of the so-called "Quarrel of the Ancients and Moderns" in literature and the arts. The intellectual dispute was initiated by Perrault's poem *Le siècle de Louis le Grand*, read before the Académie



Fig. 5. Jean Dassier, *Eustache Le Sueur*, steel proof for the obverse, Cabinet des médailles cantonal, Lausanne (Photo: CMCL, Martine Prod'Hom).



Fig. 6. Peter van Schuppen, *Eustache Le Sueur*, 1696, engraving, Bibliothèque cantonale et universitaire, Lausanne (Photo: BCU, Atelier photo L. Dubois).

Française on 27 January 1687, in which the author vaunted the superiority of his own age over that of Antiquity. His thesis, which aroused the ire of Boileau, Racine and other classicists, appeared in greatly expanded form in his *Parallèle des anciens et des modernes*, published between 1688 and 1697.

The vast majority of the images in Perrault's book are three-quarter, half-length portraits. None is a true profile and hence each had to be adapted to Dassier's format. The engraver's skill in rendering the richness and subtlety of his models is evident in every case; one need only compare the medals depicting the painter *Eustache Le Sueur* (Figs. 4 and 5) with the corresponding print in Perrault's publication (Fig. 6).

The reverses created by Dassier for the bronze medals in this series demonstrate

an artistry and a precision equivalent to that displayed by the portraits. The medallist lavished particular attention upon those pieces devoted to his fellow artists. For example, a minute rendering of one of Le Sueur's paintings on the life of St. Bruno, originally executed for the Chartreuse of Paris and today in the Louvre, *St. Bruno attends a sermon of Raymond Diocrès*, appears on the opposite face from his portrait (Fig. 4, reverse).

Although Dassier depended on Perrault's work for his portraits, his own series should more properly be associated with a different phenomenon: that is, the so-called "Louis XIV revival" of the eighteenth century. In this aspect Dassier's series parallels the ambitious project of an *érudit*, Evrard Titon du Tillet (1677-1762), to commemorate the greatest poets and musicians who flourished during the age of the Sun King.

Titon's *Parnasse françois*, intended to fill a great square, was never executed in full scale, however a 2.3-meter model in bronze was cast by the sculptor Louis Garnier in 1721. Nicolas Henri Tardieu's print after the model gives us a notion of how the final product would have appeared (Fig. 7). The structure was to have taken the form of a monumental Mount Parnassus, at the summit of which is Louis XIV in the guise of Apollo. Halfway down the mountain are statues of the Three Graces dancing to the lyre's music: Madame de La Suze, Madame Deshoulières and Mademoiselle de Scudéry. Below are statues and medallions of poets and musicians active during the reign of the Sun King: Corneille, Racine, Molière, La Fontaine, Boileau, and Lully, who holds the medallion portrait of his librettist Quinault. Other bronze medallions include those of François de Malherbe, Scévole de Sainte-Marthe, Vincent Voiture and Jean-François Sarrasin, all of whom would be included in



Fig. 7. Nicolas Henri Tardieu, *Le Parnasse françois*, 1732, engraving, Bibliothèque publique et universitaire, Geneva (Photo: BPU, Jean Marc Meylan).

Dassier's *Hommes illustres*. Although no visual artists or architects are represented in Titon's monument, the relationship between the latter work and Dassier's is evident.

Another element linking the two projects was a series of medals commissioned by Titon from a Parisian craftsman, Simon Curé. The portraits of celebrated Frenchmen on the obverses derive from the medallions and sculptures on the monument. The sale of these objects was intended to provide financing and publicity for the *Parnasse françois*. Although the chronological relationship between the two series is difficult to establish, it is possible that Curé's medals may have provided a

stimulus for Dassier's collection.

Whereas the French artist's portraits are idealized, the Genevan's are closely based upon the "authentic" likenesses in Perrault's volumes. As the latter are exclusively three-quarter views it is logical to assume that there would have been an intermediary stage in the production process, consisting of drawings or models which would have been employed to transform the engravings into Dassier's medallic profile portraits. It is highly likely that this modification was performed by a colleague from Geneva, Jacques-Antoine Arlaud (1688-1743).

Diplomat, connoisseur and miniaturist at

the court of the regent Philippe d'Orléans, Arlaud was Jean Dassier's first cousin and godfather to his son, the celebrated medallist Jacques-Antoine Dassier (1715-1759). In an essay on monuments to famous persons, published in 1734 as a means of promoting his *Parnasse françois*, Titon du Tillet attributes the concept of Dassier's series to the Genevan painter. He states that:

Mr. Arlaud, a fine draftsman and excellent miniaturist of the Royal Academy of Paris, has produced a work worthy of the reign of Louis the Great. He has drawn a number of portraits of the most illustrious men who lived the greater part of their lives during this glorious reign in order to form a suite of medals which have been executed in silver and bronze by Mr. Dassier, citizen of Geneva.⁹

Although no drawings by Arlaud for Dassier's *Hommes illustres* have yet been identified, there is documentary evidence to support Titon's statement. Arlaud's interest in the commemoration of great men is demonstrated by his ownership of the print depicting the *Parnasse françois* by Tardieu. His interest in his cousin Jean's series is confirmed by his ownership of "twenty-eight medals in bronze representing famous men engraved by Mr. Dassier" cited in an inventory of his possessions drawn up after his death. A direct participation in Dassier's project may be inferred from a reference to two portfolios of drawings of academicians on grey paper, likewise mentioned in the inventory. It is possible that these drawings, presumably derived from the engravings in Perrault's book, were those utilized by Dassier in the preparation of his medals.

It is perhaps not fortuitous that the issuance of Dassier's *Hommes illustres* coincided with the appearance of the final emission of the *Histoire métallique*, the

series of medals celebrating the reign of Louis XIV. It is possible that the Genevan artist's collection was intended to complement the reissue of the royal series in 1723. Once again it is reasonable to postulate an intervention on the part of Jacques-Antoine Arlaud. A copy of the printed edition of Louis XIV's medals was presented by Philippe d'Orléans to his miniaturist on 23 September 1723, and would later be added to an important set of books, paintings and prints bequeathed by the artist to the library of the Geneva Academy.

Although Arlaud moved easily within the elevated artistic circles of the Regency, this distinguished figure had deep roots in the community of artisans within his native city. Dassier shared these origins. His father Domaine had learned the engraver's trade in the watchmaker's atelier of Arlaud's father Henri during the 1670s. Subsequently Jean would become an important artisan in his own right, producing superb watch cases and snuffboxes in precious metals. The success of these enterprises permitted him to engage in the costly art of medalmaking. And this association with the expensive metal products for which Geneva's so-called "Fabrique" was celebrated throughout Europe is also reflected in the choice of an agent to serve as his representative in Paris. In the article in the *Mercure de France* announcing the appearance of *Les hommes illustres* in August 1723, we are informed that the medals could be purchased from a Monsieur Le Double at the place Dauphine, diagonally across from the present-day Monnaie de Paris. The engraver Jacques Le Double (Geneva 1675-Paris 1733), was active in the watch industry. Like Dassier and Arlaud he belonged to the important community of Genevans active in the production and dissemination of luxury goods throughout Europe.

¹ This article is derived from Chapter III of my recent book: *The Dassiers of Geneva: 18th-century European medallists*. Volume I: *Jean Dassier, medal engraver: Geneva, Paris and London, 1700-1733* (Cahiers romands de numismatique 7), Lausanne, 2002. The catalogue numbers cited are those which appear in that chapter. The second volume, *Dassier and sons: an artistic enterprise in Geneva, Switzerland and Europe, 1733-1759* (Cahiers romands de numismatique 8) is scheduled to be published in 2003.

² Cat. 1a.

³ Cat. 2a.

⁴ Cat. 21a.

⁵ Appendix II, cat. 1.

⁶ The provenance of this set can be traced back to Olympe Gallatin, wife of Gabriel Lullin. In 1755, the banker handled the financial transactions between the Dassiers and their

client in Verona, the Accademia Filarmonica. The latter had commissioned a medal of its most distinguished member, the antiquarian Scipione Maffei, from the Genevan workshop.

⁷ Cat. 21b, c.

⁸ Cat. 21d.

⁹ "Le sieur Arlaud, Genevois, bon dessinateur et excellent peintre en miniature [*sic*], de l'Académie royale de Paris, a fait exécuter un ouvrage digne du regne de Louis le Grand. Il a dessiné plusieurs portraits des hommes les plus illustres qui ont vécu la plus grande partie sous ce regne glorieux, pour en former une suite de médailles, qui ont été exécutées en argent et en bronze par le sieur Dassier citoyen de Geneve." (E. Titon du Tillet, *Essais sur les honneurs et sur les monumens aux illustres sçavans, pendant la suite des siècles*, Paris, 1734, p. 448).

PONTES IN NUMMIS

Alte Brücken in Deutschland als Motiv auf Medaillen

Rainer Grund, Deutschland

Auf einem emblematischen Bild, das in dem 1619 in Heidelberg erschienenen Buch *EMBLEMATVM ETHICO-POLITICORVM CENTVRIA* von Julius Wilhelm Zinggreff enthalten ist, sieht man in der Mitte zwei verschlungene Hände, darunter eine Stadt mit Brücke¹ (Abb. 1). Es handelt sich um ein tiefsinniges Motiv, mit dem die Treue im Gemeinwesen symbolisiert wird. Was ehrliche Menschen versprechen, hat in ihrem Werk Bestand. Dieses menschliche Werk wiederum wird durch die Darstellung einer Brücke veranschaulicht.

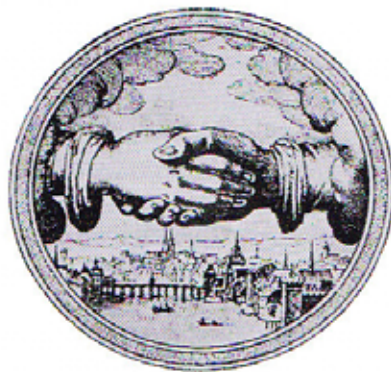
Brücken sind eindrucksvolle Bauten, die man bis weit in die vorchristliche Zeit der Geschichte der menschlichen Zivilisation zurückverfolgen kann. Als Zeugnisse der Verkehrsarchitektur künden sie vielfach vom Ideenreichtum und von den Fähigkeiten ihrer Konstrukteure. Wie herausragende Beispiele verschiedener Kulturepochen zeigen, hat der Brückenbau technische und architektonische Höchstleistungen hervorgebracht, wobei dem repräsentativen Anspruch oft eine wichtige Rolle zukam. Der Stellenwert der Brücke als Kulturdokument ersten Ranges spiegelt sich in dem seit der Antike nachweisbaren hohen Ansehen des

Erbauers wider. Die besondere Sinnbildfunktion der Brücke, die sich in vielen Kulturen weltweit nachweisen lässt, wird durch die Breite und Dichte der bildkünstlerischen Wiedergabe dieser Bauwerke deutlich. Von der Antike bis zur Gegenwart gibt es eine Fülle von entsprechenden Darstellungen.

Die Abhandlung beschränkt sich auf ausgewählte Beispiele des Barock in Deutschland. In der Medaillenkunst dieses Zeitraums beginnt die Abbildung von Architektur einen breiteren Raum als vorher einzunehmen; als Vorderseitenmotiv verdrängt sie mitunter sogar das Herrscherbildnis.

Bei der Medaille von 1692 auf die Grundsteinlegung der Langen Brücke in Berlin² ist aber die klassische Teilung in Bildnisseite und die das Ereignis widerspiegelnde Rückseite beibehalten (Abb. 2). Das von dem bedeutenden Künstler Raimund Faltz geschaffene kleine Kunstwerk zeigt auf der Vorderseite den brandenburgischen Kurfürsten Friedrich III., der 1701 preußischer König (Titel: König in Preußen) wurde. Dieser Regent wollte Berlin durch Erweiterung und Neubauten zu einer repräsentativen Residenz gestalten. Seine Bautätigkeit kommt in einer Reihe von Medaillen zum Ausdruck.

Die 1692 entstandene Prägung zeugt vom hohen Können des aus Schweden stammenden Medailleurs, der zu den besten Meistern seines Fachs in Europa zählt. Raimund Faltz erhielt in der Stempelschneidekunst seine Ausbildung in Paris durch Charles Chéron, war später an der schwedischen Münze in Pommern angestellt und ging 1688 nach Berlin, wo er als Hofmedailleur wirkte. Fein gearbeitet ist



1 Emblem mit zwei verschlungenen Händen, dahinter Stadt mit Brücke.



2 Raimund Faltz:
Medaille 1692 auf die
Grundsteinlegung der
Langen Brücke in Berlin,
Silber, Ø 48,7 mm,
Münzkabinett Dresden.

das Portrait des Kurfürsten mit der Allongeperücke, doch interessiert uns mehr die Medaillennrückseite, für die sich der Stempel im Münzkabinett Berlin befindet. Man sieht den Spreefluß von Süden, sich nach hinten verjüngend, zwischen der Spreeseite des Stadtschlusses und der Burgstraße. Im Vordergrund ist die Brücke abgebildet, die den Zustand als geplantes Bauwerk vorstellt. Das Entstehungsjahr der Medaille markiert den Baubeginn der neuen Brücke.

Vorher war an dieser Stelle eine schon im Mittelalter bestehende Holzbrücke gewesen.³ Als Rathausbrücke stellte sie die zweitälteste Spreeüberquerung von Berlin dar. Das erste Rathaus der beiden Schwesternstädte Kölln und Berlin befand sich bei diesem Bauwerk. Schon frühzeitig als „Neue Brücke“ bezeichnet, musste diese bis ins 17. Jahrhundert häufig repariert werden, was schließlich der Beweggrund für den Neubau aus Stein war. Nach dem Entwurf von Oberbaudirektor Johann Arnold Nering entstand unter Leitung des Ingenieurs Cayart nach dem Vorbild der Triumphbrücke in Rom eine Gewölbebrücke über fünf Felder, die sich den Prachtbauten der Zeit anpasste. Der Kurfürst selbst legte im Frühjahr auf der Berlinischen Seite den Grundstein. Die auf diesen Anlass bezogene Medaille von Raimund Faltz zeigt den Entwurf der Brücke, auf dem das Reiterstandbild Friedrich Wilhelms von Brandenburg, des Großen Kurfürsten und Vaters Friedrichs III., schon angedeutet ist. Die Aufstellung des großplastischen

Denkmals war also von vornherein vorgesehen. Der bekannte Bildhauer Andreas Schlüter schuf das Reiterbildnis auf hohem Postament mit vier Sklaven zu Füßen (Abb. 3); es wurde erst am 12. Juli 1703 feierlich enthüllt. Die Bauarbeiten der aus Pirnaer Sandstein bestehenden Brücke, die auch ein steinernes Geländer erhielt, wurden 1695 abgeschlossen. Liegende Götterfiguren, die die märkischen Ströme symbolisierten, waren an den vorspringenden Pfeilerköpfen der Brücke angebracht. Laut Plan sollte die Brücke mit weiterem Figureschmuck verziert werden, was aber nicht realisiert worden ist. Im ausgehenden 17. Jahrhundert stellte dieser Bau die einzige steinerne Brücke in Berlin dar.

Die Medailleninschrift *VUTILATI PVBLICÆ* lautet übersetzt „Zum öffentlichen Nutzen“, die längere Inschrift im Abschnitt „Mitten im Krieg wurde in Berlin die Brücke über die Spree zum Glanz der Stadt erbaut, 1692“.

