

## Catalogue of the Vernon Hall Collection of European Medals.

Elvehjem Art Center

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, 1978

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C A T A L O G U E · O F

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The Vernon Hall Collection  
of  
European Medals



Elvehjem Museum of Art  
University of Wisconsin ~ Madison  
MCMLXXVIII







CATALOGUE OF THE VERNON HALL COLLECTION

ERRATA

- P. 46      *The last four paragraphs of the right-hand column are descriptive of cat. #81 (ESTE, Isabella d') and should follow that entry.*
- P. 47      *The first three paragraphs of the left-hand column are a continuation of the description of cat. #84, begun on p. 46.*
- P. 86      *Cat. #285 should read:*

GUGLIELMO PALEOLOGO

Armand II, 101, 16

p. 22      *The last sentence of the right-hand column belongs in the top paragraph, following the words "less clear.", with no H break.*



The  
Vernon Hall  
Collection









The  
Vernon Hall  
Collection  
of  
European  
Medals

With an Illustrated  
Introduction to the  
Art of the Medallion  
by Vernon Hall

III



Elvehjem Museum of Art  
University of Wisconsin ~  
Madison  
MCMLXXVIII



For Marc, Keith and Shannon

IV

*Front Cover: Hall 94 Obverse*

*Back Cover: Hall 94 Reverse*

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# Table of Contents

FOREWORD .....	2
PREFACE .....	3
INTRODUCTION .....	4
BIBLIOGRAPHICAL NOTE .....	24
THE CATALOGUE .....	27
CONCORDANCE WITH OTHER WORKS .....	88
INDEX OF INSCRIPTIONS .....	90
TRANSLATIONS OF	
TYPICAL INSCRIPTIONS .....	95
INDEX OF ARTISTS .....	98
INDEX OF PERSONS, GODS AND	
PERSONIFICATIONS .....	99

*All illustrations are actual size.*



# Foreword

During the last eight years the Elvehjem Museum of Art has been the fortunate recipient of a splendid collection of medallions given by Vernon Hall, Professor of Comparative Literature at the University of Wisconsin-Madison. Numbering almost 400, and spanning the 15th through early 19th centuries, the Hall Collection contains examples of the finest workmanship and design which could be produced by the most skilled artists of the age. Their creations represent the highest achievement in the history of Western medal production. The Hall Collection joins a small and important group of first-rate holdings in American museums in this particular medium, and adds another research and resource tool for the Elvehjem Museum of Art's growing permanent collection. With this catalogue the museum continues its efforts to present complete scholarly studies of major areas of the permanent collection. *The Vernon Hall Collection of European Medals* now joins earlier publications on *Russian Icons*, and *Indian Miniature Paintings* in documenting the holdings of the Elvehjem Museum of Art.

On behalf of the Museum and the University of Wisconsin-Madison, we are truly grateful for this magnificent gift and for the opportunity to publish a complete catalogue of its contents. To Vernon Hall, who made his collection of medallions available to the Museum, we express our sincere appreciation.

*Eric S. McCready*  
Director

# Preface

Though the appeal of the art medallion or medal is immediate, the museum goer is likely to be confused as to what it is. It looks like a coin but is usually too large to be one; yet it is obviously not a medal of the type given for meritorious service of a military or civic nature. In order to explain these matters and to add to the art lover's appreciation of this fascinating portrait medium, it was decided to make the catalogue of a large collection of medals at the Elvehjem Museum of Art into a work which would cover the history of the medal, its technique and, particularly, the meaning of its devices and symbols. Though much of this material appears in the introduction to the catalogue proper, an equally large amount appears in the descriptions of individual medals which are replete with esthetic, iconographical and historical information, particularly for the earlier medals. The catalogue is as exact as humanly possible. Unlike all too many of its predecessors it does not slavishly depend upon the descriptions in standard works. Rather, it describes the actual specimens in the museum, thus making possible exact comparisons with other specimens in other collections. For instance, if the inscription containing the name or title of a personage on a medal has been garbled or altered in any way by a careless workingman who chased the medal or by the action of time, the inscription as it actually appears is still transcribed. It is never normalized to make it conform with the description in the standard work on the subject.

Particularly important are the illustrations. They are completely integrated with the text. Each device, technique or point of connoisseurship which is mentioned in the text is illustrated with a photograph. For example, the statement that later casts of a medallion differ from earlier ones both in size and quality is made meaningful by a series of illustrations which enable the reader to see exactly what takes place. As far as can be determined, no other book on this subject does this as comprehensively.

The Vernon Hall Collection, which has been given in its entirety to the Elvehjem Museum of Art, was started just after World War II in France, when many collections were thrown on the market. Many of the best medals were acquired in that country in the fifties and, to a lesser extent, in the sixties. A few were found in Italy. Others were obtained from dealers' catalogues and auctions, and particularly through the well-known numismatist Mark M. Salton, who for years kept his eye out for medals for this collection. A number were obtained by trades with Sigmund Morgenroth, whose collection is now the pride of a California museum. Finally, the Hall Collection was enlarged by the purchase of two small collections: the Nachod and the Maynard.

The Research Committee generously provided funds for the research behind this book. The author was not only given two grants but was also provided with two research assistants, John Schimpf and Robert Oxley, the lack of whose intelligent labor would have made the cataloguing much more difficult. The funds for publishing this book were generously provided by the National Endowment for the Arts and the Elvehjem Museum of Art.

Special thanks are due to the members of the Elvehjem Museum of Art staff who helped in many ways: Millard

Rogers, the Director at the time this project was begun; Acting Director and now Curator, Carlton Overland; the present Director, Eric McCready, on whose shoulders fell the burden of seeing that the work would be printed, and, particularly, the Assistant Director, David Berreth, who supervised the actual production of this work. Thanks are also in order for Phill Thill, designer of the book and Don Stott, whose fine photography enhances our appreciation.

V.H.



# Introduction

The medallion, or medal, though an art form in its own right, is the daughter of Roman Imperial coins and the mother of the modern coin. Being made of metal in a circular shape, it has the familiar placement of head on one side, and usually a design or device on the other. Except that it is usually larger and lacks any indication of monetary value, it can easily be mistaken for a coin. Yet, unlike that of the coin, the medallion's primary function has always been portraiture. What the great English Renaissance miniaturist, Nicholas Hilliard, said of his small portraits might well be said of the medal, that it was "a thing apart from all other portraits and tendeth not to common men's use . . . and is for the service of noble persons, very meet in small volumes in private manner for them to have portraits and pictures of themselves, their peers and any other."



Roman Coin obv.



Roman Coin rev.



Medieval Coin obv.



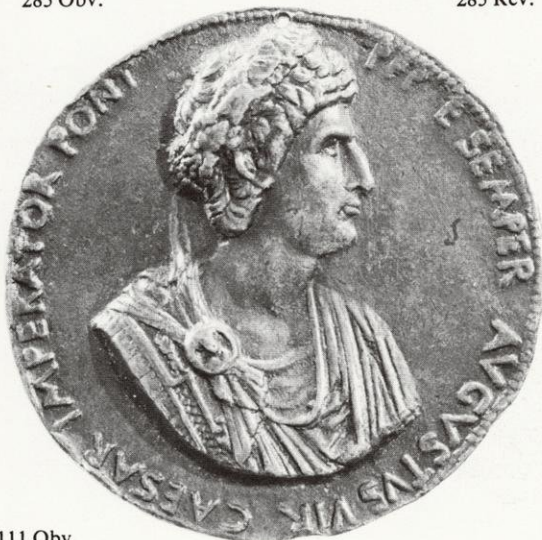
Medieval Coin rev.



285 Obv.



285 Rev.



111 Obv.



111 Rev.

Indeed, as with the miniature, the people portrayed on medals were in the beginning usually princes or men and women elevated by birth or deeds above their fellows and to this extent the medallion can be characterized as an aristocratic art form. Yet, unlike the miniature, the medallion could easily be reproduced. This made it, in another respect, a popular art form, and thus in a sense the ancestor of the photograph. First the medal, then woodcuts and etchings, and then photographs were the easiest means, each in its own time, of disseminating human likenesses in several copies. The art of the medal has remarkable similarities to another art of reproduction, that of printing with moveable type. The first modern medal was made in 1438 or 1439, the first modern book in 1440. In the opinion of many, the greatest figures in both arts are their inventors: Pisanello in the medal and Gutenberg in printing. No later medals can surpass Pisanello's, no later books the forty-two line Bible. Not only has there been no "progress" in these two arts but in each there has been a falling off at almost exactly the same time and for the same reason: the desire for a more rapid and less careful means of production. Most of the great medallic masterpieces were made before 1530 as were most of the masterpieces of printing.

The year 1438 marks the birth of the modern medallion since it was in this year that Antonio di Puccio Pisano (nicknamed Pisanello) saw his first Roman Emperor, John VIII Palaeologus, next to the last of those rulers of Constantinople who still bore the proud title of the Caesars. This Emperor had come as a beggar to Italy, hoping that if he promised to join the Eastern Church to the Western, the West would aid him against the Turks. When Pisanello saw him he had an inspiration of genius. Why not make a medallion of this Emperor he was seeing with his own eyes? He had so mastered the art of painting that he ranked second to no one in Italy, but here was his opportunity to continue the great line of large, Roman bronze coins which had immortalized the Roman Emperors of the West from Augustus on. These had been known and collected not only as objects of antiquity but also as embodiments of ethical teachings ever since the first modern humanist Petrarch had lectured on them a hundred years earlier in the presence of the Holy Roman Emperor Charles IV. Yet, Pisanello was faced with a dilemma. The Roman bronzes had been struck. They had been made by forcing a disk of metal into the desired



shape and pattern with the blow of a hammer. The slaves who wielded these hammers must have been rigorously trained men of great strength, since some of the coins they struck were very thick and over an inch and a half in diameter. In Medieval and Renaissance times this training was lost; coins had become thin with diameters seldom exceeding a half inch.

Pisanello came face to face with the realization that no magnificence in this art would be possible if he tried to strike a medal of the Emperor. However, the art of casting large metal objects was well known. His contemporary Ghiberti would soon display his magnificent

cast-bronze doors for the baptistry in Florence. Furthermore, he almost certainly knew a large medal of Constantine (Hall 1) and one of Heraclius which had been cast. Although today we know that these medals, which are mentioned as part of the collection of the Duke de Berry, are of the late fourteenth century, he undoubtedly thought they were ancient. Turning to this technique, Pisanello developed a portrait medal that had no dimensional limitations other than those imposed by the eye of the artist. Here, as happens in art and science, a difficult challenge resulted in a technological breakthrough. The medal as we know it was born (Hall 2).



1 Obv.



1 Rev.



2 Obv.





2 Rev.

Its success was immediate. Suddenly all the great and would-be-great felt the need of being immortalized in enduring bronze. Pisanello obliged and produced a series of medallions that had both artistic and iconographic integrity. The head and the reverse compliment each other and neither has its full meaning without the other. The magnanimity of Alphonse of Aragon's head placed in front of a helmet for war on which is the book of love is balanced by the reverse, which represents the king as a

noble eagle sharing his spoil with lesser birds of prey, his courtiers and hangers-on (Hall 33). In his one female portrait Pisanello has the charming, sensitive head of Cecilia Gonzaga who, in spite of her father's strong opposition, gave up the world and entered a convent where she died at the age of twenty-five. The reverse is a moonlit scene where Virginité, whose nude form is partially covered by the symbolic veil of a nun, holds the head of a goat-unicorn, a beast that only a virgin can capture (Hall 28).



33 Obv.





33 Rev.



28 Obv.



28 Rev.



The tough princes have men in armor and horses on the reverses of their medals, but one warrior is treated in a manner which sets him apart. This medal has the sensitive face of Domenico Novello Malatesta, a professional soldier who seldom won a battle. The reverse shows him kneeling at the foot of a crucifix, and the very metal of the full suit of armor he wears seems to express religious fervor (Hall 23).



23 Obv.

Yet, even if Pisanello had not been the consummate artist he was, his place in art history would be a prominent one if only because of the myriad of artists who followed in his footsteps. Of these first place is often given to Matteo de' Pasti of Verona whose most important work was done for the tyrant Sigismondo Malatesta. One portrait of this prince (Hall 46) has a reverse representing his stronghold which has been acclaimed the most masterly of architectural reverses because De' Pasti managed to make the building as brutal and menacing as its master. His portraits of the prince's mistress and, later, wife Isotta are equally penetrating psychologically (Hall 50).



46 Obv.



23 Rev.



46 Rev.



Sperandio of Mantua, the favorite medallist of Goethe and the Weimar cognoscenti, was the most prolific of the early artists. Forty-five signed medals have come down to us. His portraits have a vigor that almost verges on coarseness. His reverses are less good and late in his career he took to plagiarizing some of Pisanello's, destroying their beauty in the process (cf. Hall 64, with Hall 23 by Pisanello).



64 Obv.



64 Rev.



So many good artists turned their talents to the medal that they are often lumped in groups according to the places where they worked: Florence, Padua, Mantua, Venice and Rome. Florence, as might be expected, produced the most medallions and these tend to have the same character regardless of whose hand made them. The heads are completely realistic with no attempt to soften the harshness of the subjects' features. The reverses are often conventional and even at times left blank—a clear indication that the focus of interest was the physiognomy of the individual. Occasionally, though, a good reverse will match a good head. Outstanding in this respect is the medal of Savonarola (Hall 135) where the ugly head is complimented by the fearful sword of vengeance pictured on the reverse. One cannot overlook, artistic considerations aside, the rich treasure of portraits produced by this school, portraits which in many cases we do not have in any other medium. Also rich in iconographic and historical interest is the Roman school whose medals, not surprisingly, greatly resemble ancient Roman coins (Hall 111).

Aside from professional artists and goldsmiths an occasional amateur tried his hand at making medallions. Among these the most talented was Giulio della Torre who, as might be expected from a non-professional, delighted in making portraits of himself and his family. His medals are not only very attractive but also show how the medal could be as intimate then as the photograph is now (Hall 95,99).



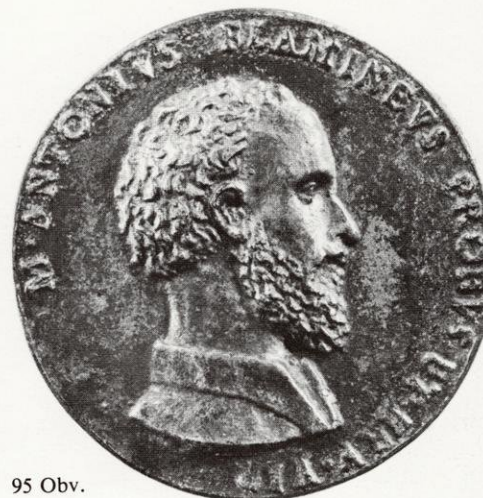
135 Obv.



95 Rev.



135 Rev.



95 Obv.





99 Obv.



99 Rev.



143 Obv.

In the sixteenth century the mannerist and baroque styles became fashionable and the medal changed to meet the new taste. A medal of Bombarda (Hall 146) or Leone Leoni (Hall 145) may be somewhat theatrical for those whose taste was formed by Pisanello but, then, so are the sculptures of Michelangelo (of whom, by the way, this collection has what seems to be an hitherto unrecorded portrait, Hall 143). Though from now on large struck medals began to push the more expensively produced cast medals out of the market place, the best medals are still cast. Indeed as late as the seventeenth century two French artists, Jean Varin and Guillaume Dupré, cast medallions unsurpassed in delicacy of detail. Certain of Dupré's medals of Henry IV and Marie de' Medici were used by Rubens as the basis for his large paintings of the life of Marie de' Medici (Hall 170).



145 Obv.



146 Obv.





170 Obv.



A. Suhle  
Plate 17



170 Rev.



185 Obv.



185 Rev.

Sixteenth century Germany offers a striking series of medallions that differ greatly from the Italian. They make no pretense of being unified works of art. Their purpose is to render the features of the sitter as accurately as possible. This they do so faithfully that one is forced to believe that either the notables of Germany were among the least vain people of Europe or that they had different tastes. An extreme example is Friedrich Hagenauer's medal of Christoph von Nellenburg und Thengen (A. Suhle, plate 17). Here the artist has used the circular composition not to minimize but to emphasize the gross corpulence of his subject. The reverses of German medals are best when they avoid the Italian conventions and stick to coats of arms (Hall 185).

As time went on the overwhelming majority of all medals were struck, not cast, and even the cast medals usually lacked the integrity of their predecessors. Struck or cast they are mainly interesting as historical and iconographical documents with the added value of expressing in an uncompromising fashion the taste of the age. The large medallion of Louis Phillipe and his family illustrates this latter point well. Appropriately enough for the capitalist-king, our specimen is made of iron (Hall 221).





221 Obv.



221 Rev.

Though the fifteenth and sixteenth century medals are, on the whole, more esthetically satisfying than those of later centuries, every period and every country contains specimens worthy of any collection from a purely artistic viewpoint. From an historical viewpoint even the less beautiful ones are sometimes indispensable.

#### THE REVERSES: DEVICES AND SYMBOLS

Theoretically, there is no reason why a portrait in medal need have a reverse any more than a small painting of the same size. Yet the artistic medal almost always has one. The reason is that the first medallists, as has been pointed out, were consciously imitating Roman Imperial coins, which usually bore the head of the emperor on one side and a propagandistic device on the other. In times of trouble an emperor might issue a coin with a figure representing security as a promise that the people could trust him to protect them. Even though it might bear the motto, "Security of the Empire," above it, the figure itself would be recognized even by the illiterate.

Our medallists preferred for the most part to use less obvious devices since they were the heirs not only of Roman imperialism but also of a long religious tradition

that used material things as symbols of moral and spiritual ones. As everyone knows, a fish was a symbol of Christ for the early Christians, but it was a secret symbol not meant to be recognized by their pagan enemies. Thus, from the beginning of the Christian tradition, a tradition which also owed much to the pagan mysteries, symbols were supposed to have hidden meanings known only to the initiates. In the literature of the Middle Ages, allegory was the verbal equivalent of pictorial symbolism. Nothing on earth existed that did not bring to mind something divine. In the Renaissance this Medieval conception that every literary phrase has at least two levels of meaning had a snobbish element added. Since only the elite could appreciate classical symbolism, the common people had to be satisfied with the mere literal meaning.

In his *The Life of Dante*, Boccaccio could write:

(Poetry) occupies the wise and gives comfort to the simple; in the obvious sense there is something to sustain babes, and in the hidden sense it keeps that with which it holds in admiring awe the minds of the wisest hearers. Thus it appears to be a river, if I may use the figure, both shallow and deep, in which the tiny lamb can go on its feet and the great elephant has ample room to swim.

Chivalric heraldry was the twin of literary allegory. The device a knight bore on his shield was at first often nothing but a pun on his name. An Orsini would have a bear (It. *orso*) on his shield, a Colonna, a column (It. *colonna*). Later the devices became messages of a more or less complex nature. In Marlowe's *Edward the Second*, the king's support of his favorite, Gaveston, and his peers' opposition to the favorite is put in terms of the devices the knights will bear on their shields.

King Edward. But tell me, Mortimer,  
what's thy device

Against the stately triumph we decreed?

Mortimer Junior. A homely one, my lord,  
not worth the telling.

King Edward. Prithee let me know it.

Mortimer Junior. But seeing you are so  
desirous, thus it is:

A lofty cedar tree, fair flourishing,  
On whose top-branches kingly eagles perch,  
And by the bark a canker creeps me up  
And gets unto the highest bough of all;  
The motto, *AEque tandem*.

King Edward. And what is yours, my lord  
of Lancaster?

Lancaster. My lord, mine's more obscure  
than Mortimer's.

Pliny reports there is a flying fish  
Which all the other fishes deadly hate,  
And therefore, being pursued, it takes the air.  
No sooner is it up, but there's a fowl  
That seizeth it; this fish, my lord, I bear;  
The motto this: *Undique mors est*.

King Edward. Proud Mortimer! Ungentle  
Lancaster!

Is this the love you bear your sovereign?  
Is this the fruit your reconciliation bears?  
Can you in words make show of amity,  
And in your shields display your rancorous  
minds?

What call you this but private libelling



Against the Earl of Cornwall and my brother?  
Queen Isabella. Sweet husband, be content:  
they all love you.

King Edward. They love me not that hate  
my Gaveston.

I am that cedar, shake me not too much;  
And you the eagles; soar ye ne'er so high,  
I have the jesses that will pull you down;  
And *Æque tandem* shall that canker cry  
Unto the proudest peer of Britainy.  
Though thou compar'st him to a flying fish,  
And threatenest death whether he rise or fall,  
'Tis not the hugest monster of the sea,  
Nor foulest harpy, that shall swallow him. (II.ii. 11-45)

Artificial as this exchange might sound to our ears, it seemed true to life to the Renaissance playgoers since they were familiar with many such symbolic debates. For instance, the device worn by Louis of Orleans was a cudgel covered with knobs with the words, *Je l'envie*, a term from gambling meaning that one challenges one's opponent to show his strength. His enemy, the Duke of Burgundy, responded with a device that pictured a carpenter's plane with another gambling phrase as its motto, *Je houd*, that is, "I accept the challenge."

The reverses of the medals in this collection range from (1) the non-symbolic, through (2) the conventional learned symbol, to (3) the obscure. An example of the non-symbolic reverse is Hall 97, in which the artist portrays himself nude with the slogan *Me Ipsum Honeste Amo*, "I love myself decently." A conventional learned symbol is found on Hall 83, which pictures a bound Cupid, the symbol of chastity, with a phrase expressing the love god's surrender to a more powerful goddess. (An obvious variation on a classical emblem is Hall 9, where the shewolf of Rome is replaced by the griffin of Perugia and Romulus and Remus by two of the Italian warlords.) Finally, some of the reverses reach obscurity in medals such as Hall 87, upon which a half-nude female is pictured leaning against a gate and holding a bridle. Flowers in the air shoot sparks at her. The motto *Hoc Fugienti Fortunae Decatis*, "Tell it to that Fortune which runs away," seems to indicate some misfortune in the wake of which the lady keeps her morality (gate and bridle) intact, but no one can be sure. Indeed, the artist probably would have been upset if anyone had been able to guess his meaning exactly.



83 Obv.



83 Rev.



97 Obv.



97 Rev.





9 Obv.



87 Obv.



9 Rev.



87 Rev.



The greatest medallic artist, Pisanello, excels in his reverses as in everything else. As Boccaccio recommends, he has something for both the unlearned and the learned. His medallions for the cultured Lionel of Este, Marquess of Rimini, illustrate this. Lionel's marriage medal presents Cupid teaching a lion to sing a love song (Hall 15), an obvious enough pun. Yet, above the lion's head is something much less obvious in meaning: a sail attached to a stone column. Another medal (Hall 12) has a Picasso-like head with three faces—a symbol, as we know from other examples, of Prudence. Still another (Hall 13) shows a blindfolded lynx, a device that is used by a lesser medalist with a motto which, when translated, means, "What you see, you pretend not to see"—a good motto for any executive. So far so good. All three reverses have an easily grasped meaning.



12 Obv.



12 Rev.



15 Obv.



18 Rev.





13 Obv.



13 Rev.

But wait, how does the marble column with sail fit in? Can there be an interpretation that brings all the elements in all three reverses together? Yes, there is, according to Edgar Wind in his *Pagan Mysteries in the Renaissance*. The motto that binds all the medals together is *Festina Lente*, "Make haste slowly," which must have been the secret maxim of Lionel of Este. The fast sail is tied to the heavy column, the head cautiously glances in all directions before deciding to act, and the swift lynx is slowed by a blindfold. Thus each reverse has a surface meaning, a learned meaning, and finally a hidden meaning that makes all the meanings one.

If none surpassed Pisanello's reverses it is at least partially because no one took the pains he took to make his reverses worthy of his obverses, not only in design but also in meaning. Some artists filled in the back with a coat of arms; others arranged some classical image or building that often had nothing to do with the person portrayed. Laurana makes a portrait of Jean d'Anjou (Hall 67) that is one of the most intriguing of the time, but gives it a completely banal reverse: a classical temple with an angel hovering above. Sperandio constructs a forceful bust of a lawyer and can think of nothing better for a reverse than the conventional figure of Fame (Hall 62). No other medal of his with the same reverse has come down to us, but it would not be surprising to learn that he used—as did other medalists—the same reverse for other patrons. So enthusiastic were his sitters for symbolism that this would not have bothered them.



67 Obv.



67 Rev.





62 Obv.



62 Rev.



Indeed, was it possible in this period for any device to be considered as empty of symbolic content? Probably, as in the case mentioned (Hall 97), but the best course is to suspect a symbolic meaning even if it is not immediately apparent. For example, the splendid reverse of Pisanello's Louis III Gonzaga with the prince on horseback (Hall 25), though it has the minor symbolism of constancy represented by the sun and sunflower in the composition, seems to be merely a man in armor on a warhorse. It is doubtful that the age so regarded it. Looking at such a simple composition the English poet Chapman sees a lesson in kingship and has one of his characters in *Byron's Conspiracy* (II.2.66-81) thus comment on it:

Your Majesty hath miss'd a royal sight:  
 The Duke Byron on his brave beast Pastrana,  
 Who sits him like a full-sailed Argosy  
 Danced with a lofty billow, and as snug  
 Plies to his bearer, both their motions mix'd;  
 And being consider'd in their site together,  
 They do the best present the state of man  
 In his first royalty ruling, and of beasts  
 In their first loyalty serving (one commanding,  
 And no way being mov'd; the other serving,  
 And no way being compell'd) of all the sights  
 That ever my eyes witness'd; and they make  
 A doctrinal and witty hieroglyphic  
 Of a blest kingdom: to express and teach  
 Kings to command as they could serve, and  
 To serve as if they had power to command.



19

25 Rev.



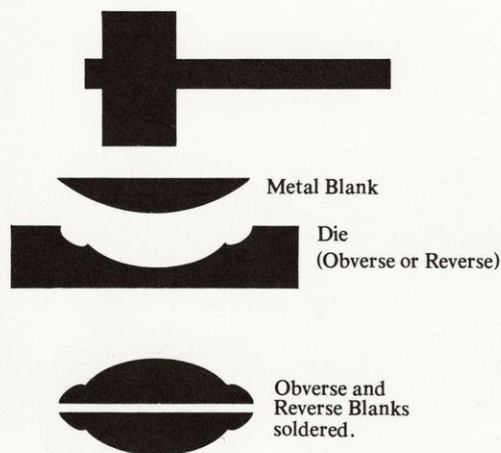
25 Obv.



## MEDALLIC TECHNIQUE

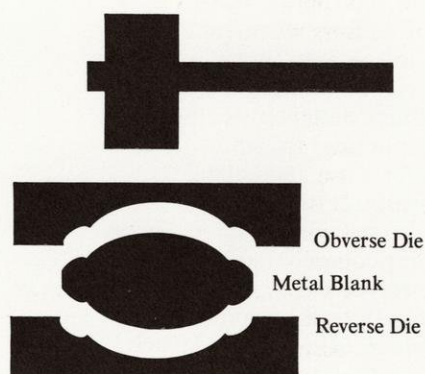
There are three ways to make medallions. The one least frequently employed, except in the Netherlands in the 17th century, is that of *repoussé*. Here the medal is made by hammering the metal from the reverse into a hollow design. Repoussé medals are easy to distinguish since they are hollow, the sides having been made separately and then soldered together (Hall 194). Embossing produces much the same effect, but the process is reversed. In embossing the design is obtained by pressing down the ground and leaving the design in relief.

### Repoussé



The second method, that of striking, produced the overwhelming majority of coins and medals known to us. Blanks, or flans as they are usually called, were made the correct size and were then heated, placed between two dies, and sharply struck with a hammer. Thus both sides of the flan were simultaneously imprinted with impressions. Until the invention of modern machinery, struck medals were of necessity of small diameters (Hall 122) or of extremely low relief (Hall 112).

### Striking



122 Obv.



122 Rev.



112 Obv.



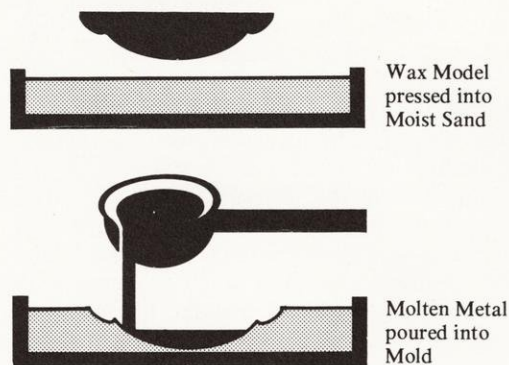
112 Rev.



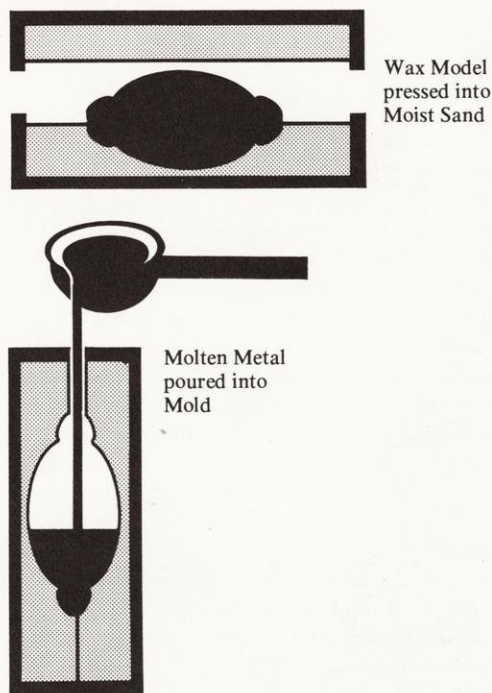
The third way, that of casting, has been the method that produced almost all of the great medals of the Renaissance (Hall 2 and ff.) and many later ones. A model was made, usually of wax on a slate disk. It was then pressed into fine sand, removed and molten metal poured into the resulting matrix. A medallion with two sides could be made by the use of a casting jar, a two-part hollow frame. Moistened sand was placed in one side and sprinkled with powdered bone or some other parting powder. The other half of the jar was filled with sand, powdered, and then pressed against the half containing the model. When the two sides of the jar were parted and the model removed, an impression was left. After tracing a few gas escape channels in the sand, the two sides of the jar were placed together and molten metal poured into it. After cooling, the jar was opened and the medallion removed. The lost wax process was seldom, if ever, used, since a medal does not present difficulties in casting, as does a statue.

The artist (or artisan, if he left his casting to someone else) would then use a burin or another sharp tool to chase the cast and then use the finished medal as a model for further castings. It is believed by some that the first cast was made in lead since it is an easily worked material, and those who believe this value lead medals as being closer to the artist's conception than bronze medals. Not only is there a lack of evidence that lead was used in first casts, but this assumption overlooks an important fact: a lead medal is easier to make than a bronze medal. Thus it is equally likely that the lead is cast after the bronze in order to reproduce it. It must also be said that a truly great artist who cast his own medals could probably obtain the results he wanted without the necessity of any chasing. The best specimens of Pisanello's medals (Hall 2 through 37) seem to be entirely untouched by the burin. Sperandio's (Hall 53 through 66), on the other hand, are laboriously chased without exception. In the later sixteenth century, however, when a shift in taste took place, chasing was considered a desirable adjunct to the artist process and some medals advertise the fact that they have been carefully chased (Hall 147).

#### Casting Single Side



#### Casting Double Sided



147 Obv.



147 Rev.



The zenith of the cast medal lasted less than a hundred years after Pisanello's first medal. Benvenuto Cellini invented a method whereby large medals could be struck and, from then on, ease of production won out over artistic purposes. The real monument to Cellini's invention is the incredibly dull series of struck medals that stretch from his time to our own. The spread of printing hurt the medal, too. It became all too easy to use type for the lettering instead of making the letters fit into the entire composition. But until the nineteenth century, the medal was still of the same size as the artist's conception. The invention of the reducing machine did away even with that. The modern artisan will often make his model of plaster in a large diameter so that the detail work becomes easier; then, a machine will copy it in a smaller size. The overall result of all this mechanical "progress" has been detrimental to the artistic qualities of the medal. Consequently, most serious modern medallists have turned back to the casting methods that artists used in the fifteenth century.

### CONNOISSEURSHIP

Museum officials and collectors will always find that cast objects present them with difficulties. Since a cast metal object can be reproduced, it may be extremely hard to know if one has an "original" or a later casting in one's collection. If one has a casting of a struck coin it is relatively easy to see that it is a reproduction. On the other hand, a statue or medal that was originally cast is a cast whether it be from the first or the latest casting. Since there is, as yet, no such thing as dating a medal by scientific means as there is for certain other old objects, the connoisseur must rely on other factors.

First he must face up to the fact that there is no such thing as an original cast medal. The original is the wax model which has, with very few exceptions, long since perished. When a museum or a dealer calls a medal an "original," it simply means that someone thinks that it is directly from the impression made by the wax model in the sand. "Original" has been and will continue to be used in this sense and there is no reason to object to it if one mentally translates it into "of the first casting." In this sense "original" is a useful term since it tells us that the medal was made at a certain point in the artist's life. That is, it is useful for all medals except the German. Since the German medallists made their models from wood, and since many of these models still exist, the term is not only useless but misleading. An "original" German medal of the sixteenth century may have been cast yesterday. The terms "old cast," "very old cast" and "contemporary cast" are used more or less interchangeably to mean a cast made close to the time when the medal first appeared. The term "aftercast" could, theoretically, mean an old cast that was not made from the original model but from a medal made from that model. This could then be as easily called an "old cast." Actually, however, the term "aftercast" means "later cast" and should be dropped in favor of this term. The term "modern cast" is simple. It means that the expert knows that it was recently cast. An example of the latter are the casts of Pisanello's Don Diego D'Avalos sold by the National Gallery of Art.

Since metal contracts when it cools, a medal cast from another one will be smaller than its model. This is true of all medals cast before about 1965, when centrifugal and vacuum casting began to be used. In other words, a



15 Rev.

medal known to be in a collection before that date can be tested by measuring it. The earlier the medal, the larger the size. If one looks at the following illustration of the reverse of Pisanello's marriage medal of Lionel d'Este (Hall 15, 18), one can easily see how the later casting is not only smaller in diameter, but how the details are also less clear.

This is why the books of Armand and Hill list the diameter of all medals in millimeters. Since professionals have always known these facts, care should be taken to see that the diameter of the medal has not been falsified by slightly thickening the rim. If one is suspicious, one can measure the medal from two points within the composition and compare the measurements with a medal illustrated in a standard work.