Nach etwa zweihundert Jahren Existenz wurde die Lange Brücke wegen der Schiffbarmachung der Spree 1894 durch einen Neubau ersetzt. Das Reiterdenkmal verblieb an der alten Stelle, jedoch um einen Meter erhöht. Bei der feierlichen Enthüllung 1896 fand die Umbenennung des Bauwerks in Kurfürsten-Brücke statt. Während des Zweiten Weltkriegs wurde das Reiterstandbild ausgelagert; es befindet sich seit 1952 vor dem Schloss Charlottenburg. Die Brücke selbst erlitt 1945 durch Sprengungen eine schwere Zerstörung.



3 Andreas Schlüter: Reiterstandbild von Kurfürst Friedrich Wilhelm von Brandenburg, des Großen Kurfürsten, 1700, Aufstellung 1703, Bronze, Guss, historisches Foto mit dem Standort Lange Brücke in Berlin, heute in Berlin vor dem Schloss Charlottenburg aufgestellt.

Heute führt die umgebaute Rathausbrücke zum leerstehenden Palast der Republik, dem früheren Prestige-Gebäude der DDR-Staatsführung.

Die ehemalige Freie Reichsstadt Nürnberg wird im historischen Zentrum durch den in Westrichtung fließenden Fluss Pegnitz geteilt. Mehrere alte Brücken prägen das Bild der Stadt, wozu die nach Kaiser Karl VI. benannte Karlsbrücke gehört. Die nördliche Brücke wurde 1486 erbaut und ist im Kern noch erhalten. Die südliche Brücke stammt aus dem Jahr 1728. Der Vorgängerbau, Elisabeth-Brücke genannt, bestand aus Holz auf steinernen Pfeilern. Da zu beiden Seiten 24 Kramläden mit laufender Buchstabenfolge waren, hieß dieses Bauwerk auch ABC-Brücke. Auf die Grundsteinlegung der neuen Brücke aus Stein existieren zwei Medaillen, die der Nürnberger Künstler Andreas Vestner, Sohn des bekannten Georg Wilhelm Vestner, geschaffen hat.⁴ Die beiden Arbeiten sind frühe Beispiele mit eigener Signatur von Andreas Vestner, der 1726 Münzseischneider in Nürnberg wurde und von dem Jahr an bis 1740 Partner seines Vaters war. Bernheimer vermutet, dass der Auftrag zu diesen Medaillen von der Stadtbehörde direkt an ihn ergangen war.⁵

Die größere Medaille, die 8 cm im Durchmesser misst⁶, zeigt auf der Bildseite



4 Andreas Vestner: Medaille 1728 auf die Grundsteinlegung der Karlsbrücke in Nürnberg, Kupfer, vergoldet, Ø 79,9 mm, Münzkabinett Dresden.



5 Andreas Vestner: Medaille 1728 auf die Grundsteinlegung der Karlsbrücke in Nürnberg, Silber, Ø 55 mm, Germanisches Nationalmuseum Nürnberg.

die Brücke mit zwei Bögen, Pfeilern und Obelisken, darüber drei Wappenschilde (Abb. 4). Zwischen den beiden mit Lorbeerzweigen verzierten Stadtwappenansichten befindet sich - von Palmzweigen umgeben - der gekrönte mittlere Schild mit dem doppelköpfigen Reichsadler. Die Inschrift GLORIA DEO EXCELSO – PAX HOMINIBVS, übersetzt „Ehre sei dem erhabenen Gott – Friede den Menschen“, enthält als Chronogramm die Jahrzahl des Ereignisses. Die Worte im Abschnitt stellen das Motto bei Grundsteinmedaillen vor: CHRISTVS FVNDAMENTVM NOSTRÆ SALVTIS, d.h. „Christus ist das Fundament unseres Heils“.

Bei der am 23. Februar 1728 vollzogenen Grundsteinlegung hielt der Baumeister der Stadt, Christoph Gottlieb Volckamer, eine Rede. In den Grundstein im östlichen Mittelpfeiler wurden eine Flasche Wein und ein silbernes Exemplar dieser großen Medaille gelegt; anschließend wurde der Grundstein mit einer Marmorplatte bedeckt.

Gegenüber der Entwurfsdarstellung setzte man bei der Brücke, die schon im September desselben Jahres fertig war, statt der vier kleinen in Wirklichkeit zwei große Obeliske auf die mit Gittern eingeschlossenen Rondelle in der Mitte der Brücke. Sie sind mit Kriegsadler und Friedenstaube sowie mit Inschriften-Widmung an Kaiser Karl VI. und dem Wappen der Volckamer versehen.

Die fünfzehnzeilige Inschrift auf der Rückseite der Medaille enthält die Widmung an den Kaiser und nennt die SEPTEM VIRIS REI P(VBLICAE), die sieben Mächtigsten der Stadt Nürnberg.

Eine zweite Medaille auf denselben Anlass, 55 mm im Durchmesser (Abb. 5), beschreibt Georg Andreas Will 1767 in den „Nürnbergischen Münzbelustigungen“. Hier wird auf der Bildseite die Brücke durch die Stadtansicht ergänzt. Die wiederum als Chronogramm verschlüsselte Legende CAROLO SEXTO AVGVSTO PIO AC FELICI. PONTEM HVNC CONSECRABAT S.P.Q.N. lautet übersetzt: „Dem Allerdurchlauchtigsten Kaiser Karl VI. widmete diese Brücke der Rat und das Volk zu Nürnberg.“ Die Rückseite enthält ein dem Kaiser gewidmetes Distichon in sieben Zeilen, was von einem Lorbeerkranz umrahmt wird.

Zu den Brücken Mitteleuropas von herausragender Bedeutung zählt zweifelsohne die Augustusbrücke in Dresden. Sie ist ein Wahrzeichen der früheren Residenzstadt und der jetzigen Landeshauptstadt von Sachsen. Schon im Mittelalter berühmt, wurde sie 1287 erstmals als steinerne Brücke bezeugt. Nach mehrfacher Erneuerung im 16. Jahrhundert erfolgte der Umbau von 1727 bis 1731 nach dem Entwurf von Oberlandbaumeister

Matthäus Daniel Pöppelmann. Der Architekt, dessen Name sich vor allem mit dem Dresdner Zwinger verbindet, erhöhte die Brücke für die Schifffahrt und verbreiterte sie für den Straßenverkehr. Das Bauwerk erhielt Laternen und über den Pfeilern halbrunde Plattformen mit Sitzbänken.

Aus dem Jahr 1731 sind zwei Medaillenentwürfe vorhanden, die die nach August dem Starken benannte Brücke abbilden (Abb. 6). Nach Zeichnungen des Dresdner Baukonduktors J.A. Richter schuf der Künstler Christian Friedrich Boëtius den Kupferstich. Diese Vorlagen sind jedoch nicht umgesetzt worden, weil der Tod des Regenten 1733 das Vorhaben vereitelte. Die Bilder enthalten in barocker Erzählfreudigkeit zahlreiche schmückende Details, im ersten Fall einen Brückenausschnitt mit Schiffen und Kähnen auf der Elbe.⁸ Über der Brücke schwebt der königlich-polnische Adler mit Orden, Zepter und Schwert sowie dem polnisch-litauischen und kurfürstlich-sächsischen Wappenschild. Von besonderem Interesse aber ist das Reiterstandbild Augusts des Starken auf dem in die Mitte gerückten fünften Pfeiler. Die Idee konnte aus statischen Gründen

nicht realisiert werden. Die bronzenne Plastik wäre mit etwa 200 Zentnern zu schwer gewesen. Stattdessen wurde das bereits 1670 entstandene vergoldete Metall-Kruzifix von Johann Christian Kirchner wieder aufgestellt. Es verblieb an dieser Stelle bis zu seinem Verschwinden während der Hochwasserkatastrophe 1845.

Der Medaillenentwurf zeigt weiterhin Statuen auf den Brückenplateaus. Diese entsprachen der Idee von einem sächsischen „Heldenplan“. Das Projekt sah vor, eine Ahnengalerie mit Denkmälern sächsischer Fürsten zu errichten, was aber nicht ausgeführt wurde.

Der zweite Entwurf bringt eine weiträumigere Brückendarstellung mit dem Meeresherrn Neptun und seinem Gefolge im Wasser. Hier ist das Reiterbildnis als Vorderseitenmotiv zu verstehen. Es bildet die im Grünen Gewölbe zu Dresden aufbewahrte Statuette Augusts des Starken ab – ein Werk des damals in Dresden tätigen Franzosen Jean-Joseph Vinache.

Die neue gestaltete Brücke wurde von Zeitgenossen in Gedichten und Schriften



8 Karl Reinhard Krüger: Medaille 1813 auf die am 19.3.1813 von den Franzosen zerstörte Augustusbrücke in Dresden, Silber, Ø 33,3 mm, Münzkabinett Dresden.



9 Karl Reinhard Krüger: Medaille 1813 auf die am 19.3.1813 von den Franzosen zerstörte Augustusbrücke in Dresden, Silber, Ø 33,3 mm, Münzkabinett Dresden.



bewundert. Auch auf den nicht realisierten Medaillenenwürfen sollte sie und ihr Bauherr, Kurfürst Friedrich August I. von Sachsen, gepriesen werden.

Leider ist die Pöppelmann-Brücke nicht bis in die Gegenwart erhalten geblieben. Als sich Anfang 1813 die Armee Napoleons in der Defensive befand, wurde sie am 19. März des Jahres auf Befehl des Marschalls Davoust gesprengt, um die verbündeten Armeen in der Verfolgung aufzuhalten.

Zwei Medaillen entstanden auf dieses Ereignis, für die es zeichnerische Vorlagen gibt.⁹ Diese Skizzen schuf der damals noch am Anfang seiner Laufbahn stehende Medailleur Karl Reinhard Krüger (Abb. 7). Nach ein paar Einarbeitungsjahren hatte dieser Künstler von 1817 bis 1857 eine Anstellung als Graveur an der sächsischen Staatsmünze in Dresden.

Die nach den Zeichnungen geprägten Medaillen besitzen eine gemeinsame Rückseite mit deutschen Text. Auf der Vorderseite sieht man im ersten Fall (Abb. 8) die beschädigte Brücke und die Silhouette der Altstadt Dresdens mit der Kuppel der Frauenkirche und den Türmen von Kreuzkirche, Katholischer Hofkirche und des Schlosses. Einige abgebildete Gebäude aber bestehen aufgrund baulicher

Veränderungen heute nicht mehr. Im zweiten Fall rückt die Zerstörung der Brücke in den Mittelpunkt der Darstellung (Abb. 9). Es ist zu vermuten, dass jenem Bild eine der vielen Zeichnungen und Graphiken mit dem prägnanten Motiv der gesprengten Brücke zugrundegelegen hat.

Die zerstörte Brücke wurde erst provisorisch, etwas später mit steinernen Gewölben erneuert. Mitte des 19. Jahrhunderts wurde das Bauwerk mehrfach durch Hochwasser gefährdet. Nach dem Abriss der alten Brücke entstand von 1906 bis 1910 ein Neubau nach den Plänen des Architekten Wilhelm Kreis und des Ingenieurs Hermann Klette mit Anklängen an die Formensprache Pöppelmanns. Die Eröffnung der Brücke fand 1910 statt.¹⁰ Sie wurde nach dem regierenden sächsischen König Friedrich-August-Brücke genannt. Aus dem Jahr stammt eine 25 mm große Medaille von Friedrich Wilhelm Hörnlein. Auf ihr ist vom Bauwerk selbst nichts zu sehen. Prometheus mit Fackel und Nymphe auf Hippokamp stellen die Motive auf beiden Seiten dar.¹¹

Hörnlein wirkte von 1911 bis 1945 erfolgreich als letzter Graveur der sächsischen Staatsmünze. Wie ein Menetekel kann man eine seiner spätesten Medaillen verstehen – die 1944 entstandene „Ehrendenk Münze



¹⁰ Friedrich Wilhelm Hörnlein: Medaille o.J. (1944) „Ehrendenk Münze der Landeshauptstadt Dresden“, Nachprägung der Münze Berlin (1990), Bronze, Ø 72 mm, Münzkabinett Dresden.

der Landeshauptstadt Dresden¹² (Abb. 10). Auf der Vorderseite zeigt sie eine freie Komposition mit den Türmen der Dresdner Altstadt und die geschichtsträchtige Brücke, auf der Rückseite das Stadtwappen und Schrift. Der Bombenangriff vom 13. zum 14. Februar 1945, bei dem auch der Künstler ums Leben kam, machte aus der Innenstadt Dresdens eine Trümmerlandschaft. So wurde das Medaillenbild zu einer Erinnerung an die Zeit vor der Zerstörung, an eine unversehrte Kunststätte, die in die Welt ausgestrahlt hatte.

Die durch das Bombardement ebenfalls beschädigte Brücke wurde 1949 wiederhergestellt. Nach der politischen Wende in Ostdeutschland erhielt sie den ursprünglichen Namen Augustusbrücke zurück. Zum 10-jährigen Jubiläum der deutschen Einheit am 3. Oktober 2000 wurden in der sächsischen Landeshauptstadt die zentralen Feierlichkeiten begangen. Die Sächsische Numismatische Gesellschaft hatte gemeinsam mit der Sächsischen Porzellan-Manufaktur Dresden einen deutschlandweiten Wettbewerb ausgelobt,

für diesen Anlass eine Medaille zu entwerfen. Den ersten Preis erhielt die Hamburger Künstlerin Doris Wasch-Balz (Abb. 11). Die originelle Arbeit zeigt zwei gut miteinander korrespondierende Seiten, auf denen neben dem Veranstaltungsort das komplexe Geschehen der Wiedervereinigung veranschaulicht wird. Rückseitig fügen sich zwei auseinandergerissene Teile eines ursprünglichen Ganzen wieder zusammen, greifen ineinander, aber die Rissstelle bleibt sichtbar. Es dauert lange Zeit, bis die Narben verheilen. Die Brücke auf der Aversseite lädt ein, diesen Weg weiter zu beschreiten. So verwandelt sich ein konkretes Bauwerk – die Dresdner Augustusbrücke – zu einer Verbindung von Mensch zu Mensch. Der Brückenschlag bleibt ein Prozess, bei dem es weiterhin Fortschritte, aber auch Rückschläge geben wird.

Auf der Medaille sieht man im Hintergrund die wiedererstandene Silhouette Dresdens. Die Inschrift impliziert auch eine Hoffnung. Wie werden sich die Menschenströme, die auf der Rückseite angedeutet sind, in Zukunft bewegen ?



11 Doris Wasch-Balz: Medaille „3.X.2000 - 10 Jahre Deutsche Einheit Dresden“, hergestellt in der Sächsischen Porzellanmanufaktur Dresden GmbH (Freital), weißes Biskuitporzellan, Metalleinlage in Silber, Ø 88,5 mm, Münzkabinett Dresden.

¹ Julius Wilhelm Zinggreff: EMBLEMATVM ETHICO-POLITICORVM CENTVRIA IVLII GVILIELMI ZINGGREFII, Heidelberg 1619, Nr. 54. In: Emblemata – Handbuch zur Sinnbildkunst des XVI. und XVII. Jahrhunderts (Sonderausgabe), hrsg. von Arthur Henkel und Albrecht Schöne, Stuttgart 1978, S. 1018.

² Die Medaille ist beschrieben in:

- Johann Jakob Spies: Der brandenburgischen historischen Münzbelustigungen dritter Teil, Ansbach 1770, 27. Woche (Montag, den 2. Juli 1770), S. 208-216.

- Kunst in Berlin 1648-1987 (Katalog der Staatlichen Museen zu Berlin zur Ausstellung im Alten Museum vom 10. Juni bis 25. Oktober 1987), S. 67, Nr. A 55 (bearbeitet von Lore Börner).