The patina that age gives to old metal adds much to its beauty. Patinas formed by the natural forces of air and soil collaborate with the artist. In the last volume of his great novel, Proust can even speak of the beauty that an old patina can impart to a common waterpipe long buried beneath the ground. A very old medal often has a patina of such subtle excellence that the eye alone can attest to its age. A more modern patina made by the application of acids to the surface of the metal can seldom fool the trained eye. Yet the fact that a medal has an obviously new one does not mean that it is not an old medal. Many an excellent old specimen has been cleaned and a new patina put on its surface. Nineteenth century collectors could not, seemingly, keep their hands off their treasures. One such collector even boasted that he polished his medals every night before going to bed.

Or a quick glance at an earlier and later specimen of Sperandio's Sarzanella De' Manfredi (Hall 54, 55) will show that the shrinking of the medal made the portrait unrecognizable.





18 Rev.



54 Obv.



55 Obv.



54 Rev.



55 Rev.



## BIBLIOGRAPHICAL NOTE

### THE AESTHETIC OF THE MEDALLION

C.H.V. Sutherland's *Art in Coinage: The Aesthetics of Money from Greece to the Present Day* (London, 1955), is the most usable work on the art of coins and medals that has yet appeared. It discusses in a masterly fashion the elements that go into these works of art, the question of the height of the relief, the position of the head, the use of a border, etc., as well as the purely technical aspects that determine the success or failure of this miniature art form. One hundred and forty-seven beautiful photographs of coins and medals illustrate the text and offer the reader the next best thing to holding a great coin or medal in his own hand. It is important to note that in order to reveal their full beauty, it was necessary to enlarge the pictures of the coins. The medals, however, were reproduced in their actual dimensions, a silent compliment to the shade of Pisanello and other great medalists, an implied suggestion that the medal has an artistic integrity that would be spoiled by changing its size.

Two attractive books by Jean Babelon, *Portraits en Médaille* (Paris, 1946) and a much enlarged version which has appeared in English under the title *Great Coins and Medals* (Viking Press, New York, 1959) illustrate this point. At first overwhelmed by the magnificence and power of the greatly enlarged photographs by J. Roubier, the viewer tends, at first glance, to accept these enlargements as bringing out more strongly the character of the subjects. But, then, he soon realizes that something of greater importance has been sacrificed, namely, the original design of the artist. It is a shock to see a head an artist has designed for a circle placed in a rectangle.

Naturally the major books and catalogues on medals do not neglect the artistic element and their illustrations are sometimes of aesthetic value in themselves. Particularly worthy of note are the etchings of medals made by a kind of pantograph in the great folios of the *Trésor de Numismatique et de Glyptique* (Paris, 1834–36).

Another category of catalogues consists of those of museum and private collections. Five examples may be given. The greatest collection made in modern times was that of the French collector Gustave Dreyfus (1837–1914). Before it was dispersed in an auction it was purchased by the Kress Foundation and given to the National Gallery of Art, Washington, D.C., where it is beautifully displayed. The catalogue, G.F. Hill and G. Pollard, *Renaissance Medals from the Samuel H. Kress Collection at the National Gallery of Art*, is an important reference work. Among other things it contains a very large number of photographs taken from the medals themselves. A fine collection still in private hands is the Salton collection. Its catalogue, *The Salton Collection: Renaissance and Baroque Medals and Plaquettes* (Bowdoin College, Brunswick, Maine, 1969), contains a first-rate bibliography and excellent photographs of selected medals. It shows how an important collection can be put together even today. Bowdoin has also recently published a handsome, fully illustrated volume which catalogues their Molinari Collection: Andrea S. Norris and Ingrid Weber, *Medals and Plaquettes from the Molinari Collection at Bowdoin College* (1976). Mention must also be made of the catalogue of a traveling exhibition of Italian medals selected from the public

collections of Italy: F. Panvini Rosati, *Medaglie e placchette italiane del Rinascimento al XVIII secolo* (Rome, 1968). For each major artist it lists an up-to-date bibliography of the important articles and books published about his medallions. Finally, there appears periodically *A Survey of Numismatic Research*, published by the International Numismatic Commission. The latest volume (1960–1965) was published in 1967.

### THE MEANING OF THE SYMBOLS AND DEVICES

The most useful dictionary of symbols is Guy de Tervarent, *Attributs et symboles dans l'art profane, 1450–1600* (Geneva, 1959; supplément et index, Geneva, 1964); the two most interesting explanations of the sources of Renaissance and later iconography are Erwin Panofsky, *Studies in Iconology* (New York, 1962) and Edgar Wind, *Pagan Mysteries in the Renaissance* (New York, 1968).

Literary men used the same symbols as did artists, and the relation of the two can be studied in Robert Clements, *Picta Poesis, Literary and Humanistic Theory in Renaissance Emblem Books* (Rome, 1960), and Rosemary Freeman, *English Emblem Books* (New York, 1966).

Finally, for a glimpse into the deeper philosophical and psychological meanings of all these symbols both literary and pictorial, there is Juan E. Cirlot, *A Dictionary of Symbols* (trans. Jack Sage, London, 1962).

### GENERAL WORKS AND HISTORIES

The most useful general introduction to the medallion is G. F. Hill, *Medals of the Renaissance* (Oxford, 1920). The former keeper of coins and medals in the British Museum, George Francis Hill, the compiler of the indispensable *Corpus* (see below), did more than any other expert to educate the English reading public on this subject. For French readers, Jean Babelon, who held the equivalent post in the French Bibliothèque Nationale that Hill held in the British Museum, wrote *La Médaille et les Médailleurs* (Paris, 1927), a book which, although largely on the Renaissance, has the advantage of bringing the history of the medal right up to the date of the book's publication. A recent general survey is H. Linecar's *The Commemorative Medal: Its Appreciation and Collection* (Detroit, 1974). Among well-done histories limited to one country which also give a good overall view are: J. Babelon, *La Médaille en France* (Paris, 1948); C. von Frabrizy, *Italian Medals* (London, 1904); J. Friedlander, *Die italienischen Schaumünzen des funfzehnten Jahrhunderts* (Berlin, 1882); A. W. Franks and H. A. Grueber, *Medallic Illustrations of British History* (London, 1885); J. R. H. Whiting, *British Commemorative Medals: A Medallic History of Britain from Tudor Times to the Present Day* (New York, 1972); K. Domanig, *Die deutsche Medaille* (Vienna, 1907); and A. Suhle, *Die deutsche Renaissance-Medaille* (Leipzig, 1950). For the United States, there is J. F. Loubat, *The Medallic History of the United States of America, 1776–1876* (New York, reprint, 1967).

### REFERENCE BOOKS

For Italian Renaissance medallions there are two important books. First, there is G.F. Hill, *A Corpus of Italian Medals of the Renaissance before Cellini*, 2 vols. (London, 1930). The first volume describes the medals



and lists all specimens in public and private collections known to Hill, with the diameter of each given in millimeters. The second consists of a photograph taken from a plaster cast of a good specimen of each medal. By using the texts, the indexes and the pictures it is easy to identify any medal of the period. Today medals in collections are usually referred to by their Hill number. Preceding Hill's magnum opus was A. Armand's *Les médailleurs italiennes des 15ième et 16ième siècles*, 3 vols. (Paris, 1883-87). It has not been entirely superseded by the *Corpus* since it lists many medals made after 1530, the cutoff date for Hill. For Italian plaquettes the two most useful books are E. Molinier, *Les Plaquettes* (Paris, 1886) and J. Pope-Hennessy, *Renaissance Bronzes from the Samuel H. Kress Collection* (London, 1965). For French medals the standard reference is F. Mazerolle, *Les Médailleurs français du XV<sup>e</sup> au milieu du XVII<sup>e</sup> siècle*, 2 vols. (Paris, 1902-04); for German it is G. Habich, *Die deutschen Schaumünzen des XVI Jahrhunderts*, 5 vols. (Munich, 1929-35). A useful book for all countries is L. Forrer, *A Biographical Dictionary of Medallists*, 8 vols. (London, 1904-30).

#### CATALOGUES

Old sales catalogues, particularly those with photographs, help the connoisseur to become acquainted with a variety of specimens of a wide variety of quality. At times he may even be able to find the origin of a medal of unattributed provenance. Since for obvious reasons it is well to have some standard for the monetary value of the medals, auction catalogues that contain lists of prices realized are helpful. It is instructive, for example, to compare the prices received for the sale of medals from the Löebbecke collection in Halle in 1925 with those of Oppenheimer in London in 1936 and those sold under the supervision of Jean Vinchon in Paris in 1973. The latest large auction for which a price list is available was conducted by Sotheby in Zurich in May, 1974, while another important auction of German medals took place in March, 1975, in Frankfurt, under the auspices of Dr. Busso Peus Nachf.







# the Catalogue

ITALY, Fifteenth and Sixteenth Century. . . . .	28
FRANCE, Fifteenth–Eighteenth Century . . . . .	67
GERMANY, Sixteenth Century . . . . .	72
DENMARK . . . . .	73
THE LOW COUNTRIES . . . . .	73
PLAQUETTES . . . . .	74
FRANCE, Eighteenth and Nineteenth Century . . . .	75
BRONZE RESTRIKES . . . . .	79
GERMANY, Seventeenth–Nineteenth Century . . . .	80
ENGLAND, Seventeenth–Nineteenth Century . . . .	83
MEDALS OF OTHER NATIONS . . . . .	85
PAPAL BULLS . . . . .	85
TESTOONS . . . . .	86
OTHER RESTRIKES . . . . .	86



## UNKNOWN ARTIST

1. CONSTANTINE THE GREAT, Emperor  
Bronze, 93 mm. dia., c. 1400

Obv. Constantine, crowned, in long robes, riding to right; around, CONSTANTINVS · INXPO DEO FIDELIS · IMPERATOR · ET MODERATOR ROMANORVM · ET · SEMPER · AVGVSTVS; single line border.

Rev. The Fountain of Life surmounted by a cross; beside it, two figures representing the Church and Paganism; around, + MIHI · ABSIT · GLORIARI · : NISI : IN : CRUCE : : DOMINE : NOSTRI : IHV : XPI; single line border.

This medallion, of which the Duke of Berry had a gold specimen, was thought by Pisanello to have been made at the time of Constantine and it greatly influenced his own medallic art.

Armand II, 8, 5

Kress 524, plate (All medals in Kress are reproduced by black and white photography. Thus any Kress reference is also a reference to a photograph.)  
Ex Salton



4 Obv.

## ITALY

Fifteenth & Sixteenth Century

### ANTONIO PISANO called PISANELLO (c. 1395–1455)

The first and greatest of medalists, he was famous as a painter before he made his first medallion in 1438. Thus he signs many of his medals *Opus Pisani Pictoris*, the "work of Pisano the Painter." His medals were cast rather than struck, a method which permitted greater subtlety of modeling. As a fine portraitist, he took great pains with the reverses as well, showing a special fondness for animal figures.

2. JOHN VIII PALAEOLOGUS, Emperor of Constantinople  
Bronze, 101 mm. dia., 1438

Obv. +ΙΩΑΝΝΗΣ · ΒΑΣΙΛΕΥΣ · ΚΑΙ · ΑΥΤΟ ΚΡΑΤΩΡ · ΡΩΜΑΙΩΝ · Ο · ΠΑΛΑΙΟΛΟΓΟΣ  
Bust right, with trim beard and mustache, wearing hat with tall crown and large upturned brim, pointed in front, vest and cloak with falling collar; hair in long curls.

Rev. · OPVS · PISANI · PICTO | RIS · and below in sunk band ΕΡΓΟΝ · ΤΩΝ · ΠΙΣΑΝΟΝ · ΖΩΓΡΑΦΟΝ

The Emperor on an ambling horse right; wears hat as on obverse, has bow at left, quiver at right side; raises folded hands as he passes wayside cross; behind him, a page on horseback seen from behind; in background, rocks; upper half of design bordered by plain line ending in hooks.



7 Obv.

Hill 19, plate 3

Armand I, 7, 20  
Kress 1  
Ex Salton

3. Second specimen  
Bronze, 101 mm. dia., 1438

This specimen was in the Frisian Museum for over two hundred years.

Ex Schulman (Amsterdam)





4 Rev.



7 Rev.

4. GONZAGA, Gianfrancesco I, Marquess of Mantua  
Bronze, 95 mm. dia., 1439

Obv. IOHANES · FR ANCISCVS | · DE · GONZAGA · across field; above, CAPIT · MAXIAR-MIGERORVM · ; below, PRIMVS · MARCHIO · MANTVE · Bust left, wearing brocaded dress, tall hat with round brim, fluted body and round crown.

Rev. OPVS · | PISANI | PICTO | RI | S · above. The Marquess in armor, hat as on obverse, riding left on horse, sword at side, baton in right; on right, a mounted page, armed, seen from behind; in left

field, above, a ring-shaped door-knocker; plain with flowers and, on right and left, stumps of trees.

The reverse of this medal was copied by Rembrandt in his etching, "The Three Crosses."

Hill 20, plate 3  
Armand I, 4, 11  
Kress 2  
Ex Vinchon

5. Second specimen  
Bronze, 96 mm. dia., c. 1439

Obv. Inscription above bust reads CAPIT · MAN-FARMIGERORVM ·

Ex Nachod

6. Third specimen  
Bronze, 92 mm. dia., c. 1439
7. VISCONTI, Filippo Maria, Duke of Milan  
Bronze, 97 mm. dia., c. 1441

Obv. \* PI · IILIPPVLMARIA · ANGLVS · DVX · MEDIOLANI · ECETERA · PAPIE · ANGLERIE · QVE · COMES · AC · GENVE · DOMINVS Bust right, wearing cap with edge turned up all round, soft crown, brocaded dress, embroidered with crowned wreath containing a dove; plain linear border.

Rev. OPVS · PISANI · PICTORIS on a sunk band below; mountainous landscape with tops of buildings (on one of which is a colossal female statue holding a short sceptre); in foreground, three horsemen: on left, the Duke to left in full armor, with biscione on helmet, lance erect, horse prancing; on right, small page on horseback, much foreshortened from behind; between them, armed horseman to front (only his horse's head, his own surmounted by crest, and his lance erect, are seen); plain linear border enclosing upper part of design.

A beautifully chased specimen. The duke was so ugly he would not allow his portrait to be painted. All of his portraits are copied from this medal.

Hill 21, plate 4  
Armand I, 8, 23  
Kress 3  
Ex Salton

8. Second specimen  
Bronze, 98 mm. dia., c. 1441

Obv. First word of inscription reads PHILIPP-VSMARIA

9. PICCININO, Niccolò, condottiere  
Lead, 88 mm. dia., c. 1441

Obv. · NICOLAVS · PICININVS · VICECOMES · MARCHIO · CAPITANEVS · MAX · AC · MARS · ALER Bust left, wearing tall cap with round crown and edge turned up all around; plate armor over shirt of mail.



Rev. A she-griffin, wearing collar inscribed PER-  
VSIA, standing left, wings raised, suckling two in-  
fants, Braccio da Montone and Piccinino; on left, ·  
BRACCIVS on right, · N · PICININVS; below ·  
PISANI · P · OPVS

Hill 22, plate 4  
Armand I, 7, 21  
Kress 4  
Ex Morganroth

10. Second specimen  
Bronze, 86 mm. dia., c. 1441

11. SFORZA, Francesco I, later Duke of Milan  
Lead, 87 mm. dia., c. 1441

Obv. ⚔ FRANCISCVS · SFORTIA · VICECOMES  
· MARCHIO · ET · COMES · AC · CREMONE · D  
Bust left, wearing tall cap with round crown and  
edge turned up all round; plate armor over shirt of  
mail.

Rev. OPVS ✂ PISANI ✂ PICTORIS ✂ Bust of  
horse left; before it, three closed books; below,  
sword with point to right.

Hill 23, plate 4  
Armand I, 8, 22  
Kress 5  
Ex Salton

12. ESTE, Leonello d', Marquess of Ferrara  
Bronze, 68 mm. dia., c. 1443

Obv. LEONELLVS MARCHIO ESTENSIS (words  
separated by olive branches) Bust right with short  
curly hair, wearing surcoat with scale-decoration  
over mail.

Rev. OPVS PISANI · PICTORIS A head with three  
infantile faces; on either side, a kneepiece sus-  
pended from an olive branch.

This almost Picasso-like head is a cautious boy  
looking in every direction before he acts. This im-  
presa illustrates Leonello's motto, "Make haste  
slowly." A very early cast.

Hill 24, plate 5  
Armand I, 3, 4  
Kress 6  
Ex Morganroth

13. ESTE, Leonello d', Marquess of Ferrara  
Bronze, 68 mm. dia., c. 1443

Obv. ✂ LEONELLVS · MARCHIO · ESTENSIS ·  
D · FERRARIE · REGII · 7 · MVTINE all between  
two plain raised circles. Bust left, wearing surcoat  
with floral ornament over mail.

Rev. PISANVS PICTOR FECIT (intervals filled  
with sprays of foliage) between two plain raised cir-  
cles. On a square cushion, a lynx seated left, blind-  
folded with a handkerchief which flies out behind.

The blindfolded lynx can only "make haste slowly."



11 Obv.



20 Obv.

Hill 28, plate 5  
Armand I, 4, 9  
Kress 8  
Ex Platt

14. Second specimen  
Lead, 67 mm. dia., c. 1443

15. ESTE, Leonello d', Marquess of Ferrara  
Bronze, 103 mm. dia., 1444

Obv. LEONELLVS · MARCHIO | · ESTE NSIS · in  
two lines across field; above, · GE · R · AR ·; below,  
· D · FERRARIE · REGII · ET · MVTINE · Bust  
left, with short curly hair, wearing rich brocaded  
dress.





11 Rev.



20 Rev.

Rev. · OPVS · | PISANI · | PICTORIS · above; on rocky ground, a lion standing right, singing from scroll held by nude Cupid left; in background, tall square pillar on which a mast with inflated sail and · M · | CCCC | XLIII; in left background, on rocky hill, eagle seen from behind perched on leafless tree.

A punning reverse: the Lion(ello) is taught a wedding song by Cupid.

Hill 32, plate 6  
Armand I, 3, 8  
Kress 10, 11

16. Second specimen  
Bronze, 97 mm. dia., 1444

Ex Nachod

17. Third specimen  
Bronze, 100 mm. dia., 1444  
18. Fourth specimen  
Bronze, 97 mm. dia., 1444  
19. Fifth specimen  
Bronze, 100 mm. dia., 1444

20. MALATESTA, Sigismondo Pandolfo, Lord of Rimini  
Lead, 90 mm. dia., c. 1445

Obv. ✠ SIGISMVNDVS · PANDVLFVS · DE · MALATESTIS · ARIMINI · FANI ✠ D Bust right, wearing over shirt of mail a surcoat embroidered with heraldic four petalled Malatesta roses.

Rev. OPVS · PISANI · PICTORIS Sigismondo standing to front, head right, in full armor of plate over shirt of mail, with visor closed; holds sheathed sword in both hands; on left, on heraldic rose tree, with long serrated leaves, his casque, crowned, and elephant's head crest; on right, similar tree, heater-shaped shield of his arms (the SI monogram and the chequy bends quartered, within bordure dentely).

Hill 33, plate 6  
Armand I, 5, 15  
Kress 12  
Ex Nachod

21. Second specimen  
Bronze, 90 mm. dia., c. 1445  
Ex Schulman (Amsterdam)

22. Third specimen  
Bronze, 85 mm. dia., c. 1445

23. MALATESTA, Domenico Novello, Lord of Cesena  
Bronze, 84 mm. dia., c. 1445

Obv. · DVX · EQVITVM · PRAESTANS · above, and, across field in two lines · MALATESTA NOVELLV · | · CESENAE · DO MINVS · Bust left, with short curly hair, wearing fur-trimmed dress.

Rev. · OPVS · PISANI · PICTORIS · Malatesta, in full armor, visor closed, sword at side, kneeling right, clasping the feet of a crucifix; the Christ bends his head; on left, Malatesta's charger seen from behind, fastened to leafless tree; rocky ground on right (with leafless tree) and left.

The reverse is, in the opinion of many, both technically and lyrically the artist's greatest success. This medal was particularly admired by D'Annunzio.

Hill 35, plate 7  
Armand I, 6, 16  
Kress 15  
Ex Platt

24. Second specimen  
Lead, 83 mm. dia., c. 1445



25. GONZAGA, Lodovico III, Marquess of Mantua  
Silver, 98 mm. dia., 1447 or 1448

Obv. · LVDOVI CVS · DE · | · GONZ AGA  
(rosette) in two lines across field; above, ·  
CAPITANEVS · ARMIGERORVM ·; below ·  
MARCHIO · MANTVE · ET · CET Bust left, with  
close-cropped hair, wearing plate armor over shirt  
of mail; on the shoulder plate, impressed armorer's  
mark, AA crowned.

Rev. · OPVS · PISANI | PICTO | RIS in left field.  
The Marquess in full armor, visor closed, globular  
crest, riding right on horseback, resting baton on  
right knee; in field above, on left, radiant sun, on  
right, sun flower on stalk; stony plain.

Hill 36, plate 7  
Armand I, 5, 13  
Kress 16

26. Second specimen  
Bronze, 100 mm. dia., 1447 or 1448

This specimen was in the Frisian Museum for over  
two hundred years.

Ex Schulman (Amsterdam)

27. Third specimen  
Bronze, 98 mm. dia., 1447 or 1448

No armorer's mark on shoulder plate of this  
specimen.

28. GONZAGA, Cecilia, daughter of Gianfrancesco I  
Bronze, 87 mm. dia., 1447

Obv. CICILIA · VIRGO · FILIA · IOHANNIS ·  
FRANCISCI · PRIMI · MARCHIONIS · MANTVE  
Bust left, to half-figure, hair taken up and fastened  
with riband, dress with loose falling sleeves.

Rev. Rocky landscape, lit by crescent moon; female  
semi-nude figure (Innocence) seated left, with left  
hand placed on head of a he-goat unicorn which lies  
left; on right a square column surmounted by orna-  
ment and inscribed OPVS | PISAN | I · PICT |  
ORIS | M | CCCC | XLVII

Innocence, a virgin, tames the unicorn. Probably  
cast in honor of Cecilia's entrance into a convent.

Hill 37, plate 8  
Armand I, 5, 12  
Kress 17  
Ex Nachod

29. Second specimen  
Bronze, 84 mm. dia., 1447

Ex Hollschek

30. CUMANO, Belloto, scholar  
Bronze, 56 mm. dia., 1447



35 Obv.

Obv. · BELLOTVS · · CVMANVS · Bust of youth  
left, hair in zazzera, wearing cap with fluted crown  
and edge turned up all around; pleated robe.

Rev. None

Hill 39, plate 8  
Armand I, 2, 2

31. DECEMBRIO, Pier Candido, humanist and  
statesman  
Bronze, 77 mm. dia., 1448

Obv. · P · CANDIDVS · STVDIORVM · HVM  
and, in inner arcs, ANITATIS · DECVS · Bust  
right, wearing mortar and robe.

Rev. · OPVS · PISANI · PICTORIS · on a rocky  
mount, an open book, with ties and markers.

Hill 40, plate 8  
Armand I, 3, 3

32. Second specimen  
Bronze, 77 mm. dia., 1448

33. ALFONSO V, King of Aragon and Sicily  
Bronze, 110 mm. dia., 1449

Obv. · DIVVS · ALPHONSVS · REX · above; ·  
TRIVMPHATOR · ET · | · PACIFICVS · below.  
Bust right, with thick hair, wearing plate armor over  
shirt of mail; on left, helmet with low crest, bearing  
on its device open book with markers seen from  
behind and above it a radiant sun; on right, an open  
crown with · M · | · C · C · C · C · above, and  
XLVIII below.





35 Rev.

Rev. · LIBERA LITAS · | · AVGV STA · across field, and below, in sunk band, PISANI · PICTORIS · OPVS in a rocky landscape, with hills at sides, an eagle perched on a tree stump with a dead fawn, having a gash in its side; around, two vultures and another large bird of prey; below, a hawk; linear border, ending in hooks, to upper part of design.

Centuries of loving hands have made Pisanello's low reliefs even lower. Among the many signs that this is an original is that the pages of the book are blank. Alfonso is a great lover but no woman has yet to write upon the book of his heart.

Hill 41, plate 9  
Armand I, 6, 17  
Kress 19  
Ex Nachod

34. Second specimen  
Bronze, 105 mm. dia.

Book pages are incised with VIR · | SAPI | ENS · | DOMINA | BITV | R · AS | TRIS, a proof that the medal was made later, after the significance of the blank pages was lost.

35. ALFONSO V, King of Aragon and Sicily  
Bronze, 102 mm. dia., 1448

Obv. DIVVS · ALPHONSVS · ARAGO · SI · SIVA · HIE · HVN · MA · SAR · COR · REX · COBADVAT · EN · C · R · C Bust right, with thick hair, wearing fur-trimmed dress; below, open crown; plain linear border.

Rev. · VENATOR · | · INTREPIDVS · (stops punched) above, and below in sunk band, OPVS · PISANI · PICTORIS The young Alfonso, nude, hunting a boar, whose ears are held by two hounds; the king, leaping on his back, prepares to strike with long dagger; hills rising on either side in background; linear border ending in hooks to upper part of design.

Hill 42, plate 10  
Armand I, 6, 18



36. ALFONSO V, King of Aragon and Sicily  
Bronze, 102 mm. dia.

Obv. Across field · DIVVS · ALP HONSVS · AR | AGONIAE · VTRIVSQ | VE · SICI LIAE · VAL | ENCI AE · HIE · and, around, · HVN · MAIO · SAR · COR · REX · CO · BA · DV · AT · ET · NEO · AC · C O · RO · E · C · Bust right, with thick hair, wearing cuirass and cloak; below, open crown.

Rev. · FORTITVDO | · MEA · ET · LAVS · MEA | DOMINVS · ET · FACTVS | EST · MICHI · IN · SALVTEM above and, below, OPVS · PISANI PICTO | RIS An angel with drawn sword seated in a car drawn right by four horses conducted by two young men; plain linear border.

Hill 43, plate 11  
Armand I, 7, 19



36 Obv.

37. AVALOS, Don Iñigo d', Grand Chamberlain of Naples  
Bronze, 77 mm. dia., c. 1449

Obv. · DON · INIGO · · DE · DAVALOS · (olive spray) Bust right, wearing fur-trimmed robe, and hat with broad rounded brim, with drapery falling from crown to shoulder.

Rev. · OPVS · PISANI · PICTORIS · (olive spray) A sphere representing the earth (mountains, trees, two cities) between starry heavens and sea; below, (rosette) PER VVI SE FA (rosette), and above, between two blossoming rose branches, a shield (heater-shaped) of the arms of Avalos.

Hill 44, plate 11  
Armand I, 2, 1  
Kress 22



37 Obv.

#### MATTEO DE' PASTI (active 1441 – died 1467 or 1468)

Medalist, sculptor, painter and architect; worked for Sigismondo Malatesta; most of his medals are concerned with Malatesta and Isotta degli Atti.

38. PASTI, Benedetto de', Canon of Verona  
Bronze, 88 mm. dia., c. 1446

Obv. BENEDICTVS DEPASTIS and below, C V Bust left, clothed, wearing high cap.

Rev. + MATTHEVS + DE PASTIS + and below, F around a laurel-wreath, within which is a young male figure, clad in a short tunic, standing to front and shooting arrows to right, which break against a rock.

Benedetto has been identified as the brother of Matteo. Cupid's arrows are breaking on the rock of his vows.

Hill 160, plate 30  
Armand I, 23, 27

39. ALBERTI, Leone Battista, architect, medalist and author  
Bronze, 88 mm. dia., 1446–1450  
Obv. (incised circle) LEO BAPTISTA (incised circle) ALBERTVS Bust left, wearing close fitting dress.

Rev. ▲ MATTHAEI ▲ PASTII ▼ VERONENSIS OPVS around a wreath of laurel, within which a winged human eye and the motto QVID TVM.

Hill 161, plate 30  
Armand I, 17, 1  
Kress 56





36 Rev.



38 Obv.



37 Rev.



38 Rev.



40. MALATESTA, Sigismondo Pandolfo, Lord of Rimini  
Bronze, 43 mm. dia., 1446

Obv. SIGISMONDVS · P · D · MALATESTIS · S · R · ECL · C · GENERALIS · Bust left, wearing mail and surcoat.

Rev. · O · M · D · P · V · (above), · M CCCC XLVI · (below) Achievement consisting of tilting shield [the monogram of SI and a bordure indented], casque with coronet, crest [an elephant's head (sa.) defended (arg.); the trunk raised, the neck adorned with crest engrailed (or)] and mantling.

Being one of the worst of the Renaissance tyrants, Malatesta has the distinction of being the only man ever assigned to hell by a pope when he was still living.

Hill 165, plate 32  
Armand I, 20, 15

Ex Hollschek

41. Second specimen  
Bronze, 42 mm. dia., 1446

Ex Schulman (Amsterdam)

42. Third specimen  
Bronze, 41 mm. dia., 1446

Ex Whitcombe Greene

43. ATTI, Isotta degli, da Rimini, wife of Sigismondo Malatesta  
Bronze, 83 mm. dia., 1446

Obv. ✻ ISOTE ✻ ARIMINENSI ✻ FORMA ✻ ET ✻ VIRTUTE ✻ ITALIE ✻ DECORI ✻ Bust right, clothed; hair over high frame, wearing veil fastened with jewel on top of forehead and over back of head.

Rev. OPVS · MATHEI · DE · PASTIS · ✻ Elephant right, in flowery meadow; on each side, heraldic rose tree; below ✻ M · CCCC · XLVI ✻

Hill 167, plate 32  
Armond I, 21, 20  
Kress 59

Ex Nachod

44. Second specimen (with hanger)  
Bronze, 82 mm. dia., 1446

45. Third specimen  
Bronze, 82 mm. dia., 1446

46. MALATESTA, Sigismondo Pandolfo, Lord of Rimini  
Bronze, 83 mm. dia., 1446

Obv. ✻ SIGISMONDVS · PANDVLFVS · DE · MALATESTIS · S · RO · ECLESIE · C ·



40 Obv.



43 Obv.

GENERALIS Bust left, wearing cuirass and surcoat.

Rev. ✻ CASTELLVM · SISMONDVM · ARIMINENSE · M · CCCC · XLVI The castle of Rimini with many square towers, curtainwall and gateway.

This beautiful old cast has a reverse which is considered the greatest architectural reverse of any known medal. An architect himself, Matteo de' Pasti gives a portrait of the very spirit of the castle of Rimini.

Hill 174, plate 33  
Kress 60

Ex Hollschek

47. MALATESTA, Sigismondo Pandolfo, Lord of Rimini  
Bronze, 40 mm. dia., 1450

Obv. · SIGISMVNDVSPANDVLFVS · MALATESTA · PAN · F · Bust left, laureate, wearing plate armor over shirt of mail.

Rev. · PRAECL · ARIMINI · TEMPLVM · AN · GRATIAE · V · F · · M · CCCC · L · Front view of San Francesco at Rimini, according to Alberti's proposed reconstruction.





40 Rev.



43 Rev.

Hill 183, plate 34

Ex Holschek

48. Second specimen  
Bronze, 40 mm. dia., 1450

Ex Schulman (Amsterdam)

49. MALATESTA, Sigismondo Pandolfo, Lord of Rimini  
Bronze, 79 mm. dia., 1446  
Obv. SIGISMVNDVSPANDVLFVS ▼  
MALATESTA ▼ PAN ▼ F ▼ Bust left, in plate armor over mail, without surcoat.

Rev. CASTELLVM ▼ SISMVNDVM ▼  
ARIMINENSE ▼ M ▲ CCCC ▼ XLVI ▼ The castle of Rimini with many square towers, curtainwall and gateway. (See also Hall No. 46.)

Hill 184, plate 34  
Armand I, 20, 12

50. ATTI, Isotta degli, da Rimini, wife of Sigismondo Malatesta  
Bronze, 85 mm. dia., 1446

Obv. ▲ D ▲ ISOTTAE ▲ ▼ ARIMINENSI ▲ Bust right, hair over high frame, confined by crossing band, fastened with jewel on top, and falling in two



50 Obv.



50 Rev.

pointed masses behind. (Deep gash in the blank of the first quadrant)

Rev. Elephant right, in flowery meadow; below ✠ M · CCCC · XLVI ✠ (See also Hall No. 43.)

Splendid cast of the period.

Hill 187, plate 35  
Armand I, 21, 19  
Kress 63

Ex Count Trivulzio

51. Second specimen  
Bronze, 85 mm. dia., 1446

Ex Nachod

Rev. Elephant right, in flowery meadow; below M · CCCC · XLVI



52. ATTI, Isotta degli, da Rimini, wife of Sigismondo Malatesta  
Bronze, 41 mm. dia.

Obv. ▼ D ▼ ISOTTAE ▲ ▼ ARIMINENSI ▼ Bust right, hair over high frame, confined by crossing band, fastened with jewel on top, and falling in two pointed masses behind.

Rev. E L E G I A E ▼ A closed book.

Hill 188, plate 35  
Armand I, 22, 23  
Kress 64

Ex Hollschek

### SPERANDIO (c. 1425–1504)

The most prolific of the Renaissance medalists thanks to his long, productive life. Sperandio remained loyal to his native Mantua even though he worked in many Italian cities. He is noted both for the vigor of his portraits, and his uninspiring, and sometimes crude, reverses. His rough genius was particularly suited to the portrayal of tough warriors.

53. BENTIVOGLIO, Giovanni II, d'Annibale, Prince of Bologna  
Bronze, 105 mm. dia., 1462

Obv. · IOĀNES · BETIVOLVS · BO NŌN · LIBER-  
TATIS · PRINCEPS · Bust left, with long hair, wearing round cap with edge turned up all around, close fitting coat, and chain.

Rev. · OPVS · SPERAND EI · in exergue. Two winged putti, sashes over shoulders, holding a shield (horse-head shaped) with Bentivoglio *sega*.

The reverse became the symbol for Gubbio ware.

Hill 355, plate 58  
Armand I, 65, 7

Ex Salton

54. SARZANELLA DE' MANFREDI, Antonio,  
Diplomat of Faenza  
Bronze, 72 mm. dia., c. 1463

Obv. (quatrefoil) ANTONIVS · SARZANELLA ·  
DE · MANFREDIS · SAPIENTIAE · PATER Bust right, aged, with short hair, wart on cheek, wearing flat-topped cap (mortier), figured gown, and a small animal's fur (with head) tied round his neck.

Rev. (quatrefoil) · IN TE CANA FIDES : PRV-  
DENTIA SVMMA REFVLGET · and in field right · OPVS · | · SPERAN | DEI. A female figure (Prudence), double-headed (young woman to front, bearded man to back), wearing long girdled tunic and mantle, is seated to front on a seat formed by two hounds; she holds in left shield (horse head shape) of Manfredi, in right a pair of compasses and a convex mirror in which she gazes; small leafless



53 Obv.



56 Obv.

trees in background right and left.

Hill 358, plate 59  
Armand I, 71, 41  
Kress 143

Ex Platt

55. Second specimen  
Bronze, 70 mm. dia., c. 1463
56. CARBONE, Lodovico, of Ferrara, poet  
Bronze, 91 mm. dia., c. 1464

Obv. OR SETTV QVEL CARBONE QVELLA  
FONTE ☼ Bust right, laureate, hair to nape of  
neck, wearing robe; below, incised OPVS SPERAND





53 Rev.

Obv. (rose) FRANCISCVS · SFORTIA · VICECOMES · DVX · MEDIOLANI · QVARTVS  
Bust three-quarters right, hair curling above ears, top of head bald, wearing plate armor.

Rev. (rose) · OPVS · SPERANDEI · Front view of a Renaissance building, showing central and three secondary cupolas, three doors in front, two lateral porches, galleries opening on to front on upper floor.

Hill 361, plate 60  
Armand I, 72, 42  
Kress 115

58. BUONFRANCESCO, Agostino, Councillor of Ercole d'Este  
Bronze, 80 mm. dia., c. 1472

Obv. (rose) AVGVSTINVS · BONFRANCESCVS · ADVOCATVS · CONCONS · QV · DVCA · S · CON · SIL · ARIVS · SECRETVS  
Bust left with long hair, wearing conical cap, robe, and chain.

Rev. · OPVS · SPERANDEI · A bearded man, nude but for scarf, standing to front on a winged dragon left; he holds in right a sword erect, his left is open downwards; rocky landscape, with small leafless trees right and left.

Hill 372, plate 64  
Armand I, 66, 11  
Kress 120

Ex Platt

59. ROVERE, Bartolommeo della, Bishop of Ferrara  
Bronze/lead mixture, 84 mm. dia., 1474

MVS

Obv. R<sup>o</sup> · BARTHOLOMEVS · DE · RVVER · EP<sup>s</sup> · FERRARIEN<sup>s</sup> · SIXTI · PP<sup>i</sup> · IIII · NEPS · & · C · Bust left, with hair to nape of neck, wearing skull cap and cape buttoned front with small hood.

Rev. · OPVS · SPERANDEI · and across field, incised ♦ANNO♦MCCCCLX XIIIIG; shield (horse-head shape) of the arms of della Rovere, surmounted by mitre with ribbons.

Hill 375, plate 65  
Armand I, 73, 38

Ex Salton



56 Rev.

EI

Rev. (rose) CHE SPANDI DI PARLAR SI LARGO FIVME? Rising from the waves, a siren seen from the front, in each hand she holds one of the two fish-tails in which her body ends; rocky foreground with leafless tree left and right; above · MVSIS GRATIISQVE VOLENTIBVS ·

Hill 360, plate 60  
Armand I, 66, 14  
Kress 114

Ex Salton

57. SFORZA, Francesco, Duke of Milan  
Bronze, 86.5 mm. dia., c. 1466



60. TARTAGNI, Alessandro, of Imola, Lawyer  
Bronze, 89 mm. dia., c. 1478

Obv. ALEXANDER · TARTAGNV · IVRECON-  
SVL TISSIMVS · AC · VERITATIS · INERPREX  
· Bust left, nose aquiline; head-dress altered to  
chaperon, its short end hanging over left, and its  
long end below the right shoulder; plain border.

Rev. · VIGILANTIA · FLORVI · ; in arc below ·  
PARNASVS · with signature across field. OPV<sup>s</sup> · SP  
ERANDEI · (the S of *opvs* incised) On the summit  
of Paranasus, Mercury, nude, wearing hat and  
winged boots, seated three quarters left on a dragon  
from whose mouth issues the motto; he clasps  
dragon's neck with right, holds caduceus with left;  
on either side of the mountain, a small leafless tree;  
plain border.

Hill 381 B, plate 67  
Armand I, 75, 44  
Kress 124

Ex Platt



60 Obv.

61. MALVEZZI, Virgilio, noble of Bologna  
Bronze, 83 mm. dia., 1479

Obv. VIRGILIVS · MALVITIVS · BONON ·  
PATRIÆ · DE CVS · ET · LIBERTATIS · CV-  
STOS · Bust left with hair to nape of neck, wearing  
gown (fastened in front with jewel?) over garment  
with close-fitting collar, and flat cap (mortier);  
linear border.

Rev. · MCCCC · · LXXVIII · (leaf) and, in arc  
below · OPVS · SPERANDEI · Nude bearded man,  
scarf floating at his back, seated three quarters  
right on moulded cippus; holds sword erect in right,  
places left foot on a dragon coiled asleep right on a  
bag from which flows money, and looks up at rays of  
light proceeding from cloud; linear border.

Hill 383, plate 68  
Armand I, 70, 26

Ex Platt



65 Obv.

62. BARBAZZA, Andrea, Messina lawyer  
Bronze, 113 mm. dia., 1479

Obv. · ANDREAS · BARBATA · MESANIVS ·  
EQVES · ARAGON · Q · REGIS · CONSIL · RV ·  
IVRS · VT · IVS · Q · SPEND · DSSM · IV · Bust  
left, elderly, wearing cap with fluted conical crown,  
edge turned up all around; brocaded gown; left  
hand shown grasping edge of gown; plain border.

Rev. (rose) · FAMA · SVPER · ÆTHERA · NOTVS ·  
Female figure (Fame) standing to front; three pairs  
of wings displayed at her shoulders, loins, and  
hollow of the knees; her body is covered with  
feathers and from the middle upwards, on knees  
and elbows, with masks; holds in left a closed book,  
in right an open one; at her feet a number of other  
books; rocky ground; in arc below · OPVS ·

SPERANDEI · ; the whole in formal wreath.

The bust of Barbazza in St. Petronio in Bologna is  
said to be by Sperandio.

Hill 384, plate 69  
Armand I, 64, 4  
Kress 125

Ex Vinchon

63. BENTIVOGLIO, Giovanni II, Lord of Bologna  
Bronze, 89 mm. dia., c. 1482

Obv. (rose) IO · BENT · II · HANIB · FILIVS ·





60 Rev.



65 Rev.

EQVES · AC · COMES · PATRIÆ · PRINCEPS ·  
AC · LIBERTATIS · COLVMEN Bust right, mature,  
with long hair, wearing tall round cap with edge  
turned up all around; plate armor over mail.

Rev. (leaf) OPVS · S P ERANDEI · Giovanni in  
armor, wearing cap as on obv., sword at side, riding  
left on horse, holding baton in right; on trapper of  
horse, horse-head shield three times repeated  
(probably in all three the Bentivoglio *sega*); behind  
him, seen from front, mounted squire, with tall crest  
of globe and plumes, holding lance in right; stony  
ground.

Hill 391, plate 71  
Armand I, 65, 6  
Kress 128

Ex Salton

64. GRATI, Carlo, Noble of Bologna  
Bronze, 110 mm. dia., 1465

Obv. · CAROLVS · GRATVS · MILES · ET · CO  
MES · BONONIENSIS · Bust left, elderly, with long  
hair, wearing round cap with back flap turned up,  
gorget, and plate armor; linear border.

Rev. · REC ORDATVS · MISERI CORDIE · SVE ·  
and in arc below · OPVS SPERANDEI · Grati in  
armor kneeling right in prayer before a wayside cross,  
SALVE proceeding from his mouth; his cap and  
sword on the ground; behind him, his charger, seen  
from behind; on left a mounted squire, riding three  
quarters left, looks back at him; he has lance in  
right, and small forked pennon as crest to helmet;  
linear border.

This medal perfectly illustrates Sperandio's virtues  
and faults. The head is direct and forceful; the  
reverse is almost amusing in its comic book-like  
ineptness, especially since it was copied from  
Pisanello. (See Hall No. 23 for comparison.)

Hill 392, plate 72  
Armand I, 69, 24

65. PEPOLI, Guido, Noble of Bologna  
Bronze, 84 mm. dia., c. 1482

Obv. (rose between two oak (?) leaves) GVIDO (leaf)  
PEPVLVS (leaf) BONON IENSIS (leaf) COMES  
Bust left, with long hair, wearing soft cap with edge  
turned up all around, doublet, and sash crossed on  
breast; plain border.

Rev. SIC · DOCVI · REGNARE · TYRANNVM ·  
Evil Merodach and the philosopher playing chess;  
they are seated on rocks, the board on a rock be-  
tween them; on right the king, wearing crown, long  
scarf, and boots, and holding sceptre in left, listens  
to the philosopher, who, wearing turban and long  
scarf, points upward with left hand; in arc below ·  
OPVS · SPERANDEI · ; plain border.

The first medal to illustrate a game of chess and the  
only medal to do so in the whole of Hill's *Corpus*.

Hill 393, plate 72  
Armand I, 72, 34

Ex Nachod



66. BARBADIGO, Agostino, Doge of Venice  
Bronze, 84 mm. dia., c. 1495-96

Obv. (rose) · AVGVSTINVS · BARBADIGVS · VENETORVM · DVX · Bust three-quarters right, with long beard, wearing ducal cap and robes; plain border.

Rev. (leaf) OPVS (leaf) | · SPERA NDEI · The Doge, in cap and robes, kneeling right, holding banner charged with the lion of St. Mark; before him, Lion of St. Mark standing left, nimbate, facing, right forepaw on book; rocky ground; plain border.

Hill 401, plate 75  
Armand I, 75, 46

Ex Platt

### FRANCESCO LAURANA

Painter, sculptor and medallist; favorite sculptor and medallist of Rene of Anjou; his name intimately connected to his colleague, Pietro da Milano, also a medallist.

67. JEAN D'ANJOU, Duke of Calabria and Lorraine  
Bronze, 87 mm. dia., 1464

Obv. IOHANES DVX CALABER ET LOTHORINGVS · SICVLI · REGIS PRIMOGENITVS Bust right, wearing tall plain cap, and dress with collar rising at back.

Rev. · MARTE FEROX · RECTI CVLTOR · GALLVSQ REGALIS Circular domed temple (six Corinthian columns shown, and door-way; cornice crowned with balls); on top, archangel Michael with spear and shield; across field · M · CCCC · LXIII · ; lacks signature in exergue.

Hill 61, plate 15  
Armand I, 42, 6  
Kress 26

Ex Platt

68. LOUIS XI, King of France  
Bronze, 84 mm. dia., c. 1465

Obv. DIVVS LODOVICVS REX FRANCORVM Bust right, wearing high woolly hat, and dress with collar rising at the back, buttons down the front.

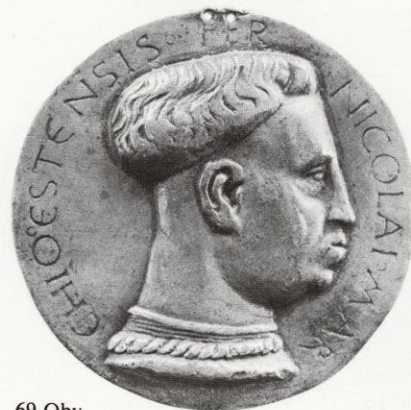
Rev. CONCORDIA · AVGVSTA · Concordia wearing cuirass over long tunic, and mantle over chest and shoulders, seated right on stool, crested helmet at her feet; holds in right lily-sceptre, in left laurel-branch.

Hill 65, plate 16  
Armand I, 41, 3  
Kress 27

Ex Vinchon



68 Obv.



69 Obv.



71 Obv.

### AMADIO DA MILANO (died 1483)

Goldsmith and medallist from Milan; employed an unusual technique in his metal craft: inscriptions were cut on a moveable ring of metal, placed round the model, and the whole pressed into the mold.

69. ESTE, Niccolò III d', Marquess of Ferrara  
Bronze, 54 mm. dia., c. 1441

Obv. Inscription incised · NICOLAI · MAR · CHIO · ESTENSIS · FER Bust of Niccolò III right, bare-headed, wearing close-fitting dress with thick twisted chain.





68 Rev.



69 Rev.



71 Rev.

Rev.  $\Pi$   $\Pi$  flanking the Este shield with the augmentation of France Modern (1431) in 1 and 4 and the eagle in 2 and 3 quarter; the field diapered with floral pattern.

Hill 73, plate 17  
Armand I, 10, 30  
Kress 29

Ex Platt

70. Second specimen  
Lead, 54 mm. dia., c. 1441

## ANTONIO MARESCOTTI (fl. 1444-1462)

Resided at Ferrara but other than that very little is known; seven medals which bear his signature are dated between 1446 and 1462.

71. MARESCOTTI, Antonio  
Bronze, 45.5 mm. dia., 1448

Obv. ANTONIO (flourish) MARESCOTO (flourish), all incised. Youthful(?) bust left, wearing cap with tall soft crown, edge turned up all around.

Rev. + MEMORIA · DE · ANTONIO · MARESCOTO · DAFERARA and in field ✚ | IESVS | 1448 all incised.

Hill 80, plate 18  
Armand I, 29, 41

Ex Salton

72. MARESCOTTI, Galeazzo, Noble of Bologna  
Bronze, 94 mm. dia., c. 1448

Obv. D : GALEAZ : MARESCOTTI : VR : P<sup>A</sup> RICI : INSIGNIS : EQVESTRIS : ORDINIS : Bust left, wearing mortier and rich dress.

Rev. LOIALMENT : SENS : DOTIER : above in arc; below, ANTONIVS · MARESCOTI · F · Column broken by a storm coming from a cloud; beside it MAI : | PIV : around, a plait of hair.

Hill 86, plate 20  
Armand I, 29, 5

Ex Vinchon



73. PISANO, Antonio, called Pisanello, the medalist  
Bronze, 56 mm. dia., before 1443

Obv. · PISANVS · · PICTOR · Bust left, wearing  
brocaded dress and high, soft, crumpled berretta.

Rev. · F · S · K · I · | (spray) · P · F · T · (spray) in  
conventional laurel-wreath with spray rising from  
the bottom.

Pisanello deserved a better medalic portrait than  
this one. The bust can pass muster but the reverse is  
nothing but a collection of letters, merely initials of  
the seven virtues and completely lacking in  
imagination.

Hill 87, plate 20

Armand I, 9, 25

Kress 32

Ex Platt

74. PAVONI, Taddea (with hanger)  
Bronze, height 82 mm., width 54 mm., c. 1463

Obv. Bust left, wearing veil over back of the head,  
and figured dress.

Rev. None.

A cut-out of the reverse of Vittore Pavoni medal.  
Frequently cut-outs were made in the form of  
plaquettes.

Hill 90, plate 21

Ex Salton

75. SALIMBENE, Gracia, of Ferrara  
Lead, 66.5 mm. dia.

Obv. + EXCLARA · DOMO · GRASIAS · SALIN-  
BENE · FERRARIESIS Bust of young man left,  
with thick hair to nape of neck, wearing cap with  
fluted crown and edge turned up all around; em-  
broidered coat with pleated front over doublet with  
close collar.

Rev. + INSIGNIA VIRI PRES TANTI S Arms of  
Salimbene on a tilting shield with sunk field and  
roped edge, surmounted by a cherub's head; on  
either side an angel, the one on right playing a  
violin, the one on left playing a lute.

Hill 92, plate 21

Ex Salton

76. Second specimen  
Lead, 66 mm. dia.

Ex Platt

#### BALDASSARE D'ESTE (fl. c. 1472)

Painter and medallist; his medals show the influence of  
Pisanello but are of inferior quality.



73 Obv.



74 Obv.



75 Obv.

77. ESTE, Ercole I d', Duke of Ferrara  
Bronze, height 75 mm., width 53 mm.

Obv. Fer<sup>e</sup> | HER DVX | . 147Z . Bust left, with long  
hair; cuirass with large jewel on breast.

Rev. None.

Hill mentions that this octagonal plaque (cut-out)  
was made from a larger medal of Este. (See Hill 99  
for other cut-outs like this.)

Hill 99, plate 23 (note)

Kress 37 (also a cut out)

Ex Salton





73 Rev.



78 Rev.



80 Rev.

### BARTOLOMMEO MELIOLI (1448–1514)

Goldsmith and medallist of Mantua; directed the Mantuan Mint for a time; almost all his medals are portraits of the Gonzaga family.

78. GONZAGA, Francesco II, Marquess of Mantua  
Bronze, 69 mm. dia., 1481 or 1484

Obv. D · FRANCISCVS ▼ GON · D · FRED · III · M · MANTVAE · F · SPES · PVB · SALVSQ · REDIVI ▲ Bust right as a boy, with thick head of hair to nape of neck; wears round cap with back edge turned up, and cuirass richly arabesqued; pearly border.

Rev. ADOLESCENTIA E AVGVSTAE and, on exergual slope, MELIOLVS DICAUIT Female figure, Pandora (?), in long girdled tunic, hair bound with fillet, standing right; rests on long staff with right, holding two ears of barley; in extended left a basket with closed lid and two tassels passing through a scroll inscribed CAVTIVS; at her feet, on left the sea, on right a fire; pearly border.

Hill 196, plate 36  
Armand I, 80, 4  
Kress 69

Ex Platt

### BARTOLO TALPA (active 1484–1495)

Mantuan painter and medallist who is probably identical to Bartolino Topina.

79. GONZAGA, Federigo, third Marquess of Mantua  
Bronze, 82 mm. dia., c. 1495

Obv. FREDERICVS GON MAN MAR III ▼ Bust left, with fairly long hair, wearing cap with edge turned up all around, and robe; truncation hollowed.

Rev. BARTVLVS TALPA in arc below; two branches of laurel crossed and passing through the ansae of a tablet inscribed EPO.

The composition of the reverse has few, if any, equals.

Hill 204, plate 37  
Armand I, 83, 1

Ex Platt

### In the manner of L'ANTICO

80. ASTALLIA, Giulia  
Bronze, 60 mm. dia., c. 1500

Obv. DIVA ▲ IVLIA ASTALLIA Half figure left of girl, head bent a little forward, hair in long braid knotted up and tied with fillet, bodice laced in front, neck open.

Rev. EXEMPLVM VNICVM · FOR · ET · PVD · Phoenix on burning pyre, looking up at the sun's rays issuing from a cloud.

Hill 218, plate 38  
Armand I, 83, 3  
Kress 75

Ex Platt



## GIANCRISTOFORO ROMANO (fl. c. 1488–1512)

Sculptor, medallist and die-engraver; pupil of Paolo Romano; the favorite sculptor of Isabella d'Este.

81. ESTE, Isabella d', wife of Francesco II Gonzaga  
Bronze, 39 mm. dia., 1498

### MANTUAN SCHOOL

82. ESTE, Alfonsi I d', and BORGIA, Lucrezia, the marriage medal of  
Bronze, 57 mm. dia., 1502

Obv. ALFONSVS ▲ ▲ ESTENSIS ▲ Bust of Alfonso three-quarters left, beardless, head in profile left, with short hair, wearing cuirass (on the breast a flaming bomb) and cap with back and front edges turned up; truncation pointed in front.

Rev. LVCRETIA ▼ ▼ ESTN ▼ DEBORGIA DVC ▼ Bust left, in high relief, heavy hair covering temples and neck, with a braid drawn from temples across and knotted behind; at shoulders tied together in a pigtail, beginning of which is seen; low dress fastened on left shoulder with brooch; double cord with pendant on breast; straight truncation.

Hill 232, plate 40  
Armand II, 89, 2

Ex Salton

83. CORREGGIA, Jacoba  
Gilt bronze, 52.5 mm. dia.

Obv. (leaf) IACOBA S CORRIGIA S FORME S AC MORVM S DOMIN<sup>A</sup> Bust right, hair in net and bound with jeweled fillet, wearing rich dress with low-cut bodice and two chains with jeweled pendants; behind, a lily and branches of oak and laurel bound with a strap (correggia); pearled border.

Rev. CESSI (voided cinquefoil) DEAMILITATISTAT (voided cinquefoil) Nude Cupid, blindfolded, bound by a "strap" with hands behind back to a leafless tree, to which second strap is fastened; beside him, broken quiver and bow with broken string; in field P M; linear border.

Hill 234, plate 40  
Armand I, 118, 1  
Kress 80

Ex Schulmann (Amsterdam)

### MEA (active c. 1510)

Mantuan artist of whom nothing is known except that he signed a medal of Pietro Pomponazzo, which allows an assignation to similar medals around the date of this medal.

84. SPAGNOLI, Battista, Poet  
Bronze, 40 mm. dia., c. 1513



81 Obv.



81 Rev.



85 Obv.

Obv. BAPT SPANIOLVS Bust left, in old age, tonsured, wearing religious habit with hood; bust with curved truncation.

Obv. ISABELLA TSTEN MA Bust right, wearing necklace, hair in two heavy plaits tied in knot at back of head and falling behind.

Rev. BENEMOERE NTIVM ERGO Astrology, a winged female figure, in long girdled tunic, standing left, holding in right a wand, in left a pen (?); above her head, sign of Sagittarius, before her feet, serpent rearing.

The inscription on the reverse, "for those who do her service," puts this medal closer than any other medal of the period to the function of the modern medal given for achievement or service. Later copies omit the erroneous "o" in BENEMOERENTIVM.

Hill 221, plate 39  
Armand II, 99, 6  
Kress 76



Rev. TER MAX in arc below. Three pedestals, garlanded; on center one, a six-winged cherub; on right, a swan left; on left, an eagle right.

Hill 253, plate 42  
Armand II, 101, 14  
Kress 87

Ex Morgenroth

#### UNKNOWN ARTIST, Early Sixteenth Century

85. FRANCOIS I, King of France  
Bronze, 109 mm. dia.

Obv. (leaf) FRANCISCVS (leaf) D ▼ G ▼ FRAN  
COR ▼ REX ▼ CHRISTIANISSIM<sup>7</sup>▲ Bust right,  
young, hair bobbed; wears bonnet encircled by  
crown (fleurons and spikes alternating) and having  
a large plume in front, and plate-armor; linear bor-  
der.

Rev. None.

Hill 259 (var.)  
Armand II, 188, 7

Ex Nachod

#### GIANFRANCISCO ENZOLA of Parma (active 1456-1478)

Goldsmith, medalist and die-engraver; early medals were small; for a while he struck medals instead of casting them, but the struck ones never attained the fineness of his cast medals; after about 1471 he began casting large medals, especially for Costanzo Sforza of Pesaro.

86. SFORZA, Costanzo, Lord of Pesaro  
Bronze, 78 mm. dia., 1475

Obv. ★ CONSTANTIVS · SFORTIA · DE ·  
ARAGONIA · DI · ALEXAN · SFOR · FIL ·  
PISAVRENS · PRINCEPS · AETATIS · AN · XX-  
VII Bust left with zazzera, wearing plate armor over  
mail; inscription on a raised band; pearled border.

Rev. ★ INEXPVGNABILE ★ CASTELLVM ★  
CONSTANTIVM ★ PISAVRENSE ★ SALVTI ★  
PVBILICAE ★ MCCCC LXXV The castle of  
Pesaro, with four towers and a keep and draw-  
bridge; over gateway, shield with Sforza (Pesaro)  
arms; on the towers, men with fire beacons; in  
background, sea with boats; below, IO · FR · PAR-  
MEI · ; inscription on raised band; pearled border.

Hill 294, plate 46  
Armand I, 45, 9  
Kress 97

Ex Holschek

#### ADRIANO FIORENTINO (active 1488-1499 or later)

Sculptor and bronze caster, greatly influenced by Bertoldo; very little is known about him; a sculptor of his name died in 1499.

87. GONZAGA, Elisabetta, Duchess of Urbino  
Bronze, 79 mm. dia., c. 1502

Obv. ELISABET · GONZAGA · FELTRIA · DV-  
CIS · VRBINI · Bust right, wearing hair in coif, ter-  
minating in long hanging club and confined by  
narrow fillet passing across forehead; dress with  
square opening in front; pearl necklace; inscription  
between circles of large pearls.

Rev. HOC FVGIENTI FORTVNAE DICATIS  
Female figure, nude to waist, lying on a rock,  
leaning head against a closed wicket-gate, and  
holding in both hands a bridle; in the air, a mass of  
flame projecting sparks towards her, or leaving  
them behind in its flight from her.

Hill 344, plate 56  
Armand II, 118, 54  
Kress 107

Ex Platt



88. PIO, Emilia, wife of Antonio da Montefeltro  
Bronze, 79 mm. dia., c. 1502

Obv. AEMYLIA PIA FELTRIA Bust right; hair in coif at back terminating in a long hanging club and confined by narrow fillet passing across forehead; dress with square opening in front; pearl necklace; inscription between circles of large pearls.

Rev. CASTIS CINERIBVS A tall pyramid surmounted by an urn; inscription between pearly circles as on obverse.

A portrait of the dearest friend of the Duchess of Urbino. A companion piece to Hall No. 87.

Hill 345, plate 56  
Armand II, 118, 55

Ex Salton



88 Obv.

#### NEAPOLITAN SCHOOL, Early Sixteenth Century

89. CARAFFA, Andrea, Count of Santa Severina  
Bronze, 64.5 mm. dia., between 1496 and 1525

Obv. AND ▲ CARAFA S SEVERINE COMES Bust right, in cuirass and shirt of mail, wearing crested helmet.

Rev. CONTERET CONTRARIA VIRTVS Horse-head shield of Caraffa arms, suspended by a knotted strap, between a steel-yard on left and a screw-jack with scroll on right.

Hill 351, plate 57  
Armand II, 108, 12

Ex Gans



89 Obv.

#### GIOVANNI BOLDÙ (c. 1454–c. 1475)

Venetian painter and medallist although nothing definite is known about his paintings; distinguished by a wiry precision of style and a predilection for classical subjects.

90. MASERANO, Filippo, of Venice  
Bronze, 69 mm. dia., 1457

Obv. · PHILIPPO · MASERANO · VE NETO · M/SIS · DILECTO · Bust left with zazzera, wearing embroidered dress; pearly border.

Rev. · VIRTU · TI · OMNIA · PARENT · in arc above, MCCCC · IVII · OPVS · IOANIS · BOLDV · PICTO RIS · ; in inner arc, above · ARI ONI · Arion, laureate, semi-nude, mantle flying over right shoulder, riding left on dolphin over waves; linear border with hook-ends to lower part of design; pearly border.

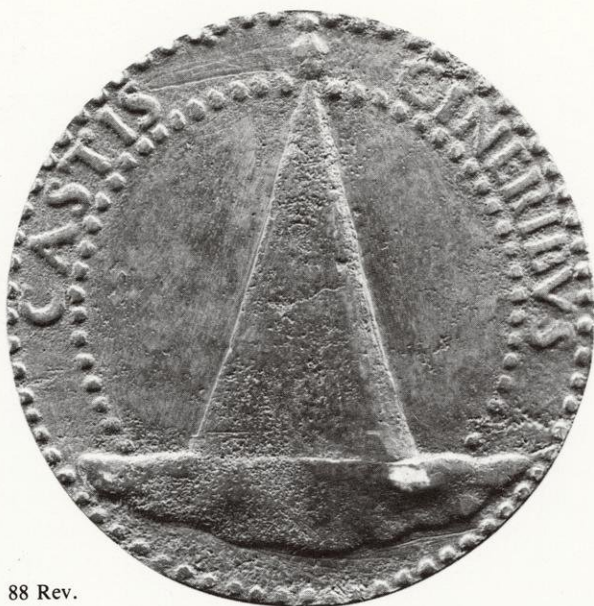
Hill 417, plate 79  
Armand I, 37, 5  
Kress 139

Ex Vinchon



93 Obv.





88 Rev.



89 Rev.



93 Rev.

91. BOLDÙ, Giovanni, medallist  
Bronze, 85.5 mm. dia., 1458

Obv. **IOANES BOLDV** **VENETIAR** **EDANDVX**  
**VENETIAR**

Bust left wearing tall, soft cap, and dress with pleated front; hair long, plastered so as to stand out from neck; pearled border.

Rev. · OPVS · IOANIS · BOLDV · P (sun) ICTOR  
IS · VENETI · and below, in sunk arc, **M · CCCC ·**  
LVIII Nude male figure with curly hair (the artist?)  
seated pensively right on rock, head resting on right  
hand; at his feet, a skull; before him on left, Faith  
or Religion, a winged draped female figure right,  
holding long ribands and a chalice; behind him  
Penitence (?), an old woman, wearing cap and gir-  
dled tunic, and laying a scourge about his  
shoulders; pearled border, discontinued under  
lower part of design.

Hill 420, plate 80  
Armand I, 36, 2  
Kress 141

#### In the manner of CAMELIO

92. LOREDANO, Leonardo, Doge of Venice  
Bronze, 27 mm. dia., c. 1521

Obv. **LEONARDVSLAVR** **EDANDVX**  
**VENETIAR** Bust left in ducal cap and robes;  
pearled border.

Rev. (rosette) | OPTIM | PRINCIPIS | MEMORIA  
| (rosette) Pearled border.

Bought as an "original." This is a fairly safe at-  
tribution for a very small medal like this one since  
an aftercast would lack definition.

Hill 453, plate 85  
Armand II, 124, 2

Ex Salton

#### VENETIAN SCHOOL, Early Sixteenth Century

93. GRIMANI, Antonio, Doge of Venice  
Lead, 33 mm. dia., c. 1521

Obv. **ANT · GRIMANVS DVX VENETIAR** · Bust  
left in ducal cap and robe.

Rev. **IVSTITIA ET PAX OSCVLATE SVNT** Two  
female figures in tunics and mantles, grasping each  
other by the right hand.

Hill 507, plate 94  
Armand II, 124, 4  
Kress 164

Ex Salton



94. BOIANO, Eustachio di Francesco  
Gilt bronze, 70 mm. dia., c. 1525

Obv. EVSTACHIVS BOIANVS FRANC · EQVIT ·  
FIL · FABRICAR · PIT AN · SVO · LXII · Bust  
right, with short beard; gown over pleated shirt  
with small frill; inscription between two pairs of in-  
cised circles.

Rev. SIC VIVENDO DIV VIVITVR AN · M · D ·  
XXV · CVR · CV · ÆTATE SVA AGRICVL ·  
CAEPIT (vine leaf on stalk) A greyhound lying  
right, on a flowery field, at foot of a tree on which is  
trained a vine, and on top of which is perched a  
bird; incised circles as on obverse.

Hill 525, plate 96  
Armand II, 108, 10

Ex Baldwin

### GIULIO DELLA TORRE (c. 1480–after 1531)

Son of the celebrated physician Girolamo di Giovanni  
Benintendi; as son of an anatomist, he was greatly in-  
terested in the nude; served as podestà of Peschera in  
1509.

95. FLAMINIO, Marcantonio  
Bronze, 65 mm. dia., between 1519 and 1529

Obv. M · ANTONIVS FLAMINEVS PROBVS ET  
ERV · VIR Bust right, with curly hair and beard,  
wearing coat with narrow collar.

Rev. COELO MVSA BEAT and, in exergue, OP ·  
IV · TV · A Muse standing to front, nude but for  
drapery covering legs and passing over right  
shoulder and left arm, right hand lowered holding  
drapery, left resting on lyre supported on column.

Hill 556, plate 101  
Armand I, 130, 6

Ex Nachod

96. Second specimen  
Lead, 64 mm. dia.

No reverse.

97. TORRE, Giulio della  
Bronze, 70 mm. dia., 1519

Obv. IVLIVS M ▲ DE LATVRRE IVRIS VTRIV-  
SQ ▼ DOC ▼ SE FECIT AN · D ▼ 1517 Bust left,  
unclothed, with thick curly hair, and short beard.

Rev. ME IPSVM HONESTE AMO Nude bearded  
man, with the features of the artist, standing to  
front, head three-quarters right, right hand on  
head, left before his breast; on left, a tree; in  
background, bushes and buildings.

A self portrait in original condition. The reverse  
shows the interest in anatomy inherited from his



101 Obv.

father who was a well known doctor.

Hill 571, plate 103

Ex Schulman (Amsterdam)

98. Second specimen  
Bronze, 68 mm. dia.
99. TORRE, Marcantonio di Girolamo della  
Bronze, 63 mm. dia., between 1519 and 1529

Obv. TVRRIVS ILLE MARCVS AN ▼ ART ▼ ET  
MED ▲ DOC ▲ ET PVB ► LEC ◀ Bust left with  
long hair, wearing cap with back flap turned up,  
and pleated gown.

Rev. OP ▲ IV ▲ TVR ▲ Nude youth, with long  
hair, riding right on Pegasus.

Like Hall No. 97, this is an original.

Hill 573, plate 104  
Armand I, 132, 14

Ex Schulman (Amsterdam)

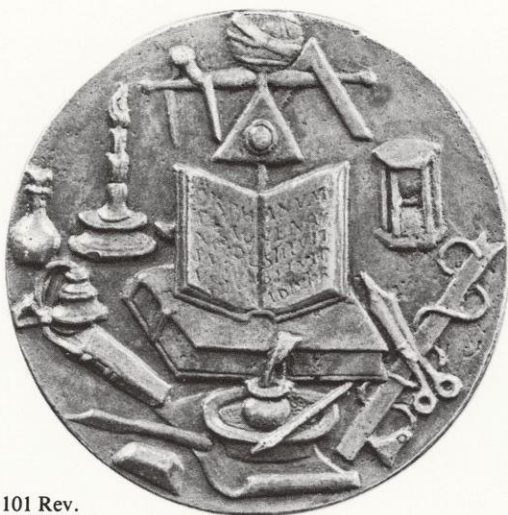
### GIOVANNI MARIA POMEDELLI (1478/9-1537 or later)

Goldsmith, painter, engraver; very little is known about  
his life; his mark is an apple with a monogram of ZVAN,  
flanked by a punch and a graver.

100. CHARLES V, King of Spain, Emperor  
Bronze, 34 mm. dia., c. 1517

\*Rev. VICTO RIA ▲ Young winged genius, nude,  
kneeling right, writing on a shield which rests on  
his knee and against an oak tree; above hovers an  
eagle carrying a wreath in its beak; behind him is a  
tall two-handled cup.





101 Rev.

**\*\*Rev. FAVE FOR** above: **SACRIF** in exergue. A sacrifice: altar with remains of victim; on the side, a wreath, beside it, two goats lying down; a nude man seen from behind, lights a torch from a lamp on a bracket projecting from the edge of the field; two bearded men in the background look up at it; on left, another man nearly nude, leans on a cippus; beside him a child moving right; on right, a nude man hurries to the altar carrying a faggot on his shoulder, and a woman, nude to the waist, looks on; pearled border.

A Pomedelli reverse (\*) is joined to a Gambello reverse (\*\*).