- Günther Brockmann: Die Medaillen Joachim I. – Friedrich Wilhelm I. 1499-1740, Köln 1994 (= Band 1 Die Medaillen der Kurfürsten und Könige von Brandenburg-Preußen), S. 220 f., Nr. 345.

³ Zur Geschichte der Rathausbrücke siehe Eberhard Heinze: Berlin und seine Brücken, Berlin 1987, S. 197-203.

⁴ Beide Medaillen sind erfasst in Francisca Bernheimer: Georg Wilhelm Vestner und Andreas Vestner – Zwei Nürnberger Medailleure (Heft 110 der MISCELLANEA BAVARICA MONACENSIA), München 1984, S. 142 f., Nrn.

233 und 234.

⁵ Siehe Anm. 4, S. 64.

⁶ Die große Medaille ist beschrieben in Johann Hieronymus Lochner: Sammlung merkwürdiger Medaillen, Viertes Jahr, Nürnberg 1740, Vorrede, Nr. 131.

⁷ Georg Andreas Will, Der Nürnbergischen Münzbelustigungen Vierter Teil, Altdorf 1767, 52. Stück, den 26. Dezember 1767, S. 411 ff.

⁸ Siehe Cordula Wohlfahrt: Ein Medaillenentwurf auf die Dresdner Augustusbrücke. In: Katalog der Münzausstellung 5.-16.10.1980, hrsg. vom Kulturbund der DDR, Gesellschaft für Heimatgeschichte, Fachgruppe Numismatik Dresden, S. 1-6.

⁹ Enthallen in dem Band von Johann Gottfried Lipsius: Merkwürdigkeiten des Jahres 1813, besonders die Meisner und Dresdner Elbbrücken betreffend, Blatt 23, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden.

¹⁰ Klaus Heinz: 60 Jahre Dresdner Elbbrücke: In: Katalog der 2. Kreismünzausstellung 25.11.-26.11.1973, hrsg. vom Kulturbund der DDR, Kreis-Fach-Gruppe Numismatik Dresden, S. 40-44.

¹¹ Paul Arnold, Max Fischer †, Ulli Arnold: Friedrich Wilhelm Hörnlein 1873-1945, Dresden 1992, S. 46, Nr. 71.

¹² Wie Anm. 11, S. 120, Nr. 287.

LA MEDAILLE, ART ET PROPAGANDE AU SERVICE D'UN BONAPARTE PUIS D'UN NAPOLEON.

Jean-Marie Darnis, France

LE CHEMIN DE LA GLOIRE.

Avec le recul de l'Histoire, on s'aperçoit que la médaille n'a cessé de fasciner Bonaparte. Comme Louis XIV «préoccupé de sa propre grandeur», le «pacificateur» de l'Europe y voyait un champ de gloire, à l'identique de ce roi illustre qui, bien avant lui, fit déjà trembler cette Europe Bonaparte comprit dans les allées du pouvoir, qu'«un souverain ne survit que par la magie de l'art» [1]

La genèse de cet intérêt remonte au mois d'août 1799. Le jeune général est en Egypte, où il se sent perdu au cœur d'un pays aride qui lui est devenu hostile. Seules les rumeurs qui lui parviennent de France, viennent désormais nourrir ses ambitions. Là-bas, il lui semble qu'à nouveau on requiert son épée.

Curieusement, c'est au cours d'une soirée au quartier général du Caire, que Bonaparte entend l'archéologue Vivant-Denon raconter à un groupe de militaires et de savants suspendus à ses paroles, cette difficile campagne, où Desaix a poursuivi sans jamais l'atteindre l'insaisissable Mourat Bey, tout en montrant ses croquis pris sur le vif. Bonaparte comprend soudain tout l'intérêt que présente cette documentation pour l'illustration de cette campagne. Un bon choix, puisque Denon va assister à la terrible bataille d'Aboukir, y prendre des notes, des croquis et en faire un graphisme d'ensemble. Un bien triste bilan, que Denon consigne dans son carnet : une victoire éclatante, propre à tempérer sinon à effacer le souvenir de l'anéantissement au même lieu de la flotte française de guerre l'été précédent [2].

En homme de caractère, une fois encore, Bonaparte provoque le destin. Il décide

alors de rentrer en France, décision spontanée, folle, mais instinctive. D'ailleurs, il y a bien longtemps que l'audace est son terrain de prédilection. C'est ainsi que le 23 août 1799 au matin, la frégate «MUIRON» quitte Alexandrie, avec à son bord une poignée de fidèles décidés à tenter l'impossible retour. Parmi eux, ceux de Toulon, de Vendémiaire et d'Italie : Marmont, Murat, Berthier, Lannes et Lavalette. Quelques artistes et savants aussi : Monge, Berthollet et Denon. Après quarante cinq jours de mer, celui qui débarque le 9 octobre suivant à Fréjus, qui n'est encore que le citoyen Bonaparte, sera quelques semaines plus tard, Premier Consul [3].

NAPOLEON-BONAPARTE, VIVANT-DENON et les MEDAILLES.

Dès lors, le temps des libertés échevelées va s'achever et le tout permis prendre fin. Sur ce terrain, la nouvelle direction des Arts allait bientôt suivre. De fait, elle s'inscrivait dans la logique des événements. En effet, déjà le Directoire envisageait de substituer à la direction collective du Muséum, une responsabilité personnelle. Mais qui nommer ? Sans qu'il y eût candidature officielle, on prononçait deux noms : David et Canova. L'un, bien revenu de ses illusions avait décidé «que nous n'étions pas assez vertueux pour être républicain», et rêvait surtout d'être le «Premier Peintre» du Premier Consul; l'autre, Canova, s'est défendu plus tard d'avoir eu cette ambition ! Il n'empêche, l'un comme l'autre, ont à la Direction des Arts défendu avec conviction, mais avec un certain parti-pris, l'idéal néo-classique qui était le leur. Plus historien, moins passionné, ayant par sa large culture un sens plus juste de la mobilité, de la

diversité des tendances et des goûts, n'ayant point d'illusions à perdre, Denon semble être le bon choix [4].

Aussi, ayant jugé et jaugé son homme, Bonaparte souhaitait rassembler dans une seule main, diverses institutions qui lui paraissaient fort voisines. En premier lieu les musées, en sus du Muséum : le Musée des Monuments français, le Musée de l'École française à Versailles et les musées à venir. Mais également : remettre aux goûts du jour les manufactures de Sèvres, des Gobelins et d'Aubusson, le Cabinet des dessins et le Cabinet des estampes, la Bibliothèque nationale et son Cabinet des Médailles et Antiques. Enfin, la manufacture d'art de la médaille tombée en désuétude sous la Révolution : «La Monnaie des Médailles».

En 1802, Vivant-Denon a cinquante-cinq ans, lorsqu'il est nommé directeur des Musées (28 brumaire an XI-19 novembre 1802). Occuper ce poste par un homme ayant seul autorité, était dans la logique du nouveau Pouvoir. Avec son immense culture, son expérience, sa curiosité ouverte, sa grande diplomatie, Denon est le bon choix. Homme d'âge mûr, 1802-1803 lui furent une période d'initiation et de prise en main. Les subordonnés directs avaient pu apprécier avec quelle rapidité, avec quelle sûreté de style, Denon passait du ton fleuri, mondain et courtois à la sécheresse tranchante de la réprimande. Avec les «autorités de tutelle», en fait, avec le ministère de l'Intérieur, les choses se passaient plutôt bien. L'administration du Musée et celle de la Monnaie des Médailles semblent donc dépendre de l'Intérieur. Cette subordination ne sera jamais définie. Comme les autres directeurs de ministères, le directeur général des Musées travaille souvent en liaison directe avec le Premier Consul, puis l'Empereur, qui lui adresse directement des rapports et correspond avec lui sans intermédiaire [5]. Il semble bien, qu'aucun texte n'a jamais

officiellement sanctionné les commandes d'œuvres d'art (médailles en particulier), et sur ce terrain, le choix des artistes-graveurs. En clair, dans la pensée de Napoléon-Bonaparte, si le directeur général est l'agent d'exécution des décisions du gouvernement concernant les commandes officielles, administrativement, il reste subordonné au ministère de l'Intérieur dont dépend à l'époque, l'Académie des Inscriptions et des Médailles (Denon est membre de l'Académie des Beaux-Arts le 28 janv. 1803), d'autant que les achats sont réglés sur la Liste Civile. Aussi, l'intendant général de la Maison de l'Empereur, Daru et le maréchal Duroc, se trouvent mêlés aux affaires de la direction générale des Musées. En tant que directeur de la Monnaie des Médailles, Denon eut toujours une responsabilité particulière dans cette branche artistique. Son jugement d'après le modèle fourni par l'Académie est désabusé : «Pour donner une idée juste à Votre Majesté de l'état actuel de la gravure en médailles, je suis obligé de lui dire que malgré tous les soins que je ne cesse d'y donner, je ne puis me flatter si je venais à mourir de l'avoir établie de manière à ce qu'elle ne retombât pas dans la barbarie où je l'ai trouvée» [6]. Il ressort que, maintes médailles de cette époque, d'une conception souvent ingénieuse quant à la manière de comprendre et de traiter le sujet, portent à côté de la signature du graveur celle de Denon ainsi présentée «Denon direxit...» (sous la direction de Denon).

Par une contradiction stratégique, que l'on peut juger surprenante, lorsqu'il s'est agi d'organiser la production des médailles, Napoléon-Bonaparte constitua une commission spéciale afin de donner à la médaille l'éclat et le maintien d'une tradition d'Ancien Régime. Déjà la «Doctrina numorum veterum» qui paraît en 1798 est une forme de code de l'art numismatique. D'ailleurs, c'est dans

l'Antiquité grecque et romaine que l'on va puiser activement l'inspiration [7].

La COMMISSION des MEDAILLES et le PRIX de ROME en INTAILLES et en MEDAILLES.

Afin d'accréditer cette commission, il est créé en 1805 un Prix de Rome de gravure en intaille, dont le premier prix est remporté par Nicolas-Pierre Tiolier, puis en 1809, celui de gravure en médaille obtenu par Nicolas-Marie Gatteaux (ce principe d'alternance va perdurer jusqu'en 1956) [8]. Aussi l'histoire métallique de la période consulaire et impériale devait particulièrement intéresser Napoléon-Bonaparte, ce, avec acuité depuis «Austerlitz», puisque dès 1806, un décret décide de faire composer une «Histoire métallique de Napoléon-le-Grand» [9], ayant pour mission de représenter en médailles, les grands événements du règne. La classe d'Histoire et de Littérature ancienne de l'Institut de France (la future Académie des Inscriptions et Belles-Lettres) est chargée de cette illustre mission. Un mois plus tard, six commissaires étaient missionnés afin de préparer et contrôler cette opération : Visconti, Mongez, Quatremère de Quincy, Petit-Radel, d'Ameilhon (mort en 1811 et remplacé par Silvestre de Sacy, ancien commissaire aux affaires monétaires et orientaliste réputé). Enfin Dacier, secrétaire perpétuel, avec mission de définir les sujets et compositions, sans omettre la rédaction des légendes et inscriptions qui les résumaient ou les commentaient, pour les proposer «in fine»

aux artistes-graveurs. La commission débuta ainsi ses travaux, qui ne seront interrompus qu'avec le retour des Bourbon (19 février 1814).

Curieusement, Denon ne figure guère parmi les membres de cette commission. Toujours est-il que cette période faste coïncidait avec celle du renouveau des études numismatiques. Le premier sujet est créé le 28 août 1806, avec le «Retour d'Egypte» daté du 9 octobre 1799. La légende empruntée à Virgile «Expectate Veni» (Viens, toi que nous attendions), ainsi que la légende subsidiaire «Felix adventus Napoleonis» (Bienheureuse arrivée de Napoléon), ornent le revers, représentée par la France personnifiée, coiffée d'une couronne de tours crénelées, accueille le jeune général en costume romain débarquant d'une galère. L'avvers, offre l'effigie de Bonaparte nimbée de rayons et accompagnée du mot «Oriens» [10]. Ce sujet d'entrée en matière ne verra jamais le jour.

La plupart des croquis et dessins préparatoires en étaient préalablement exécutés par les dessinateurs officiels de la commission, héritiers directs de ceux d'Ancien Régime. Nous y voyons le sculpteur Chaudet de l'Académie des Beaux-Arts, qui meurt subitement en 1810 ayant à peine achevé les dessins de la médaille du mariage de Marie-Louise et ceux de la Réunion de la Hollande à l'Empire. Lorsque son confrère Lemot lui succède [11], cent cinquante six dessins étaient achevés, les inscriptions rédigées, tandis que chaque projet s'accompagnait



Bataille de la Moskowa

d'un texte explicatif, sorte de panégyrique grandiloquent. Parmi les sujets traités, nous trouvons des victoires militaires, des traités et les fondations de royaumes vassaux, ainsi que les grandes institutions civiles et militaires, les travaux publics, les aménagements ruraux, les monuments civils et religieux et jusqu'à «l'Installation des cimetières hors les villes» ou le «Paiement des rentes et pensions», qui ne se prêtaient guère à des compositions artistiques [12]. Toutefois, collaborèrent à ces travaux préparatoires des artistes proposés par Denon lui-même, notamment : Benjamin Zix, Desnoyer, Gosselin et quelques autres. «In-fine», l'histoire métallique s'inscrivait à la Monnaie des Médailles [13].

Pour cette manufacture d'art spécifique qui quitta le Louvre pour s'installer en juin 1807 dans une dépendance de l'Hôtel de la Monnaie de Paris, rue Guénégaud [14], c'est le début d'une nouvelle aventure passionnante et créative, pour laquelle Denon entendait bien devenir le protecteur d'une école française à rajeunir et à revaloriser. C'est Denon qui choisira le «conservateur» de la Monnaie des Médailles (appellation administrative nouvelle), le mécanicien-graveur d'origine suisse, Jean-Pierre Droz, ami et protégé du métallurgiste anglais Boulton, également soutenu par le mécanicien Molard (l'un des fondateurs du Conservatoire national des arts et métiers). Droz tient régulièrement à jour son «journal», dans lequel il consigne toutes les productions et mouvements

d'outillages de frappe de médailles et de jetons, qu'il fait contresigner annuellement par Denon (journal en 2 vol. aujourd'hui conservés aux Archives de la Monnaie de Paris) [15].

Sur le plan technico-artistique, la longue pratique de collectionneur de Denon, lui permit de faire appel et de mettre en valeur les graveurs en médailles, tels que : Duvivier, Andrieu, les Tiohier, Brenet, Michaut, Gayard, Vinanzo, Vasselon, Jouannin, Cocchi, Brandt, Depaulis, Jaley, Jeuffroy, Domard, Dupré, Droz, Dumarest, Galle ou Gatteaux. Une vingtaine d'autres épisodiquement s'y ajoutèrent : l'équipe était nombreuse et soudée. Dans l'ombre, c'est Denon qui orientait la plupart des sujets et proposait tel ou tel graveur, tandis que sa parfaite connaissance du latin comme sa longue pratique artistique et numismatique, lui facilitait les corrections éventuelles avant mises en fabrication [16].

La CRITIQUE ARTISTIQUE des MEDAILLES.

Il ressort que, chez les graveurs-médailleurs de l'épopée napoléonienne, l'oeuvre n'engendre guère d'émotion. Les sujets sont unanimement traités avec sobriété dans les décors, avec un retour à la féminité et à la grâce de l'Ancien Régime, dès que s'effaça le souvenir de la Terreur. On note aussi, que l'habileté technique ne parvient guère à compenser la convention et l'absence de fantaisie, ni à animer la rigide solennité de ce style



L'Ecole des Mines du MontBlanc



Baptême du Roi de Rome

néo-classique qui marqua les médailles comme tant d'autres productions artistiques du Consulat et de l'Empire.