Hill 591 and 446

Ex Salton

### FRANCESCO FRANCIA (1450–1517)

Pupil of Francia, a goldsmith, whose name he adopted; several times elected Steward of the Goldsmiths' Guild; filled post of Master of the Mint of Bologna; one of the leading artists of the Renaissance.

101. MUSOTTI, Ulisse, lawyer of Bologna  
Bronze, 66 mm. dia.

Obv. (rose) **VLIXES · MVSOTVS · I · D · ANT · FILIVS** Bust left, with long hair, wearing cap with front and back brims turned up, and gown fastened on left shoulder over frilled shirt.

Rev. Collection of instruments of study: celestial sphere mounted on stand with turning handles, compasses, square, candle, hourglass, phial, plumb-line, scissors, paper, inkstand with pen and eraser (?), knife, pumice (?), inkhorn and penner; and two books, one open with incised inscription **ORPHANVM | ET · ADVENA<sup>m</sup> | NŌ DE STIT-VIT | PVPILIS ET VID | VE · FVITADIVIT<sup>r</sup>**

Hill 608, plate 108  
Armand II, 67, 29

Ex Platt

### BOLOGNESE SCHOOL, after Francia

102. ALIDOSI, Francesco degli, Cardinal of Pavia, Legate of Bologna and Romagna  
Bronze, 61 mm. dia.

Obv. **FR · ALIDOXIVS · CAR · PAPIEN · BON · ROMANDIOLAE · Q · C · LEGAT** Bust right, wearing berretta and mozzetta; pearled border.

Rev. **HISAVIBVSCVRRVQ · CITODVCE RIS ADA STRA** Jupiter, nude, holding thunderbolt in left and uncertain object in right, standing on a car which is drawn right along clouds by a pair of eagles; below, signs of Pisces and Sagittarius; pearled border.

Hill 610, plate 109  
Armand II, 116, 45  
Kress 186

### BOLOGNESE SCHOOL, 1500–1530

103. CAMPEGGI, Giovanni  
Lead, 56 mm. dia., c. 1511

Obv. **IO · CAMPEGGIVS IVR · CONSVL** Bust left, with hair to nape of neck, wearing round cap with vertical ribs, and gown.

Rev. None.

Hill 621, plate 110

Ex Salton

### ROMAN SCHOOL, 1455–1464

104. BARBÒ, Pier, later Pope Paul II  
Bronze, 44 mm. dia., 1455

Obv. **PETRVS · BARBVS VENETVS CARDINALIS S MRCI** Bust left, tonsured, wearing cope with flowered orphrey, fastened with morse.

Rev. **HAS · AEDES · CONDIDIT ANNO CHRISTI · M · CCCCLV** Shield (heater-shaped) of the Barbò arms ([az.], a lion [arg., langued gu.] debriused by a bend [or]), surmounted by a cardinal's hat with tassels.

Hill 737, plate 125  
Armand II, 31, 2

105. BARBÒ, Pier, later Pope Paul II  
Bronze, 34 mm. dia., 1455

Obv. **PAVLVS · II · VENETVS · PONT · MAX** Bust left, tonsured, wearing cope with flowered orphrey, fastened with morse.

Rev. **HAS · AEDES · CONDIDIT ANNO CHRISTI · M · CCCCLXV** View of the Palazza di Venezia, as altered by Cardinal Barbò, with two towers, three doors, and two Gothic windows.



Hill 738, plate 125  
Armand II, 31, 1  
Kress 206

**ANDREA GUACIALOTI (1435–1495)**

Canon of the Cathedral of Prato, but practiced as a bronze-founder; procured works of art for Lorenzo the Magnificent; all his medals were made in Rome.

106. CALIXTUS III, Pope  
Bronze, 42 mm. dia.

Obv. (cinquefoil) CALISTVS PAPA TERTIVS  
Bust left in episcopal mitre and cope.

Rev. (lion's head right) ALFONSVSBORGIA -  
GLORIA ISPANIE Heater shaped shield  
charged with Borgia arms ([or], an ox [gu.] passant  
[on a terrace vert]; a bordure [of the second] charged  
with eight flames [or]) and surmounted by crossed  
keys and tiara.

Hill 747, plate 126  
Armand I, 49, 7  
Kress 208

107. SIXTUS IV, Pope  
Bronze, 59.5 mm. dia., 1481


Obv. ▼SIXTVS▼ IIII▼ PON▼ ▼MAX▼ SA  
CRICVLT' Bust left, wearing tiara, cope and  
morse; pearled border.

Rev. · PARCERE · SVBIECTIS · ETDEBELLARE  
SVPERBOS; in exergue · CONSTANTIA ·; across  
field MCCCC LXXXI (engraved) and · SIXTE  
POTES Constancy, nude, standing to front, left;  
she rests left arm on fluted column, right on tall  
staff, and holds long scarf passing across her mid-  
dle; at her feet, on right, a group of crouching  
Turkish captives, arms and banners; on left, gal-  
leys in harbor; these details mainly engraved;  
pearled border and incised circles for inscription.

Hill 751, plate 126  
Armand I, 50, 10  
Kress 209

Ex Platt

108. ALFONSO, Duke of Calabria  
Bronze, 59 mm. dia., 1481

Obv. ALFONSVS · FERDI DVX · CALABRIE  
Bust of Alfonso facing three-quarters left with long  
hair, wearing conical cap with edge turned up all  
around and small plume at side, and plate armor  
over gorget of mail; incised near the forward edge  
of the left shoulder-plate, an armorer's mark   
crowned; pearled border.

Rev. · PARCERESVBIETSET DEBELLARE  
SVPERBOS ·; in exergue · CONSTANTIA ·;  
across field ALFO S POTES; engraved in field left



107 Obv.



108 Obv.



109 Obv.

MCCCC · LXXXI Constancy, as on Hall No. 107,  
standing, leaning on fluted column, holding palm  
branch in left; at foot of column, arms (shields,  
spears, banners, bow and quiver) and Turkish cap-  
tives; pearled border.

Hill 752, plate 127  
Armand I, 48, 3

Ex Platt





107 Rev.



108 Rev.



109 Rev.

109. SIXTUS IV, Pope  
Bronze, 68 mm. dia.

Obv. ✚SIXTVS ▼ PP▼III ▼ VRBIS ▼  
RENOVATOR Bust left, wearing tiara, cope and  
morse, from same model as Hall No. 107; pearled  
border.

Rev. CONCORETAMATOR PA C I PON · MAX ·  
PPP · and in exergue ECCLESIA An emperor, lau-

reate, in toga, holding winged caduceus in left,  
stands right and grasps with his right the right of a  
female figure (the Church), who, wearing tunic and  
mantle, stands left, holding cornucopia in left;  
pearled border.

Hill 753, plate 127  
Armand I, 56, 4

Ex Baron de Cosson



**CRISTOFORO DI GEREMIA** (active 1456–1476)

Goldsmith, medalist of Mantua; worked for Cardinal Scarampi; many medals of Paul II can be safely attributed to him although no signed specimen has come down to us.

110. ALFONSO V of Aragon, King of Naples  
Bronze, 76.5 mm. dia., c 1458

Obv. ALFONSVS · REX · REGIBVS · IMPER-  
ANS · ET · BELLORVM · VICTOR · Bust right  
(resting on a crown), wearing rich cuirass (decor-  
ated with two winged figures holding a medallion, a  
group of centaurs carrying a nymph, and a Medusa  
head); mantle over shoulders; pearled border.

Rev. VICTOREM REGNI · MARS ET BELLONA  
CORONANT Alfonso crowned by Mars and Bel-  
lona; Alfonso wearing antique armor and mantle,  
seated three-quarters right on cippus decorated  
with sphinxes; holds sword upright in right, orb in  
left; on left, Bellona (as Victory, winged, in tunic  
and mantle, holding palm branch in left), places a  
spiked crown on his head; the crown is also held by  
Mars, nude, wearing helmet, girt with rope (?),  
carrying trophy in left over his shoulder, and mov-  
ing rapidly to right; pearled border.

This medal, larger than most listed in Hill's *Cor-  
pus*, has a distinguished pedigree. It was from the  
Heseltine Collection, lot 4, then was in the Open-  
heimer Collection, lot 74, where it was bought by  
Norgenroth from whom it passed to the Hall  
Collection.

Hill 754, plate 127  
Armand I, 31, 2  
Kress 210

Ex Morgenroth

111. CONSTANTINE THE GREAT  
Bronze, 72 mm. dia., c. 1468

Obv. CAESAR IMPERATOR PONT PPP E  
SEMPER AUGUSTUS VIR Bust of Constantine  
right, wearing oak-leaf crown, and paludamentum  
fastened with bulla on right shoulder over cuirass;  
pearled border.

Rev. CONCOR DIAAVGG and in exergue S C  
Constantine and the Church; on left, Constantine,  
laureate, wearing toga, grasping with his right the  
right hand of the Church, a female figure who  
stands left, veiled, wearing tunic and mantle; he  
holds in left a winged caduceus, she in left a cornu-  
copia; within the arms of the caduceus, the letters  
PAX (Hill himself is unsure of the PAX inscription;  
the X is certain, but on this specimen an I precedes  
it; the initial letter is illegible); on under-slope of  
the exergual line CHRISTOPHORVS HIERI-  
MIAE F; pearled border.



110 Obv.



116 Obv.

Hill 755, plate 127  
Armand I, 31, 2  
Kress 211

Ex Platt

**ROMAN SCHOOL under Paul II**

112. PAUL II, Pope  
Bronze, 78 mm. dia., c. 1466

Obv. +SACRVM · PVBLICVM · APOSTOL-  
ICVM CONCISTORIVM · PAVLV · VENET ·  
PP · II · The Pope in public consistory, presiding  
enthroned; on either side, six cardinals seated; in  
center, three clerks, members of the clergy, and two  
laymen; behind cardinals, the public; below, Barbo  
arms surmounted by crossed keys and tiara; plain  
linear border, inner double linear circle.

Rev. +IVSTVS · ES · DOMIN · ET · RECTVM ·  
IVDICM · TVM · MISERERE · NOSTRI · DO ·  
MISERERE · NOSTRI Christ in glory, in mandor-  
la of cherubs' heads, held by two angels issuing





110 Rev.



116 Rev.

from clouds; in the heavens are seen the saints, sun, moon, and stars; lower, Doctors of the Church seated; below, on an altar or tomb, emblems of the Passion (column, nails, lance, sponge in a cleft stick, and two scourges) and above them two angels issuing from clouds holding cross on which is crown of thorns; either side, the dead rising from graves to the sound of trumpets blown by two angels; on left of altar, the Virgin; on right, St. John the Baptist; plain linear border, inner double linear circle.

This and its duplicate (Hall No. 113) are excellent samples ("originals") of an attempt to strike medals as large as those which were cast. The technique was not advanced enough to produce much more than the outlines of the figures.

Hill 775, plate 129  
Armand II, 33, 19  
Kress 215

113. Second specimen  
Bronze, 78 mm. dia., c. 1466

Ex Nachod

114. PAUL II, Pope  
Bronze, 33 mm. dia., 1465

Obv. PAVLVS · II · VENETVS · PONT · MAX  
Bust left, tonsured, wearing cope with floral decoration and morse with nimbate bust; pearled border.

Rev. HANC · ARCEM CONDIDIT ANNO  
CHRISTI · M · CCCCLXV · Shield (horse-head  
shape) of the Barbò arms surmounted by tiara;  
pearled border.

Hill 781, plate 129

Ex Salton

### LYSIPPUS (fl. 1450–1484)

Real name of this pseudonym is unknown; mentioned as being a nephew of Cristoforo di Geremia; worked especially among the Roman Curia.

115. MAFFEI, Raffaello da Volterra  
Bronze, 83 mm. dia., between 1466 and 1476

Obv. RAPHAEL MAFFEVS VOLATERRA ▼  
SCRIPT ▼ APOS Bust left, with thick curling hair,  
wearing round cap and gown over vest buttoned  
down the front; plain border.

Rev. SIC ▼ ITVR ▼ AD ▼ ASTRA (stalked leaf)  
On left, Maffei in cap and robe, stands right, left  
hand raised, listening to an old woman, veiled in  
mantle and heavily draped, who addresses him, her  
right pointing to heaven, her left holding two nails  
(of the Passion?); plain border.

Hill 797, plate 131  
Armand II, 52, 24

Ex Platt

### GIOVANNI CANDIDA (c. 1450–c. 1495)

Descended from a noble Neapolitan family and spent his career as a diplomat; secretary to Charles the Bold in 1472; secretary to Maximilian and Maria in 1477; court of France in 1480; Royal Councillor in 1491.

116. CHARLES THE BOLD, Duke of Burgundy  
Bronze, 39 mm. dia., c. 1474

Obv. DVXKAROLVS BVRGVNDVS Bust right,  
undraped, laureate; truncation in Roman style;  
plain border in high relief.

Rev. IELAIEMPRINS above, BIENENAVIENGNE  
below A ram couchant to right between two  
briquets inscribed VELLVS on right and AVREVM  
on left, with a flint darting sparks on the outer side  
of either; all on a field semé with sparks, sur-  
rounded by conventional wreath.

Hill 828, plate 134  
Armand II, 40, 1  
Kress 223

Ex Salton



117. Second specimen  
Bronze, 38 mm. dia., c. 1474

118. MAUGRAS, Nicolas, Bishop of Uzes  
Bronze, 83 mm. dia.

Obv. ✠ NICOLAVS ▼ MALEGRASSI ▼ EPS ▼  
VCECIENSIS (scallop shell) Bust right, tonsured,  
elderly, wearing rochet; high rim.

Rev. (scallop shell) IN ▼ VMBRA ▼ MANVS ▼  
SVE ▼ PROTEXIT ▼ ME ▼ DNS Over crozier,  
shield (horse-head shape); sun; in chief two scallop  
shells of St James; high rim.

Hill 841, plate 136  
Armand II, 86, 13

Ex Platt

#### ROMAN SCHOOL circa 1500

119. JESUS CHRIST  
Bronze, 82 mm. dia.

Obv. √HS + XPC + SALVA TOR + MVNDI  
resting on inner linear circle; field slightly sunk.  
Bust to left, draped, with long hair, thick fleshy nose  
and lips, moustache leaving upper lip nearly bare,  
starting from wing of nose; short forked beard;  
cruciferous nimbus with incised circles in arms of  
cross.

Rev. VAS ♦ ELECTIONIS · PAVLVS ♦  
APOSTOLVS Bust of St. Paul right, with long  
beard, wearing cloak fastened with bulla on right  
shoulder; plain circular nimbus.

One of the earliest medallic portraits of Jesus. It  
dates roughly from the year Columbus discovered  
America.

Hill 900, plate 144

Ex Gans



118 Obv.



119 Obv.





118 Rev.



119 Rev.

120. SAINT PAUL the Apostle  
Bronze, 85 mm. dia.

Obv. VAS ELECTIONIS ▼▼ PAVLVS  
APOSTOLVS Bust of St. Paul as on reverse of Hall  
119, but of slightly later, softened style.

Rev. In formal wreath, inscription in seven lines:  
BENEDICITE | INEXCELSIS DEO |  
DOMINO DE FONTI | BVSTISRAEL IBIBENI |  
AMIM ADOLESCENV | LVS IN MENTIS | EX-  
CESSV

Hill 902, plate 145  
Armand II, 7, 4  
Kress 244

Ex Nachod



120 Obv.



120 Rev.



## EARLY MEDICI MEDALS

121. MEDICI, Cosimo de', il Vecchio  
Bronze, 80 mm. dia.

Obv. ▼ COSMVS ▼ MEDICE S ▼ DECRETO ▼  
PVBLIC O ▼ P ▼ P ▼ Bust left, wearing flat cap  
which broadens out at top, with less marked  
depression between folded-up edge and upper part;  
coat rendered with incisions marking bottom of  
collar and shoulder.

Rev. PAX LIBERTAS QVEPVBLICA and, in  
exergue, FLORENTIA Florence, wearing veil, tunic  
and mantle, seated left on folding seat, holding orb  
in extended right, triple olive branch in left.

Hill 910, plate 147  
Armand II, 23, 2  
Kress 246

Ex Albizo degli Albizi



121 Obv.

122. MEDICI, Cosimo de', il Vecchio  
Bronze (struck not cast), 35 mm. dia.

Obv. COSMVS MEDICES DECRETOPVBLIC O  
P P Bust left wearing flat cap, broad at top as Hall  
No. 121.

Rev. PAX LIBERTASQ V E PVBLICA and below  
FLORENTIA Florence seated left, all as on the  
reverse of Hall No. 121; pearled border.

Hill 910 bis, plate 147  
Armand I, 10, 32  
Kress 247

Ex Salton



123 Obv.

## BERTOLDO DI GIOVANNI (c. 1420–c. 1491)

Trained by Donatello and seems to have worked ex-  
clusively in bronze as a medallist; only one signed medal  
is extant although his style is evident in many others.

123. MEDICI, Lorenzo and Giuliano de'  
Bronze, 64 mm. dia., 1478

Obv. LAVRENTIVS MEDICES Bust very nearly in  
profile to right, placed above octagonal enclosure  
(the Choir of the Duomo, Florence); within it,  
priests celebrating mass; outside, conspirators at-  
tacking Lorenzo; below the bust, SALVS |  
PVBLICA

Rev. IVLIANVS MEDICES Bust very nearly in  
profile to left, placed above the Choir of Duomo,  
where mass is being celebrated; outside it, con-  
spirators killing Giuliano, who lies on the ground;  
below the bust, LVCTVS | PVBLICVS

Hill 915, plate 148  
Armand I, 59, 1  
Kress 252

Ex Morgenroth



125 Obv.





121 Rev.



123 Rev.



125 Rev.

# **NICCOLÒ DI FORZORE SPINELLI called NICCOLÒ FIORENTINO** (1430-1514)

Most famous name in the history of the Florentine medal. His medals display splendid portraiture, powerful style and bold relief rather than petty details; signed only five medals but many others have been attributed to him on the grounds of style.

124. GUIDI, Giovanni Antonio de Conti  
Bronze, 93 mm. dia., c. 1495

Obv. ▼ IOHANNES ▼ ANTONIVS ▼ DE ▼ CONTIGVIDIS ▼ DE ▼ MVTLIANA ▼ VRBEC ▼ COMES ▼ Bust left, with thick hair to nape of neck, wearing cap with back flap turned up, and plate armor over gorget of mail.

Rev. None.

Hill 978, plate 160  
Armand I, 97, 3

Ex Salton

125. PICO DELLA MIRANDOLA, Costanza Benivoglio, wife of Antonio  
Bronze, 56 mm. dia., after 1483

Obv. ▼ CONSTANTIA ▼ BENTI VOLA ▼ DE ▼ LAMIRAN ▼ CONCOR ▼ COMIT Bust left, hair in smooth bandeaux, back of head covered with coif with frilled edge falling behind shoulders; chain with jewel over dress; plain border.

Rev. CONSTANTIA in exergue. Nude female (Constantancy) wearing stephane, standing to front, resting with right on long staff, holding long piece of drapery in both hands, so as to pass across her middle; left elbow on fluted column, against which rests a round shield; pearled border.

Hill 997, plate 163  
Armand I, 51, 12  
Kress 276

Ex Vinchon



126. POLIZIANO, Angelo and POLIZIANA, Maria  
Bronze, 56 mm. dia.

Obv. ▼ ANGELI ▼ POLITIANI ▼ Bust left, with long hair, wearing round cap and robe, pleated in front.

Rev. ▼ MARIA ▼ POLITIANA ▼ Bust of Maria left, hair braided (showing ear) and coiled in flat cake at back; necklace with pendant and low dress.

Hill 1002, plate 165  
Armand I, 86, 11  
Kress 279

Ex Platt



126 Obv.

127. POLIZIANA, Maria  
Bronze, 62 mm. dia.

Obv. MARIA ▼ POLITIANA ▼ Bust left, with long hair, showing ear; wears necklace with pendant jewel, and low dress.

Rev. CONSTATIA in exergue. Constantia, nude, but for long scarf (one end of which is held in her raised right, hand), passing across her middle to her left, which rests on a bundle of arrows fastened together with a ribbon with long fluttering ends.

This medal is larger than any mentioned in Hill's *Corpus*; it combines an obverse and a reverse in a combination unknown to him.

Hill 1003 and 1005, plate 165

Ex Platt



129 Obv.

128. Second specimen  
Bronze, 60 mm. dia.

129. SFORZA-RIARIO, Caterina, Countess of Forli and Imola  
Bronze, 72 mm. dia.

Obv. ▼ CATHARINA ▼ SF ▼ DERIARIO ▼ ▼ FORLIVII ▼ IMOLAE ▼ Q ▼ P ▼ Bust left, wearing widow's veil, with queue hanging down back, and square-cut bodice; border of incised circles.

Rev. VI CTORIAM ▼ FAMA ▼ SEQVETVR Winged Victory, in girdled tunic, driving right a car drawn by two prancing winged horses; she holds in right a palm branch; on the side of car, shield (horse-head shape) with the Sforza biscione; plain border.

Hill 1014, plate 167  
Armand I, 87, 15

Ex Platt



131 Obv.

130. SFORZA-RIARIO, Caterina, Countess of Forli and Imola  
Bronze, 78 mm. dia.





126 Rev.



129 Rev.



131 Rev.

Obv. ▼CATHARINA▼SF▼DERIARIO▼FORLIVII  
▼IMOLAE▼Q▼P▼ Bust left, widow's veil removed (see Hall No. 129); hair brought across forehead with a tress hanging down the cheek, tied in chignon at back, and fastened with double row of pearls; beginning of the sleeve slashed and puffed; plain raised border.

Rev. Same as Hall No. 129.

Hill 1015, plate 167  
Armand I, 87, 14

Ex Platt

131. TAVERNA, Stefano, Secretary to Duke of Milan  
Bronze, 87 mm. dia., c. 1496

Obv. ŠTEPHANVS▼TABERNA▼SECRETARI-  
VS▼ET ORATOR▼ILLVSTRIS▼DVCIS▼  
MEDIOLANI▼ Bust left, with long hair, wearing round cap, with edge turned up all round, and plain dress.

Rev. ▼VIRTVTI▼OMNIA▼PARENT▼ Vir-  
tue, as young man, with long hair, wreathed (?), wearing cuirass, greaves and boots, stands to front; with his right he holds by the hair Love, winged, nude, blindfolded, his hands tied behind his back, quiver slung at his side, broken bow on the ground; with his left he holds by the hair Fortune, nude.

Hill 1019, plate 69  
Armand II, 56, 13

Ex Salton

132. TORNABUONI, Giovanna Albizzi  
Bronze, 75 mm. dia., c. 1486

Obv. ▼VXOR▼LAVRENTII▼DETOR-  
NABONIS▼IOANNA▼ALBIZA▼ Bust right,  
hair in curls covering cheek and coiled in braid at back; wears low-cut bodice and necklace with quatre-foil jewel and large pendent pearl.

Rev. VIRGINIS▼OS▼HABITVM▼QVE▼  
GERENS▼VIRGINIS▼ARM A▼ Giovanna as  
Venus in the guise of a Spartan huntress; wears high winged cap, girdled tunic, and boots, and advances to front on a radiant cloud, looking up three-quarters right; quiver at her waist; she holds in right arrow, in left bow.

Hill 1022, plate 169  
Armand I, 89, 21  
Kress 288

Ex Salton

133. ROVERELLA, Filiaso, Archbishop of Ravenna  
Bronze, 31 mm. dia.

Obv. FYLIAS▼ROVORELLA▼ARCHI▼  
RAVENNAS Bust left, tonsured, wearing cope with floral decoration on orphrey, and circular morse.



Rev. FIDES ▼ CHARI TAS ▼ SPES ▼ Female figure (Faith-Charity-Hope) in fluttering girdled tunic, standing to front, looking up left at radiant sun; she holds in left a chalice supporting sacred wafer, and places right on head of a child who raises his hands to her.

Hill 1061, plate 176  
Armand II, 45, 15

Ex Salton

134. Second specimen  
Bronze, 30 mm. dia.

135. SAVONAROLA, Girolamo  
Bronze, 51 mm. dia.

Obv. ▼ PORTIO ▼ MEA TERRA ▼ VIV EN-  
TIVM Bust left, in habit with hood drawn up.

Rev. + POST ▲ GLADIVM ▲ SPS ▲ DONI ▲  
SVF ▲ TERRAM On left, hand issuing from  
clouds holding dagger downwards, on right, Holy  
Spirit as dove left on rays, all above a city with  
towers.

Hill, plate 180

Armand III, 169, 1

Ex Elkan

136. PAGNOTI, Alessandro  
Brass, 80 mm. dia., c. 1495

Obv. ALESANDER ▼ DE ▼ ▼ PAGAGNOTIS  
Bust left, aged, with short hair, wearing robe.

Rev. None.

Hill 1085, plate 181

Ex Platt

137. BOCCACCIO, Giovanni  
Bronze, 53 mm. dia., c. 1500

Obv. ▼ IOHES ▼ BOCAT IVS ▼ FLORE ▼ Bust  
left, head swathed in cloth which wraps under chin,  
and falls in long fold behind, encircled by laurel  
wreath; robe with pleated front.

Rev. Wisdom standing to front, wearing tunic and  
mantle; looks left at serpent which she holds up in  
right; with left holds edge of her mantle.

Hill 1093, plate 183  
Kress 300

Ex Schulman (Amsterdam)

138. DANTE ALIGHIERI, Italian poet  
Bronze, 30 mm. dia.



136 Obv.



137 Obv.



138 Obv.



139 Obv.



Obv. DANTES FLORENTINVS all incised. Bust right, wearing cap with falling end, plain robe.

Rev. Armillary sphere.

Hill 1105, plate 184

Armand II, 11, 3

Ex Sambon

139. MEDICI, Piero di Cosimo Vecchio  
Bronze, 77 mm. dia.

Obv. · PETRUS · · MEDICES · Bust right with tall cap, short hair.

Rev. SEMPER Below, shield (horse-head shape) within diamond ring, ribbon behind shield wrapped on right and left of ring.

Hill says that this is a later restitution. The reverse is certainly not of the period but the bust on the obverse is in fine Renaissance style.

Hill 1110, note 32

Ex Albizo degli Albizi

#### UNKNOWN ARTISTS, before 1530

140. FRANCESCONI, Bernardino  
Bronze, 45 mm. dia., 1520

63

Obv. ✚ BERNARDINVS · FRANCISCONVS · SENESIS Bust left, hair bobbed, wearing cap with back flap turned up, and pleated gown; pearled border.

Rev. ✚ A · D · M · D · XX · BER · FRAN · FVN-DAVITHANC · DOMVM Shield (upper edge slashed and voluted) of Francesconi arms ((gu.) a fesse between three annulets (or)), with ribbons attached; pearled border.

Hill 1170, plate 194

Armand II, 98, 21

Kress 309

Ex Salton

141. Second specimen  
Lead, 44 mm. dia., c. 1520



137 Rev.



138 Rev.



139 Rev.



142. PIO, Alberto di Savoia, Count of Carpi  
Lead ("original"), 70 mm. dia.

Obv. (rosette) ALBERTVS PIVS DESABAVDIA  
CARPI COMES Bust right in high relief; hair  
bobbed; wears flat cap, with back flap turned down;  
gown with furred collar, and collar of St. Michael  
over; pearled border.

Rev. In wreath formed of palm branch and laurel  
branch, both fruiting, a lamb in flames on a square  
garlanded altar inscribed VNI; pearled border.

Hill 1184, plate 196  
Armand II, 92, 76

Ex Lobbecke



142 Obv.

143. MICHELANGELO BUONARROTI  
Bronze, 84 mm. dia.

Obv. MICHIEL ANGELO all incised. Raised bust  
right, bearded with short hair and monk's garb.

Rev. None.

A unique medal not mentioned in any works on  
Michelangelo's portraits.

Ex Nachod

- ANDREA CAMBI called BOMBARDA (active c.  
1560-1575)**

Goldsmith, sculptor and medallist of Cromona, with  
Signoretti and Ruspagliari. The three artists formed a  
distinct school of metal craft.

146. LEONORA, wife of the artist  
Lead, 70 mm. dia., c. 1560

Obv. LEONORAE CAMB · VXORIS; in exergue  
BOM▶ Bust of Leonora right, bareheaded, hair  
pushed back and mixed with ribbons and jewels, a  
necklace of two strings of pearls, clothed with  
drapery which ends by a bough (rinceau) leaving the  
left breast uncovered.

Rev. None.

- JACOPO NIZOLLA DA TREZZO (d. 1589)**

Milanese sculptor, gem-cutter and medallist; travelled  
extensively throughout Spain; his known medals are  
dated between 1552 and 1578.

147. MARY I, Queen of England  
Brass, 65 mm. dia., 1555

Obv. MARIA · I · REG · ANGL · FRANC · ET ·  
HIB · FIDEI · DEFENSATRIX; in exergue JAC ·  
TREZ Bust left, hair covered with a cap decorated  
with a ring of pearls, with a veil falling upon her  
shoulders; high necked bodice of rich material with  
a turned down collar; pearled border.

Rev. CECIS VISVS TIMIDIS · QVIES A seated  
woman, draped and crowned, turned to the right;  
she holds a palm in right, and in left a torch with  
which she burns weapons; behind her, suppliants;  
pearled border.

This medal is a masterpiece of elaborate chasing.  
Trezzo was famous for this technique.

Armand I, 241, 3

Ex Platt

## FRANCESCO DA SANGALLO (1494-1576)

Florentine sculptor and medallist.

144. MARSUPPINI, Elena, wife of Sangallo  
Terracotta, 90 mm. dia.

Obv. HELENA MARSVPINI CONSORTE ·  
FIOREN · A · M · D · L · I · Bust of Elena left,  
bareheaded, with small cap behind; high necked  
bodice with pleated short-sleeved shirt.

Rev. None.

Armand I, 158, 7 (Reverse)

## Attributed to LEONE LEONI

145. ISABELLA, wife of Charles V  
Bronze, 70 mm. dia.

Obv. None.

Rev. HAS · HABET · ET · SVPERAT Three  
Graces, nude with arms extended and on shoulders,  
right figure holding branch in left hand, left figure  
holding branch in right hand; two Cupids on either  
side reaching upwards; basket of apples (?) right;  
pearled border.

Armand I, 168, 25

Ex Nachod





142 Rev.

### DOMENICO POGGINI (1520–1590)

Goldsmith, sculptor and medallist; produced a large group of struck medals, besides some cast medals; spent the last years of his life at Rome, where he created medals of Sixtus V.

148. FOSCO, Orazio, lawyer of Rimini  
Bronze, 40 mm. dia.

Obv. HORATIVVS FVSCVS ARIMINEN · I · C ·  
Bust right, aged, bareheaded, bearded, dressed in robe.

Rev. NON SEMPER · · 1589 · A seated woman right, seemingly in great sadness; behind her a standing woman right, who appears to console her, carrying bowl, with star in field near her head.

Armand I, 255, 8

### ANTONIO ABONDIO (1538–1591)

Son of Alessandro Abondio, a celebrated wax modeller, who introduced his son to the art of modelling; worked in the courts of Emperor Maximilian II; spent nearly all his life in Prague and Vienna and exercised a great influence on the development of the later German-Austrian school.

149. SCOTTI, Girolamo, of Plaisance  
Lead, height 66 mm., width 56 mm., 1580

Obv. EFIG : HIERONIMI · SCOTTI · PLACENT ·  
AN · AB · 1580 (last part of inscription badly worn)  
Bust three-quarters right, wearing magistrate's cap, with mustache and goatee; "fraise" collar.

Rev. None.

Armand I, 273, 28

Ex Nachod

### GIOVANNI PALADINO (active c. 1572)

Roman medallist and author of a series of medals of the Popes from Martin V to Pius V.

150. SIXTVS IV, Pope  
Gilt bronze, 44 mm. dia.

Obv. \* SIXTVS \* IIII \* PONT \* MAX · Bust left, wearing the tiara and cope.

Rev. ANNO · IVBIL · · ALMA · ROMA , <sup>1</sup><sub>1</sub> <sup>4</sup><sub>45</sub> <sup>7</sup><sub>0</sub> <sup>5</sup> in exergue. The Holy Door with bricks around, pediment atop; above, clouds and rays of light.

Armand I, 297, 18

151. PAUL II, Pope  
Bronze, 42 mm. dia.

Obv. ·PAVLVS · II · VENETVS · PONT · MAX  
Bust of Paul right, bareheaded, beardless, wearing cope.

Rev. · SOLVM · IN · FERAS · | · PIVS · BELLAT-  
VR · | · PASTOR · in exergue. Boar hunt in wooded area; boar right, dogs horsemen in chase; linear border.

### GIAMBATTISTA POZZI

Milanese medallist of the latter part of the sixteenth century; author of a series of medals of the Popes from St. Peter to Alexander V., an extension of Paladino's series; these portraits were imaginary while Paladino used originals.

152. JOHN XII, Pope  
Bronze, 43 mm. dia.

Obv. · IOANNES · · XII · PON · M Bust of John right, beardless, bareheaded, wearing alb and chasuble.

Rev. Shield with eagle, head right, crossed keys behind, Tiara above.

Armand I, 298–299

### UNKNOWN ARTISTS, Sixteenth Century

153. ANDRODAMA DIA  
Bronze, 83 mm. dia.

Obv. ANDRODAMA ∞ DIA Bust of young woman left, wearing small cap (?), chest covered by drapery in ancient fashion.

Rev. VARIVM · NOMEN · ET · OPVS · on recessed border; a triton with deformed head, armless, chained to a rock, amidst the waves.

Armand II, 127, 1

Ex Nachod



154. **TOURNON, Francois de, Cardinal**  
Bronze, 50 mm. dia., 1535

Obv. F · DE · TVRNONE · S · R · E · P · | CARD ·  
ETA | 46 ; 1535 in exergue. Bust left, long beard,  
short hair, wearing cardinal's hat.

Rev. None.

Italian medals of Frenchmen were often copied in  
France in smaller versions. Thus this specimen is  
only 50 mm. in diameter as opposed to the 72 mm.  
one cited by Armand.

Armand II, 191, 24



156 Obv.

155. **TREVISANO, Marcantonio, Doge of Venice**  
Bronze, 62 mm. dia., 1554

Obv. · MARCVS · ANT · TRIVISANO · DVX · V ·  
Bust right, bearded, wearing a "corne," dressed in  
ducal robes.

Rev. · MARCVS · | · ANTONIVS · | · TRIVIXANO  
| DEI GRATIA · DVX | VENETIARVM | ETC  
VIXIT ANO · I | IN PRINCIPATV | OBIT ·  
MDLIII Beaded pattern around.

Armand II, 224, 1

Ex Nachod



158 Obv.

156. **POTENZANO, Francesco**  
Bronze, 42 mm. dia.

Obv. FRANCISCVS POTENSANVS Bust right,  
still young, without beard, bareheaded, short hair,  
crown with laurel; dressed in the ancient manner.

Rev. ET · NVBILA PELLIT The sun with a face,  
dispersing the clouds with its rays; tiny bird right.

Armand III, 298, G

Ex Schulman (Amsterdam)

### **GIOVANNI DAL CAVINO, called IL PADOVANO (1500-1570)**

Most famous of the imitators of Roman large bronze  
coins and medallions; his portraits belong to the period  
of the "Twelve Caesars"; present opinion is that Cavino  
versions of Roman coins were produced to deceive collec-  
tors.

157. **DOMITIAN, Roman emperor**  
Bronze, 36.5 mm. dia.

Obv. IMPCAESDOMITAVGGGERMCOSXIIICE-  
NSPERPP Bust right, laureate.

Rev. PONT MAX T R P VIII LVO SAEC · ; in  
exergue S C ; on throne SVFPD SPQQO The em-  
peror seated left, receiving a petition from man;  
small boy below with upraised arms.

Lawrence 40





156 Rev.



158 Rev.

159. CLAUDIUS ALBINUS, Roman emperor  
Bronze, 35 mm. dia.

Obv. CLOD · SEPT ALBIN · CAES Bust right, bearded, short hair, dressed in the ancient manner; pearled border.

Rev. Shipbuilder right, working on a boat, sitting on block; brick wall behind him; goddess left with right extended, supports shield in left. VIC | RV | S on shield; pearled border.

#### GIOVANNI HAMERANI (1646–1705)

Roman medallist and goldsmith; did a series of commemorative Papal medallions (Clement X, Innocent XI, Alexander VIII, Innocent XII and Clement XI).

160. ODESCALCHI, Livio  
Lead, 62 mm. dia., 1689

Obv. LIVIVS ODESC · S · R · E · G · ; HAMERANVS | · 1689 · in exergue. Bust right, beardless, with long hair, wearing armor; drape over left shoulder; raised linear border.

Rev. NON NOVVS SED NOVITER Sun with a face, shining over Italy; raised linear border.

Panvini Rosati 225

Ex Nachod

#### ERMENEGILDO HAMERANI (1683–1756)

Medallist and goldsmith; named to the Congregazione dei Virtuosi al Panteon in 1711; with his brother, Ottone, did all the dies for the Papal coins until his death.

161. DUODO, Niccolò  
Lead, 49 mm. dia., 1720

Obv. NICOLAVS S DVODO S S S R S I COMES S ET S EQ Bust left, beardless with long hair; · E · HAMERANI · in exergue; raised linear border.

Rev. · ROMANIS · BASILICIS · PARES · City buildings on and around hill; · MDCCXX · in exergue; raised linear border.

Panvini Rosati 229

158. HADRIAN, Roman emperor  
Bronze, 34 mm. dia.

Obv. HADRIANVS AVGVSTVS Bust of Hadrian right, bearded, short hair; pearled border.

Rev. FELI CITATI | A VG on sail of ship; COSIIPP | SC in exergue. Ship right with many oars; heads of many men seen aboard; pearled border.

Lawrence 47

#### FRANCE

Fifteenth–Eighteenth Century

#### NICOLAS LECLERC (fl. 1487–1508) and JEAN DE SAINT-PRIEST

Both sculptors of Lyons, Leclerc and Saint-Priest prepared the models for the medal, cast by Jean and Colin Lepère, commemorating the visit to Lyons in 1500 of Louis XII and Anne of Brittany.



162. LOUIS XII, King of France  
Bronze, 108 mm. dia., 1499

Obv. (crosslet) FELICE · LVDOVICO · REGNANTE · DVODECIMO · CESARE · ALTERO GAVDET · OMNIS · NACIO · within single bands. On a field sown with fleurs-de-lis, bust of Louis right, wearing crown over cap, robe and collar of St. Michael; below, lion of Lyon.

Rev. (crosslet) LVGDVN · RE · PVBLICA · GAVDETE · BIS · ANNA · REGNANTE · BENIGNE · SIC · FVI · CONFL · ATA · 1499 On a field sown with fleurs-de-lis and ermine, bust of Anne left, crowned and veiled; below, lion of Lyon.

Anne of Brittany, Queen of France (1491—1514), gets equal billing with her husband in this lovely late Gothic medal, and for good reason, since her possessions were practically as important as his. The city of Lyon gave her this medal in gold.

Mazerolle 27  
Trésor (France) I, V, 1  
Salton 78



162 Obv.

#### MARC BECHOT (1520–1557)

Pupil of Matteo del Massaro of Verona, medallist in the employ of Francis I; 1547 until his death, Bechot occupied the post of Engraver-general to the Mints of France.

163. HENRY II, King of France  
Bronze, 61 mm. dia., 1552

Obv. HENRICVS · II · REX · CHRISTIANISSIMVS Bust right, bearded, with short hair and laurel crown tied in back with ribbon; wearing armor; pearled border within single bands.

Rev. LIBER | TAS | VINDE X · | ITALIÆ · ET | GERMANICÆ · | LIBERTATIS · | 1552 · Hat flanked by two upright swords; pearled border.

Mazerolle 91  
Trésor (France) I, XIII, 3



164 Obv.

#### UNKNOWN ARTISTS, Sixteenth Century

164. HENRY II, King of France  
Bronze, 85 mm. dia., 1554

Obv. HENRICVS II GALLIARVM · REX INVICTISSI P all incised; 1554 in exergue. Bust left, bearded, short hair, wearing small magistrate's cap with plume above the ear, and breast-plate.

Rev. None.

Armand II, 248, 3  
Trésor (France) I, XIV, 4

Ex Salton

165. CHARLES IX, King of France  
Bronze, 36 mm. dia., 1572





162 Rev.



168 Obv.

Obv. CAROLVSIX · D · G · FRANCORVMREX · I (fault) NVIC ; · 1572 · in exergue. Bust left, bearded, short hair, with laurel crown tied with ribbon; high collar; notched border within single line.

Rev. · VIRTVS · IN · · REBELLES · ☿ Charles enthroned, head right, sword in right, sceptre (?) in left, surrounded by severed heads of Protestants murdered on St. Bartholomew's Eve; pearled border.

Mazerolle 165  
Trésor (France) I, XIX, 4

Ex Maynard

166. HENRY, Duke of Guise, later claimed throne as Charles X, King of France  
Bronze, 43 mm. dia.

Obv. CAROLVS · DE · CIMVS · FRANCORVM  
REX Bust left, bearded, crowned; pearled border.

Rev. · AVITA · ET · IVS · IN · ARMIS Crown in center; pearled border.

Mazerolle 324  
Trésor (France) I, XXIV, 2

167. DIANE DE POITIERS, mistress of Henry II  
Gilt bronze, 57 mm. dia., with hanger

Obv. DIANA · DVX · VALENTINORVM ·  
CLARISSIMA · Bust left, hair pulled back in braids on top and long braid down neck; pearled border.

Rev. · ORITVR · ET · LACTE · VIRESCIT Juno left, sprinkling lily with milk from breast, in presence of seated woman right, leaning against cornucopia; peacock left, tugs at Juno's robe; sun above parting clouds with rays; crossed branches in exergue; pearled border.

Mazerolle 432  
Trésor (France) I, XLVI, 1

Ex Maynard

### GUILLAUME DUPRÉ (1574–1647)

As medallist, one of the greatest artists of the French school; first to apply sculpture to medal-engraving and can be compared to the great Italian masters of the Renaissance.

168. HENRY IV, King of France  
Bronze, 102 mm. dia.

Obv. ▼(spray) HANNRICVS · III · D · G · FRANCORVM · ET · NAVAR · REX · (spray) ▲ Bust three-quarters right, bearded, cape over shoulders, ornamental necklace with cross, host and ciborium within; pearled border.

Rev. None.

Mazerolle 660  
Trésor (France) II, III, 3



169. Second specimen  
Bronze, 100 mm. dia.

170. HENRY IV, King of France and MARIE DE  
MEDICIS  
Bronze, 67 mm. dia., with hanger, 1603

Obv. HENRI ♦ IIII R ♦ CHRIST ♦ MARIA ♦  
AVGVSTA ♦ ; below G. DVPRE · F and 1603  
engraved on truncation. Busts to right, jugate;  
pearled border.

Rev. ♦ PROPAGO ♦ IMPERI ♦ ; 1603 in exergue.  
Henry as Mars joining hands with Marie as Pallas;  
between them the future Louis XIII, his foot on a  
dolphin, putting on his father's helmet; above an  
eagle flying down with a crown.

Mazerolle 639  
Trésor (France) II, III, 4

Ex Platt

171. HENRY IV, King of France  
Pewter, 197 mm. dia., 1605

Larger version of obverse of Hall No. 170

Mazerolle 643  
Trésor (France) II, XX, full page

172. HENRY IV, King of France  
Bronze, 189 mm. dia., 1603

Larger version of obverse of Hall No. 170

Mazerolle 643  
Trésor (France), II, XX, bis.

173. MAGDALENA, Maria, Grand Duchess of Tuscany  
Bronze, 90 mm. dia.

Obv. M · AR · MAGDALENÆ · ARCH · AVSTR ·  
MAG · D · ETR ; GDP 1613 · in exergue. Bust left,  
hair up in curls, braided in rear; earring from left  
ear; high raised collar; pearl necklace; pearled border.

Rev. None.  
Mazerolle 672  
Trésor (France) II, X, 3

174. LOUIS XIII, King of France  
Bronze, height 57 mm., width 42.5 mm., with  
hanger, 1610

Obv. LVDOVIC · XIII · D · G · REX · CHR · GALL  
· ET · NAVAR · HENR · MAGNI · FIL · P · F ·  
AVG ; GDVPRE · F · 1610 in exergue. Young head  
right, with laurel crown tied with ribbon; cross  
medal hung by ribbon around neck; pearled border.

Rev. ORIENS · AVGVSTI · TVTRICE · MINER-  
VA ; ANN · NAT · CHR in exergue. Boy left, with  
head right, right arm raised upward, orb in left, rays  
about head; star above orb; Minerva right, branch  
in upraised right; pearled border.



176 Obv.



177 Obv.



179 Obv.

Mazerolle 663  
Trésor (France) II, IV, 5

175. LOUIS XIII, King of France  
Bronze, 61 mm. dia., 1623

Obv. LVDOVIC · XIII · D · G · FRANCOR · ET  
NAVARÆ REX Bust right, beardless; pearled border.

Rev. VT · GENTES · TOLLAT · QVE · PREMAT ·  
QVE ; 1623 (?) in exergue. Justice seated right with  
sword in right, scales in left; pearled border.

Mazerolle 689  
Trésor (France) II, VI, 3





176 Rev.



177 Rev.



179 Rev.

176. LOUIS XIII, King of France  
Brass, 56 mm. dia.

Obv. LVDOVICVS · XIII · D · G · FRANCORVM  
ET NAVARÆ · REX · ; OB · AQVAS DEDVC-  
TAS · in exergue. Bust right, beardless, with laurel  
crown, tied with ribbon in back; drapery over right  
shoulder; pearly border.

Rev. ABSQVE TVIS STARET INANIS AQVIS  
Three-masted ship right; pearly border.

Mazerolle 692  
Trésor (France) II, VII, 1

## VARIN (or WARIN), JEAN (1604–1672)

Famous primarily as the best French engraver of coins of the seventeenth century, Varin is also one of France's foremost medallists. Born in Lieges but the son of a Frenchman, Varin settled in France in 1627. He distinguished himself also as a sculptor and painter.

177. DUPLESSIS, Armand-Jean, Cardinal de Richelieu  
Bronze, 55 mm. dia., 1631 (modern strike from old die)

Obv. · ARMANVS IOAN · CARD · DE  
RICHELIEV · ; · I · WARIN · in exergue. Bust  
right, with mustache and goatee; wearing cardinal's  
cap; pearly border.

Rev. · MENS SIDERA VOLVIT · ; ⌘ 1631 ⌘ in  
exergue. Globe in center, surrounded by band with  
seven stars within; angel on the outside, left;  
pearled border.

Mazerolle, *Jean Varin*, I, p. 87, no. 13  
Trésor (France) II, XXVIII, 1  
Kress 576

## MOLART (or MOLARD), MICHEL (fl. 1643–1694; d. 1714)

Medallist of the second half of the seventeenth century, Molart worked on the medallic series of Louis XIV; he had an apartment in the Louvre, from about 1684 until 1703.

178. LOUIS XIV, King of France  
Bronze, 69 mm. dia., 1643

Obv. LUDOVICUS · XIV · REX ·  
CHRISTIANISSIMUS · ; R in exergue. Bust right,  
beardless, with laurel crown tied with ribbon;  
drapery over shoulders; double raised border.

Rev. VICTORIAE · PRIMIGENIAE ; AD RVPEM  
· REGIAM · | DIE · V · IMPER · M · DC · XLIII |  
MOLART · F · in exergue. Winged Fame seated on  
cloud, head right; crown in raised left, branch in  
right, all atop panoply; double raised border.

Trésor (France) III, IX, 1

## UNKNOWN ARTIST

179. LOUIS XIV, King of France  
Bronze, 55.5 mm. dia., 1664

Obv. · LVD · XIII · D · G · FRET · NAV · REX ·  
Bust right, beardless, with long hair; raised border.

Rev. · NEC · PLVRIBVS · IMPAR · | · 1664 · Sun  
with face; rays shining on globe below; raised border.

Trésor (France) III, IX, 2 (obv.); III, XI, 3 (rev.)



## CHARLES DUBUT (c. 1687–1742)

Sculptor and medallist who produced various cast medals between 1694 and 1709.

180. CLEMENT XI, Pope  
Bronze, 133 mm. dia., 1707

Obv. CLEMENS XI PONT MAX AN VII ; · C · DVBVT · F in exergue. Bust right wearing tiara.

Rev. None.

## JEAN LE BLANC (1675–1749)

Worked at the Paris Medal Mint; although his work is considerable, very little is known about him.

181. PHILLIP, Duke of Orleans  
Bronze, 41 mm. dia., 1715

Obv. PHILIPPUS AURELIANENSIVM DUX REGENS · ; I · LE BLANC · F · in exergue. Bust right, beardless and with long hair; raised border.

Rev. PAR VIRTUS ONERI · ; 1715 · in exergue. Atlas holding up the earth; club at left with initials ID left; double raised border.

Trésor (France) III, XXXIX, 3

## FRANÇOIS MARTEAU (fl. 1720–1759)

Goldsmith and medallist of Paris; connected with a series of medals of Louis XIV and Louis XV.

182. LOUIS XV, King of France  
Bronze, 42 mm. dia., 1747

Obv. LUD · XV · REX · CHRISTIANISS · ; F.M. in exergue. Bust right, beardless, with long hair, tied with ribbon; double raised border.

Rev. LUD · DELPHINI ET MARLÆ JOS · POL · REGIS ELECT · SAX · FILIÆ CONNUBIUM; IX · FEBRUARII | M · DCC · XLVII · in exergue. Facing heads of Louis right, beardless, with long hair tied with ribbon, and his wife facing left, hair in braids; double raised border.

Trésor (France) III, XLV, 5 (obv.); III, XLIII, 4 (rev.)

## UNKNOWN ARTIST

183. Great seal of MARIE LESCZYNSKA, Queen of France  
Bronze, 114 mm. dia., c. 1725–1730

Obv. MARIE PAR LA GRACE DE DIEU REINE DE FRANCE ET DE NAVARRE Marie enthroned with left extended; two putti at her feet supporting empty shields; double linear border.

Rev. None.

## PESEZ

French medallist of the eighteenth century about whom nothing is known except that he produced some portrait medals which he signed.

184. POMPADOUR, Marquise de, mistress of Louis XV  
Bronze, 64 mm. dia.

Obv. M<sup>DE</sup> LA MARQ<sup>SE</sup> DEPOMPADOUR PESEZ Bust left; two-stringed pearl necklace; flowers over dress front; raised border, incised on outer rim.

Rev. None.

## GERMANY

Sixteenth Century

## HANS REINHART THE ELDER (fl. 1535–1574)

One of the best known of the German Renaissance medallists; his patrons included Cardinal Albrecht of Brandenburg and Elector Johann Friedrich of Saxony.

185. JOHN FREDERICK, Elector of Saxony  
Bronze, 65.5 mm. dia., 1535

Obv. IOANNS · FRIDERICVS · ELECTOR · DVX SAXONIE · FIERI · FECIT · ETATIS SVAE · 32 (branch) within two single bands. Half-figure three-quarters right, with sword in right, hat in front; wearing collar with traces of his motto "Alles in Ehren kann Niemand wehren."

Rev. SPES MEA IN DEO EST ANNO NOSTRI SALVATORIS M · D · X · X · X · V (leaflets between all the words of the inscription) Elaborate shield with three helms and crests.

Habich II, 1, 1995  
Kress 605

Ex Schulman (Amsterdam)

## MATTHES GEBEL (c. 1500–1574)

Medallist and sculptor; most able representative of the Nuremberg school.

186. OTTO HENRY, Count of Palantine and Duke of Bavaria  
Silver, 43 mm. dia., 1531

Obv. · OTTOHENRICVS · DEIGRATIA · CO · PAR · HE INFERI · SVPE · (?) · BAIO · DVX · ZG (?) Bust right, bearded and with short hair, wearing flat cap; high ruffled shirt with chain around neck.

Rev. · SPES · MEA · DEVS · | · FORTVNAM · EXPEC/ | · TANS · ETATIS · | · zVE · XXVIII | MDXXXI all in exergue. Sailor in ship right, holding piece of cloth which makes a sail; rough seas; small casting fault left behind ship.



## LUKAS RICHTER (d. c. 1590)

Die cutter and later engraver at the Mint of Kremnitz.

### 187. ADORATION OF THE SHEPHERDS

Gilt bronze, 58 mm. dia.

Obv. Vaulted, arched church with Christ child and Virgin between two pillars, with shepherds right; star in left with angel atop church left; double linear border.

Rev. ✠ EGO SVM | ✠ VIA ✠ ET ✠ ✠ VERI // TAS ✠ N EMO ✠ V // ENIT ✠ AD PATRE | ✠ NISI ✠ P ERME ✠ Full figure of Christ in front of cross with right hand outstretched, swirling drapery over right shoulder behind cross; ciborium with host at right foot of Christ.

Habich I, Left 1541  
Donebauer 4350

Ex Gans

## UNKNOWN ARTISTS

### 188. JOHN OF LEYDEN, Anabaptist king of Munster

Silver, 41 mm. dia., 1536

Obv. ✠ IOHAN o VAN o LEIDEN o EIN KONINCK o DER o WEDER DOPER o ZO o MONSTER all within double pearled border and linear edge. Half-figure of John, face three-quarters left, bearded, with flat cap; double high collars with two chains around neck, one with orb as pendant; full sleeves; sceptre in left, book in right

Rev. \* GOTTES \* MACHT \* IST \* MYN \* CRACHT \* ANNO \* M · Q · XXXVI in double pearled border and linear edge. Orb with two swords crossed behind, crown above; scroll from either side of orb.

Trésor (Germany) XII, 10

### 189. PLAGUE MEDAL

Silver, 40 mm. dia., 1597

Obv. VERITAS | VIN CIT | OM NIA | CALVM MEN | NIA DACIVM across encircled inner field. Christ in center with arms outstretched upward; rays from above center; twelve coats of arms surround inner field with linear and beaded outer edges.

Rev. RECTE | FACIENDO | NEMINEM | TIMEAS | 1597 across encircled inner field. Pearled outside edge with (?) · CHENRIIVLI · DEIGRATIA · POST · EPIS · HAL · D · B · E · L · P · P around.

### 190. LOTHAR VON METTERNICH

Lead with traces of gilt, height 51 mm., width 45 mm., 1602

Obv. · LOTHAR · D · G · ARCHIEP · TREV · PR · ELEC Bust right, bearded, with laced collar,

brocaded vestments, chain with cross; double edge border and wreath with flowers around.

Rev. Reverse of wreath with same double border within; 60 | I Z in upper center; coat of arms with swan neck and head in upper right, crown in center; sword right behind.

Domanig 532

Ex Schulman (Amsterdam)

## DENMARK

### 191. CHRISTIAN V, King of Denmark

Bronze, 62 mm. dia.

Obv. CHRISTIAN · V · DAN · NØRV : GOT · VAND : REX · Bust right, beardless with long hair, laurel crown with ribbons left; drapery clasped on right shoulder over armor; lace at throat.

Rev. PIETATE ET IVSTITIA · Elephant right with trunk extended right; two palm trees in background.

Löbbecke 198

Ex Schulman (Amsterdam)

## THE LOW COUNTRIES

### CONRAD BLOC (fl. 1575–1602)

Unknown where this medallist of Dutch origin was born, nor where he resided; works date from 1575 to 1602; excelled in portraiture, and some of his medals of Philip II are very much admired.

### 192. HENRY IV, King of France

Lead, 42 mm. dia., 1598

Obv. HENRICVS · IIII · D · G · FRANCOR · ET · NAVAR · REX Bust right, bearded with laurel crown tied with ribbon in rear; high collar; drapery clasped over right shoulder over brocaded vestment; pearled border.

Rev. DVO · PROTEGIT · VNVS 15 98 Sword in center; two sceptres crossed behind with entwined branches of foliage; pearled border.

Trésor (France) XXIX, 4

Ex Schulman (Amsterdam)

### JOHANN BLUM (fl. 1631–1660)

Resided at Bremen, where he worked from 1631 to 1660; the Houses of Saxony, Brunswick and Orange employed him largely, and for them he cut a number of commemorative medals.



193. BETROTHAL OF MARY OF ENGLAND AND WILLIAM II OF ORANGE

Struck silver original, 70 mm. dia., 1641

Obv. Albionum genūit | Rex me sūmmūsq̃e | Monarcha Carolū | et sponsam me jūbet | esse Tūam. | Princeps me Henricū | genūit fortissimū | heros Nasouīae et | sponsam me jubet | esse Tūam ; Londini desponsati Wilhelm et Maria | Anō 1641 12 mai in exergue. Mary and William joining hands in the marriage pledge; Holy Spirit above shines down grace upon them; an angel on either side in a cloud with laurel wreath; in background city buildings, trees, awaiting carriage and horsemen.

Rev. BELLONAM PRINCEPS | PASSAS PEDIBUS FERIT ET PAX FLO | RET ET ALMA CERES CONFERT SACRO MITE | FRUGES ; NOVI IMPERII AUSPICIO | BONO | J. BLUM FE

· Angel left with sword in right, Mars left, being presented with olive branch by Pallas (?); Cupid below with arrows in left; woman right with cornucopia; ground strewn with weapons.

**O. WOUTER MULLER (active 1653–1688)**

Silversmith and medallist of Amsterdam; his medals are usually embossed and chased and in high relief.

194. MARTIN HARPERTZOOM TROMP

Bronze repoussé, 74 mm. dia., 1653

Obv. “myn hert en handt was voor het landt” underneath, on ribbon. Bust, three-quarters facing, in very high relief, wearing medallion; surrounded by naval emblems, under crown held by two putti.

Rev. (in italics) “Waarom doet muller Tromp door Kunst van gout en silver leeven: om dat hy d’ yzer eew door krygsdeugd heeft verdreven · obyt den 10 aug : 1653. A naval engagement, with two men-of-war at close range in the foreground, all within pearled inner border.

Van Loon II, 376, 549  
Salton 145

**PLAQUETTES**

**ITALY, UNKNOWN ARTISTS, Sixteenth Century**

195. DEATH OF MARCUS CURTIUS

Bronze, height 62 mm., width 60 mm. (shield-shape)

Obv. Centaur (?) with sword seen from behind in lower foreground; along edge of depression, five nude men, three left, two right; soldier on horseback behind with spear, left foreleg of horse raised; four-pillared canopy with young boy looking out with orb suspended above him.

Rev. None.

Originally designed in the early 16th century for insertion on sword hilt. It has been reproduced on a Grolier building in the British Museum.



194 Obv.

Molinier 139

196. BATTLE SCENE

Bronze, height 69 mm., width 97 mm. (oval with rectangular frame with hanger), 16th or early 17th century

Obv. Detailed portrayal of two front lines meeting in battle; large forces clashing in the distance; encampment (?) and city in background with mountains; sun above shining through clouds; raised tree boughs right; ornate border with sprays and rosettes.

Rev. None.

The battle scene is so distorted that one suspects it was copied from a larger composition, perhaps a painting.

**SPAIN, UNKNOWN ARTISTS, Seventeenth Century**

197. DYING SAINT SUPPORTED BY TWO NUNS

Silver repoussé, height 80 mm., width 54 mm.

Obv. Saint in dying swoon with halo, supported under left arm by nun; another nun behind; on back wall, two incised figures, perhaps devils.

Rev. None.

198. SAINT CHRISTOPHER

Bronze, height 97.5 mm., width 69 mm. with hanger

Obv. Full figure of saint wearing Franciscan garb; head three-quarters left, tonsured; cross in right supported by right shoulder; in left, a book with Christ atop; skull atop pedestal right; open book atop pedestal left.

Rev. None.





194 Rev.

## FRANCE, UNKNOWN ARTIST, Eighteenth Century

### 199. JUDGEMENT OF PARIS

Bronze, 199 mm. dia. (with hanger), late 18th or early 19th century

Obv. Tree left; warrior (Mars?) seated in center with spear pointing downward in right; nude female with drapery in front of him; shepherd left; satyr offering fruit to Mars (?); supplicants right; sleeping dog in lower center.

Rev. None.

## ÉMILE DROPSY

### 200. SAINT GENEVIEVE WATCHING OVER PARIS

Bronze, height 65 mm., width 36 mm., late 19th or early 20th century

Obv. "Ste. Genevieve veillant sur Paris" along lower border; above, right (leaf) PARIS · ART ; on left PUVIS DE CHAVANNES ; along left border E · Dropsy Gr. Saint standing left, with right on balcony, left holding veil; potted plant left; open doorway with two steps right; tops of buildings with moon above.

Rev. None.

This bronze copy of a painting by Puvis de Chavannes was made by the well known artist J. B. E. Dropsy. It was designed to be embedded in a paper cutter, a typical use of a plaquette at this time in France.

## HEINRICH KAUTSCH (1859- ?)

Sculptor and medalist; professor at the Imperial School of Decorative Arts at Prague; Knight of the Legion of Honor and held numerous foreign decorations for his work and contributions.

### 201. HOMAGE TO BARTHOLOMÉ

Silver, height 78 mm., width 100 mm., 1905

Obv. · À · L'AMI · | · A · BARTHOLOMÉ · | · SOUVENIR · AFFECTUEUX · | · H · KAUTSCH · | · 1905 · Bust left, with full beard, wearing up-turned cap; right hand seen left holding sculptor's mallet.

Rev. D'APRÈS A · BARTHOLOMÉ · H · KAUTSCH · along lower border. Large mausoleum with nude and semi-nude mourning figures on upper level; AUX MORTS over entrance; within upper entrance, seen from behind, nude woman left with right arm on shoulder of nude man right; below, crypt opening with cadaver and woman with outstretched arms in semi-kneeling position.

The reverse is a copy of Bartholomé's famous monument "Aux Morts" at the entrance to the Pere-Lachaise cemetery in Paris.

### 202. BYZANTINE RELIQUARY CROSS

Bronze, height 74 mm.; width 54.5 mm., 6th or 7th century

Obv. MHTHPΩ all incised in upper right part of cross. Incised figure of Christ with outstretched arms, wearing decorated gown.

Rev. None.

## FRANCE

Eighteenth and Nineteenth Century

## JEROME (or HIEROME) ROUSSEL (1663-1713)

Medal-engraver to Louis XIV; began working for the Medal Mint about 1686; author of numerous medals and also a series of jetons for the Jeu de l'Hombre.

### 203. MARIA ADELAIS, Duchess of Burgundy

Copper jeton, 29 mm. dia., 1700

Obv. MARIA ADELAIS · DUCISSA BURGUND · ; H · R · F · in exergue. Bust right; hair partially braided with tiara; two strands of pearls around neck; robe clasped on right shoulder; pearled border.

Rev. FAVSTO · Fœ DERE · IVNCTI ; 1700| R in exergue. Angel left with right arm extended holding torch; Cupid right holding bow in right.

### 204. MARIA ADELAIS, Duchess of Burgundy

Copper jeton, 29 mm. dia., 1701

Obv. MARIA ADELAIS DUCISSA BURGUND · ; H · R · F · in exergue. Bust left ; hair partially braided; pearled border.

Rev. REDDIT ET AUGET · ; 1701 in exergue. Sun right, shining toward large reflector left; pearled border.



205. MARIA ADELAIS, Duchess of Burgundy  
Copper jeton, 32 mm. dia., 1703

Obv. MARIA ADELAIS DUCISSA BURGUND · ;  
H · R · F · in exergue. Bust left; hair pulled back;  
pearled border.

Rev. · PRÆPARAT · ARMA · IOVI · ; · 1703 · in  
exergue. Cloud right, sun left, over plain region, all  
inclosed within circle; pearled border.

206. MARIA ADELAIS, Duchess of Burgundy  
Silver jeton, 29 mm. dia., 1704

Obv. MARIA ADELAIS DUCISSA BURGUND · ;  
H · R · F · in exergue. Bust right; hair pulled back,  
partially in braids with pearls; pendant from right  
ear; wearing loosely draped garment; pearled border.

Rev. SOLES PARTITURA SERENOS · ; 1704 · in  
exergue. Chariot drawn by two horses right with  
Apollo holding light and reins in raised left, racing  
through clouds; landscape below; pearled border.

#### J. DOLLIN (ca. 1714–1725)

Resided in Paris c. 1680 and worked for the French  
Medal Mint from 1714 to 1725; employed to complete  
the series of medals of Louis XIV; it is generally assumed  
that “D” and “J. D.” were his identifying marks.

- 76 207. MARIA ADELAIS, Duchess of Burgundy  
Silver jeton, 30 mm. dia., 1712

Obv. MARIA ADELAIS DELPHINA · ; · D · in  
exergue. Bust right, hair pulled back with ribbons  
and pearls; pendant from right ear; pearled border.

Rev. SPLENDOR MAGNUS MAXIMA VIRTUS;  
1712 · in exergue. Large crown in center; pearled  
border.

#### BERTRAND ANDRIEU (1761–1822)

One of the most brilliant medalists of the Napoleonic  
era; frequently engraved the dies direct, which would ac-  
count for the fact that hardly any puncheons exist by  
him.

208. NAPOLEON, emperor and king  
Silvered bronze, 40 mm. dia., 1807

Obv. NAPOLEON EMP. ET ROI · ; ANDRIEU F ·  
| DENON · DIR · in exergue. Bust right, laureate;  
raised linear border.

Rev. GALLE F · on far right; BATAILLE DE  
FRIEDLAND | XIV JUIN MDCCCXVII in exergue.  
Helmeted nude soldier with drapery over shoulders,  
replacing sword with right into scabbard held in  
left; bodies litter ground; sapling right; raised linear  
border.

This medal has its two sides created by different ar-  
tists: Andrieu, the obverse and Galle, the reverse.

209. LOUIS XVIII, King of France  
Bronze, 50 mm. dia., 1817

Obv. (rosette) LVDOVICVS · XVIII · LAPIDEM ·  
AVSPICALEM · POSVIT (rosette) above; D. XX-  
VIII · M · OCT · ANN · MDCCCXVII · REGNI ·  
XXIII below. Bust right, with hair pulled back with  
ribbon; raised border.

Rev. HENRICO MAGNO · CIVIVM · PIETAS ·  
RESTITVIT | MDCCCXVII in exergue; AN-  
DRIEU · FECIT · in lower right. Memorial with  
horse and rider left; raised border.

#### FRANÇOIS AUGUSTIN CAUNOIS (1787–1859)

Pupil of Dejoux and executed a large number of portrait  
medals; contributed to Durand's “Series Numismatica  
Universalis Virorum Illustrium.”

210. THADDEUS KOSCIUSZKO, Polish patriot  
Bronze, 41 mm. dia., 1818

Obv. THADDEUS KOSCIUSZKO · CAUNOIS F ·  
under bust. Bust right; raised border.

Rev. NATUS | AN · M · DCC · XLVI · |  
SIECHNOWIEZ DUCAT · | LITHAVIÆ IN  
POLONIA | OBIIT | AN · M · DCCC · XVII · |  
SERIES NUMISMATICA | UNIVERSALIS  
VIRORUM ILLUSTRIUM | M · D · CCC · XVIII ·  
| DURAND EDIDIT ·

211. LOUIS PHILIPPE, King of France  
Silvered bronze, 55.5 mm. dia., 1830

Obv. 16 MARS 1830 · ; CAUNOIS F · in lower  
right. Pillar right with rooster atop, wreath  
engraved on pillar CHARTER within, beneath  
which is an anchor; goddess, head left, with left  
around pillar and right holding scroll ADRESSE |  
AU | ROI · ; raised border.

Rev. DÉCERNÉE | AUX 221 | VOTANS DE |  
L'ADRESSE across field surrounded by wreath of  
two branches tied with ribbon; raised border.

212. JEAN RACINE, French author  
Bronze, 50.5 mm. dia.

Obv. JEAN RACINE · CAUNOIS F · under bust.  
Bust right with long curly hair; raised border.

Rev. NÉ A | LA FERTÉ MILON | 1639 | MEMBRE  
| DE L'ACADÉMIE FRANÇAISE | 1673 | MORT 1699-  
across field and all within unbroken wreath; raised  
border.

#### RAYMOND GAYRARD (1777–1858)

Studied under Boizot, Taunay and other masters;  
adhered to 18th century principles in his art; knighted in  
1825 by the French government as a reward for his  
talents.



213. HENRY of Avignon  
Lead, 41 mm. dia., 1819

Obv. H · DE LA TOUR D'AUV · DE TURENNE ;  
GAYRARD F · under bust. Bust left with long hair;  
raised border.

Rev. NÉ | A SEDAN | EN M · D · C · XI · | MORT |  
EN M · DC · LXXV · | GALERIE METALLIQUE ·  
| DES GRANDS HOMMES FRANÇAIS · | 1819 · ;  
raised border.

214. PESTILENCE MEDAL  
Lead, 48 mm. dia., 1821

Obv. PIETAS GALLICA ; SAEVIENTE IN BAR-  
CINONAM | PESTILENTIA | MDCCCXXI in  
exergue; GAYRARD INV · in left of exergue. City  
walls with angel above right; woman reclining in  
center, offered cross by nun left, and medicine by  
woman doctor right; raised border.