Ainsi, par exemple, les profils idéalisés de Napoléon-Bonaparte sur les faces des médailles, sont burinés dans la pure tradition gréco-romaine, tandis que les revers s'ornent de scènes anecdotiques qui relèvent davantage de l'imagerie d'Épinal.

Dans les oeuvres au style un peu lourd mais autant soigné qu'appliqué du graveur-médailleur Andrieu, probablement le plus fécond de sa génération, nous remarquons sa médaille : «La Naissance du roi de Rome», où Napoléon lauréat, en costume impérial, debout devant son trône tient son fils au-dessus de sa tête. Ce sujet passe pour avoir inspiré Victor Hugo: «Car ses deux bras levés présentaient à la terre un enfant nouveau-né». Le médailleur Jeuffroy, rendu plus adroit par son activité de graveur en pierres fines, produit une «Bataille de la Moskowa» à la

hussarde, c'est-à-dire vigoureusement gravée. Quant à Brenet, dans son «Ecole des Mines du Mont-Blanc», il immortalise dans l'érain la montagne sous les traits personnifiés d'Atlas accroupi, soutenant sur ses puissantes épaules la voûte céleste, et dont les mains laissent échapper des rivières tumultueuses [17].

En 1814, les vainqueurs laissèrent intacte l'oeuvre de Denon et ne touchèrent nullement aux outillages de frappe des médailles et jetons glorifiant l'«usurpateur», d'ailleurs toujours conservés au «Musée des Coins» de la Monnaie de Paris. Après Waterloo, l'histoire métallique de Napoléon le Grand s'inscrit désormais pour la postérité.

Si les médailles et les jetons de l'épopée napoléonienne n'eurent pas l'esthétique des séries Royales, elles eurent le mérite de constituer une suite où s'associent le culte du souverain et le culte de la tradition antique néo-classique à la David. La médaille sert de panonceau à une certaine réussite sociale et offre la preuve tangible du goût et de l'ambition à laquelle tenait tant Napoléon Ier. Cette numismatique Consulaire et Impériale, si pour le non-initié, elle reste une oeuvre rigide et froide dans laquelle le métier et la matière dominant l'esprit, il n'empêche qu'elle offre un ensemble et un reflet cohérents, particulièrement intéressants pour l'histoire de la société française et européenne en général, à l'aube de ce qui sera le Grand XIXe siècle, en cela, immortalisé par la médaille.

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[2].- ORGOGOZO (Ch.); Le Voyage dans la Basse et la Haute Egypte, dans le Catalogue d'expo. «Dominique Vivant Denon, l'oeil de Bonaparte», R.M.N., 1999.

[3].- GOURDIN (J.-L.); Le Retour d'Egypte..., *Revue du souvenir Napoléonien*, 1999, n° 425.

[4].- DELMAS (C.); Denon, directeur de la Monnaie des Médailles, dans «Dominique Vivant-Denon; l'oeil

de Bonaparte», [supra, note 2].

[5].- DARNIS (J.-M.); Le Directeur de la Monnaie des Médailles, *Revue du souvenir Napoléonien*, 1999, n° 425.

[6].- JOURQUIN (J.); Médailles historiques, dans «Dictionnaire Napoléon» sous la dir. de J. Tulard, Paris, Fayard, 1987.

[7].- CHATELAIN (J.); Dominique Vivant-Denon et le Louvre de Napoléon, Perrin, 1973.- LELIEVRE (P); Vivant-Denon, homme des lumières «ministre

des arts» de Napoléon, Picard, 1993.

[8].- DARNIS (J.-M.); Nicolas-Pierre Trolier (1784-1843), Graveur général des Monnaies de France, *Bull. du Club fr. de la Médaille*, 1978, n° 59/60.-

Idem; Jacques-Edouard Gatteaux, médaille, sculpteur et collectionneur (1778-1881), *Bull. du Club fr. de la Médaille*, 1978, n° 58.

[9].- BABELON (E.); Les Médailles historiques du règne de Napoléon le Grand, Empereur et Roi, 1912, introd.

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[10].- BABELON (E.); Idem, [introd.].

[11].- DARNIS (J.-M.); Sur le sujet, cf. «Un dessin de médaille du statuaire Lemot retrouvé», *The Medal*,

London, 1991, n° 8.

[12].- [BRASSEUX]; Catalogue des médailles de l'Histoire numismatique de Napoléon, comme Général, Consul

et Empereur, 1840.- BRAMSEN (L.); Médailles Napoléon le Grand, ou description des médailles, clichés repoussés et médailles relatives aux affaires de la France, pendant le Consulat et l'Empire, réimpr. de 1977, Hambourg., I-II, introd.- HENNIN (M.); Histoire numismatique de la Révolution Française depuis l'ouverture des Etats-généraux jusqu'au gouvernement consulaire,

1826.- «Trésor de Numismatique et de Glyptique; médailles de la Révolution Française et de l'Empire Français», 1836.- GILLEMAN (Ch.); Numismatique Ostendaise, la Saint Napoléon, Bruxelles, Rev. belge de numis., 1909.- MARX (R.); Les Médailleurs français, depuis 1789 [1897].- BABELON (J.); La Médaille en France, 1948.- COLLIGNON (J.-P.); La Médaille française au XIXe siècle..., 1989.

[13].- Arch. Monnaie de Paris; Papiers Dominique Vivant-Denon, Série S.30-13, 1.

[14].- L'architecte de l'Empereur, Pierre François Fontaine projetait dès l'an X de réunir le Louvre aux Tuileries, en restructurant le bâtiment dit de Lesdiguière qu'occupaient alors l'Imprimerie nationale et la Monnaie des Médailles (installée depuis 1609). A cet effet, Napoléon Ier désigna Fontaine pour s'occuper de la nouvelle implantation de l'atelier des Médailles sur la rive gauche de la Seine, à la Monnaie de Paris, rue Guénégaud (cf. J.-M. Darnis, «Façade et locaux de l'Hôtel des Monnaies rue Guénégaud», *Bull. du Club fr. de la Médaille*, 1985, n° 89).

[15].- DROZ (J.-P.); Inventaires des Poinçons et Carrés de la Monnaie des Médailles, 1803-1817, 2 vol. mss., (Arch. Monnaie de Paris, mss. Fol. 78(1-2)).

[16].- CHATELLE (A.); Le Baron Denon, dessinateur, graveur, diplomate, égyptologue, écrivain et collectionneur, *Bull. du Club fr. de la Médaille*, 1968, n° 19.

[17].- BABELON (J.); La Médaille en France, 1948.

SUMMARY

THE MEDALS, ART AND PROPAGANDA IN THE SERVICE OF BONAPARTE, AND AFTER NAPOLEON

Historically, the medal always fascinated Bonaparte. Exactly as Louis XIV worried about his greatness, Bonaparte, this important king realized that " a sovereign survives only by the magic of art".

However, the habit of striking medals to illustrate a reign is not new. Earlier Louis XIV maintained the tradition. " I desire that the medals are struck for all the glorious and happy events of the Republic, and that to imitate the Greeks and Romans". The *Doctrina nummorum veterum* published in 1798 is a kind of code of the numismatic art. It is the Latin Antiquity that we draw the inspiration from.

For the engraver of that period, the medals do not present any emotions. The subjects are treated with simplicity of decoration which reflects the feminity and charm of the Ancient Régime. The technical skill neither compensates the absence of imagination nor does it animate the solemnity of this neo-antique style, which marked the medals as well as many other products of the Consulate and the Empire.

THE MODERN PORTUGUESE MEDAL

True object or mean of communication, the medal is, above all, or should be by itself an object of culture, and at the same time, a diffusive object of culture without frontiers, without inhibitions.

(XVIII Congresso FIDEM, Lisboa, Fundação Calouste Gulbenkian, 1979)

THE MODERN PORTUGUESE MEDAL

The beginning

- The importance of Mestre João da Silva – Bibliography. Influences and continuities.

The 50's (fifties): a constant and serene aesthetics line

- The official and commemorative medal
- The striking process as a decisive factor of divulgation
- Raúl Xavier – the introducer of the casted medal

The 60's (sixties): the Portuguese medal turn over

- The birth of a new generation
- New form of expression

The 70's (seventies): a new way

- Portuguese participation in International events
- April's revolution

THE BEGINNING

In the beginning of the 20th century (twentieth century) the influence of the French and Italian production on the portuguese medal was very important, the influence of the French concept prevailing, because it was the main destination for the artists, namely the sculptors. Their purpose was the improvement of the techniques and knowledge, probating in ateliers.

The first decade of 1900 (nineteen hundred) marks the beginning of João da Silva production, mainly in Paris, where he lived and worked. When he started his studies, he worked as goldsmith at "Oficina de Joalheria de (Jewellery shop) Leitão e Irmão" and at the same time he graduated at "Escola Industrial Principe real", where he was Cristofanetti, and Casanova's pupil. At "Escola Afonso Domingues" the Austrian sculptor, Professor Füller, taught him.

In 1900, aged 19, he goes to Paris, where he works at M. Fleuret's atelier, as a carver, directed by Eugene Doumene.

Due to his technical graduation with excellent professors, he got a scholarship to attend the "Escola de Artes Decorativas de Genebra", where he graduated in two years a five years course, and with the highest classification. Under these circumstances he could return to Paris, starting then his studies at "Escola de Belas Artes" and still attending chaplain's atelier.

In 1906 he returns to Portugal. He taught at "Escola Marquês de Pombal", from 1909 to 1914, still keeping his Paris atelier, where he strucked his first medals.

His examinations at "Escola de Belas Artes de Paris" produced his first work of 1906. It is a 120 x 90 mm (millimetres) plaque, representing Atala's funeral.



Atala's funeral, 1906, 90 x 120 mm, bronze plaque

His latest work is the commemorative medal for the 5th (fifth) centenary of the death of "D. Henrique, O Navegador", for the national commemorations held in 1960.



Commemorative medal of the 5th centenary of "D. Henrique, O Navegador" death, no date, Ø (diameter) 100 mm, bronze, strucked.

On the anverse of this medal, the Infant's portrait is represented, based in Nuno Gonçalves panels, and on the reverse a portuguese discoveries map.

The sculptor Vasco da Conceição finished the piece, by moulding the word PORTUGAL.

The hundred years commemorative medal of "Academia Nacional de Belas Artes", from 1936, strucked in bronze, with Ø 80 mm is an example of a high technological quality medal, possible to observe in the finishing details, such as patinas.



Commemorative medal of the 100 (hundred) years of the "Academia Nacional de Belas Artes", 1936, Ø (diameter) 80 mm, bronze, strucked.

In this medal, we can see on the anverse the appearance of a first and a second level.

The arts are the main theme.

Never leaving a classic line, we can find in João da Silva's work, a permanent evolution that originates aesthetic and technological aspects that are innovative in the Portuguese medal.

That is why we call João da Silva "the father of the Portuguese modern medal". To support this statement is his performing work and his own touch, that permits us to identify his medals as Portuguese, in a time the French and the Italian influence was predominant.

THE 50'S (FIFTIES): A CONSTANT SERENE AESTHETIC LINE

The 50's (fifties) are "the decade of the silence", according to Rui Mário Gonçalves. Instead of being an opened country; Portugal becomes more and more isolated. The censorship and the P.I.D.E. (political police) are reinforced, leaving no perspectives for the market and for the establishment of new links to the outside world.

Living along with the political and cultural situation in Portugal, the medal remains faithful to an official art rule, marking ephemeredes, most of them for public and private institutions commissions

We point out two sculptors who marked these years.

Marcelino Norte de Almeida was born in Lisbon, in 1906. In 1928, he graduated at "Escola Superior de Belas Artes de Lisboa", in the "Sculpture subject".

The sculptor Norte de Almeida is the author of a great quantity of struck coins, used in our country, like the 50 cents coin (decade of 70) and the "Escudo", with five ears of corn on the anverse.

He is also the author of the commemorative series of the 5th centenary of "Infante D. Henrique" (20, 10 and 5 escudos coins).

Norte de Almeida gets a job in 1933 at the Portuguese mint, where he reaches the position of "Engraving Department Chief" in 1951.

While in charge, he could furnish the department with modern machines and materials, which gave it a bigger production capacity, allowing also the development of the striking medal technic.

In 1938, with a scholarship, he goes abroad to watch the specialised big centres in France, Italy, Germany and so on. When he returns to Portugal, brings as luggage the knowledge and the expertness of the technic of how to make big size medals, unknown in Portugal at the time.

He created the commemorative medal of the "Organização Corporativa ao Serviço da Lavoura" (1933 – 1958), for the "Federação Nacional dos Produtores de Trigo".



Commemorative medal of the "Organização Corporativa ao Serviço da Lavoura" (1933 – 58) from the "Federação Nacional dos Produtores de Trigo" (1958), Ø 80 mm, bronze, strucked.

This medal contains the spirit of the 50's (fifties) production, during which the Portuguese Government develops a commission's policy and supports the individual creation of the sculptors; this is definitively a commission of a public institute, where no plastic improvement is noticed.

Raúl Xavier was born in Macao, in 1894 and died in Lisbon, in 1964.

Since 1958 he was a teacher at "Casa Pia de Lisboa – Pina Manique", in the technical studies.

The sculptor used regularly the casted medal. We can even say he was the introducer of this technic in Portugal.

During the accomplishment, he produced the original in a quit big size, making several tests in clay, which he burned, taking advantage of the shrinking of the material. He repeated the operation until he got the desired size.

It is a very slow and precise process, which makes an edition very restricted and very expensive.



Medal for the foundation of the "Círculo Camiliano" (1825 – 1890), 1949, Ø 83 mm, casted bronze.

Concerning the used process, the casting, the sculptor was careful enough to divide the light-coloured / dark-coloured aspects, so that he could improve the formal design. The portrait is very real, showing strength, which a characteristic of the sculptor's work.

THE 60'S (SIXTIES): THE PORTUGUESE MEDAL TURN OVER

The 60's (sixties) are a very agitated period in Portugal. It is a hard time, because the colonial war starts. There is an artist's exodus, they go abroad.

On the other side, it is also the beginnings of contests, promoted by big enterprises. The policy of promoting – the Gulbenkian's exhibitions, the first in 57, the second in 63, allowed an artistic activity development and promoted the artists.

The opening of the just-born "Fundação Calouste Gulbenkian" brought a new institutional instigation. Another strong measure was the creation of scholarship, which permitted the artists being abroad, being directly connected to the international artistic life.

The 60's (sixties) are unanimously considered as the moment of the great Portuguese medal turn over. We can see a new generation of artists appearing, who start creating medals by linking a new creation and the opening to aesthetics conceptions, though they don't deny the receipt given by the previous generations.

Examples of this are:

The sculptor Leopoldo de Almeida was born in 1898 and died in 1974.

He graduated in Sculpture Subject, at the "Escola Superior de Belas Artes de Lisboa", where he taught.

He had a scholarship in France and Italy. He was a sculptor, a medallic sculptor, a drawer and a painter.

In the 50's (fifties), we can find brand new spaces for statues, busts and national heroes commissions. He was well known, such as the sculptor Francisco Franco (1885 – 1955).

In 1969, Leopoldo de Almeida creates a medal to honour Marechal António Óscar de Fragoso Carmona, when commemorating the first centenary of his birth.



Marechal António Óscar de Fragoso Carmona, 1969, Ø 80 mm, bronze, strucked.

Euclides Vaz was born in 1916 and died in 1991.

Since 1934 to 1935, he studied at "Faculdade de Ciências e Letras da Universidade de Coimbra".