Rev. MORTE · VENALEM · PETIERE ·  
PALMAM · above; V VIRI · MEDICI | QVORVM ·  
PRIMVS · OCCVBVIT · | MAZET · | PARISSET ·  
| BALLY | FRANCOIS · | AUDOUARD · | SANC-  
TI-MONIALES · II · | SANTO · CAMILLO ·  
DEVOTAE · | LVDOVICI · XVIII · REGNI | ANN  
· XXVIII · across field; two branches on either side  
of inscribed field; raised border.

215. CHARLES FERDINAND, Duke of Berry  
Lead, 41 mm. dia. 1820

Obv. CH · FERDINAND DUC DE BERRY ;  
GAYRARD F · under bust. Bust left, short hair,  
military dress uniform; raised border.

Rev. PUCIONE | PERCUSSUS PERIIT | 14 FEB ·  
1820 | GALLIA SPEM SUAM | CONJUX AMAN-  
TEM | MILITES DUCEM | PAUPERES PATREM  
| PERDIDERE · all inclosed by a wreath formed by  
two branches; DE PUYMAURIN · FECIT · ET  
DIR · at bottom; raised border.

This medal has its two sides created by different ar-  
tists: Gayrard, the obverse, and De Puymaurin, the  
reverse.

216. CHARLES X, King of France  
Silvered bronze, 51 mm. dia.

Obv. CAROLVS · X REX · FRANCIAE ;  
GAYRARD F · under bust. Bust left, hair combed  
forward; raised border.

Rev. UNIVERSITÉ DE FRANCE above; J · C ·  
HACERELLE, À PARIS, 8<sup>E</sup> ARRON-  
DISSEMENT · below; PRIX | DÉCERNÉ | AUX |  
INSTITUTEURS | PRIMAIRES across field within  
wreath formed by two palm branches tied with rib-  
bon; raised border.

217. LOUIS XVIII, King of France  
Silvered bronze, 51 mm. dia.

Obv. LVDOVICVS · XVIII · FRANC · ET · NAV ·  
REX · ; GAYRARD F · below; bust right with hair  
tied back with ribbon; raised border.

Rev. ARMIS GALLIAE VIRTUTE DUCIS ; A  
FURORE REBELLIONIS | HISPANIA  
LIBERATA | GAYRARD F in exergue. Woman  
seated left with two children; soldier with sword in  
raised right; man right falling into sea; raised bor-  
der.

#### ALEXIS JOSEPH DEPAULIS (1790–1867)

Pupil of Andrieu and Cartellier; obtained a second class  
medal in 1827, and a first class medal in 1833.

218. JEAN LEROND d'ALEMBERT  
Bronze, 41 mm. dia., 1826

Obv. JEAN LEROND D'ALEMBERT · ;  
DEPAULIS · F · under bust. Bust left, hair tied  
back with wide ribbon; raised border.

Rev. NÉ | A PARIS | EN M · DCC · XVII | MORT |  
EN · M · DCCLXXXIII | GALERIE  
METALLIQUE | DES GRANDS HOMMES  
FRANÇAIS · | 1826 · across field; raised border.

#### JEAN JACQUES BARRE (1793–1855)

Medalist and "Graveur général des Médailles" from  
1842 to 1855; entrusted with the engraving of the coins of  
Louis Philippe; in 1848 cut the official seals of the  
National Assembly and State under the Second  
Republic; his pattern chosen by Napoleon for the new  
coinage.

219. LEOPOLD JEAN, Prince of Salerne  
Lead, 41 mm. dia., 1825

Obv. LEOPOLD JEAN PRINCE DE SALERNE ;  
BARRE · under bust; DE PUYMAURIN D. at bot-  
tom. Bust left; raised border.

Rev. S · A · R · LE PRINCE DE SALERNE VISITE  
LA MONNAIE R-<sup>E</sup> DES MEDAILLES · ; 22  
JUILLET | 1825 in exergue. Woman left writing on  
tablet with left knee raised; another woman right,  
standing with legs crossed; die press; raised border.

220. NICHOLAS BELLART  
Silvered bronze, 51 mm. dia., 1829

Obv. NICOLAVS · FRANCISCVS · BELLART N ·  
ANN · MDCCCLXI · M · ANN · MDCCCXXVI ;  
BARRE 1829 under bust. Bust left, bald head;  
raised border.

Rev. CIVI · DE · PATRIA OPTIME · MERITO ;  
QVOD · CIVIVM · ANIMOS | IN · SPEM ·  
LEGITIMI · REGNI · INSTAVRANDI | PRIMVS ·  
EREXERIT | BARRE 1829 in exergue. Tombstone  
with woman left., with stile in right carving  
BELLART on stone; woman right, placing small  
wreath on urn with right hand, in left hand she  
holds scroll PROCL | 1 AVRIL | 1814 · ; raised bor-  
der.



221. LOUIS PHILIPPE, King of France  
Gilt Bronze, 75 mm. dia., 1833

Obv. LOUIS PHILIPPE I ROI DES FRANCAIS · ,  
MARIE AMELIE REINE · DES FRANCAIS · both  
inscriptions around the corresponding facing busts;  
Philippe left, laureate; angel above, between the two  
busts; two putti below with crown of France; Marie  
right; below, on a banner, LA FAMILLE ROYALE  
VISITE LA MONNAIE LE 8 NOV 1833; below,  
BARRE FECIT.

Rev. Busts of the royal family amidst ornate  
background.

### EMILE ROGAT (1770–c. 1853)

Sculptor, medallist and engraver; his medallie produc-  
tions are primarily between 1815 and 1853.

222. TAKING OF THE BASTILLE  
Bronze, 42 mm. dia., 1844

Obv. PRISE DE LA BASTILLE ; 14 JUILLET 1789  
in exergue. Battle scene depicting the title; raised  
linear border.

Rev. LE DONJON DE VINCENNE | ROGAT 1844  
· in exergue. Prison buildings in background; clouds  
above; large tree left; raised linear border.

### FRANÇOIS JOSEPH HUBERT PONSCARME (1827– 1903)

Sculptor, medalist, and coin-engraver; pupil of Oudiné,  
Vauthié and Dumont; professor of Medal-engraving at  
the National School of Arts, Paris.

223. NAPOLEON III, French emperor  
Bronze, 51 mm. dia., 1867

Obv. NAPOLEON III EMPEREUR ; H · PON-  
SCARME F · under bust. Bust left, laureate with  
mustache and goatee; raised border.

Rev. EXPOSITION · UNIVERSELLE · DE · MDC-  
CCLXVII · A · PARIS ; H · PONSCARME F · atop  
globe, lower left. Bare-breasted angel, holding map  
left; top of globe below; raised border.

### L. M.

224. NAPOLEON, French emperor  
Lead, 43 mm. dia., 1805

Obv. NAPOLEO · I · GALL · IMP · ITAL · REX ·  
GERMANICVS · RVTHENICVS · ; L · M · under  
bust. Bust left, wearing helmet with serpent atop;  
double raised linear border.

Rev. VINDOBONA · CAPTA · ANNO · MCCMV · ;  
MEDIOLANI in exergue; F · M on shield with  
two-headed eagle; woman (city) in mourning right;  
L · M · under left foot; panoply right; double raised  
linear border.



234 Obv.

### UNKNOWN ARTISTS, Seventeenth–Twentieth Century

225. HENRY OF ORLEANS  
White metal, 40 mm. dia., 1663

Obv. HENR · DE ORLEANS · DE LONGVEV ·  
REG · CHRIST · AD TR · PAC · VN · LEG · PLEN  
· ; V · | C · PR · S · C · M in exergue. Bust right, with  
moustache and goatee; wearing brocaded gown;  
double raised border.

Rev. TEMPVS BELLE ET TEMPVS PACIS · ;  
NAT · 27 · APRIL · 1595 · | DEN · 11 · MAI · 1665 ·  
in exergue. Shield with crown atop, surrounded by  
ornate wreath; double raised border.

226. LOUIS XIV, King of France  
Brass, 26 mm. dia., 17th century

Obv. LVDOVICVS · · MAGNVS · REX · Bust  
right, with long curly hair; pearled border.

Rev. VLTOR \* REGVM · Crown above; six arrows;  
lion; steer left, mermaid (?) right with anchor;  
pearled border.

227. EUGENE OF SAVOY  
Bronze, 20 mm. dia., 1707

Obv. \* EUGENI FRANC · SAB · PR · SVPR ·  
EXERC · CAES · ITAL · D<sup>IX</sup> · Bust right, with long  
hair and wearing armor; raised border.

Rev. Inscribed: \* \* \* | ITALIA | PACATA |  
GALLIS | EXCEDENTIBVS · | MDCCVII · | M ·  
APR · | \* ; raised border.

228. BADGE OF MARSEILLES  
Lead, 56 mm. dia., 18th century

Obv. MASILIA CIVITAS on banner. Shield in cen-  
ter, turreted tower above; basket of fruit left; trident  
right; large foliage throughout field; raised border.

Rev. None.





234 Rev.

229. I. C. ESCHERUS  
Lead, 50 mm. dia., 1823

Obv. I · C · ESCHERUS LIMAGIANUS  
TURICENSIS · ; N · 24 AUG · 1767 · 0 · 9 MART ·  
1823 · ; Bust left, balding and with long sideburns;  
raised border.

Rev. INGENIO | CANDORE | VIRTUTE | CIVIS ·  
| OPTIMUS across inner field. Star of David above,  
inscription within wreath of two branches tied with  
ribbon; raised border.

230. LOUIS XVII and CHARLES X, Kings of France  
Bronze, 70 mm. dia.

Obv. Two superimposed busts left; sunken outer  
band and raised border.

Rev. None.

231. COMMERCIAL MEDAL  
Bronze, 65 mm. dia., early 20th century

Obv. LAN 1850 LOUIS WOLFERS FONDA |  
L'ATELIER d'ORFEVREURIE RUE des |  
LONGS—CHARIOTS in exergue. Old man seated  
on rock, right, with drapery; man in center with  
right hand extended into apple (?) tree, with left  
hand, giving fruit to female holding tray left; three  
youths help below; all are nude; city names around.

Rev. INAUGURATION MAISON | WOLFERS-  
FRERES | 11-13 RUE D'ARENBERG |  
BRUXELLES across field behind which are three  
bunches of grain; linear border.

## S.C.

232. CHARLES VIII, King of France  
Bronze restrike, 36 mm. dia.

Obv. S · C in exergue. Chariot drawn by four horses  
right; laureate man within, holding reins and palm  
branch in right; all horses have right foreleg raised;  
pearled border.

Rev. Bull right; angel right attempting to place  
wreath on bull; stalks of wheat right; pearled bor-  
der.

## DOLLIN, J. (fl. 1714–1725)

Resided in Paris c. 1680 and worked for the French  
Medal Mint from 1714 to 1725; employed to complete  
the series of medals of Louis XIV; it is generally assumed  
that "D" and "J. D." were his identifying marks.

233. LOUIS XIV, King of France  
Silvered bronze restrike, 72 mm. dia.

Obv. · LVD · XIII · D · G · FR · ET · NAV · REX · ;  
I · DOLLIN · F · in exergue. Bust right with long  
hair; single band and flat plain border.

Rev. PROLVISIO AD VICTORIAS · ;  
DISCIPLINA · MILIT · RESTITVTA | M · DC ·  
LXV · | T · BERNARD · F in exergue. Columns of  
soldiers left with muskets in right; Louis right, right  
extended with baton, left on hip; sword on left hip;  
scene in front of palace; all inclosed in double band  
and raised edge.

As in Hall No. 222, the two faces of this medal have  
been created by different artists: Dollin, the ob-  
verse, and Bernard, the reverse; nevertheless, the  
medal is still a restrike.

## PIERRE SIMON BENJAMIN DUVIVIER (1728–1819)

His father, Jean Duvivier, fearing to be surpassed, did  
not wish to teach him the medallic art, although he had  
an avowed taste for it; period of his greatest fame was un-  
der the reign of Louis XVI of whom he was the favorite  
medalist.

234. LOUIS XVI, King of France  
Gilt bronze restrike, 74 mm. dia.

Obv. LUDOVICO XVI · FR · ET NAVAR · REGI  
OPTIMO ; COMITIA BURGUNDIA in exergue; B ·  
DUVIVIER under bust. Bust right, hair tied with  
ribbon; raised border.

Rev. UTRIUSQUE MARIS JUNCTIO TRIPLEX ;  
FOSSIS AB ARARI | AD LIGERIM SEQUANAM  
ET RHENUM | SIMUL APERTIS | MDC-  
CLXXXIII in exergue and DUVIVIER F · in upper  
right of exergue. Crowned goddess center, right  
breast uncovered, holding caduceus; three men, two  
left, one right, partially draped; SEQUAM , ARAR  
and RHENUM on three urns pouring water;  
LIGER in lower left; raised border.



## UNKNOWN ARTISTS

235. LOUIS XI, King of France  
Bronze restrike, 24 mm. dia.

Obv. LVDO ○ FRAN ○ REGIONEAPR within linear bands. Bust right wearing crown.

Rev. PERDAM ○ BABILLONISOMEN within pearled bands. Shield from coat of arms in inner field.

236. CATHARINE de' Medici  
Bronze restrike, 55.5 mm. dia.

Obv. · CATHAR · HEN · II · VXOR · FRAN · II · CAROL · IX · et · HEN · III · REG · GALL · MAT · PIISS Bust right, wearing high-necked collar; head covered; pearled border.

Rev. + FRANCISC · II · CAROL · IX · REGES · GALL · HENRIC · III · GALL · ET · POL · REX Three laureate male busts, all with short hair, two facing right, one left; pearled border.

237. HENRY IV, King of France  
Silvered bronze restrike, height 70 mm., width 56 mm. (oval-shaped)

Obv. HENRICVS IIII FRANC ET NAVAR · REX CHRISTIANISS · Bust right, bearded, wearing military garb, drapery over left shoulder; ornate helmet with winged female creature atop and long plume.

Rev. MARTIS CEDVNT HÆ C SIGNA · PLANETÆ Centaur (Duke of Savoy) right, holding crown in right with drapery over his back; nude warrior (Henry IV) left with sword in right, shield in left, right foot raised.

238. HENRY IV, King of France  
Bronze restrike, height 90 mm., width 69 mm. (oval-shaped)

Obv. Bust left, bearded, dressed in military garb; helmet with large plumes.

Rev. None.

## VILLANDRA

239. PIERRE DE RONSARD, French poet  
Bronze, 61 mm. dia.

Obv. "Pierre de Ronsard Prince des Poètes"; bust right, bearded, laureate, drapery clasped on right shoulder; single band around.

Rev. None.

This medal is from the Paris Mint but is not a restrike. The artist's name appears to be under the bust but cannot be read clearly.

## GERMANY

Seventeenth–Nineteenth Century

### JOHANN KARL HEDLINGER (1691–1771)

A Swiss, and one of the greatest eighteenth century medalists, Hedlinger worked in Lucerne, Nancy, Paris, Stockholm, Rome, St. Petersburg and Nuremberg; traveled extensively, especially in Italy where he studied antiques.

240. LAGOM

Lead, 36 mm. dia., c. 1756

Obv. ΛΑΓΟΜ under bust. Bust left, short hair; double border.

Rev. DEO GRATIAS · Mirror right, reflecting rays, causing fire atop small pedestal; raised border.

This medal, which has five variants in the reverse (owl, c. 1730; inscription, 1733; curtain, 1746; mirror, 1756–57; Lagom as a skull with inscription, 1770) is in imitation of the antique and is considered one of Hedlinger's best. Apparently it even deceived antiquarians, until the artist disclosed its authorship.

## KOCH

One of several different medallists named Koch known in eighteenth century Germany, all of them mint-masters.

241. FRIEDRICH HOFFMANN, Doctor and professor  
Lead, 47.5 mm. dia., 1737

Obv. FRID · HOFFMANN · REG · PRVSS · CONS · INTIM · MEDICVS · ET · PROFESS · ; KOCH under bust. Bust right with long hair; raised border.

Rev. ADVERSA ET PHILOSOPHVM ET CHRISTIANVM PROBANT · ; across inner field: NATVS | MALAE MDCLX · | PATRE | FRIDERICO ARCHIAT · SAX · | PRIMVS IBI PROFESSOR | IAM SENIOR | ARTEM QVA AVGVSTISS · CAESARI | REGIE · MVLTIQS · S · R · I · PRINCIPIR · | PROBVI | PER XLIV · ANN · DOCVIT | ET IN | SYSTEMA RATIONALE | REDEGIT · | C17 100 C XXVII · ; raised border.

## RUDOLPH PHILLIP WAHL

Medalist and coin engraver of the eighteenth century; a native of Clausthal (Hanover); engraved medals for George II, the Dukes of Brunswick, and the House of Orange.



242. GEORGE II of Brunswick  
Lead, 52.5 mm. dia.

Obv. GEORGIVS SECVNDVS PRIMO  
BRVNSVICENSES TERRAS REPETIT ; R ·  
WAHL · under bust. Bust left, laureate, with long  
hair; drapery clasped on left shoulder; double linear  
border.

Rev. VND DA DIE SONNE AVFGING LEV-  
CHTETE DAS GANTZE GEBIRGE DA VON —  
IMACCAB — VI — 39 ; VERVM ERAT HOC  
DICTVM REGIS: | NON ASPERA TERRENT |  
VERIVS · HERCINIAM CVM | VENIT · ILLVD |  
ERIT · in exergue; NEC ASPERA TERRENT in in-  
ner circle. Village scene with sun shining in upper  
left; double linear border.

#### JOHANN BALTHASAR GASS (fl. c. 1768–1793)

Russian medalist and coin engraver of second half of the  
eighteenth century; native of St. Petersburg. He worked  
principally for Catherine the Great, commemorating im-  
portant events in her reign.

243. L. B. WEISMANN, Austrian general  
Lead, 58.5 mm. dia., 1773

Obv. O · L · B · A WEISMANN EQU · EXERC ·  
ROSS · PRAEFECTUS · ; I · B · GASS. F under  
bust. Bust left, hair tied with ribbon; linear border.

Rev. INSIGNI MERVIT VIRTUTE · above; VIC-  
TO ET DELETO TVRCARVM | EXERCITV IVX-  
TA KAINARDZY | PRO PATRIA OCCVBVIT |  
XXII · IVN · MDCCLXXIII in exergue; M | OT-  
TONIS | L · B · WEISMANN | VICTORIA |  
GLORIAQVE BELLI | POSS on triangular  
marker. Angel right with trumpet in left, crown in  
right; another angel in upper left with arrow in left,  
laurel wreath in right; linear border.

#### BERTRAND ANDRIEU (1761–1822)

Best known for his engravings of Napoleon I and of Louis  
XVIII, which were used for the obverses of many medals  
of these two reigns, the reverses of which were executed  
by other engravers. He also drew sketches for an edition  
of Vergil, engraved several ex-libris, and is called by  
some the “father of the postage stamp.”

244. CHARLES AUGUSTUS, Grand duke of Saxony  
Lead, 40 mm. dia.

Obv. ANDRIEU F. under bust. Bust right; linear  
border.

Rev. CAROLVS | AVGVSTVS | MAGNVS DVX |  
SAXONIAE across inner field surrounded by  
wreath tied with ribbon below; linear border.

This medal by a French artist is, nevertheless,  
categorized with the German medals because of its  
subject matter.

#### FRIEDRICH WILHELM LOOS

Eldest son of Daniel Friedrich Loos, also a medalist;  
worked in Berlin with his father from the late eighteenth  
to the early nineteenth century.

245. KINGDOM OF PRUSSIA MEMORIAL MEDAL  
Lead, 56 mm. dia., 1801

Obv. FRIED · I · FR · WILH · I · FRIED · II · FR ·  
WILH · II · FR · WILH · III ; F · LOOS below. Five  
busts left, superimposed one upon the other; star  
shining above their heads; multiple linear border.

Rev. MIT NEUEM GLANZ UND NEUEM  
GLÜCK ; DEN 18 JANUAR | 1801 in exergue.  
Warrior seated right with cornucopia in left; angel,  
four maidens, man directing horses, all in clouds  
going right; multiple linear border.

246. IMMANUEL KANT, Philosopher  
Lead, 41 mm. dia., 1804

Obv. IMMANUEL KANT NAT · D · XXII APR ·  
MDCCXXIV as outer circle; OBIIT D · XII FEBR ·  
MDCCCIV within; FR · LOOS in exergue;  
mounted bust left; linear border.

Rev. · LUCIFUGAS DOMUIT VOLUCRES ET  
LUMINA SPARSIT Angel holding torch in each  
hand and within chariot drawn by two birds  
through clouds; linear border.

#### F. LEBERECHE (1749–1827)

Medalist and gem engraver, a German born at  
Meiningen; an unusually distinguished artist who  
became Engraver to the Russian Mint, Chief Medalist to  
the Court of Russia, and finally, Councillor of State and  
Knight of the Order of St. Anne. During fifty years he  
served four Russian monarchs.

247. UNIDENTIFIED MEDAL  
Lead, 54 mm. dia., 1820 (?)

Obv. ILLI APERIEBANTUR URBIS PORTAE  
TIBI PATENT CIVIUM CORDA ; EX VOTO  
PUBL · SÆ CULARI | PRIMO SUBJECTIONIS ·  
| D · 4 · IUL · 1820 · in exergue. Bust left facing  
right, laureate, with star and crown above, 1710  
beneath; bust right facing left, 1810 · beneath; C ·  
de LEBERECHE F · below and between the two  
busts.

Rev. POMPA MELIORE TRIUMPHAS · ; EXER-  
CITVS QVONDAM | FENICI PIETAS | AN · MDC-  
CCXI · in exergue. Angel left, with shield in left,  
palm branch in right, being crowned by woman  
right, with branch in left; underneath them C ·  
LEBERECHE EO · ORD · ET · AN · 2 · CL · CON-  
SS · STA · F · (?)



## GOTTLIEB GOETZE

Medalist who flourished in the second quarter of the nineteenth century; Medalist to the Mint at Berlin, 1830–1840.

248. ALBERTUS THORWALDSEN, Sculptor  
Lead, 44 mm. dia.

Obv. ALBERTVS THORWALDSEN Full-face portrait, raised, and with raised outer border.

Rev. None.

This medal, of the sculptor Thorwaldsen, is considered one of Goetze's best.

## HIERONYMUS (Gerolamo) VASSALLO (1773–1819)

Italian medalist and engraver of coin-dies; chief engraver at the Genoese Mint, 1800; later worked at the mint of Milan. When Austria regained dominion over Italy from France, Vassallo executed the Milanese Proclamation medals of Francis I.

249. FRANCIS I of Austria  
Lead, 42.5 mm. dia., 1815

Obv. FRANCISCO I · AVSTRIAGO PIO AVG · FELICI ; VASSALLO · F · below bust. Bust left, laureate, ribbon reaching to left shoulder; linear border.

Rev. ADVENTV AVGVSTI FAVSTISSIMO ; ORDO ET POPVLVS MEDIOL · | DIE XXXI · DECEMBRIS | MDCCCXV ; Woman left, supporting shield in right, left raised; horse and rider facing left, rider's right extended; L · M · INFREDINE F · on groundpiece; linear border.

## HENRI FRANÇOIS BRANDT (1785–1845)

A Swiss; an engraver of coin-dies and medals in Paris at eighteen; worked with sculptors in Rome for three years; Chief Engraver of Coins and Medals at the Berlin Royal Mint, 1818–1845.

250. UNIDENTIFIED PORTRAIT MEDAL  
Lead, 41.5 mm. dia., 1825

Obv. BRANDT · F under bust. Bust right within unbroken wreath; raised linear border.

Rev. DER FUNFZICSTEN | WIEDERKEHR | MDCCCXXV in inner circle. Apollo (?) with chariot and four horses atop; outer band composed of the twelve zodiac signs; linear border.

## JOHANN LUDWIG JACHTMANN (1776–1842)

Medalist, born in Berlin, who also experimented with the execution of medals in the old way of casting.

251. ALBRECHT DÜRER, German artist  
Lead, 46.5 mm dia., 1828

Obv. \* ALBRECHT DÜRER \* above; GEB · D · 20 · MAI 1471 · GEST · D · G APRIL 1528 below; IACHTMAN · F · 1820 under bust. Bust left, bearded, wearing high collar.

Rev. I · | ZU BERLIN D · 18 · APR · 1828 ·

## JOSEF TAUTENHAYN SENIOR (1837–1911)

Viennese sculptor and medalist.

252. FRANZ JOSEPH I, Emperor of Austria  
Silvered bronze, 70 mm. dia., 1873

Obv. ⬠ FRANZ JOSEPH I. , KAISER VON OESTERREICH, KOENIG VON BOEHMEN ETC., APOST. KOENIG VON UNGARN. ; J. TAUTENHAYN under bust. Bust right, laureate, mustache and muttonchops; inscription within raised bands.

Rev. FÜR KUNST ; WELTAUSSTELLUNG 1873 | \* WIEN \* in exergue and J · TAUTENHAYN in upper left of exergue. Four female figures, two seated left, one right, one in center standing with laurel crowns; angel right also with laurel crown; raised border.

## NEUSS

This medalist could be any one of three generations of Neusses who were artisans in Augsburg. Johann Jakob Neuss (son of J.J. Neuss, Sr., and father of August Neuss), 1770–1848, is the most productive of the three and is known to have executed a series of portrait medals, as well as historical and religious medals.

253. JACOB BALDESI  
Lead, 40.5 mm. dia.

Obv. IACOBUS · BALDES · I · ; NEUSS · F · under bust. Bust three-quarters right; linear border.

Rev. NATUS | ENSISHEMII | MDCIII | OBIIT NEOBURGI | V · D · A · ID · AUG · | MDCLXVIII · in inner field formed by wreath tied by ribbon below; linear border.

## W

254. PHILLIP JACOB SPENER  
Lead, 42.5 mm. dia., 1635

Obv. PHIL · IACOB · SPENER · SS · TH · D · VOCAT · OLIM ARGENT · ET FRANCOF · INDE \* in outer circle; \* IN AVL · EL · SAX · NVNC CONSIL · EL · BR · CONSIST · ET PRAEP · BEROLINEN: in inner circle; NAT · RVPISVIII · ALSAT (?) IAN · 1635 under bust. Bust right, wearing skull cap, long hair; linear border.

Rev. TANDEM · | SYMBOL · in exergue, G · 56 and · W · on left and right of exergue respectively. Figure kneeling on one leg holding two shields, VERITAS on left; KARITAS on right; sun above



with TIBI MILITAT ÆTNER (?) as one of its rays; clouds on both sides with lightning bolts killing demons (?); animals attacking central figure.

## M

255. MATTHEW JOHANN, Count of Schulenberg  
Lead, 47 mm. dia., 1716

Obv. MATT · IOH · S · R · I · COM · de SCHULENBERG SER · REIP · VEN · MARECH · GEN · CORCYRÆ PROPUGNATOR · ; M under bust. Bust right, with long hair; triple linear border.

Rev. AVSPICIIS VENETVM VIRTVS GERMANA TVETVR ; CORCYRAM | D · XXII · AVG · A · MDCCXVI · | (star) in exergue. Map; triple linear border.

## G

256. FREDERICK of Prussia  
Bronze, 41.5 mm. dia., 1757

Obv. FREDERICUS · BORUSSORUM · REX · ; G under sleeve. Bust right, hair tied with ribbon; linear border.

Rev. NEC · PLURIBUS IMPAR ; GALL · AUSTR · RUSS · ET · SUEC · | UNDIQUE · PROFLIGATIS | MDCCLVII in exergue. Man in center with club raised overhead, animal skin hanging from his shoulders; four armed demons on ground also with club; city in background right; linear border.

## A. F.

257. JUSTICE MEDAL  
Lead, 36 mm. dia., 1825

Obv. A · F · in exergue. Man seated in throne right, with staff in left, right extended; Justice left holding scales in left; laurel crown above; linear border.

Rev. GERECHT | UND | GLÜCKLICH | MDCC-  
CXXXV across field; linear border.

## L

258. FREDERICK WILLIAM, Kaiser of Prussia  
Silvered bronze, 40 mm. dia., 1888 (?)

Obv. FRIEDRICH DEUTSCHER KAISER  
KÖNIG VON PREUSSEN ; L under bust. Bust  
right, bearded, short hair; pearled border.

Rev. 18 · OKTOBER 1831 + 15 · JUNI 1888 ;  
"Lerne leiden | ohne | zu klagen · | (signature)" on  
scroll with palm branch right; pearled border.

## UNKNOWN ARTISTS

259. J. POPP  
Bronze, 91 mm. dia., 1897

Obv. J · POPP · incised on left field. Bust right,  
short hair, bearded; wearing wingtip collar and bow  
tie; 1897 and signature under slope of bust.

Rev. None.

260. ALBERT, Count of Waldenstein  
Lead, 38 mm. dia.

Obv. ALBERTVS · D · G · DVX · MEGA · FRID ·  
ET · SAG · PRIN · VAN · ; Bust three-quarters right,  
mustache and goatee; wearing chain around neck  
and under collar; multiple linear border.

Rev. COMES · DE · WALDENSTEIN · ET ·  
SVERI · DO · ROSTOCH · ET · STAR · Coat of  
arms; multiple linear border.

261. MARRIAGE MEDAL OF JOSEPH II  
White metal, 44 mm. dia., 1699

Obv. BELLORVM REQVIES ET SACRA VOLVP-  
TAS · ; MARTIPA VENERI | CIFERO FELICI |  
P R M · Woman right, holding spear in right,  
branch in left; warrior left accepting these; angel  
above holding helmet; another angel left holding  
shield; double bands and raised border.

Rev. IN VNA · SEDE MORANTVR MAIESTAS  
ET AMOR ; IOSEPHI ROM · ET HVNG · REG · |  
CVM AMALIA LVNÆ II · | CONNVBIVM | · 1699  
· in exergue. Before the throne, king left and queen  
right, holding extended hands; double bands and  
raised linear border.

## ENGLAND

Seventeenth–Nineteenth Century

### JOHN KIRK (1724–1776)

A London medalist and gem engraver.

262. DAVID GARRICK, English actor  
Lead, 40 mm. dia., 1772

Obv. DAVID GARRICK ; I KIRK F · below. Bust  
left; linear border.

Rev. THE ENGLISH ACTOR ; MDCCLXXII in  
exergue. Arrangement of masks, harp, books,  
sword, et al.; linear border.

## TERRY

A London medalist and die-sinker whose best known  
work is this medal of George A. Eliott, Lord Heathfield,  
commemorating the defense of Gibraltar.

263. GEORGE A. ELIOTT, Governor of Gibraltar  
Lead, 42 mm. dia., 1782

Obv. GEO · AUGUSTUS · ELIOTT · GOVER-  
NOR · OF · GIBRALTAR · AN 1782 ; TERRY · FEC  
· LONDON under bust. Bust left; linear border.



Rev. VICTRIX IN FLAMIS | VICTRIX IN UNDIS  
· in exergue. Sea battle before Gibraltar; linear  
border.

#### THOMAS WEBB (fl. 1804–1827)

Medalist, native of Birmingham; known for his excellent  
portraiture.

264. FREDERICK AUGUSTUS, Duke of York  
Lead, 40.5 mm. dia., 1813  
Obv. FIELD MARSHAL F · DUKE OF YORK ;  
WEBB F · under bust. Bust left; double linear  
border.

Rev. PRESENTATION OF COLOURS BY HER  
MAJESTY AUGUST 1813 · Queen right, pre-  
senting colors to kneeling soldier left; four soldiers  
look on, left; two nobles stand behind queen right;  
building in exergue; double linear border.

#### THOMAS WYON, JR. (1792–1817) and WILLIAM WYON (1795–1851)

Natives of Birmingham, members of the family which  
dominated the Royal Mint and British coin engraving in  
the nineteenth century.

265. SIR JOSEPH BANKS  
Lead, 40 mm. dia., 1816  
Obv. R T HON<sup>BLE</sup> S R J · BANKS BART K · G · C · B  
· P · R · S · & C ; in exergue, T WYON JUN | W ·  
WYON · S · 1816 · under bust. Bust right; linear  
border.

Rev. IN GENIUS · AND SUBSTANTIAL  
LEARNING · HIGH: Book draped with wreath and  
palm; linear border.

#### GEORGE MILLS (1792–1824)

Medalist; Birmingham-born contemporary of the  
Wyons.

266. BENJAMIN WEST, President of the Royal  
Academy  
Lead, 41 mm. dia., 1820 (?)

Obv. BENJAMIN WEST, PRESIDENT OF THE  
ROYAL ACADEMY MDCCCXV Bust left; double  
linear border.

Rev. INSCRIBED | BY G. MILLS IN |  
GRATEFUL REMEMBRANCE | OF THE |  
PATERNAL SOLICITUDE | FRIENDLY AD-  
MONITIONS | AND THE GREAT AND | EX-  
CELLENT EXAMPLE | OF HIS FIRST PATRON  
| BENJAMIN WEST P R A | WHO DIED MARXI  
| MDCCCXX | AGED LXXXII all across inner  
field; double linear border.

#### JEAN FRANÇOIS ANTOINE BOVY (1795–1877)

Medalist and coin engraver; was born in Geneva but  
worked in Paris and became a naturalized French  
citizen. Bovy is compared by Larousse, in the *Dictionnaire  
universel*, to the great French masters Dupré, Varin,  
Duvivier and others.

267. QUEEN VICTORIA of England  
White metal, 50 mm. dia., 1862

Obv. VICTORIA QUEEN OF ENGLAND ; A ·  
BOVY under bust. Bust left, laureate, hair drawn  
back; linear border.

Rev. UNIVERSAL EXHIBITION | OF LONDON  
| 1862 | MASSONNET EDITOR in exergue. View  
of the exhibition center; linear border.

#### JOHANN WOLFF (1727–1788)

Danish medalist and goldsmith, native of Copenhagen.  
He apprenticed in Paris and Rome.

268. WILLIAM, Duke of Cumberland  
Bronze, 42 mm. dia., 1746  
Obv. WILL : DUKE OF CUMBERLAND ; BORN  
· 15 · AP · 1721 in exergue. Man on horseback left  
sword in right; fort in background; linear border.

Rev. REBELLION · JUSTLY · REWARDED ;  
CULLODEN 16 AP · | 1746 in exergue. Battle  
scene; linear border.

#### PIERRE TURIN

269. WINSTON CHURCHILL, British statesman  
Bronze, 68 mm. dia., 1945

Obv. WINSTON CHURCHILL ; Pierre TURIN |  
MCMVL Bust three-quarters left in military garb;  
linear border.