In 1937, he matriculated at the "Curso de Escultura da Escola Superior de Belas Artes de Lisboa", and graduated in 1945, with the highest classification.

He began his artistic life, being still a student and cooperated in the "Exposição do Mundo Português". He has also cooperated with Mestre Barata Foyo in some other works.

In the 25th (twenty fifth) of April 1958, he was invited to become Second Assistant of Sculpture at "Escola Superior de Belas Artes de Lisboa", working as a teacher of the Sculpture Subject and the Medallion Sculpture Subject.



Cinquentenário de Nova Lisboa, 1962, Ø 80 mm, silver, strucked.
Museu Numismático Português Collection.

The person is represented in a very carved shape, in a concave / convex game forms, creating an intense light / shadowed game. The inscription goes all over the medal's surface, having an important formal role.

At this moment new technics and materials appear, creating a new way to formal languages, with a remarkable improvement and a new stylistic.

The sculptor José Rodrigues was born in Luanda, in 1936. He matriculated the Sculpture Subject at "Escola Superior de Belas Artes do Porto" in, 1953, where he graduated in 1963 with the highest classification. In the very same year he was invited as a teacher, being in charge of "Medallion Sculpture Subject" and "Sculpture Composition".

He had scholarship from "Fundação Calouste Gulbenkian", which permitted him to travel to England and then, France, Netherlands, Belgium, Spain and Italy.

In 1968, he created the commemorative medal for the "Cinquentenário da Morte de Amadeo de Souza Cardoso".



Cinquentenário da Morte de Amadeo de Souza Cardoso, 1968, Ø 80 mm, bronze, strucked.

It is a medal that represents, in a way, the new freedom. The sculptor preferred to suggest the picture, using well-marked volumes, which permits a new concave / convex forms dimension. The inscription got a new breath, protagonizing a remarkable place in the medal's composition.

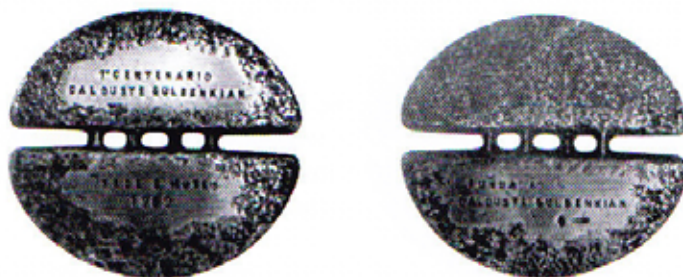
When you know a little bit better the sculptor's opinion about the medallic sculpture, we can clearly see the decisions and choices taken for this work.

And I quote:

"The commemorative medal is, by itself, a historical mark. But why must it have always the round shape? Why don't you give the artists freedom enough to create an object or a free volume, according to the author's conception, sensibility and inspiration?"

From: PINTO, A. Marques, *Notas de Medalhística*, Porto, author ed., 1971, II Volume, p. 18.

The moment everyone recognizes as the one of the great change and advance in the contemporaneous medal is the creation of the medal for the opening of " Edifício Sede e Museu da Fundação Calouste Gulbenkian e do I Centenário do Nascimento de Calouste Gulbenkian", in 1969, by the sculptor José Aurélio.



Inauguração da Sede e Museu da Fundação Calouste Gulbenkian – I Centenário do Nascimento de Calouste Gulbenkian, 1969, 68 mm, bronze, casted.

For an artistic time, some how stagnant, firmly linked to the traditional forms and concepts, this was a very controversy and even polemic edition. The public contest was printed in the daily newspapers and the sculptor José Aurélio got the 2nd (second) prize.

On the anverse of the coin we have an allusion to the theme, in an attempt to rise it's importance. The two formal volumes represent, symbolically, the superior the First Centenary of Calouste Gulbenkian's birth, the inferior the opening of the main building and the museum, linked in between them by four elements, in reference to the four statute proposals of the Foundation: charity, arts, sciences and education.

We can read "1º Centenário Calouste Gulbenkian" on the superior level; and "Sede e Museu / 1969" on the inferior level.

On the reverse, the two formal volumes represent: the superior, the work done and done to be by the Foundation; the inferior the Calouste Gulbenkian Foundation itself.

By creating this medal, the sculptor José Aurélio is considered "the father of the Portuguese Contemporary Medal".

The commemorative medal "SOPONATA – 25 Anos" is also a decisive event in the Portuguese Medallic Sculpture History. It will received the "Open Medal Prize", in the "XXVI FIDEM Congress – (Fédération Internationale de la Médaille)" – Leiden, 1998.



SOPONATA – 25 Anos, 1972, Ø 80 mm, bronze, strucked.

It is something new in our country, the fact of making a fissure in the medal. Being a strucked medal, technical questions are raised, because there was nothing else alike beforehand.

The sculptor José Aurélio defends the medal as a symbol, and not as a mere descriptive object. To him the most important thing is what it represents or means; free from the classic conditionalism, and searching, above all, original forms and conceptions.

He is an author that goes along with the whole process of making a sculpture medal, since its birth until its finishing, including to project the atelier's work, in every phase.

CONCLUSION

The Portuguese medal starts to mark its value in the Portuguese Arts and also in the entire world.

With this generation of artists, we can verify a big advance, as well as in the technological area, as well in the meaning of the new expression use.

Giant steps were given in the medal's conception, making it become an autonomous art, with its own space. It was, sometimes, a fissure to the traditional process, with daring tests, using all the time the sculpture and the design process, trying always to get beyond the expected.

The medal starts to be known and understood as an object, mostly tactual, so that you can hold it in your hand, and demanding more and more the participation of an observer. Calling, in every moment, for the discovery game that takes place between anverse and reverse, even if the frontier of the two surfaces is sometimes surpassed in the name of a largest liberty.

MEDICINE, MEDALS AND MODERNITY: CONTINUITY AND CHANGE IN 19th and 20th CENTURY FRANCE

Ira Rezak, The USA

Sarah Elizabeth Freeman, in the course of introducing her catalog of medical medals in the collection of the Johns Hopkins University, quotes Warwick Wroth as saying (c 1892) that medals "are the mirrors which the men of the past delighted to hold up to every momentous event, or to every event which seemed to them momentous; and they are mirrors, which have the magic power of retaining the images they originally reflected". Freeman noted, however, that "these images are often indecipherable, or at least blurred, if one is not familiar with the events and personalities which gave rise to them".

We too believe that all artifacts and sources from the past, medals included, reflect what people then wanted to say to themselves and to their posterity and, of course, we know better than to impute meaning to a text or image before us without reference to their original context. But medals, perhaps because they are so "material", so undeniably weighty in the hand, so reassuringly regular in their circular or quadrangular form, each so seemingly independent as objects, are commonly experienced as self-evident, inherently "factual". We are tempted, with Wroth, to understand them as presenting images directly from former times, frozen before us. Furthermore, in looking at a temporal sequence of medals, as at any sequence of so-called "facts", there is a certain tendency to see them collectively, as presenting a coherent narrative. My subject today, medical subject medals in 19th and 20th Century France and how they might reflect the modernization of medicine in this period, may serve to probe the above considerations.

To compress the traditional narrative about

medical progress in post-Revolutionary France: at the demise of the Ancien Regime medicine was archaic, hierarchical, hidebound and of relatively little benefit to its patients; but under the influence of scientific insights and social reorganization during the succeeding 200 years the science of medicine became progressively more rational and coherent, and its practice demonstrably more effective. So, the medallic question I propose to discuss is: Does the array of medals produced over the period during which medicine is reputed to have been advancing in France, a country especially renowned for self-confidence, cultural cohesion, and the sophistication of its medallic tradition, support this narrative of progress? And, whether it does or not, what may be learned by studying the iconographic and textual content to be found in a review of this medallic series?

A complete corpus of French medals relating to medicine and science, its institutions and practitioners, from the Revolution onward has not, to my knowledge, ever been attempted. As a collector over the past few decades, however, I have had the opportunity to acquire some 750 such medals and plaques, and have become aware of at least as many more, so that the present discussion is based on a survey of perhaps 1500 medals. [I have also formed the impression that France has produced as many, if not more, medically-related medals over the past 200 years than other European countries.]

Medals used to commemorate significant medical events before the French Revolution- the foundation of a hospital, the establishment of an academic medical

faculty, relief from an epidemic plague-were typically associated with the power and grace of the sovereign. Likewise, the recovery of the king or of other royals from illness was considered a "medical event" often to be memorialized on a medal. Saints and ancient divine figures were displayed and by implication credited on medical medals, further indication of the idea that healing derived not from medical skills per se, but by the grace of "higher authorities". Much of actual day to day medical care in pre-Revolutionary France was in fact in the hands of ecclesiastical institutions whose symbols were evocative of faith, but not faith in the physician. Individual practitioners of medicine were rarely if ever honored on medals in their own right, being so commemorated when they were mainly in the capacity of academic heads of royally sanctioned institutions or societies, and then garbed as officials rather than as practitioners. Such physician medallic portraits were normally paired with reverse devices such as royally granted coats of arms rather than with symbols of their own professionalization. Virtually absent in pre-revolutionary medallic usage were illustrations of the physician, or even of the surgeon, caring for patients in a clinical setting, as independent operatives. It is, however, noteworthy that, apart from the depictions of King, Saints, Ancient gods, and their related institutions and symbols of beneficent concern, also occasionally displayed on medals were some few of "modern" tools, particularly, those of surgical or chemical techniques, which lend themselves to direct depiction.

The Revolution had a tremendous impact upon the conception, practice and teaching of medicine. The tumultuous social and institutional disorganization which revolution produced, especially in the wake of relatively ineffectual royal and ecclesiastical institutions which had previously been responsible for dispensing public medical and custodial care, led to

the suggestion, and indeed initially the consequence, that hospitals and medical schools be shut down entirely. On the other hand, the new concentration of populations and power within towns, and in the hands of their governments, especially in Paris, produced the opportunity and soon the demand and political will to re-organize medical, particularly hospital, care in a state-funded and highly centralized way. Simultaneously, the influx of bright young men of the middle classes from the provinces into the cities mobilized a fresh body of talent for the medical enterprise. The twenty years of war that followed the Revolution also compelled the state's immediate attention to the military necessity for system, efficiency, and hygiene. New hospitals and schools were established from 1794 onward often, like Val-de-Grace and St Antoine, in confiscated monasteries and other church properties. These brought together large numbers of patients, newly philosophical and practical medical men freed of earlier traditions and habits of thought, ample sources of public funding, and the state-generated concern for success. In this setting systematic observation and human research, produced disciplined physicians soon to be the educators of the next generation.

The messages on early official medallic



Fig. 1: Prize Medal of the Ecole Pratique (Ecole de Medicine) Paris. 1797. by N. Gatteaux. 60 mm. Bronze.



Fig. 2: *Clockwise from upper left.* Jeton of the College de Pharmacie. Paris.1778; Prize of the Ecole de Medicine.Paris.1805;Prize of the Faculte de Medicine. Paris.1809; Prize of the Societe de Medicine Pratique. Paris.1808.

issues often convey the severity and rationality of the revolutionary period. Gone were references to king and saints and Apollo, but an impulse to identify relevant antecedent figures was fulfilled by reference to the ancient healing gods who were also seen as quasi-human professionals, Aesculapius and Hippocrates, and to their symbols, the caduceus, the serpent, the calyx and the rooster. Greek allusions in particular were valued tropes because the Hippocratic tradition of medicine, similarly to the new French method, was based on direct patient observation in contradistinction to the scholastic tradition of authority which had been established in the Middle Ages and was prevalent until 1789. The message was that medicine was reviving ancient truth even as it broke newer ground.

Another trend, the depiction of individual physicians and surgeons on medals, some few of the past as models and authorities, but chiefly those of the present, now

became established in the 19th Century. Such medallic portraits are not necessarily those of the physicians we would today pick out as the “greats” of that age. As with many other commemorations, personal status at the time, political influence, occupation of a prestigious office, even notoriety, all counted for more than achievement as might later be judged in the light of history. It is pertinent at this point also to note the usual tendency, the bias, for later collectors (the author not excluded) to acquire , or even within random collections to highlight and preserve, the medals of physicians who were subsequently held to be distinguished or otherwise noteworthy. The portraits of Mesmer and Hahnemann, of Gall and Broussais were and remain of interest even to a non-medical audience, while those of the retrospectively less acclaimed, understandably, receive less attention today. Many giants of French medicine, prominent even in their own time, Corvisart, Louis, Laennec, Pinel, Broca, were not honored by contemporary medals however much they have been commemorated post hoc in the 20th



Fig. 3: *Clockwise from upper left.* .A.Mesmer 1846. by Lassagne. 45 mm. Bronze; F.J.Gall 1828. by J.J.Barre 46 mm. Bronze; .J.V. Broussais. 1836. by A.F.Michaut.50 mm. Bronze; S. Hahnemann. 1835. by E.Rogat 50 mm. Bronze

Century.

In imitation of early Greek and Roman coinages the most serene and abstract form of portrait, and hence the most broadly authoritative in the early 19th Century among physicians and other public figures, was that of the nude head or bust, an affectation today much less used. A second fashion on medical medals specifically highlighting the academic achievement, or the officialdom of Professors, Deans, or Members of the Institute - portrayed the honoree in formal robes and decorations and was common by the late 19th Century. A third and the most typical format is the portrait bust or half figure showing a doctor in his work attire, a frock coat, a modern suit, or the smock used in clinics and operating rooms. As the 19th century gave way to the 20th, this range of portraiture format was available to encode part of the identity of the honoree -as a mythic being, an institutional official, or, most commonly, as a beloved practitioner and/or educator.

The reverses of medals offered considerable flexibility as counterpoint to the obverse portraiture just described but, in practice, the choices made over the hundred years from 1850 to 1950 tended to cluster about relatively few types. Note was taken of the simplicity and severity of the earliest obverse portraits, those of the revolutionary, Napoleonic and Restoration periods. On the reverses of these medals simple texts were initially most common - describing the institution, school or hospital, the prize being awarded, the achievements of the doctor being honored. Such texts could be brief or extensive but did not typically invoke metaphor or allude to the distant past, emphasizing, rather, the immediate present or events in living memory. Also prominent on medallic reverses as the 19th Century unfolded were the caduceus, serpent and calyx, or mythological figures as abstractions of agency. Hygeia later morphing into

Science, Charity or Nature as the opponents of disease, Athena and Aesculapius, the personalized geniuses of cities or of France itself, putti and angels; all make appearances on the reverses of French 19th and early 20th Century medical medals, emphasizing the grandeur of the honoree's achievement, and the generality of his fame. Strikingly, however, there was hardly any realistic depiction of modern physicians at their work, or of the setting of modern medical practice, on French medical medals before the 20th Century, with the occasional exception of chemistry laboratory apparatus. Most remarkable is the specific absence throughout most of the 19th Century of realistically depicted diseased patients, of autopsies, of hospital interiors, and of those new instruments - the microscope, stethoscope, reflex hammer thermometer, and sphygmomanometer - which were revolutionizing contemporary French medical praxis and making France a center of medical achievement and education.

As is well known, a great flowering of French medallic art occurred in the last decade of the 19th and first of the 20th centuries. Typical individual specimens of the medical medals by some of the finest artists of this period show exquisite technique and the then fashionable beaux art style but also what can only be called a determinedly unmodern presentation of the actual medical situation. Allegory ruled, with healer and patient alike abstracted from reality. One is also struck by the extreme similarity of the reverse types of many medals. Whether this has resulted from the predilection of the artist or the fashion of the times, the reverse motives on medals of many contemporary honorees may be said often to obfuscate rather to define their specific achievements. Why might this have been so?

Virtually none of the medals and plaques in honor of the persons we have been

discussing were self-commissioned but, like most encomia of the period, were the outcome of a committee process. The custom, from mid 19th century to the present day in France has been, as many hundreds of struck medals and plaques testify, that at retirement, or on election to an academy, or perhaps at a significant anniversary, of birth or of graduation into the medical profession, a group of elites, former and present students, friends, colleagues, more rarely patients, gather to celebrate the event with a formal dinner or colloquium as part of which a medallic presentation is to be made to the physician being celebrated. The honoree receives the medal in gold or silver while the subscribers typically receive copies in bronze as a souvenir of the event. This mechanism, formulaic in its initiative, planning phase and desired outcome, and with the need to accommodate a diverse audience, fosters a conservative approach to the selection of the artist, theme and modeling of such commemoratives. Thus, the conventions of such celebrations, like those of weddings, inaugurations, memorial events, etc, set an agenda which may have been more determinative of the event and of its manifestations (the dinner, the range of people who attend, the nature of the obligatory speeches, the post hoc collection and publication of medal and

speeches in pamphlet form) than the personality or achievement of the individual being honored. Such a process goes far to explain the conservatism of many French medical medals. It also supports the idea that they in must be viewed as part of a larger social dynamic, as individual exemplae of a relatively homogeneous class or series of medals. Not individual mirrors of the occasions exactly, such artifacts are more like fashionable studio photographs, fairly consistant in appearance over time, given similar locality and circumstances. The above described custom also accounts for the fact that fairly large numbers of such objects survive and fairly regularly appear in groups in the marketplace when the "collections" of individual doctors, who may have attended dozens of such events, are dispersed after their retirement or death. I have the impression that between 100 and 300 examples were typically struck of such honorific souvenirs for physicians of mostly local fame. More famous persons, medical heroes, the Pasteurs and Claude Bernards of France, of course merited larger original production runs, and their medals have often remained in production for years after their initial offering.

Returning to the discussion of iconographic programs, and carrying the

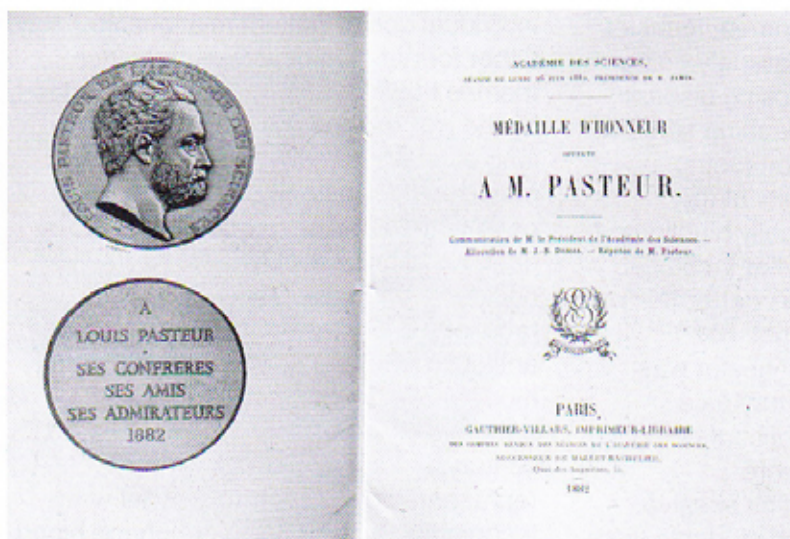


Fig. 4: Souvenir pamphlet of Louis Pasteur honorific medal presentation. 1882

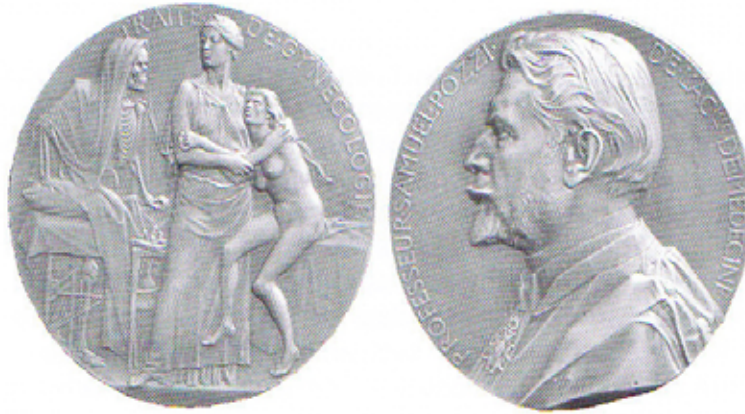


Fig. 5: Samuel Pozzi, Professor and Academician. 1905. by J.C. Chaplain. 68 mm. Bronze

story forward into the 20th Century, especially after the social upheaval of World War I and the artistic diversification that immediately preceded and followed it, the patterns previously outlined began to undergo considerable change. Specifically, what we may readily identify as indications of "modern" medicine now became regularly visible on medals. To say that realism had triumphed would be too strong a judgement; within the modest module of the medal perhaps realism is really too much to expect. But it is fair to say that scenes of actual medical practices, however idealized, now became a common trope. Images of science, the great engine of modern medical advances, also came to be graphically represented with increasing frequency on French medals. With this shift the physician at work finally became the primary focus of attention, powerfully but serenely going about his business, diagnosing disease, toiling in the laboratory, teaching students, though only more rarely comforting patients. Often the centrality of the physician was so dramatically highlighted as to appear to us somewhat theatrical. This focus on the doctor as performer was not necessarily unintentional, nor unrealistic, for the modern healer was often seen in the 20th Century as a singularly potent and beneficent being. On the other hand, patients were characteristically depicted as passive, even hopeless; nurses and students were

often arrayed on medals as mere appendages of the star performer. The patient as sufferer, as a person whose pain per se compels the doctor's concern, is infrequently found in the early part of the 20th Century though there are exceptions. Only still later were the distinct features of actual diseases and distortions suffered to appear on the medallic scene, contrasting with abstract, unblemished though fearful, patient of earlier views. 20th Century French medical iconography also broadened the palette of symbolic imagery used to evoke the scientific and social aspects of medicine. The use of Art Deco, for instance, with its tendency to distance images both from reality and from the pseudo-reality of classicism, illuminated the notion of medicine as a social enterprise, inevitably larger than any individual doctor-patient relationship. Other formats too now revisited older themes but in a fresh new fashion. Indeed, by the mid to late 20th century, the now long established confidence of scientific medicine allowed a swing of the pendulum, a return, to referents that earlier had been specifically rejected as decidedly unmodern: radiology could be evoked by use of the ancient mirror and serpent motive, albeit modernized by the addition of wires; orthopedics was, as it had been in the 17th century, represented by traditional arborial techniques; a specialty in peripheral blood



fig. 6: Ernest de Massary 1931 by G.Prud'homme. 78x56 mm. Bronze

vessels might appropriate an ancient symbol of continuity and inevitability.

It is important to emphasize in closing that in fact the tribute to many medical practitioners was never really based upon their "modernity" or their scientific prestige. Rather it was their loyalty to institutions, towns, and patients, their faithful service over a long period which was valued so highly, and consequently rewarded with a medallionic tribute. This less elite reward tradition, based on longevity of service, has produced a very substantial proportion of French honorific medals for physicians, as for pastors, civil servants,

and many other professionals of strictly local renown.

What might we conclude from this extremely condensed survey of 200 years of medallionic reflections on medical progress in France? Here are a few tentative generalizations:

First, despite the early and irreversible modernization of medicine in France and especially its growing intimacy with science, the content, the message, of the great majority of contemporaneous honorific medals has been conservative, indeed one might say anti-modern. Continuity with the past rather than novelty



fig. 7: Art Deco medallionic reverse; Science fighting Disease 1932 by P.Turin. 72 mm. Bronze.

in the present has been emphasized. Immediate relationships and loyalties - to patients, students, friends, institutions, to the nation - rather than integration within a modern international arena of scientific scholarship has been the predominant theme. Second, most of the iconography to be found on French medical medals has also tended to be traditional. Serene portraiture and many ancient symbols hallowed, perhaps one should say abstracted, by long usage remain stalwart features of the medical medal even to our own day. But thirdly, that said, it is also true that in the first 50 years of the post revolutionary period there was a revolution of sorts in the appearance of honorific medical medals. Icons of divine and royal patronage suddenly gave way to the images of physicians and direct citations of their personal intellectual and clinical achievements, situating physicians as the heirs of a newly recollected and respected mythic antiquity, and also subtly restating the doctors' ancient claim to priestly status. At the same time the state was reconfirmed as a beneficent but now rational guarantor of medical care for the people. The mid to late 19th Century presentation of "medicine" in formulaic, abstracted, allusive, terms began to give way to a predominantly "realistic" depiction of medical practice only in the early 20th century, and then only partially, long after the transformations, first of hospitals, bedside care and teaching, and later in scientific investigation, had modernized medicine and placed France in a leading position.

Lastly, one might comment on the impact of specifically French artistic traditions in the recording of medical development on medals. Certainly, the long standing medallic heritage of a centralized state in France gave impetus to the format and style, indeed to the very conception of medals as public votives that underlay the efflorescence of *medicina in nummis* we have been reviewing. Not surprisingly, depictions mimicked the officially favored modes and tropes, including classical grandeur and serenity. The established artists typically commissioned by committees and institutions in turn imposed their own preconceptions and approaches on the iconography of a field with which, anatomy excepted, they themselves had little familiarity.

Medicine is at once a complex social activity, a self-defining profession, a mythology, and more besides. Existing in many forms, personal, institutional, governmental, it probably cannot and certainly should not be reduced conceptually to a single entity. Ultimately, what is mirrored best in the medals is that which was at each particular time and circumstance held to be most important, representative, authentic, and worthy of honor. It is this diversity that we find best preserved and mirrored in medals for, contrary to any unitary notion of "modernity" in medicine, it turns out that there have been remarkably varied perspectives on the progress of medicine, even within a country of such undoubted singularity as France.

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GALLERY

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Summaries

The Medal in France: 25 years of copyright (1977-2001)

Michel Popoff, France

Since March 26th 1804, the Cabinet de France is allowed by law to receive the copyright of all medals made in the national territory by state-sponsored workshops or private companies. The law of January 30th 1907 states:

" Il sera déposé, tant à la Bibliothèque nationale qu'au Musée monétaire, deux exemplaires de chaque type nouveau de monnaie nationale et deux exemplaires en bronze de chaque médaille nouvelle frappée par la Monnaie. Toute personne autorisée à frapper des médailles en dehors de la Monnaie devra déposer deux exemplaires en bronze de chaque médaille nouvelle à la Bibliothèque nationale et au Musée monétaire dans le délai de quarante jours après la première frappe, sous peine de cent francs d'amende par infraction dûment constatée." (Bulletin des lois, 1907, 1, p.1452).

(Two copies of every new type of mint, and two bronze copies of every medal shall be registered at the Bibliothèque Nationale de Paris and at the Mint Museum. Any person who is authorized to strike medals outside the Mint has to copyright the copies within forty days after the striking, or will pay one hundred francs per medal.)

The communication discussed the following points of the production of medals in France since 1977:

- The exterior aspects (metal and diameter)
- Typology: themes, allegories and representations
- Clients and artists

The Royal Medal of Dupré

Marjan Scharloo, The Netherlands

The lecture examined a splendid medal of the Leiden collection, a medal by Dupré that was given by Louis XIII to Admiral Maarten Harpertszoon Tromp in 1623 after the sea battle of Duins. The museum bought this unique medal with contemporary chain directly from the family in the thirties. Marjan Scharloo's lecture also elaborated the circumstances of the donation of this royal medal and discussed its design.



APPENDIX I

LISTE DE PARTICIPANTS AU CONGRES DE LA FIDEM A PARIS 2002

ALLEMAGNE
Reiner Cunz
Reinhard Floeren
Maria Floeren
Bernd Gobel
Rainer Grund
Richard Peterhänsel
Joseph Preissler
Renate Preissler
Markus Wesche

ARMENIE
Armenak Vardanyan

AUSTRALIE
Anna Meszaros
Michael Meszaros

BELGIQUE
Marie-Louise Dupont
Willy Faes
Marcel Gilson
Eva Wuyts

CANADA
John Carolan
Uga Drava
Anne Lazare-Mirvish
Del Newbigging
Susan Taylor
Laust Grove

DANEMARK
Rikke Raben
Else Rasmussen
Jorgen Steen Jensen

ESPAGNE
Javier Gimeno

ETATS-UNIS D'AMÉRIQUE
Heather Biune
Georges Cuhaj
Eileen Cuhaj
Anne-Lise Deering
Thomas Gilliland
Cory Gilliland
Amanullah Haiderzad
Benjamin Indick
Janet Indick
James Philip Keating
James MaloneBeach
Mashiko
Beverly Mazze
Irving Mazze

Ivanka Mincheva
Sylvia Perle
Eugène Perle
Sarah Peters
Polly Purvis
Ira Rezak
Edward Rochette
Mary Ann Rochette
Donald Scarinci
Stephen Scher
Alexander Schagin
Marika Somogyi
Ralph Sonnenschein
Patricia Sonnenschein
E.Bud Wertheim
Marlene Wertheim

FINLANDE
Annu Eklund
Mauno Honkanen
Paula Honkanen
Raimo Jaatinen
Erik Mäkinen
Timo Muikku
Luisa Ripol
Jyri Sammallahti
Gunnel Sievers
Mikko Timisjärvi
Ingrid Timisjärvi
Aimo Viitala
Ilkka Voionmaa
Marcus Åström

FRANCE
Claude Arthus-Bertrand
Jacques Devigne
Odette Devigne
Thérèse Dufresne
Jean-Louis Giraud
Joaquin Jimenez
Monique Lembourbe
Mireille Lobligeois/ Emmelle
Georges Marechal
Mme Marechal
Renée Mayot
Sylvie Pey
Pierre Pradeilhes
Nicolas Salagnac
Anna Stein
Pierre Toulhoat
Valentina Zeile

GRANDE-BRETAGNE
Philip Attwood

Ron Dutton
Wendy Fischer
Marian Fountain
Mark Jones
Jane McAdam Freud
Felicity Powell
Frances Simmons
Danuta Solowiej

HONGRIE
Maria Beliczay
Aron Bohus
Lajos Cseri
Sz Emma Egyed
Istvan Ezsias
Veronika Fuz
Katie Keszthelyi
Eniko Szöllösy

ISRAEL
Irene Feinzilber
Oleg Gavrizon
Dana Krinsky
Reli Smith

ITALIE
Simona Giampaoli
Mariangela Johnson
Aldo Calligaro

JAPON
Yukie Hanada
Yukiyasu Higashino
Masaharu Kakitsubo
Chizuko Nakaji
Toshiaki Yamada

LETTONIE
Janis Strupulis
Gunta Zemite

LITUANIE
Antanas Olbutas

LUXEMBOURG
FranVois Reinert

MOLDAVIE
Semion Odainic

NORVÈGE
Ingrid Rise

NOUVELLE-ZÉLANDE
C. Massey

PAYS-BAS

Ger Boonstra
Geertje de Kort
Gustaaf Hellegers
Marion Hellegers
Elles Kloosterman
Jadwiga Pol-Jyszkiewicz
Marjan Scharloo
Christel Schollaardt
Marja van der Vathorst
Theo van der Vathorst
Elisabeth Varga
Willem Vis
Carolien Voigtmann
Dymph Vroom-Simonis

POLOGNE

Henryk Borys
Stanislaw Cukier
Bronislaw Krzysztof
Pawel Leski
Ewa Olszewska-Borys
An Watrobska Wdowiarska
Artur Wdowiarski

PORTUGAL

Carlos Baptista da Silva
Emilie Baptista da Silva
Helder Batista
Maria Batista
José Borges de Castro
Joao Duarte
Maria Rosa Figueiredo
Alcides Gama
Luis Lyster Franco
Maria Clara Neves

Margarida Ortigao-Ramos
Maria Manuela Ribeiro Soares
Vitor Santos
José Simao
José Teixeira
Teresa Teixeira
Maria Torres
Rui Vasquez
Luis Vega
Davina Vincente de Brito

REPUBL. TCHEQUIE

Alena Koillova Krizova

RUSSIE

Alexei Arkhipov
Natalia Grinyohva
Evgeny Gurevich
Nataliya Kashtanova
Alexander Nikitin
Alexei Parfyohnov
Georgy Postnikov
Gennady Pravotorov
Anna Shkurko
Alla Shkurko
Mark Zozulya

SUÈDE

Bengt Holmen
Berndt Helleberg
Petter Jacobson
Hans Karlewski
Kerstin Kjellberg
Lars O. Lagerqvist
M. Lidströmer

Mairée Mannik
Ernst Nordin
Uld Nordlind
Karl-Axel Olsson
Joze Strazar
M. Thelander
Bo Thoren
Bringet Thoren
Marie-Astrid Voisin
Carin Wirsen
Christian Wirsen
Eva Wisehn
Ian Wisehn

SUISSE

Bernard Gaillard
Hélène Gaillard
Jolanta Lindau
Karl Lindau
Dit Maillard Perret-Gentil
Béatrice Schärli
André Schifferdecker
Pierre Zanchi
Marie Zanchi

UKRAINE

Viktor Barahtein
Nataly Domvitakikh
Ljudmila Glukhota
Vladimir Glukhota
Oleg Kalashnik
Ephim Kharabet
Vyacheslav Popov
Roman Tchaykovski
Oxsana Teryokhina

MINUTES OF THE GENERAL ASSEMBLY OF FIDEM

Held at La Monnaie de Paris at 2.30 p.m., on Thursday, 26th September 2002.