Rev. “NOUS N'AVONS QU'UN DÉSIR | VOIR  
UNE FRANCE FORTE ET LIBRE | ENTOURÉE  
DE SON EMPIRE | ET RÉUNIE A L'ALSACE-  
LORRAINE” | 10 NOVEMBRE 1942 across lower  
field. Coat of arms above with FIEL , PERO ,  
DESDICHADO on banner; linear border.

#### J. D.

270. JOHN CHURCHILL, Duke of Marlborough  
Bronze, 43 mm. dia.

Obv. IOHAN · CHURC · DUX MARLB · ; J. D. in  
lower right. Bust three-quarters right, with long  
hair; raised border.

Rev. VBI ADERAT IBI VICTORIA · ; OB · 27 ·  
JUN · 1722 · NAT · | ANN · 74 · in exergue. Winged  
victory with palm branch in left, laurel wreath in  
right, standing amidst weapons; raised border.



## UNKNOWN ARTISTS

### 271. BISHOPS RELEASED FROM THE TOWER OF LONDON

Lead, 59 mm. dia., 1688 (?)

Obv. SOC SOL LUNAQUE IN LIBRA Scales suspended amidst clouds with sun left and moon right.

Rev. PROBIS HONORI INFAMIÆ QUE MALIS ; ARCHIEPISC · CANTUAR · EPISCOPI ST | ASAPH, BATH ET WELS, ELY · PETER | CHICHEST · ERIST · INCARCER : | LIBERAT | IUNII, 1688 in exergue. Tower of London in center.

### 272. WILLIAM SHAKESPEARE, English dramatist

Bronze token, 27.5 mm. dia., 1771

Obv. GULIERMUS · SHAKESPEAR Bust right.

Rev. BRITA NIA ; 1771 · in exergue.

### 273. JOHN FOTHERGILL, Medical doctor

Lead, 48 mm. dia., 1773

Obv. IOHANNES FOTHERGILL MEDICVS EGREGIVS above; AMICIS CARVS | OMNIVM AMICVS below. Bust right; linear border.

Rev. · DON · SOC · MED · LOND · AN · SALVT · 1773 · INSTIT ; MEDICINÆ | & SCIENTIÆ | NATVRALIS | INCREMENTO across inner field formed by wreath; linear border.

### 274. DUKE OF BEDFORD

Bronze token, 27 mm. dia., 1781 (?)

Obv. DUKE OF BEDFORD Bust right.

Rev. BRITISH TARS Female figure (?) atop globe; date very worn.

### 275. UNIDENTIFIED PORTRAIT

Bronze token, 28.5 mm. dia., 1811 (?)

Obv. VINCIT AMOR PATRIÆ above; 1811 (?) below. Bust right.

Rev. Female figure sitting on right with trident in left, branch in right; shield right ; all enclosed within wreath.

### 276. JOHN JEFFREYS MARCH, Chancellor of Cambridge University

White metal, 44 mm. dia., 1835

Obv. JOAN : JEFFREYS MARCH : CAMDEN : NOBILISS : ACAD : CANTAB : CANCELL : ; 1835 under bust. Bust left, balding; linear border.

Rev. DEUM TIMETO : REGEM HONORATO : | VIRTUTEM COLITO : | DISCIPLINIS BONIS | OPERAM DATO · in exergue. Library of Cambridge University; linear border.

### 277. HUGO PERCY of Northumberland, Chancellor of Canterbury

White metal, 44 mm. dia., 1842

Obv. PRINCEPS ILLUSTRIS : HUGO PERCY NORTHUMB : DUX ACAD : CANTAB : CANCELL · 1842 · Bust right.

Rev. DEUM TIMETO : REGEM HONORATO : | VIRTUTEM COLITO : | DISCIPLINIS BONIS | OPERAM DATO · in exergue. Library of Cambridge University; linear border.

## MEDALS OF OTHER NATIONS

### 278. JOHN PERSHING, American general

Bronze, 30 mm. dia.

Obv. G<sup>L</sup> PERSHING incised; <sup>R</sup> in lower left. Bust right.

Rev. THE 48 STARS ; VIC | TORIA formed by stars across inner field with seven other stars.

### 279. Jeton of Dutch War of Independence

Bronze, 28.5 mm. dia., 1577

Obv. LIBERAT · A · CONDEMNANTIBVS · ANIMAM · EIVS · ; <sup>R</sup> <sup>R</sup> in inner field above. Woman lying in field; clouds with rain ; pearly border.

Rev. AFFLICTOS · DOCET · VIAM · SVAM · 1577 ; <sup>R</sup> <sup>R</sup> above in inner field. Woman seated in field; buildings in background; pearly border.

### 280. CATALAN COMMEMORATIVE MEDAL

Bronze, 50 mm. dia., 1959

Obv. 175 ANIVERSARI de L'ESTABLIMENT de LA FAMILIA CALICÓ a la PLAÇA de L'ANGEL outer band; BARCELONA MCMLIX inner band. Woman with head left and left pointing upward, right pointing down.

Rev. JOSEPH CALICÓ; CALVERIA | DE SANTA COLOMA DE FARNES | S'ESTABLEIX A LA PLAÇA DE L'ANGEL AL 1784 | CONTINUANT AL MATEIX LLOCH EL SEU FILL | JOSEPH CALICÓ i RIBALTA (N. 1784) | PARE DE | JOSEPH CALICÓ i VIVES (N. 1832) | PARE DE | JAVIER CALICÓ i BAS (N. 1873) | IELS SEUS FILLS | F. XAVIER i FERRAN CALICÓ REBULL Two square shields above and below.

## PAPAL BULLS

### 281. ALEXANDER IV, Pope (1261–1264)

### 282. ALEXANDER V, Pope (1409–1410)

### 283. BONIFACE VIII, Pope (1294–1303)



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## TESTOONS

284. GALEAZZO SFORZA

Silver

A. Armand II, 28, 10

285. GALEAZZO SFORZA

Silver

A. Armand II, 28, 10

286. HENRY VII of England

British Museum 389

287. HENRY VIII of England

British Museum 409

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## OTHER RESTRIKES

288–374. Restrikes from the Paris Mint of French medals from the reigns of Louis XII, Francois I, Henri II, Francois II, Charles IX, Henri III, Henri IV and Louis XIII. (This part of the collection is omitted from the indices.)







# CONCORDANCE

*Hall* refers to the catalogue numbers of the Vernon Hall Collection.

*EMA Collection* refers to the museum accession number accorded each medal.

*Hill* refers to G. F. Hill, *A Corpus of Italian Medals of the Renaissance before Cellini*, 2 vols. (London, 1930).

*Armand* refers to A. Armand, *Les medailleurs italiennes des 15 ieme et 16 ieme siecles*, 3 vols. (Paris, 1883-1887).

Note: Hill No. consists of medal number and plate number in vol. 2 of Hill's *Corpus*. Hill No. 19, 3 is medal number 19, found on plate 3.

Hall No.	EMA Collection	Hill No.	Armand No.
1	1975.60		II, 8, 5
2	1973.111	19, 3	I, 7, 20
3	1977.1398	19, 3	I, 7, 20
4	1973.113	20, 3	I, 4, 11
5	1977.1399	20, 3	I, 4, 11
6	1976.90	20, 3	I, 4, 11
7	1973.112	21, 4	I, 8, 23
8	1976.91	21, 4	I, 8, 23
9	1973.116	22, 4	I, 7, 21
10	1976.92	22, 4	I, 7, 21
11	1976.93	23, 4	I, 8, 22
12	1975.61	24, 5	I, 3, 4
13	1976.96	28, 5	I, 4, 9
14	1973.115	28, 5	I, 4, 9
15	1976.97	32, 6	I, 3, 8
16	1977.1400	32, 6	I, 3, 8
17	1974.96	32, 6	I, 3, 8
18	1975.62	32, 6	I, 3, 8
19	1977.1401	32, 6	I, 3, 8
20	1973.117	33, 6	I, 5, 15
21	1977.1402	33, 6	I, 5, 15
22	1976.98	33, 6	I, 5, 15
23	1976.99	35, 7	I, 6, 16
24	1975.63	35, 7	I, 6, 16
25	1973.119	36, 7	I, 5, 13
26	1977.1403	36, 7	I, 5, 13
27	1976.100	36, 7	I, 5, 13
28	1973.114	37, 8	I, 5, 12
29	1976.101	37, 8	I, 5, 12
30	1977.1404	39, 8	I, 2, 2
31	1976.102	40, 8	I, 3, 3
32	1976.103	40, 8	I, 3, 3
33	1973.118	41, 9	I, 6, 17
34	1976.104	41, 9	I, 6, 17
35	1977.1405	42, 10	I, 6, 18
36	1977.1406	43, 11	I, 7, 19
37	1975.65	44, 11	I, 2, 1
38	1973.120	160, 30	I, 23, 27
39	1973.121	161, 30	I, 17, 1
40	1977.1407	165, 32	I, 20, 15
41	1974.97	165, 32	I, 20, 15
42	1976.107	165, 32	I, 20, 15
43	1976.108	167, 32	I, 21, 20
44	1977.1408	167, 32	I, 21, 20
45	1976.109	167, 32	I, 21, 20
46	1973.122	174, 33	
47	1974.98	183, 34	I, 21, 17
48	1977.1409	183, 34	I, 21, 17
49	1977.1410	184, 34	I, 20, 12
50	1977.1411	187, 35	I, 21, 19
51	1973.123	187, 35	I, 21, 19
52	1974.99	188, 35	I, 22, 23
53	1977.1413	355, 58	I, 65, 7

Hall No.	EMA Collection	Hill No.	Armand No.
54	1975.66	358, 59	I, 71, 41
55	1975.67	358, 59	I, 71, 41
56	1977.1414	360, 60	I, 66, 14
57	1977.1415	361, 60	I, 72, 42
58	1977.1416	372, 64	I, 66, 11
59	1977.1417	375, 65	I, 73, 38
60	1977.1418	381 B, 67	I, 75, 44
61	1977.1419	383, 68	I, 70, 26
62	1973.128	384, 69	I, 64, 4
63	1977.1420	391, 71	I, 65, 6
64	1973.129	392, 72	I, 69, 24
65	1977.1421	393, 72	I, 72, 34
66	1977.1422	401, 75	I, 75, 46
67	1977.1423	61, 15	I, 42, 6
68	1973.124	65, 16	I, 41, 3
69	1977.1424	73, 17	I, 10, 30
70	1977.1425	73, 17	I, 10, 30
71	1977.1426	80, 18	I, 29, 41
72	1977.1427	86, 20	I, 29, 5
73	1977.1428	87, 20	I, 9, 25
74	1975.68	90, 21	
75	1977.1429	92, 21	
76	1977.1430	92, 21	
77	1977.1431	99, 23	
78	1977.1432	196, 36	I, 80, 4
79	1977.1433	204, 37	I, 83, 1
80	1977.1434	218, 38	I, 83, 3
81	1974.100	221, 38	II, 99, 6
82	1973.125	232, 40	II, 89, 2
83	1975.69	234, 40	I, 118, 1
84	1974.101	253, 42	II, 101, 14
85	1975.70	259 (var.)	II, 188, 7
86	1977.1435	294, 46	I, 45, 9
87	1975.71	344, 56	II, 118, 54
88	1975.72	345, 56	II, 118, 55
89	1977.1436	351, 57	II, 108, 12
90	1973.131	417, 79	I, 37, 5
91	1973.130	420, 80	I, 36, 2
92	1974.102	453, 85	II, 124, 2
93	1974.103	507, 94	II, 124, 4
94	1977.1437	525, 96	II, 108, 10
95	1977.1438	556, 101	I, 130, 6
96	1977.1439	556, 101	I, 130, 6
97	1975.73	571, 103	
98	1977.1440	571, 103	
99	1977.1441	573, 104	I, 132, 14
100	1974.104	591 and 446	
101	1975.74	608, 108	II, 67, 29
102	1975.75	610, 109	II, 116, 45
103	1975.76	621, 110	
104	1974.105	737, 125	II, 31, 2
105	1974.106	738, 125	II, 31, 1
106	1974.107	747, 126	I, 49, 7
107	1975.77	751, 126	I, 50, 10
108	1977.1442	752, 127	I, 48, 3
109	1977.1443	753, 127	I, 56, 4
110	1977.1444	754, 127	I, 31, 2
111	1977.1445	755, 127	I, 31, 2
112	1973.126	775, 129	II, 33, 19
113	1977.1446	775, 129	II, 33, 19
114	1974.108	781, 129	
115	1977.1447	797, 131	II, 52, 24
116	1977.1448	828, 134	II, 40, 1
117	1974.109	828, 134	II, 40, 1
118	1977.1449	841, 136	II, 86, 13
119	1973.133	900, 144	
120	1975.78	902, 145	II, 7, 4
121	1977.1450	910, 147	II, 23, 2
122	1974.110	910 bis, 147	I, 10, 32
123	1977.1451	915, 148	I, 59, 1
124	1975.79	978, 160	I, 97, 3
125	1977.1452	997, 163	I, 51, 12



Hall No.	EMA Collection	Hill No.	Armand No.	Hall No.	EMA Collection	Hill No.	Armand No.
126	1977.1453	1002, 165	I, 86, 11	197	1974.155		
127	1973.135	1003 and 1005, 165		198	1974.156		
128	1977.1454	1003 and 1005, 165		199	1972.69		
129	1977.1455	1014, 167	I, 87, 15	200	1974.157		
130	1977.1456	1015, 167	I, 87, 14	201	1974.158		
131	1977.1458	1019, 169	II, 56, 13	202	1974.159		
133	1974.111	1061, 176	II, 45, 15	203	1974.160		
134	1977.1459	1061, 176	II, 45, 15	204	1974.161		
135	1973.132	1082, 180	III, 169, 1	205	1974.162		
136	1977.1460	1085, 181		206	1974.163		
137	1977.1461	1093.183		207	1974.164		
138	1974.112	1105, 184	II, II, 3	208	1974.165		
139	1975.80	1110, note 32		209	1974.166		
140	1974.113	1170, 194	II, 98, 21	210	1974.167		
141	1977.1462	1170, 194	II, 98, 21	211	1974.168		
142	1977.1463	1184, 196	II, 92, 76	212	1974.169		
143	1974.114			213	1974.170		
144	1973.127		I, 158, 7 (rev)	214	1974.171		
145	1974.115		I, 168, 25	215	1974.172		
146	1974.116		I, 214, 1	216	1974.173		
147	1977.1464		I, 241, 3	217	1974.174		
148	1974.117		I, 255, 8	218	1974.175		
149	1974.118		I, 273, 28	219	1974.176		
150	1974.119		I, 297, 18	220	1974.177		
151	1974.120			221	1974.178		
152	1974.121		I, 298-299	222	1974.179		
153	1974.122		II, 127, 1	223	1974.180		
154	1974.123		II, 191, 24	224	1974.181		
155	1974.124		II, 224, 1	225	1974.182		
156	1974.125		III, 298, G	226	1974.183		
157	1977.1465			227	1974.184		
158	1974.126			228	1974.185		
159	1974.127			229	1974.186		
160	1974.128			230	1974.187		
161	1974.129			231	1974.188		
162	1977.1466			232	1974.189		
163	1974.130			233	1974.190		
164	1977.1467		II, 248, 3	234	1974.191		
165	1974.131			235	1974.192		
166	1974.132			236	1974.193		
167	1974.133			237	1974.194		
168	1977.1468			238	1974.195		
169	1974.134			239	1974.196		
170	1977.1469			240	1974.197		
171	1972.66			241	1974.198		
172	1972.67			242	1974.199		
173	1974.135			243	1974.200		
174	1974.136			244	1974.201		
175	1974.137			245	1974.202		
176	1974.138			246	1974.203		
177	1974.139			247	1974.204		
178	1974.140			248	1974.205		
179	1974.141			249	1974.206		
180	1972.68			250	1974.207		
181	1974.142			251	1974.208		
182	1974.143			252	1974.209		
183	1972.70			253	1974.210		
184	1974.144			254	1974.211		
185	1977.1470			255	1974.212		
186	1974.145			256	1974.213		
187	1974.146			257	1974.214		
188	1974.147			258	1974.215		
189	1974.148			259	1974.216		
190	1974.149			260	1974.217		
191	1974.150			261	1974.218		
192	1974.151			262	1974.219		
193	1977.1471			263	1974.220		
194	1974.152			264	1974.221		
195	1974.153			265	1974.222		
196	1974.154			266	1974.223		
				267	1974.224		
				268	1974.225		



Hall No.	EMA Collection	Hill No.	Armand No.
269	1974.226		
270	1974.227		
271	1974.228		
272	1974.229		
273	1974.230		
274	1974.231		
275	1974.232		
276	1974.233		
277	1974.234		
278	1974.235		
279	1974.236		
280	1974.237		
281	1974.238		
282	1974.239		
283	1974.240		
284	1974.241		
285	1974.242		
286	1974.243		
287	1974.244		

## INDEX OF INSCRIPTIONS

Note: The spacing within the inscriptions is that which appears on the medals. The numbers refer to the catalogue entries.

A bovy 267  
A d m d xx ber fran fvndavithanc domvm 140, 141  
A F 257  
A furore rebellionis hispania liberata gayrard f 217  
A l'ami a bartholome souvenir affectueux h kautsch 1905 201  
Absqve tvis staret inanis aqvis 176  
Ad rypem regiam die v imper m dc xliii molart f 178  
Adolescentia e avgvstae 78  
Adresse au roi 211  
Adventv avgvsti favstissimo 249  
Adversa et philosophvm et christianvm probant 241  
Aemylia pia feltria 88  
Afflictos docet viam svam 1577 279  
Albertvs d g dvx mega frid et sag prin van 260  
Albertvs pivs desabavdia carpi comes 142  
Albertvs thorwaldsen 248  
Albionum genuit rex me summusque monarcha carolus et sponsam me jubet esse tuam 193  
Albrecht durer 251  
Alesander de pagagnotis 136  
Alexander tartagnvs ivreco nsvltissimus ac veritatis in terprex 60  
Alfonsvs estensis 82  
Alfonsvsborgiagloriaispanie 106  
Alfonsvs ferdi dvx calabrie 108  
Alfonsvs rex regibvs imperans et bellorvm victor 110  
Alfos potes 108  
Amicis carvs omnivm amicvs 273  
And carafa s severine comes 89  
Andreas barbantia mesanivs eqves aragonv q regis consiliarivs ivris vtrivsqsplendi dissimv 62  
Andrieu f 244  
Andrieu f denon dir 208  
Andrieu fecit 209  
Androdama dia 153  
Angeli politiani 126  
Anitatis decvs 31, 32  
Ann nat chr 174  
Anno ivbil alma roma 150  
Anno mccccx xiiii 59  
Ant grimanvs dvx venetiar 93  
Antonio marescoto 71  
Antonivs marescoti f 72  
Antonivs sarzanella de manfredis sapientiae pater 54, 55  
Arar 234  
Archiepisc cantuar episcopi st asaph bath et welsely peter chichester incarcere liberati iunii 1688 271  
Armanvs ioan card de richeliev 177  
Armis galliae virtute ducis  
A S A 108  
Avgvstinvs barbadigvs venetorum dvx 66  
Avgvstinvs bonfranciscvs advocatvs concis q dvcalis consiliarivs secretvs 58  
Avspiciis venetvm virtvs germana tvetvr 255  
Aux morts 201  
Avita et ivs in armis 166  
Avrevm 116, 117  
B duvivier 234  
Bapt spaniolvs 84  
Barcelona mcmlix 280  
Barre 219  
Barre 1829 220  
Bartvlvs talpa 79  
Bataille de friedland xiv juin mdcccvii 208  
Bellart 220  
Bellonam princeps passas pedibus ferit et pax floret et alma ceres confert sacro mite fruges 193  
Bellorum reqvies et sacra volvptas 261



Bellotvs cvmanvs 30  
 Benedicite in excelsis deo domino defonti bvsisrael ibibeni  
 amim adolescentv lvs inmentis excessv 120  
 Benedictvs depastis 38  
 Benemoere ntivm ergo 81  
 Benjamin west president of the royal academy mdcccxv 266  
 Bernardinvs franciscovs senesis 140, 141  
 Bienenaviengne 116, 117  
 Bom 146  
 Born 15 ap 1721 268  
 Braccivs 9, 10  
 Brandt f 250  
 Brita nia 272  
 British tars 274  
  
 C de leberecht f 247  
 C dvbvt f 180  
 C leberecht eo ord et an e cl consv sta f 247  
 C V 38  
 Caesar imperator pont ppp ie semper avgvstv vir 111  
 Calistvs papa tertivs 106  
 Capit maxi armigerorvm 4, 5, 6  
 Capitanevs armigerorvm 25, 26, 27  
 Carolvs avgvstv magnvs dvx saxoniae 244  
 Carolvs de crimvs francorvm rex 166  
 Carolvs gratvs miles et co mes bononiensis 64  
 Carolvs ix d g francorvm rex invic 165  
 Carolvs x rex franciae 216  
 Castellvm sismondvm ariminense m cccc xlv 46  
 Castellvm sismvndvm ariminense m cccc xlv 49  
 Castis cineribvs 88  
 Cathar hen ii vxor fran ii carol ix et hen iii  
 reg gall mat piiss 236  
 Catharina sf deriario forlivii imolae q p 129, 130  
 Caunois f 210, 211, 212  
 Cavtivs 78  
 Cecis visvs timidis qvies 147  
 Cessi deamilitatistat 83  
 Ch ferdinand duc de berry 215  
 Charte 211  
 Che spandi di parlar si largo fivme 56  
 Chenriivli dei gratia post epis hal d b e l p p  
 189  
 Christian v dan norv got vand rex 191  
 Christophorvs hierimiae f 111  
 Cicilia virgo filia iohannis francisci primi marchionis  
 mantve 28, 29  
 Civi de patria optime merito 220  
 Civivm pietas restitvit mdcccxvii 209  
 Cl pershing 278  
 Clemens xi pont max an vii 180  
 Clod sept albin caes 159  
 Coelo mvsa beat 95, 96  
 Comes de waldenstein et sveri do rostoch et star 260  
 Comitua burgundiae 234  
 Concor diaavvg 111  
 Concor etamator pa c i pon max ppp 109  
 Concordia avgvsta 68  
 Constantia 107, 108, 125, 127, 128  
 Constantia benti vola delamiram concor comit 125  
 Constantivs sfortia de aragonia di alexan sfor fil  
 pisavrens princeps aetatis an xxvii 86  
 Constantivvs in xpo deo fidelis imperator et moderator  
 romanorvm et semper avgvstv 1  
 Conteret contraria virtvs 89  
 Corcyram d xxii avg a mdccxvi 255  
 Cos iii p p s c 158  
 Cosmvs medice s decreto pvblic o p p 121, 122  
 Culloden 16 ap 1746 268  
  
 D 207  
 D ferrarie regii et mvtine 15, 16, 17, 18, 19  
 D francisevs gon d fred iii m mantvae f spes pvb

salvsq p redivi 78  
 D galez marescoti vr patrici insignis eqvestris  
 ordinis 72  
 D isottae ariminensi 50, 51, 52  
 D xxviii m oct ann mdcccxvii regni xxiii 209  
 Dantes florentinvs 138  
 D'apres a bartholomé h kautsch 201  
 Dates not included in other inscriptions:  
 1475 150  
 1554 164  
 1572 165  
 1589 148  
 1623 175  
 1631 177  
 1700 203  
 1701 204  
 1703 205  
 1704 206  
 1710 247  
 1712 207  
 1715 181  
 1771 272  
 1810 247  
 1811 275  
 1835 276  
 14 juillet 1789 222  
 22 juillet 1825 219  
 16 mars 1830 211  
 18 oktober 1831  
 15 juni 1888 258  
 David garrick 262  
 Décernée aux 221 votans de l'adresse 211  
 De puymaurin d 219  
 De puymaurin fecit et dir 215  
 Den 18 januar 1801 245  
 Deo gratias 240  
 Depaulis f 218  
 Der funfzicsten wiederkehr mdcccxv 250  
 Deum timeto regem honorato virtutem colito disciplinis  
 bonis operam 276, 277  
 Diana dvx valentinorvm clarissima 167  
 Disciplina milit restitvta m dc lxx t bernard f 233  
 Diva ivlia astallia 80  
 Divvs alphonsvs arago si si va hie hvn ma sar cor  
 rex co ba dv at et n c r c 35  
 Divvs alp honsvs aragoniae vtrivsqve sici liae valenci  
 ae hie 36  
 Divvs alphonsvs rex 33, 34  
 Divvs lodovicvs rex francor vm 68  
 Don inigo de davalos 37  
 Don soc med lond an salvt 1773 instit 273  
 DR 278  
 Duke of bedford 274  
 Duvivier f 238  
 Dvo protegit vnvs 1598 192  
 Dvx eqvitvm praestans 23, 24  
 Dvxkarolvs bvrqvndvs 116, 117  
  
 E dropsy gr 200  
 E hamerani 161  
 Ecclesia 109  
 Efig hieronimi scotti placent an ab 1580 149  
 Ego svm via et veri tas n emo v enit ad patre nisi p  
 erme 187  
 E l e g i a e 52  
 Elisabet gonzaga feltria dvcis vrbini 87  
 Epo 79  
 Et nvbila pellit 156  
 Eugeni franc sab pr svpr exerc caes ital dvx 227  
 Evstachivs boianvs franc eqvit fil fabricar caepit an svo  
 lxii 94  
 Ex voto publ saeculari primo subjectionis d 4 iul 1820 247  
 Exclara domo gratias salinbene ferrariesis 75, 76



Exemplvm vnicvm for et pvd 80  
 Exercitvs qvondam fenici pietas an mdcccxix 247  
 Exposition universelle de mdccclxvii a paris 223

F 38  
 F de tvrnone s r e p card eta 46 1535 154  
 F loos 245  
 F M 182, 224  
 F s k i p f t 73  
 Fama svper aether a notvs 62  
 Fave for 100  
 Favsto foedere ivncti 203  
 Felice lydovico regnante dvodecimo cesare altero gavdet  
 omnis nacio 162  
 Felicitati avg 158  
 Fides chari tas spes 133, 134  
 Fiel pero desdichado 269  
 Field marshal f duke of york 264  
 Florentia 121, 122  
 Fortitvdo mea et lavs mea dominvs et factvs est michi  
 in salvtm 36  
 Fossis ab arari ad ligerim sequanam et rhenum simul  
 apertis mdccclxxxiii 234  
 Fr alidoxivs car papien bon romandiola q c legat 102  
 Fr loos 246  
 Francisc ii carol ix reges gall henric iii gall et pol  
 rex 236  
 Francisco i avstriago pio avg felici 249  
 Franciscus d g francor rex christianissim 85  
 Franciscvs lavrana 67  
 Franciscvs potensanvs 156  
 Franciscvs sfortia vice comes dvx mediolani qvartvs 57  
 Franciscvs sfortia vicecomes marchio et comes ac cremone d  
 11  
 Franz joseph i kaiser von oesterreich koenig von boehmen  
 etc apost koenig von ungarn 252  
 Fredericus borussorum rex 256  
 Fredericvs gon man mar iii 79  
 Frid hoffmann reg prvss cons intim medicvs et profes 241  
 Fried i fr wilh i fried ii fr wilh ii fr wilh iii 245  
 Friedrich deutscher kaiser konig v preussen 258  
 Fur kunst 252  
 Fylias rovorella archi ravennas 133, 134

G 256  
 G 56 254  
 Gall austr russ et suec undique profligatis mdccclvii 256  
 Galle f 208  
 Gayrard f 213, 215, 216, 217  
 Gayrard inv 214  
 Gdvpre f 1610 174  
 Ge r ar 15, 16, 17, 18, 19  
 Geb d 20 mai 1471 gest d 6 april 1528 251  
 Gedachtnis feire 251  
 Geo augustus eliott governor of gibraltar an 1782 263  
 Georgivs secvndvs primo brvnsvicenses terras repetit 242  
 Gerecht und glucklich mdccclxxxv 257  
 Gottes macht ist myn cracht anno md xxxvi 188  
 Greek inscriptions:  
 Guliermus shakespeare 272  
 Gvido pepvlvs bonon iensis comes 65

H de la tour d'auv de turenne 213  
 H ponscarne f 223  
 H R F 203, 204, 205, 206  
 Hadrianvs avgvstvs 158  
 Hameranvs 1689 160  
 Hanc arcem condidit anno christi m ccclxv 114  
 Hanricvs iii d g francorvm et navar rex 168, 169  
 Has aedes condidit anno christi m ccclv 104  
 Has aedes condidit anno christi m ccclxv 105  
 Has habet et svperat 145

Hebrew inscriptions:  
 יהונתן בן עמיאל 91  
 ח'י'ח'י 279

Helena marsvpini.consorte fioren a m d l i 144  
 Henr deorleans de longvev reg christ ad tr pac vn leg  
 plen 225  
 Henri iii r christ maria avgvsta 1603 170, 171, 172  
 Henrico magno 209  
 Henricvs ii galliarvm rex invictissi p 164  
 Henricvs ii rex christianissimvs 163  
 Henricvs iii d g francor et navar rex 192  
 Henricvx iii franc et navar rex christianiss 237  
 Hisavibvscvrrvq citodvce ris adastr 102  
 Hoc fvgienti fortvnae dicatis 87  
 Horativs fvscvs ariminen i c 148  
 Hvn maio sar cor rex co ba dv at et neo ac c o ro et c 36

I b gass f 243  
 I c escherus limagianus turicensis 229  
 ID 181  
 I dollin f 237  
 I kirk f 262  
 I le blanc f 181  
 I warin 177  
 I zu berlin d 18 apr 1828 251  
 Iachtman f 1820 251  
 Iacoba corrigia forme acmorvm domina 83  
 Iacobus baldesi 253  
 Ielaiemprins 116, 117  
 Iesvs 1448 71  
 Ihs xpc salva tor mvndi 119  
 Illi aperiebantur urbis portae tibi patent civium corda 247  
 Imp caes domit avg germ cos xiii cens per p p 157  
 Immanuel kant nat d xxii apr mdccxxiv 246  
 In avl el sax nvnc consil el br consist et praep berolinen  
 254  
 In te cana fides prvdentia svmma refvlget 54, 55  
 In vmbra manvs sve protexit me dns 118  
 In vna sede morantvr maiestas et amor 261  
 Inexpvgnabile castellvm constantivm pisavrense salvti  
 pvblicae mccccclxxv 86  
 Ingenio candore virtute civis optimus 229  
 Inscribed by g mills in grateful remembrance of the paternal  
 solicitude friendly admonitions and the great and  
 excellent example of his first patron benjamin west  
 p r a who died marxi mdccxx aged lxxxii 266  
 Insigni mervit virtute 243  
 Insignia viri pres tanti s 75, 76  
 Io bent ii hanib filvs eqves ac comes pariae princeps ac  
 libertatis colvmen 63  
 Io campeggivs ivr consvl 103  
 Io fr parmen 86  
 Ioanes betivolvs bo non libertatis princeps 53  
 Ioannes xii pon m 152  
 Ioanns fridericvs elector dvx saxonie fieri fecit etatis  
 svae 32 185  
 Iohan churc dux marlb 270  
 Iohan van leiden ein koninck der weder dooper zo monster 188  
 Iohanes dvx calaber et lotho ringvs sicvli regis primogenitvs  
 67  
 Iohanes fr anciscvs de gon zaga 4,5,6  
 Iohannes antonivs de contigvidis de mvtiliana vrbec comes  
 124  
 Iohannes fothergill medicvs egregivs 273  
 Iohes bocat ivs flore 137  
 Iosephi rom et hvng reg cvm amalia lvnae ii connvbivm 1699  
 261  
 Isabella tsten ma 81  
 Isote ariminensi forma et vir tvte italie decori 43, 44, 45  
 Italia pacata gallis excedentibvs mdccvii m apr 227  
 Ivlianvs medices 123  
 Ivlivs m de latvrre ivris vtri vsq doc se fecit an d 1519  
 97, 98



Ivstitia et pax osevlate svnt 93  
 Ivstvs es domine et rectvm idicvm miserere nostri do  
 miserere nostri 112, 113  
 Ix february m dcc xlvii 182

J c hacerele a paris 8e arrondissement 216  
 J D 270  
 J popp 259  
 J tautenhayn 252  
 Jac trez 147  
 Jean lerond d'alembert 218  
 Jean racine 212  
 Joan jeffreys march camden nobiliss acad cantab cancell 276  
 Joseph calico calveria de santa coloma de farnes s'estableix  
 a la placa de l'angel al 1784 continuant al mateix  
 lloch el seu fill joseph calico i ribalta (n. 1784)  
 pare de joseph calico i vives (n. 1832) pare de javier  
 calico i bas (n. 1873) iels seus fills f xavieri  
 ferran calico i rebull 280

Karitas 254  
 Koch 241  
 L 260  
 L M 224  
 L m infredine f 249  
 Lavrentivs medices 123  
 Le donjon de vincenne rogat 1844 222  
 Leo baptista albertvs 39  
 Leonarae camb vxoris 146  
 Leonardvslavr edandvxvenetiar 92  
 Leonellvs marchio estensis 12, 15, 16, 17, 18, 19  
 Leonellvs marchio estensis d ferrarie regii 7 mvtine 13, 14  
 Leopold jean prince de salerne 219  
 Lerne leiden ohne au klagen 260  
 Libe r sv m 31, 32  
 Libera litas avgv sta 33, 34  
 Liberat a condemnantibvs animam eivs 279  
 Libertas vindex italicae et germanicae libertatis 1552 163  
 Liger 234  
 Livivs odesc s r e g 160  
 Loialment sens dotier 72  
 Londini desponsati wilhelm et maria ano 1641 12 mai 193  
 Lothar d g archiep trev pr elec 190  
 Lucifugas domuit volucres et lumina sparsit 246  
 Lud delphini et mariae jos pol regis elect sax filiae  
 connubium 182  
 Lud xv rex christianiss 182  
 Ludovico xvi fr et navar regi optimo 234  
 Ludovicus xiv rex christianissimus 178  
 Lvcretia estin deborgia dvc 82  
 Lvctvs pvblicvs 123  
 Lvd xiiii d g fr et nav rex 179, 233  
 Lvdo fran regioneapr 235  
 Lvdo vi cvs de gonz aga 25, 26, 27  
 Lvdo vi xiii d g francor et navarae rex 175  
 Lvdo vi xiii d g rex chr gall et navar henr magni fil p  
 f avg 174  
 Lvdo vics magnvs rex 226  
 Lvdo vics xiii d g francorvm et navarae rex 176  
 Lvdo vics xviii franc et nav rex 217  
 Lvdo vics xviii lapidem avspicalem posvit 209  
 Lvgdvn re pvblica gavdete bis anna regnante 162