At the table were the President, Mr. Carlos Baptista da Silva, the Vice-President, Mr. Pierre Zanchi, the General Secretary, Mr. Ilkka Voionmaa, and the Treasurer, Mrs. Danièle Fagot.

1. Opening by Mr. Carlos Baptista da Silva, President of FIDEM

According to the Agenda, the President opened the meeting, extending a welcome to all the present members.

2. Financial Report by Mrs Danièle Fagot, the Treasurer of FIDEM

Mrs Danièle Fagot, the Treasurer, distributed the following documents: Exercice 2001 – Situation Comptable du 1^{er} janvier au 31 decembre 2001, Operations effectuées ; Exercice 2002 : Situation Comptable du 1^{er} janvier au 17 septembre, Operations effectuées. Although leaving the Monnaie by the 15th October, she accepted to close the Accounts referring to the year 2002.

The Vice-President Pierre Zanchi translated her speech into English and explained that the payments to the review *The Medal*, published by BAMS, are responsible for 80% of the FIDEM expenses.

3. Report of the Accounts Auditor, Mr. Claude Arthus-Bertrand

Mr. Claude Arthus-Bertrand, as auditor of the accounts, found the Treasurer's accounts in perfect order and proposed them to be accepted by the Assembly, which approved them unanimously.

4. New member countries

Armenia and Ireland were accepted as new member countries of FIDEM. Their representatives were not present at this moment, but Ron Dutton, the U.K. delegate, supported the application of Ireland, a country with a very energetic college teaching in medal art, and in his opinion a strong potential contributor to the development of this art.

The Belgian delegate supported the Armenian application.

Later on, the new delegate from Armenia, Mr. Armenak Vardanyan, came to the Assembly and was introduced by the President.

5. New FIDEM delegates

The delegates of the new member countries and some changes in other countries were approved by the Assembly, as follows:

Armenia: Mr. Armenak Vardanyan
The Czech Republic: Mrs. Zedenka Mikova
Ireland: Mr. Roger Hannam
The Netherlands: Mrs Carolien Voigtmann

Austria : Mr. Thomas Pesendorfer
Germany: Mr. Markus Wesche
Israel: Mr. David Zundelovitch

Mrs Danièle Fagot is also going to be replaced as delegate of France. There is a proposition for Mrs Sylvie de Turckheim-Pey to be the new French delegate, but her name must be officially communicated to the Board and approved by the General Assembly at the XXIXth Congress. According to the statutes the delegate will be free to choose one or two vice-delegates. In the meantime the proposed new delegate can start working for the diffusion of FIDEM in France and will be called to Delegate meetings by the Executive Committee.

6. New FIDEM Vice-Delegates

The Assembly approved the following new Vice-Delegates:

Canada: Ms. Susan Taylor
Israel: Mrs. Iris Feinzilber
Portugal: Mrs. Margarida Ortigão Ramos

Germany: Mr. Alex Wagner
Italy: Mr. Giorgio Segato
Sweden: Mr. Ernst Nordin

All identification data (address, telephone, e-mail, fax) of both Delegates and Vice-Delegates will be distributed to The Executive Committee, the Consultative Committee and the Delegates by the General Secretary.

7. Resignation and nomination

The Vice President announced that as a result of the current Treasurer's resignation, the Assembly must choose a new treasurer. There was only one candidate for this post: Mr. Mikko Timisjärvi, Director of the Medal Department of the Mint of Finland. The Vice President explained that, according to the Statutes, it is allowed to have a General Secretary and a Treasurer of the same nationality. In fact only the President and the Vice-Presidents must be of two or three different nationalities. It is of the best advantage for the Executive Committee that these two posts are in close contact in order to get the best efficiency. There was a time in FIDEM when the Secretary General and the Treasurer were both French and it worked out very well during many years.

Thus the Executive Committee recommended the election of Mr. Mikko Timisjärvi and introduced him to the Assembly.

The former Treasurer, Mrs Monique Lembourbé (from the Paris Mint, ret.) asked if there was no candidate from La Monnaie and the President replied that there was none.

The President informed that regulations about what should be the duties of the FIDEM Treasurer, according to the experience in the past, are going to be established by the Executive Committee, trying to fulfil a need strongly felt in recent times.

Mrs Danièle Fagot was thanked for her work as FIDEM Treasurer until now and for accepting to close the accounts at the end of 2002.

Mr. Claude Arthus-Bertrand accepted to continue as Accounts Auditor of FIDEM.

The appointed new Treasurer presented himself to the Assembly, promising to accomplish his duties and maintaining a straight contact with the Executive Committee and all the delegates.

A committee consisting of the General Secretary, the new Treasurer and a Finnish lawyer was appointed (free of charges to FIDEM), in order to prepare the transfer from Paris to Helsinki of all financial documents and bank accounts. Mrs Fagot will be at the disposal of this committee.

The Assembly expressed its gratitude to the Mint of Paris, for its many years of close cooperation, looking forward to a continued collaboration concerning future projects.

8. Médailles Journal and The Medal

The next edition of the *Médailles* Journal, which will contain as usual the *compte-rendu* of the Congress, is going to be printed in Finland, as the last issue. All the lecturers in Paris were asked to send as soon as possible their final texts and photos to Mrs de Turckheim-Pey, the coordinator of the Conferences, who will forward them to the General Secretary.

The Medal. The President confirmed that this journal, edited by BAMS, takes 80% of the annual FIDEM income. However, Philip Attwood, the editor of the magazine, informed that each number costs only £ 5 (five pounds sterling) for FIDEM members. On top of that, postage and packing costs a fortune. The Executive Committee, having discussed this problem earlier, and considering the interest of FIDEM members to continue receiving the journal, decided to make the following proposals in order to minimize the costs of *The Medal* for FIDEM members:

- to invite all the delegates to try finding sponsors or advertisers for *The Medal* in their own countries;

- BAMS should send the journals to the delegates, which would then distribute them in their own countries among the FIDEM members, instead of sending them individually to each member.

· to increase the FIDEM fees in 2004.

The need to have an updated list of memberships was also felt by the editors of both journals. Delegates were asked to send these to Philip Attwood, to the President, the General Secretary and the new Treasurer.

The President said that, considering FIDEM's present financial situation, no grants have been given to students this time, as normally has been the case, in order to allow them to attend the Congress.

9. Next Congress

The President introduced the issue and explained that Colorado Springs, U.S.A, was the town where the XX1st Congress of FIDEM took place in 1987. The candidature of the American Numismatic Association to host a new Congress in Colorado Springs in 2004 was postponed to 2006, thus allowing Seixal, Portugal, to be the only candidate in 2004. It was also taken into consideration that the last Congress held in Portugal, Lisbon, went back to 1979.

The representatives of both candidatures presented their projects, the sculptor Maria João Ferreira for the Seixal Council and Mr. Edward Rochette for Colorado Springs.

The Assembly approved both Congresses (the XXIX and the XXX), and it stated that it is in everybody's interest to have advance information concerning the location of the next two Congresses, a practice for FIDEM to follow in the future.

The President proposed to nominate for the venues to come a FIDEM representative to supervise the organisation of the international medal exhibition and the catalogue in order to avoid further omissions and misunderstandings. This FIDEM representative could probably be the delegate or vice-delegate of the country where the Congress takes place.

Ms. Maria João Ferreira, at the request of some members, announced the intention of arranging the 2004 venue with all the good practices once observed at FIDEM Congresses, as workshops, an exhibition open to the public for a long period, convenient advertising, cultural visits, transport and hotel facilities, etc.

Mr. Rochette announced that the official airlines in function during the USA Congress, will find discount flights and discount hotels, to facilitate members to travel to and in the USA.

10. Deceased members

Only one deceased member was reported, Mrs. Elvira Clain-Stefanelli, a remarkable lady, who changed nationality several times. Originally Austrian-Roumanian, she and her husband and son sat in a concentration camp in Germany and later became nationalized U.S. citizens; then husband and wife worked for a long time in the Numismatic Division of the Smithsonian Institution. Lars O. Lagerqvist, who knew her well, spoke about her qualities. Mrs Cory Gilliland added that it was she who brought the U.S. into FIDEM.

11. Other subjects

FIDEM annuities and their transfer charges from abroad

The President informed the Assembly that with the transfer of the Treasury to Finland all existing banking facilities, as use of VISA cards for example, will be at the members' disposal, making the process of paying fees a lot easier and cheaper. The banking system is actually much more flexible in Finland than in most other countries.

Keeping index of members

A request was made to all delegates to update lists of membership whenever they are changed.

Regulations for participating in the International FIDEM exhibitions

Some rules established by the Portuguese delegation are going to be studied and reviewed, in order to become applicable for all delegations. As a result, new fresh rules about the right to participate in the Exhibitions are going to be made by the Executive Committee. The questions concerning the including or excluding of non-members from the Exhibitions are going to be considered, since there are pros and contras. It is probably fair to give a priority to members, but not entirely excluding non-members. If we do so we will be closed in our own world, as in a cage. Other issues such as showing only items not older than five years and never exhibited before, with a diameter not exceeding 15 cm, are practices that need to be expressed in writing. Mr. Devigne added that it should be decided at last if one medal counts as one or two, or even one and a half, as Guus Hellegers suggested, as being the practice in his country (The Netherlands).

Marika Somogyi (USA) asked if it was possible to submit in the next exhibition in Seixal the same medals that were on show in Paris, since this was such a "secret" exhibition, not seen by anyone apart from the people attending the Congress. The President said that this proposal was not possible. As a matter of fact, nearly all the medals were quoted in the Paris catalogue. However, the President suggested that if there is a group of artists interested in showing their Paris medals in Portugal, they should ask the Seixal organisation if there is a possibility of arranging a parallel exhibition there.

The responsible organiser of the Congress in Paris, Danièle Fagot, called the attention of the Assembly to the fact that she had put two advertisements in the newspaper *Le Monde*, on the 8th and the 25th September, and also had announced the Congress at the "Club Français de la Médaille", but apparently with no results. In her opinion medal exhibitions in France no longer have any success and do not attract the public.

Various members then expressed their disappointment with the Paris organisation, particularly with the exhibition and the many mistakes in the catalogue. The President recalled that the Bureau was studying the possibility of having a FIDEM representative to supervise the exhibition and the catalogue during the following Congresses.

The return of the medals to their respective countries was a general concern of the audience. Danièle Fagot announced that the medals would be returned during the next two weeks.

The President closed the meeting at 5 p.m.



Mme Danièle Fagot and M. Mikko Timisjärvi, the new treasurer

ADDENDA

The delegates' meeting with the members of the executive committee and the consultative committee also dealt with the following papers (4):

FIDEM and the role of Medailles

In recent years the marketing of medals has been the subject of discussion at many conferences both formal and informal. Now with the development of more efficient forms of communication it is perhaps time to examine the ways by which FIDEM uses its resources in spreading its message to the rest of the world

Currently we know that several countries have their own medal journals notably "The Medal" of Great Britain, "Mitalitaide" of Finland and the most recent one "MASC" of Canada.. For reasons such as language and cost these are aimed primarily at their own nations, though with the excellent support of FIDEM "The Medal" is circulated to all its members. This along with "Medailles" are the only international journals that provide a service to artists, mints, museums and collectors alike.

On reflection as to what is "The Message" that FIDEM is promulgating, it could be argued that its main task is to make as wide an audience as possible, aware of the range of medallic work that is available for collectors to purchase. Of the many fine works that are on view at the bi-annual exhibitions how easy is it at present for an interested collector to find out details of cost and availability of particular medals? The internet is now a useful tool for such a purpose but could we examine the role of "Medailles" towards changing its format to becoming more than a record of the lecture programme of a congress to becoming a catalogue of a selected range of international medals that are available to the collector world wide.

There are many issues as to the mechanisms that would need to be addressed but they are not insurmountable and should be examined. One format for example is that the issue of "The Medal" that is published after the bi-annual conference could be dedicated to lectures of the congress and could be accompanied by a supplement that would be of selected medals that had been shown at the congress and were available for purchase.

There now exists the possibility of FIDEM adopting new strategies and we should examine these immediately

Ron Dutton
UK Delegate

Pierre Zanchi: The Future of FIDEM, some personal views and proposals for further discussion

Pierre Zanchi expressed his concern for the future of the medal and for FIDEM since promoting the medal to collectors, private companies, cultural associations and even to state authorities has become more and more difficult during the recent years. The artists are getting more and more frustrated because the Congresses give them but a small source of living.

On the other hand, the participation of coin and medal cabinet curators and that of Museum directors is a positive development. In order to assess the importance of FIDEM to its members a possibility could be a "market" research conducted by the executive committee.

About the future FIDEM exhibitions

- They could consist of a limited number of "good medals" which will help keeping up with the quality standard
- FIDEM together with the existing network of international museum curators could develop the concept of travelling FIDEM exhibitions in several countries,
- The concept of national presentations could be abolished and a new concept of displaying by themes could be experimented

About the future of the FIDEM movement

- stronger links should be developed with the numismatic associations, which would enable us to convince the state and private mints on the necessity to improve the artistic level of their commemorative coins,
- stronger ties should be developed with Associations of sculptors

(summarized by Ilkka Voionmaa)

Mariangela Johnson: Memo FIDEM

La médaille et la petite sculpture: la médaille est devenue beaucoup plus que le petit objet que l'on peut tenir dans la main, frappé sous commission, bas relief, ronde etc. Donc peut-être que nous serons obligés de reconnaître ces changements et les accueillir tout en faisant des évaluations critiques très sérieuses.

Le nouveaux dans l'art contemporain: il faut être plus informé sur les nouvelles tendances de l'art contemporain, pour définir des liaisons possibles entre le petit objet – médaille et la grande oeuvre de sculpture, qui parfois peut être aussi une installation temporaire, lié à un évènement particulier.

La figure du critique: Par mon expérience la leçon d'un critique d'art est vraiment clarifiante pour la compréhension d'une oeuvre d'art, et particulièrement pour l'art contemporain.

L'information – Un bureau de presse de la FIDEM: Jamais la FIDEM a eu un vrai Bureaux de Presse qui organise des conférences de presse pour les journalistes, qui informe périodiquement la presse. C'est un travail qui appartient à des professionnels et qui a un poids économique.

Internet et la visibilité du site: Pour la FIDEM il faut être présent dans les sites des galeries d'art moderne, des Musées d'art contemporaines etc. Pourquoi pas la revue MEDAILLES sur les pages du site de la FIDEM

Cotisations: Il faut décider un moyen de paiement moins coûteux, actuellement avec le transfert bancaire, on paye presque deux fois le frais de la cotisation.

(summarized by Ilkka Voionmaa)

The meeting also discussed Michael Meszaros proposal concerning the assistance that FIDEM could provide its members with: Assistance on legal matters, a good magazine, an international catalogue of artists. If FIDEM gives a good deal, there is a good reason to join it.

CONGRESS EVENTS

FOUNTAIN AND FREUD(How we met)

A collaboration by Jane McAdam Freud and Marian Fountain

Marian and I first met in 1986. I was to spend three years in Rome at la Scuola dell' Arte della Medaglia and had been given her name as a contact. She had previously spent one year at the school. The school technician, who was the source of all the important information, thought of Marian very highly saying that she worked "all hours".

Among my earliest memories of Marian are of her in the kitchen in her shared flat in Rome with a medal on one hot plate and a pan of pasta on the other. She was using a nice green patina, which needed to be applied on hot metal, hence, the medal on the hob.

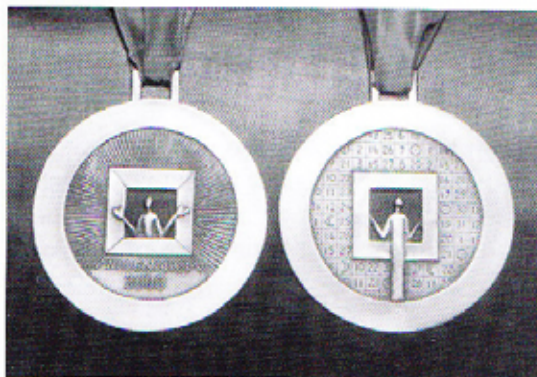
Marian is very adaptable and enjoys being among other cultures. She seemed at home in Rome. In fact she did have a second home there. It was with a family of engravers who had taken her under their wing completely. She was not about to settle though. She has always been fiercely independent (perhaps that bit is mellowing now though). She travels widely with her exhibitions and has lived in Rome, London and in Paris for the last eleven years. Marian amazes me with her energy and her output. Her recent show in New

Zealand was very successful and I think this is where her work is perhaps best understood.

As with most sculptors who make medals, she works at various scales and as those who saw her Paris "open studio" will certainly have noticed the works on show were predominantly sculptures and plaques. The medals sat safely and intimately in a set of drawers.

To me, Marian's work is a lifetime of played out thoughts, feelings and reflections. She has her muses and much of her subject matter is from personal experience. Using her eyes and hands, she works through her experiences.

The medals Marian exhibited at the last two Fidems, show in many ways the Marian I know best. With the "Millennium Medal" (below left) as with the "Lawyers Medal" (below right), a slight figure(s) stands gazing out of a window while conversely looking in. I often feel that Marian although intensely involved in life, has access to rigorous objectivity. She seems to be looking in and looking out at the same time. Marian has the ability to look at life in its broadest terms. Her great



capacity for metamorphosis and indeed rebirth comes through in her work.

I sometimes think back to my first conversation with Marian when I telephoned her to ask about the Medal school. I had the impression that she was not a serious person at all with that sing songy voice accompanied by giggles and a carefree manner but I quickly learnt that I was wrong.

Marian is a highly organised person and I was incredibly impressed in Paris when she sold some work and wanted to check on the condition of the original moulds. Out came a complicated looking table with a set of figures and numbers neatly hand written. She looked up the item on her moulds "Dewey" system and tracked it down on the appropriate shelf within seconds.

Marian has been a good friend to me over the years and we have spent many Fidems and Bams conferences in each other's company. We have both grown up a lot since we met but on the whole Marian has changed very little - still driven yet mellow.

By Jane McAdam Freud

When Jane first arrived in Rome, my

colleague Marco, wanted to collect her from the station on his new bike. In retrospect it was one of my misjudgments of youth. Gallant though he was, Jane was plunged into the deep end, and swept away on the back of a bike through the streets of Rome, with luggage! Luckily she took everything in her stride and slotted in to life at the Mint school very quickly, finding an apartment and friends immediately.

When I saw her calendar medal that was selected by the Mint to be struck in 1991, I was incredulous at the finesse, and the patience involved. This is probably one reason why Jane was recruited to work at the Royal Mint. She later invited me there for a weekend where we had a laugh about the time in Italy. This is when I really got to know Jane better, back on comparative home ground as it were.

Meeting up at BAMS conferences almost every year is a real pleasure, catching up and getting that very special, quirky, Jane McAdam Freud angle on things. The continuity of our friendship is very special and reassuring amongst all the changes in my life. There are a few parallels for us, Rome of course, being neighbors in London and attending symposia in Eastern Europe. However, I would never have been so courageous as to take up the post



of Chief Sculptor at the Perth Mint, which she did in 1992.

One medal of Jane's that speaks to me particularly is 'Heads and Heads' (a coke can with a snake skin texture, see below). The ideas of camouflage and shedding of skins evoked in this medal, are themes that spark off lots of different metaphors for me, perhaps because there is a certain amount of changing one's skin living in a different culture. The coke can becomes the spirit of the snake, an almost animist take on trash! It's also an interesting idea to take a good look at what's left over, as a means of observing a greater reality.

This is an example of Jane's special way of observing things that provokes and throws up lots of different ideas at the same time. She must be a good teacher in her post at Central St. Martins, suggesting

many possibilities around a subject, something that she does anyway as part of her sense of humour.

After that first night in Rome I asked Jane whether she liked Marco Giampaoli's tower, where the family lived and made medals. She looked at me, quite surprised, and said 'I didn't know it was a *tower*, I thought it was a particularly long thin house!' We *had* approached it at night after all!

It was a comment that became an endearing symbol of Jane for me, something that I pondered over quite considerably - it struck a kind of Lewis Carroll chord. The oddity and adventure of two people meeting in 'Medal Wonderland' carries on, with many more interesting observations from Jane, and may it long continue...

by Marian Fountain

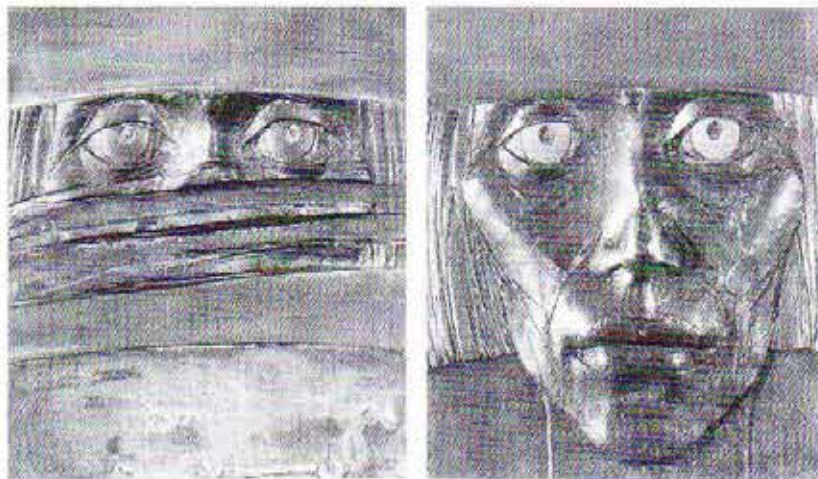
The FIDEM congress participants had the pleasure of visiting Marian Fountain's Paris studio during the congress.

Thank you Marian for a most pleasant evening

CONGRESS EVENTS

EXHIBITION OF SLOVAKIAN MEDALS IN PARIS

The participants of the FIDEM congress were invited to the Slovakian Cultural Institute in Paris on September 28th to witness the inauguration of the exhibition of modern Slovakian medallic art. The medals had been designed by ten different Slovakian medal artists. The exhibition was opened by Ms. Mária Krasnohorská, the Slovakian ambassador in France, the catalogue had been compiled by Ms L'uba Belohradská. The artists were Jozef Barinka, L'udmila Cvengrosová, Gabriela Gáspárová-Illéssová, Karol Lacko, Erna Masarovicová, Stefan Novotný, Marián Polonský, Juraj Sapara, Helena Szilva and Alexander Vika.



Gabriela Gáspárová-Illéssová, Pour Tous et sur Rien I, 1993, Hydronalium cast, 110 x 105



Marián Polonský, Silence, 1990, bronze, 143 x 186

CONGRESS EVENTS

The visit to Cabinet des Médailles

The participants of the Congress were invited for a visit of the museum of the Cabinet des Médailles in the Bibliothèque Nationale - Richelieu.

Michel Amandry, director, and Michel Popoff, curator in charge of the medals, welcomed two groups who could appreciate an historical view of the collections.

Gathered in first by the king Charles V in the last quarter of the 14th century, the collections from then followed in the subsequent residences of the kings until Louis XV. During almost four centuries, until the French Revolution, acquisitions and donations from official and private collectors enlarged the royal collections which include antique coins, gems as well as medals from the Renaissance, coins from Europe, Americas and Near and Far East.

Visitors have admired the roman Grand Cameo and some treasures from the abbey of Saint Denis and from the Sainte Chapelle saved from destruction by the famous keeper Barthélémy at the end of the 18th century.

Medals of European Renaissance were on display as well as samples of the production of contemporary and modern engravers. About 80 000 medals and jetons are kept in the Cabinet des Médailles, constantly enlarged by the Dépôt légal (copyright).

La visite au Cabinet des Médailles

Les congressistes ont été invités à visiter le musée du Cabinet des Médailles, Bibliothèque Nationale - Richelieu. Michel Amandry, directeur, et Michel Popoff, conservateur chargé des médailles, ont accueilli deux groupes auxquels un aperçu historique des collections a été présenté. Réunies depuis Charles V dans le dernier quart du 14ème siècle, les collections ont accompagné les rois de France jusqu'à Louis XV dans leurs résidences successives. Pendant près de quatre siècles, jusqu'à la Révolution française, acquisitions et donations officielles et privées ont enrichi les collections royales qui renferment non seulement des monnaies antiques et des pierres gravées mais aussi des médailles depuis la Renaissance, des monnaies d'Europe, des Amériques et du Moyen Orient et au-delà. Les visiteurs ont pu admirer le Grand Camée et plusieurs trésors dont ceux provenant de l'abbaye de Saint Denis et de la Sainte Chapelle sauvés de la destruction par le fameux "garde des collections" l'abbé Barthélémy à la fin du 18ème siècle. Des médailles de la Renaissance étaient présentées ainsi qu'un ensemble de la production des graveurs et médailleurs modernes et contemporains. Le Cabinet des Médailles conserve plus de 80 000 médailles et jetons auxquels s'ajoutent régulièrement les exemplaires provenant du Dépôt Légal.

APPENDIX II

FIDEM 2003 artists

List of FIDEM member artists in 2003 . For addresses of artists please contact the delegates of the respective country or Mr Ilkka Voionmaa, the Secretary General (e-mail: ilkkavoionmaa@hotmail.com or ilkka.voionmaa@edu.hel.fi) . The data is based on the information received on August 28. We apologise for any possible omissions/ errors, including the fact that some pictures sent to us didn't pass the quality inspection.

Australia



Ewa Froncek



Michael Meszaros



Anna Meszaros



Rita Pearce



Giles Thomson

Belgium



Alexandre Devaert



Edna El Asmar



Marit Hertzdahl-Hartman



Paul Huybrechts



Gretha Jonker



Henri Lannoye

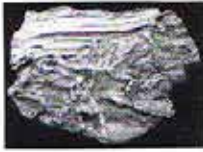


Denise Peters



Fernand Vanderplancke

Canada



Françoise Bilodeau



Ernest Hertzig



Alexander Husveta



Dora de Pedery Hunt



Eleanor Konkle



Anne Lazare-Mirvish



Geert Maas



Richard McNeill



Eileen Millen



Del Newbigging



Yoshiko Sunahara



Susan Taylor

Finland



Raimo Jaatinen



Assi Madekivi



Anna-Maija Urm

Great Britain



Ron Dutton



Danuta Solowiej

Hungary



Geza Balogh



Aron Bohus



Lajos Cseri



Emma Egyed



Istvan Ezsias



Ferenc Friedrich



Veronika Fuz



Gabor Gati



Gyorgy Holdas



Laszlo Kutas



Gyorgy Kiss



Tamás E. Soltra



Peter Szanyi



Laszlo Szlávics



Enikő Szöllössy



Eva Varga



Sándor Zichermann

Israel



Irene Feinzilber



Oleg Gavrizon



Chen Peiper



Alexander Serber



Ariela Smith



Suzi G. Zohar

The Netherlands



Guus Hellegers



Geer Steyn

Poland



Victoria Czechowska-Antoniewska



Ewa Olszewska Borys



Jerzy Sztuka

The United States



Leonda Finke



Ann S. Pollack



Jeanne Stevens-Sollman



E. Bud Wertheim

FIDEM ARTISTS 2003

Australia

Errol Davis
Ewa Froncek
Michael Meszaros
Anna Meszaros
Rita Pearce
Philip Schofield
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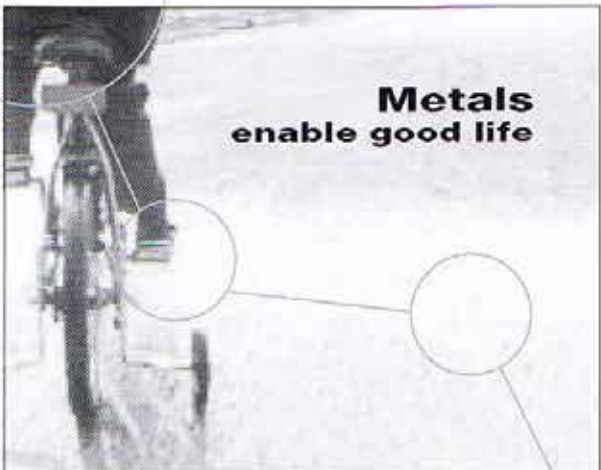
Gallery established 1992. Specializing in small, affordable works by international artists, including: medallic sculpture, small sculpture, transformable sculpture, wearable sculpture, wall hangings. Work of gallery artists is exhibited on a continual basis along with special one-person and group exhibitions by international medal artists. The gallery exclusively exhibits contemporary medallic sculpture as well as works of original and limited editions. Also exhibited are medallic sculpture and palm-sized sculpture by emerging artists.

Space II :

A 500 square foot alternative gallery space is available for the exhibition of three-dimensional craft work. The space is adjacent to Medialia Space I. The gallery is located in mid Manhattan, between 8th and 9th Avenues, where there is a transition from the manufacturing of garments to cultural activities. This is a new area for galleries. Services included are: announcement/layout, printing and mailing, gallery sitting. Exhibition cases and pedestals are available at the gallery and are included as part of the fee. For detailed information please contact Medialia Gallery.

The gallery is affiliated with the nonprofit organization, New Approach, which promotes medallic art through exhibits and workshops. New Approach encourages emerging artists, and introduces the art community to medallic art.

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