M 257  
 M antonivs flaminevs probvs et erv vir 95, 96  
 M ar magdalene arc h avstr mag d etr gdp 1613 173  
 M ottonis l b weismann victoria gloriaque belli poss 243  
 Mai piv 72  
 Malatesta novellvs cesenae do minvs 23, 24  
 Marchio mantve et cet 25, 26, 27  
 Marcvs antonivs trivixano dei gratia dvx venetiarmv etc

Non semper 148  
 Nous n'avons qu'un desir voir une france forte et libre  
 entournee de son empire et reunie a l'alsace lorraine 10  
 novembre 1942 269  
 Novi imperii auspicio bono j blum fe 193

O l b a Weismann equ exerc ross praefectus 243  
 O m d p v 40, 41, 42  
 Ob 27 jun 1722 nat ann 74 270  
 Ob aqvas dedvctas 176  
 Obiit d xii febr mdccciv 246  
 Op iv tv 95, 96  
 Op iv tvr 99  
 Optimi principis memoria 92  
 Opvs ioanis boldv p ictor is veneti 91  
 Opvs mathei de pastis 43, 44, 45  
 Opvs pisani pictoris 2, 3, 4, 5, 6, 7, 8, 11, 12, 15, 16, 17,  
 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 31, 32, 35, 36,  
 37  
 Opvs pisani pictoris m cccc xlvii 28, 29  
 Opvs sp erandei 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63,  
 64, 65, 66  
 Or settv qvel carbone qvella fonte 56  
 Ordo et popvlvs mediol die xxxi decembris mdcccxv 249  
 Oriens avgv sti tv tri ce mi nerva 174  
 Oritvr et lacte virescit 167  
 Orphanvm et advenam no de stitvit pvpilis et vidve  
 fvitadivtr 101  
 Otthohencivs deigratia co par he inferi svpe baio dvx zg 186

P candidvs stvdiorvm hvm 31, 32  
 P M 83  
 Par virtus oneri 181  
 Parcere svbiectis etdebelleare svperbos 107, 108  
 Paris art 200  
 Parnasvs 60  
 Pavlvs ii venetvs pont max 105, 114, 151  
 Pax 111  
 Pax libertas qvepyblica 121, 122  
 Perdam babillonisomen 235  
 Pervsia 9, 10  
 Per vvi se fa 37  
 Pesez 184  
 Petrus medices 139  
 Petrvs barbvs venetvs cardinalis s marci 104  
 Phil iacob spener ss th d vocat olim argent et francof  
 inde 254  
 Philippo maserano ve neto mvsis dilecto 90  
 Philippus aurelianensium dux regens 181  
 Philippvmlaria anglvs dvx mediolani etcetera papie anglerie  
 qve comes ac genve dominvs 7  
 Philippvsmaria anglvs dvx mediolani etcetera papie anglerie  
 qve comes ac genve dominvs 8  
 Pierre de ronsard prince des poetes 239  
 Pierre turin mcmvl 269  
 Pietas gallica 214  
 Pietate et ivstitia 191  
 Pisani p opvs 9, 10  
 Pisani pictoris opvs 33, 34  
 Pisanvs pictor 73  
 Pisanvs pictor fecit 13, 14  
 Pompa meliore triumphas 247  
 Pont max t r p viii lvo saec 157  
 Portio mea interra viv entivm 135  
 Post gladivm sps doni svp terram 135  
 Praecl arimini templvm an gratiae v f m cccc 1 47, 48  
 Praeparat arma iovi 205  
 Presentation of colours by her majesty august 1813 264  
 Primvs marchio mantve 4, 5, 6  
 Princeps illustriss hugo percy northumb dux acad  
 cantab cancell 1842 277  
 Princeps me henricus genuit fortissimus heros  
 nasouiae et sponsam me jubetesse tuam 193



vixit ano i in principatv obit mdliliii 155  
 Marcvs ant trivisano dvx v 155  
 Maria adelais delphina 207  
 Maria adelais ducissa burgund 217, 218, 219, 220  
 Maria politiana 126, 127, 128  
 Maria i reg angl franc et hib fidei defensatrix 147  
 Marte ferox recti cvltor gallvs q regalis 67  
 Martipa veneri cifero felici p r m 261  
 Martis cedvnt haec signa planetae 237  
 Masila civitas 228  
 Matt ioh s r i com de schulenbergen ser reip ven marech gen  
 corecrae propugnator 255  
 Matthaei pastii veronensis opvs 39  
 Matthevs de pastis 38  
 Mcccc 33, 34  
 Mccccxliliii 15, 16, 17, 18, 19  
 Mccccxlii 40, 41, 42, 43, 44, 45, 50, 51  
 Mccccviii 91  
 Mccccxlii 67  
 Mccccvii opvs ioanis boldv pictoris 90  
 Mccccxxviii 61  
 Mccccxxxi 107, 108  
 Mdccxx 161  
 Mdccxxii 262  
 Mde la marqse depompadour 184  
 Me ipsvm honeste amo 97, 98  
 Medicinae & scientiae natvralis incremento 273  
 Mediolani 224  
 Meliolvs dicavit 78  
 Memoria de antonio marescoto de ferara 71  
 Mens sidera volvit 177  
 Michiel angelo 143  
 Mihi absit gloriari nisi in cruce domini nostri ihv xpi 1  
 Mit neuem glanz und neuem gluck 245  
 Morte venalem petiere palmam 214  
 Mvsiis gratiisque volentibus 56  
 Myn hert en handt was voor het landt 194  
 N 24 aug 1767 o 9 mart 1823 229  
 N picinivs 9, 10  
 Napoleo i gall imp ital rex germanicvs rvthenicvs 224  
 Napoleon emp et roi 208  
 Napoleon iii empereur 223  
 Nat 27 april 1595 den ii mai 1665 225  
 Nat rvpisviii alsat ian 1635 254  
 Natus an m dcc xlii siechnowicz ducat lithaviae in polonia  
 obiit an m dccc xvii series numismatica universalis  
 virorum illustrim m d ccc xviii durand edidit 210  
 Natus ensisihemi mdcliii obiit neoburgi v d a id aug mdclxviii  
 253  
 Natvs malae mdclx patre friderico archiat sax primvs ibi  
 professor iam senior artem qva avgvstiss caesari regie  
 mvltsiq s r i principir probvit per xlii ann docvit et in  
 systema rationale redegit 241  
 Ne a la ferte milon 1639 membre de l'acadie francse 1673  
 mort 1699 212  
 Ne a paris en m dcc xvii mort en m dclxxxiii galerie  
 metallique des grands hommes francais 1826 218  
 Ne a sedan en m d c xi mort en m dc lxxv galerie metallique  
 des grands hommes francais 1819 213  
 Nec aspera terrent 242  
 Nec pluribus impar 256  
 Nec plvribvs impar 179  
 Neuss f 253  
 Nicolai mar chio estensis fer 69, 70  
 Nicolavs dvodo s r i comes et eq 161  
 Nicolavs franciscvs bellart n ann mdclxi m ann mdcccxvii  
 220  
 Nicolavs malegrassi eps vveciensis 118  
 Nicolavs picinivs vicecomes marchio capitanevs max ac  
 mars alter 9,10  
 Nm 69, 70  
 Non novvs sed noviter 160

Prise de la bastille 222  
 Prix decerne aux instituteurs primaires 216  
 Probis honori infamiaeque malis 271  
 Procl 1 avril 1814 220  
 Prolvio ad victorias 233  
 Propago imperi 170  
 Pucione percussus periit 14 feb 1820 gallia spem suam  
 conjux amantem milites ducem pauperes patrem  
 perdidere 215  
 Puvis de chavannes 200

Qvid tvm 39  
 Qvod civivm animos in spem legitimi regni instavrandi  
 primvs erexerit barre 1829 220

R 178  
 R wahl 242  
 Raphaelmaffevsvolaterr script apos 115  
 Rd (mvs) bartholomevs de rvver eps ferrarien sexti  
 pp iiii nepos & c 59  
 Rebellion justly rewarded 268  
 Rec ordatvs miseri cordie sve 64  
 Recte faciendo neminem timeas 1597 189  
 Reddit et auget 204  
 Rhenum 234  
 Romanis basilicis pares 161  
 Rt honble sr j banks bart k g c b p r s & c 265

§ 20, 21, 22, 40, 41, 42  
 S a r le prince de salerne visite la monnaie rle des  
 medailles 219  
 SC 111, 157, 232  
 Sacrif 100  
 Sacrvm pvblicvm apostolicvm concistorivm pavlvsvenet pp  
 ii 112, 113  
 Saeviente in barcinonam pestilentia mdcccxix 214  
 Salvs pvblica 123  
 Semper 139  
 Sequam 234  
 Sic docvi regnare tyrannvm 65  
 Sic itvr ad astra 115  
 Sic sol lunaque in libra 271  
 Sigismondvs p d malatestis s r ecl c generalis 40, 41, 42  
 Sigismondvs pandvlfvs de malatestis s ro ecclesie c generalis  
 46  
 Sigismvndvs pandvlfvs de malatestis arimini fani d 20, 21, 22  
 Sigismvndvspandvlfvs malatesta pan f 47, 48, 49  
 Sixtepotes 107  
 Sixtvs iiii pon max sa cricvlt 107  
 Sixtvs iiii pont max 150  
 Sixtvs pp iiii vrbis renovator 109  
 Soles partitura serenos 206  
 Solvm in feras pivs bellatvr pastor 151  
 Spes mea devs fortvnam expec tans etatis sve xxviii  
 mdxxxi 186  
 Spes mea in deo est anno nostri salvatoris mdxxxv 185  
 Splendor magnus maxima virtus 207  
 Ste genevieve veillant sur paris 200  
 Stephanvs taberna secretarivs et orator illvstriss dvicis  
 mediolani 131  
 Svfpd spqgo 157

T wyon jun w wyon s 1816 265  
 Tandem symbol 254  
 Ter max 84  
 Tempvs belle et tempvs pacis 225  
 Terry fec london 263  
 Thaddeus kosciuszko 210  
 The english actor 262  
 The 48 stars 278  
 Tibi militat aetner 254



Triumphator et pacificus 33, 34  
 Tivrius ille marcus an art et med doc et pvb lec 99

Universal exhibition of london 1862 massonnet editor 267  
 Universite de france 216  
 Utriusque maris junctio triplex 234

V c p r s c m 225  
 V viri medici quorum primus occubuit mazet pariset bally  
 francois audouard sancti-moniales ii sancto camillo  
 devotae lvdovici xviii regni ann xxviii 214  
 Varium nomen et opvs 153  
 Vas electionis paulvs apostolvs 119, 120  
 Vassallo f 249  
 Vbi aderat ibi victoria 270  
 Vellvs 116, 117  
 Venator intrepidvs 35  
 Veritas 254  
 Veritas vin cit omnia calvm men nia dacivm 189  
 Vervm erat hoc dictvm regis non aspera terrent verivs  
 herciniam cvm venit illvd erit 242  
 Vi ctoria fama seqvetvr 129, 130  
 Vic rv g 159  
 Victo et deleto tvrcarvm exercitv ixxta kainardzy pro  
 patria occubvit xxii ivn mdclxxiii 243  
 Victoria 100, 278  
 Victoria queen of england 267  
 Victorem regni mars et bellona coronant 110  
 Victoriae primigeniae 178  
 Victrix in flamis victrix in undis 263  
 Vigilantia florvi 60  
 Vincit amor patriae 275  
 Vindobona capta anno mcmv 224  
 Virgilivs malvitus bonon patriae de cvs et libertatis  
 cvstos 61  
 Virginis os habitvm qve gerens virginis arm a 132  
 Virtvs in rebelles 165  
 Virtvti omnia parent 90, 131  
 Vlixes mvstotts i d ant filivs 101  
 Vltor regvm 226  
 Vnd da die sonne avfging levchtete das gantze gebirge  
 da von—imaccab—vi—39 242  
 Vni 142  
 Vt gentes tollat qve premat qvo 175  
 Vxor lavrentii detornabonis ioanna albiza 132

W 254  
 Waroom doet muller tromp door kunst van gout en silver  
 leeven omdat hy d'yser eew door krygsdeugd heeft  
 verdreven obyt den 10 aug 1653 194  
 Webb f 264  
 Weltausstellung 1873 wien 252  
 Will duke of cumberland 268  
 Winston churchill 269

## TRANSLATIONS INTO ENGLISH OF TYPICAL INSCRIPTIONS OF MEDALS IN THE COLLECTION

1. Obv. Constantine, strong in Christ God, Emperor and Ruler of the Romans and always Augustus  
 Rev. All glory except that in the cross of our Lord, is averse to me
2. Obv. John Paleologus, King and Emperor of the Romans  
 Rev. Work of Pisano the painter (inscribed in both Greek and Latin)
4. Obv. John Francis Gonzaga, first Marquess of Mantua, most illustrious captain of men of arms
7. Obv. Phillip Maria Anglus, Duke of Milan, etc., Count of Pavia and Angleria and Lord of Genoa
9. Obv. Nicolas Piccinino Visconti, Marquess, great captain and second Mars  
 Rev. N. Piccinino. Braccio. Perugia
11. Obv. Francis Sforza, Viscount, Marquess and Count, and Lord of Cremona
13. Obv. Lionel, Marquess of Este, Lord of Ferrara, Reggio and Modena  
 Rev. Pisano the painter made (this)
20. Obv. Sigismond Pandolpho of the Malatestas, Lord of Rimini and of Fano
23. Obv. Malatesta Novello, Lord of Cesena, illustrious leader of knights
28. Obv. Cecilia, maiden, daughter of John Francis Gonzaga, first Marquess of Mantua
31. Obv. Peter Candido, honor of humane studies
33. Obv. The divine Alfonso, King, Conqueror and Peacemaker  
 Rev. Imperial generosity
35. Obv. Divine Alfonso, King of the Aragonais, of Sicily, of Jerusalem, of Hungary, of Majorca, of Sardinia, of Corsica, Count of Barcelona and Count of Roussillon  
 Rev. Intrepid hunter
36. Rev. The Lord is my strength and the subject of my praise since he is become my Savior
37. Obv. Don Inigo of Avalos  
 Rev. It makes itself for you
39. Obv. Leone Battista Alberti  
 Rev. Work of Matthew de' Pasti/What will come then?
43. Obv. To Isotta of Rimini the honor of Italy by her beauty and her virtues
46. Obv. Sigismond Pandolpho of the Malatestas, captain general of the Holy Roman Church  
 Rev. Castle Sigismond of Rimini, 1446
47. Rev. The magnificent temple of Rimini, the year of grace of the true faith, 1450
52. Rev. Elegies



53. Obv. John Bentivoglio, Prince of Bologna and Liberty  
Rev. Work of Sperandio
54. Obv. Anthony Saranella of Manfredi, father of wisdom  
Rev. In thee burns the old good faith and a sovereign prudence
56. Obv. Are you not Carbone, this fountain from which  
pours forth so many waves of eloquence?  
Rev. By the favor of the Muses and the Graces
58. Obv. Augustine Buonfrancesco, advocate and privy  
councilor of the ducal council
60. Obv. Alexander Tartagni, a most skillful lawyer and in-  
terpreter of the truth  
Rev. I flourished by vigilance
61. Rev. Vergil Malvezzi of Bologna, honor of the  
fatherland and protector of liberty
62. Rev. By fame known above the firmament
64. Obv. Mindful of his compassion
65. Rev. In this way I taught a king how to rule
66. Obv. Agostino Barbadigo, Doge of Venice
67. Obv. John, Duke of Calabria and Lorraine, first born of  
the king of Sicily  
Rev. Strong by arms, supervisor of justice, and rock of  
royalty
68. Obv. Divine Louis, King of the French  
Rev. The King's peace
72. Obv. Lord Galeazzo Marescotti, patrician of the  
illustrious equestrian order  
Rev. Loyal, without doubt/ Never more
75. Obv. Gracia Salimbene of Ferrara, of the famous house  
Rev. Insignia of a distinguished man
80. Obv. Divine Julia Astallia  
Rev. Unique example of beauty and charity
81. Obv. Isabelle of Este, Marquise of Mantua  
Rev. For those who do her service
83. Obv. Jaqueline Correggia, lady of beauty and wisdom  
Rev. I have surrendered; the war goddess is upright
84. Rev. Thrice great
86. Obv. Constantine Sfortia of Aragon, son of the divine  
Alexander Sfortia, Prince of Pesaro, twenty-seven  
years old  
Rev. The impregnable castle of Constantine of Pesaro,  
erected for the public safety
87. Obv. Elizabeth Gonzaga of Montefeltro, Duchess of Ur-  
bino  
Rev. Tell it to that Fortune which runs away
88. Obv. Emilia Pio of Montefeltro  
Rev. To the chaste ashes
89. Obv. Andrew Caraffa, Count of San Severina  
Rev. His bravery will smash (all) obstacles
90. Obv. Phillip Maserano, Venetian, dear to the Muses  
Rev. All yield to talent
92. Obv. Leonard Loredano, Doge of Venice, etc.  
Rev. To the memory of the best of princes
93. Obv. Anthony Grimani, Doge of Venice  
Rev. Justice and peace here kissed
94. Rev. Thus life is lived in living. In the year 1525  
disgusted with the times, he took up agriculture
97. Rev. I love myself decently
99. Obv. This is Marc Anthony della Torre, doctor of arts  
and medicine, public reader
100. Rev. May Fortune favor the sacrifice
102. Obv. Francis Alidosi, Cardinal of Pavia, and Cardinal-  
Legate of Bologna and the Romagna  
Rev. With these birds and this chariot you will be swift-  
ly conducted to the stars
105. Rev. He founded this building the year of Christ, 1455
107. Rev. Show mercy to the humble and subdue the proud  
(in exergue: Constaney)
109. Rev. Lover of peace and concord
110. Obv. Alfonso, King commanding Kings and victor in  
the wars  
Rev. Mars and Bellona crown the conqueror of the  
kingdom
112. Rev. You are just, O Lord, and your judgment is right.  
Your sorrow is ours
115. Obv. Raphael Maffei of Volterre, apostolic secretary  
Rev. Thusly one raises oneself to the stars
116. Rev. I have undertaken it, may it succeed
118. Obv. Nicholas Maugras, Bishop of Uzés  
Rev. In the shadow of his hand, the Lord protected me
119. Obv. Jesus Christ, Savior of the world  
Rev. The apostle Paul, vessel of election
121. Obv. Cosimo de' Medici, by decree of the public, father  
of his country  
Rev. Peace and public liberty
123. Obv. Lawrence de' Medici, public safety  
Rev. Julian de' Medici, public grief
129. Obv. Catherine of Sforza, of Riario, lady of Forli and of  
Imola  
Rev. Fame will follow victory
131. Rev. All yield to talent
132. Obv. Jeanne Albizi, wife of Lawrence de' Tornaboni  
Rev. Carrying the form, the dress and the arms of a  
young girl
133. Rev. Faith, charity, hope
135. Obv. This is my fate while living  
Rev. Afterwards, the sword of the spirit over the land
139. Rev. Always
140. Rev. AD 1520, Bernardino Francesconi founded this  
house



145. Rev. This and more
147. Rev. Sight to the blind, rest for the fearful
148. Rev. Not forever
150. Obv. Rome, the foster mother—year of jubilee 1475
151. Rev. Only against wild beasts does the pious hunter wage war
153. Rev. Of fickle work and reputation
155. Obv. Marcus Antonius, etc., lived one year in the principate, died 1553
156. Rev. And obscurity banished
160. Rev. Not new but unexpected
161. Obv. The equal of a Roman basilica, 1720
162. Obv. Under the happy reign of Louis XII, all nations rejoice in another Caesar  
Rev. When the republic of Lyons rejoiced on the occasion of the second reign of good queen Anne, I was thus cast in 1499
163. Obv. Henry II, most Christian king  
Rev. Avenger of Italian and German liberty
164. Obv. Henry II, most invincible king of France
165. Rev. Courage against the rebels
166. Rev. From ancestors and his right by arms (the crown)
167. Obv. The illustrious Diane, Duchess of Valentinois  
Born, it prospers because of her milk
170. Obv. Henry IV, most Christian King, Queen Marie  
Rev. Offspring of the kingdom
174. Obv. Louis XIII, by the grace of God, most Christian King of France and Navarre  
Rev. The king grows under the tutelage of Minerva/  
The year of the birth of Christ 1610
175. Rev. To raise and lower the nations
176. Obv. Louis XIII, by the grace of God, king of France and Navarre/ For having brought water  
Rev. Without the water you give it, it (the canal) would be useless
177. Rev. His genius moves the stars
179. Rev. Nor unequal to several
181. Obv. Strength equal to the burden
182. Obv. Marriage of the Dauphin Louis and Marie, daughter of Stanislaus, King of Poland, Elector of Saxony
185. Rev. My hope is in God, the year of our Savior 1535
187. Rev. I am the way and the truth. No one comes to the Father except through me
188. Obv. John of Leyden, King of the Anabaptists of Munster/ portrayed from life  
Rev. God's might is my strength, 1536
189. Obv. Truth conquers all  
Rev. Doing what is right, you need fear no one
191. Rev. For piety and justice
192. Rev. One (sword) protects two (kingdoms)
193. Obv. Fathered by the mighty monarch Charles, King of England, I rejoice to be thy betrothed  
Fathered by the mighty hero of Nassau, Prince Henry, I rejoice to be thy betrothed
194. Obv. My heart and hand was for this land



## INDEX OF ARTISTS

- (1) A. F. 257
- (1) Abondio, Antonio 149
- (3) Andrieu, Bertrand 208, 209, 244
- (3) Barre, Jean Jacques 219, 220, 221
- (1) Béchet, Marc 163
- (1) Bernard, Thomas 233
- (1) Bloc, Conrad 192
- (1) Blum, Johann 193
- (2) Boldù, Giovanni 90, 91
- (1) Bombarda, Andrea Cambi, called Il 146
- (1) Bovy, Jean F. A. 267
- (1) Brandt, Henri Francois 250
- (1) Camelio, Vettor di Antonio Gambello, called 92
- (3) Candida, Giovanni 116, 117, 118
- (3) Caunois, François Augustin 210, 211, 212
- (3) Cavino, Giovanni del, called Il Padovano 157, 158, 159
- (1) Depaulis, Alexis Joseph 218
- (1) De Puymaurin 215
- (2) Dollin, J. 207, 233
- (1) Dropsy, Émile 200
- (1) Dubut, C. 180
- (9) Dupré, Guillaume 168, 169, 170, 171, 172, 173, 174, 175, 176
- (1) Duvivier, Pierre S. B. 234
- (1) Enzola, Gianfrancisco 86
- (2) Fiorentino, Adriano 87, 88
- (16) Fiorentino, Niccolò, Niccolò de Forzore Spinelli, called 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139
- (1) Foligno, Lodovico da 77
- (1) Francia, Francesco 101
- (1) G. 256
- (1) Galle, André 208
- (1) Gass, Johann Balthasar 243
- (5) Gayrard, Raymond 213, 214, 215, 216, 217
- (1) Gebel, Mathes 186
- (1) Goetze, Gottlieb 248
- (4) Guacialoti, Andrea 106, 107, 108, 109
- (1) Hamerani, Ermenegildo 161
- (1) Hamerani, Giovanni 160
- (1) Hedlinger, Johann Karl 240
- (1) J.D. 270
- (1) Jachtmann, Johann Ludwig 251
- (1) Kautsch, Heinrich 201
- (1) Kirk, John, 262
- (1) Koch 241
- (1) L. 258
- (1) L.M. 224
- (2) Laurana, Francesco 67, 68
- (1) Leberecht, F. 247
- (1) Le Blanc, Jean 181
- (1) Leclerc, Nicholas 162
- (1) Leoni, Leone 145
- (2) Loos, Friedrich Wilhelm 245, 246
- (1) Lysippus 115
- (1) M. 255
- (6) Marescotti, Antonio 71, 72, 73, 74, 75, 76
- (1) Marteau, Francois 182
- (1) Mea 84
- (1) Melioli, Bartolommeo 78
- (2) Milano, Amadio da 69, 70
- (1) Mills, George 266
- (1) Molart 178
- (1) Muller, O. 194
- (1) Neuss 253
- (2) Paladino, Giovanni 150, 151
- (15) Pasti, Matteo de 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52
- (1) Pesez 184
- (36) Pisanello, Antonio Pisano, called 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37

- (1) Poggini, Domenico 148
- (1) Pomedelli, Giovanni Maria 100
- (1) Ponscarne, Francois J.H. 223
- (1) Pozzi, Giambattista 152
- (1) Reinhart, Hans, the Elder 185
- (1) Richter, Lukas 187
- (1) Rogat, Emile 222
- (1) Romano, Giancristoforo 81
- (4) Roussel, Jérôme 203, 204, 205, 206
- (1) S.C. 232
- (1) Saint-Priest, Jean de 162
- (1) Sangallo, Francesco da 144
- (14) Sperandio 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66
- (1) Talpa, Bartolo 79
- (1) Tautenhayn (Sr), Josef 252
- (1) Terry 263
- (5) Torre, Giulio della 95, 96, 97, 98, 99
- (1) Trezzo, Jacopo Nizolla da 147
- (1) Turin, Pierre 269
- (1) Varin, Jean 177
- (1) Vassallo, Hieronymus 249
- (1) Villandra 239
- (1) W. 254
- (1) Wahl, Rudolph Phillip 242
- (1) Webb, Thomas 264
- (1) Wolff, Johann 268
- (1) Wyon 265



## INDEX OF PERSONS, GODS AND PERSONIFICATIONS

Albert, Count of Waldenstein 260  
 Alberti, Leone Battista, 39, 47  
 Alexander IV, Pope 281  
 Alexander V, Pope 282  
 Alidosi, Francesco degli, Cardinal of Pavia 102  
 Alphonse V, King of Aragon and Sicily 33, 35, 36  
 Alphonso, Duke of Calabria 108  
 Alphonso V, King of Naples 110  
 Androma Dia 153  
 Anjou, Jean d', Duke of Calabria and Lorraine 67  
 Anne of Brittany 162  
 Apollo 206, 250  
 Astallia, Giulia 80  
 Atti, Isotta degli, wife of Malatesta 43, 50, 52  
 Avalos, don Iñigo d', Grand Chamberlain of Naples 37

Baldesi, Jacob 253  
 Banks, Sir John 265  
 Barbadigo, Agostino, Doge of Venice 66  
 Barbazza, Andrea 62  
 Barbo, Pier See Paul II, Pope  
 Bartholomé, Paul Albert 201  
 Bellart, Nicholas 220  
 Bellona 110  
 Bentivoglio, Giovanni II d'Annibale 53, 63  
 Boccaccio, Giovanni 137  
 Boiano, Eustachio di Francesco 94  
 Boldù, Giovanni 91  
 Boniface VIII, Pope 283  
 Borgia, Lucretia 82  
 Braccio da Montone 9  
 Buonfrancesco, Agostino 58

Calico Family 280  
 Calixtus III, Pope 106  
 Campeggi, Giovanni 103  
 Caraffa, Andrea, Count of Santa Severina 89  
 Carbone, Lodovico 56  
 Catharine de' Medici 236  
 Charles Augustus, Grand Duke of Saxony 244  
 Charles Ferdinand, Duke of Berry 215  
 Charles V, Emperor 100  
 Charles VIII, King of France 232  
 Charles IX, King of France 165  
 Charles X, King of France 166, 216, 230  
 Charles the Bold, Duke of Burgundy 116  
 Christ Jesus 23, 119, 187, 189, 198  
 Christian V, King of Denmark 191  
 Churchill, John, Duke of Marlborough 270  
 Churchill, Winston 269  
 Clement XI, Pope 180  
 Clodius Albinus, Roman emperor 159  
 Concordia 68  
 Constantia 107  
 Constantine the Great 1, 111  
 Correggia, Jacoba 83  
 Cumano, Belloto 30  
 Cupid 15, 203

Decembrio, Pier Candido 31  
 Diane of Poitiers, mistress of Henry II 167  
 Domitian, Roman emperor 157  
 Duke of Bedford 274  
 Duke of Turenne 213  
 Duke of York 264  
 Duodo, Niccolo 161  
 Duplessis, Armand Jean 177  
 Dürer, Albrecht 251

Eliott, George A. 263  
 Escherus, I. C. 229

Este, Alphonso I d' 82  
 Este, Ercole I d' Duke of Ferrara 77  
 Este, Isabella d' 81  
 Este, Leonello d', Marquess of Ferrara 12, 13, 15  
 Este, Niccolo III d', Marquess of Ferrara 69  
 Eugene of Savoy 227

Flamino, Marcantonio 95  
 Fosco, Orazio 148  
 Fothergill, John 273  
 Francesconi, Bernardino 140  
 Francis I of Austria 249  
 François I, King of France 85  
 Franz Joseph I 252  
 Frederick Augustus, Duke of York 264  
 Friedrich I of Prussia 245, 256  
 Friedrich II of Prussia 245  
 Friedrich Wilhelm I of Prussia 245  
 Friedrich Wilhelm II of Prussia 245  
 Friedrich Wilhelm III of Prussia 245

Garrick, David 262  
 George II of Brunswick 242  
 Gonzaga, Cecilia, daughter of Gianfrancesco I 28  
 Gonzaga, Elisabetta, Duchess of Urbino 87  
 Gonzaga, Francesco II, Marquess of Mantua 78, 81  
 Gonzaga, Frederigo, third Marquess of Mantua 79  
 Gonzaga, Gianfrancesco I, Marquess of Mantua 4  
 Gonzaga, Lodovico III, Marquess of Mantua 25  
 Grati, Carlo 64  
 Grimani, Antonio, Doge of Venice 93  
 Guidi, Giovanni Antonio de Conti 124

Hadrian, Roman emperor 158  
 Henry, Duke of Guise 166  
 Henry VII, King of England 286  
 Henry VIII, King of England 287  
 Henry II, King of France 163, 164, 170  
 Henry IV, King of France 168, 192, 237, 238  
 Henry of Orleans 225  
 Hoffmann, Frederick 241  
 Holy Family 187  
 Hugo Percy, Duke of Northumberland 277

Isabella, wife of Charles V 145

John Frederick, Elector of Saxony 185  
 John the Baptist 112  
 John of Leyden, Anabaptist King of Munster 188  
 John XII, Pope 152  
 Joseph II 261  
 Juno 167  
 Jupiter 102

Kant, Immanuel 246  
 Kosciuszko, Thaddeus 210

Lagom 240  
 Leonora, wife of Andrea Campi 146  
 Leopold Jean, Prince of Salerne 219  
 Lerond, Jean, of Alembert 218  
 Leszczynska, Marie, Queen of France, wife of Louis XV 182, 183  
 Loredano, Leonardo, Doge of Venice 92  
 Louis Philippe, King of the French 211, 221  
 Louis XI, King of France 68, 235  
 Louis XII, King of France 162  
 Louis XIII, King of France 174, 175, 176  
 Louis XIV, King of France 178, 179, 226, 233  
 Louis XV, King of France 182  
 Louis XVI, King of France 234  
 Louis XVIII, King of France 209, 217, 230



Maffei, Raffaello da Volterra 115  
 Magdalena, Maria, Grand Duchess of Tuscany 173  
 Malatesta, Domenico Novello, Lord of Cesena 23  
 Malatesta, Sigismondo Pandolfo, Lord of Rimini 20, 40, 46, 47, 49  
 Malegrassi, Nicolas 118  
 Malvezzi, Virgilio 61  
 Manlius Curtius 195  
 March, John Jeffreys 276  
 Marescotti, Antonio 71  
 Marescotti, Galeazzo 72  
 Maria Adelaide, Duchess of Burgundy 203, 204, 205, 206, 207  
 Mars 110  
 Marsuppini, Elena 144  
 Mary I, Queen of England 147, 193  
 Maserano, Filippo 90  
 Matthew Johann, Count of Schulenberg 255  
 Medici, Cosimo de (Il Vecchio) 139  
 Medici, Cosimo de 121, 122  
 Medici, Lorenzo and Giuliano de 123  
 Medicis, Marie de 170  
 Metternich, Lothar von 190  
 Michaelangelo 143  
 Minerva 174  
 Musotti, Ulysses 101

Napoleon, Emperor and King 208, 224  
 Napoleon III 223

Odescalchi, Livio 160  
 Otto Henry, Count of Palantine and Duke of Bavaria 186  
 Pagnoti, Alessandro 136  
 Palaeologus, John, Emperor of Constantinople 2  
 Pandora 78  
 Pasti, Benedetto de, Canon of Verona 38  
 Paul II, Pope 104, 105, 112, 114, 151  
 Paul the Apostle 119, 120  
 Pavoni, Taddea 74  
 Pavoni, Vittore 74  
 Pepoli, Guido 65  
 Pershing, John 278  
 Philippe, Duke of Orleans 181  
 Picasso, Pablo 12  
 Piccinino, Niccolo 9  
 Pico della Mirandola, Costanza Bentivoglio 125  
 Pio, Alberto di Savola, Count of Carpi 142  
 Pio, Emilia, wife of Antonio da Montefeltro 88  
 Pisano, Antonio 73  
 Poliziana, Angelo Ambrogini and Maria 126, 127  
 Pompadour, Marquise de, Mistress of Louis XV 184  
 Popp, J. 259  
 Potenzano, Francesco 156

Racine, Jean 212  
 Ronsard, Pierre de 239  
 Rovere, Bartolommeo della, Bishop of Ferrara 59  
 Roverella, Filiaso 133

Saint Christopher 198  
 Saint Genevieve 200  
 Salimbene, Gracia 75  
 Sarzanella de Manfredi 54  
 Savonarola, Girolamo 135  
 Scotti, Girolamo 149  
 Sforza, Caterina, Countess of Forli and Imola 129  
 Sforza, Costanzo, Lord of Pesaro 86  
 Sforza, Francesco I, Duke of Milan 11, 57  
 Sforza, Galeazzo 284, 285  
 Shakespeare, William 272  
 Sixtus IV, Pope 107; 109, 150  
 Spagnoli, Battista 84  
 Spener, Phillip Jacob 254

Tartagni, Alessandro of Imola 60  
 Taverna, Stefano 131  
 Thorwaldsen, Albert 248  
 Tornabuoni, Giovanni Albizzi 132  
 Torre, Giulio della 97  
 Torre, Marcantonio di Girolamo della 99  
 Tournon, Francois de, Cardinal 154  
 Trevisano, Marcantonio, Doge 155  
 Tromp, Martin Harpertzoon 194

Victoria, Queen of England 267  
 Visconti, Filippo Maria, Duke of Milan 7

Weismann, L.B. 243  
 West, Benjamin 266  
 William II of Orange 193  
 William, Duke of Cumberland 268  
 Wolfers, Louis 231



101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200



















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